

## DOMOBAAAL

Jeffrey T Y Lee

Twisting through firestorms thousands of feet above Europe, primitive gun cameras bolted to the wings of fighter planes in World War II caught nausea-inducing and chillingly beautiful black and white footage of airplane combat.

Malaysian born artist Jeffrey T Y Lee has used these grainy, CCTV like images from the 40s as the nucleus for his eerie drawings, replicating the flickering pixellated stills with a deliberate return to the artist's basics: a ruler and a pencil. But his cinematic series storyboards a narrative of its own. Painstaking layer after layer of pencil lead, reminiscent of 18th century Japanese wood cuts in their flattening of perspective, cover a grid-like architectural structure which over time slowly begins to form the stormy curl of sublime skies, encased in the dark frames of a television screen. The iconic image of a plane might carry loaded meanings these days, but T Y Lee seeks to subvert the accepted notions of the past, even to erase them, by breaking his pictures down into TV snow on our screens. Contemplating the monochrome images taped to the walls of his Vauxhall studio, T Y Lee explains: 'my work has a lot to do with memory. I think what I do is quite cruel in a way, trying to censor or fragment something in time. I try to go against these images, destroy them.' As with his rendering of the hallowed insides of the V&A Museum with its crumbling statues and monuments to the past, into a dark, abstract image, almost obliterated by his layered pencil marks, T Y Lee questions history, memory and humankind's obsession with restoration and preservation of antiquity. 'I find statues incredibly spooky,' he laughs, 'I find going to museums really spooky. All these dead things, and lost eras that people idealise, but it's no longer the truth. Culture should be living.'

Hannah Lack, Dazed & Confused, November 2006