Frieze London

Ames Yavuz
Booth B18, Galleries Sector
Preview day: 14 October 2026
Public days: 15-18 October 2026
Location: The Regent's Park, London, United Kingdom Sydney

Artists:	Abdul Abdullah	Brook Andrew	Joy Gregory	Anna Higgins
	Rindon Johnson	Monica de Miranda	Betty Muffler	Anya Paintsil
	Thania Petersen	Stanislava Pinchuk	Pinaree Sanpitak	

For its Frieze London debut, Ames Yavuz is thrilled to bring its international programme to London, presenting artists whose practices span the Asia-Pacific, Europe and beyond.

Founded in Singapore in 2010, Ames Yavuz has developed long-term relationships with artists across Asia-Pacific and beyond, with galleries now in Singapore, Sydney and London. The presentation brings together new and recent works spanning painting, sculpture, photography, textile and mixed media.

The presentation comes at an active moment for the gallery's artists in Europe. Joy Gregory presents *Catching Flies with Honey* at Arnolfini, Bristol, following its presentation at Whitechapel Gallery, London; Thania Petersen is participating in the 61st International Art Exhibition of La Biennale di Venezia; Mónica de Miranda presents The Sun Does Not Rise in the North at La Cárcel Vieja - Centro de Cultura Contemporánea, Murcia; and Stanislava Pinchuk is undertaking the Mordant Family and Creative Australia Affiliated Fellowship at the American Academy in Rome.

The artists' work is held in significant international collections including MoMA, LACMA, Centre Pompidou, M+, National Gallery of Australia, National Gallery of Victoria, Singapore Art Museum, The Whitworth and Victoria and Albert Museum, alongside major institutional collections across Asia-Pacific, Europe and the United States.

At Frieze London, Ames Yavuz brings together artists whose practices have developed across different geographies and generations, reflecting the international character of the programme and its deep connection to the Asia-Pacific. The presentation offers a view of the breadth of the gallery's programme at a significant moment in its development, following the opening of its London space in Mayfair in 2025.

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Selected Works

Thania Petersen, *FAATI GAYAATI*, Embroidery thread, metal beads, glass beads, and painted carved wooden birds on cotton poplin and linen, 245 x 175 cm.

Pinaree Sanpitak, *The Shadow and The Veil*, 2026, Acrylic, pencil, silver leaf on canvas, 180 x 130 x 5.5 cm

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Anna Higgins, *Perpetual Star* , 2026, Colour reversal film on velvet paper, unique screenprint, 175 x 125 cm

Betty Muffler, *Ngangkari Ngura (Healing Country)*, 2025, Acrylic on linen, 198 x 152 cm

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About the artists

Abdul Abdullah (b. Perth/Boorloo, Australia, 1986) is a multi-disciplinary artist who describes himself as an 'outsider amongst outsiders'. At the centre of Abdullah's critical yet humorous practice is his interrogation of dichotomies between perception and projection of identity, the reality of lived experience, and the relationship between our inner and outer selves, exploring the politics of identity and belonging.

Abdullah has exhibited extensively both locally and internationally. His recent curated exhibitions include The 25th Biennale of Sydney: Rememory, curated by Hoor Al Qasimi, Australia, 2026; The National 4: Australian Art Now, Art Gallery of New South Wales, Australia, 2024; Fairy Tales, Queensland Art Gallery | Gallery of Modern Art, Australia, 2023; Un/learning Australia, Seoul Museum of Art, South Korea, 2022; and Monster Theatres, Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2020. His work is held in the collections of numerous institutions, including the National Gallery of Australia; Queensland Art Gallery | Gallery of Modern Art, Australia; the Museum of Contemporary Art Australia; and MAIIAM Contemporary Art Museum, Thailand. Abdullah works across public art, including major projects such as *Thinking on Sculptures and Sunflowers*, a wall mural created in collaboration with Fintan Magee in Boulogne-sur-Mer, France; and *Come Together* at Arden Station, Melbourne, Australia. He has received numerous prizes, including the inaugural Australian Muslim Artist Art Prize, and is a multiple-time Archibald and Sulman Prize finalist, as well as the winner of the Packing Prize, 2025.

Abdullah lives and works in Bangkok, Thailand.

Brook Andrew's (b.1970, Wiradjuri and Ngunnawal/Australia) interdisciplinary practice spans installation, photography, sculpture, neon, archival intervention, and public art. His work centres Indigenous ways of knowing, cultural sovereignty, and the enduring impact of colonial systems, often activating museum collections and public spaces to reframe dominant historical narratives. Drawing on his Wiradjuri (Indigenous Australian) mark-making traditions, language, and cultural memory connects ancestral knowledge with contemporary global conditions.

Since the mid-1990s, Andrew has developed a pioneering approach to museum intervention, beginning with *Dispersed Treasures* (1996) at the Royal Albert Memorial Museum, Exeter. He has since created major projects with significant international institutions including the musée du quai Branly - Jacques Chirac, Paris (2020); Museo Nacional Centro de Arte Reina Sofía, Madrid (2015); Powerhouse Museum, Sydney (2016); Musée d'ethnographie de Genève (2017); Van Abbemuseum, Eindhoven (2017); Kunsthalle Wien, Vienna (2023); and Musée d'Art et de Culture Soufis MTO, Chatou (2025). These works critically engage archives and collections, foregrounding Indigenous presence and agency within institutional frameworks.

In 2017, Andrew's artistic career was recognised with a large-scale, immersive solo exhibition, *Brook Andrew: The Right to Offend is Sacred*, at the National Gallery of Victoria, Melbourne. In 2022, Andrew premiered his multi-channel video, live performances and installation *GABAN* (2022) *in YOY!! Care, Repair, Heal*, Gropius Bau, Berlin. *GABAN* was also presented as a live performance over the opening weekend of the Art Gallery of NSW's new building in 2022. His works have been presented in significant institutions across the world, recent inclusions include: *The Stars We Do Not See: Australian Indigenous Art*, touring exhibition, National Gallery of Art, Washington, USA; Denver Art Museum, USA, et al (2025-2028); *I Still Dream of Lost Vocabularies*, Autograph, London, UK (2025); *ARTIST ACTIVIST ARCHIVIST: BERNHARD LÜTHI INVITES*, Foundation Opale, Lens, Switzerland (2024); Sharjah Biennial 15: *Thinking Historically in the Present*, Sharjah, United Arab Emirates (2023); *The National 4:*

Australian Art Now, Australia (2023); *QUEER*, National Gallery of Victoria, Australia (2022); *care, repair and healing,* Gropius Bau, Germany (2022); 경로를 재탐색합니다 *UN/LEARNING AUSTRALIA*, Seoul Museum of Art, South Korea (2022). His works can be found in the collections of: Art Jameel Collection, Dubai (UAE), Kadist Foundation, Paris and San Francisco (USA), National Museum of Contemporary Art, Seoul (South Korea), Museum of Contemporary Art, Sydney (Australia), Art Gallery of New South Wales (Australia), the National Gallery of Victoria (Australia), the National Portrait Gallery (Australia), National Gallery of Australia, Queensland Art Gallery (Australia), Art Gallery of South Australia, amongst others.

Andrew lives and works in Naarm (Melbourne), Australia and Medellin, Colombia.

Joy Gregory (b. 1959, Bicester, England, UK) is a British artist whose practice spans photography, film, video, sound, installation and historic photographic processes. A graduate of Manchester Polytechnic and the Royal College of Art, she has built an extensive photographic, academic, and curatorial practice driven by a deep fascination with the impact of European history and colonisation on global perceptions of identity, memory, language, and folk and traditional knowledge. Born in England to Jamaican parents, her work is predominantly concerned with social and political issues with reference to history and cultural differences in contemporary society.

Recent projects include *The Sweetest Thing* (2022), examining the intertwined histories of sugar, slavery and colonialism, and *A Taste of Home* (2024), a large scale installation at Heathrow Terminal 4 exploring food, migration and belonging. Her continuing engagement with colonial histories also informs *Seeds of Empire*, an ongoing research project tracing botanical collecting, traditional knowledge and the entanglement of science with European expansion. In 2024 she edited *Shining Lights: Black Women Photographers in 1980s-90s Britain*, winner of Catalogue of the Year at the Paris Photo-Aperture PhotoBook Awards. Gregory was awarded the Freelands Award with Whitechapel Gallery in 2023, supporting her major retrospective *Catching Flies with Honey*, which opened in London in 2025 and tours to Arnolfini, Bristol, in 2026.

Her work has been exhibited internationally at the Biennale of Sydney, Istanbul Biennial, Johannesburg Biennale, Bamako Encounters, Daegu Photo Biennale and RAY Triennial, and is held in major public collections including the Arts Council Collection, Government Art Collection, Victoria and Albert Museum, Institute of Modern Art Brisbane, Pallant House Gallery, Yale Center for British Art, Wellesley College and Yale University. She currently lives and works in London, teaching Fine Art Photography at Camberwell School of Art, University of the Arts London.

Anna Higgins (b. 1990s, Melbourne, Australia) works across an expanded, image-based practice that brings together found archival material, contemporary visual culture and her own photography. Moving fluidly between collage, painting, drawing and film photography, she abstracts and re-contextualises images into new visual and poetic arrangements — using fragmentation, layering and shifts in material to explore how images accrue meaning over time.

Based between Melbourne and London, Higgins completed a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2013 and graduated from the Royal Academy Schools postgraduate program in 2023. Her work has been exhibited widely, with recent and forthcoming presentations including *Anna Higgins and Albert Tucker*, Heide Museum of Modern Art, Melbourne (2027, forthcoming); *Natural Magic,* Turner Contemporary, Margate (2027, forthcoming); *True Love at Dawn*, Neon Parc, Melbourne (2026); *Spring 1883* with Neon Parc, Melbourne (2025); *Love Theme,* Negative Press, Melbourne (2024); *The Flowering of the Strange Orchid,* Peles, Berlin (2024); *Photography: Real and Imagined,* National Gallery of Victoria (2023); *Stargazing,*

Museum of Australian Photography (2023); *Every Atom is a Mirror,* Royal Academy Schools, London (2023); and *A Place Beyond Heaven,* ReadingRoom, Melbourne (2022). Higgins was awarded the William and Winifred Bowness Photography Prize in 2025 and undertook an artist residency at the Australian Archaeological Institute in Athens in 2021. She is co-director of Mackintosh Lane, London, where she has curated projects including *The World of Interiors* (with David Noonan, 2025) and *Immaterialism* (2023). Her work is held in the public collections of the National Gallery of Victoria, the Museum of Australian Photography and the Australian National University Collection, as well as in private collections across Australia, the United Kingdom, the United States and Europe.

Rindon Johnson (b. 1990, San Francisco, USA) is a multidisciplinary artist and author whose practice is fundamentally grounded in the material, conceptual, and political dimensions of language. Working across sculpture, video, virtual and augmented reality, writing, and poetry, Johnson examines the ways in which language mediates individual and collective experience, shaping systems of knowledge, identity, and social organisation. Informed by race-and gender-critical discourse, his work interrogates the technological, industrial, and linguistic frameworks through which value, autonomy, and forms of captivity are produced and maintained.

Equally shaped by poetic inquiry and emerging technologies, Johnson treats virtual reality as an expanded site for speculative world-building and affective experience. As he has observed, both poetry and virtual reality produce worlds that can be "endless, limitless, emotional, tyrannical," enabling explorations of climate grief, embodied forms of knowledge, and the tensions inherent in processes of naming and classification. His installations frequently collapse distinctions between the archaic and the contemporary, combining organic materials and computational systems, weather phenomena and textual interventions, to investigate how histories, ecologies, and technologies are continuously co-constituted.

Johnson has presented solo exhibitions at the Rockbund Art Museum, Shanghai; CC Strombeek, Brussels; Chisenhale Gallery, London; the Albertinum, Dresden; the Julia Stoschek Collection, Düsseldorf; SculptureCenter, New York; and Bergen Kunsthall, Norway. His work has also been included in significant international exhibitions, including the 60th Venice Biennale (2024), the Whitney Biennial (2022), Migros Museum für Gegenwartskunst, Zurich, and the Smithsonian American Art Museum, Washington, D.C. He is the author of *Nobody Sleeps Better Than White People*, *Shade the King, The Law of Large Numbers: Black Sonic Abyss*, and *Ever Given*.

Johnson lives and works between Berlin and Sydney / Gadigal.

Mónica de Miranda's (b. 1976, Porto, Portugal) manifold practice examines the social, political and allegorical relationships between bodies, territories, and the earth, spanning drawing, sculpture, photography, installation, and film. Often collapsing the boundary between documentary record and fictional construction, her protagonists hinge on ambiguous thresholds between self and other, past and present, in an oeuvre that constructs narratives of resistance, yet remains factually grounded by her own embodied research into decolonial thought.

The work of de Miranda has been presented at major international biennales, including the 16th Sharjah Biennial (2025), the 60th Venice Biennale (2024), the 2024 Lagos Biennale, Bamako Encounters - the 13th African Biennale of Photography (2023), the 5th Biennale Internationale de l'Art Contemporain de Casablanca (2022), the 12th Berlin Biennale (2022), BIENALSUR 2021 (2021), the 6th Lubumbashi Biennale (2019), the 12th Dakar Biennale (2016), and the 14th Venice Architecture Biennale (2014) among others. Solo and group exhibitions and screenings have taken place at Jeu de Paume, Paris (2025); The Art Institute of Chicago, Chicago (2024); CAIXA Cultural, Rio de Janeiro (2017); Bildmuseet, Umeå (2020); MACBA,Barcelona (2026); Gulbenkian, Lisbon(2024,

2008); MUCEM, Marseille (2021); African Museum, Tervuren (2022); MAAT, Lisbon (2022); MUAC, Mexico City (2024); Barbican, London (2026); Autograph, London (2022); FRAC des Pays de la Loire, Nantes (2022); MNAC, Lisbon (2020, 2013); andCamões Cultural Institute, Luanda (2022), among others.

In 2023, she was awarded the Idealista Contemporary Art Prize and became a recipient of the Open Society Arts Fellowship - Art, Land and Public Memory, as well as the Grant Exposed Award - Torino Photo Festival. De Miranda's work is part of numerous international collections, including the Calouste Gulbenkian Foundation, London, MNAC - Nacional Museum of Contemporary Art, MAAT - Museum of Art, Architecture and Technology, Lisbon Municipal Archive, all Lisbon, and the Sharjah Art Foundation, Sharjah.

Betty Muffler (b.1944, near Watarru, South Australia, Australia) is a highly respected Pitjantjatjara Yankunyjatjara artist, senior woman at Iwantja Arts and a revered ngangkari, a traditional Anangu healer. Her practice is an extension of her healing capabilities - mapping intricate networks with white markings, she creates sites of healing for Country and the communities devastated by the British atomic tests conducted at Maralinga and Emu Junction. These works are known as *Ngangkari Ngura (Healing Country)*.

The resonance of Muffler's vision has led to several landmark achievements throughout her career. In 2020, for the first time in Australian history, her work *Ngangkari Ngura (Healing Country)*, 2020, appeared on the September cover of Vogue Australia—the first-time fine art has appeared on magazine's cover in its 60-year history. The work was commissioned during the COVID-19 Pandemic to operate as a beacon of hope during this period of uncertainty. In 2021, Betty's ngangkari practice expanded in a collaborative nature with her commission *Ngangkari Ngura (Healing Country)*, 2021 ,created with fellow Ngangkari healer Maringka Burton. Ngangkari Ngura (Healing Country), 2021, was exhibited at *The National 2021: New Australian Art* at the Art Gallery of New South Wales and continued both artists meditations on their respective Country, ngangkari practice, and their relationship to each other as healers. In 2022, Muffler presented her largest work to date—a five-metre canvas—for *ACCA's Like a Wheel That Turns* exhibition. The monumental scale of the work reflects Muffler's enduring belief that Country must heal, extending this vision to her largest canvas yet. Muffler was awarded the Emerging Artist Award at the 34th Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) in 2017 at the esteemed age of 73, and later the General Painting Award in 2022. She has been a finalist in Telstra National Aboriginal and Torres Strait Islander Art Awards, the Hadley's Art Prize, and the Wynne Prize.

Muffler's work has been extensively exhibited in numerous museums. Her recent exhibitions include: *Ngura Puḻka - Epic Country,* curated by Tina Baum, National Gallery of Australia, Canberra, Australia (2026); *These Entanglements: Ecology After Nature,* curated by Anna Briers, UQ Art Museum, Brisbane, Australia (2025); *65,000 Years: A Short History of Australian Art,* in collaboration with Maringka Burton, curated by Marcia Langton AO, Judith Ryan AM, and Shanysa McConville, Ian Potter Museum of Art, Melbourne, Australia (2025); NGV Triennial, National Gallery of Victoria, Melbourne, Australia (2023); *Tarnanthi on Tour: Kungka Kunpu (Strong Women),* AGSA followed by National tour to: Ngununggula, NSW, Maitland Regional Gallery, NSW, HOTA Gallery, QLD, Geelong Gallery, VIC, Bunjil Place Gallery, Victoria (2023-2024); 14th Gwangju Biennale, curated by Sook-Kyung Lee, Kerryn Greenberg, Sooyoung Leam and Harry C. H. Choi, Gwangju Biennale, Gwangju, South Korea (2023); *Like a Wheel That Turns: The 2022 Macfarlane Commissions*, curated by Max Delany and Annika Kristensen, Australian Centre for Contemporary Art, Melbourne, Australia (2022); *Exposure: Native Art and Political Ecology,* curated by Dr Kóan Jeff Baysa, Nivi Christensen, Satomi Igarashi, Erin Vink, and Tania Willard, Institute of American Indian Arts (IAIA) (MoCNA), Santa Fe,

United States of America (2021 - 2022); *Observance,* curated by Hannah Presley and Samantha Comte, Buxton Contemporary, Melbourne, Australia,(2021 - 2022); and *The National,* curated by Matt Cox and Erin Vink, Art Gallery of New South Wales, Sydney, Australia (2021).

Her works can be found in the collections of: Artbank, Sydney (Australia), National Gallery of Australia, Canberra (Australia), Art Gallery of New South Wales, Sydney (Australia), Art Gallery of South Australia, Adelaide (Australia), Australian War Memorial, Canberra, (Australia), Ian Potter Museum of Art, Melbourne (Australia), Westpac Corporate Art Collection, Sydney (Australia), and the Fondation Opale, Lens (Switzerland).

Anya Paintsil (b. 1993, Wrexham, Wales, UK) is a Welsh Ghanaian textile artist whose work brings together traditional craft, political storytelling and personal memory. Now based in Glyn Ceiriog after studying in Manchester and spending fifteen years in London, she draws on her childhood and adult life in rural North Wales as well as her ancestral Fante traditions of figurative textiles. Her practice combines techniques she learned growing up - rug making, appliqué and hand embroidery - with afro hairstyling methods to create large scale semi-sculptural portraits.

Paintsil's work Spun Yarn, created in direct dialogue with Lubaina Himid's British Pavilion commission, is featured in *The Message is in the Pattern,* the third Post National Digital Pavilion presented by Iniva and the British Council at the 61st Venice Biennale in 2026. Paintsil has also been shown in solo exhibitions at Glasgow School of Arts, Glasgow (2026); Tŷ Pawb, Wrexham (2025); Glenn Vivian Museum, Swansea (2021), as well as group exhibitions at Arnolfini, Bristol (2023); Whitworth Gallery, Manchester (2022); and Palazzo Monti, Brescia (2023), among others. Since her debut at the 1-54 Contemporary African Art Fair in London in 2020, Paintsil's work has entered major public collections including the Stedelijk Museum Amsterdam, the National Museum of Wales, the Whitworth Gallery in Manchester, and The Women's Art Collection at Cambridge University.

Thania Petersen (b. 1980, Cape Town, South Africa) works across hand-embroidered textiles, video, sound and scent to trace connected histories and collective futures across the Global South. Her practice is rooted in her perspective as a South African of Afro-Asian creole descent, her engagement with Sufi ceremonial traditions, and her lineage as a direct descendant of Abdullah ibn Qadi Abdus Salaam, an Indonesian prince, scholar and resistance leader exiled to the Cape by the Dutch for opposing colonial rule. A foundational figure in the establishment of Islam in South Africa, his legacy of spiritual resilience and anti-colonial struggle endures within her work. Petersen's tapestries are a major anchor of her practice; worked in embroidery thread, glass and metal beads, shells and carved wood on cotton and linen, and often exceeding two metres, they take the scale of European history painting and turn it toward the histories that painting excluded: the spice trade, forced migration across the Indian Ocean, royal lineages and political exiles, and her own family's life in Cape Town. Works such as *SONOP/SONAF* (2021) and *FAATI GAYAATI* (2024) are built over months alongside embroiderers and craftspeople across Africa and Asia. Her films work in parallel: *Kassaram* (2020) assembles Cape Malay costume, ritual and music into a portrait of a community's persistence, as do her scent installations, most notably *Rampies Sny* (2022), in which thousands of organza bags of citrus leaves, smoked with frankincense and perfumed with essential oils, carry a Cape Malay ceremony into the gallery.

She approaches the ocean as a site of collective memory, tracing ancestral routes that converge in present-day post-apartheid Cape Town, and works closely with artisans, musicians and Sufi choirs to reunite communities that colonial borders separated. Her recentproject *JAWAP* follows the migration of Sufi music across centuries, treating song

as a living archive. Her work also engages critically with contemporary Islamophobia and its entanglement with the legacies of colonialism, apartheid and imperialism. Petersen studied at Central Saint Martins College of Art in London (2001-03). Selected exhibitions include *In Minor Keys*, 61st International Art Exhibition of La Biennale di Venezia, curated by Koyo Kouoh (2026), where two works feature concurrently in the Giardini's Central Pavilion and the Arsenale (Sala d'Armi); John Curtin Gallery, Perth Festival (2026, solo); the 36th Bienal de São Paulo (2025); *ZAMUNDA FOREVER*, Nicodim, Los Angeles (2023, solo); *Indigo Waves and Other Stories*, Zeitz MOCAA, Cape Town (2022-23); and the 14th Curitiba Biennial, Brazil (2019). Her works are held by the Smithsonian Institution's National Museum of African Art, Washington D.C.; Zeitz Museum of Contemporary Art Africa, Cape Town; Pérez Art Museum Miami; Iziko South African National Gallery, Cape Town; Wereldmuseum, Rotterdam; the Oscar Niemeyer Museum, Curitiba; Dallas Museum of Art; and 32BIS, Tunis. Her public art projects include *Kassaram* (Adapted) on a digital billboard on Sunset Boulevard, Los Angeles (2023), and video works shown across the buses and bus terminals of Curitiba, Brazil (2019).

Stanislava Pinchuk (b. 1988, Kharkiv, Ukraine) lives and works between Melbourne, Australia, and Sarajevo, Bosnia and Herzegovina. Pinchuk's practice works between data-mapping and information-mining, conflict topographies, and their place within the legacies of literature and politics of translation. Her work spans film, architecture, installation, performance, drawing, tattooing, painting, and sculpture, and draws its most relevant source materials from her gathering of topographic data, legal documents, literary fragments, and even scavenged detritus largely gathered through sustained fieldwork in conflict zones.

Deeply based in research, Pinchuk probes against the fault lines of contemporary polycrises: geopolitical borders, migration, climate catastrophe, and nuclear threat, concerns which find their most urgent, ongoing expression in the illegal invasion of her native Ukraine.

Pinchuk is the current serving Official War Artist of Australia as well as a current Associated Fellow at the American Academy in Rome. She has previously held career surveys at the Heide Museum of Modern Art and Fremantle Arts Centre, with other notable solo exhibitions at the Dallas Contemporary Museum of Art, the Australian Centre for the Moving Image, and the Northern Centre for Contemporary Art. Her work is held in the permanent collections of the HE Museum, National Gallery of Australia, the National Gallery of Victoria, the Australian Centre for the Moving Image, Heide MoMA and the Art Gallery of South Australia among others. Recent group exhibitions include *Migration & Modernism: Émigré Artists in Post-War Australia* at the National Gallery of Australia (2026-2027), *Anti-Fascism: Now* at Lothringer Halle (2026, curated by Kalas Liebfried); the 17th Gjon Mili Biennale at the National Gallery of Kosovo (2025, curated by Valentine Umansky, Tate Modern); and Manifesta Biennale 14, (2024, curated by Catherine Nichols, Hamburger Bahnhof)

Recent monograph publications include *The Private Library of Enver Hoxha* (2026, RabRab Press, Helsinki), *Vampirët: Stanislava Pinchuk in Conversation with Jacob Mikanowski* (2026, BFF Editions, Sarajevo), *The Theatre of War* (2024, Perimeter Editions, Melbourne), *Unbordering Worlds* (2023, Northern Centre for Contemporary Art, Darwin) and *Borders* (2019, La Chambre Graphique, Paris).

Pinaree Sanpitak (b. 1961, Bangkok, Thailand) is one of Asia's most important contemporary artists. In the 1990s, her ground-breaking exhibition Breast Works marked the start of the artist's reference to an emergent and defining iconography: the women's breast, which Sanpitak has become renowned for.

Over the last four decades, she has explored her sense of being in the world, drawing inspiration from her experiences and the woman's body. Engaging with the concept of the body in its many dimensions-individual, communal, spiritual-she has developed an enigmatic inventory of symbols distilling the woman's body to its most elemental parts, expressed variously through vessels, breasts, eggs, fruits, and subtly curved profiles. Often abstracting the body into a form of a vessel, Sanpitak presents it as a container of lived experience, perception and emotion that reflect on themes of womanhood, the self and spirituality.

Sanpitak's works have been shown in numerous museums and biennales. Her recent exhibitions include: *(In)visible Presence*, Dib Bangkok, Bangkok, 2025-2025; *Dream Rooms: Environments by Women Artists 1950s-Now,* curated by Andrea Lissoni, Marina Pugliese, and Russell Storer, M+, Hong Kong, 2025; *Choreographies of the Everyday,* Museum of Contemporary Art Tokyo, Japan, 2025; *Making their Mark,* curated by Cecilia Alemani, Mildred Lane Kemper Art Museum, Berkeley Art Museum and The Shah Garg Foundation, USA, 2024-2026; *Un Ciel intérieur (An Inner Sky),* Musée d'Art et de Culture Soufis MTO, France, 2025; *Connecting Bodies: Asian Women Artists,* National Museum of Modern and Contemporary Art (MMCA), Seoul, 2024; *Ocean in Us*, Kaohsiung Museum of Fine Arts, Taiwan, 2024; *New Large Scale Artworks,* Asian Art Museum, USA, 2024; Bangkok Art Biennale, Thailand, 2023; *The Milk of Dreams*, curated by Cecilia Alemani, 59th Venice Biennale, Italy, 2022; among others.

An overview of her work from 1995 to 2025 was recently showcased in a solo exhibition, *Breast Stupa Cookery and Beyond* by Jim Thompson Art Center, Thailand, 2025; and in 2014, Sherman Contemporary Art Foundation, Australia presented three decades of her work in *Collection +: Pinaree Sanpitak*. The artist *presented Hanging by a Thread* at the Los Angeles County Museum of Art in 2013, a solo exhibition featuring her large-scale installation of the same title, which was subsequently acquired by said institution. Another large-scale installation, *Temporary Insanity,* was exhibited at the Chrysler Museum in Norfolk, USA, 2012 and subsequently at The Contemporary Austin, USA, 2013. At the 18th Biennale of Sydney in 2012, she showcased a large-scale installation, Anything Can Break, at the Museum of Contemporary Art Australia.

Sanpitak's works are included in the collections of over 30 institutions, including the Los Angeles County Museum of Art, USA; MoMA, USA; Hirshhorn Museum and Sculpture Garden, USA; The Phillips Collection, USA; Asian Art Museum San Francisco, USA; Chrysler Museum, USA; Nasher Museum of Art, USA; Centre Pompidou, France; Fukuoka Asian Art Museum, Japan; Museum of Modern Art Tokyo, Japan; 21st Century Museum of Contemporary Art, Japan;Queensland Art Gallery | Gallery of Modern Art, Australia; Art Gallery of South Australia; Arter-Vehbi Koç Foundation, Turkey; Singapore Art Museum; Museum MACAN, Indonesia; M+, Hong Kong; amongst many others.

Sanpitak lives and works in Bangkok, Thailand.

About the gallery

Ames Yavuz embraces its diverse cultural background through a strong international focus and perspective. The gallery's vision is underpinned by robust curatorial practices that form the core of our program and foster intercultural discourse on a global scale.

Representing a wide range of multidisciplinary artists across continents, Ames Yavuz aims to challenge, inspire, and reclaim through art. The gallery provides a platform for transformative and compelling artistic voices who bring care and attention to the most urgent conversations of our time, and celebrates storytelling with authenticity, innovation and wit.

For further information on the artists and the works, please contact:
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PRESS RELEASE

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