

SILVERLENS

**ART
DUBAI**

**JAMES CLAR
MIT JAI INN
MARIA TANIGUCHI**

Booth A-8

**VIP Preview: 9-10 March 2022
Public Days: 11-13 March 2022**

Silverlens presents a tight selection of artists from southeast Asia and the diaspora working across generations, locations, and media - *James Clar (b. 1979, USA, of Philippine heritage), Maria Taniguchi (b. 1981, Philippines), Mit Jai Inn (b. 1960, Thailand).*



JAMES CLAR

James (b. 1979, USA; lives and works in New York & Manila) is a light and media artist. His work analyzes the effects of media and technology on our perception of culture, nationality, and identity. He studied film at NYU and received his Masters from NYU's Interactive Telecommunications Program. It was here that he began developing his own light systems to create visual sculptural works that combine light and technology. From 2006 to 2012 Clar's studio was based in Dubai where he became an active participant in the arts and culture scene of the globalized city. From 2012 to 2020 he moved his studio back to New York and taught a graduate course at his alma mater.

In 2021, James opened a studio in Manila to work from the Asian region. Clar has previously held studio practices in Tokyo and Dubai and was an artist in residence at Eyebeam Atelier in New York, Fabbrica in Italy, and the FedEx Institute of Technology/Lantana Projects in Memphis. His artwork has been included in exhibitions at Glucksman Museum (Dublin), The New Museum of Contemporary Arts (New York), Pera Museum (Istanbul), Cam Francis Museum (Barcelona), MACBA (Barcelona), and SeMA (Seoul). He has been commissioned to develop largescale installations for 21c Museum Hotels (Oklahoma), Parasol Unit Foundation for the Arts (UK), Fraport Headquarters (Frankfurt), and Dynatrace (Linz).



Cloud Seed, 2020

generative software, computer, 4k screen
57.09h x 35.43w in

145h x 90w cm

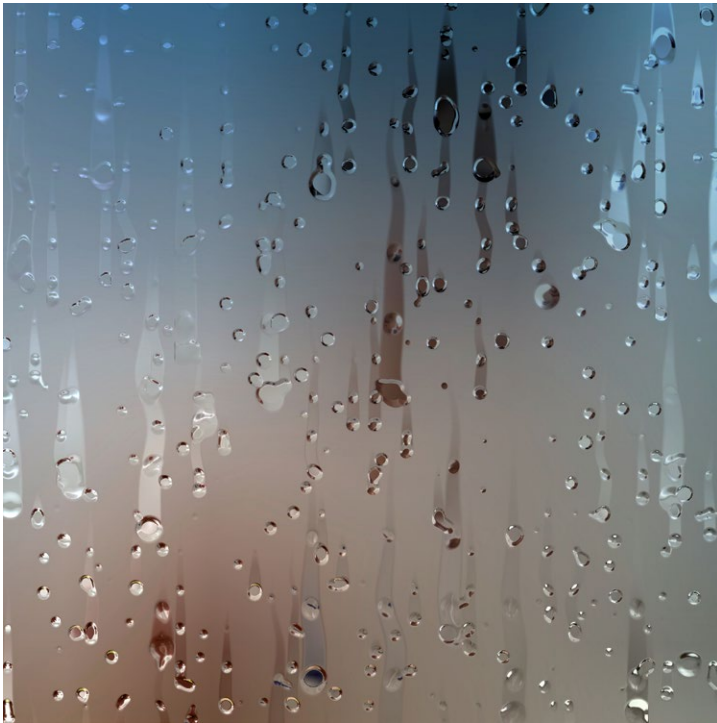
Video link: <https://vimeo.com/476533174>

Edition 2 of 3

\$20,000

email

whatsapp



Cloud Seed (Winter), 2021

generative software, camera, television,
computer

57.09h x 35.43w in

145h x 90w cm

Video link: <https://vimeo.com/476533174>

\$20,000



*Commissioned for Julius Baër
Art Dubai 2022*

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Cloud Seed (Spring), 2021

generative software, camera, television,
computer

57.09h x 35.43w in

145h x 90w cm

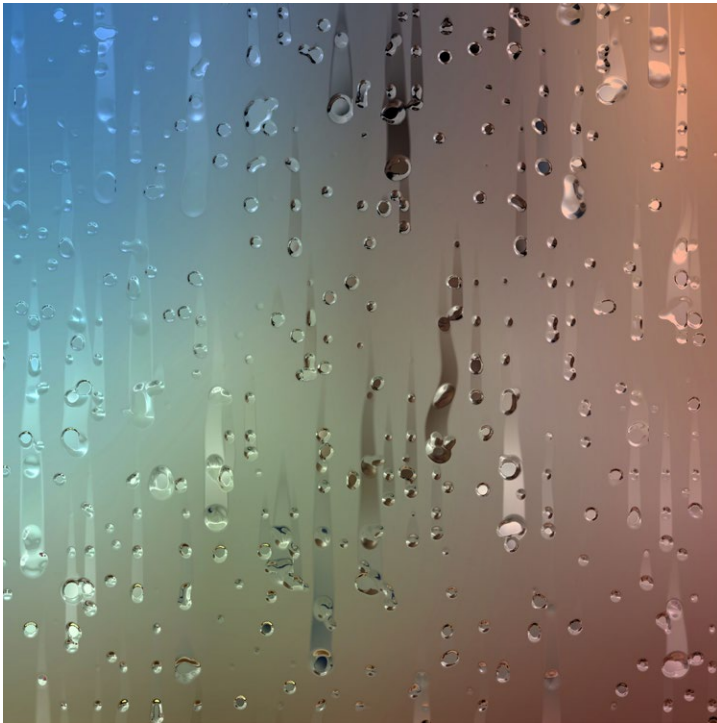
Video link: <https://vimeo.com/476533174>

\$20,000

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Cloud Seed (Summer), 2021

generative software, camera, television,
computer

57.09h x 35.43w in

145h x 90w cm

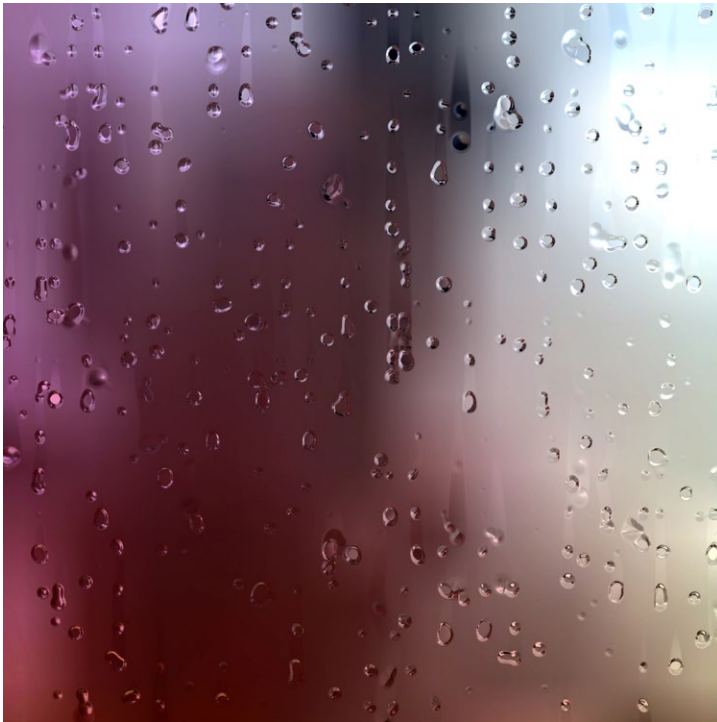
Video link: <https://vimeo.com/476533174>

\$20,000

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Cloud Seed (Autumn), 2021

generative software, camera, television,
computer

57.09h x 35.43w in

145h x 90w cm

Video link: <https://vimeo.com/476533174>

\$20,000

*Commissioned for Julius Baër
Art Dubai 2022*

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"I lived in Dubai for over seven years and took inspiration for the Julius Baer Commission from the cloud seeding mechanism that's used to improve water security and biodiversity in the country. The commission takes live video of visitors at the fair and immerses them within a video simulation of raindrops and fog. It uses specially developed software to create a slowly morphing cinematic scene intended to mimic an environment condition."



A New Day / A New Night, 2021

2 airport terminal TVs, mini computers, custom software

28.35h x 49.21w in

72h x 125w cm (each TV)

2 TVs mounted onto the wall

Preview link:

<https://vimeo.com/567335337/6e8b7dac0d>

Edition 1 of 3

\$20,000

email

whatsapp

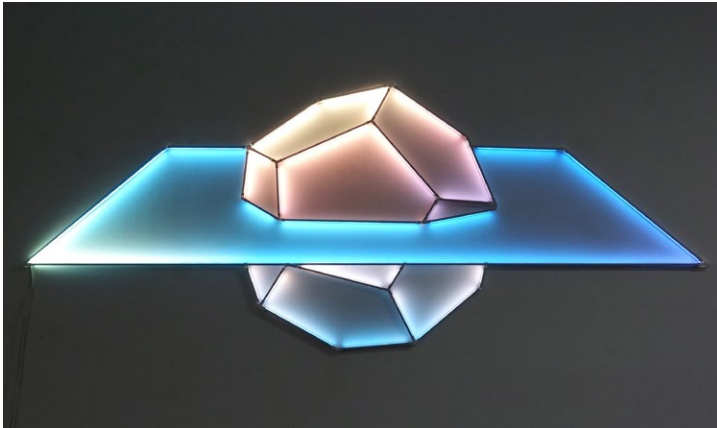
A multipart installation composed of television monitors, mini computers and custom software, Clar presents a clock that depicts a city in the globe where the Sun is either rising or conversely setting for every minute of the day. By employing the use of customized software the clock is able to accurately relay in actual time the rotation of the Earth around the Sun.

As the Sun is emblematic of the ultimate source of intellectual faculty ruling the cosmos, 'A New Day/ A New Night' puts forward an alternative way of thinking about the governance of social, cultural and political conditions on Earth, which are heavily dictated by the opening times of global financial markets and centers of commerce.



LA BA

NEXT SUNRISE: 2897 AOTAU 43.65 51.15



Half Submerged, 2022

LEDs, filters, aluminum, printed parts

27.56h x 70.87w in

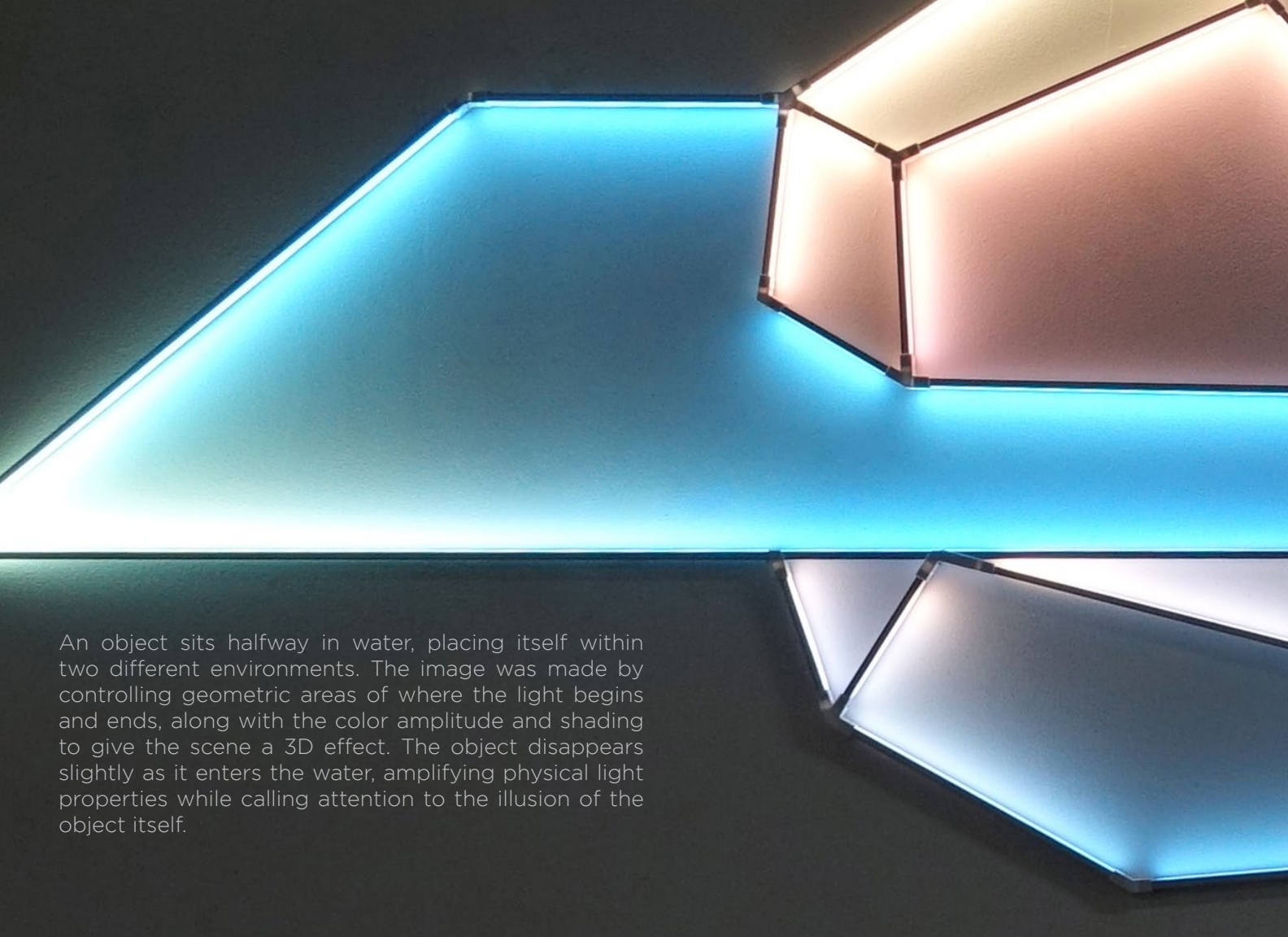
70h x 180w cm

\$14,000



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An object sits halfway in water, placing itself within two different environments. The image was made by controlling geometric areas of where the light begins and ends, along with the color amplitude and shading to give the scene a 3D effect. The object disappears slightly as it enters the water, amplifying physical light properties while calling attention to the illusion of the object itself.



Parol #2 (meteor), 2022

LEDs, Filters, Aluminum, 3D Printed Parts

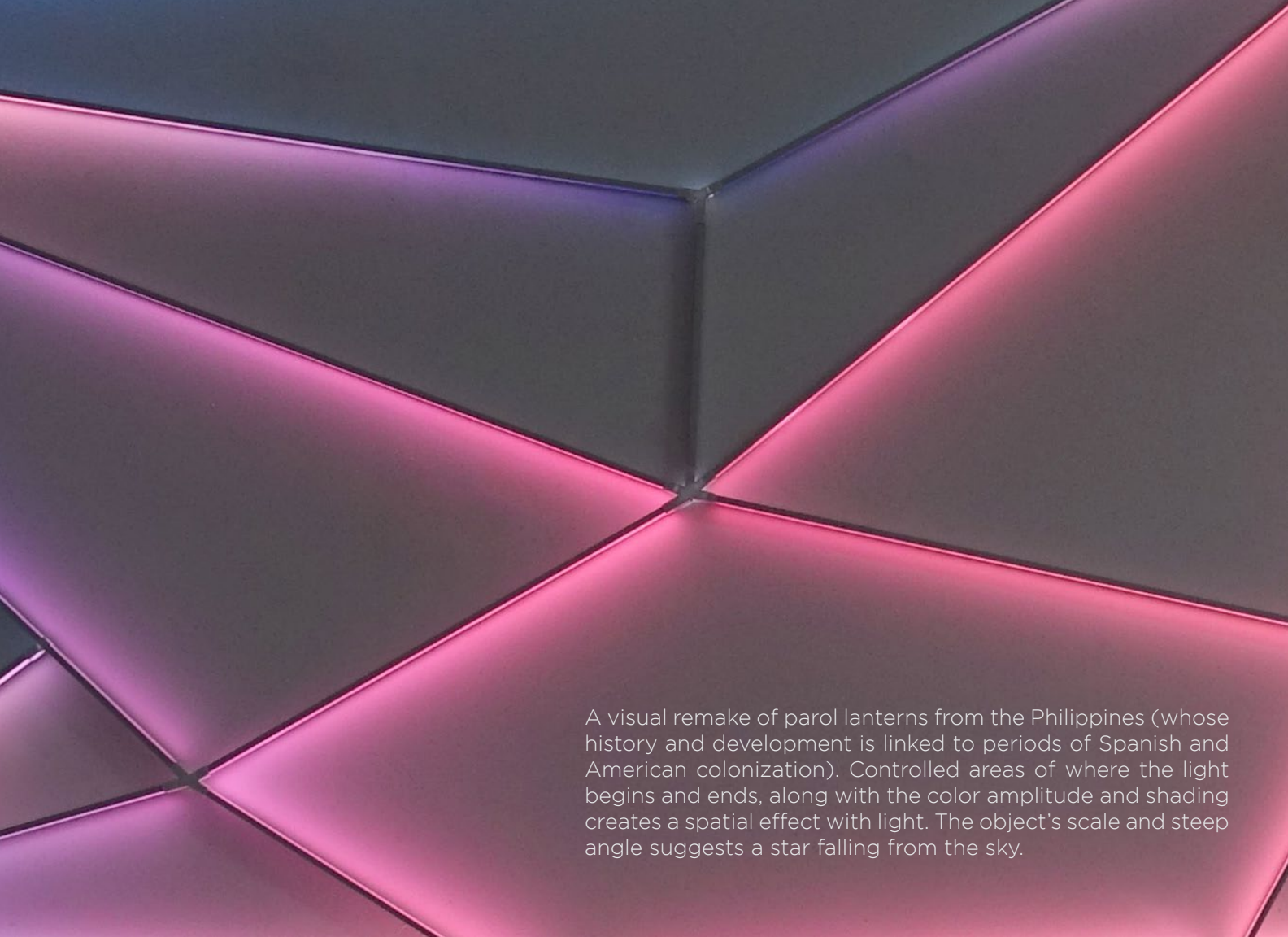
51.18h x 98.43w in

130h x 250w cm

\$20,000

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A visual remake of parol lanterns from the Philippines (whose history and development is linked to periods of Spanish and American colonization). Controlled areas of where the light begins and ends, along with the color amplitude and shading creates a spatial effect with light. The object's scale and steep angle suggests a star falling from the sky.

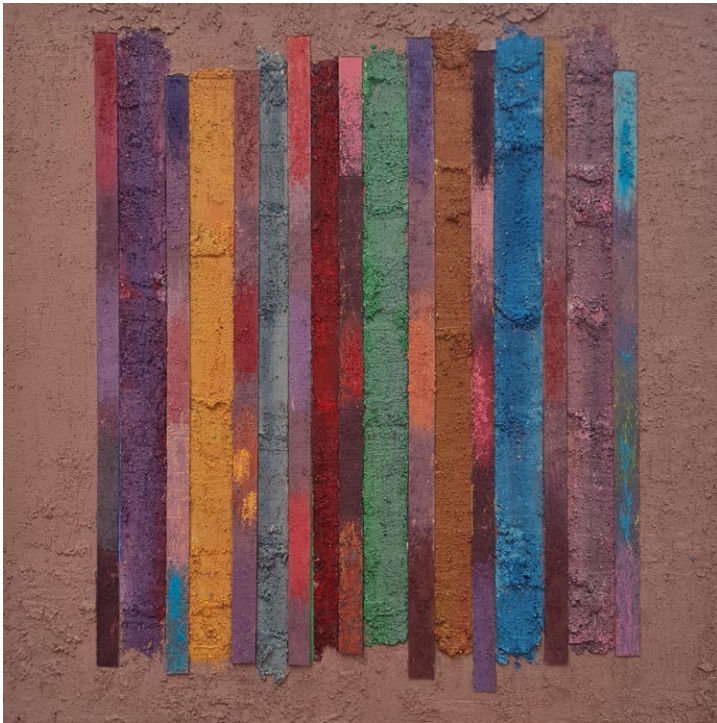
Mit (b. 1960, Chiang Mai; lives and works in Chiang Mai, Thailand) has made a name for himself with large-scale abstract paintings that feature a dynamic interplay of bright colors, with each so one-of-a-kind as if he himself cultivates farms of colors in his studio, breeding a strikingly overarching spectrum of color tones. His work sometimes comes in the form of tapestry, painting disguised as sculpture, and installation art, which at times embraces the audiences and at other times conjures up atmospheres that allow them to immerse, all the while experiencing physical interaction with art.

His work has been shown in artist initiatives, museums, galleries, and mega-exhibitions, including the solo exhibition Dreamworld, IKON Gallery (2021, UK); Color in Cave, Museum MACAN (2019, Indonesia); and the group exhibition SUNSHOWER, Mori Art Museum (2017, Japan); and the 21st and 15th Biennale of Sydney (2018/2012, Australia). This 2022, Mit has upcoming exhibitions at Apsara Studio x Silverlens (UK); Aichi Triennale (Japan) and a solo exhibition at Silverlens (Manila).



Photo credit to Dave Warren

MIT JAI INN



SL-259 SCDB01, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

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SL-260 SCDB02, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

[email](#)

[whatsapp](#)



SL-261 SCDB03, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

[email](#)

[whatsapp](#)



SL-262 SCDB04, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

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SL-263 SCDB05, 2022

oil on canvas

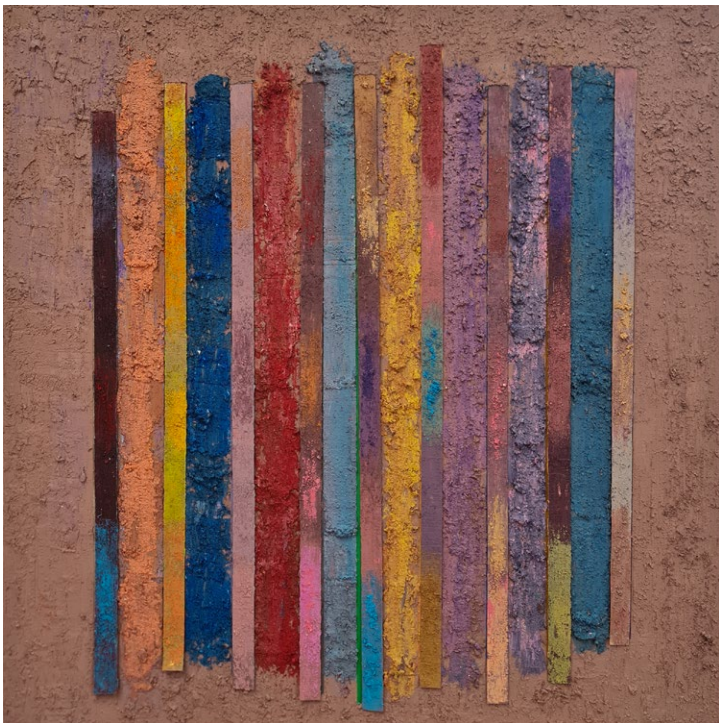
48.03h x 48.03w in

122h x 122w cm

\$15,000

[email](#)

[whatsapp](#)



SL-264 SCDB06, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

[email](#)

[whatsapp](#)



SL-265 SCDB07, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

[email](#)

[whatsapp](#)



SL-266 SCDB08, 2022

oil on canvas

48.03h x 48.03w in

122h x 122w cm

\$15,000

[email](#)

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Earth Plane is an embodiment of the expansion or, an amalgamation of boundaries of Mit Jai Inn's painting practice with the consciousness and spiritual foundation that defines his entity and origin. These eight newly-conceived pieces can be viewed both individually or collectively. The artist opts for the dark purplish-brown color and lumpy, cloddy texture to evoke a sense of neutrality and earthiness, which is reflected simultaneously through the color and texture of the background.

As much as an extension of boundaries of his practice, Earth Plane is a continuation of the previous work People's Wall (2019). When examined closely, these stripes are divided into two: narrower stripes made of cut canvas with both sides painted in different colors, and wider stripes painted directly onto the background canvases. The artist also gouged the spaces beneath the free-floating stripes off of the background so that when they land onto it, they align in thickness with the painted stripes. This series has a hidden layer and is created with a lineup of stripes that are arranged in an orderly grid. When these stripes are flipped up, what comes into view is an unpredictable array of contrasting colors. Earth Plane aims to encourage an interaction between the audiences and itself; By painting hundreds of vertical stripes running all through the length of the canvases, stretching up like fluttering kaleidoscopic walls, Mit Jai Inn managed to reduce the artistic object-ness of the works, making them appear closer.



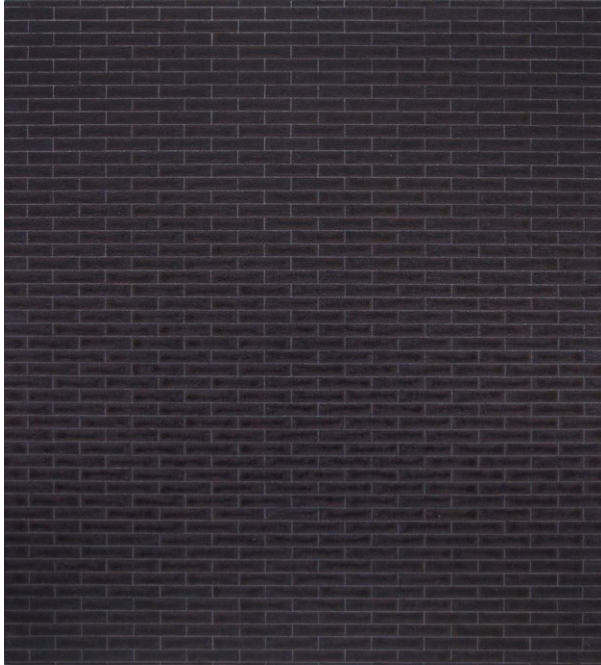
MARIA TANIGUCHI



Photo credit to Czar Kristoff

Maria (b. 1981, Dumaguete City, Philippines, lives and works in Manila) works across a diverse range of media which includes painting, video, sculpture, pottery, printmaking, drawing, and writing. Her work focuses on concepts of composing, constructing, and framing, whilst referring to the craftsmanship and history of the Philippines. She works with a variety of approaches towards processing the legacies of modernism within an ambiguous cross-cultural context. She won the Hugo Boss Asia Art Award in 2015 and was a LUX Associate Artist in 2009.

Recent exhibitions include the 12th Gwangju Biennale: Imagined Borders, Gwangju Biennale Exhibition Centre, South Korea (2018); 21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement, Museum of Contemporary Art, Australia (2018); History of a vanishing present: A prologue, the Mistake Room, Los Angeles (2016); Afterwork, Para Site, Hong Kong (2016); Globale: New sensorium, ZKM Centre for Art and Media, Karlsruhe, Germany (2016); The vexed contemporary, Museum of Contemporary Art and Design, Manila (2015); and the 8th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2015). Her work is held in several collections, including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation Shanghai.



Untitled, 2018

acrylic on canvas

20h x 18w in

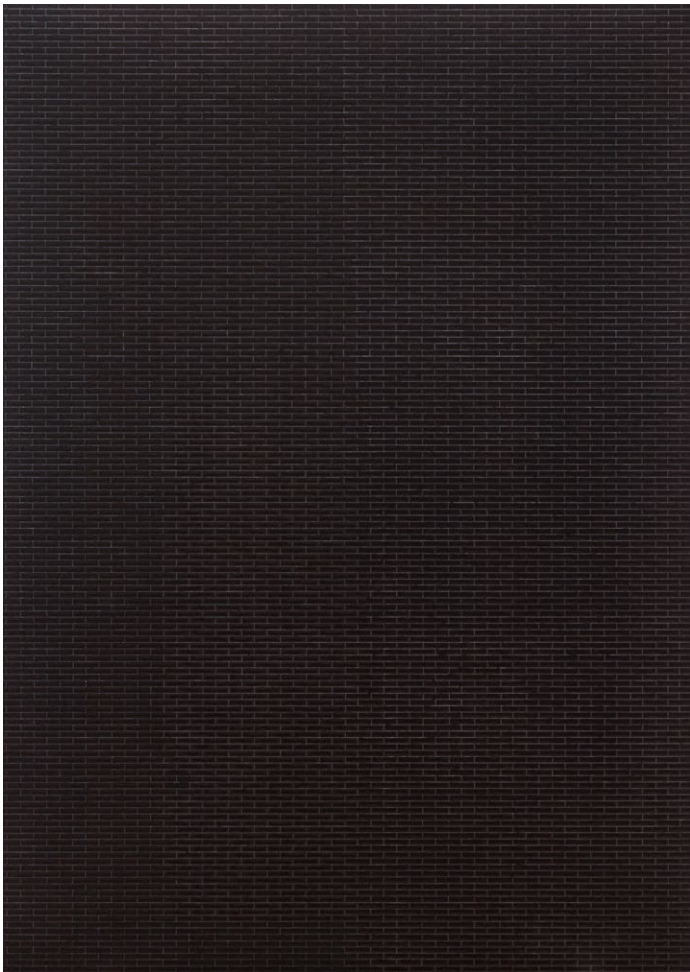
50.80h x 45.72w cm

SPI_MT032

\$13,000

[email](#)

[whatsapp](#)



Untitled, 2019

acrylic on canvas

60h x 42w in

152.40h x 106.68w cm

SPI_MT041

\$30,000

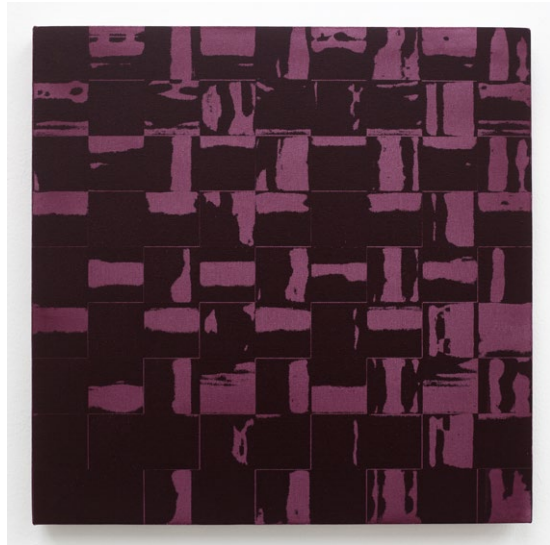


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Maria Taniguchi's works encompass painting, sculpture, video, and installation. Her practices investigate space and time along with social and historical contexts. Her series of "Untitled" brick paintings is an ongoing series initiated in 2008. Each painting consists of seemingly countless rectangular cells, each one outlined by hand with graphite and filled with gray and black tones. The painstaking process creates a subtle yet complex pattern on the surface. These paintings develop in various extents, most of them reaching meters in size. The constructive structure embodies architectural elements, resulting in the paintings themselves manifesting as monumental existences within the space. The artist has referred to her brick paintings as the fundamental root of her larger artistic practice, while the other artworks such as sculptures and installations are reflection or refractions of it.



Untitled (*room of phases*), 2021

acrylic on canvas

18h x 18w in

45.72h x 45.72w cm

\$12,000

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Seriality tempts us to fixate on the most obvious deviations in Maria Taniguchi's new work. In a suite of square patterned canvases a portion stripped of paint, a section wherein color does not take, or an outline obscured, may at turns mean disengaging from the illusion of symmetry or the body reaching its limit. In all cases, pattern asks us to reckon with its gesture and technology of iteration. These are deviations that manifest texture, create rhythm. These new paintings elaborate on Taniguchi's past interrogations - a brick painting, part of Taniguchi's expansive series of works that play out dimensions of time and labor in the artistic process. Each canvas is created using a combination of manual painting techniques and serigraphy, using thin layers of acrylic paint. Labor and gesture in these works persistently insist themselves in the attempts at repetition. The abstraction assured by the grid and achieved by the gradation is cultivated against considerations material and bodily. The repetitive gestures are influenced by various factors: the amount of pigment, pressure exerted, the number of attempts.

JAMES CLAR MIT JAI INN MARIA TANIGUCHI

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SILVERLENS

ART DUBAI
11-13.3.2022

IN PARTNERSHIP WITH
 **A.R.M.**
HOLDING

ART DUBAI 2022

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ISA LORENZO

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