

MIT JAI INN

Bio

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

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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 2018 exhibitions include: **Superimposition: Equilibrium and Engagement**, The 21st Biennale of Sydney; **SUNSHOWER: Contemporary Art in Southeast Asia from 1980s to Today**, Mori Art Museum, Tokyo; **Field Recordings**, Rua Red South Dublin Art Center, Dublin, Ireland; and **These Painter's Painters**, Roh Projects, Jakarta, Indonesia.

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b. 1960, Chiang Mai



untitled #TK-1, 2018

SELECTED SOLO EXHIBITIONS

- 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

- 2018 *(upcoming, October 2018) Painting, Differently*, Silverlens, Manila
(upcoming, October 2018) 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
- 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

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- 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*
- 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

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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

EDUCATION

1988 - 1992 University of Applied Arts Vienna, Vienna, Austria

1982 - 1986 Silpakorn University, Bangkok, Thailand

BIBLIOGRAPHY

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"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>

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"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->

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"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>