

## DOMOBAAL

REBECCA GELDARD WRITING ABOUT JEFFREY TY LEE'S WORK, EXTRACTED FROM THE ESSAY FOR OYSTER GRIT, A GROUP EXHIBITION AT DOMOBAAL IN SEPTEMBER 2007.

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..... IN QUIET, HIGHLY DETAILED DRAWINGS, JEFFREY TY LEE EXPLORES THE MINIMAL METHODS THROUGH WHICH MEANING CAN BE IMPLIED AND INTERPRETED. FINE GRIDS HOLD LABORIOUSLY APPLIED PENCIL LINES THAT COMBINE TO FORM SCENES OF AERIAL COMBAT RELIABLY REPRODUCED FROM DECOMPOSING WWII FILM FOOTAGE. DUSTY MUSEUM INTERIORS, STRICTLY OFF THE PUBLIC MAP, SLOWLY TAKE FORM WITHIN THE DARK INK-HATCHED DEPTHS OF HIS 'WEB' DRAWINGS: SWATCHES OF LINEAR MARKS CREATE COUNTLESS PEWTER PLANES THAT OSCILLATE WITH THE UNCERTAINTY OF A LIGHT-STARVED EYE. LEE'S PURITY OF APPROACH IS DELIBERATELY AND FASCINATINGLY CONTRADICTIONARY, FOR HIS SYSTEMATIC INVENTION, THOUGH INTRINSICALLY FAITHFUL TO THE ORIGINAL AND AVAILABLE TO VIEW, COULD NEVER ACTUALLY DEPUTISE FOR THE TRUTH OF THE COLLECTIVELY GERMANE IMAGERY HE DESCRIBES, AS THE TEMPORAL QUALITY OF THEIR MANUFACTURE EQUALLY ALLUDES TO THE LESS RELIABLE TERRITORY OF MEMORY.

TAKING IN THE OBSCURE DETAILS OF 'WEB 1' (A BACK ROOM AT THE V&A RAMMED TO THE GUNNELS WITH ANTIQUITIES IN VARIOUS STATES OF REPAIR) IS TO FEEL PARTIALLY SIGHTED AND FORCED TO RELY UPON OTHER FACULTIES TO NAVIGATE THE SPACE DESCRIBED. THE LACK OF LIGHT, AS IN THE WORK OF NÍ BHRIAIN, ALLUDES TO PRESERVATION OF THE PAST AND AN UNWILLINGNESS TO BE SWEEPED ALONG WITH THE LESS QUANTIFIABLE CURRENT OF THE HERE AND NOW. AGAIN, THE COLLECTIVELY RECOGNISED FORMS THROUGH WHICH WE ASSIMILATE THE VISUAL AND UNDERSTAND THE EXPERIENTIAL, BECOME TOOLS WITH WHICH TO NET INTEREST. QUIET POLITICAL SUBTEXTS, SUCH AS PUBLIC ACCESS TO INSTITUTIONS AND THE MEANS THROUGH WHICH THE PAST IS ARCHIVED, EMBED WITHIN THE MIND LIKE PARTICLES OF ANCIENT DUST SIEVED CAREFULLY THROUGH THE GAPS BETWEEN MARKS TO AVOID DISRUPTING SENSORY EXPERIENCE. IN LEE'S PRACTICE, AS WITH MANY OF THE WORKS TOUCHED UPON HERE, CONCEPTUAL CLARITY IS ACHIEVED THROUGH A PROCESS OF ECONOMY – AS IF HE IS RETICENT TO CONTRIBUTE TO A WORLD ALREADY PACKED WITH STUFF.

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NO MATTER HOW QUIETLY SHOCKING OR OUT OF THEIR TIME THE WORKS OF THESE EIGHT ARTISTS MAY APPEAR, THE APPARENT NON-CONFORMITY OF THIS GROUP IS DRIVEN BY INDIVIDUAL DEFAULT SETTINGS OVER A COLLECTIVE SENSE OF DESIGN. THERE IS LITTLE EVIDENCE OF PREOCCUPATION WITH TREND OR OWNERSHIP – AS IF THEY MIGHT BE CURATORS OF LOST THOUGHTS OR PROPERTY. THE PAST, THE MANY SOURCES OF REFERENCE UNASHAMEDLY ACKNOWLEDGED IN THESE WORKS, OFFERS AN ESSENTIAL PORTAL BETWEEN STATES, A NARNIAN WARDROBE OF UNKNOWN ELEMENTS THAT MUST BE NEGOTIATED IN THE PROCESS OF MOVING FORWARD, A BACKSTITCH DURING THE RE-HEM OF A SECOND-HAND GARMENT ESSENTIAL TO THE WENDING LINEAR STRENGTH OF THE HAND-SEWN WHOLE.

REBECCA GELDARD, LONDON 2007