



A painter by training, Fyerool Darma (b. 1987, Singapore) is an artist who integrates sound, video, new media, sculpture, texts and craft practices into his recent installations, which juxtapose the aesthetics and ideology of modernism alongside south east asian cultures, histories, aesthetics, and politics. He has gradually developed a complex visual vocabulary that draws from sources including tangible and intangible malay heritage, archives, the Internet, literature, popular culture, the history of craft, visual arts, manufacturing, and manual labor.

He repurposes salvaged textiles, e-waste, found images, paintings, and other materials as a collaborative process with other artists and producers to blur the boundaries of authorship in his works.

Fyerool's ongoing research into modernist forms and Southeast Asian vocabularies is encapsulated in an ongoing project - *landscapes* (2019-ongoing), that synthesises with an earlier project *After Ballads* (2017-2018). Fyerool's works collectively evoke the complex history and reverbs of colonialism, postwar techno-military-industrialisation, and contemporary climate crisis, situated amid a tropical post-apocalyptic and post-Internet landscape.

He continues to live and work in Singapore, where he divides his time teaching art to youths at a non-profit organisation situated in Jurong, and attending to his family and caring for Pipi, their reptilian housemate. His recent presentations include, *SAM Contemporaries: Residues and Remixes*, Singapore Art Museum (2023); *Archipelagic Futurism: an land erode into...*, Calle Wright, Manila (2023); *Radio Malaya: Abridged Conversations About Art*, National University of Singapore (NUS) Museum (2022 - 2023); and *Living Pictures: Photography in Southeast Asia*, National Gallery Singapore (2022-2023).

He formulated the project *After Ballads*, between 2017 to 2018 as part of the NUS Museum's prep-room. Later between October 2019 to April 2020, fyerool was an Artist-in-Residence at NTU - Centre of Contemporary Art Singapore where he and his interlocutors laboured in the production and materialising of speculative materials through *Vivarium* (wii flow w/ l4if but t4kf ø forms, ♥) at the Centre's Vitrine. He was an applicant for the National Library Creative Residency in 2022 - where he examined the textile mills in 1950s to 1960s in Singapore amidst the industrialization of Malaya.



*Pathfinder* with Aleezon, Sharmini Aphrodite, berukera  
featuring Erik Flower

2023

Shaped plywood, vinyl acrylic (Vinylfarbe; Lefranc & Bourgeois), printed polycotton on reupholstered camping chairs with pigments and coating (samurai2K), 7mil polyester film, sound)

13 minutes

Presented as part of *The Unfaithful Octopus: Image-thinking and Adaptation*, 12 October – 1 December 2023, ADM Gallery, Nanyang Technological University, Singapore



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I♥ndsc\_P€\$s (poiexcinoti) featuring rawanxberdenyut, Aleezon, Lee Khee San, Lé Luhur from NUS Museum's South and Southeast Asia Collection and Autospace, CC1, Dahlia, Alawiyah and 风)

2023

Presented as part of the 12th Seoul MediaCity Biennale:  
*THIS TOO, IS A MAP*, 21 September – 19 November 2023,  
Seoul Museum of Art, Seoul, Republic of Korea.



I♥ndsc\_P€\$s (poiencinoti) featuring rawanberdenyut, Aleezon, Lee Khee San, Lé Luhur from NUS Museum's South and Southeast Asia Collection and Autospace, CC1, Dahlia, Alawiyah and 风)

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Seoul Museum of Art, Seoul, Republic of Korea.



*PMP Paintings #1* featuring Aleezon (Portions of the work PMP #2-5 were converted as wearable paintings, a tote bag as a gift to friends and the host)

Salvaged polyvinyl chloride from Singapore national campaigns, bleached machine dyed poly cotton, water, and aerosol on cotton

2023

150 x 130 cm (Approx)

Presented as part of *Archipelagic Futurisms: and land erodes into..*, 15 July - 8 October 2023, Calle Wright, Manila, Philippines.



Screenshot 11-03-2023 at 03:03 PM (philhuat 260) featuring rawanXberdenyut, LKS, Lé Luhur [Set of wall installation of 6 polymeric paintings with hand cut vinyl) featuring rawanXberdenyut, LKS and Lé Luhur

Polymethyl methacrylate (Acrylic Tiger), epoxy resin (Samurai 2K), offcut chameleon carbon fibre polyvinyl chloride and polyacrylate adhesive (Vvivid XPO) on anodized aluminium alloy, polyurethane varnish on digital print on polyethylene vinyl (Oracle), honeycomb retroreflective tape (Grip-On), non metalized reflective tape (Steve & Leif) on polymethyl methacrylate (Acrylic Tiger)

2023

150 x 130 cm (Approx)

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L4NDf33lzz featuring Aleezon, Lé Luhur, Manni Wang, rawanXberdenyut, Taufiq Rahman and mr. jalee.

2023

10 x 80 m

Presented as commission for *SAM Contemporaries: Residues & Remixes*, 18 May – 29 October 2023, Singapore





*L4Ndf33lzz* featuring Aleezon, Lé Luhur, Mani Wang,  
rawanXberdenyut, Taufiq Rahman and mr. jalee.

2023

10 x 80 m

Presented as commission for *SAM Contemporaries: Residues  
& Remixes*, 18 May – 29 October 2023, Singapore



*Total Output* featuring Aleezon, berukera, billyX, Jasim, Lee Khee San, Lé Luhur and rawanXberdenyut

2023

Plexiglass (Tiger), polyurethane clear coat, archival ink (molotow), polyvinyl chloride and polyacrylate adhesive - salvaged and artist vinyl (ORACAL 651 and Ri-Jet Mono), carbon fibre polyvinyl chloride and polyacrylate adhesive (Vvivid XPO) on anodized aluminium alloy, honeycomb retroreflective polyvinyl chloride (Grip-On), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on plexiglass with xylene, silicone and 6061 aluminium alloy secondary support

(Total) 400 x 300 x 6 cm, (Each) 100 cm x 100 cm, support measures at 10 x 5 x 10 cm

Presented as commission for *SAM Contemporaries: Residues & Remixes*, 18 May - 24 September 2023, Singapore Art Museum, Singapore





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*Portraire Familiya* (featuring rawanXberdenyut, Aleezon, Tuan Siami, A.I.den and Lé Luhur from NUS Museum's South and Southeast Asia Collection and Autospace).

2023

Polymethyl methacrylate (Acrylic Tiger), epoxy resin (NicPro), chameleon carbon fibre polyvinyl chloride and polyacrylate adhesive (Vvivid XP0) on anodized aluminium alloy, polyurethane varnish on digital print on polyethylene vinyl (Oracle), honeycomb retroreflective tape (Grip-On), non metalized reflective tape (Steve & Leif) on polymethyl methacrylate (Acrylic Tiger)

300 x 400 cm

Presented as part of *Radio Malaya: Abridged Conversation About Art*, Permanent exhibition, NUS Museum, National University of Singapore, Singapore





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*Kitschmensch with many failed flags of 1963 Maphilindo Confederation (Reworked)* [featuring Tasyo, Nyai Ontosoroh, Efund, tatteredemalion and Exoducks and Manni Wang]

2021- 2023

Chinese ink on polyfibres, synthetic fibres, cotton, polycotton, taffeta, silk, metal, fibreglass, with aluminium brace and 3M carbon fibre on aluminium with light-emitting diode

240.5 x 118 x 88 cm

Presented as part of

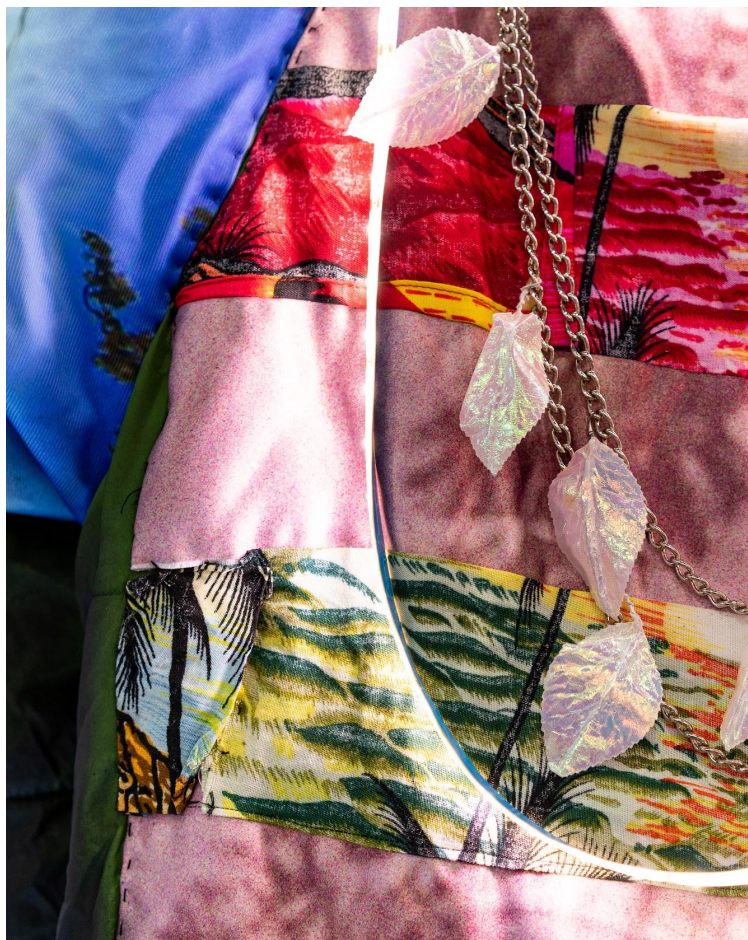
Asia Now Paris Asian Art Fair 2023, 20 – 23 October 2023, Monnaie de Paris, Paris, France

*From the Land of Gold Beneath the South Seas*, ART SG 2023, Presented by Yeo Workshop, Singapore

*To A Faraway Friend: Beyond Afro-Southeast Asian Affinities*, 2 July-2 October 2022, ASEAN Culture House, Busan, Republic of Korea

*Cast but One Shadow: Afro-Southeast Asia Affinities*  
24 September 2021 – 15 January 2022, Vargas Museum, Quezon City, Philippines





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'UHD AZN JUNGLIZT 2030' is an image of 'Kitsch-men' captured by Taufiq Rahman and modeled by Nuhayd Naufal on November, 2022, in Singapore. The artwork was created by M&O with copy by Fai Khatki by P.A.C.I. The outfit was part of an installation, 'Kitschmansch with many called flags of 1963 Mahilidag Confederation' presented at Assan Culture House, Busan as part of 'To A Faraway Place: Afro Southeast Asia Project' in 2022. It was conceived with salvaged textiles from Batam, Bangkok, Bintan, Johor, Bahr, Singapore and the artist's own textiles. The image was crafted as an after thought from reading 'Kitschmen & Tourist' by Ludvig Greis (1960) and 'ASEAN 2030: Towards A Borderless Economic Community' (2014) by the Asian Development Bank Institute.

azn Junglizt  
2030

Kitsch-men as UHD AZN Junglizt 2030 featuring Taufiq Rahman, Nuhayd Naufal and M&O

2022

Digital print on waterproof 170 gsm polyvinyl chloride paper with chrome on aluminium

69.4 x 87.1 cm

Presented as part of *From the Land of Gold Beneath the South Seas*, ART SG 2023, Presented by Yeo Workshop, Singapore





'UHD AZN JUNGLIZT 2030' is an image of 'Kitsch-men' captured by Taufiq Rahman and modeled by Nuhayd Naufal on November 2022 in Singapore. The artwork itself was crafted by M&O with copy by Fai Kakkili Fly for P.A.G.I. The outfit was part of an installation 'Kitschmensch with many failed flags of 1963 Maphilindo Confederation' presented at Asean Culture House, Busan as part of 'To A Faraway Friend: Afro Southeast Asia Project' in 2022. It was conceived with salvaged textiles from Batam, Bangkok, Bintan, Johor Bahru, Singapore and the artist own textiles. The image was crafted as an after thought from reading 'Kitsch-men as Tourist' by Ludwig Geisz (1960) and 'ASEAN 2030: Towards A Borderless Economic Community' (2014) by the Asian Development Bank Institute.

Kitsch-men as UHD AZN Junglizt 2030 featuring Taufiq Rahman, Nuhayd Naufal and M&O

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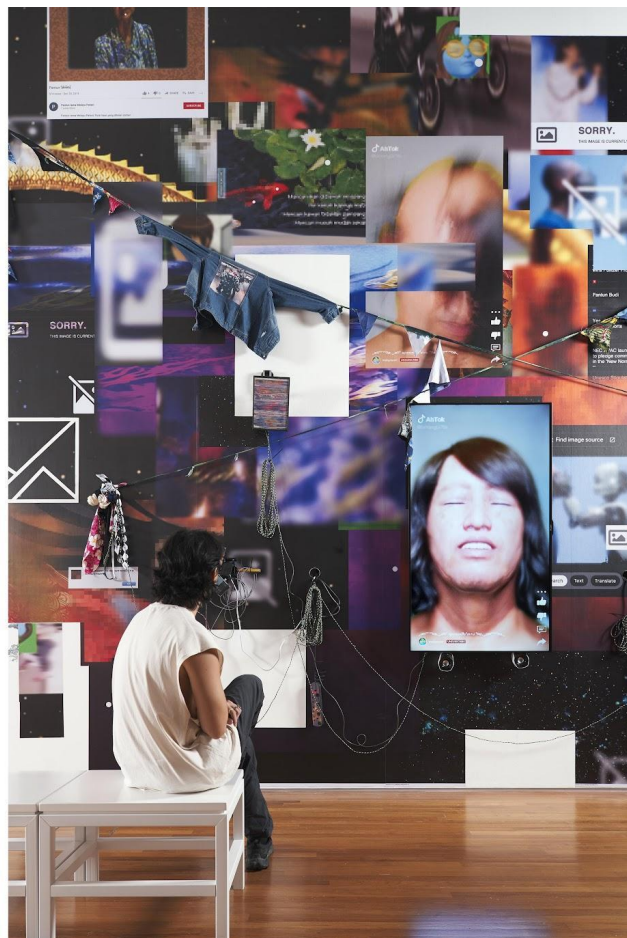
*Poietics of Pantun/Pantoun* (featuring b\*ntangLV786, berukera, jaleejalee, Lee Khee San ToNewEntities, @sgmuseummemes and moyanz from NUS Museum's South and Southeast Asia Collections and Autospace)

2022

Installation comprising single-channel video with sound, handphones and tablet displaying screen recordings of social media accounts, heat-pressed polyester fabrics, heat transfer vinyl, inkjet print on paper, polyurethane phone holders, neo chrome (oil slick) steel bars, heat transfer on denim jacket and cotton

Presented as part of *Living Pictures: Photography in Southeast Asia*, 2 December 2022 – 28 August 2023, National Gallery Singapore, Singapore





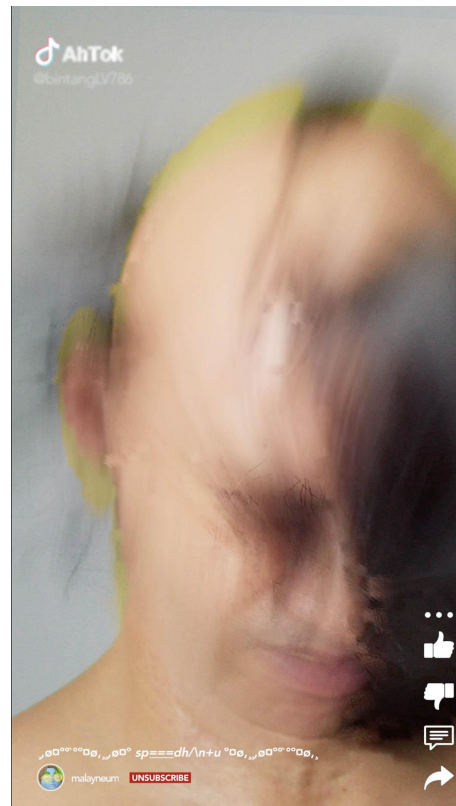
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Presented as part of *Living Pictures: Photography in Southeast Asia*, 2 December 2022 – 28 August 2023, National Gallery Singapore, Singapore





Poietics of Pantun/pantoum/tuntun/tanaga ... (featuring berukera, b\*ntang786, ToNewEntities, Fleur, AI AI Den and Lé Luhur from Autospace)

2021 - 2023

High definition with sound

10 minutes 20 seconds

Edition of 3 plus 2 artist's proofs

Presented as part of:

Asia Now Paris Asian Art Fair 2023, 20 - 23 October 2023, Monnaie de Paris, Paris, France

Archipelagic Futurisms: and land erodes into, 15 July - 13 October 2023, Calle Wright, Manila, Philippines

Watch and Chill: Streaming suspense, 12 April - 23 July 2023, MMCA (National Museum of Modern and Contemporary Art), Seoul, South Korea

Living Pictures: Photography in Southeast Asia, 2 December 2022 - 20 August 2023, National Gallery Singapore, Singapore

SCREEN: A Pantoum: Overwrite 'A Famous Pantun' by Fyerool Darma (<https://artviewer.org/tag/fyerool-darma/>)

First cut presented as part of INNATE, 15 September - 7 November 2023, Yeo Workshop, Singapore



Frieze Seoul, presented by Yeo Workshop, 2022.9.2-5, Seoul, Korea





Screenshot 21-06-2022 at 02:40 AM (SabanaHoneymoon-30°|39° with view of Gertie) featuring @budyoun and Lee Khee San

2022

Plexiglass (Tiger), hot sauce (Samyang), archival ink (molotow), xylene marker (Dykem Dalo), polyvinyl chloride and polyacrylate adhesive - salvaged and artist vinyl (ORACAL 651), chameleon carbon fibre polyvinyl chloride and polyacrylate adhesive (Vivid XP0) on anodized aluminium alloy, cloth with polyethylene and rubber adhesive (Duck Tape), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on archival board and polyvinyl chloride on plywood

121 x 68 x 3 cm

Frieze Seoul, presented by Yeo Workshop, L4ndŒ4p3Œ 4r3 L4ndf331z & 4n 0C34n Fv1l of D4+4 w4stessŒZz, 2 - 5 September 2022, Seoul, Korea





Screenshot 22-07-2022 at 10:20 AM (highway-4ngelz)  
featuring Lee Khee San

2022

Plexiglass (Tiger), archival ink (molotow), polyvinyl chloride and polyacrylate adhesive - salvaged and artist vinyl (ORACAL 651), chameleon carbon fibre polyvinyl chloride and polyacrylate adhesive (Vvivid XPO) on anodized aluminium alloy, cloth with polyethylene and rubber adhesive (Duck Tape), coloured dye on polyester thread, non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on archival board and polyvinyl chloride on plywood

121 x 68 x 3 cm

Frieze Seoul, presented by Yeo Workshop, L4nd\$ç4p3\$ 4r3  
L4ndf33lz & 4n 0C34n Fvll of D4+4 w4stess\$Zz, 2 - 5  
September 2022, Seoul, Korea





*Kitschmensch with many failed 1963 Maphilindo Confederation*

2022

Mixed media installation

Variable dimensions

Presented as part of *To A Faraway Friend: Beyond Afro-Southeast Asian Affinities*, 2 July - 2 October 2022, ASEAN Culture House, Busan, Republic of Korea



LANDSCAPES, 29 March - 4 May 2022, Tabula Rasa Gallery, London, United Kingdom





LANDSCAPES, 29 March - 4 May 2022, Tabula Rasa Gallery,  
London, United Kingdom



LANDSCAPES, 15 January - 27 February 2022, Yeo Workshop, Singapore





LANDSCAPES, 15 January - 27 February 2022, Yeo Workshop, Singapore



LANDSCAPES, 15 January - 27 February 2022, Yeo Workshop, Singapore





*Flags for the failed 1963 Maphilindo Confederation*  
(featuring Efund, tatteredemalion and Exoducks from  
reddit r/vexxilology)

2021

Artist textiles, thread, wood,  
aluminium, and vinyl on wall

Variable Dimensions

Presented as part of

*Cast but One Shadow: Afro-Southeast Asia Affinities*  
24 September 2021 - 15 January 2022, Vargas Museum,  
Quezon City, Philippines

*In Our Best Interests: Afro-Southeast Asian Affinities*,  
22 January - 13 March 2021, ADM Gallery, Nanyang  
Technological University, Singapore



*Flags for the failed 1963 Maphilindo Confederation*  
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2021

Artist textiles, thread, wood,  
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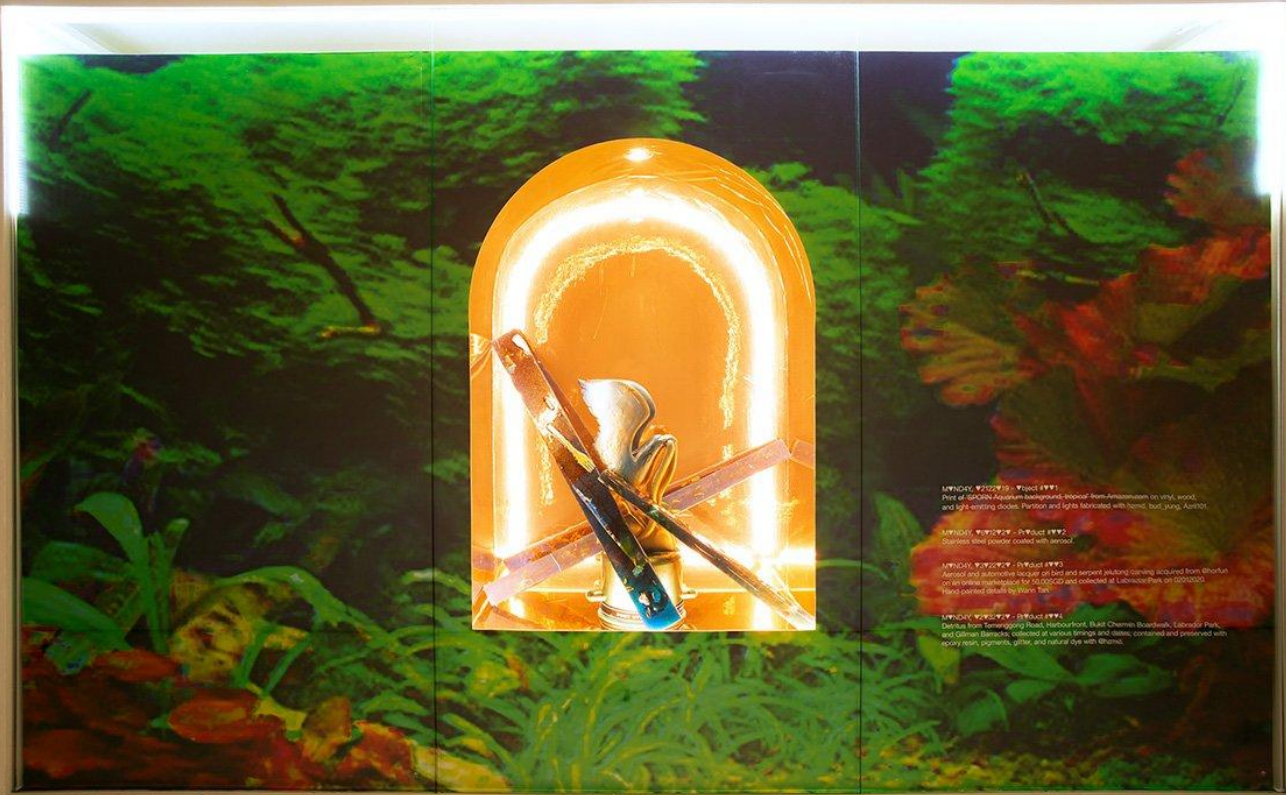
Variable Dimensions

Presented as part of

**Cast but One Shadow: Afro-Southeast Asia Affinities**  
24 September 2021 - 15 January 2022, Vargas Museum,  
Quezon City, Philippines

**In Our Best Interests: Afro-Southeast Asian Affinities,**  
22 January - 13 March 2021, ADM Gallery, Nanyang  
Technological University, Singapore





MPH000 7120713 - 71000 4111  
Part of 50000 American landscapes appear from Amsterdam to vinyl, wood,  
and light emitting diodes. Partition and light fabricated with form, bust, young, April 2019

MPH000 7107111 - 71000 4112  
Painted steel poster coated with waxed

MPH000 7107111 - 71000 4113  
Aerial and alternative leather oil bed and serpent plating coming acquired from Shorfun  
on all three materials for 2020000000 and collected at Lubrao Park on 00000000  
Hand-crafted details by Vivian Lim

MPH000 7107111 - 71000 4114  
Derives from Temenggong Road, Harbourfront, Masjid Chemen Boardwalk, Labrador Park,  
and Gelang Sarnak. Collected at various brings and dates, contained and preserved with  
sassy resin fragments, glass, and natural eye with 000000

Vivarium (wii flow w/ 14if but t4k£ ø forms, ♥)

2019

Presented as part of NTU CCA AiR Research Presentation:  
Vivarium (wii flow w/ 14if but t4k£ ø forms, ♥), 7  
December 2019 - 12 July 2020, Nanyang Technological  
University Centre for Contemporary Art, Singapore



*Sunny, your smile ease the pain*

2019

Text, coloured light emitting diode, folded artist textiles, treated artist textiles, bleached polyester canvas and threads, artist frames (chrome vinyl on wood with aquatint acrylic and mirror acrylic), ink on polypropylene paper with acrylic, heat-transfer on heavy cotton

295 x 366 cm

Presented as part of *sunny, your smile ease the pain*, 15 June – 14 July 2019, Yeo Workshop, Singapore





potong goji. Difansyokh Inan Jimi. Bahana ini qualu fahal  
Mondatanyhkan peceintah  
menyup kapal kapal  
pah dan yekah  
sehalan segha gelahen ahu yang amat m  
guar fimal baja  
yang amat m  
selanone  
teahanyutan tarah ketahuan haka tebhonyari telah been  
maki dan

Presented as part of prep-room: *After Ballads*, 6 October 2017 – 23 February 2019, NUS Museum, National University Singapore, Singapore



Presented as part of prep-room: *After Ballads*, 6 October 2017 – 23 February 2019, NUS Museum, National University Singapore, Singapore

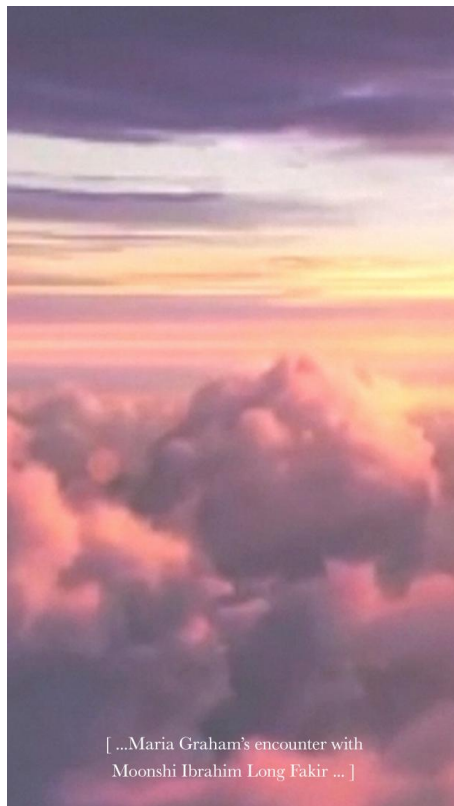




Today, I become invisible  
posing in your cache



[ ...Maria Graham's encounter with  
Moonshi Ibrahim Long Fakir ... ]



*The Poseur (After Ballads)*

2019

High definition with sound

5 minutes 39 seconds

Edition of 3 plus 1 artist's proof

Presented as part of

Asia Now Paris Asian Art Fair 2023, 20 - 23 October 2023,  
Monnaie de Paris, Paris, France

As *the West Slept*, curated by Kathleen Ditzig as part of  
Performa 19 Biennial, November 15 - December 15 2019,  
Silver Art Projects, New York, United States of America

LONGINGS / 寄望 / JIWA, 28 September - 06 October 2019,  
Temenggong Artists-In-Residence, Singapore



Presented as part of *Monsoon Song*, 9 September – 29 October 2017, Yeo Workshop, Singapore

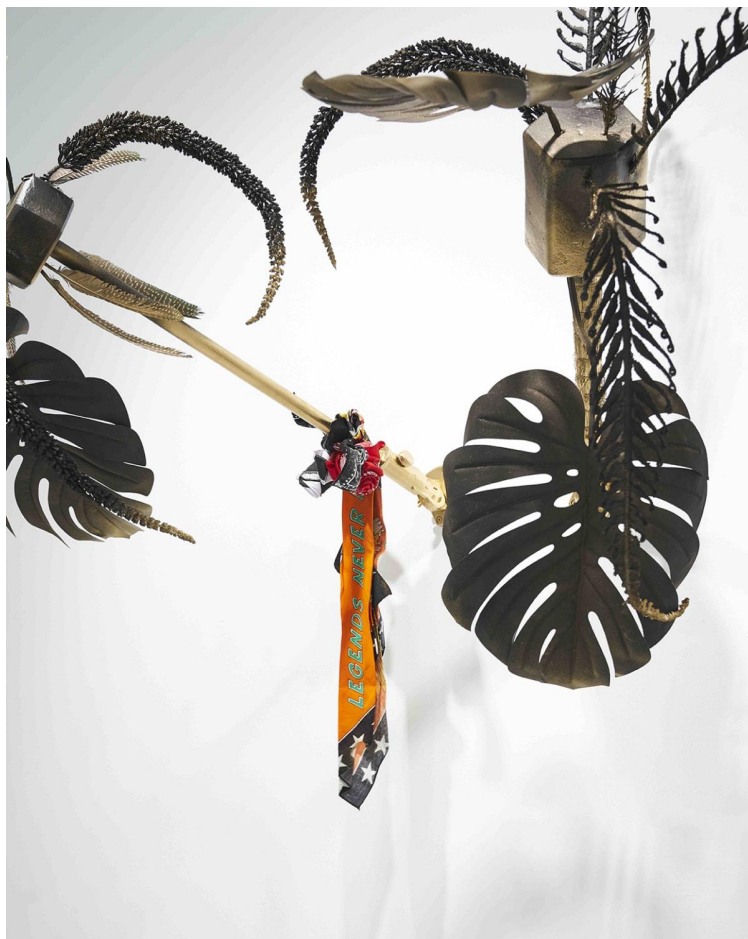
Collection of Singapore Art Museum





Presented as part of *Monsoon Song*, 9 September – 29 October 2017, Yeo Workshop, Singapore

Collection of Singapore Art Museum



*We resign ourselves to a long wait*

2017

Printed cotton, painted synthetic plants, polystyrene,  
wood, raffia strings, cotton thread, synthetic feathers

110 x 116 cm

Presented as part of *Monsoon Song*, 9 September – 29  
October 2017, Yeo Workshop, Singapore

Collection of Singapore Art Museum





*The Most Mild Mannered Men*

2016

Plaster, marble, appropriate replica bust and plinth

180 x 55 x 55 cm (each)

Commissioned for Singapore Biennale 2016: *An Atlas of Mirrors*, 27 October 2016 – 26 February 2017, Singapore Art Museum, Singapore

Collection of Singapore Art Museum



*Portrait No.1 to 5 (Moyang Series)*

2015

Acrylic and charcoal on canvas with charcoal on wood

Various dimensions

Collection of the Singapore Art Museum





*The Prince's gift for his wife before the hunt*

2014

Acrylic and charcoal on canvas with charcoal on wood

62 x 35 cm



*Lion (fight) as seen by his Chief Minister*

2014

Acrylic and charcoal on canvas with charcoal on wood

63 x 35 cm



## Bibliography

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Karin G. Oen. "[Fracture of the Anti-Grid in Glitched Syncopation](#)", In *L4ND\$C4P€\$ 4R3 L4NDF33LZ & 4N ♡C34N FVLL ♡F D4+4 WASTE\$SZZ*, Yeo Workshop at frieze Seoul, 2022. Singapore: Perpustakaan Antara Galaktikus, 2022.

Karin Oen. "[Still loading... A textual contribution by Karin Oen as part of an ongoing conversation with Fyerool Darma](#)" Distributed as part of *l4nd\$çp♠€\$, in Tabula Rasa*, London. London: Perpustakaan Antara Galaktikus, March 2022.

Karin G. Oen. "[l\\_nd\\$ç\\_p€\\$/L\\_NDSC\\_P\\_S0000011](#)" Distributed as part of *l♠nd\$ç♠p€\$, in Yeo Workshop*, Singapore. Singapore: Perpustakaan Antara Galaktikus, January 2022.

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