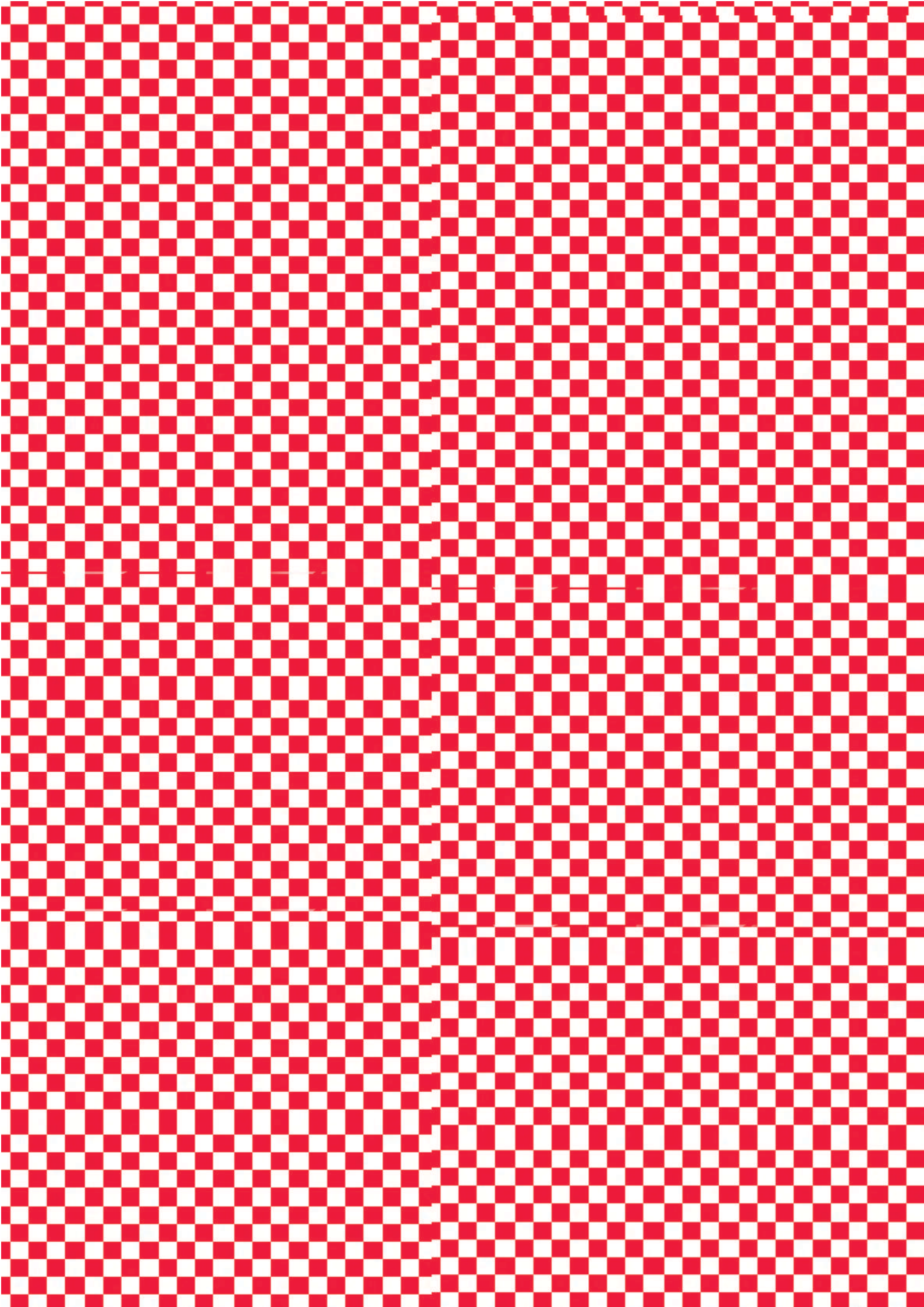






**FYEROOL DARMA:  
LANDSCAPES  
4R3  
LANDF33LZ  
& 4N  
♥C34N FVLL  
♥F  
D4+4  
WASTESZ**





*Fracture of the Anti-Grid,  
in Glitched Syncopation*



\* by Karin G. Oen, PhD



Welcome to the Nusantara space age,  
where ultra lightweight flexible polycarbonate compounds become  
the perfect medium for the natural fusion of modernist forms and Southeast Asian  
visual vocabulary, both concrete and abstracted. The materials of custom auto culture,  
industrial safety, manufacturing, and image-saturated mobile marketing - vinyl wraps,  
carbon fibre - are themselves reliant upon sophisticated  
and ultra-regularized geometry.

These slick surfaces become pathways to troubling the  
pristine grids and cubes of contemporary art practice with an  
expansive and ongoing series. Adrift in a field of *songket* dating to the  
Srivijaya Empire or Malacca and Johor Sultanates, calligraphic flames flicker.  
In some places, these zips of color and form seem like small bolts of destructive  
lighting; in other places, jagged jolts of minor electrical interference; and in others,  
the elegant, precise, and lethal movements of expertly-wielded *kris* blades.

The picture plane is also home to an encroaching  
red and white checkerboard-like pattern,  
resembling an optical descendant of houndstooth.

A classic jagged houndstooth pattern is itself evidence of  
the warp-weighted loom as a concurrent and  
adjacent technical marvel developed alongside metal alloys in the Bronze Age.  
In this de-regularize form, the checks and stripes ebb and flow.  
This instigation to devolution is the intentional replacement of mass production's  
simple predictability with wildly glitched syncopation.

While these works are in tense conversation with both  
modernist easel paintings and the screens of broadcast media and the information age,  
they do not antagonize either lineage or history. Fueled by a future-facing positivity,  
this project captures the idealism of postwar Asia's techno-military-industrial recovery  
while fully acknowledging the darker side and human cost to progress.

A painter by training with a significant practice in sound, video, and new media,  
Fyerool Darma's recent focus on weaving and collaged vinyl compositions is only a  
slight shift to the realm of craft and manual labor,

but a major leap toward game-like world-making. In the early twentieth century,  
Marcel Duchamp praised plumbing and bridges as the most important American  
contributions to art, adopting the readymade as a way to honor the brilliance of  
engineering and precipitating an art world shift away from seeing  
only unique handmade objects as masterworks.

Fyerool places the postcolonial body, and histories of  
exploitation and exhibition, into this modernist paradigm.  
The result is a reconstitution of the readymade as not the product itself,  
but a prime means of repopulating the realm of painting  
in a post-industrial,  
polymeric age.



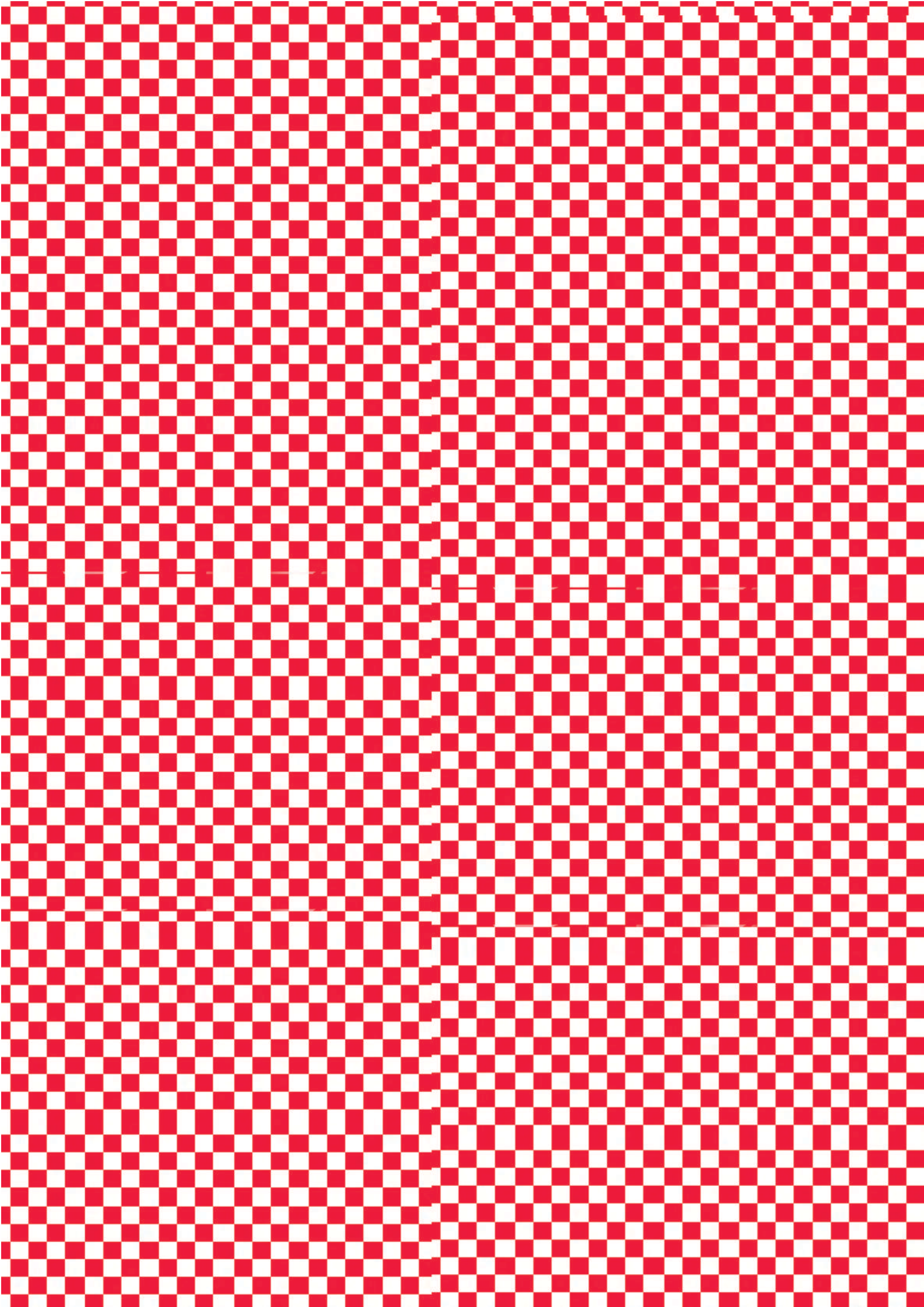


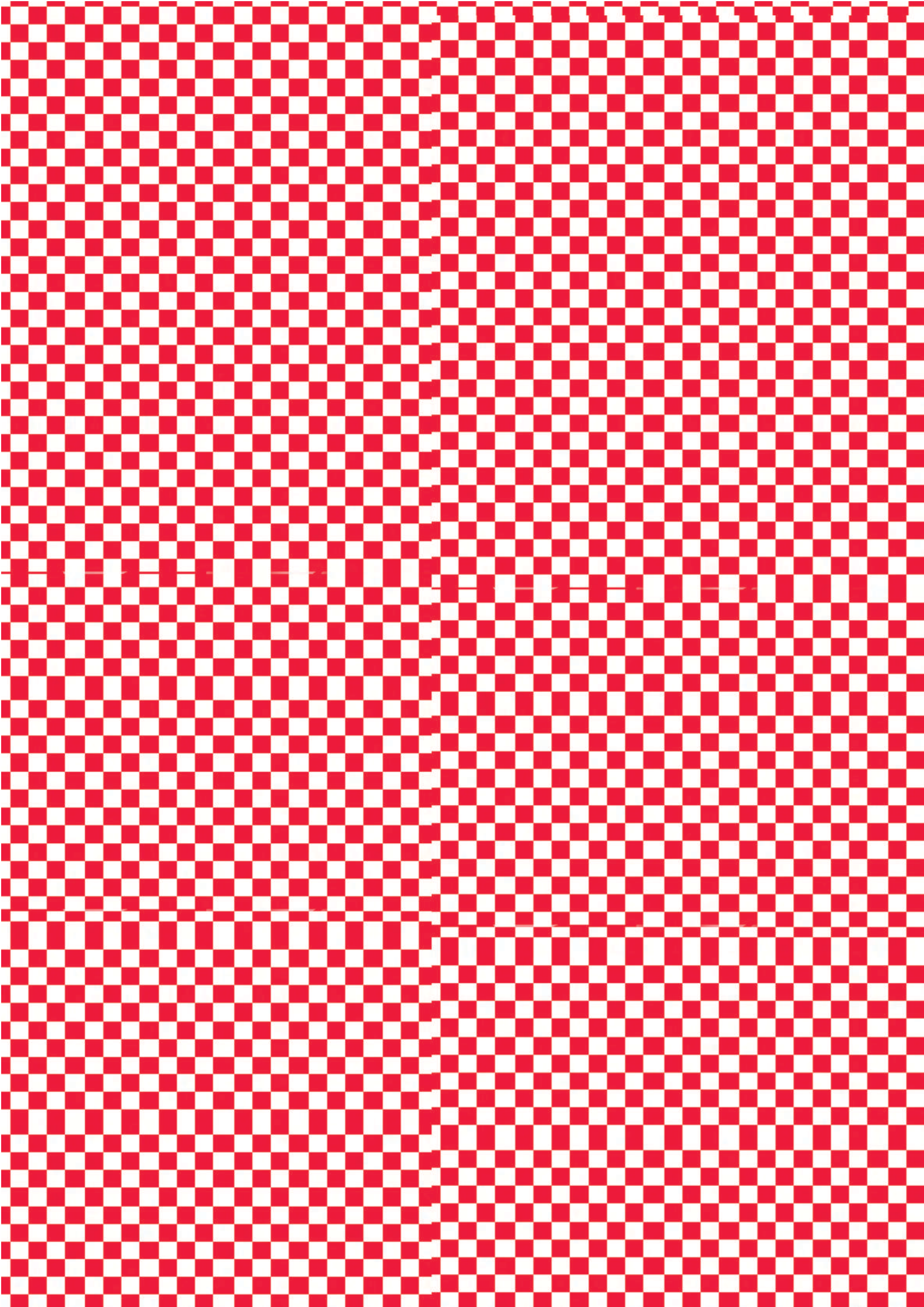
In the collaborative exercise *land\$capΞ\$,* held earlier this year in Singapore and London, Fyerool offered a series of spatial and visual amalgamations of his research into the environments occupied by art, craft, and industry in a Nusantara post-internet cultural sphere. Southeast Asian textiles and their representation in licensed stock photography created part of a vinyl mural treatment, fusing the gallery with a type of imaginative space, inviting publics to situate his own weavings and compositions in cut polyvinyl and carbon fibre with the detritus, fixtures, and leftovers from encounters of many sorts. In many cases these exchanges happened within a hyperlocalized context centered on Singapore's Telok Blangah neighborhood and its overlapping spheres of the natural world, the arts, quotidian family life, real estate development, and the corporate infrastructure of the global information economy. The intersections of this project created a series of works populated with fantastical incursions by prehistoric creatures, and also a way to make a lighthearted but sincere effort to re-surface histories that have been hidden, obscured, and incorrectly recorded.

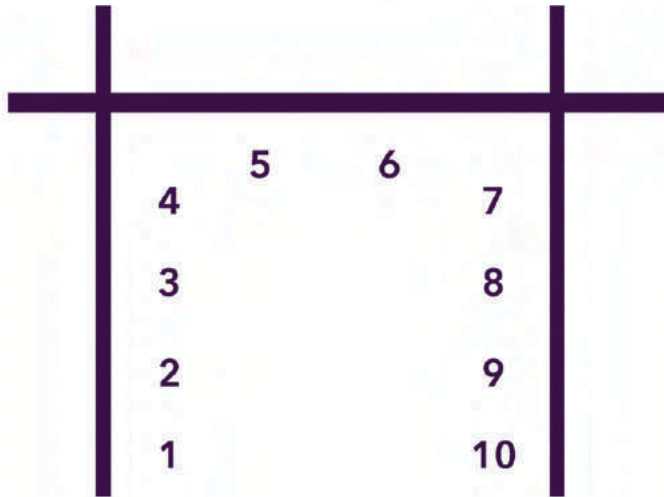
The Yiddish word *glitsch* refers to a slip, derived from the verb *glitschn* - to slide, to glide. Its use in Anglophone radio broadcasting in the 1940s referring to a mistake or slip-up made on-air, including a spoken one. TV engineers in the 1950s started using "glitch" to refer to technical difficulties. In 1962 the American Astronaut John Glenn brought this term into common parlance through the book *Into Orbit*, an account by Glenn and the six other astronauts of Project Mercury: "Another term we adopted to describe some of our problems was 'glitch.' Literally, a glitch is a spike or change in voltage in an electrical circuit... such a minute change in voltage that no fuse could protect against it." In the work of Fyerool Darma, the glitch is a central concept and source of creative potential, a "spike or change in voltage" that cannot be predicted or prevented. But these phenomena are not assumed to be negative issues to be troubleshot or resolved. In his recent work, the glitch resumes some of its physicality - an embodiment of the slips and snags of materiality and manual labour - all realized within the frameworks of global supply chains, digital networks, tangible and intangible cultural heritage. In his *Screenshots* series, Fyerool glides through several slippery, overlapping areas of interest: the grid, the materials of vinyl and carbon fibre, weaving, and the intersections of craft, manufacturing, and fine art, all suggesting a longer history that connects our present, networked moment to Nusantara techno-cosmopolitanism and aesthetic resistance.

KARIN G. OEN is a curator and art historian based in Singapore where she is Senior Lecturer and Head of Art History at NTU School of Humanities. She received her PhD in the History, Theory, and Criticism of Art and Architecture from MIT.









### **1 Screenshot 02-07-2022 at 12:30 AM (kaw454kti) featuring moyang, Lee Khee San**

Plexiglass (Tiger), archival ink (molotow), xylene, toluene and urethane resin (Zebra), colored dye on crepe paper (Hunter), polyvinyl chloride and polyacrylate adhesive - salvaged and artist vinyl (ORACAL651), chameleon carbon fibre polyvinyl chloride and polyacrylate adhesive (Vvivid XPO) on anodized aluminium alloy, cloth with polyethylene and rubber adhesive (Duck Tape), honeycomb retroreflective polyvinyl chloride (Grip-On), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on polyvinyl chloride on plywood, 121 x 68 x 3 cm.

### **2 Screenshot 20-06-2022 at 06:02 PM (chroma-eneoji~♥X-perghi) featuring moyang**

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), polypropylene film (Hunter), on archival board and polyvinyl chloride on plywood, 121 x 68 x 3 cm.

### **3 Screenshot 06-06-2022 at 06:66 AM (le sportif junglizt) featuring moyang**

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), honeycomb retroreflective polyvinyl chloride (Grip-On), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on polyvinyl chloride on plywood, 121 x 68 x 3 cm, with 43" swivel wall mount.

### **4 Screenshot 07-07-2022 at 03:02 AM (UHD aziatic.wav) featuring moyang, @budyong**

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), honeycomb retroreflective polyvinyl chloride (Grip-On), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on polyvinyl chloride on plywood, 121 x 68 x 3 cm, with 43" swivel wall mount.

### **5 Screenshot 04-08-2022 at 03:33 AM (XT-6Skyline) featuring moyang and @budyong**

Plexiglass (Tiger), acrylic polymer, 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), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on polyvinyl chloride on plywood, 121 x 68 x 3 cm.



**6 Screenshot 30-07-2022 at 01:23 AM (8K passion pedas) featuring moyang**

Plexiglass (Tiger), acrylic polymer, 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), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on polyvinyl chloride on plywood, 121 x 68 x 3 cm.

**7 Screenshot 20-06-2022 at 02:06 PM (R4inbow Ph4ntom HD) featuring moyang and Lee Khee San**

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), non metalized micro-prismatic reflective tape with resin (Steve & Lief), polypropylene film (Hunter), on polyvinyl chloride on plywood, 121 x 68 x 3 cm, with 43" swivel wall mount.

**8 Screenshot 07-08-2022 at 07:86 AM (S4chok sa umaabot) featuring @budyoung and Lee Khee San**

Plexiglass (Tiger), 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 (Vvivid XPO) 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 polyvinyl chloride on plywood, 121 x 68 x 3cm with 43" swivel wall mount.

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

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.

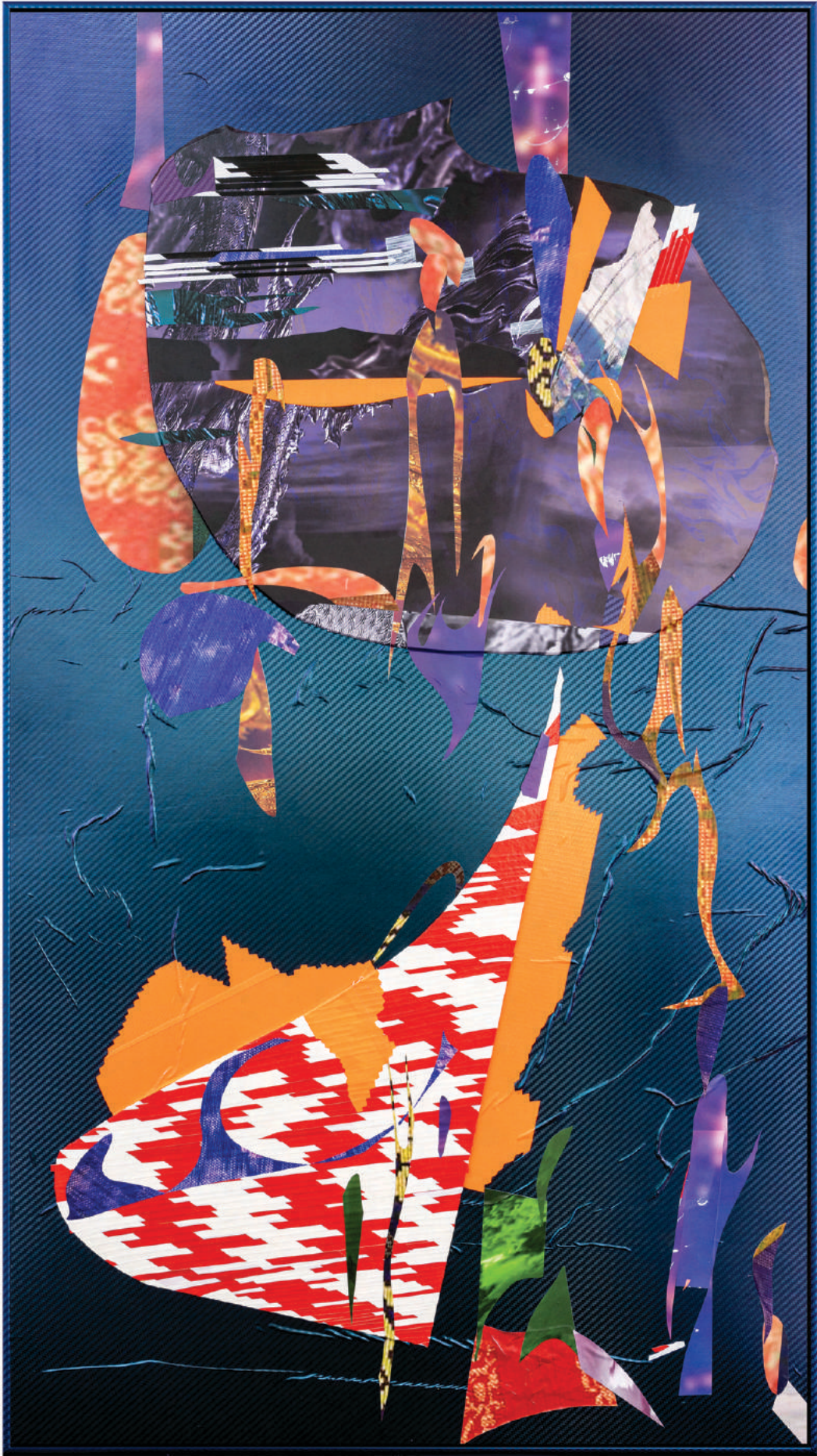
**10 Screenshot 21-06-2022 at 02:40 AM (SabanaHoneymoon-30°|39° with view of Gertie) featuring @budyoung and Lee Khee San**

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 (Vvivid XPO) 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 30 cm.





Screenshot 02-07-2022 at 12:30 AM (kaw454kti) featuring moyang, Lee Khee San



Screenshot 20-06-2022 at 06:02 PM (chroma-eneoji~  
♥X-perghi) featuring moyang

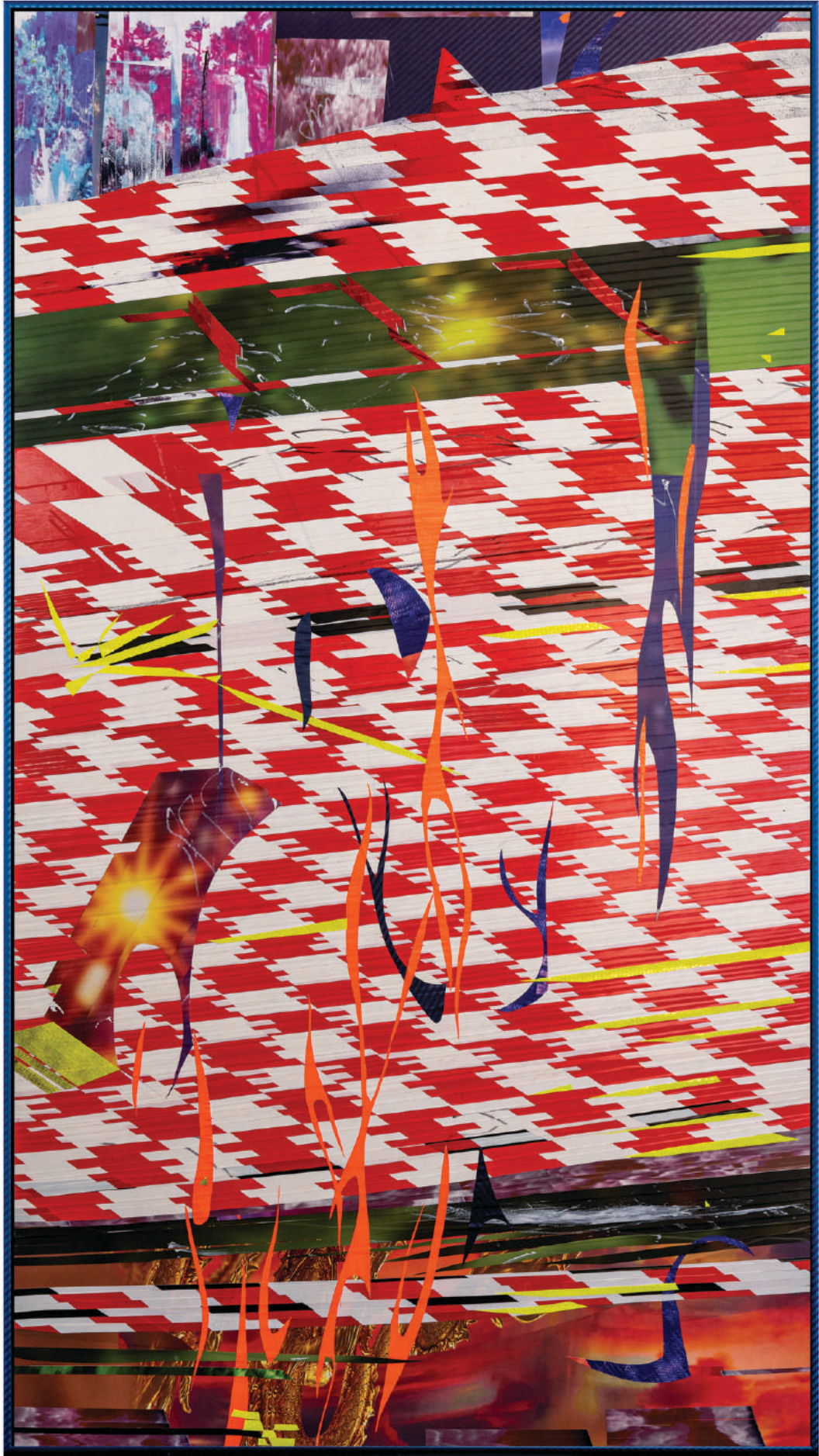


Screenshot 06-06-2022 at 06:66 AM (le sportif junglitz)  
featuring moyang

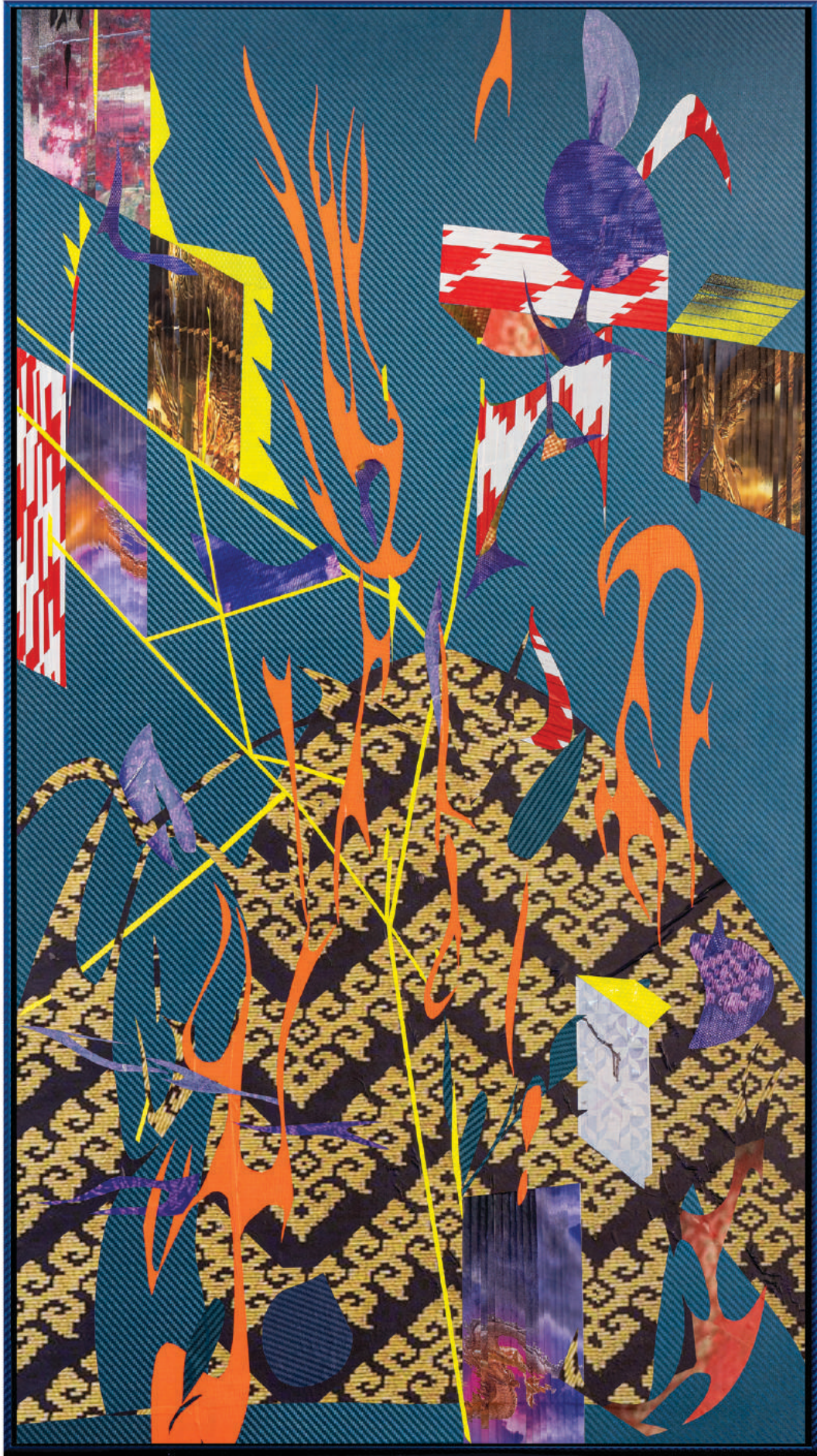




Screenshot 07-07-2022 at 03:02 AM (UHD aziatic.wav)  
featuring moyang, @budyounng



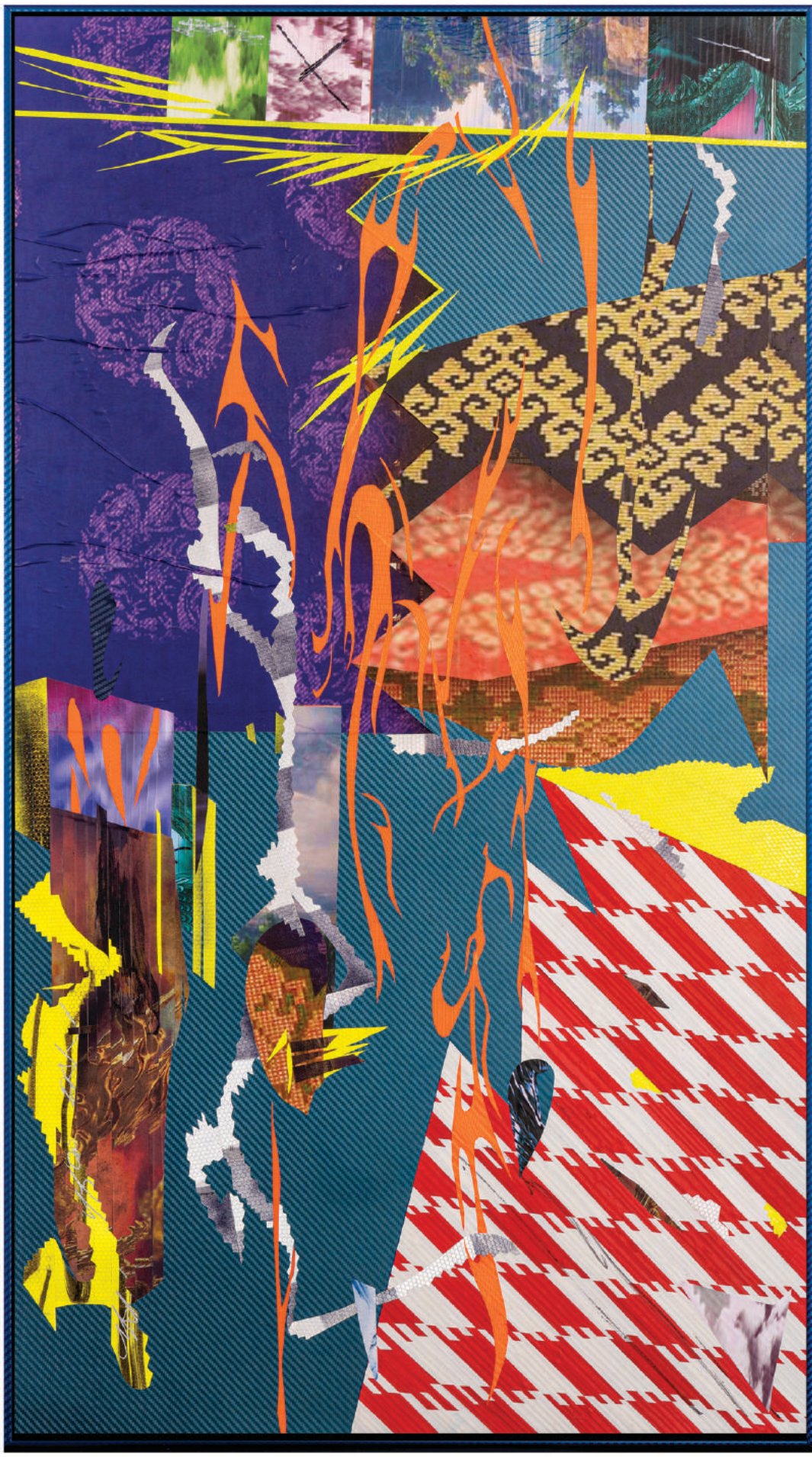
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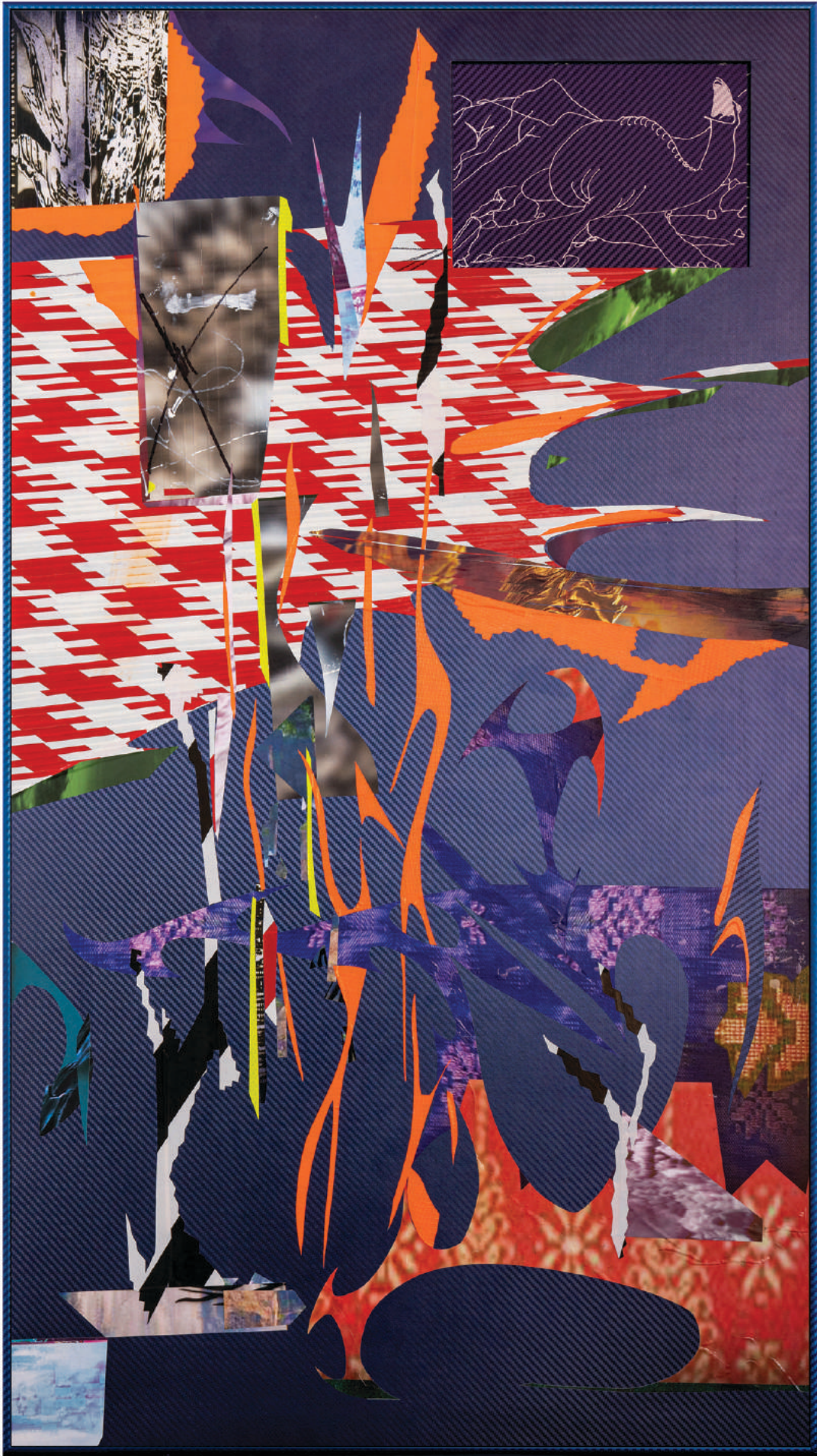




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Screenshot 22-07-2022 at 10:20 AM (highway~4ngelz)  
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Screenshot 21-06-2022 at 02:40 AM  
(SabanaHoneymoon-30°|39° with view of Gertie)  
featuring @budyoun and Lee Khee San

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Wardah Mohamad  
Dahlia  
Audrey Yeo  
Ho Leng  
Charmaine Kok  
Keoy Wan Hui  
Karin Oen  
Lee Khee San  
Bud Young  
Jonathan Lee  
Bennett Oen-Lee  
D Juned & Sitti K  
Farn Darma  
jalee jalee  
Siddharta Perez  
Kathleen Ditzig  
Ruby Ace  
Roger Nelson  
Jay Ho & Bryan Tan  
Blue Lotus Fine Art  
National Arts  
Council Singapore  
FugitiveBakery  
Thomas  
dvdvjvngliztUHD  
Gertie  
Rexy  
Sandokan  
berukera



LAND\$C4P€\$ 4R3 L4NDF33LZ & 4N ♥C34N FVLL ♥F  
D4+4 WASTES\$Z



W YEO WORKSHOP

L4ND\$C4P€\$ 4R3 L4NDF33LZ & 4N ♥C34N FVLL ♥F  
D4+4 WASTES\$Z is presented by Yeo Workshop for the  
inaugural Frieze Seoul 2022

This series of presentations has been developed in  
experimental antilinear conversation with curator  
Karin Oen.

Fyerool Darma continues to live and work in Singapore.  
His objects and material experimentations are based on  
an extensive visual vocabulary drawn from popular  
culture, literature, the archives, the Internet and the  
artist's own life.

[fyerooldarma.com](http://fyerooldarma.com) @fdarma

Yeo Workshop is a gallery committed to contemporary  
art in Singapore. Supporting innovative practices of  
contemporary artists. Covering a multi-disciplinary  
approach the gallery defines itself by its progressive  
engagements.

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**YEO WORKSHOP**

**FRIEZE  
SEOUL**

**2022**

*W*