



SILVERLENS
NEW YORK

mit
jai
inn

SILVERLENS
NEW YORK

mit
jai
inn

16 NOVEMBER 2023
to 6 JANUARY 2024

[website](#) [email](#) [whatsapp](#)



Installation View of *Mit Jai Inn*, 2023

mit jai inn

Silverlens New York is pleased to present the first US solo exhibition by leading Thai contemporary artist **Mit Jai Inn** (b. 1960, Thailand). Featuring many of the polychromatic, modular and multiperspectival serial forms established over his four decade career, the exhibition celebrates Mit's expanded painting as social practice.

The vibrant, sensate and interactive exhibition mimics the studio environment in Chiang Mai where distinctively colored and shaped canvases hang from beams, overlay floors and tables, entangle and unfurl from walls, coil in standing spirals, and so on. A sense of physical, meditative, and even playful rigor is impressed through scale, traces of repetitive mark making by fingers, palms, feet, and palette knives, and in the dense layers of carefully crafted paintings unseen below the surfaces presented to us - layers that carry time and enable the sculptural pliability of the canvas. The enchanting and healing medicine of light's energy is also impressed by vibrating monochromes and riotous color interactions. Many works are scored and slit open, creating gaps and moveable flaps whose exposed edges, like all surfaces, are treated to obsessive touches of color.

Surface engagement and adventures in perception are Mit's charming, luring, festive invitations to gather. For at the center of his relational practice is the ritual delineation of sovereign space drawn from both anti-hierarchical aspirations in Buddhism and anti-governable practices of Indigenous highland or Zomian cultures to which he belongs. While he commingles homage and irreverence for painting's histories - from the cave to the baroque to the grid - he eschews conceptualizing his works as paintings or even art. Invoking forms and color from life, Mit draws from the temple (boundary stones, scrolls, banners, robes); the political protest (the flier, the placard, the wall, the flag, the stage); the village (rice fields, textiles) and market life (tables, signage). In this way, Mit's painterly abstraction as a choice language is contrary to colonial canons in that it acknowledges its materiality and elements of color and form as inherited aesthetics with social functions responsive to ways of being in relation.

An intimate area of the gallery is filled with *Marking Stones* (2022) and *Marking Lights* (2022), a market-like installation of canvas-covered iron objects, paper maché in bright and pastel colors, playfully secularizes a practice across Buddhist Southeast Asia called *bai sema*, or boundary marking stones. Found at both ancient and contemporary temples, *bai sema* - through ritual imagination of the *sangha*, or community of monks and lay people - are imbued with agential qualities to define territory. Once consecrated as such, the territory becomes sovereign for the *sangha* and effectively protects it from hegemonic feudal or capitalist agricultural production and royal consumption. *Bai sema* creates a merit-field, or a space in which good intentions and offerings can be exchanged with merit, or good karma, for this and next lives.

In many sects of Buddhism, the rice-field is considered the original merit-field, where seeds offered to fertile ground create abundant harvest. Mit's *Patch Works* (1999 -) translates social structures built on such karmic reciprocity. Early works in the series such as *Untitled* (2004) mimic lowland paddy's varied rectilinear plots framed by dykes. These quilt-like patterns reflect cyclic and seasonal relations with land and water through social cooperation of a village community. At the same time, they refer to Buddhist monk's robes which, historically made from donated fabric remnants, were sewn in a rectilinear pattern to mimic the rice field's geo-social aesthetics. As *Patch Works* iterates over decades, Mit considers merit fields built on new kinship structures, such as the internet - a powerful space to share and mobilize resistance. *Patch Works' Untitled* (2022) comprises variegated canvas segments that are woven, anchored by bold selvages and snagged into anarchic compositions that fugitively glitch instructions and leave coded loopholes.

The oppositional two-sidedness of *Tunnel* (2023) speaks to how social ensembles can ritually abstract value and power for all kinds of means, from enabling to disguising to restricting freedom. Thailand has experienced more official coup d'etats than any nation and its over 800 year old absolute monarchy-turned-constitutional monarchy is known for the longest single-family rule, now over 240 years. Most recently between 2014-2019 and arguably today, there is military rule, and enduring, strict lèse-majesté law. Such conditions have created timespaces in which metaphor, code-switching, new language and platforms emerge, and how people gather in public space is potent. Tunnel boldly cuts across the back gallery space. The exterior of its eight-meter long panel folded over a high armature is painted a foreboding matte black flecked and smudged with gold. Slit into ribbon-like warps hanging loose without wefts, this royalist barricade is also a farcical wall. Its porous ends glow with a parade of color from an interior power source - a colorfulness Mit calls anti-bourgeois, sourced from The People and our coexisting multitudes. This most recent iteration of Mit's ongoing *Wall Works series* (1986 -), Tunnels are navigational devices that invite release from the everyday effects of polarization.

The entrance and exit of the exhibition Mit Jai Inn is grounded with three large neon-colored *Scrolls* (2002 -). The primordial form of the spiral conjures notions of deep time's memories and referents. Dressed in strict and smooth horizontal stripes or rough, vertical patches of paint, Scrolls are as much the artist's mother's woven paa sin skirt as they are urban seas of electricity and psychedelic or genomic visualizations. Referring to Scrolls as carriers and technology for early forms of writing and imaging, Mit has called them Buddha figures, for their function in creating sangha through dharma, or teachings. Representational or iconographic ceremonial paintings in rolled, modular form once made the Buddha image accessible to wide publics by nomadic teachers. Yet Mit's Scrolls, like all of his illegible surfaces, maintain an abstracting, aniconic practice that evades singularity and narrative binding, both in their circumambulatory hypervisibility and what is overpainted and coiled-from-view. In this unrestricted scope, Mit's vibrating present expands relations through and beyond our conditioned reaches.

Words by Erin Robideaux Gleeson



Detail from *Planes (Electric), Scroll 1*, 2019



Planes (Electric), Scroll 1, 2019

oil on canvas

179.7h x 1000w cm (flat) • 70.75h x 393.7w in (flat)



Detail from *Planes (Electric), Scroll 4*, 2019

Planes (Electric), Scroll 4, 2019

oil on canvas

124.46h x 1000.0w cm (flat) • 49h x 394w in (flat)





Detail from *Untitled*, 2019



Untitled, 2021

oil on canvas

149 x 65 cm (diameter) • 58.66 x 25.29 in (diameter)



Installation View of *Mit Jai Inn*, 2023



Detail from *Untitled*, 2022

Untitled, 2022
oil on canvas
200h x 100w cm • 78.74h x 39.37w in





Installation View of *Mit Jai Inn*, 2023



Detail from *Untitled*, 2023



Untitled, 2023

oil on canvas

200h x 100w cm • 78.74h x 39.37w in

\$15,000



Installation View of *Mit Jai Inn*, 2023



Detail from *Untitled*, 2004

Untitled, 2004

oil on canvas
109h x 90w cm · 42.91h x 35.43w in
SPI_MJI312





Untitled, 2004

oil on canvas
109h x 90w cm • 42.91h x 35.43w in
SPL_MJI313

Untitled, 2004

oil on canvas
109h x 90w cm · 42.91h x 35.43w in
SPI_MJI314





Untitled, 2004

oil on canvas
109h x 90w cm • 42.91h x 35.43w in
SPL_MJI315



Installation View of *Mit Jai Inn*, 2023



Untitled, 2022

oil on canvas on plywood board
201h x 136w x 75d cm • 79.13h x 53.54w x 2.95d in

\$40,000



Detail from *Untitled*, 2022



Installation View of *Mit Jai Inn*, 2023

Untitled, 2023
oil on canvas on plywood board with metal structure
122h x 122w cm - 48h x 48w in





Detail from *Untitled*, 2023



Installation View of *Mit Jai Inn*, 2023



Untitled, 2015

oil on canvas

105h x 90w x 75d cm • 41.34h x 35.43w x 2.95d in



Detail from *Untitled*, 2015



Detail from *Tunnel*, 2023



Tunnel, 2023

oil on canvas

400h x 120w x 750d cm • 157h x 47w x 295d in



Installation view of *Tunnel*, 2023



Detail from *Tunnel*, 2023



Installation View of *Mit Jai Inn*, 2023

01



02



03



04



05



06



07



08



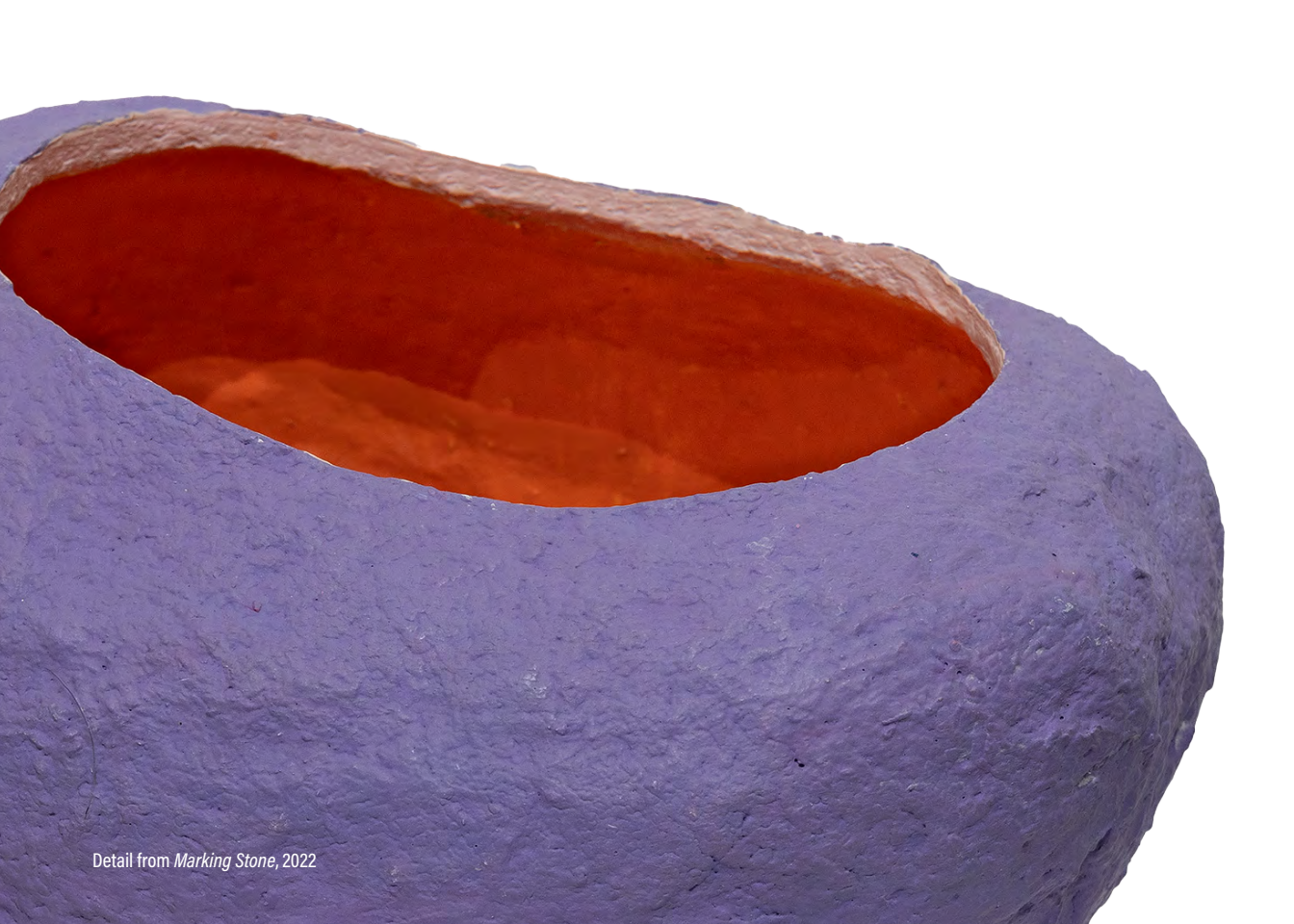
09



10



Marking Stone, 2022
Acrylic on papier-mâché
Dimensions variable



Detail from *Marking Stone*, 2022

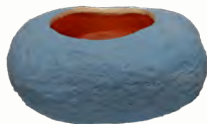
11



12



13



14



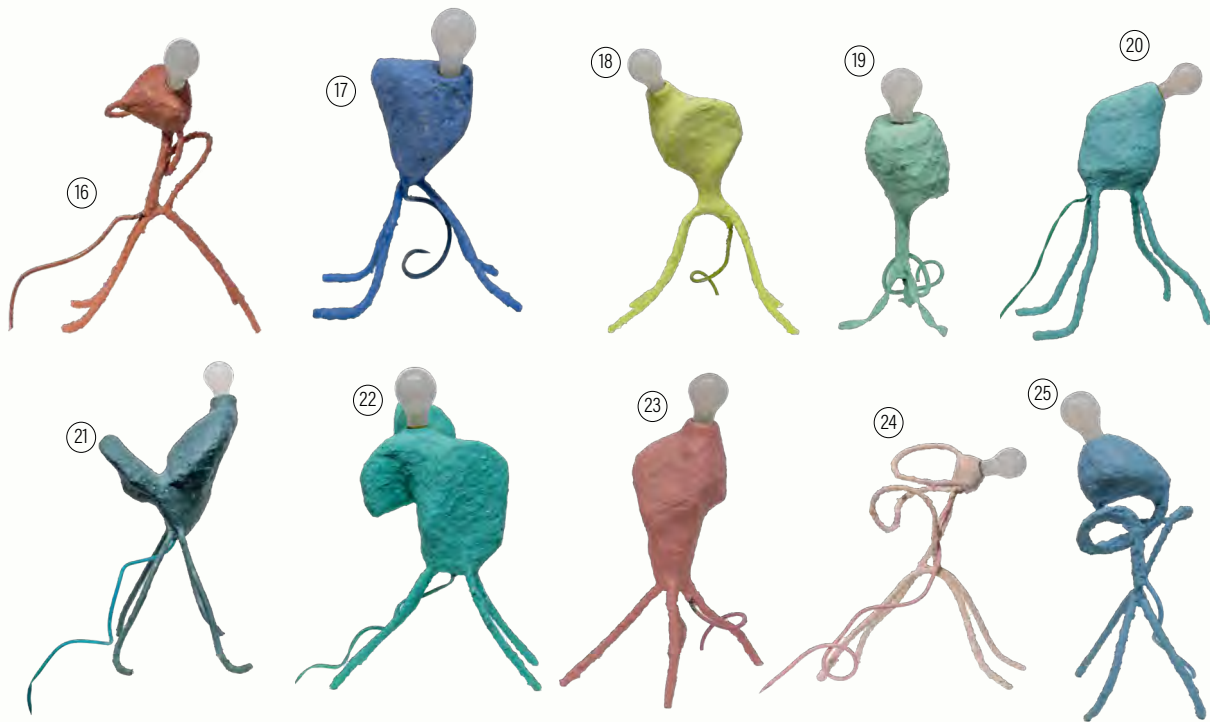
15



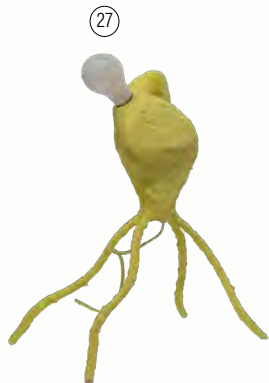
Marking Stone, 2022
Acrylic on papier-mâché
Dimensions variable



Installation View of *Mit Jai Inn*, 2023



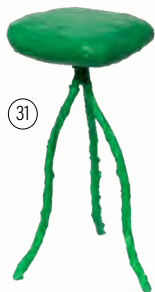
Marking Light, 2022
lamp with acrylic on papier-mâché
Dimensions variable



Marking Light, 2022
lamp with acrylic on papier-mâché
Dimensions variable



Detail from *Marking Stone*, 2022



Marking Stone, 2022

Stool with acrylic on papier-mâché and steel
Dimensions variable



Marking Stone, 2022

Stool with acrylic on papier-mâché and steel
Dimensions variable



SILVER LENS

COMING SPRING STAND

MIT JAI INN Bio

Mit Jai Inn's (b. 1960, Buak Khang; 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 Buak Khang, Thailand. His recent exhibitions include: *Dreamday*, Jim Thompson Art Center, Bangkok (2022); *Dreamworld*, Ikon Gallery, Birmingham (2021); *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, Buak Khang



SL-272 WV26, 2022

SOLO EXHIBITIONS

- 2023 *Solo Exhibition*, Silverlens, New York
Underground, Ver Gallery, Bangkok, Thailand
Dreamworld #dreammantra, MALLAM Contemporary Art Museum, Chiang Mai, Thailand
Mit Jai Inn: Ocular Vocabulary, Silverlens, Manila
- 2022 *Dreamday*, MALLAM, Jim Thompson Art Center, Chiang Mai, Thailand
Still Alive, Aichi Triennale 2022, Nagoya, Aichi, Japan
Mit Jai Inn: Paphonsak La - or's Prospects, 39+Art Space, Singapore.
Mit Jai Inn, APSARA Studio, London, England
- 2021 *Dreamworld*, Ikon Gallery, Birmingham, England
- 2020 *Royal Marketplace*, Rossi & Rossi, Hong Kong
The King And I, TKG+, Taipei
Junta Monochromes, Online Viewing Room, Silverlens, Manila
Psychedelic Void, Silverlens, Manila, Philippines
- 2019 *Art on Farm*, Jim Thompson Farm, Nakhon Ratchasima Province, Thailand
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

MIT JAI INN Bio

- 2014 ***Postpositive: Freaky You Are Always***, SA SA BASSAC, Phnom Penh, Cambodia
- 2012 ***Untitled***, H Gallery Chiang Mai, Thailand
- 2011 ***Duckocracy***, 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

- 2023 ***Art Collaboration Kyoto (ACK)***, Kyoto, Japan
Jogja Biennale, Yogyakarta, Indonesia
Art Fair Philippines, Silverlens, Manila
The Museum is Dead, For the House; Against the House: _____ is Dead, Singapore
LUMA, Curated by Jenn Ellis, APSARA Studio, London, England
ART SG, TKG+, Singapore
- 2022 ***Aichi Triennale***, Aichi Prefecture, Japan
The Armory Show, New York
Art Fair Philippines, Silverlens, Manila
Art Dubai, Madinat Jumeirah Conference & Events Centre, Dubai, UAE
AORA V, Aora Gallery

MIT JAI INN Bio

- 2021 ***“Dismantle” (verb); Deconstruct or Release***, Joyman Gallery, Bangkok, Thailand
- Dreamworld***, Ikon Gallery, Birmingham, U.K.
- Art Fair Philippines***, Silverlens, Manila
- 2020 ***1210***, Joyman Gallery, Bangkok, Thailand
- Status in Statu***, WTF Gallery, Bangkok, Thailand
- Anticipating the Day***, Silverlens, Manila
- Art Fair Philippines***, Silverlens, Manila
- S.E.A. Focus***, Silverlens, Singapore
- 2019 ***PLUS X***, TKG+, Taipei, Taiwan
- West Bund Art & Design***, West Bund Art Center, Shanghai, China
- Jim Thompson Farm Tour***, Jim Thompson Art Center, Bangkok, Thailand
- Fracture/Fiction: Selections from the ILHAM collection***, ILHAM Gallery, Kuala Lumpur, Malaysia
- SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now***, Kaohsiung Museum of Fine Arts, Taiwan, Kaohsiung, Taiwan
- Art Basel***, Silverlens, Hong Kong
- 2018 ***The Thick Lines Between Here and There***, Owen James Gallery, New York City, USA
- 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

MIT JAI INN Bio

- 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
- 2012 ***333 Oida Gallery***, Bangkok, Thailand
- All Our Relations***, 18th Biennale of Sydney, Sydney, Australia
- Northern Lights***, Art Month Sydney, Arterreal Gallery, Sydney, Australia
- Quiet Noise***, H Gallery, Chiang Mai, Thailand
- Retro VER-Spective***, Gallery VER, Bangkok, Thailand

MIT JAI INN Bio

- 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 Contiuna, San Cimignano, 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 - 1996 ***Chiang Mai Social Installation***, Chiang Mai, Thailand

COLLECTIONS

Singapore Art Museum

MAIIAM Contemporary Art Museum

Auckland Art Gallery

MIT JAI INN Bio

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/content/01566e6a-4969-11e9-bde6-79eaea5acb64>
- 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-h0xngw.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>

MIT JAI INN Bio

“Review: Beautiful Futures by Mit Jai Inn”, Art Asia Pacific by Ratharan 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>

SILVERLENS

www.silverlensgalleries.com

MIT JAI INN

Bio

- 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>

MIT JAIINN

Copyright © Silverlens Inc. 2023

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or otherwise, without the prior written consent of the above mentioned copyright holders, with the exception of brief excerpts and quotations used in articles, critical essays or research.

ERIN ROBEDEAUX GLEESON

Text © Silverlens Inc. 2023

All rights reserved.

No part of this essay may be reproduced, modified, or stored in a retrieval system or retransmission, in any form or by any means, for reasons other than personal use, without written permission from the author.

SILVERLENS

505 W 24th Street
New York, NY , USA 10011
T +1 (646) 449-9400

www.silverlensgalleries.com
infony@silverlensgalleries.com



Portrait of Mit Jai Inn, 2023