



OPEN 24

SILVERLENS

SILVERLENS

MIT JAI INN

POW MARTINEZ

MARIA TANIGUCHI

**THE
ARMORY
SHOW**

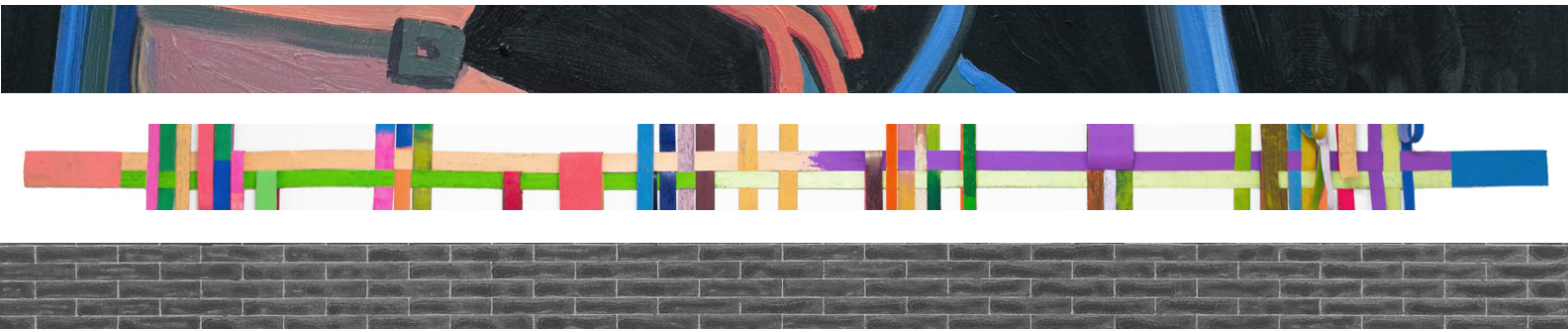
**SEPTEMBER 9-11
JAVITS CENTER**

**VIP PREVIEW: 08 SEPTEMBER 2022
BOOTH #132**

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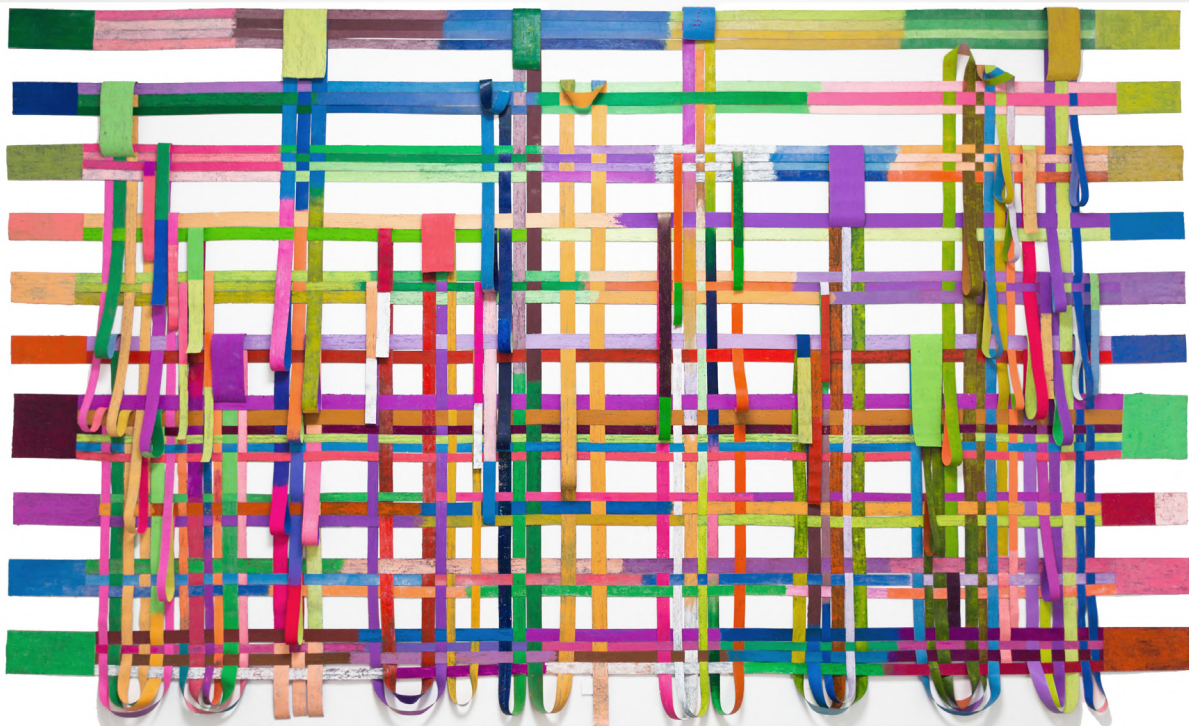


SILVERLENS is thrilled to present pieces by three widely collected artists from Southeast Asia: **Mit Jai Inn**, **Pow Martinez**, and **Maria Taniguchi**, marking the gallery's first participation in The Armory Show. This presentation coincides with the inauguration of SILVERLENS New York located at 505 W 24th Street in Chelsea.



Mit Jai Inn (b. 1960, Chiang Mai; lives and works in Chiang Mai, Thailand) has made a name for himself with large-scale abstract paintings that feature a dynamic interplay of bright colors, with each so one of- a-kind as if he himself cultivates farms of colors in his studio, breeding a strikingly overarching spectrum of color tones. His work sometimes comes in the form of tapestry, painting disguised as sculpture, and installation art, which at times embraces the audiences and at other times conjures up atmospheres that allow them to immerse, all the while experiencing physical interaction with art.

Mit's recent solo exhibitions include *Dreamworld*, Ikon Gallery, Birmingham (2021); *Royal Marketplace*, Rossi & Rossi, Hong Kong (2020); *Actants*, Silverlens, Manila (2019); *Encounters*, Art Basel Hong Kong (2019), and; an institutional solo exhibition *Color in Cave* at Musuem Macan, Jakarta (2020). Recent important group exhibitions include *SUNSHOWER: Contemporary Art in Southeast Asia*, Mori Art Museum, Tokyo (2018); and *21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement*, Museum of Contemporary Art, Australia (2018). His work is included in the current Aichi Triennale 2022, Nagoya; and has a forthcoming solo exhibition at Silverlens Manila, in September 2022.



Patchwork

2019

oil on canvas

310h x 545w cm

122.05h x 214.57w in

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Pow Martinez (b. 1983; lives and works in Manila, Philippines) is an emerging artist who has constantly turned art into commentary and satire, works across painting, drawing, and sound. He mines recent history through the internet for the gaffes of our Anthropocene.

For this year's Armory, Pow Martinez presents three oil on canvas paintings featuring cliché characters easily recognizable in the western canon. In these situational portraits, his sitters find themselves at their most absurd.

Martinez is a recipient of the Ateneo Art Awards, Philippines. Primarily a painter, he is also a sound artist who goes by the handle @sewageworker. His recent solo exhibitions include *Spiritual Underground Unit*, Galeria Yusto/Giner, Madrid (2022); *Sustainable Anxiety*, Silverlens, Manila (2020); and *Aesthetic Police*, ROH Projects, Jakarta (2018). Recent group exhibitions include *Only A Joke Can Save Us*, Present Projects, Hong Kong (2021) and *City Prince/essess*, Palais de Tokyo, Paris (2019). Pow has a forthcoming exhibition at Silverlens Manila, in November 2022.



clunker

2022

oil on canvas

48h x 48w in

121.92h x 121.92w cm

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medic

2022

oil on canvas

48h x 48w in

121.92h x 121.92w cm

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tour guide
2022
oil on canvas
60h x 72w in
152.40h x 182.88w cm

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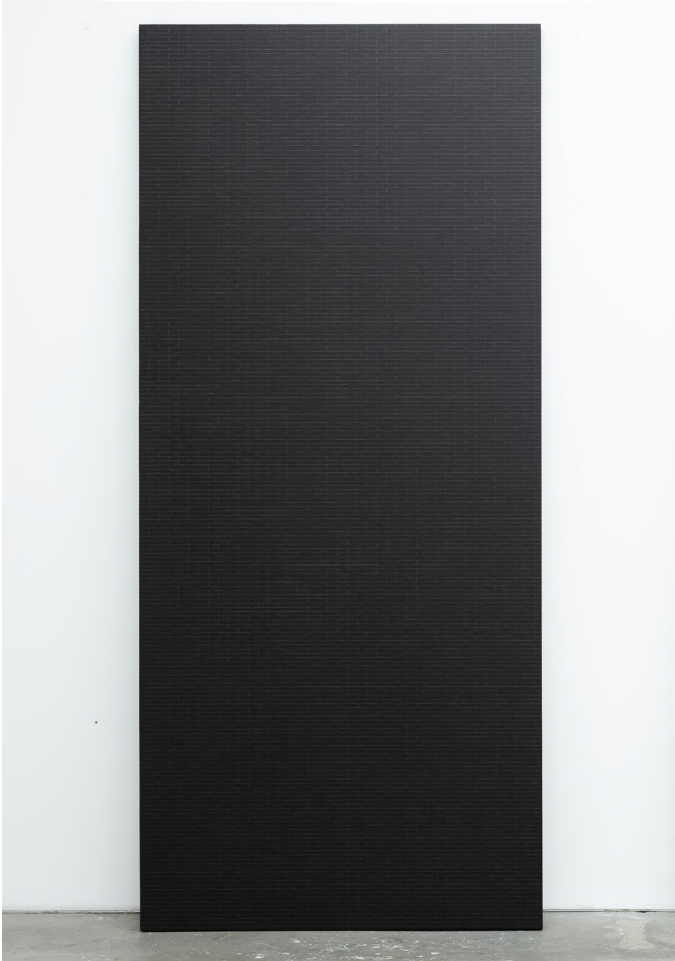
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Maria Taniguchi (b. 1981, Dumaguete City, Philippines, lives and works in Manila) works across a diverse range of media which includes painting, video, sculpture, pottery, printmaking, drawing, and writing. Her work focuses on concepts of composing, constructing, and framing whilst referring to the craftsmanship and history of the Philippines. She works with a variety of approaches towards processing the legacies of modernism within an ambiguous cross-cultural context.

Taniguchi won the Hugo Boss Asia Art Award in 2015. Recent solo exhibitions include *room of phases*, Silverlens, Manila (2022); *Maria Taniguchi, Carlier | Gebauer*, Berlin (2019); and *Maria Taniguchi*, Taka Ishii Gallery, Tokyo (2017). Recent institutional exhibitions include *Art Histories of a Forever War: Modernism between Space and Home*, Taipei Fine Arts Museum, Taiwan (2021); the *12th Gwangju Biennale: Imagined Borders*, Gwangju Biennale Exhibition Centre, South Korea (2018); *21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement*, Museum of Contemporary Art, Australia (2018); *Afterwork*, Para Site, Hong Kong (2016). Her work is held in several collections, including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation Shanghai. Her work will be included in an upcoming exhibition at the Metropolitan Museum of Manila in October 2022.



Untitled

2021

acrylic on canvas

108h x 48w in

274.32h x 121.92w cm

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Untitled

2022

acrylic on canvas

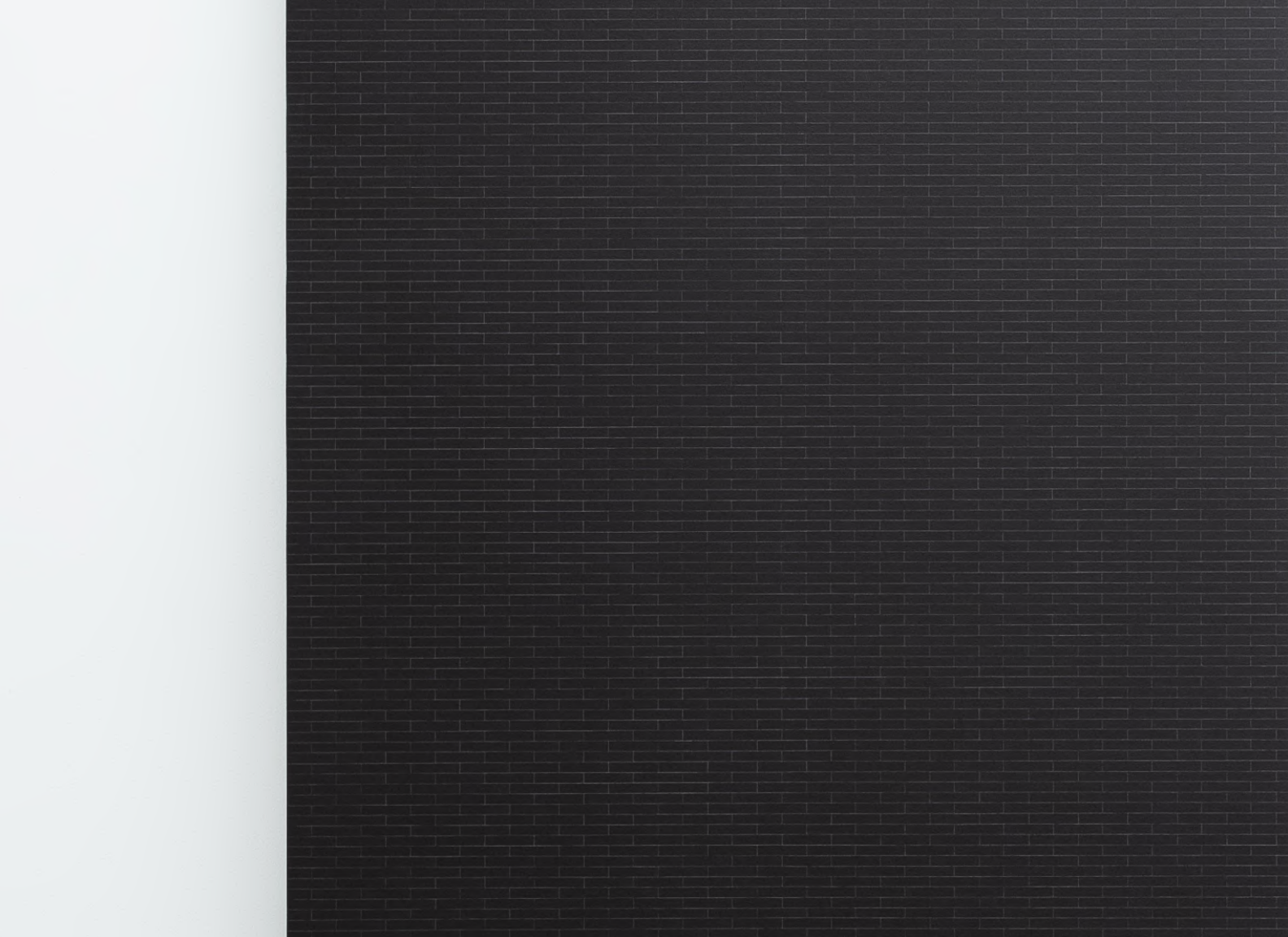
90h x 45w in

228.60h x 114.30w cm

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MARIA TANIGUCHI

Bio

Maria Taniguchi's works encompass painting, sculpture, video and installation. Her practices investigate space and time along with social and historical contexts. Her series of "Untitled" brick paintings is an ongoing series that had been initiated in 2008. Each painting consists of seemingly countless rectangular cells, each one outlined by hand with graphite and filled with gray and black tones. The painstaking process creates a subtle yet complex pattern on the surface. These paintings develop in various extents, most of them reaching meters in size. The constructive structure embodies architectural elements, resulting in the paintings themselves manifesting as monumental existences within the space. The artist has referred to her brick paintings as the fundamental root of her larger artistic practice, while the other artworks such as sculptures and installations are reflection, or refractions of it.

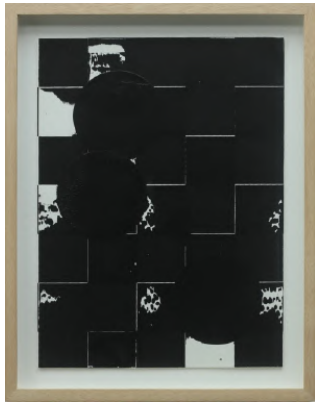
Maria Taniguchi was born in Dumaguete City, Philippines, in 1981. She won the Hugo Boss Asia Art Award in 2015 and was a LUX Associate Artist in 2009. Recent exhibitions include the *12th Gwangju Biennale: Imagined Borders*, Gwangju Biennale Exhibition Centre, South Korea (2018); *21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement*, Museum of Contemporary Art, Australia (2018); *History of a vanishing present: A prologue*, the Mistake Room, Los Angeles (2016); *Afterwork*, Para Site, Hong Kong (2016); *Globale: New sensorium*, ZKM Centre for Art and Media, Karlsruhe, Germany (2016); *The vexed contemporary*, Museum of Contemporary Art and Design, Manila (2015); and the *8th Asia Pacific Triennial of Contemporary Art*, QAGOMA, Brisbane (2015). Her work is held in a number of collections including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation, Shanghai.



MARIA TANIGUCHI

Bio

b. 1981, Dumaguete City, PH



Untitled (room of phases), 2022

SOLO EXHIBITIONS

- 2021 *room of phases*, Silverlens, Manila
- 2019 *Maria Taniguchi*, Carlier | Gebauer, Berlin
- 2017 *Maria Taniguchi*, Ibid, Los Angeles
Maria Taniguchi, Silverlens, Manila
Maria Taniguchi, Taka Ishii Gallery, Tokyo
- 2016 *Maria Taniguchi*, Galerie Perrotin, Hong Kong
Maria Taniguchi, Ibid Projects, London
- 2015 *Maria Taniguchi*, carlier|gebauer, Berlin
- 2014 *Maria Taniguchi*, Silverlens Singapore and Manila
- 2013 *Art Statements*, Art Basel 44, Basel
- 2011 *Echo Studies*, Jorge Vargas Museum, Manila

SELECTED GROUP EXHIBITIONS

- 2022 *The Armory Show*, New York
Art Fair Philippines, Silverlens, Manila
Art Dubai, Madinat Jumeirah Conference & Events Centre, Dubai, UAE
- 2021 *Art Histories of a Forever War: Modernism between Space and Home*, Taipei Fine Arts Museum, Taipei, Taiwan
Considered Gestures curated by Yael Buencamino, Silverlens, Manila
- 2020 *Collision Point on Dimensions*, The 5th Floor, Tokyo
Floating World, Perrotin, Hong Kong
Dhaka Art Summit, Dhaka, Bangladesh
Construction of Truths, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- 2019 *La Ultima de las Tribus (The Last of the Tribes)*, curated by Viviana Kuri, Museo de Arte de Zapopan, Guadalajara
SPECTROSYNTHESIS II, Sunpride Foundation, Bangkok Art and Culture Centre, Thailand
5th Ural Industrial Biennial of Contemporary Art, curated by Xiaoyu Weng, Ekaterinburg, Russia
Who Writes?, curated by Jo Ying Peng, Galeria OMR, Mexico City
The Empathy Lab, Jessica Silverman Gallery, San Francisco
Survived!, Taka Ishii Gallery, Tokyo
Blood and Soil: Dark Arts for Dark Times, curated by Anders Kreuger and Julija Fomina, CAC Vilnius, Vilnius, Lithuania
Primary Drives, Silverlens, Manila
- 2018 *Visayas Islands Visual Arts Exhibition and Conference (VIVA EXCON)*, Roxas City, Capiz
12th Gwangju Biennale: Imagined Borders, curated by Clara Kim, Gwangju, South Korea
In Search of Southeast Asia through the M+ Collections, M+ Pavilion, Hong Kong
SUPERPOSITION: Equilibrium & Engagement: 21st Biennale of Sydney, curated by Mami Kataoka, Sydney, Australia
- 2017 *Sydney Contemporary*, Carriageworks, Sydney, Australia
Anarchéologies, curated by Marcella Lista, Centre Pompidou, Paris
Almost There, Jorge Vargas Museum, Manila
Marching in Circles, curated by Robin Peckham, Long March Space, Beijing
Damage Control, Ibid, Los Angeles
Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

MARIA TANIGUCHI

Bio

- 2016 *JUDEA*, curated by Arin Rungjang, West, Den Haag, The Haag
Oceanic feeling: Maria Taniguchi and Sriwhana Spong, curated by Susan Gibb
Institute of Contemporary Arts (ICA), Singapore
44 Salon International de Artistas, curated by Inti Guerrero, Salón Nacional de Artistas
Pereira, Colombia
MAPS, ROH Projects, Jakarta
Apeiophobia / Aporia, Human Resources, Los Angeles, California
With Institutions Like These..., curated by Victor Wang and Alex Meurice, The Averard
Hotel, London
Globale: New Sensorium, curated by Yuko Hasegawa, ZKM Center for Art and Media,
Karlsruhe
Histories of a Vanishing Present: A Prologue, curated by Kris Kuramitsu, The Mistake
Room, Los Angeles
Afterwork, curated by Cosmin Costinas, Para Site, Hong Kong
Riviera, curated by Caterina Riva, Swiss Institute, Milan
With Institutions Like These..., curated by Victor Wang and Alex Meurice,
Averard Hotel, London
- 2015 *Hugo Boss Asia Art Award*, Rockbund Art Museum, Shanghai
Reverence & Reproach: Modernist Legacies in Contemporary Film & Video, Tate
Britain, England (screening)
8th Asia Pacific Triennial of Contemporary Art, Australia
Sights and Sounds: Philippines, The Jewish Museum, New York
TOWER, Ibid, London
Sights and Sounds: Global Film and Video, Jewish Museum, New York
The Vexed Contemporary, curated by Joselina Cruz, Museum of Contemporary Art
and Design, Manila
Missing Links: Exhibition of Southeast Asian Moving Image, curated by Gridthiya
Gaweewong, Jim Thompson Art Center, Bangkok
- 2014 *Don't You Know Who I Am? Art After Identity Politics*, Museum Of Contemporary
Art (M HKA), Antwerp
Material Memory, Fluxxia Gallery, Milan
Erasure: From Conceptualism to Abstraction, Osage, Hong Kong
Michael Van den Abeele, Flora Hauser and Maria Taniguchi, Inaugural Group Show,
Ibid, London
The Bold Sopranos, curated by Arianna Gellini, Gallery Exit, Hong Kong
- 2013 *HIWAR | Conversations in Amman*, curated by Adriano Pedrosa, Khalid Shoman
Foundation, Amman
The Philippine Contemporary: To Scale the Past and the Possible, curated by Patrick
D. Flores, Metropolitan Museum of Manila, Manila
The Midnight Marriage, Silverlens, Manila
- 2012 *WITHOUT A MURMUR*, curated by Joselina Cruz, Museum of Contemporary Art and
Design, Manila
A Reader of Materials and a Writer of Forms, curated by Lucy MacDonald, MOT
International, Brussels
Rambler's Association (with Adam Avikainen), Artspace, Auckland
The Porous Border, curated by Gary-Ross Pastrana, Gallery G23, Bangkok

MARIA TANIGUCHI

Bio

- 2011 *Video e identidad cultural en Filipinas: 1999-2009*, CaixaForum, Barcelona (screening)
Young London, V22 Collection, London
Roving Eye: Video from Southeast Asia, Sorlandets Kunstmuseum, Norway
Jump Cut: Dialectic Dream, curated by Caterina Riva, The Barber Shop, Lisbon
Complete and Unabridged: A survey of Philippine Conceptualism, Osage Gallery
Kwun Tong, curated by Ringo Bunoan, Nilo Ilarde, and Gary-Ross Pastrana, Hong Kong
+Pyramid (with Bea Camacho), Green Papaya Art Projects, Manila
- 2009 *Lost in Your Eyes / Foreign Correspondent*, FormContent, London
boyleANDshaw Art Salon Project 4, curated by Elea Himmelsbach, Artprojxspace, London

AWARDS

- 2015 Hugo Boss Asia Art Award for Emerging Asian Artists, Shanghai
2012 Ateneo Art Awards, Manila
2011 Ateneo Art Awards, Manila
2001 Grand Prize, Metrobank National Painting Competition
2001 Grand Prize, Shell National Students Painting Competition

RESIDENCIES

- 2013 Khalid Shoman Foundation, Darat Al Funun, Amman, Jordan
2012 ARTSPACE, Auckland
2003 Plastique Kinetic Worms, Singapore

COLLECTIONS

- Sifang Art Museum, Nanjing
M+ Museum, Hong Kong
The Burger Collection, Hong Kong
K11 Art Foundation, Shanghai
Queensland Art Gallery/Gallery of Modern Art, Brisbane
Kadist Art Foundation, San Francisco/Paris

SELECTED PUBLICATIONS

- Taniguchi, M. (2020, May/June). Maria Taniguchi on Felix Gonzales-Torres and Judy Freya Sibayan. *ArtAsiaPacific*, p 17.
- Maerke, Andrew. "Under the Skin." *Art-it* 19 May 2017. Web.
- Cornell, Lauren. "Future Greats." *Art Review*. Jan. - Feb. 2016.
- Lin, Ming.. "Maria Taniguchi, Ibid, London." *Art Review Asia*. Spring 2016.
- Taniguchi, Maria. "Blooming Pool." *Writing: Cabin Fever*, edited by Sarah Elson and Heman Chong. Launch Pad, 2016.
- Rebecca Morrill. "Maria Taniguchi." *Vitamin P3: New Perspectives in Painting*, edited by Tom Melick and Rebecca Morrill. Phaidon Press, 2016.
- Susan Gibb. "Dogs in Space, Witches of Dumaguete." *Sriwhana Spong and Maria Taniguchi: Oceanic feeling*. Institute of Contemporary Arts Singapore, 2016.
- Joselina Cruz. "Maria Taniguchi: The Act and the Object." *Hugo Boss Asia Art Award for Emerging Artists 2015*, edited by Li Qi. Rockbund Art Museum and Sternberg Press, 2015.
- Chantal Wong. "It Is Difficult to Talk about Maria's Work." *LEAP: The International Art Magazine of Contemporary China* 35 (Sept.-Oct. 2015).
- Kathleen Ditzig. "Review: Maria Taniguchi." *Flash Art* 295 (Mar.-Apr. 2014).
- Joselina Cruz. "Maria Taniguchi." *Kaleidoscope Asia 19: The Making of Asia* (Fall 2013).

MIT JAI INN Bio

Mit Jai Inn's (b. 1960, Chiang Mai; lives and works in Chiang Mai, Thailand) paintings come into being in his outdoor Chiang Mai studio, where he gives turns to the vibrating spectrum of sun and moonlight, with nocturnal interludes under white fluorescent. His colour-based, densely layered work defies conventional boundaries of painting, while variously enacting its multiple histories and treatments.

Mit's practice is, on the one hand, rooted in a rigorous physicality of both manual and optical labour. His studios' multiple workstations show evidence of crushing and mixing colour of his own making, of plotting, pulling and pushing, overlaying, and scraping pigment. Canvases, often treated on both sides, stretch across floors, drape from tables and hang from metal beams. In place of brushes, mark makers are palette knives, hands, and fingers.

While this corporeality of colour is embedded and perceptible in Mit's painted forms, it is also his way of actively channelling, resisting, or responding to particular aesthetic, social and political histories. These can include divisions between so-called 'Western' and 'Eastern' canonical painting to shifting political states in Thailand. Within each new body of work are offerings inspired by and made for the nations, spaces, hosts and publics of his often site-specific work. This accounts for evolutions in colour, scale, and topographical variation, from sombre amorphous blotches, bright grids, crafted pastel stripes, all-over dots in neon, and more.

First studying at Silpakorn University, Bangkok, Mit moved to Vienna's Academy of Arts from 1986-1992 while working as an assistant to the artist Franz West. During these years in Vienna and Berlin, Mit began a vocabulary of serial forms with relational intentions, seeking to counter aspects of formal painting and its market and exhibitionary frameworks of that time. His paintings were unstretched and unframed, brightly colored, mostly two-sided, touchable works that populated galleries but also public spaces, taxis, private apartments, and which he often used as a trading currency.

An early series, *Free Flyers*, was created as giveaways, with reference to the popular pre-internet free information sharing system. *Wall Works* became a series of one or two-sided color fields on canvas that are variably installed, sometimes acting as optical screens

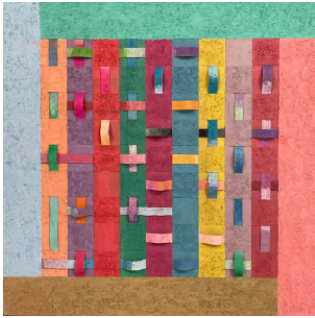
or partitions, other times as carpets that can be walked on. *Sticks* first appeared as pink ladders in Vienna apartments, as animal feeders planted in the earth at an early edition of Chiang Mai Social Installation, then as obsessively painted wand-like works in a Bangkok gallery. The small, intimate two-sided panels of bright partitioned color in the series *Dream Works* are carefully slit, allowing air and energy to pass through their gaps, flaps, and openings. The same is true of the series *Patch Works*, yet in closer reference to ideas of modularity in family and societal structures. *Scrolls* was first developed in 2002 and extended Mit's interest in communal ritual forms, such as rolled iconographic or ceremonial painting, which are intended to gather publics, to be an invitation, an opening. More recent forms, *Tables and Pools*, plot mounds of pigment fresh with linseed oil, facilitating performativity of the medium itself.

Since returning to Thailand in 1992, Mit has been involved in socially and politically engaged art initiatives. He was a co-founder of Chiang Mai Social Installation (1992-), and was involved in the Midnight University and The Land Foundation - three non-institutional initiatives central to Thai art practice and discourse. In 2015, Mit founded Cartel Artspace in Bangkok, a gallery that gives free space to artists reflecting on the country and region's political history and current context. In 2017, he co-initiated the independent Bangkok Biennale.

Mit Jai Inn was born in 1960 in Chiang Mai, Thailand. His recent exhibitions include: *Actants*, Silverlens, Manila (2019); *Encounters*, Art Basel Hong Kong (2019); *SUNSHOWER: Contemporary Art in Southeast Asia from 1980s to Today*, Kaohsiung Museum of Fine Arts, Taiwan (2019) and Mori Art Museum, Tokyo (2018); and *SUPERPOSITION: Equilibrium and Engagement*, The 21st Biennale of Sydney (2018).

MIT JAI INN Bio

b. 1960, Chiang Mai



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SELECTED SOLO EXHIBITIONS

- 2022 *(upcoming)*, Silverlens, Manila
(upcoming), MAIIAM, Chiang Mai, Thailand
Mit Jai Inn, APSARA Studio, London, England
- 2021 *Dreamworld*, Ikon Gallery, Birmingham
- 2020 *Royal Marketplace*, Rossi & Rossi, Hong Kong
The King And I, TKG+, Taipei
Junta Monochromes, Online Viewing Room, Silverlens, Manila
- 2019 *Color in Cave*, Museum MACAN, Jakarta, Indonesia
Actants, Silverlens, Manila
Art Basel Encounters, Silverlens and TKG+, Hong Kong
- 2018 *Light, Dark, Other*, TKG+, Taipei, Taiwan
The good, the bad and the ugly (part 2.2), Gesso, Vienna, Austria
Beautiful Futures, H Gallery, Bangkok, Thailand
Mit Jai Inn, Chauffeur, Sydney, Australia
- 2016 *Pastorale*, H Gallery Bangkok / Eat Me Restaurant, Bangkok, Thailand
Wett, Gallery VER, Bangkok, Thailand
- 2015 *Patchworlds*, Yavuz Gallery, Singapore
AN-TI-TLE, Lyla Gallery, Chiang Mai, Thailand
Gesso Art Space, Vienna, Austria
- 2014 *Postpositive: Freaky You Are Always*, SA SA BASSAC, Phnom Penh, Cambodia
- 2012 *Untitled*, H Gallery Chiang Mai, Thailand
- 2011 *Duckocrazy*, Toot Yung Gallery, Bangkok, Thailand.
- 2009 *11:11 Freedom from the Known*, Angitgallery, Chiang Rai, Thailand.
The Social Mandala and other Mit-ologies, Valentine Willie Fine Art, Malaysia.
- 2008 *Six Hours of Suffering*, Chiang Mai University Art Museum, Chiang Mai, Thailand
- 2007 *Don't be Happy. Do be Worried, 15th anniversary of worrying about global climate change, shifting world views, societal collapse, the cult of bourgeois rectitude*, Chiang Mai Social Installation Project and "art is over", Ver Gallery, Bangkok, Thailand.
- 2003 *Kaminattawatupatan*, Numtong Gallery, Bangkok, Thailand
- 1994 *Pain on Paint*, Art Forum Gallery, Bangkok, Thailand
- 1992 *Magic Set*, Visual Dhamma Gallery, Bangkok, Thailand

SELECTED GROUP EXHIBITIONS

- 2022 *Aichi Triennale*, Japan
The Armory Show, New York
Art Fair Philippines, Silverlens, Manila

MIT JAI INN Bio

- Art Dubai*, Madinat Jumeirah Conference & Events Centre, Dubai, UAE
AORA V, Aora Gallery
- 2021 *Art Fair Philippines*, Silverlens, Manila
- 2020 *Anticipating the Day*, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
S.E.A. Focus, Silverlens, Singapore
- 2019 *Jim Thompson Farm Tour*, Jim Thompson Art Center, Bangkok
Fracture/Fiction: Selections from the ILHAM collection, ILHAM Gallery, Kuala Lumpur
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Kaohsiung Museum of Fine Arts, Taiwan
Art Basel, Silverlens, Hong Kong
- 2018 *The Thick Lines Between Here and There*, Owen James Gallery, New York City
Painting, Differently, Silverlens, Manila
Wild West, De 11 Lijnen, Oudenburg, Belgium
Field Recordings, Rua Red, Dublin, Ireland
These Painter's Painters, Roh Projects, Jakarta, Indonesia
The 21st Biennale of Sydney, Cockatoo Island, Sydney, Australia
Other People Think: Auckland's Contemporary International Collection, Auckland Art Gallery, New Zealand
- 2017 *Heads or Tails? Uncertainties and Tensions in Contemporary Thailand*, Sundaram Tagore Gallery, NYC, USA
Abstraction of the World, Duddell's x Biennale of Sydney, Hong Kong
Totem: Sacred Beings and Spirit Objects, Mehta Bell Projects, Saatchi Gallery, London, UK
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Mori Art Museum, Tokyo, Japan
Terra Incognita, ARNDT, Vienna
Death in the Afternoon, KS Room, Vienna
BlissFullness (At Death's Door), Esplanade, Singapore
- 2015 *REV | ACTION: Contemporary Art From Southeast Asia*, Sudaram Tagore Gallery, New York, USA
Mad in Austria, Galerie Konzett, Vienna, Austria
- 2014 *HISO LOSO*, SNO111.SNO Contemporary Art Project, Sydney, NSW, Australia
The Good, The Bad and The Ugly, Gesso, Vienna, Austria
Traitor and Tradition, ARNDT, Berlin, Germany.
Medium At Large, Singapore Art Museum, Singapore.
- 2013 *Summer Exhibition: Paintings and Photographs by Gallery Artists*, H Gallery, Bangkok, Thailand
Light Space Project – Rituals of Exhibition II, H Gallery, Chiang Mai, Thailand

MIT JAI INN Bio

- 2012 **333** Oida Gallery, Bangkok, Thailand
All Our Relations, 18th Biennale of Sydney, Sydney, Australia
Northern Lights, Art Month Sydney, Arterial Gallery, Sydney, Australia
Quiet Noise, H Gallery, Chiang Mai, Thailand
Retro VER-Spective, Gallery VER, Bangkok, Thailand
- 2011 **Somewhere in the Distance**, H Gallery, Bangkok, Thailand
Museum Serve Project, Motorcycle Station at Bangkok Art and Culture Centre (BACC), Bangkok, Thailand
Dialogues, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand
SNO 75, SNO Contemporary Art Project, Sydney, Australia
- 2008 **Nim Kruasaeng and a Friend**, Stone Gallery, Dublin, Ireland A Salon, Studio 6, Temple Bar Galleries, Dublin, Ireland
- 2007 **Eternal Flame: Imagining a Future at the End of the World**, Gallery at REDCAT, Los Angeles, USA
Art / Not Art, Fix 07 Catalyst Arts Gallery, Belfast, Ireland 2006
Dong-Na, Singapore Biennale, Singapore
Tropical Nights - Lost in Paradise, Palais de Tokyo, Paris
- 2005 **AK in AKA**, AKA Gallery, Chiang Mai, Thailand
Le Invasioni Barbariche, curated by Pier Luigi Tazzi, Galleria Contina, San Gimignano, Italy
Representation, GareGaron, Chiang Rai, Thailand
Soi Project, Yokohama Triennale, Yokohama, Japan
- 2004 **Archetype**, Akko Gallery, Bangkok, Thailand
Spirit of Art, Hof Art Gallery, Bangkok, Thailand
Collection Mantrini, Chiang Rai, Thailand
- 2003 **Umong Sippadhamma**, Chiang Mai, Thailand
- 1993 **Magic 2**, Bangkok National Museum, Bangkok, Thailand
- 1992 **Magic Set Visual**, Dhamma Gallery, Bangkok, Thailand
- 1992-96 Chiang Mai Social Installation, Chiang Mai, Thailand

COLLECTION

Singapore Art Museum
MAIAM Contemporary Art Museum
Auckland Art Gallery

EDUCATION

1988 - 1992 University of Applied Arts Vienna, Vienna, Austria
1982 - 1986 Silpakorn University, Bangkok, Thailand

BIBLIOGRAPHY

2019 "Meet the artists exhibiting at Encounters, Art Basel Hong Kong", Financial Times by Gareth Harris, 22 March 2019 <https://www.ft.com/>

MIT JAI INN Bio

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- 2018 "Where I Work", Art Asia Pacific, Anniversary Issue, by Elaine Ng
- "Cockatoo Island Exhibits Miss the Boat", The Sydney Morning Herald by John McDonald, 23 March, 2018 / <https://www.smh.com.au/entertainment/art-and-design/biennale-of-sydney2018-review-cockatoo-island-exhibits-miss-the-boat-20180319-hOxngw.html>
- "Review: The 21st Biennale of Sydney", Artist Profile by Artist Profile, 20 March, 2018 <http://www.artistprofile.com.au/21st-biennale-sydney/>
- "What to see at the Sydney Biennale", The Design Files by Sally Tabart, 16 March, 2018 <http://thedesigntfiles.net/2018/03/what-to-see-at-the-sydney-biennale/>
- "Sydney Biennale: Reflecting A Changing Society", Aljazeera by Andrew Thomas, 15 March, <https://www.aljazeera.com/news/2018/03/sydney-biennale-reflecting-changing-society-180315080904620.html>
- "A New Significance: Mami Kataoka on the 21st Biennale of Sydney", 14 March, 2018 <https://museumnetwork.sothebys.com/article/a-new-significance-curator-mami-kataoka-on-the-21st-biennale-of-sydney>
- "Critic's Guide / Looking Forward 2018: Asia and Australia", Frieze, 4 January, 2018 <https://frieze.com/article/looking-forward-2018-asia-and-australia>
- "Review: Beautiful Futures by Mit Jai Inn", Art Asia Pacific by Rathsaran Sireekan, March <http://artasiapacific.com/Magazine/WebExclusives/BeautifulFutures>
- "Moran Maze of Modern Thailand" by Ariane Kupferman-Sutthavong, Bangkok Post, 7 February, 2018 / <https://www.bangkokpost.com/archive/moral-maze-of-modern-thailand/1408882>
- "News: Beautiful Futures by Mit Jai Inn", <http://www.blouinartinfo.com/news/story/2835984/beautiful-futures-by-mit-jai-inn-at-h-gallery-bangkok>
- Review, "Problems of the Present, Forces of the Past", The Nation, 2 February, 2018. <http://www.nationmultimedia.com/detail/art/30337804>
- "Other People Think: Auckland's Contemporary International Collection", Auckland Art Gallery, New Zealand, 10 March - 10 June, 2018 <https://www.aucklandartgallery.com/whats-on/exhibition/other-people-think>
- Review, Group Exhibition, "Duddell's x Biennale of Sydney: Abstraction of the World", Duddells, Hong Kong, Art Radar Asia by Valencia Tong, 23 March, 2017 <http://artradarjournal.com/2017/05/23/duddells-x-biennale-of-sydney-abstraction-of-the-world-at-duddells-hong-kong/>
- "Heads or Tails", Exhibition Catalog, Sundaram Tagore Gallery, NYC, USA: <https://issuu.com/sundaramtagoregallery/docs/headsortailscatalogue>
- 2017 Review, Patchworlds by Mitt Jai Inn, Yavuz, Singapore, by Maryanne Stock, Art Asia Pacific (Print). <http://artasiapacific.com/Magazine/WebExclusives/MitJaiInnPatchworlds>
- "Hanging Politics on the Wall", by Ariane Kupferman-Sutthavong, Bangkok Post, 31 May, 2017 <https://www.bangkokpost.com/lifestyle/art/1259630/hanging-politics-on-the-wall>
- 2016 "Research Thailand: Chiang Mai, SEA Project / http://seaproject.asia/en/research/thailand_01/
- 2015 "Rev/Action: Contemporary Art from Southeast Asia", 2 October 2015, Wall Street International Magazine / <https://wsimag.com/art/17639-rev-action-contemporary-art-from-southeast-asia>

POW MARTINEZ

Bio

Pow Martinez (b. 1983) is a recipient of the 2010 Ateneo Art Award for his exhibition *1 Billion Years* at West Gallery, Philippines. He exhibits internationally and has worked with different media, from painting to sound. His recent exhibitions include *City Prince/sses* (2019) at Palais de Tokyo in Paris; *Art Jakarta 2019* with Silverlens and ROH Projects; *50 Years in Hollywood* (2019) at Pinto Art Museum in New York; Art Basel Hong Kong 2019 with Silverlens; *WXXX* (2019), West Gallery, Manila; Art Taipei 2017; *WASAK! Reloaded* (2016) in Arndt, Singapore; and *WASAK!* (2016) in Arndt, Berlin. Martinez has also held a number of solo shows in major galleries in Manila, the most recent of which is *Techno-Utopian* (2017) in Silverlens. Early in 2018, Martinez had his first solo exhibition in Indonesia. Titled *Aesthetic Police*, the exhibition is an outcome of his month-long residency program at OPQRStudio in Bandung.

Martinez's paintings belie their grotesque subject matter with the indelibly beautiful surfaces and a wide-ranging, daring use of color. Mutants, monsters, demons, deviants, and freaks lurch, sit, and appear to transform amidst weirdly lit landscapes or disintegrating urban scenarios, or emerge from a painterly graffito mess, but, as his more abstracted works insist, Martinez's ability to render intriguing relationships between forms and surfaces ensure his works are endlessly compelling—an experience akin to a beautiful nightmare.

Pow Martinez lives and works in Manila, Philippines.



POW MARTINEZ Bio

b. 1983, Manila, PH



Pingpong, 2022

RESIDENCIES

2018 OPQR Residency, Bandung, Indonesia

SOLO EXHIBITIONS

- 2022 *Spiritual Underground Unit*, Galería Yusto/Giner, Madrid
- 2020 *Sustainable Anxiety*, Silverlens, Manila
- 2018 *Aesthetic Police*, ROH Projects, Jakarta
- 2017 *Techno-utopian*, Silverlens, Manila
and now back to our regular programming, Art Informal, Manila
- 2016 *Advanced Human*, Random Parts, Oakland
a man without a hobby is worthless, TAKSU Gallery, Singapore
- 2015 *psychodelic behavior*, West Gallery, Manila
From the bitter abyss, Megumi Ogita Gallery, Tokyo
- 2014 *May Cause Profound Mental Retardation*, Pablo Gallery, Manila
Caught between honor and revenge, how far will one man go, Silverlens, Manila
dogs playing poker, Manila Contemporary, Manila
- 2013 *1 bit*, Mo_Space Project Room, Manila
Losing my edge, Pablo Gallery, Manila
Medieval woodcuts, Finale Art File, Manila
- 2012 *Sploshing*, Finale Art File, Manila
Low Res, West Gallery, Manila
Cyborg Scallops, Silverlens, Manila
- 2011 *Nature Paintings*, NOW Gallery, Manila
Destroyed Planets, Pablo Gallery, Manila
Cut Hands has the Solution, West Gallery, Manila
Easy Listening Paintings, Mag:net Gallery, Manila
- 2010 *march of the pigs*, Lost Projects, Manila
hyper blast abomination, Mag:net Gallery, Manila
- 2009 *the brutal gardener*, Mag:net Gallery, Manila
one billion years, West Gallery, Manila
- 2007 *pathetic doggy paddle*, Mag:net Gallery, Manila

GROUP EXHIBITIONS AND PROJECTS

- 2022 *The Sea and The Jungle, Frieze Seoul*, South Korea
The Armory Show, New York
OVR: Art Basel Hong Kong
Art Fair Philippines, Silverlens, Manila
- 2021 *Art Basel*, Silverlens, Hong Kong
'Only a Joke Can Save Us' Present Projects Gallery, Sham Shui Po, Hong Kong
Art Fair Philippines, Silverlens, Manila
S.E.A. Focus, Tanjong Pagar Distripark, Singapore
SOUTH SOUTH VEZA, SOUTH SOUTH Platform
- 2020 *Anticipating the Day*, Silverlens, Manila
Searching Sanctuary, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila

POW MARTINEZ Bio

- | | |
|------|---|
| 2019 | <p><i>An Artinformal Christmas Group Show</i>, Artinformal, Manila</p> <p><i>Art Jakarta</i>, ROH Projects, Jakarta</p> <p><i>WXXX</i>, West Gallery, Manila</p> <p><i>City Prince/sses</i>, Palais de Tokyo, Paris, France</p> <p><i>50 Years in Hollywood</i>, Pintô International, New York</p> <p><i>Art Basel</i>, Silverlens, Hong Kong</p> <p><i>Art Fair Philippines</i>, Silverlens, Manila</p> <p><i>Taipei Dangdai</i>, Silverlens, Taipei</p> |
| 2018 | <p><i>Recent Works</i>, Underground Gallery, Manila</p> <p><i>Art Basel</i>, Silverlens, Hong Kong</p> <p><i>Chaos</i>, Silverlens, Manila</p> <p><i>Art Fair Philippines</i>, Silverlens, Manila</p> |
| 2017 | <p><i>Art Taipei</i>, Taipei World Trade Center, Hall One, Taipei</p> <p><i>Translación</i>, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila</p> |
| 2016 | <p><i>WASAK! Reloaded</i>, Arndt, Singapore</p> <p><i>WASAK!</i>, Arndt, Berlin</p> |
| 2015 | <p><i>No Singing Allowed</i>, Silverlens, Manila</p> |
| 2014 | <p><i>Brave New Worlds</i>, Metropolitan Museum of Manila, Philippines</p> |
| 2013 | <p><i>manila vice</i>, MIAM, Sete, France</p> <p><i>pirates</i>, Megumi Ogita Gallery, Tokyo</p> |
| 2012 | <p><i>bastards of misrepresentation</i>, Topaz Arts, New York</p> |
| 2011 | <p><i>Confessions of a sinner</i>, Manila Contemporary, Manila</p> <p><i>Post local</i>, Silverlens, Manila</p> <p><i>Greatest Hits, Bastards of Misrepresentation, doing time on Filipino time</i>, 8 Salon, Hamburg</p> <p><i>Hide the Women and Children</i>, Mo_Space, Manila</p> <p><i>Salvation in a nest of vipers</i>, Y3K, Melbourne</p> <p><i>Complete and Unabridged</i>, Osage Gallery, Hong Kong</p> |
| 2010 | <p><i>bastards of misrepresentation, doing time on Filipino time</i>, Fries Museum, Berlin</p> <p><i>serial killers from tate modern to taksu Singapore</i>, Taksu, Singapore</p> <p><i>beautiful inside my head forever</i>, Silverlens, Manila</p> <p><i>sirens hall</i>, Mo_Space, Manila</p> <p><i>in fairness</i>, Finale Art File, Manila</p> <p><i>happily unhappy</i>, Blanc Gallery, Manila</p> |
| 2009 | <p><i>selected memory</i>, Richard Koh Fine Art, Kuala Lumpur</p> <p><i>one small step for man, one giant leap for woman</i>, Mag:net Gallery, Manila</p> <p><i>welcome to the jungle</i>, Art Informal, Manila</p> |
| 2007 | <p><i>shoot me</i>, Mo_Space, Manila</p> <p><i>i have nothing to paint and i'm painting it</i>, Manila Contemporary, Manila</p> <p><i>Sungdu-an 4"extensions,"</i> Cagayan de Oro University</p> |
| 2006 | <p><i>the blank show</i>, West Gallery, Manila</p> <p><i>long goodbye</i>, Mag:net Gallery, Manila</p> <p><i>Strait from the source</i>, Future Prospects, Manila</p> <p><i>missing vocabularies</i>, Green Papaya Art Projects, Manila</p> |
| 2005 | <p><i>common and uncommon goods</i>, Future Prospects, Manila</p> <p><i>other matters</i>, Future Prospects, Manila</p> |

POW MARTINEZ

Bio

EDUCATION

2004-2006 *Kalayaan College*, Painting

2002-2004 *University of the Philippines*, Visual Communication

PUBLICATIONS

Gomez, Jerome. "Pow Martinez just painted these staircase walls of Palais de Tokyo in Paris." ANC-X. Accessed 2 May 2020. <https://news.abs-cbn.com/ancx/culture/art/07/16/19/pow-martinez-just-painted-these-staircase-walls-of-the-palais-de-tokyo-in-paris>

Ladrido, Portia. "Filipino artists showcase works at one of Europe's top contemporary art museums." CNN Philippines Life. Accessed 2 May 2020. <https://cnnphilippines.com/life/culture/arts/2019/6/25/palais-de-tokyo-filipino-artists.html>

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Chung Chin Hsin. Art Taipei. Catalogue. 2017

Chen, Junni. "2 Young Filipino Artists to Watch: Pow Martinez and Dina Gadia." Art Radar Journal. Accessed 31 July 2017. <http://artradarjournal.com/2017/07/31/2-young-filipino-artists-to-watch-pow-martinez-and-dina-gadia/> "Exploring the Diversity of Expression." Business Mirror. Accessed 16 Januray 2017. <http://businessmirror.com.ph/exploring-the-diversity-of-expression/>

Cabiles, Janroe. "Pow Martinez: Hedonistic Pop." Status Magazine. Accessed 5 February 2016. <http://statusmagazineonline.com/features/pow-martinez-interview-february-2016/>

McGovern, Eva. No Chaos No Party. 2016.

Bastards of Misrepresentation. Re:Surgo!. 2012.

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