

SILVERLENS

MIT
JAI
INN

OCULAR
VOCABULARY

SILVERLENS

2 March to
5 April 2023

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A single step on its own may seem insignificant, but it only takes a singular step to propel one to reach their destination. Steps, like individual letters of the alphabet, are meaningless outside of context. Yet by setting one next to another, entire universes of meaning are formed.

A single brushstroke takes on a whole different meaning when layered with more brushstrokes, forming a complete composition. In *Mit Jai Inn: Vocabulary*, Thai artist Mit Jai Inn acts as a master of his own language. His choices of color, material, scale, and form act as units of meaning in his own visual vocabulary.

In addition to practicing presence in every gesture, Mit aims to develop a feminine visual language influenced by the memory of his mother and his childhood spent in nature. Raindrops from an approaching storm can sometimes go unnoticed until one is soaking wet. Mit captures the feeling of being soaked by the waters of the northern Thai monsoons through his distinct artistic style.

Although Mit's memories and projections are evident, *Mit Jai Inn: Vocabulary* is also a visual language-game that echoes Wittgenstein's concept of "Sprachspiel," in which meaning is ever malleable and relative. Thus, meaning is generated through collaborative interaction, where meaning emerges within the context of individual experience.

ACTANTS

“Actants” refers to both human and non-human agents as equal participants in an ongoing set of transformations – a metaphor for the artist's interaction with light, color, labor, and time in relation to metaphysical, political, and social constructs of power and belief. Mit takes it further by adding a sculptural layer that both reveals and conceals things. The stratus of ribbons forms screens that can be lifted or walked through, creating a portal between two worlds. In some cases, screens are woven while in others, they are stapled to a canvas, resulting in multiple layers for the viewer to explore.

Detail from *Untitled*, 2022







Untitled

2022
acrylic and spray paint on canvas, and oil paint on metal grill
32.28h x 97.64w in
82h x 248w cm (metal grill)
ribbons variable length
SPI_MJ1346

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Untitled

2022

acrylic and spray paint on canvas,
and oil paint on metal grill

64.57h x 48.82w in

164h x 124w cm (metal grill)

ribbons variable length

SPI_MJ1345

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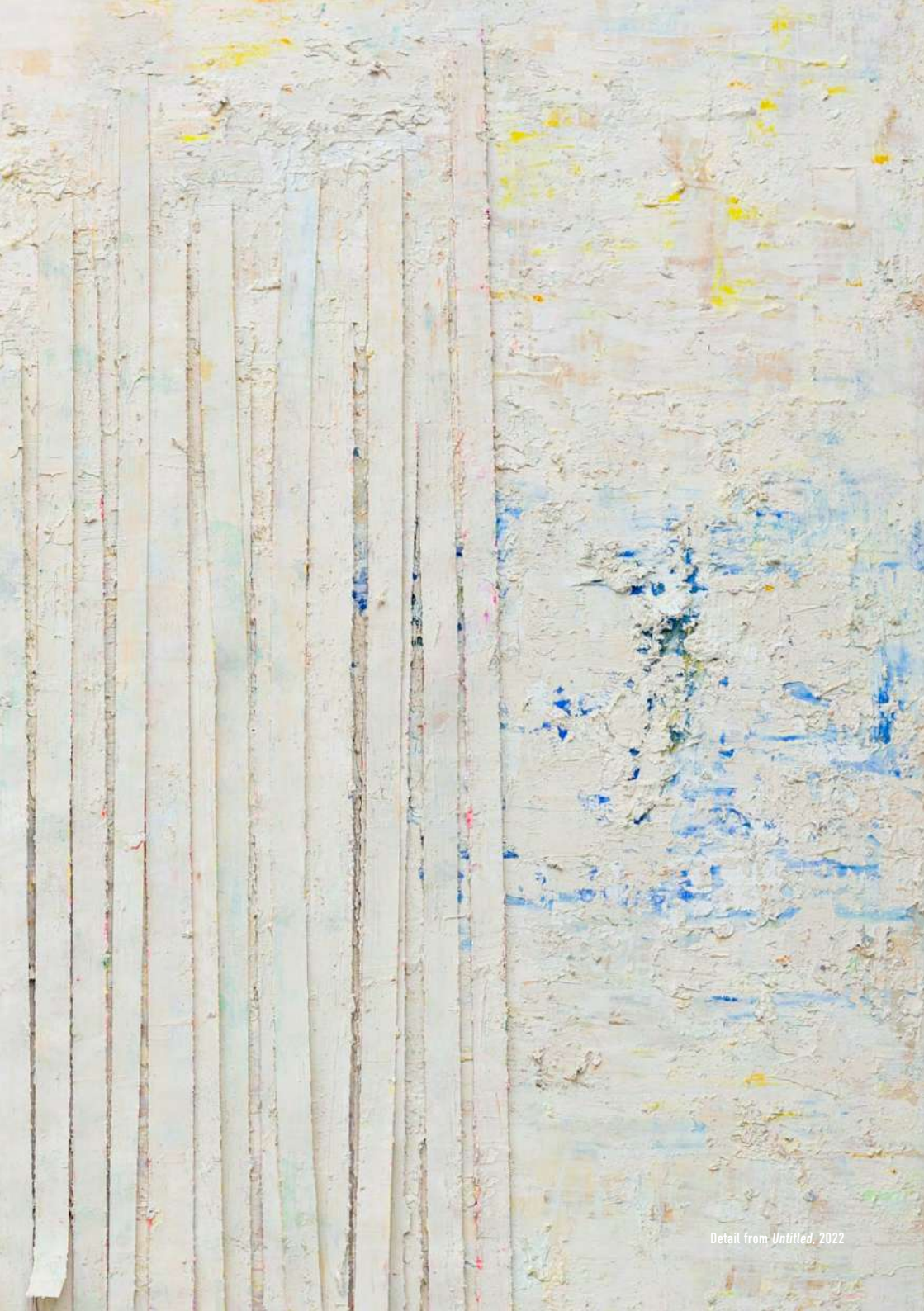


Untitled

2022
oil on canvas
84.25h x 60.24w in
214h x 153w cm
SPI_MJ1286

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Detail from *Untitled*, 2022





Untitled

2022

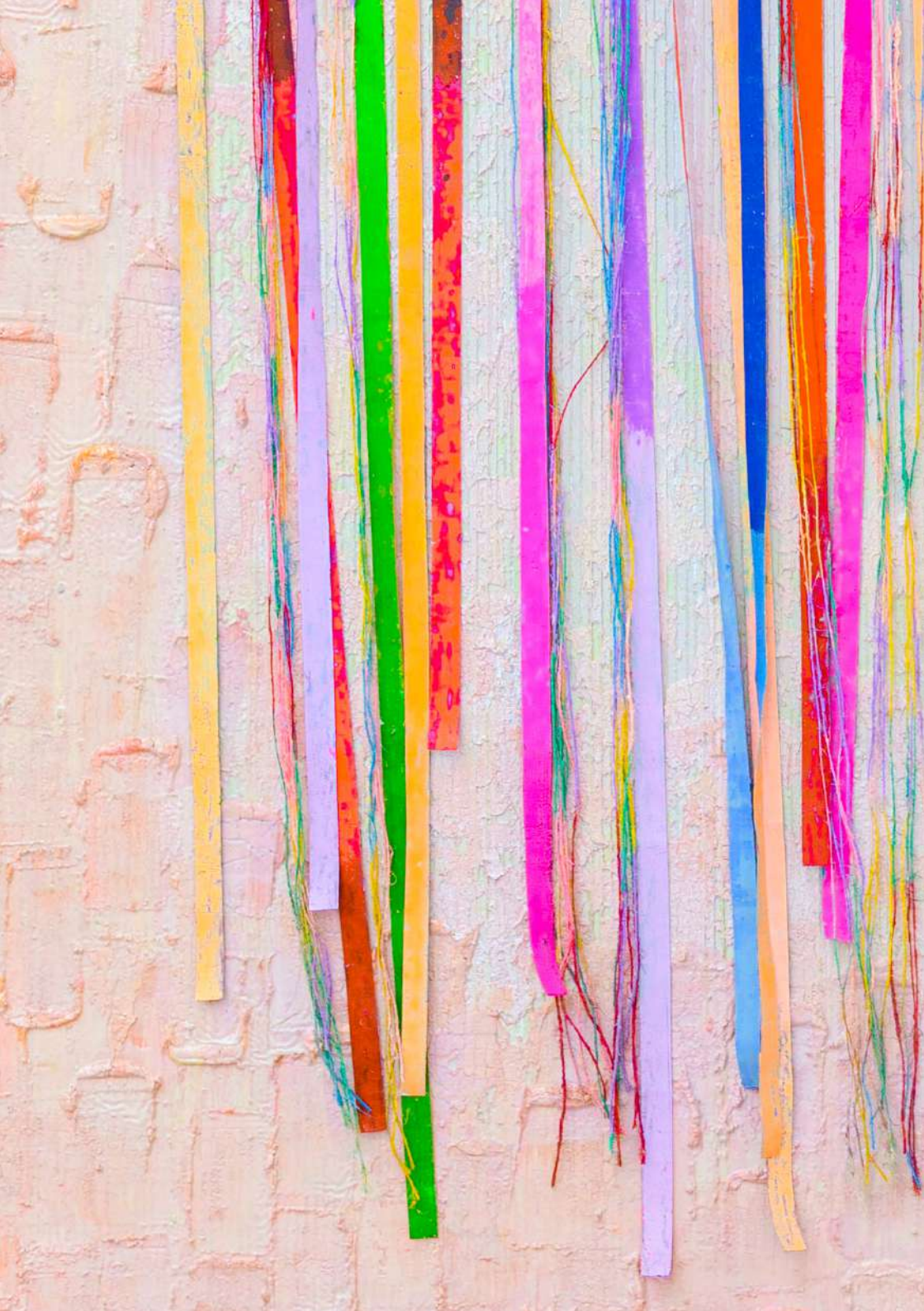
manila rope and acrylic with water-based pigment on canvas

120.47h x 79.53w x 2.76d in • 306h x 202w x 7d cm

SPI_MJI349

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Untitled

2022

manila rope and acrylic with water-based pigment on canvas

120.47h x 79.53w x 2.76d in • 306h x 202w x 7d cm

SPI_MJI350

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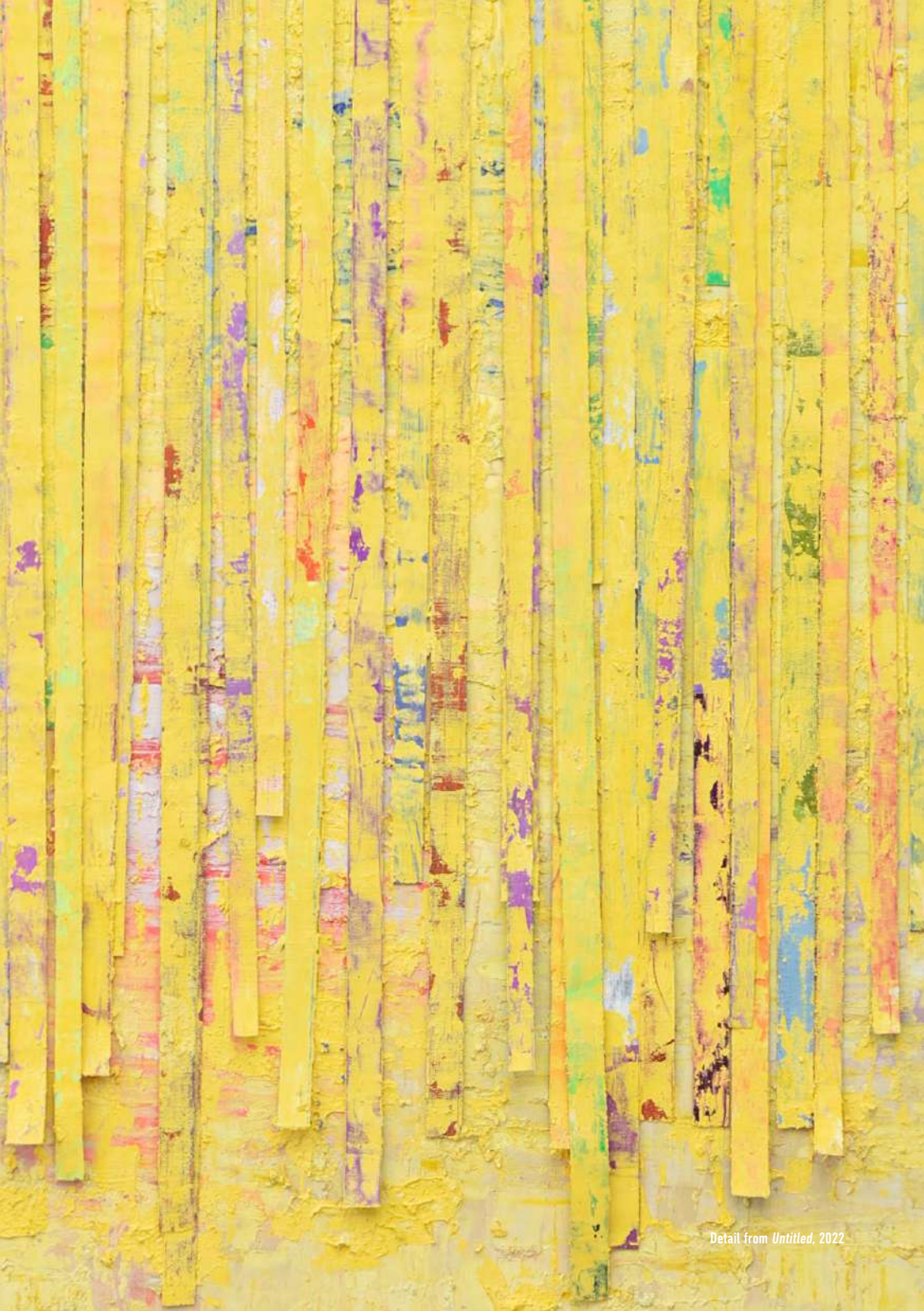


Untitled

2022
oil on canvas
84.25h x 60.24w in
214h x 153w cm
SPI_MJ1285

EMAIL

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Detail from *Untitled*, 2022



Untitled

2022

acrylic and spray paint on canvas,
and oil paint on metal grill
iron grid structure size 100x100cm
ribbons height approximately 313cm
SPI_MJ343

\$ 50,000

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Detail from *Untitled*, 2022

MARKING STONES

Bai Sema are, in Buddhist praxis, boundary stones that are used to mark the eight cardinal points before the construction of a temple. The ninth stone is placed under the earth where the statue of the enlightened one would have been placed. With this series of objects, Mit's aim is to leave a mark, as if to say "Here we exist." This statement is not a personal sentiment; rather, it is meant to announce the presence of "one and all." It is Mit's way of adding a layer of sacrality onto the banal and the common.

This participatory work invites viewers to take a painted object made from recycled material in exchange for a promise to share a meal with someone they have not seen in a long time and reconnect with them. This pledge will be captured on film and included in an exhibition video at the end of the show.



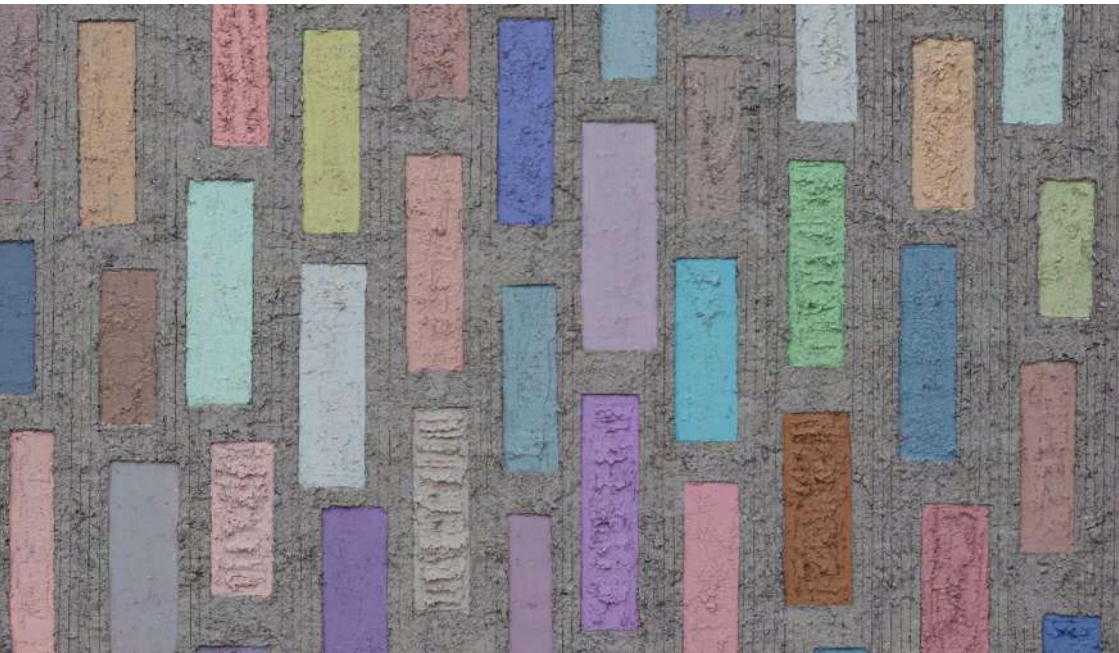


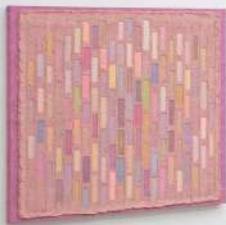


BOOK

The body of work in this collection is part of the series "Ephemeris." It suggests the documentation of moments to create a record of ephemeral notions accessible to all through a language derived from humans. The goal is to turn the sacred and the secret into a journal that readers can use as a guide. Asymmetrical pages are smashed or carved out, compiling a dataset of visual representation.

Detail from *Untitled*, 2022





Untitled

2022
oil on canvas
48.43h x 48.43w x 2.36d in
123h x 123w x 6d cm
SPI_MJI332



Untitled

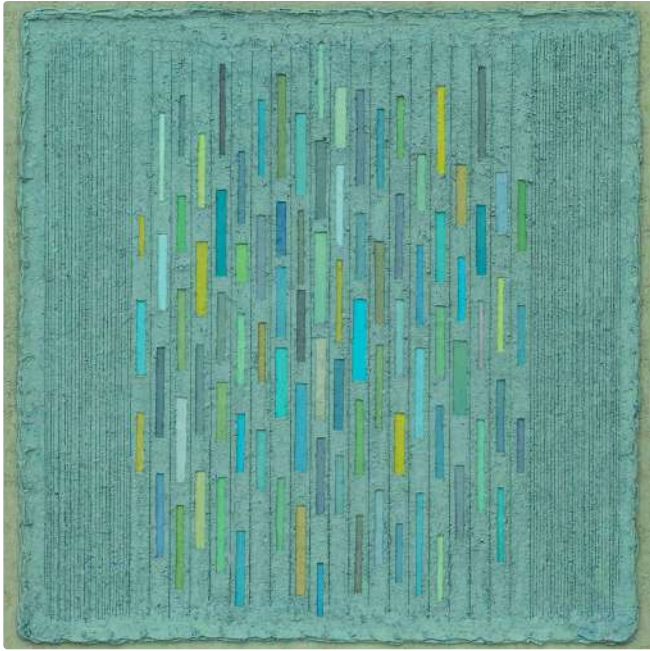
2022
oil on canvas
48.43h x 48.43w x 2.36d in
123h x 123w x 6d cm
SPI_MJI331

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Untitled

2022

oil on canvas

48.43h x 48.43w x 2.36d in

123h x 123w x 6d cm

SPI_MJI330



Untitled

2022

oil on canvas

48.43h x 48.43w x 2.36d in

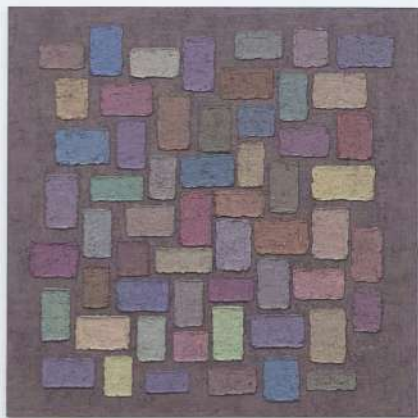
123h x 123w x 6d cm

SPI_MJI329

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Untitled

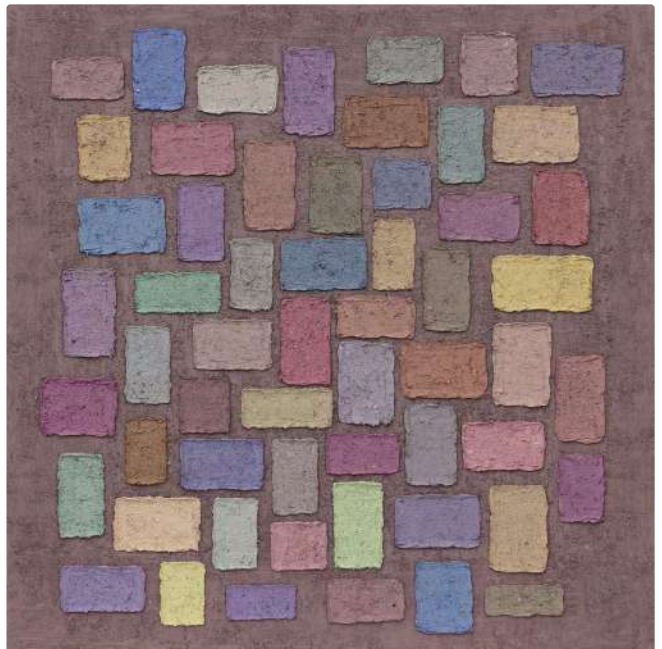
2022

oil on canvas

48.43h x 48.43w in

123h x 123w x 2d cm

SPI_MJI340



Untitled

2022

oil on canvas

48.43h x 48.43w in

123h x 123w x 2d cm

SPI_MJI339

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Detail from *Untitled*, 2022



Untitled

2022

oil on canvas

48.43h x 48.43w x 2.36d in

123h x 123w x 6d cm

SPI_MJI334



Untitled

2022

oil on canvas

48.43h x 48.43w x 2.36d in

123h x 123w x 6d cm

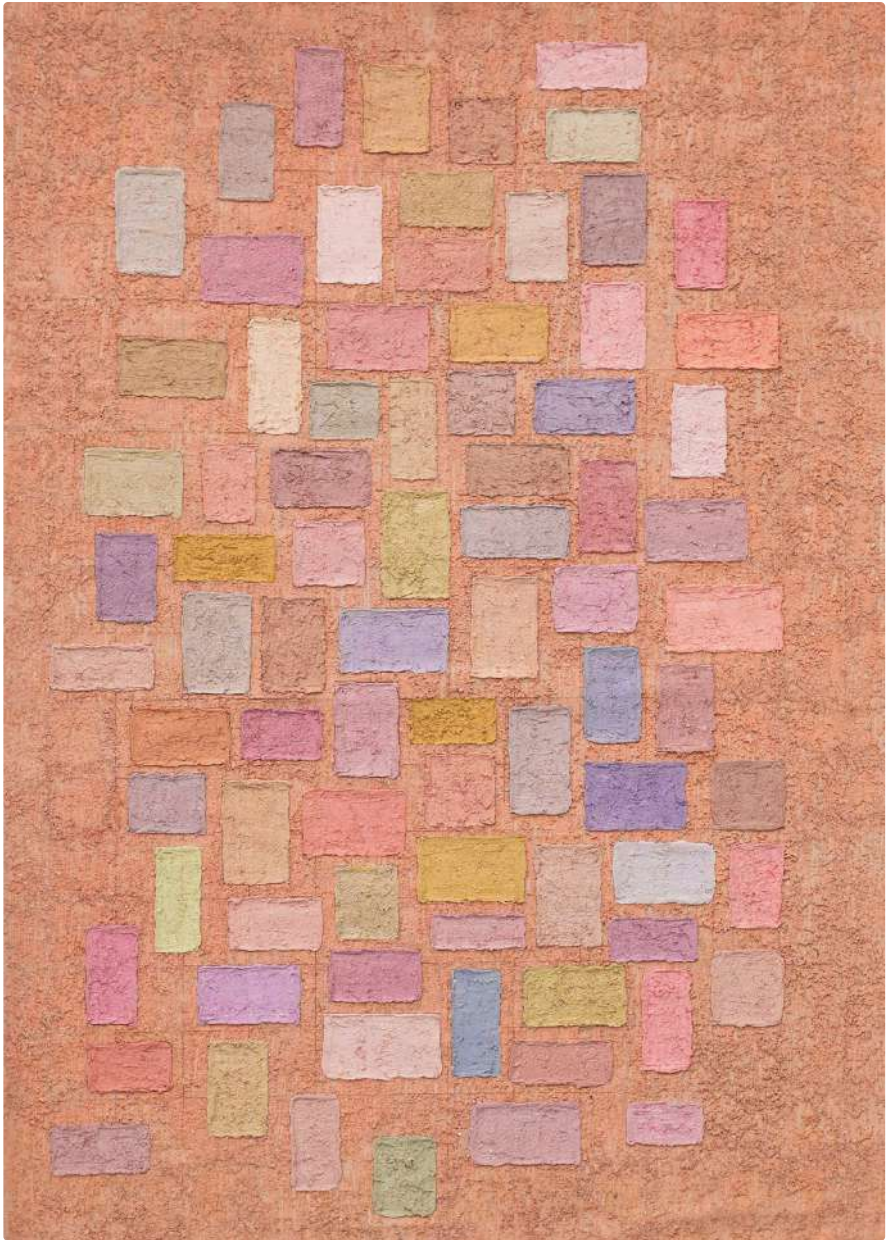
SPI_MJI333

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Untitled

2022

oil on canvas

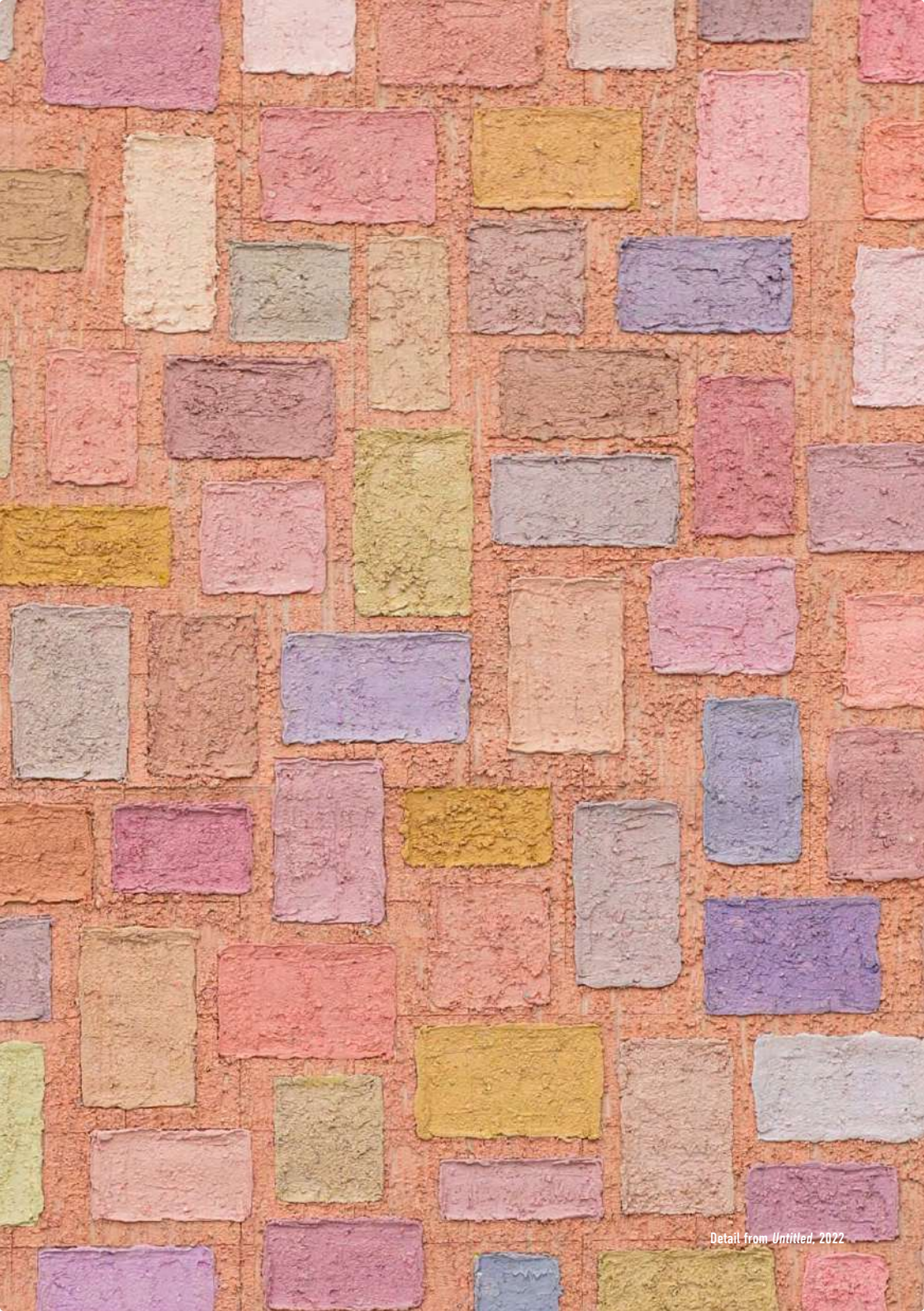
79.13h x 64.17w x 2.36d in

201h x 163w x 6d cm

SPI_MJ1341

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Detail from *Untitled*, 2022



Untitled

2022
oil on canvas
79.13h x 64.17w x 2.36d in
201h x 163w x 6d cm
SPI_MJI342

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Detail from *Untitled*, 2022

CAPSULE

Time, as conceived in the rational mind, helps encapsulate the cyclical passing of events. In this series, Mit breaks open these “capsules” by theorizing what would happen if our perception or past, present, and future were merged into one whole identity. Cycles of filling and opening these capsules dictate the rhythmic sequence of the “Now.”

Detail from *Untitled*, 2022





Untitled

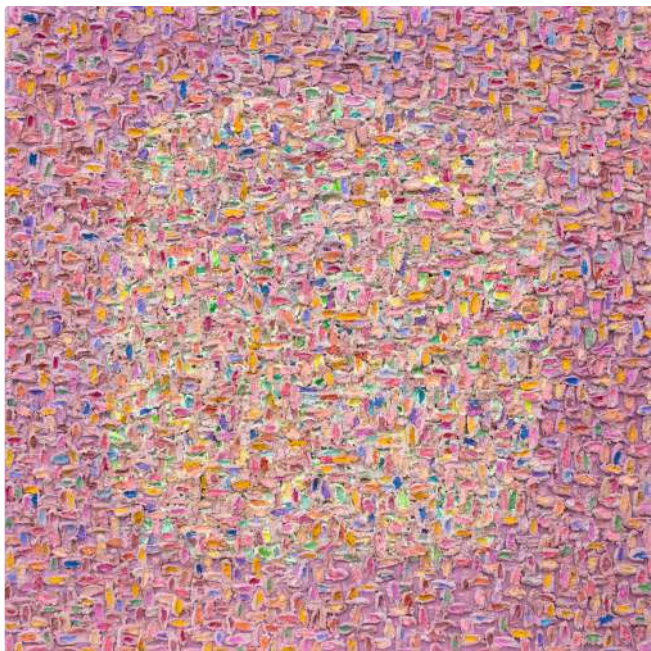
2022

oil on canvas

48.43h x 48.43w x 2.36d in

123h x 123w x 6d cm

SPI_MJI336



Untitled

2022

oil on canvas

48.43h x 48.43w x 2.36d in

123h x 123w x 6d cm

SPI_MJI335

EMAIL

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Detail from *Untitled*, 2022



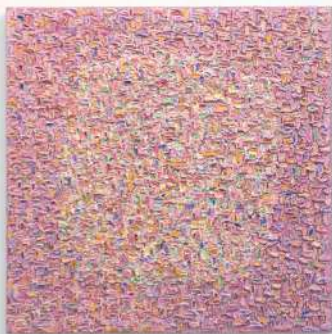
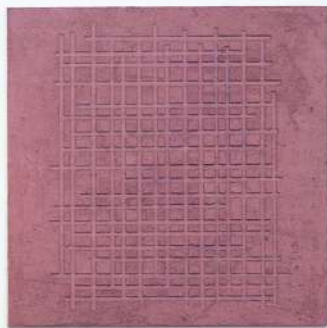
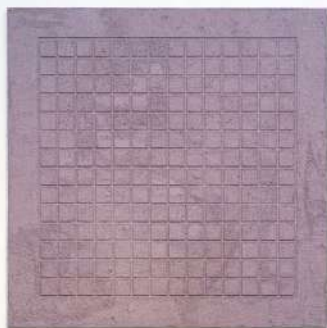


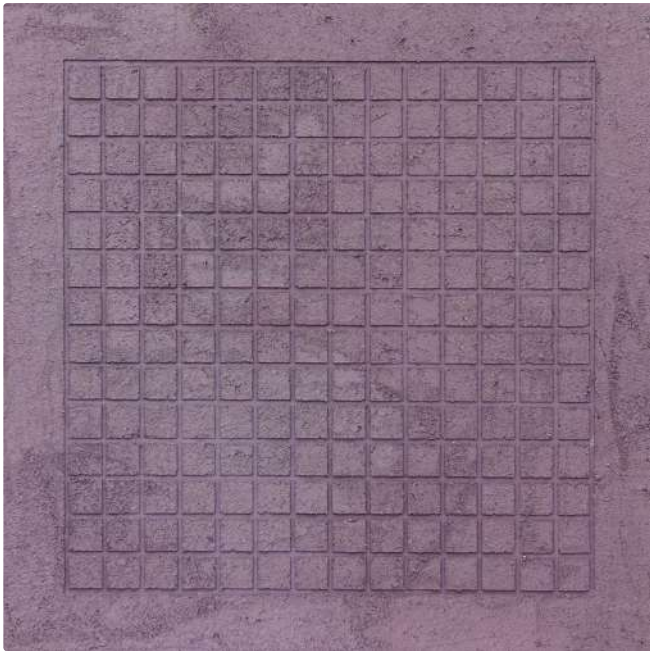
GRID

In “Grid”, the artist subtly references early Russian Constructivism, in which the grid was employed as a means of escaping traditional simulacra. Mit sees a liberatory potential in the grid as an alternative to representational visual language, similar to Russian artists Kazimir Malevich and Alexander Rodchenko—all ground, transcendental, and holistic. Planes are used instead of lines to create more dimensions to be discovered.

Detail from *Untitled*, 2022







Untitled

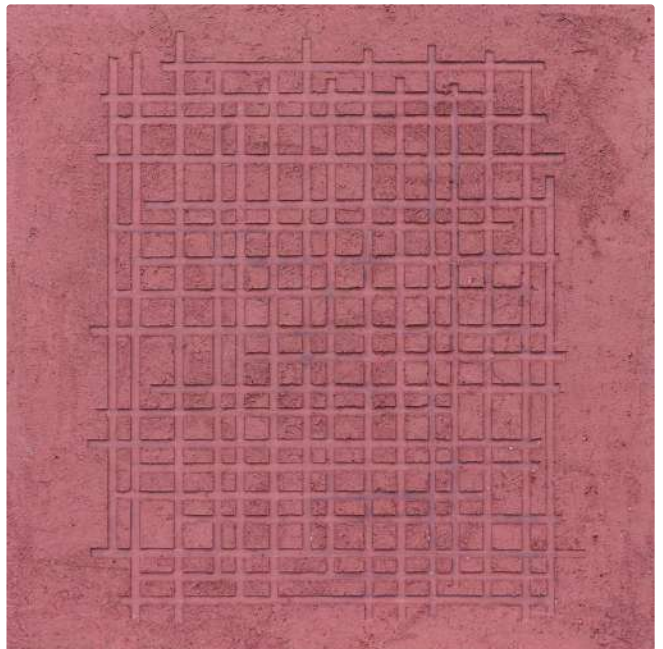
2022

oil on canvas

48.43h x 48.43w in

123h x 123w x 2d cm

SPI_MJI338



Untitled

2022

oil on canvas

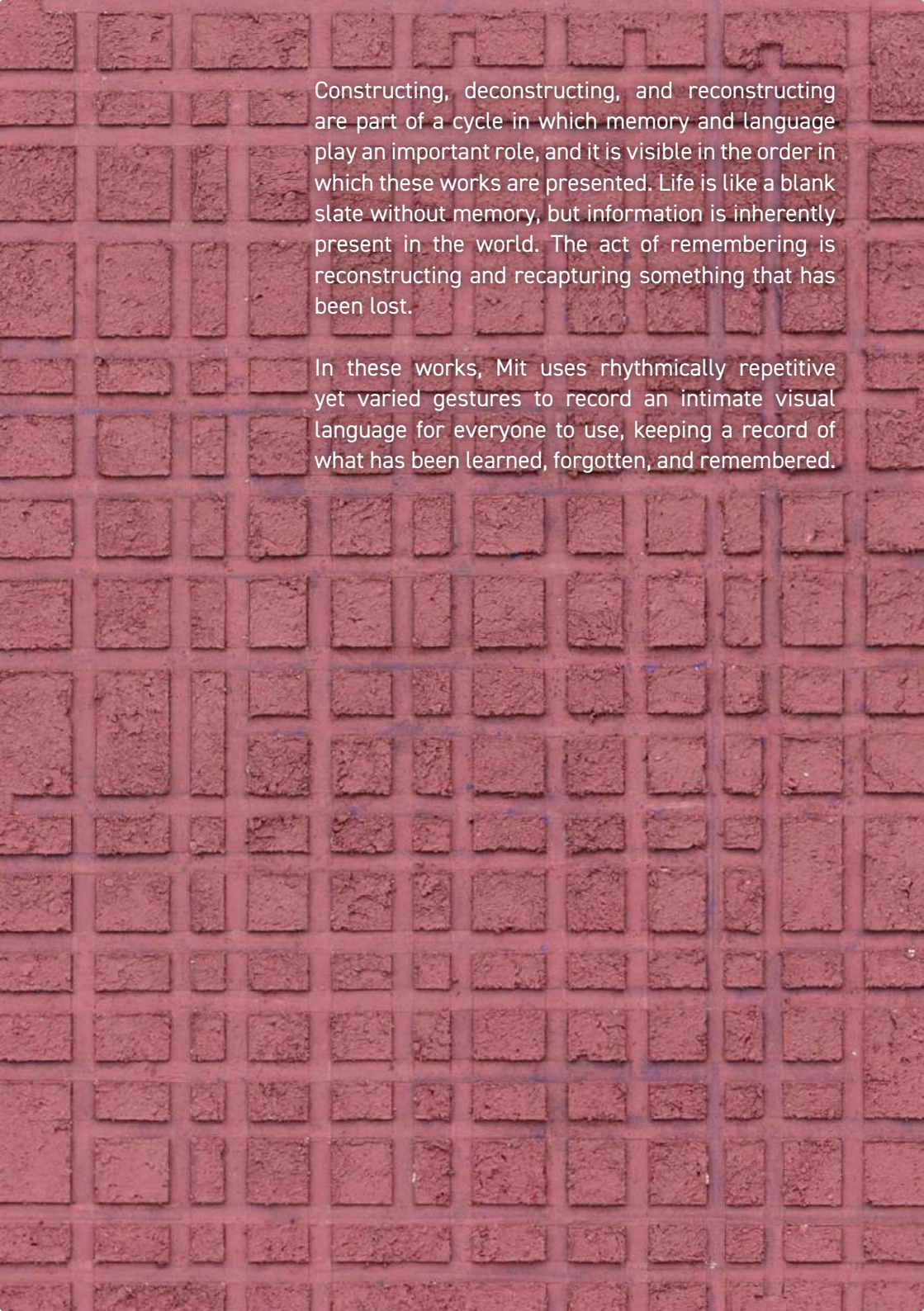
48.43h x 48.43w in

123h x 123w x 2d cm

SPI_MJI337

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Constructing, deconstructing, and reconstructing are part of a cycle in which memory and language play an important role, and it is visible in the order in which these works are presented. Life is like a blank slate without memory, but information is inherently present in the world. The act of remembering is reconstructing and recapturing something that has been lost.

In these works, Mit uses rhythmically repetitive yet varied gestures to record an intimate visual language for everyone to use, keeping a record of what has been learned, forgotten, and remembered.



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: *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, Chiang Mai



SL-272 WV26, 2022

SELECTED SOLO EXHIBITIONS

- 2023 *(Upcoming)*, MAIIAM, Chiang Mai, Thailand
Mit Jai Inn: Vocabulary, Silverlens, Manila
- 2022 *Dreamday*, MAIIAM, Jim Thompson Art Center, Chiang Mai, Thailand
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
- 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*, Angitgellery, 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 Fair Philippines*, Silverlens, Manila
LUMA, Curated by Jenn Ellis, APSARA Studio, London, England

MIT JAI INN Bio

- ART SG*, TKG+, Singapore
- 2022 *Aichi Triennale*, Japan
The Armory Show, New York
Art Fair Philippines, Silverlens, Manila
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.

MIT JAI INN Bio

- 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
- 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
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/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://aradarjournal.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

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MIT JAI INN

Bio

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>

MIT JAI INN

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