

# Postpositive: Freaky You Are Always

by Mit Jai Inn

*"They will be freaky on one side – all the colors and shocking things will be there. You don't mind, do you? The other side will be cool – something spiritual, or political. Do you mind bi-polar attitudes, two-faced material?"*

SA SA BASSAC is pleased to open *Postpositive: Freaky You Are Always*, a solo exhibition of new paintings by Mit Jai Inn.

Mit Jai Inn's paintings come into being at his outdoor Chiang Mai studio, where he gives turns to the vibrating spectrum of sun and moonlight, with nocturnal interludes of white fluorescent. In both Thai and Khmer languages, adjectives are postpositive, appearing after the nouns they modify; this, about this. Canvases two-sided. Surfaces multi-layered. Color-patterns hypnotic.

*Postpositive* also hints at Mit's ambiguous sense of time and state of being, referring to and in sequence with the positive. His laborious and meditative process is a way to maintain a kind of optimistic non-time. Positive's post then is also the artist's nod to the 'posts' (and ghosts) in art history making, in a supposedly post-painting moment.

Mit's solitary adventures in perception have relational intentions. Embedded in his compositions and ongoing serial forms are playful reactions to overlaps in aesthetic, social and political histories. These include 'Western' and 'Eastern' canonical painting, the sacred-secular intimacy of color, form and function in various indigenous cultures, and site-specific reflections dedicated to the nations, spaces, hosts and publics of his works.

*Wall Works* (1986 – ) and *Free Flyers* (1988 – ) began in Berlin and Vienna, respectively, as forms that could offer relational aspects to conventional painting, market, and exhibitionary frameworks of their time. Unstretched and unframed, *Wall Works* are one or two-sided color fields on canvas whose first dealers ranged from street vendors to taxi drivers to the artist himself. *Free Flyers* were intended as giveaways and reference the popular pre-internet free information sharing system. In the 1992 *Chiang Mai Social Installation*, a relational project Mit co-founded, thousands of *Free Flyers* were piled on a truck bed at the old city gates for members of the public to take. *Sticks* (1992 – ) have appeared as pink ladders in apartments, as obsessively painted wand-like works in the gallery, and as animal feeders planted in the earth. The small, intimate two-sided panels of bright partitioned color in *Dream Works* (2000 – ) are carefully slit, allowing air and energy to pass through their gaps, flaps, and openings. The same is true of *Patch Works* (2013 – ) yet in closer reference to ideas of modularity

and family and societal structures. *Scrolls* (2003 – ) further extend Mit's interest in communal ritual forms, such as the suspended prayer flag or rolled iconographic ceremonial painting, which are intended to create a merit-field for the makers and their publics: to be an invitation, an opening.

In Khmer and Thai languages, verbs play as a way to socialize. When one invites a friend to share time together, it is usually to 'talk-play', 'walk-play', even 'rest-play'. Mit's works invite conversations as they sit, rest, lay, hang, curl, and roll-play. Created site specifically for SA SA BASSAC, the large two-faced *Untitled (Wall Work)* 2012-2014, hang-plays from the central beam, dividing the main gallery. Like a screen for the moving image, on one side a horizon optically dances with built-up and smeared lines while the other surface seems to jostle with crowded circular blotches of pastel and neon encrusted with white. While this partitioning hints at social and political divides, the binary space it creates is undefined, plotted only with *Untitled (Scrolls)*, 2014 that rest-play in primordial spirals, drawing magnetic attention to incidental corners.

## About the Artist

Mit Jai Inn was born in 1960 in Chiang Mai, Thailand, where he lives and works today. Exhibitions include *Untitled*, H Gallery, Chiang Mai (2013), *All Our Relations*, 18th Biennale of Sydney, Australia (2012), *Museum Serve Project*, Bangkok Art and Cultural Center, Bangkok, Thailand (2011), *Eternal Flame: Imagining a Future at the End of the World Gallery*, REDCAT, Los Angeles, USA (2008), *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 (2007). Upcoming exhibitions include *Medium At Large*, Singapore Art Museum (April 2014) and *Traitor and Tradition*, ARNDT, Berlin (September 2014).

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3 April – 11 May 2014



Installation view SA SA BASSAC

**About SA SA BASSAC**

SA SA BASSAC is a gallery and reading room dedicated to curating, archiving and mediating contemporary visual culture in and from Cambodia.

**Exhibition Details**

Exhibition: *Postpositive: Freaky You Are Always*

Opening: Thursday, 3 April, 2014, 6:00 – 8:00PM

Dates: 3 April– 11 May, 2014

Opening Hours: Tuesday – Saturday 10am-6pm + by appointment

Closed for Khmer New Year: Wednesday – Saturday 16 – 19 April

Location: SA SA BASSAC #18 2nd Floor, Sothearos Boulevard, Phnom Penh

Web: [www.sasabassac.com](http://www.sasabassac.com)

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Contact: Erin Gleeson, curator, [erin@sasabassac.com](mailto:erin@sasabassac.com)

**Public Programs:**

**Postpositive Freaky Nail Bar**

Respond to Mit Jai Inn's ideas, colors, and surfaces on your fingernails!

Self-service weekdays and full-serviced Saturdays with Phnom Penh's ladyboys.

Open throughout the exhibition.

**Screening of *Untitled (Wall Work)*, 2014 by Mit Jai Inn**

Thursday 24 April 6-7PM

**Student visits and art classes**

By appointment