



**MIT
JAI
INN**

ACTANTS

MIT JAI INN

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SILVERLENS

2263 Don Chino Roces
Avenue Extension
Makati City, Philippines 1231
T +632.88160044
F +632.88160044
M +63917.5874011
Tue-Fri 10am-7pm, Sat 10am-6pm

www.silverlensgalleries.com
info@silverlensgalleries.com

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The title Actants refers to both human and non-human agents as equal participants in an ongoing set of transformations – a metaphor for the artist's collaboration with light, color, labor, and time in contextual relation to metaphysical, political and social constructions of power and belief.

Mit extends his homage and playful dissent from tenants of modernism, with rich crossings into the realm and language of textiles and weaving. Actants sees the revered geometry of the grid and its line segments unbound, transformed into threedimensional, pliable modular units the artist refers to as ribbons.

Ribbons play a role, across nations and cultures, to decorate and evoke ceremony and festivity. Positioned on bodies and other charged sites, such as portals marking beginnings or endings, ribbons are potent things – forms that hold politically and spiritually charged color.

Actants convenes hundreds of ribbons in three new bodies of work. These long strips of linen, heavily layered with Mit's signature bold colors, have been meddled with – dulled with hot wax baths, smeared and scraped by contact, textured and muted with powder.





Screens (2019) are part of and transformative to Mit's ongoing series, *Wall Works*. Beginning in Berlin in 1986, *Wall Works* were brightly colored, unframed, touchable paintings shown in both public and private spaces. From curbs to galleries, taxis to apartments, Mit was interested in relational aspects to conventional painting, market and exhibitionary frameworks. With *Screens*, we see two-sided, suspended *Wall Works* slit, creating buoyant ribbon panels. Hanging like warp looms without weights, these breathable filters are intended to act as navigational devices, luring and cleansing distracted, stagnant or wounded energies.



Untitled #SL-40 AT10 (double-sided), 2019
oil on canvas
187.01h x 53.94w in [475h x 137w cm]
SPI_MJI055



Untitled #SL-41 AT11 (double-sided), 2019
oil on canvas
187.01h x 57.87w in [475h x 147w cm]
SPI_MJI056



Untitled #SL-42 AT12 (double-sided), 2019
oil on canvas
126.77h x 64.17w in [322h x 163w cm]
SPI_MJI057



Untitled #SL-43 AT13 (double-sided), 2019
oil on canvas
126.77h x 62.20w in [322h x 158w cm]
SPI_MJI058



Untitled #SL-45 AT15 (double-sided), 2019
oil on canvas
116.14h x 60.24w in [295h x 153w cm]
SPI_MJI060



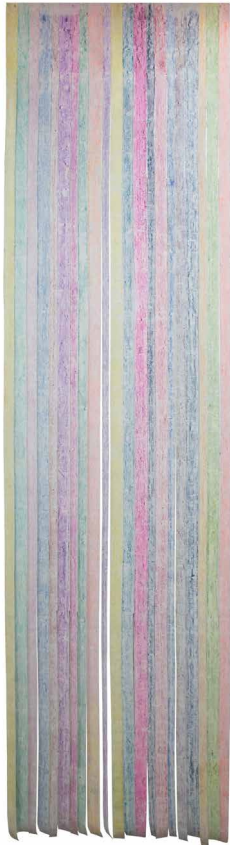
Untitled #SL-46 AT16 (double-sided), 2019
oil on canvas
79.92h x 60.24w in [203h x 153w cm]
SPI_MJI061



Untitled #SL-47 AT17 (double-sided), 2019
oil on canvas
118.11h x 60.24w in [300h x 153w cm]
SPI_MJI062



Untitled #SL-48 AT18 (double-sided), 2019
oil on canvas
118.11h x 60.24w in [300h x 153w cm]
SPI_MJI063



Untitled #SL-31 AT1 (double-sided), 2019
oil on canvas
175.20h x 45.28w in [445h x 115w cm]
SPI_MJI047

Untitled #SL-34 AT4 (double-sided), 2019
oil on canvas
107.87h x 45.28w in [274h x 115w cm]
SPI_MJI050

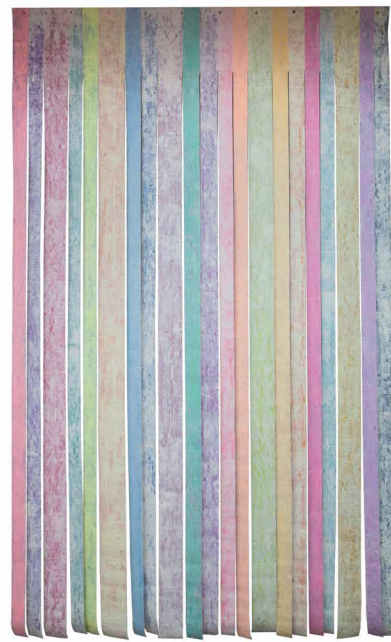


Untitled #SL-32 AT2, Untitled #SL-35 AT5 (double-sided), 2019
oil on canvas
175.20h x 45.28w in • 445h x 115w cm
[107.87h x 45.28w in • 274h x 115w cm]
SPI_MJI049

Untitled #SL-33 AT3, Untitled #SL-36 AT6 (double-sided), 2019
oil on canvas
175.20h x 45.28w in • 445h x 115w cm
[107.87h x 45.28w in • 274h x 115w cm]
SPI_MJI048



Untitled #SL-49 AT19 (double-sided), 2019
oil on canvas
98.43h x 60.24w in (250h x 153w cm)
SPI_MJI064



Untitled #SL-50 AT20 (double-sided), 2019
oil on canvas
98.43h x 60.24w in (250h x 153w cm)
SPI_MJI065

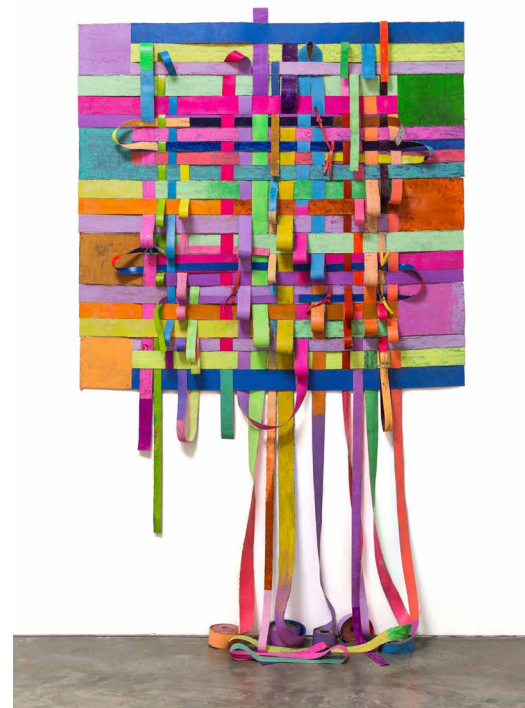


The series *Patch Works* began in 1999 with reference to dystopian and utopian potentiality around the coming of a new millennium – energies of uncertainty familiar to the artist during the Cold War in Southeast Asia from the position of rural northern Thailand. *Patch Works* calls for expansive ideas of familial and societal structures by the joining of pieces from different sources into a new entity, mimicking the dividing and reassembling of individual and collective consciousness before and after major shifts. While previous *Patch Works* combined grid-based units into quilt-like forms, the new work evolves into a large scale, wall-based weaving. Its weft of variegated ribbons are anchored by bold selvages, while its warp is snagged and looped into an anarchic composition that hints at legible forms such as musical scores or algorithms.





Patchwork, 2019
oil on canvas
122.05h x 214.57w in (310h x 545w cm)
SPI_MJI066



Patchwork 2, 2019
oil on canvas
55.91h x 59.06w in (142h x 150w cm)
SPI_MJI081



The exhibition also features the new series, *Loops* (2019). Composed of a single ribbon unit with slits, its color-bloc selvages are brought together as if a pair, naturally dropping open its tri-part structure and two-faced color. *Loops* are put in dialogue with a selection of early works including the intimately scaled, slit and frayed color field paintings, *Dream Works* (1999/2019), and the sculptural spirals, *Scrolls* (2003/2019) – works that reference communal ritual objects as forms intended to create merit-fields and protections for their makers and publics.

- Erin Gleeson





Canvas #SL-Charm 1, 2019
oil on canvas
118.11h x 7.87w in (300h x 20w cm)
SPI_MJI073

Canvas #SL-Charm 2, 2019
oil on canvas
118.11h x 7.87w in (300h x 20w cm)
SPI_MJI074

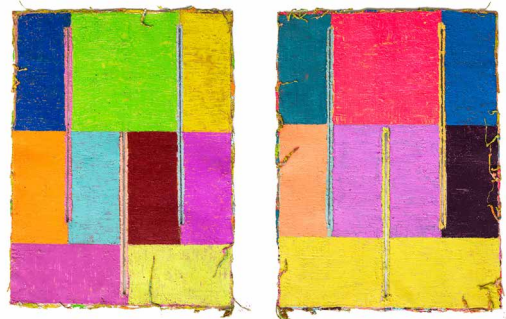
Canvas #SL-Charm 3, 2019
oil on canvas
118.11h x 7.87w in (300h x 20w cm)
SPI_MJI075

Canvas #SL-Charm 4, 2019
oil on canvas
118.11h x 7.87w in (300h x 20w cm)
SPI_MJI076

Canvas #SL-Charm 5, 2019
oil on canvas
118.11h x 7.87w in (300h x 20w cm)
SPI_MJI077



Dreamworks (double-sided), 2019
oil on canvas
15.75h x 11.81w in (40h x 30w cm) each



SPI_MJI067



SPI_MJI068



SPI_MJI069



SPI_MJI070



SPI_MJI071



SPI_MJI082



SPI_MJI083



SPI_MJI084



SPI_MJI085



SPI_MJI086



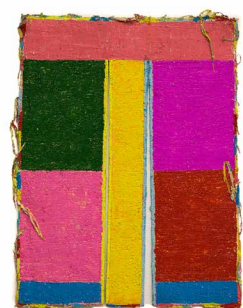
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SPI_MJI088



SPI_MJI089

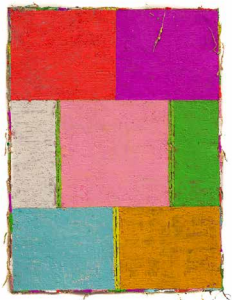


SPI_MJI090



SPI_MJI091





SPI_MJI092



SPI_MJI093



SPI_MJI094



SPI_MJI095



SPI_MJI096



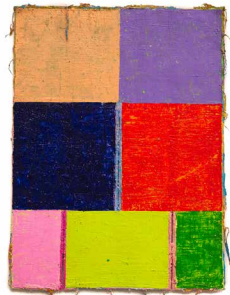
SPI_MJI097



SPI_MJI098



SPI_MJI099



SPI_MJI108



SPI_MJI109



SPI_MJI110



SPI_MJI111



SPI_MJI112



SPI_MJI113



SPI_MJI114



SPI_MJI115



SPI_MJI116



SPI_MJI117



SPI_MJI118



SPI_MJI119



SPI_MJI120



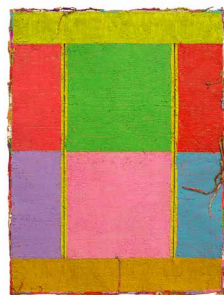
SPI_MJI121



SPI_MJI122



SPI_MJI123



SPI_MJI124



SPI_MJI125



SPI_MJI126



SPI_MJI127



SPI_MJI128



SPI_MJI129



SPI_MJI130



SPI_MJI131



SPI_MJI132



SPI_MJI133



SPI_MJI134



SPI_MJI135



SPI_MJI136



SPI_MJI137



SPI_MJI138



SPI_MJI139



SPI_MJI140



SPI_MJI141



SPI_MJI142



SPI_MJI143



SPI_MJI144



SPI_MJI145



SPI_MJI146



SPI_MJI147



SPI_MJI148



SPI_MJI149



SPI_MJI150



SPI_MJI151



SPI_MJI152



SPI_MJI153



SPI_MJI154



SPI_MJI155



SPI_MJI156



SPI_MJI157



SPI_MJI158



SPI_MJI159



SPI_MJI160



SPI_MJI161



SPI_MJI162



SPI_MJI163



SPI_MJI164



SPI_MJI165



SPI_MJI166



SPI_MJI167



SPI_MJI168



SPI_MJI169



SPI_MJI170



SPI_MJI171



SPI_MJI172



SPI_MJI173



SPI_MJI174



SPI_MJI175



SPI_MJI176



SPI_MJI177



SPI_MJI178



SPI_MJI179





SPI_MJI180



SPI_MJI181



SPI_MJI182



SPI_MJI183



SPI_MJI184



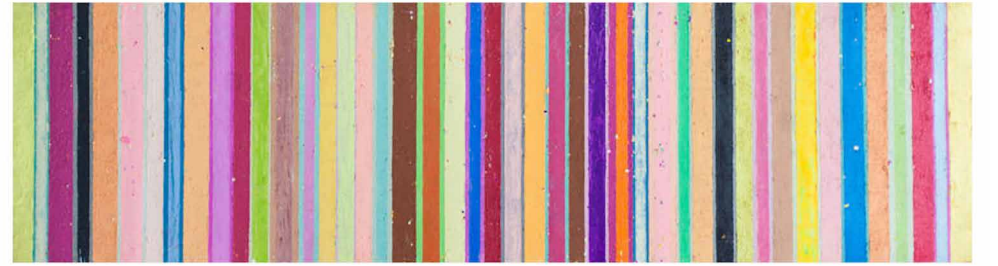
SPI_MJI185



SPI_MJI186



SPI_MJI187



Scroll 2, 2019
oil on canvas
94h x 24.50w in [238.76h x 62.23w cm]
SPI_MJI039



MIT JAI INN

Mit Jai Inn's 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: *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).

SELECTED SOLO EXHIBITIONS

- 2019 *(upcoming) 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 *Duckcrazy*, 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

- 2019 *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
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
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.
Summer Exhibition: Paintings and Photographs by Gallery Artists, H Gallery, Bangkok, Thailand
2012 *Light Space Project - Rituals of Exhibition II*, H Gallery, Chiang Mai, Thailand
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 Krusaeng 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

Umong Sippadhamma, Chiang Mai, Thailand

2003 **Magic 2**, Bangkok National Museum, Bangkok, Thailand

1993 **Magic Set Visual**, Dhamma Gallery, Bangkok, Thailand

1992-96 Chiang Mai Social Installation, Chiang Mai, Thailand

COLLECTION

Singapore Art Museum

MAIIAM 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/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-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 Rath saran 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/headsorailscatalogue>

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>



ABOUT SILVERLENS

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.