

**YOUR
DHAKA ART
SUMMIT**



DHAKA ART SUMMIT '18
ঢাকা আর্ট সামিট '১৮

*“Dhaka art summit has
set the gold standard for the
visual arts in South Asia.”*

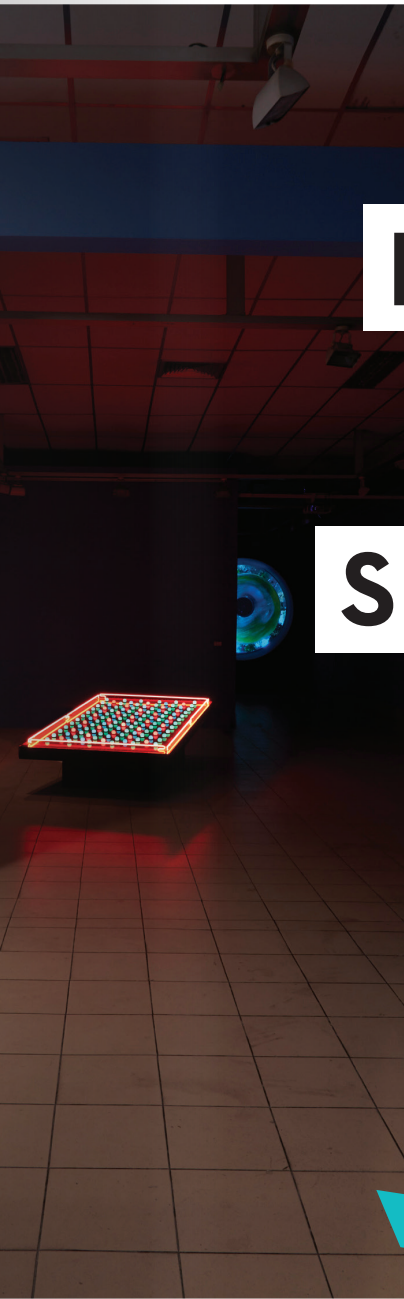
-Bunty Chand, Director of Asia Society, India

CONTENTS

ABOUT DAS	6
PROGRAMME	8
SCHEDULE	25
VENUE MAP	54
DHAKA	56
OUR PARTNERS	60



The Missing One installation view, Photo courtesy of the Dhaka Art Summit and Samdani Art Foundation, Photo credit: Jenni Carter



DHAKA

ART

SUMMIT

2018



“I have never experienced something as art focused, open and inclusive as I just did at Dhaka Art Summit. The calibre of the conversations was a rare happening in our region.”

-Dayanita Singh, DAS 2016 Participating Artist

The Dhaka Art Summit (DAS) is an international, non-commercial research and exhibition platform for art and architecture connected to South Asia. With a core focus on Bangladesh, DAS re-examines how we think about these forms of art in both a regional and an international context. Founded in 2012 by the Samdani Art Foundation, DAS is held every two years in a public-private partnership with the Bangladesh Shilpakala Academy, with the support of the Ministry of Cultural Affairs and Ministry of Information of the People's Republic of Bangladesh, the National Tourism Board, Bangladesh Investment Development Authority (BIDA), and in association with the Bangladesh National Museum.

Rejecting the traditional biennale format to create a more generative space for art and exchange, DAS's interdisciplinary programme concentrates its endeavours towards the advancement and promotion of South Asia's contemporary and historic creative communities. Led by Chief Curator, Diana Campbell Betancourt, local and international guest curators from leading institutions are commissioned to conduct research across South Asia, unlocking new areas of inquiry to build collaborative group exhibitions and experimental writing initiatives, as well as film and talk programmes.

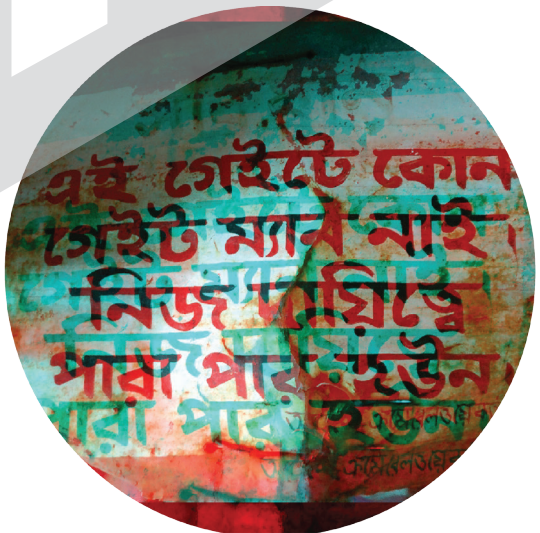
Expanding on the success of past editions, DAS 2018's programme will widen its focus to create new connections between South, Southeast Asia, and the Indian Ocean belt, exhibiting artists from Thailand, Malaysia, Madagascar, the Philippines, and several other countries, highlighting the dynamic evolution of art in contemporary South Asia and reviving historical inter-Asian modes of exchange. Over three hundred artists will exhibit across ten curated exhibitions, and over one hundred and twenty speakers from all over the world will participate in sixteen panel discussions and two symposiums that strive to ground future developments of art in South Asia within the region's rich, yet lesser-known, past.





PROGRAMME





BEARING POINTS

Curated by DAS Chief Curator **Diana Campbell Betancourt**, *Bearing Points* replaces the *Solo Projects* section of previous editions of DAS, with a series of five large-scale thematic presentations, including many commissions from artists and architects, orienting the viewer towards lesser-explored transcultural histories of South Asia while weaving together strands of thought from the nine other guest curated exhibitions and public programme. **Dr. Maria Balshaw**, and **Alexie Glass Kantor & Michelle Newton** serve as co-curators on Raqib Shaw and Ramesh Mario Nithiyendran's contributions.

A BEAST, A GOD, AND A LINE

Curated by **Cosmin Costinas**, *A beast, a god, and a line* considers Bengal's position at the core of different geographical networks, reflecting the circulation of people and ideas in different historical times. From the shifting maritime geographies of the Austronesian world to the histories of globalisation beginning in the early 16th century, the exhibition unfolds in several chapters, positioning the material histories of textiles as a central thread that carries the trace of these exchanges. This exhibition is co-produced by DAS, **Para Site**, Hong Kong and the **Museum of Modern Art, Warsaw** and will also tour to **TS1 Yangon** in 2018.

TOTAL ANASTROPHES

Curated by **Milovan Farronato**, with Artistic Leader **Runa Islam** and within the frame of the **Fiorucci Art Trust** (whose stated aim is to 'collect' or promote art experiences), *Total Anastrophes* will reimagine the 8th edition of the annual Volcano Extravaganza in Dhaka. Instead of engaging with Stromboli's landscape and the talisman of its active volcano, the programme transforms the inside of the Shilpakala Academy Auditorium into the inner echo chamber of an active volcano. Performative interventions will evoke themes of isolation and distance; memory and mysticism; cosmic energy and the violence of nature; improvisation and theatre.

PLANETARY PLANNING

Curated by **Devika Singh**, *Planetary Planning* takes its starting point from the 1969 Nehru memorial lecture 'Planetary Planning', delivered in New Delhi by architect and designer, Buckminster Fuller. Exploring notions of world-making articulated in South Asia by three generations of artists, the exhibition will explore how they challenged fixed identities and inherent hierarchies, looking back at key international as well as cross-regional exchanges, from the 1960s until now.

ONE HUNDRED THOUSAND SMALL TALES

One Hundred Thousand Small Tales addresses the artistic output that bore witness to the many narratives, episodes and accounts of what has taken place in Sri Lanka during its recent history. Part archive and part inventory, *One Hundred Thousand Small Tales* aims to provide a starting point for mapping out the various paths of art production in the country from the lead up to Sri Lanka's independence, which took place in 1948, to the present. The exhibition will include several generations of artists and will incorporate archival materials in addition to works on paper, paintings, photographs, film, sculpture and animation.

A UTOPIAN STAGE

Curated by **Vali Mahlouji**, *A Utopian Stage* explores the radical 'Third World-ism' at play at the Festival of Art, Shiraz-Persepolis (1967-77). A unique crucible for artistic exchange, this performance festival stimulated exposure and confrontation by situating Iran in relation to Asia, and juxtaposing Asian and African artists with the international avant-garde. Exposing the festival's retrieved archives for the first time in Asia, this exhibition will punctuate them with live performances, musical interventions and film screenings that respond directly to the festival's transcendental spirit of exchange, in a programme entitled *below the levels where differences appear*, happening daily at the entrance to the Bangladesh Shilpakala Academy.

THE ASIAN ART BIENNALE IN CONTEXT

This exhibition will examine Dhaka as a longstanding place of innovation within the arts, exploring the history of the Asian Art Biennale – the oldest surviving biennale in Asia, founded in Dhaka in 1981, which recently concluded its 17th edition. Drawing works from the Bangladesh Shilpakala Academy's collection, and the archive of the Fukuoka Asian Art Museum, the exhibition will reflect Bangladesh's rich history of large-scale recurring international exhibitions, focusing on the first four editions of the Biennale.

EXPRESSION OF TIME

Expression of Time, curated by **Mohammad Muniruzzaman**, Director of the Department of Fine Arts, Bangladesh Shilpakala Academy, presents an intergenerational exhibition to show a cross-section of the dynamism of young Bangladesh. To connect the idea of giving space to a younger generation of artists, the exhibition will present early works of now prominent artists, who have played important roles in building the infrastructure for contemporary art in Bangladesh through their careers, alongside works of a younger generation of artists, whose practices will undoubtedly steer the future of the country's art history. The exhibition will also explore Bangladeshi visual culture in parallel to the diverse practice of urban and folk art of Bangladesh from cinema banner painting to the centuries old tradition of kantha embroidery.

SAMDANI ARTIST-LED INITIATIVES FORUM

In association with the Samdani Artist-Led Initiatives Forum, DAS 2018 will highlight 12 of Bangladesh's most vibrant artist-led initiatives to curate presentations demonstrating their ongoing work and future ambitions. At the first 'Artist-Led Initiatives Summit', held on February 7th 2018, these initiatives will present their work and make plans for future regional and international collaborations. For more information on participating organisations, please visit:

www.samdani.com.bd/samdani-artistled-initiatives-forum

SAMDANI ART AWARD 2018

The Samdani Art Award 2018 will deepen its support of emerging Bangladeshi artists, under the curatorial direction of **Simon Castets**, commissioning new work from the 11 shortlisted artists for the first time and introducing a mentoring component in association with Liverpool Biennial and the New North New South Network. DAS 2018's Opening Weekend will include the announcement of the Samdani Art Award winner, presented by **Dr. Maria Balshaw**, Director, Tate, juried by artists **Sheela Gowda**, **Runa Islam**, **Subodh Gupta**, and **Mona Hatoum**, and chaired by **Aaron Cezar**. For more information on the shortlisted artists, please visit: www.samdani.com.bd/samdani-art-award/

SAMDANI ARCHITECTURE AWARD 2018

The inaugural Samdani Architecture Award invited, through open call, individuals or groups of 3rd- and 4th-year Bangladeshi architecture students to propose new models for learning in abandoned urban spaces across Bangladesh, using ecologically sustainable and locally sourced materials and technology. Selected by **Aurelien Lemonier**, **Jeannette Plaut** and **Shamshul Wares**, the winning design by **Maksudul Karim - Chhaya Tori** (ছয়া তরী)- utilises traditional Shampan boatbuilding techniques, synonymous with fishing communities in Southern Bangladesh, and will be unveiled in the heart of the Bangladesh Shilpakala Academy Bangladesh Shilpakala Academy as the DAS 2018 Education Pavilion.

CRITICAL WRITING ENSEMBLES | Sovereign Words: Facing the Tempest of a Global Art History

Proposed by the **Office of Contemporary Arts Norway (OCA)**, this new iteration of the Critical Writing Ensembles addresses some of the burning questions driving Indigenous thinking in the arts and related fields today. Involving newly commissioned texts, a short residency in Dhaka, public discussions during the Dhaka Art Summit, and a publication, 'Sovereign Words' comes to life through the practices of Indigenous artists, law scholars, nature guardians and curators from across four continents, as well as through discussions and presentations with non- Indigenous peers.



CHAPITRE XVIII. — Merveilles à Banran. 125

CHAPITRE SEIZIÈME.
Des courses que nous fîmes en la province de Cham, et des grâces que Dieu y fit aux Chrétiens.

LE seroit un discours un peu long, mais qui n'ennuieroit pas les bonnes âmes, si je m'arrêtais à dire en particulier toutes les bénédictions que Dieu a données à cette noble ville de Cham, environ cinq cents lieues de l'île de bonheur, où j'ai séjourné. Néanmoins, je ne serais obligé de dire souvent des choses semblables, parce que Dieu ne s'est jamais lassé de nous combler de ses biens, je me contenterai de dire sommairement, et je passerai succinctement sur les autres.

Après avoir suffisamment travaillé pour le royaume de Tourane, je m'en allai, sur le commencement de l'année 1641, faire le tour de la province de Cham, laquelle n'est pas la plus grande de la Cochinchine, mais elle est pourtant fort riche et fort agréable ; c'est là où se fait le plus grand trafic des Portugais, des Chinois et des Japonais, qui viennent ordinairement y apporter toutes leurs marchandises, parce que les ports y sont commodés, et la province étant au milieu du royaume, l'on y débite aisément tout ce que l'on veut.

Je parcourus à loisir toutes les villes et les principaux villages de cette province, où je trouvai une merveilleuse courtoisie aux chrétiens qui avaient déjà reçu la foi, et bien de la disposition aux païens pour la recevoir. Dans la ville de Hahin, je trouvai un vertueux

qui étoit toute cette Église. Ils étoient jour et nuit devant le roi, et le pleuraient déjà comme mort.

Un jour, lorsque son lit étoit entouré de ces chrétiens, il tomba dans un assoupissement qui fit craindre qu'il ne fût mort, cela dura plusieurs heures, après lesquelles il revint à soi, et les assistants furent bien étonnés quand ils virent qu'il n'avoit pas sa bouche que ç'avait été une extase. Il dit qu'il lui avait fait voir tout le paradis, où il y avoit de si belles choses qu'il étoit incapable de les dire, qu'il y avoit entre autres plusieurs chrétiens de sa connaissance qui pendant leur vie n'avoient eu un grand exemple, mais il ne nomma aucun en particulier. Ce qui fit bien voir que ce n'étoit pas une extase, foi qui dans ce même temps il ne m'a aussi servi que si jamais il n'eût été malade, car il ne me parut auparavant il fit si mal qu'on ne lui espérait plus de vivre néanmoins, depuis ce temps-là, il ne se sentoit point de toutes les choses de cette vie, qu'il ne pouvoit divertir sa pensée de ces beautés qu'il avoit vues dans le ciel. Quand il étoit avec ses parents et avec ses amis, il ne leur pouvoit point tenir d'autre discours que de ce qu'il faisoit tout l'objet de ses cogitations, sans parler d'autres merveilleusement élevés en haut, et ses âmes étoient d'avoir plus de mouvement que pour aller à ce beau palais qu'on lui avait fait voir.

En effet, il ne pouvoit ni manger ni boire, ni dormir, et ne faisoit cela qu'à regret, tant il avoit d'impatience d'être en paradis. Cela le sécha peu à peu ; il mourut après quelques mois avec une telle joie que, quand il se vit en l'estremité, on voyoit en son visage et en tout son corps des mouvements et des tremou-

'Sovereign Words' is part of OCA's long-term commitment to the strengthening of critical writing within and across communities of the world. It is conceived by OCA and organised in partnership with DAS, **The Australia Council for the Arts** and **Artspace Sydney**.

ART MEDIATION PROGRAMME

Through an ongoing collaboration with **Pro Helvetia-Swiss Arts Council**, DAS 2018 will launch a bilingual art mediation programme that will build upon arts mediation workshops initiated by **Pro Helvetia** at the **Kochi-Muziris Biennale**, in collaboration with the **Foundation for Indian Contemporary Art, Lucerne University of Applied Sciences and Arts**, and **Swissnex India**. Throughout DAS 2018, emerging Bangladeshi artists and cultural producers will engage with the public to bring DAS's exhibitions and artworks to life.

EDUCATION PAVILION AND PROGRAMMING

Committed to nurturing the next generation of artists and architects, the Education Pavilion brings together leading local and international faculty to give interdisciplinary workshops with the aim of recalibrating how the participants think about art and architecture. The guest faculty and curriculum committee includes participants such as **The Otolith Group**, **Monica Narula**, **Willem de Rooij**, **Philippe Pirotte**, **Superflex**, **Nabil Ahmed**, **Sebastian Cichocki**, **Subodh Gupta**, **Fraser Muggeridge**, **Dayanita Singh**, **Rashid Rana**, **Iftikhar Dadi**, and **Simon Denny**, among others; as well as collaborations with formal and informal education institutions such as **Harvard University South Asia Institute**, **TBA21-Academy**, **Open School East**, **Städelschule**, and **FHNW Academy of Art and Design** in collaboration with **Pro Helvetia-Swiss Arts Council**.

For more information please visit: <https://www.dhakaartsummit.org/education-pavilion-and-programming>

TALKS PROGRAMME

Curated by **Diana Campbell Betancourt** and incorporating the input and expertise of the DAS Research Fellows, the Talks Programme

for DAS 2018 will focus on the theme of reorienting how the world considers South Asia and how South Asia presents itself to the world. Beginning with a conversation during the Opening Celebration Weekend, about the rich history of inter-Asia exchange and posing questions about how to revive it, the programme will continue throughout the week, culminating in the Closing Scholars Weekend.

SYMPOSIUM | Displays of Internationalism:

Asia Interfacing with the World Through Exhibitions, 1947-1989

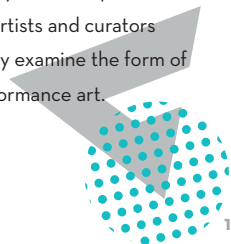
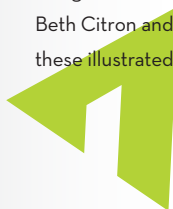
Amara Antilla and **Diana Campbell Betancourt** invite curators and scholars to this symposium to examine seminal, international, or regional exhibitions; revisit major biennales and their role as important zones of exchange for artists, thinkers and cultural workers; and engage in self-reflective dialogues to investigate blind spots and methodological problems facing the field.

SYMPOSIUM | The Sunwise Turn

This symposium, organised by **Shabbir Hussain Mustafa**, will take Ceylonese Tamil historian and philosopher Ananda Kentish Coomaraswamy's seminal 1927 publication, *A History of Indian and Indonesian Art*, as a starting point, to meditate upon three political ideas that have marked the writing of art histories in the 20th century: industry, modernism, and regionalism.

ILLUSTRATED LECTURES

A series of illustrated lectures during the opening weekend by artists **Matti Braun**, **Amie Siegel**, **The Otolith Group**, and **Lucy Raven** will contemplate ancient and modern cultural achievements in India as they intersect pan-Asian and global histories. An educational workshop with the artists and curators Beth Citron and Diana Campbell Betancourt will critically examine the form of these illustrated lectures in relation to the scope of performance art.



CURATORS

Amara Antilla
Beth Citron
Cosmin Costinas
Devika Singh
Diana Campbell Betancourt
Katya García-Antón
Md. Muniruzzaman
Milovan Farronato
Shabbir Hussain Mustafa
Sharmini Pereira
Simon Castets
Vali Mahlouji

PARTICIPATING ARTISTS

BEARING POINTS

Politics: The Most Architectural Thing To Do

Dayanita Singh
Maksudul Karim
Rasheed Araeen
Seher Shah and Randhir Singh
Yona Friedman

Dozakh-i-puri n'imat (An Inferno Bearing Gifts)

Oti Shamprotik Amra (Sabih-ul-
Alam; Tajul Islam; Syed Enayet
Hossain; Nafiqul Islam; Abul
Monsur; Chandra Shekhar Dey;
Mohammad Shawkat Haider),
The Otolith Group (Anjalika Sagar
and Kodwo Eshun)
Zihan Karim
Zuleikha Chaudhari

An Amphibious Sun

Ho Tzu Nyen
Neha Choksi
Omer Wasim and Saira Sheikh
Ursula Biemann

There Was Once A Village Here

Amin Taasha
Ayesha Jatoi
Gauri Gill and Rajesh Vangad
Hitman Gurung
Htein Lin
Jakkai Siributr
Joydeb Roaja
Kanak Chanpa Chakma
Khadim Ali
Minam Apang
Munem Wasif
Nilima Sheikh
Prabhakar Pachpute
Pablo Bartholomew
Ramesh Mario Nithiyendran
Raqib Shaw
Shahid Sajjad
Soe Yu Nwe
Sonia Jabbar
Veer Munshi

Residence Time

Andrew Ananda Voogel
Anoka Faruqee
Charles Lim Yi Yong
Gan Chin Lee
Kamruzzaman Shahdin
Liu Xiaodong
Lucy Raven
Nabil Rahman
Pratchaya Phinthong
Shahidul Alam
Subas Tamang
Yasmin Jahan Nupur

A BEAST, A GOD, AND A LINE

Ampannee Satoh
Anand Patwardhan
Anida Yoeu Ali
Apichatpong Weerasethakul
Simon Soon (with RJ Camacho and
Celestine Fadul)
Chai Siris
Charles Lim Yi Yong
Cian Dayrit
Dilara Begum Jolly
Daniel Boyd
Etan Pavavalung
Garima Gupta
Idas Losin
Ines Doujak
Nabil Ahmed
Jakrawal Nilthamrong
Jrai Dew Collective (curated
by art labor)
Jimmy Ong
Jiun-Yang Li
Joël Andrianomearisoa
Joydeb Roaja
Lantian Xie
Lavanya Mani
Malala Andrialavidrazana
Manish Nai
Ming Wong
Moelyono
Mrinalini Mukherjee
Munem Wasif
Nguyen Trinh Thi
Nontawat Numbenchapol
Norberto Roldan
Paul Pfeiffer
Praneet Soi
Raja Umbu

Rashid Choudhury
Sarat Mala Chakma
Sawangwongse Yawnghwe
Sheela Gowda
Sheelasha Rajbhandari
Simryn Gill
Su Yu Hsien
Taloï Havini
Than Sok
Thao-Nguyen Phan
Trevor Yeung
Truong Công Tùng
Tuguldur Yondonjamts
Zamthingla Ruivah

PLANETARY PLANNING

Amie Siegel
Ayesha Sultana
Buckminster Fuller
Desmond Lazo
Hera Büyüktaşçıyan
Isamu Noguchi
Lala Rukh
Mohammad Kibria
Muzharul Islam
Novera Ahmed
Seher Shah
Zarina Hashmi

A UTOPIAN STAGE - BELOW THE LEVELS WHERE DIFFERENCES APPEAR

Goshka Macuga
Hassan Khan
Merce Cunningham Trust with
Silas Riener
Reetu Sattar
Yasmin Jahan Nupur

ONE HUNDRED THOUSAND SMALL TALES

A. Mark
Anoli Perera
Arjuna Gunarathne
Aubrey Collette
Bandu Manamperi
Cassie Machado
Channa Daswatte, Asanga Welikala
and Sanjana Hattotuwa
Chandraguptha Thenuwara
G. Samvarthini
Godwin Constantine
Jagath Weerasinghe
Kannan Arunasalam
Kingsley Gunatillake
Kusal Gunasekara
Laki Senanayake
Laleen Jayamanne
Lionel Wendt
M. Vijitharan
Manori Jayasinghe
Muhanned Cader
Nilani Joseph
Nillanthan Pradeep Thalawatte
Ruhanie Perera
S. H. Sarath
Sarath Kumarasiri
Stephen Champion
Sujeewa Kumari
Sumudu Athukorala, Sumedha
Kelegama and Irushi Tennekoon
Tilak Samarawickrema
Tissa De Alwis
Tissa Ranasinghe
T. Krishnapriya
T. Shanaathanan
T. P. G. Amarajeewa
W. J. G. Beling

SAMDANI ART AWARD 2018

Ahmed Rasel
Aprita Singh Lopa
Asfika Rahman
Debasish Shom
Marzia Farhana
Mizanur Rahman Chowdhury
Opper Zaman
Palash Bhattacharjee
Rakib Ahmed
Reetu Sattar
Shikh Sabbir Alam

TOTAL ANASTROPHES

Runa Islam (Artistic Leader)
Core group (amongst others):
With the participation of:
Alex Cecchetti
Cecilia Bengolea
Haroon Mirza
Osman Yousefzada (/OSMAN)
Patrizio Di Massimo
Tobias Putrih
Patrizio Di Massimo
With contributions by:
Alec Curtis, Anna Boghiguian,
Chiara Fumai, Christodoulos
Panayiotou, Joana Escoval, Liliana
Moro, Mathilde Rosier, Naufus
Ramírez-Figueroa, Roberto Cuoghi

ARTIST-LED INITIATIVES

Akaliko
Artpro
Back Art
Charupith

Daagi Art Garage
Gidree Bawlee Foundation of
Arts
Hill Artists' Group
Jog Art Space
Jothashilpa
'Shako'- Women Artist
Association of Bangladesh
Shoni Mongol Adda
Uronto Artist Community

EXPRESSION OF TIME

A. R. Romy
Abdus Shakoor Shah
Abul Barq Alvi
Ahmed Nazir
Ahmed Shamsuddoha
Anisuzzaman
Anisuzzaman Sohel
Atia Islam
Azadi Parvin Tuesly
Bipasha Hayat
Bishwajit Goswami
Chandra Shekhar Dey
Dhali Al Mamoon
Dilruba Latif Rosy
Dr. Mohammad Iqbal
Dr. Farida Zaman
Golam Faruque Bebul
Harun Ar Rashid Tutul
Hashem Khan
Imran Hossain Piplu
Jamal Ahmed
Jayanta Sarker John
Kalidas Karmakar
Maksuda Iqbal Nipa
Md. Tokon
Mohammad Eunos
Monirul Islam

Monsur Ul Karim
Mostafizul Haque
Naima Haque
Nasim Ahmed Nadvi
Nasirul Hamid
Nazia Andaleeb Preema
Nazlee Laila Monsur
Nazma Akhter
Nazmun Nahar Keya
Nikhil Das
Nisar Hossain
Priti Ali
Proddyut Kumar Das
Ranjit Das
Rashedul Huda
Rashid Amin
Rashida Begum
Rezaun Nabi
Rokeya Sultana
Ruhul Amin Tarek
Samarjit Roy Chowdhury
Shahid Kabir
Shambhu Acharya
Shayamal Sarker
Sheikh Afzal
Shishir Bhattacharjee
Siddhartha Talukdar
Tarshito
Tasaddak Hossain Dulu
Tejosh Halder Josh
Vinita Karim
Wakilur Rahman

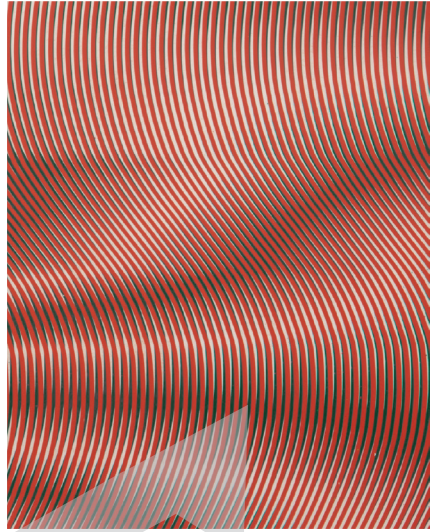
CRITICAL WRITING ENSEMBLES

Ande Somby
Biung Ismahasan
Candice Hopkins
Daniel Browning
David Garneau
Djon Moulton
Gayatri Chakravorty Spivak
Hannah Donnelly
Irene Snarby
Jamie Isaac
Kabita Chakma
Kimberly Moulton
Léuli Mazyar Luna'I Eshraghi
Máret Anne Sara
Megan Cope
Megan Tamati-Quennell
Niillas Holmberg
Prashanta Tripura
Santoh Bikash Tripura
Santosh Kumar Das
Venkat Raman Singh Shyam

Mariah Lookman
Markus Reymann
Matti Braun
Monica Narula
Nabil Ahmed
Open School East
The Otolith Group
Paul Pfeiffer
Philippe Piroette
Ramesh Mario Nithiyendran
Randhir Singh
Raqs Media Collective
Rashid Rana
Roman Kurzmeyer
Sebastian Cicocki
Seher Shah
Shahidul Alam
Simon Denny
Stefanie Hessler
Subodh Gupta
Sugata Bose
SUPERFLEX
TBA21-Academy
Willem de Rooij

EDUCATION PAVILION

Amie Siegel
Anoka Faruqee
Anshuman Dasgupta
Art + Labor Collective
Beth Citron
Charupith
Council
Dayanita Singh
Eveline Wuethrich
Fraser Muggeridge
Hureara Jabeen
Iftikhar Dadi
John Palmesino







SCHEDULE



OPENING WEEKEND

(2-4TH FEBRUARY)

FRIDAY - 2 FEBRUARY, 2018

Harano Sur (Lost Tune), by Reetu Sattar

Performance with 30 musicians and 30 harmoniums

10-11:30am: Opening performance | National Art Gallery Entrance
How do we encapsulate time via our shared past? This performance engages us with sound we grew up with in South Asia, simultaneously recognising the receding path into so-called 'modernity.' This project is co-commissioned by the Samdani Art Foundation and Liverpool Biennial, in association with Archaeology of the Final Decade and the New North New South performed as part of *A Utopian Stage* curated by Vali Mahlouji / Archaeology of the Final Decade.

Critical Writing Ensembles: Sovereign Words

Facing the Tempest of a Global Art History

10am-12pm: Seminar Room

Welcome and introduction by Prashanta Tripura. Opening words by Katya García-Antón. Opening presentations by Candice Hopkins and Ande Sombly

Notes on a Film on Santiniketan

Illustrated lecture by The Otolith Group

11-11:50am: Education Pavilion

Since 2012, The Otolith Group have been developing a work that engages with what Gayatri Spivak calls the aesthetic education of Visva Bharati University, Shantiniketan. This lecture performance by The Otolith Group will present scenes from the aesthetic sociality engendered in and by Kala Bhavana at Visva Bharati.

Another Asia

12-1:50pm: Auditorium

Art historians and curators discuss the past, present, and possible future for inter-Asia artistic exchange and the steps necessary to revive these vibrant transnational histories.

Rustom Bharucha (JNU, New Delhi), Suman Gopinath (Independent

Curator), Johnson Chang (West Heavens Project Founder, co-founder Asia Art Archive) with Chen Yun (West Heavens Project), Yin Ker (NTU Singapore), Syed Jahangir (formerly director of Bangladesh Shilpakala Academy), moderated by Mark Rappolt (ArtReview).

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

Performance

12:30-2:30pm: National Art Gallery Entrance

An inaugural performative collaboration between Vali Mahlouji and Goshka Macuga, in which a procession of known characters from the Festival of Arts, Shiraz - Persepolis protest and occupy. Performed as part of *A Utopian Stage* curated by Vali Mahlouji / Archaeology of the Final Decade.

Every Kind of Sun (2018), by Neha Choksi

Installation with live interaction

Interactions from 1-2pm and 6:30-7:30pm: 1st Floor Lobby

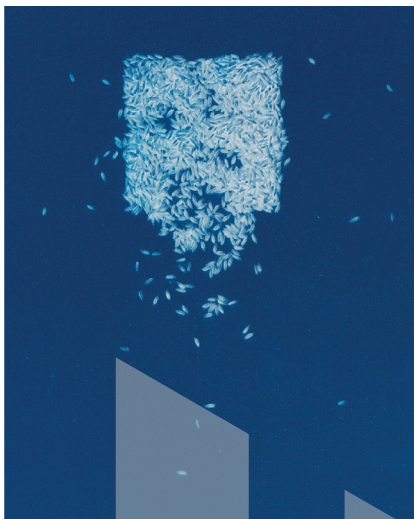
Every Kind of Sun presents an intergenerational obsession over the sun, without which none of us would exist. It is our powerful magic orb and a cursed ball of fire, both energising and overheating life on earth.

Decolonising and Building Art Institutions in the Global South

2-3:20pm: Auditorium

Art professionals from Bangladesh, Senegal, Chile, Vietnam, Hong Kong and Sri Lanka discuss diverse forms of institution building that are innovated from local needs and how they build local expertise to protect and drive forward art (historical) discourse.

Kazi Khaleed Ashraf (Director-General, Bengal Institute of Architecture, Landscapes and Settlements), Cosmin Costinas (Executive Director, Para Site, Hong Kong); Koyo Kouoh (Founding Director, RAW Material Company, Dakar), Jeannette Plaut (Founder, Constructo, Santiago), Zoe Butt (Director, The Factory, Ho Chi Minh City), Sharmini Pereira (Founder, Raking Leaves, Colombo), moderated by Diana Campbell Betancourt (Samdani Art Foundation).



Rising Oceans and Conflict: From Bangladesh to Planetary Scale

3:30-5:30pm: Auditorium

Organised by TBA21-Academy and INTERPRT, this panel brings together artists, architects and curators, to locate Bangladesh and the rising waters of the world's oceans at the frontier of global Climate Change. The panel will explore the agency of cross-disciplinary research on oceans and investigative tools of Forensic Architecture for gathering and presenting evidence on environmental destruction. A closed-door workshop will follow this panel in the Education Pavilion on February 3rd and a discussion with Sugata Bose, Cosmin Costinas and Nabil Ahmed on February 4th (in the exhibition *A beast, a god, and a line*).

Book Launch: Museum Bhavan with Dayanita Singh and Frances Morris

4-5pm: BMW Lounge at DAS

MUSEUM BHAVAN is a pocket museum, published by Steidl 2017. It was awarded best photo book of the year at Paris Photo 2017. The artist shares, "when the nine mobile museums in Museum Bhavan began to find homes in more formal institutions, I decided to find a form that would allow my museums to be simultaneously disseminated in more domestic spaces: as a result, the larger wooden museums transformed into the pocket museum. A unique handmade box that holds within it nine miniature books/exhibitions and a book of conversations. Is it a book? Is it an exhibition? Is it mass produced? Is it unique? Is it a work of art? The book is an invitation to become the curator of my work."

Field Dances (1963), by Merce Cunningham, led by Silas Riener Workshop and public performance

All visitors are welcome to participate

4:45-6:15pm: National Art Gallery Entrance

Silas Riener engages with local audiences and leads them through Merce Cunningham's *Field Dances* workshop culminating in a site-specific performance. Inspired by children's carefree, unstructured play, *Field Dances* was first performed in 1963 to music by John Cage with costumes designed by Robert Rauschenberg. Performed as part of *A Utopian Stage* curated by Vali Mahlouji / *Archaeology of the Final Decade*.

Total Anastrophes, 8th Volcano Extravaganza

6-8pm: Auditorium

Transforming the inside of the auditorium into the inner echo chamber of an active volcano, performative interventions will evoke themes of isolation and distance; memory and mysticism; cosmic energy and the violence of nature; improvisation and theatre. Curated by Milovan Farronato, with Artistic Leader Runa Islam and a core group of Alex Cecchetti, Patrizio di Massimo, Haroon Mirza, Tobias Putrih, Osman Yousefzada, with further participants to be announced. Produced by the Fiorucci Art Trust with additional support from the Vinyl Factory.

Purity (2013), by Hassan Khan

Voice and Gamelan

6:30-7pm: National Art Gallery Entrance

What is it that is so comforting about the narrator's voice? And is conflict always predicated on some sort of agreement? What does the hammer strike when it does? And why do I hate this word yet choose to speak of it? Performed as part of *A Utopian Stage* curated by Vali Mahlouji / Archaeology of the Final Decade.

Film Programme: below the level where differences appear

7-8pm: National Art Gallery Entrance

Stan VanDerBeek, *Symmeticks* (1972), 7 minutes

Robert Wilson, *KA MOUNTAIN AND GARDENia Terrace* (1972), 35 minute excerpt

Rose Finn-Kelcey, *Glory* (1984), 20 minutes

SATURDAY - 3 FEBRUARY 2018

Louis Kahn Parliament Architectural Tour

9am-12pm: Offsite Tour

Prior permission essential by emailing info@samdani.com.bd with your passport scan. Buses depart at 9am from FARS and Pan Pacific Hotels.

Harano Sur (Lost Tune), by Reetu Sattar

10-12:30pm: National Art Gallery Entrance

Rehearing the Witness: The Bhawal Court Case, by Zuleikha Chaudhari

Performance

10-2:15pm: Auditorium

Using an historical trial, which began in Dhaka about a possible impostor, to re-examine the enormous archive, this performance is a means of rendering problematic the notions of evidence, archive and identity and realised in collaboration with the Alkazi Foundation for the Arts with additional support from Brown University's Center for Contemporary South Asia.

Field Dances (1963), by Merce Cunningham, led by Silas Riener All visitors are welcome to participate

12:30-2pm: National Art Gallery Entrance

Harano Sur (Lost Tune), by Reetu Sattar

2-4pm: National Art Gallery Entrance

Reorienting Collections and Rethinking the Canon

2:30-3:50pm: Auditorium

Museum directors from large-scale international art institutions in the UK, Europe, USA, and Asia discuss how their museums are reorienting their programming and collections to include art from South Asia. Glenn Lowry (Director, Museum of Modern Art, New York), Frances Morris (Director, Tate Modern), Doryun Chong (Deputy Director, M+, Hong Kong), Sebastian Cichocki (Deputy Director, Museum of Modern Art, Warsaw), moderated by Sabih Ahmed (Senior Researcher, Asia Art Archive).

Transnational Art and Architecture Histories Rooted in Bangladesh

4-5:20pm: Auditorium

Art historians and family members discuss the importance of international exchange and transnational networks and encounters that include Bangladesh in the work of Muzharul Islam and Louis Kahn, Novera Ahmed, Sahid Sajjad, Mohammad Kibria, and Pacita Abad.

Martino Sterli (Chief Curator of Architecture, the Museum of Modern Art, New York), Mustafa Zaman (Art Historian, Dhaka), Nurur Khan (Architect and Architecture Historian, Dhaka), Mariah Lookman (Artist and Art

Historian, Colombo), Juneer Kibria (artist, Chicago), and Jack Garrity (Fundacion Pacita Center for the Arts, Batanes, Philippines) moderated by Diana Campbell Betancourt (Samdani Art Foundation, Dhaka).

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

4:30-6:30pm: National Art Gallery Entrance

Low Relief

Illustrated lecture by Lucy Raven

5:30-6:15pm: Auditorium

Low Relief connects research into bas-relief sculpture in both India and the United States to the illusion of depth created in stereoscopic 3D films, and the globally-connected, labour-intensive processes of post-production involved.

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

Purity (2013), by Hassan Khan

6:30-7pm: National Art Gallery Entrance

Total Anastrophes, 8th Volcano Extravaganza

7-8pm: Auditorium

Film Programme: below the level where differences appear

7-8pm: National Art Gallery Entrance

Reza Abdoh, *The Hip-Hop Waltz of Eurydice* (video projection, 1990), 18 minutes

Rose English, *Ornamental Happiness* (2006), 22 minutes

Lindsey Kemp, *Flowers* (1982), 20 minute excerpt

SUNDAY- 4 FEBRUARY 2018

Architecture Tour of Muzharul Islam's Dhaka with Architecture Historians Nurur Khan and Aurelien Lemonier

9am-12pm: Offsite Tour

Prior permission essential by emailing info@samdani.com.bd with your passport scan. Buses depart at 9am from FARS and Pan Pacific Hotels.

Harano Sur (Lost Tune), by Reetu Sattar

10-12:30pm: National Art Gallery Entrance

Can All Art be Public?

11am-12:00pm: Auditorium

A discussion between curators Dr. Helen Pheby (Senior Curator, Yorkshire Sculpture Park), Alexie Glass Kantor (Director, Artspace Sydney), and artists Rashid Rana and Munem Wasif about how to rethink audience engagement beyond traditional formats, moderated by Sally Tallant (Director, Liverpool Biennial).

Vikram Sarabhai

Illustrated lecture by Matti Braun

12:30-1:20pm: Auditorium

This illustrated lecture examines the biography of Vikram Sarabhai (1919-1971), father of the Indian space programme, showing how his work intersected leading international modernist figures and cultural developments of 20th century India. Supported by the Goethe-Institut.

Unfolding the Pacific Ring with Nabil Ahmed, Sugata Bose and Cosmin Costinas

12:30-1:30pm: within the exhibition space of *A beast, a god, and a line*

A contingent history of Oceania is marked by intensive human-nature entanglements, nuclear colonialism, resource extraction, and climate change and their itinerant evidence. What parallels might be drawn between oceanic histories reimagined through geology and climate, rather than national boundaries, towards practices of political and ecological self-determination in the Asia-Pacific. This discussion is realised with the support of TBA21-Academy, Samdani Art Foundation, and Harvard University's South Asia Institute.



Furthering Non-Western Narratives from within the Institution

1:30-2:50pm: Auditorium

Leading curators of contemporary art and architecture discuss their recent and upcoming work which challenges and furthers international understanding of art outside of the Western canon or international art fair circuits, speaking of the ethics and responsibility of engaging locally and internationally in increasingly nationalistic times.

Shanay Jhaveri (Assistant Curator, Metropolitan Museum of Art, New York), Sean Anderson (Associate Curator, the Museum of Modern Art, New York), Tarun Nagesh (Associate Curator, QAGOMA, Brisbane), Polly Staple (Director, Chisenhale Gallery, London), moderated by Devika Singh (University of Cambridge)

Harano Sur (Lost Tune), by Reetu Sattar

3-5pm: National Art Gallery Entrance

Total Anastrophes, 8th Volcano Extravaganza

3-8pm: Auditorium

Field Dances (1963), by Merce Cunningham, led by Silas Riener

All visitors are welcome to participate

5-6:30pm: National Art Gallery Entrance

Backstory

Illustrated lecture by Amie Siegel

5:30-6:30pm: Education Pavilion

An associative talk on the speculative, imitative and extractive actions within design, art and auctions in connection to India— on Chandigarh and Le Corbusier, on Pierre Jeanneret, John Pawson and Donald Judd, on modernism, minimalism and marketing—how these iconographies, and the behaviours of design and art markets, both mask and disclose the flow of capital. This accompanies the artist's film presentations in the exhibition *Planetary Planning*.

Purity (2013), by Hassan Khan

6:30-7pm: National Art Gallery Entrance

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

Film Programme: below the level where differences appear

7-8pm: National Art Gallery Entrance

Simon Moretti, Act 1: *Remembering and Forgetting, After the Final Decade* (2018), 3 minutes

Sergei Paradjanov, *The Colour of Pomegranates* (1969), 20 minute excerpt

Shuji Terayama, *Meikyû-tan - The Labyrinth Tale* (1975), 17 minutes

Robert Wilson, *KA MOUNTAIN AND GARDENia* (1972), 10 minute excerpt
Lala Rukh, *Rupak* (2016), 7 minutes

MONDAY - 5 FEBRUARY 2018

Total Anastrophes, 8th Volcano Extravaganza

10am-2pm: Auditorium

Enej (Dance) (2018), by Yasmin Jahan Nupur

Performance

10:30-11:30am: National Art Gallery Entrance

Collaborating with the Indigenous Santal people, this performative dance and video series breaks down language barriers through a process of body movements and participatory dances, telling stories about life, spirituality, and culture, to create a bridge between city and local dialects, cultures and lost languages. Performed as part of *A Utopian Stage* curated by Vali Mahlouji / Archaeology of the Final Decade.

Critical Writing Ensembles: Sovereign Words

11am-4pm: Seminar Room

Core sessions, with presentations by Daniel Browning, Kabita Chakma, Megan Cope, Santosh Kumar Das, Hannah Donnelly, Léuli Mezzyar Luna'i Eshraghi, David Garneau, Jaimie Isaac, Biung Ismahasan, Kimberley Moulton, Djon Mundine, Máret Anne Sara, Irene Snarby, Prashanta Tripura, Sontosh Bikash Tripura, among others

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

12:00-2pm: National Art Gallery Entrance

Four Generations of Female Artists in Bangladesh (in Bangla)

2-3:30pm: Auditorium

The Art History of Bangladesh, and indeed the rest of the world, is written on male centric narratives. This panel brings together artists and art historians to discuss the artistic contributions and legacy of figures such as Novvera Ahmed (via the scholarship of Rezaul Karim Sumon), Kanak Chanpa Chakma, Rokeya Sultana and Farzana Ahmed Urmi, moderated by Joya Shahrin Huq.

Purity (2013), by Hassan Khan

2:15-2:45pm: National Art Gallery Entrance

Musical Interlude: below the level where differences appear

4-5pm: National Art Gallery Entrance

Enej (Dance) (2018), by Yasmin Jahan Nupur

4-5pm: National Art Gallery Entrance

Artist as Activist (in Bangla)

4-5:30pm: Auditorium

“Art is about those who have the courage to use bits of reality to get us to see reality in light of a new reality”. (Cornel West)

This panel brings together some of the bravest voices in Bangladesh using art as a vehicle driving towards social justice, including Shahidul Alam (artist and founder of Drik/Pathshala), Khushi Kabir (activist and chair of Britto Art Trust Board), Reetu Sattar (artist) and Nabil Rahman (artist and moderator).

Book Launch: Master Artists of Bangladesh - Zainul Abedin

5-6pm: BMW Lounge at DAS

Faizul Latif Chowdhury, Director General of the Bangladesh National Museum, launches the book, *Master Artists of Bangladesh- Zainul Abedin*. The book contains a series of essays and images of works by the pioneering modern Bangladeshi artist Zainul Abedin, from the collection of Bangladesh National Museum.

Film Programme: below the level where differences appear

5-8pm: National Art Gallery Entrance

5-6pm:

Ashish Avikunthak, *Vakratunda Swaha* (2010), 25 minutes

Rose Finn-Kelcey, *Glory* (1984), 20 minutes

6-6:10pm:

Yasmin Jahan Nupur, *Enej (Dance)* (video), 10 minutes

6:30-8pm:

William Greaves, *The First World Festival of Negro Arts* (1966), 38 minutes

Simon Moretti, Act 1: *Remembering and Forgetting, After the Final Decade* (2018), 3 minutes

Lindsay Kemp, *Flowers* (1982), 20 minutes excerpt

Lindsay Kemp, *Onnagata* (1997), 9 minutes excerpt

Lala Rukh, *Rupak* (2016), 7 minutes

Speaking to the Importance of Patronage of Art and Culture in Bangladesh (in Bangla)

6-7pm: BMW Lounge at DAS

Leading patrons of art from business, government, and personal positions discuss art patronage in Bangladesh and their personal journeys as patrons. Panelists include Mr. Asaduzzaman Noor MP, Honourable Minister, Ministry of Cultural Affairs, Bangladesh, Mr. Abul Khayer Litu, Mr. Enayetullah Khan, Mr. Anjan Chowdhury and moderated by Mr. Farooq Sobhan.

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

Book Launch: History of the Portuguese in Bengal and Vocabulario Em Idioma: Bengalla e Portuguez

7-8pm: BMW Lounge at DAS

Mr. Asaduzzaman Noor MP, Honourable Minister, Ministry of Cultural Affairs, Bangladesh, will launch the books *History of the Portuguese in Bengal* by J. J. A. Campos and *Vocabulario Em Idioma: Bengalla e Portuguez*.

Legend of the Loom (in English)

7-8pm: With Q&A | Auditorium

Produced by Drik through the research of Saiful Islam, this ground-breaking film covers the story of muslin cloths, taking the viewer on a breath-taking 2000-year-old journey; from the pages of the Mahabharata where this unique fabric was first mentioned, the rivers of Bengal where the plant grew, its royal clientele and the eventual extinction of the craft.

TUESDAY- 6 FEBRUARY 2018

Enej (Dance) (2018), by Yasmin Jahan Nupur

10:30-11:30am: National Art Gallery Entrance

Critical Writing Ensembles: Sovereign Words

11am-4pm: Seminar Room

Core sessions, with presentations by Daniel Browning, Kabita Chakma, Megan Cope, Santosh Kumar Das, Hannah Donnelly, Léuli Mezyar Luna'i Eshraghi, David Garneau, Jaimie Isaac, Biung Ismahasan, Kimberley Moulton, Djon Mundine, Máret Anne Sara, Irene Snarby, Prashanta Tripura, Sontosh Bikash Tripura, among others.

Purity (2013), by Hassan Khan

11:45am-12:15pm: National Art Gallery Entrance

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

12:30-3pm: National Art Gallery Entrance

The History of Installation Art in Bangladesh (in Bangla)

2-3:30pm: Auditorium

Leading Bangladeshi artists discuss their practice and the influence, historical journey and evolution of installation art in Bangladesh. Panelists include Hamiduzzaman Khan, Kalidas Karmakar and Kamruzzaman Shadhin. moderated by Mustafa Zaman.

Purity (2013), by Hassan Khan

3:15-3:45pm: National Art Gallery Entrance

History of Collectives in Bangladesh (in Bangla)

4-5:30pm: Auditorium

Beyond the gallery scene in Bangladesh, artist led collectives create an alternative platform to explore new ideas. The founders/representatives of different collectives around Bangladesh discuss the formation of various collectives of past and present and their influence in the art scene. The panelists include Shawon Akand, Kuhu Plamondon, and Kabir Ahmed Masum Chisty, moderated by Shaela Sharmin.

Enej (Dance) (2018), by Yasmin Jahan Nupur

4-5pm: National Art Gallery Entrance

Film Programme: below the level where differences appear

5-8pm: National Art Gallery Entrance

5-6pm:

Larry Achiampong and David Blandy, *Finding Fanon* (Parts 1-3, 2015), 38 minutes

Stan VanDerBeek, *Symmetricks* (1972), 7 minutes

6-6:10pm:

Yasmin Jahan Nupur, *Enej (Dance)* (video), 10 minutes

6:20-8pm:

Ashish Avikunthak, *Vakratunda Swaha* (2010), 25 minutes

Sergei Paradjanov, *The Colour of Pomegranates* (1969), 51 minutes

Lindsay Kemp, *Flowers* (1982), 20 minutes excerpt

Restoring, Preserving, and Maintaining works of art in South Asia with Priya Khanna

5-6pm: BMW Lounge at DAS

Art restorer Priya Khanna will talk about the challenges and solutions to preserving art works in the harsh climate conditions of South Asia. The presentation is targeted towards private and corporate art collectors in Bangladesh.

Collecting as Practice in Bangladesh

6-7pm: BMW Lounge at DAS

Prominent Bangladeshi art collectors discuss the importance of collecting art and their passion and motivation behind their collections. The panelists include Ms. Rokeya Kader Chowdhury, Mr. Durjoy, Mr. Sahab Sattar, Ms. Nilu Morshed, moderated by Diana Campbell Betancourt.

Film Screening: In Loving Memory, Films by Khalid Mahmood Mithu

6-8pm: Auditorium

Khalid Mahmood Mithu was a well-known artist and director who won National awards for his films. He tragically died in an accident in 2016. His short documentary film *Dead Hands Rising* (2015), shows the impact of the Rana Plaza incident to the victims' families. He won the National Award as the best Director for the feature film *Gohine Shobdo* (2010).

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

Book Launch: Maksuda Iqbal Nipa - Episodes of Her Gaze

7-8pm: BMW Lounge at DAS

Book Launch of *Episodes of Her Gaze* followed by a talk between the artist Maksuda Iqbal Nipa and contributors to the book.

WEDNESDAY- 7 FEBRUARY 2018

Samdani Artist Led Initiatives Summit Presentations

10am-2pm: Auditorium

Open by registration only for arts professionals from Bangladesh and abroad, 12 artist-led initiatives in Bangladesh will share their concerns and work in a closed-door forum. Please email info@samdani.com.bd to register interest in attending.

Enej (Dance) (2018), by Yasmin Jahan Nupur

10:30-11:30am: National Art Gallery Entrance

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

11:45am-2:15pm: National Art Gallery Entrance

Purity (2013), by Hassan Khan

2:15am-2:45pm: National Art Gallery Entrance

Critical Writing Ensembles: Sovereign Words

2:30-7:30pm: Seminar Room

Core sessions, with presentations by Daniel Browning, Kabita Chakma, Megan Cope, Santosh Kumar Das, Hannah Donnelly, Léuli Mezyar Luna'i Eshraghi, David Garneau, Jaimie Isaac, Biung Ismahasan, Kimberley Moulton, Djon Mundine, Máret Anne Sara, Irene Snarby, Megan Tamati-Quennell, Prashanta Tripura, Sontosh Bikash Tripura, among others.

Musical Interlude: below the level where differences appear

3-4pm: National Art Gallery Entrance

Enej (Dance) (2018), by Yasmin Jahan Nupur

4-5pm: National Art Gallery Entrance

Mobility and Bangladeshi Art (in Bangla)

2:30-4pm: Auditorium

The mobility of art and culture plays an important role in the evolution of any art scene. Leading Bangladeshi artists who spent a significant time of their artistic life abroad share their experience and the legacy of artistic exchange between Bangladesh and the world. The panel will include Monirul Islam, Shahid Kabir, Dr. Mohammad Iqbal, and Ayesha Sultana and is moderated by art critic Mustafa Zaman.

Left(L)overs

3-5pm: BMW Lounge at DAS

Basurama is an art and architecture collective dedicated to research, cultural and environmental creation and production. Their practice revolves around the reflection of trash, waste and reuse in all its formats and possible meanings. They find gaps in contemporary processes of production and consumption that not only raise questions about the way we manage our resources but also about the way we think, we work and perceive reality. Hosted by the Embassy of Spain in Dhaka.

Beyond the Stereotypes of Bangladeshi Art

4:30-5:30pm: Auditorium

Artists in South Asia often face uncomfortable situations where international group shows are seeking works that represent Western exotic views of a foreign context, or ask artists to illustrate examples of trauma seen in current events to further a curator's thesis. Nazia Andaleeb Preema, Munem Wasif, Zihan Karim and Rasel Chowdhury, artists whose work is rooted in, but not limited to, the concerns of Bangladesh will speak about maintaining artistic autonomy and moving beyond stereotypes often ascribed to Bangladeshi and South Asian Art, moderated by Anita Dube (artist and curator of the 2018 Kochi Muziris Biennale).

Film Programme: below the level where differences appear

5-8pm: National Art Gallery Entrance

5-6pm:

Stan VanDerBeek, *Symmetricks* (1972), 7 minutes

Reza Abdoh, *Tight Right White* (1993), 14 minutes

Larry Achiampong and David Blandy, *Finding Fanon* (Parts 1-3, 2015), 38 minutes

6-6:10pm:

Yasmin Jahan Nupur, *Enej (Dance)* (video), 10 minutes

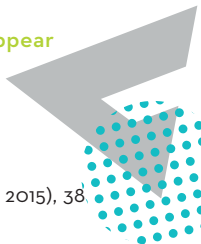
6:15-8pm:

Ashish Avikunthak, *Vakratunda Swaha* (2010), 25 minutes

Reza Abdoh, *The Hip-Hop Waltz of Eurydice* (video projection 1990), 18 minutes

Lala Rukh, *Rupak* (2016), 7 minutes

Rose Finn-Kelcey, *Glory* (1984), 20 minutes



Book Launch: A Glass Labyrinth in Venice by Kashef Chowdhury

6-7pm: BMW Lounge at DAS

Published in 2017 in Switzerland by Scheidegger & Speis, Zurich, Architect Kashef Chowdhury's latest photo book chronicles his Glass Labyrinth at the 2016 Venice Architecture Biennale with texts by Pritzger Prize winning architect Alejandro Aravena and critic Robert McCarter.

Film Screening: NOSTALGIA FOR THE FUTURE (2016)

7-8pm: Auditorium

Direction: Avijit Mukul Kishore and Rohan Shivkumar

Rohan Shivkumar Production: Films Division India

Nostalgia for the Future is an experimental film essay exploring the conception of the body of the citizen, the nation and the home in modern India through 4 distinct imaginations of homes built over a century. The film explores the spaces and the bodies that were meant to inhabit these homes through the evocation of the cinematic and aural collective memory of the nation trying to reinvent itself. As a result, it uses a mix of formats - digital video, 16mm film and archival footage from mainstream cinema and state propaganda. It is a collaboration between a filmmaker and an architect, and emerges from the intersection of these two different disciplines as an attempt to look at the way that they were embroiled in the act of myth-making, imagining and constructing the modern Indian citizen.

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

CLOSING SCHOLARS WEEKEND (8-10TH FEBRUARY) THURSDAY - 8 FEBRUARY 2018

Louis Kahn Parliament Architectural Tour

9am-12pm: Offsite Tour

Prior permission essential by emailing info@samdani.com.bd with your passport scan. Buses depart at 9am from FARS and Pan Pacific Hotels.

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

10am-1pm: National Art Gallery Entrance

FILM SCREENING: Jago Hua Savera (The Day Shall Dawn), 1959

11-12:30pm: Auditorium

Jago Hua Savera (The Day Shall Dawn) was a co-production between East and West Pakistan. The Urdu language film was shot in Dhaka by the East Pakistan Film Development Corporation and directed by A.J. Kardar from Lahore. Pakistani poet Faiz Ahmed Faiz adapted a story by Bengali writer Manik Bandyopadhyay into the film's screenplay. The film depicts the daily lives of East Pakistani fishermen in the village of Saitnol (near Dhaka) and their struggles with loan sharks. The film was selected as the Pakistani entry for the Best Foreign Language Film at the 32nd Academy Awards, but was not accepted as a nominee. It was also entered into the 1st Moscow International Film Festival where it won a Golden Medal.

SYMPOSIUM | Displays of Internationalism - Organised by Amara Antilla and Diana Campbell Betancourt

1-6pm: Auditorium

1pm:

Introduction (Amara Antilla and Diana Campbell Betancourt)

1:15-3pm:

Imagining Internationalism (Nancy Adajania, Rina Igarashi, Patrick Flores and Gridthiya Gaweewong, moderated by Ming Tiampo)

3:30-6pm:

Asia and the Global South (Iftikhar Dadi, Atreyee Gupta, Kristine Khouri and Saira Ansari, moderated by Patrick Flores)

Purity (2013), by Hassan Khan

1:15-1:45pm: National Art Gallery Entrance

Musical Interlude: Baul singers from Kushtia, followers of Lalou Fakir

2-4pm: National Art Gallery Entrance

Purity (2013), by Hassan Khan

4:30-5pm: National Art Gallery Entrance

Film Programme: below the level where differences appear

5:15-8pm: Entrance of National Art Gallery

Shuji Terayama, *Ori - The Cage* (1964), 11 minutes

Rose English, *Ornamental Happiness* (2006), 22 minutes

Stan VanDerBeek, *Symmetricks* (1972), 7 minutes

Robert Wilson, *KA MOUNTAIN AND GARDENia Terrace* (1972), 35 minutes

excerpt

Shuji Terayama, *Meikyû-tan - The Labyrinth Tale* (1975), 17 minutes

Simon Moretti, Act 1: *Remembering and Forgetting, After the Final Decade* (2018), 3 minutes

Sergei Paradjanov, *The Colour of Pomegranates* (1969), 51 minutes

Lala Rukh, *Rupak* (2016), 7 minutes

Critical Writing Ensembles: Sovereign Words

5:30-7pm: Seminar Room

Presentation by Megan Tamati-Quennell; sessions' closing notes by Kabta Chakma, David Garneau and Kimberly Moulton, followed by a discussion moderated by Candice Hopkins.

Displays of Internationalism Workshop: Intersecting Modernisms

6:30-8pm: Auditorium

Led by professors Iftikhar Dadi and Ming Tiampo as the first in a series of iterative conversations that will culminate in a textbook describing modernism as a global phenomenon, this workshop poses the question: what might the building blocks of this alternative history be? Participants and emerging scholars are invited to share case studies focusing on movements, exhibitions, publications, and institutions that go beyond a Eurocentric narrative and highlight the histories of Asia, or the ways in which artists in Asia intersected with developments elsewhere.

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

FRIDAY - 9 FEBRUARY 2018

SYMPOSIUM | The Sunwise Turn - Organised by Shabbir Hussain Mustafa

10am-8pm: Auditorium

Taking Ananda Kentish Coomaraswamy's seminal 1927 publication *A History of Indian and Indonesian Art* as a starting point, this symposium will meditate upon three political ideas that have marked the writing of art histories in the 20th century: industrial, modern and region.

Session 1: Introductions

10am: Introductory remarks, Diana Campbell Betancourt, Chief Curator, DAS2018

10.20am: Naming and Framing, Shabbir Hussain Mustafa, curator, National Gallery Singapore

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

10am-12:30pm: National Art Gallery Entrance

Session 2: Histories

11am: Iftikhar Dadi, artist and historian, Cornell University, Ithaca, USA [Artisan/AKC]

11.40am: Nancy Adajania, cultural theorist and curator, Mumbai, India [Social Justice/Art History/AKC]

12:20pm: Swati Chattopadhyay, historian, University of California, Santa Barbara, USA [Location/Space, Tagore, AKC]

1pm: Shigemi Inaga, cultural theorist, International Research Center for Japanese Studies, Kyoto, Japan [Pan-Asianism/Okakura Kakuzo/AKC]

1:40pm: Respondent: Allan Antliff

Purity (2013), by Hassan Khan

1-1:30pm: National Art Gallery Entrance

Musical Interlude: Baul singers from Kushtia, followers of Lalou Fakir

1:45-3:45pm: Entrance of National Art Gallery

Session 3: Cosmopolitanism

3pm: Allan Antliff, historian, University of Victoria, British Columbia, Canada [Anarchism/New York/AKC]

3:40pm: Kim Crosswell, artist and historian, University of Victoria, British Columbia, Canada [Performativity/Stella Bloch/AKC]

4:20pm: Priya Maholay Jaradi, historian and curator, National University of Singapore, Singapore [Modernism/Baroda/AKC]

5:00pm: Mark Sedgwick, historian, Aarhus University in Denmark, Denmark [Traditionalism/AKC]

5:40pm: Respondent: Shigemi Inaga

Purity (2013), by Hassan Khan

4-4:30pm: Entrance of National Art Gallery

Film Programme: below the level where differences appear

5-8pm: Entrance of National Art Gallery

Larry Achiampong and David Blandy, *Finding Fanon* (Parts 1-3, 2015), 38 minutes

Simon Moretti, Act 1: *Remembering and Forgetting, After the Final Decade* (2018), 3 minutes

William Greaves, *The First World Festival of Negro Arts* (1966), 38 minutes

Sergei Paradjanov, *The Colour of Pomegranates* (1969), 51 minutes

Robert Wilson, *KA MOUNTAIN AND GARDENia Terrace* (1972), 35 minutes excerpt

Lala Rukh, *Rupak* (2016), 7 minutes

Critical Writing Ensembles: Sovereign Words

6-7:15pm: Auditorium

Closing keynote presentation by Gayatri Chakravorty Spivak, followed by a discussion with final remarks on CWE sessions by Megan Tamati-Quennell and Candice Hopkins among others.

Every Kind of Sun (2018) by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby

Session 4: Interventions

7:20pm: A reading by Simryn Gill [special commission for DAS 2018]

SATURDAY - 10 FEBRUARY 2018

SYMPOSIUM | The Sunwise Turn - Organised by Shabbir Hussain Mustafa

10am-6:30pm: Auditorium

Like Water on Hot Rocks (2018), by Goshka Macuga with Vali Mahlouji

Performance

10am-12:30pm: Entrance of National Art Gallery

Session 5: Archives

10am: Samit Das, artist and writer, New Delhi, India [Rabindranath Tagore/Modernism/AKC]

10:40am: Jagath Weerasinghe, artist and historian, University of Kelaniya, Sri Lanka [Archaeology/Contemporaneity/AKC]

11:20am: Simon Soon, historian and curator, University of Malaya, Kuala Lumpur, Malaysia [Durai Raja Singam/Diaspora/AKC]

12pm: Respondent: Swati Chattopadhyay

Purity (2013), by Hassan Khan

12:45-1:15pm: Entrance of National Art Gallery

Session 6: Presence

1:30pm: T.K. Sabapathy, 'Then There Was Coomaraswamy', 40mins, a film-interview by Charles Lim and Shabbir Hussain Mustafa [special commission for DAS 2018]

Musical Interlude: Baul singers from Kushtia, followers of Lalon Fakir

1:30-3:30pm: Entrance of National Art Gallery

Session 7: Constructing a South-Southeast Asian Dialogue

3pm: Roundtable, led by Simon Soon and Priya Maholay Jaradi

Purity (2013), by Hassan Khan

3:45-4:15pm: Entrance of National Art Gallery

Session 8: Where do we go from here?

4:30pm: Roundtable II, led by Mark Sedgwick and Jagath Weerasinghe

Film Programme of below the level where differences appear

4:30-8pm: Entrance of National Art Gallery

Stan VanDerBeek, *Symmetricks* (1972), 7 minutes

Reza Abdoh, *The Hip-Hop Waltz of Eurydice* (video projection 1990), 18 minutes

Ashish Avikunthak, *Vakratunda Swaha* (2010), 25 minutes

Lindsay Kemp, *Onnagata* (1997), 9 minutes excerpt

Shuji Terayama, *Ori - The Cage* (1964), 11 minutes

Rose English, *Ornamental Happiness* (2006), 22 minutes

Shuji Terayama, *Meikyû-tan - The Labyrinth Tale* (1975), 17 minutes

Simon Moretti, Act 1: *Remembering and Forgetting, After the Final Decade* (2018), 3 minutes

Lindsay Kemp, *Flowers* (1982), 20 minutes excerpt

Lala Rukh, *Rupak* (2016), 7 minutes

Robert Wilson, *KA MOUNTAIN AND GARDENia Terrace* (1972), 35 minutes excerpt

Rose Finn-Kelcey, *Glory* (1984), 20 minutes

Session 9

6pm: Concluding remarks by Shabbir Hussain Mustafa

Writing Recent Exhibition Histories of Large Scale Recurring Exhibitions in South Asia

6:30-8pm: Auditorium

John Tain (Head of Research, Asia Art Archive, Hong Kong) with Jyoti Dhar (Art Critic, Sri Lanka), Gayatri Sinha (Art Historian, India), Kurchi Dasgupta (Art Critic, Nepal), and Mustafa Zaman (Artist and Art Critic, Bangladesh).

Every Kind of Sun (2018), by Neha Choksi

Interaction from 6:30-7:30pm: 1st Floor Lobby







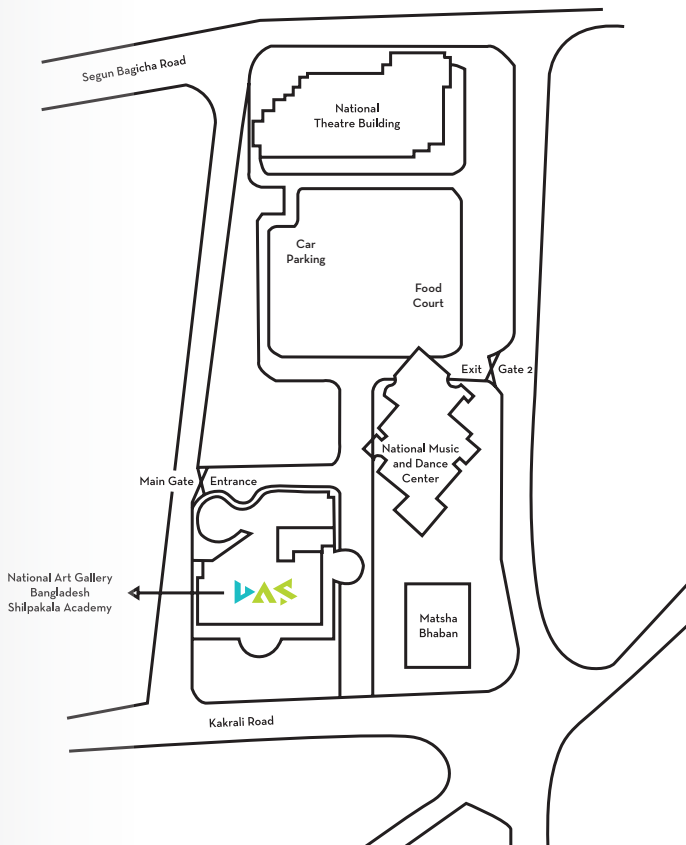
VENUE MAP



“DAS is incredibly special. Not only does it feature the work of brilliant curators, exhibitions showcasing emerging and established South Asian art and a fabulous programme, it is free - and free access to art in a public space is something to be celebrated... it is quite extraordinary walking into this energy.”

-Dr. Maria Balshaw - Director, Tate, London, UK

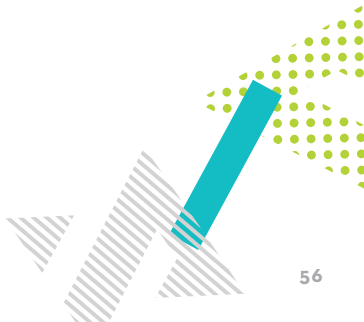
BANGLADESH SHILPAKALA ACADEMY







DHAKA



“I leave Dhaka, carrying with me a whole lot of generative ideas, great thoughts and memories. I feel what I witnessed is truly historic and will be discussed as a key transformative catalyst for the entire region in the many years to come.”

-Jitish Kallat, internationally renowned artist, and curator of Kochi-Muziris Biennale 2014

One of the most densely populated and fastest growing mega-cities in the world, **Dhaka** is the capital and largest city in Bangladesh: a hub of the nation's industrial, commercial, educational and political activities, as well as its art and culture scenes.

Although Dhaka's history as an urbanised settlement stretches back to the 4th century, it was not until 1610 that it received its first principal status when the Mughals transferred their capital to Dhaka. During the city's Mughal period, Dhaka became a chief commercial emporium and an important hub for the world-wide muslin and silk trade. Between 1905 and 1912, Dhaka was the capital of British Eastern Bengal, and after the Partition of British India in 1947, became the administrative capital of East Pakistan. Following the Bangladesh Liberation War in 1971, Dhaka emerged as the capital of an independent Bangladesh.

As visitors navigate Dhaka's crowded streets, evidence of the city's multi-layered history can still be seen today. To help you embrace Bangladesh's unique culture, and locate some of Dhaka's cultural and historical highlights, you can download our Dhaka City Guide, full of tips and alternative tourist recommendations, from our website:

www.dhakaartsummit.org/visit





OUR PARTNERS



DAS 2018 GLOBAL PARTNERS

The Dhaka Art Summit regularly collaborates with leading institutions in its capacity as a research platform. Continuing the momentum of the DAS 2018 across the globe, commissioned projects and exhibitions will travel to: Museum of Modern Art, Warsaw, Poland; The 9th Asia Pacific Triennial of Contemporary Art (APT), Brisbane, Australia; the Liverpool Biennial, UK; TS1, Yangon, Myanmar; Para Site, Hong Kong; The Whitworth, Manchester, UK; and Artspace, Sydney, Australia.

To strengthen this momentum, DAS also collaborates with like-minded private foundations and independent public bodies, in addition to arts councils, including: the Sharjah Art Foundation, Phileas, Art Jameel, TBA21-Academy, In Between Art Film, the Fiorucci Arts Trust, and Alserkal Avenue, among others.

Through its research fellowships and guest curated exhibitions, DAS is supporting curators from: The Centre Pompidou, Paris, France; the Delfina Foundation, London, UK; the Museum of Modern Art, New York, USA; the Fiorucci Art Trust, London, UK; the Guggenheim, New York, USA; the Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia; The National Gallery of Singapore, Singapore; the Swiss Institute, New York, USA; Para Site, Hong Kong; the University of Cambridge, UK; M+, Hong Kong; and Tate Modern, London, UK.

The Dhaka Art Summit is produced by the Samdani Art Foundation, who host DAS's visiting partners.



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* In Between Art Film, launched in 2012 by Beatrice Bulgari, is a film production company dedicated to providing artists, filmmakers, and directors with opportunities to freely explore the uncertain territories of moving images. It has supported leading institutions and promoted important cultural partnerships, including: the Venice Biennale; Miart; Tate Film, and Documenta 14. For further information visit: www.inbetweenartfilm.com

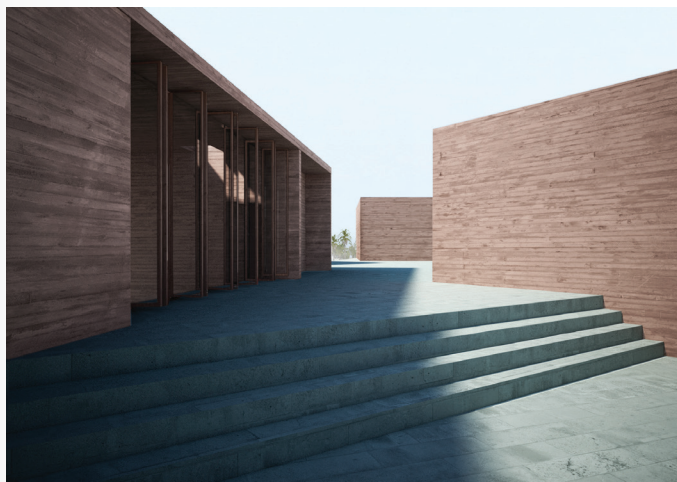
ABOUT

THE SAMDANI ART FOUNDATION

The **Samdani Art Foundation** (SAF) is a private arts trust based in Bangladesh founded in 2011 by collector couple Nadia and Rajeeb Samdani to support the work of the country's contemporary artists and architects. Led by Artistic Director and Curator Diana Campbell Betancourt, SAF seeks to expand the audience engaging with contemporary art across Bangladesh and increase international exposure for the country's artists and architects. Its programmes support Bangladeshi artists and architects in broadening their creative horizons through production grants, residencies, education programs, and exhibitions.

SAF's first permanent art space, **Srihatta–Samdani Art Centre and Sculpture Park**, is set to open with an inaugural phase in late 2018. Located 250km from Dhaka in the rural tea district of Sylhet, Srihatta sprawls over 100 acres with views of India's Assam Hills. The park's grounds will be devoted to outdoor public sculpture, and punctuated by multiple exhibition pavilions and a residency complex. Alongside commissions, it includes 10,000 square feet of artist residency spaces, 10,000 square feet of plazas, and a 5,000-square-foot gallery designed by Bangladeshi architect Kashef Mahboob Chowdhury.

Envisioned as a dynamic art centre, Srihatta embraces inclusivity with a welcoming design and an accessible public programme led by Diana Campbell Betancourt. More than just a private art museum, Srihatta aspires to cultivate a new community of art lovers in the region. As with all SAF activities, entry to Srihatta will be free, in an attempt to make art widely accessible to diverse audiences.



“DAS proved to be an invaluable interface with a number of key artists, discourses, and histories that suggest the increasingly urgent voice South Asia has in the current global cultural discourse. A group of MoMA curators representing a diverse range of the Museum’s departments were all profoundly engaged by the energy, exhibitions, and opportunities we encountered.”

-Stuart Comer - Chief Curator of Media and Performance, the Museum of Modern Art, New York

WE LOOK FORWARD TO WELCOMING YOU TO THE FOURTH EDITION OF THE DHAKA ART SUMMIT

For the latest programme information,
please visit our website:
www.dhakaartsummit.org

For detailed information on how to reach Dhaka,
and navigating the city once you arrive, please visit our
website and download our **Dhaka City Guide**:
<https://www.dhakaartsummit.org/visit/>



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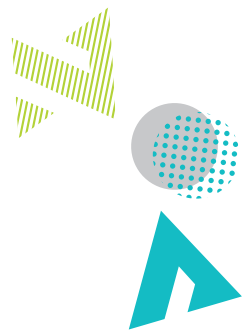
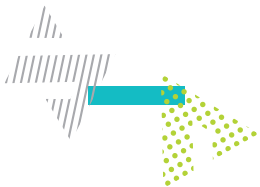


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