

AFTER BALLADS

NX2, Level 2 (Concourse level)

Exhibition Timeline

January 2017 – February 2019

Phase 1: January 2017 – October 2017

Phase 2: October 2017 – July 2018

Phase 3: July 2018 – December 2018

Phase 4: December 2018 – February 2019
(Curatorial Intervention)

prep-room DRILLS

After Ballads

8 February 2018

7pm

Exhibition Material

- Exhibition Phase 1
 - Wall Description
 - Photos (1 Jan 2017)
- Exhibition Phase 2
 - Wall Description
- Exhibition Phase 3
 - Wall Description
 - Photos (2 July 2018)
- Exhibition Phase 4
 - Wall Description

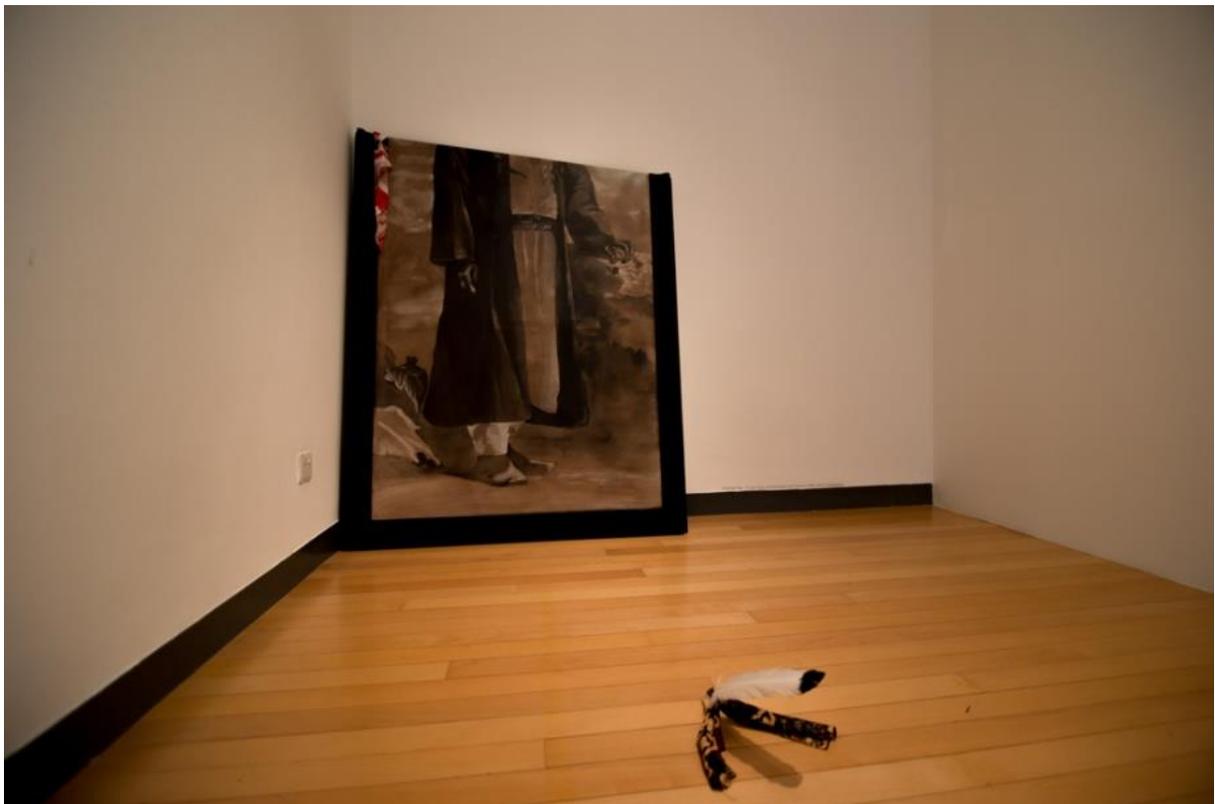
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- prep-room DRILLS (8 February 2018)
 - Promotional Material
 - Photos

Exhibition Phase 1: Wall Description

AFTER BALLADS | Fyerool Darma

After Ballads is a three-phase prep-room project by artist Fyerool Darma where he finds ways to identify values to a word, name, text and narrative through resources from the NUS Museum collections and other pedagogical circuits. His methods merge the performative and the artefactual as heuristic gestures towards how systems of language shape contemporary society. The current phase of this project locates literary foundations to historic figures Abdullah bin Abdul Kadir, and other museological objects. This display inquires on the scribe and the recurring impression that his work was enacted to embody values of the colonial British. The artist speculates on this individual's agenda in the milieu where fiction and non-fiction were not literary conventions.

Exhibition Phase 1: Photos (1 Jan 2017)







Exhibition Phase 2: Wall Description

AFTER BALLADS | Fyerool Darma

After Ballads shifts with Fyerool Darma's ongoing reflection on the term Malaya. What began as a re-reading of Abdullah Abdul Kadir's autobiography now lends itself as a literary and performative space that conflates, unpicks and locates other "*moyangs*": "Portrait No. 17 (Tuan Simi) and "Portrait No. 18 (On Husin bin Ismail or A copyist or The other master scribe) embraced by the witnessed worlds and pushed by possible worlds after. Fyerool Darma marks the coordinates of this passage through the "Allegory of a Town on Fire or Fire Poems or What Happened After the Great Singapore Fire by M. Abdulla", "Allegory of Sesostris", "Pigmented Oceans (Utara)", "Pigment Oceans (Selantan)", "Allegory of the Weight of Our Soul" and "A secret coiled amidst your silence."

Exhibition Phase 3: Wall Description

AFTER BALLADS | Fyerool Darma

After Ballads is a prep-room project by artist Fyerool Darma. It is a multi-part work that had its first iteration comprise of “Allegory of Sesostris”, “Allegory of The Weight of Our Soul”, “Pigmented Oceans”, “Allegory of a Town on Fire” and “A Secret Coiled Amidst Your Silence”. The displays conflated and conversed with one another, subsequently expanding and consolidating spatially to form several iterations throughout the year. Currently, a curatorial exercise is undertaken to examine and return to the constituents of the first instalment. By extricating the components of the first iteration from the space via the sequence that they entered, we consider the shaping and unmaking of ideas relating to translation, self-identification, and the constructs of (de)coloniality. The aftermath of the extrication is left in the space, while texts now fill the absence of the artefacts and their supporting props.

Exhibition Phase 3: Photos





Exhibition Phase 4: Wall Description

AFTER BALLADS | Fyerool Darma

After Ballads is a prep-room project by artist Fyerool Darma. In the previous iteration of the project, corporeal exhibition components were extricated and the aftermath left. As a result, the replacing paragraph text began to sprout and populate the space. In this curatorial exercise, even more text is introduced in the form of shorter quotations. Through this addition, we explore the idea of texts conversing with other, but not necessarily always taking the same perspective. Sometimes, one text undermines another's proposed idea while simultaneously supporting it, depending on the interpretation taken by the viewer. In doing so, we question the attachment of a set meaning to an object, a figure, an event relating to concepts of (de)coloniality, arbitrary identity and myth-making. The movement of texts' meaning encourages the fluidity of interpretation.

prep-room DRILLS: Promotional Material



Thursday, 8 February 2018
7pm

prep-room
NX2, NUS Museum

Free with registration at
<http://abdrills.peatix.com>

As part of his ongoing presentation, *After Ballads*, artist Fyerool Darma delivers an oratory performance of Tuan Simi's "Syair Potong Gaji (1831)", and Abdullah Abdul Kadir's "Poem to Mr Raffles and his wife (circa 1840s)" and "Syair Singapura Terbakar (1830)" through players Denise Jillian Tan, Muhammad Alkatiri, Izzad Radzali Shah, and Bubbles, with the translation support of Said Effendy. Conceived as a response to *Radio Malaya: Abridged Conversations about Art*, this *prep-room* project weaves text, objects and artefactual materials from the museum's collection together, in an effort to address the spectres that continue to haunt and shape contemporary consciousness. The *prep-room* is part of the artist's current exploration of the intersection of history, language and literature through the utilisation and distortion of institutional archives, employing a unique visual vocabulary that continues to evolve with his practice.

prep-room DRILLS is a series of public presentations of ongoing research and studio works by invited practitioners and researchers. Invited to work around the open-ended framework of the NUS Museum's *prep-room*, the collaborators engage with the framework of the *prep-room* and its features to interpose objects within the permanent collection or research trajectories of the NUS Museum. *DRILLS* introduces many explicit and tacit modes of working by the artists and researchers within the context of a University Museum.

Image credit: Gallery Impression by Harith Redzuan for NUS Museum

NUS MUSEUM

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NUS CENTRE FOR THE ARTS

prep-room DRILLS: Photos

