



For Immediate Release
May 11, 2017

DHAKA ART SUMMIT 2018 ANNOUNCEMENT
February 2–10, 2018
Bangladesh Shilpakala Academy

The **Samdani Art Foundation** is pleased to announce the fourth edition of the **Dhaka Art Summit**, which will be held from **February 2 to 10, 2018**, at its traditional venue, the **Bangladesh Shilpakala Academy**, in collaboration with the Ministry of Cultural Affairs, People’s Republic of Bangladesh. The Dhaka Art Summit is a non-commercial, bi-annual exhibition and research platform focused on art and architecture connected to South Asia. In 2016, this unique festival—which is free to the public and ticketless, encouraging a diverse audience—welcomed 138,000 local and 800 international visitors over four days. Expanding on the success of past years’ iterations, the Summit will now extend its duration of exhibitions and programming to nine days, and will, for the first time, widen its focus to include connections to Southeast Asia. The Summit’s highly anticipated opening and closing weekends will bookend a richly curated extended week of exhibitions, performances, symposiums and events highlighting the dynamic evolution of art in contemporary South Asia. Seeking to revive historical inter-Asian modes of exchange, over three hundred artists will be exhibited in 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.

Over the last five years, the Dhaka Art Summit (DAS) has innovated an entirely new modality for bringing together art and arts professionals from across South Asia, including Bangladesh (65% of the artists exhibited are Bangladeshi), Afghanistan, Bhutan, Nepal, Sri Lanka, Pakistan, Maldives, Myanmar, and India. Political tensions have at times made it difficult for practitioners from divergent areas to converge within the region, and most of these countries lack cultural councils or the gallery infrastructure that would allow international mobility for their artists and curators. The Dhaka Art Summit is produced and supported by the Samdani Art Foundation and its network, with additional support from the Bangladesh government through the Ministry of Cultural Affairs, People’s Republic of Bangladesh, and partnerships with the Bangladesh Shilpakala Academy as well as the National Museum and National Art Gallery of Bangladesh, making it unique in its ability to be a true hub for art and architecture related to South Asia. Given the breadth and depth of the exhibitions and auxiliary programming nurtured within its doors, the Dhaka Art Summit meets at a cross point between intervening kunsthalle and pioneering think tank, structuring an art event that exists in terms unparalleled within the scope of South Asia. By connecting South Asian practitioners and artworks to both the Bangladeshi general public and the wider world, free from the reliance on commercial channels for mobility, DAS has fostered important new inquiries into Modern and Contemporary art in the region.

South Asia’s impact reaches wider than its own geographic territory, and the Dhaka Art Summit challenges the idea that to be international means engaging with Northern and Western geographies.

DAS wishes to reimagine the regional as international, looking South and East as well as North and West. This will be the third Summit led by Samdani Art Foundation Artistic Director, **Diana Campbell Betancourt**, who returns as the Chief Curator of DAS 2018. DAS 2018 will be the first Summit that looks at Bangladesh in relation to both South and Southeast Asia, visibly shifting the focus of the programming away from an Indo-centric stance. To this end, DAS 2018 contains an unprecedented focus on lesser-known art histories of Sri Lanka, an in-depth examination of exhibition histories in South Asia, and—for the first time in the summit’s history—a contact to Iran, a country that South Asia was deeply culturally connected to until its deliberate severance by colonial rule.

Widening the scope of the Summit to a nine-day event has allowed for a repositioning of DAS, heralding many important new additions to the Summit’s exhibitions and events. For the first time, DAS 2018 will feature both an **Opening Celebration Weekend** (February 2–4) and a closing **Scholars’ Weekend** (February 8–10), with several tiers of new programming slated for both. The opening weekend will include the announcement of the **Samdani Art Award** winner, presented by incoming Director of Tate, **Dr. Maria Balshaw**. Under the curatorial direction of **Simon Castets** (Director, Swiss Institute, New York), the shortlisted artists’ work for the Samdani Art Award—Bangladesh’s premier art award—will be juried by artists **Sheela Gowda, Runa Islam, Subodh Gupta and Mona Hatoum**, and chaired by **Aaron Cezar** (Director, Delfina Foundation). Throughout the week, a new film and event performance program will feature outdoor nightly film screenings, and a highly anticipated staging of the 8th edition of the *Volcano Extravaganza*—held for the first time offsite from Stromboli, and featuring the work of longtime artist collaborator **Runa Islam**. The inclusion of performance and the historical imperative of the performing arts festival both hold particular prominence at DAS 2018, highlighted by a contemporary exploration of Iran’s radical Festival of Art, Shiraz-Persepolis (1967-77). The closing weekend will feature two concentrated symposiums, the first devoted to the work and legacy of Colombo-born art historian Ananda Kentish Coomaraswamy, organised by **Shabbir Hussain Mustafa** (Senior Curator, National Gallery of Singapore). The second, titled *Displays of Internationalism: Asia Interfacing With The World Through Exhibitions, 1947-1989*, organised by **Amara Antilla** (Assistant Curator, Solomon R. Guggenheim Museum, New York), and will analyze the history of Asian art exhibitions. A closing panel, held in collaboration with **The Exhibitionist**, will bring together critics from across South Asia to consider and chronicle the last five years of biennales and other recurring exhibitions within the region.

DAS 2018’s new **Education Pavilion** will transform the Summit into a free art school for the creative community of Bangladesh, complementing the exhibitions programs and re-imagining the traditional tool boxes used when considering art-making and artistic practices. Augmenting these events will be a new **Artist-Led Initiatives Forum** within the Summit, featuring curated presentations from eleven artist-led Bangladeshi initiatives, as well as contributions from visiting artist-led initiatives from Nepal, Northeast India, and other neighbors to Bangladesh. In between the closing and opening weekends, a section of Bengali language programming will be given new and unprecedented focus in both the **Talks Programme** and the **Critical Writing Ensembles**, enhancing the existing English language structures celebrated in past editions. As part of OCA’s Critical Writing Ensembles project, in collaboration with DAS 2018, **Katya Garcia-Anton** will bring together peers from indigenous communities and first nations from South Asia and around the world, as well as non-indigenous writers. Together, these practitioners will explore, through diverse forms of writing and narrating, what underlies the shifting structures of artistic fields across the world today, with the results of this inquiry being collected in a new publication. Through an ongoing collaboration with the Swiss Arts Council Pro Helvetia, DAS 2018 will also launch a bilingual art mediation program 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 the course of the Summit, emerging Bangladeshi artists and cultural producers will engage with the public to bring their exhibition and artworks to life, complementing the traditional forms of wall texts and catalogs.

BEARING POINTS

DAS 2018 puts Bangladesh at the centre of its own cartography rather than at the periphery of someone else's¹, recalibrating how we think about art in South Asia by focusing on the increased inclusion of minority positions and conflicted terrains. This will allow visitors to reconsider the diversity found in the region beyond national narratives, and to begin to navigate South Asia as a long-standing zone of global contact. To this end, the Solo Projects section of the Dhaka Art Summit will be replaced with **Bearing Points**. Curated by DAS Chief Curator Diana Campbell Betancourt, this new initiative will comprise large-scale thematic presentations, including many commissions from artists and architects, orienting the viewer towards lesser-explored transcultural histories of the region, and weaving together strands of thought from the nine other guest-curated exhibitions in the Summit.

The initial Bearing Point considers the role of exile in the shaping of regional identity, taking inspiration from South Asian poets in exile, including Agha Shahid Ali and the Migrant Bengali Poets Society in Singapore. Artist **Raqib Shaw** has created the first autonomous project within Bearing Points, which will open ahead of the summit on June 23rd, 2017, at the Whitworth in Manchester. This project is co-curated by Diana Campbell Betancourt and incoming Tate Director Maria Balshaw, as part of the **New North and South** network of collaborations between art institutions in the North of England and South Asia. There will be further co-curated and co-commissioned projects within Bearing Points, to be announced at a later date.

DAS 2018 GUEST CURATORS

Further reorienting DAS 2018, the programme will engage and connect South Asia from and with the East, grounding the Summit historically within the rich and time-honored international exhibiting practices in the region. The Summit will initiate an unprecedented dialog between South and Southeast Asia from within the subcontinent, and complicate a discourse that has previously focused its attention on India and Pakistan. The purview of the Summit will also journey west, creating new engagements with Iran. Joining Betancourt, the Guest Curators for DAS 2018 are **Amara Antilla** (Assistant Curator, Solomon R. Guggenheim Museum, New York), **Simon Castets** (Director, Swiss Institute, New York), **Cosmin Costinas** (Director, Para/Site, Hong Kong), **Milovan Farronato** (Director, Fiorucci Art Trust), **Katya García-Antón** (Director and Curator, Office of Contemporary Art Norway), **Vali Mahlouji** (Founder, Archaeology of the Final Decade), **Mohammed Muniruzzaman** (Director, National Art Gallery, Bangladesh Shilpakala Academy), **Shabbir Hussain Mustafa** (Senior Curator, National Gallery of Singapore), **Sharmini Pereira** (founder and director of Rakng Leaves), and **Devika Singh** (Centre of South Asian Studies at the University of Cambridge) assisted by Samdani Art Foundation Assistant Curators **Ruxmini Reckvana Q Choudhury** and **Abhijan Gupta**.

¹ Pereira, Sharmini. "Art Initiatives off the Centre." Talks Programme. Dhaka Art Summit 2016. Bangladesh Shilpakala Academy, Dhaka. 5th February 2016. Inspired by Sharmini Pereira's presentation about Art Initiatives off the Centre at DAS 2016. This statement is not to say that Bangladesh is "the centre" of South and South East Asia, but rather taking the local as the departure to consider the regional and the international.

EXHIBITIONS

A beast, a god, and a line

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. Overlapping, often conflicting, and, at times, barely discernible beneath the strident layers of contemporaneity and the modern waves of destruction, these networks remain the pillars of a region that is still in a process of replacing its colonial cartographic coordinates. Beginning with the early Austronesian world, which wove a maritime universe surpassed in scale only by European colonialism; to the 1500s as the first century of globalization; to the great transfer of cultural and religious ideas across what we identify today as South Asia and Southeast Asia respectively, Bangladesh is at the very center of this macro-region, which has witnessed the contemporary emergence and dispersal of intellectual and political visions reacting to Western modernity. Curated by **Cosmin Costinas**, this exhibition will be structured in several chapters, including artistic contributions, historical materials, and a special emphasis on textiles—one of the most legible carriers of cultural transfers throughout eras. After its premier at DAS, this exhibition will travel to MoMA Warsaw in Poland in April 2018, TS1 in Yangon, and to Para Site in late 2018.

The 8th Edition of Volcano Extravaganza

Within the frame of the Fiorucci Art Trust—whose stated aim is to “collect” or promote art experiences—Fiorucci Art Trust curator **Milovan Farronato** will bring the 8th edition of *Volcano Extravaganza* to Dhaka, with **Runa Islam** as a co-artistic leader. Since its inception, the *Volcano Extravaganza* has enabled new collaborative approaches with artists, and, fittingly, the first *Volcano Extravaganza* debuted with Bangladesh-born artist Runa Islam, who also exhibited at DAS 2014. Rather than engaging with the epic nature of Stromboli's landscape—and without the talisman of its active volcano—Farronato's contribution for DAS 2018 will seek to recreate the essence of the annual festival in a new location for the first time. The project invokes themes of isolation and distance, memory and mysticism, cosmic energy and the violence of nature, improvisation and theatre, and also explores the possibilities of reclaiming the setting within a shifted context. After its Dhaka debut, the Extravaganza will travel back to Stromboli, to be staged there again in the summer of 2018.

Planetary Planning

Curated by art historian **Dr. Devika Singh**, this exhibition takes its starting point from the 1969 Nehru memorial lecture “Planetary Planning,” delivered in Delhi by visionary architect and designer Buckminster Fuller. The exhibition will explore notions of world-making that have been, since the 1960s, articulated in South Asia by three generations of artists using a wide range of media. Planetary thinking—*pensée-monde*—and worldliness are some of the concepts that have been put forward to describe globalization as a historical process, and the worldview that accompanies it. This exhibition will explore how, from the 1960s onwards, artists have challenged fixed identities and their inherent hierarchies—with the languages of design and architecture playing key roles in this process. Several of the exhibited artists conceive of architecture both as a bearer of place and as a language holding the possibility of worldly affiliations, while others have chosen drawing, as well as other media, to express similar concerns. Reflecting on trade connections and the aesthetic networks and travel, the lines of transfer drawn in exhibition will consider the historical junctures and dis-junctures of South Asia, and will look back at key international, as well as cross-regional, exchanges, from the 1960s until now.

One Hundred Thousand Small Tales

Curated by **Sharmini Pereira**, this exhibition considers the various artistic outputs made in response to the war years in Sri Lanka. The title of the show is borrowed from a poem written in 2003 by the leading Tamil poet and playwright Cheran, in which the poet describes how a “bridge, strengthened by its burden of a hundred thousand tales, collapses within a single tear.” The exhibition is imagined as an inventory of materials that bring about the bridge’s collapse. In so doing, it imagines how the burden of countless tales might be archived into an exhibition, before the single tear—of a page—renders them forgotten. 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, addressing the question of recording an art history of what has come to pass, not only in terms of a war, but also in terms of the artistic output that bore witness to the war’s many episodes, versions and narratives. While the exhibition, like the bridge in Cheran’s poem, will gain its strength by the quantity and complexity of works on display, it will simultaneously acknowledge how the burden of representation threatens to bring about its own downfall. Part archive and part inventory, this exhibition aims to provide a starting point for thinking about art production in the country from the lead up to Sri Lanka’s independence, which took place in 1948, to the present.

A Utopian Stage

Curated by **Vali Mahlouji**, *A Utopian Stage* will address the radical “Third World-ism” at play at the Festival of Art, Shiraz-Persepolis (1967-77). This performance festival was of a piece with the Non-Aligned movement, and facilitated a uniquely transformative crucible of artistic exchange and experience across the North-South and Cold War divides. It aimed to oxygenate local traditions through stimulating exposure and confrontation, especially by situating Iran in relation to Asia. (After Iranian performers, artists from South Asia came second in the sheer number of performances.) The festival juxtaposed Asian and African artists with Western avant-gardists, underscoring the reverse transmission of knowledge from the so-called periphery to the centre. Through these modalities, it highlighted the depth and continuity of Asian philosophical influence on European and American modernist movements. At DAS 2018, *A Utopian Stage* will expose the retrieved archives (banned in Iran following a religious decree since 1979) for the first time in Asia. The historical materials will be punctuated by live performances and musical interventions, which respond to the transcendental spirit of this exchange between Asia and the West. The Bengali thinker, philosopher and songwriter Lalou Fakir’s deep interest in the essence of music and song and their connections to the human spirit and experience anchor the project in Bangladesh, and will provide the basis for investigations and experiments by local artists and thinkers.

The Asian Art Biennale in Context

Between DAS 2016 and the opening of DAS 2018, there will have been at least nine large-scale recurring international exhibitions in South Asia.² While there appears to be a new wave of energy in this genre, South Asia has a rich history, particularly in the 1980s, of these kinds of exhibitions. Many are unaware that the oldest surviving biennial in Asia—the Asian Art Biennale, which was founded in 1981 and recently concluded its 17th edition—is held in Bangladesh. Focusing on Dhaka as a longstanding place of innovation within the arts, DAS 2018 will feature an exhibition exploring the history of the Asian Art Biennale, drawing from the collection of the Bangladesh Shilpakala Academy

² The Kochi-Muziris Biennale, Pune Biennale, Karachi Biennale, Lahore Biennale, Chobi Mela International Photography Festival, Asian Art Biennale, Kathmandu Triennale, Colombo Art Biennale, and Srinagar Biennale, to name a few, which will be valuable research opportunities for the DAS team and its research fellows and will likely feed into the exhibitions and public programmes of the 2018 Summit.

and the archive of the Fukuoka Asian Art Museum. The legacy of this exhibition and of inter-Asian exchange will also be addressed in the talks and symposiums of the Summit.

Expression of Time

As with previous editions of the Dhaka Art Summit, Mohammed Muniruzzaman will use his experience as Director of the National Art Gallery, Bangladesh Shilpakala Academy, to curate an intergenerational group exhibition of Bangladeshi artists' work. A demonstration of the breadth of artistic practice in Bangladesh today, the exhibition will include works by artists firmly positioned in Bangladesh's art history, and others who are just beginning to make their mark, but will undoubtedly steer the country's art historical narrative. Unrestricted by themes or criteria, Muniruzzaman will introduce, through a variety of mediums and practitioners, a true cross-section of what artistic practice in Bangladesh means today.

SAMDANI ARTIST-LED INITIATIVES FORUM

DAS 2018 has eliminated the gallery section of past summits, where local and international galleries were given free space to exhibit artists of South Asian origin. In association with the Samdani Artist-Led Initiatives Forum, the area previously associated with galleries will now include curated presentations from eleven of Bangladesh's most vibrant artist-led initiatives. At the first "Artist-Led Initiatives Summit," held on February 4–7 during the Dhaka Art Summit, these initiatives—as well as other initiatives from Nepal, North East India, and Bhutan—will present their work and make plans for future regional and international collaborations. For more information and a list of participants, please visit: www.samdani.com.bd/samdani-artistled-initiatives-forum/

SAMDANI ART AWARD

While DAS 2018 will direct considerable energy toward looking back into the exhibition history in South Asia, it is primarily a forward-facing initiative, generating possibilities for artists living and working in Bangladesh today. Continuing its collaboration with the **Delfina Foundation**, the **2018 Samdani Art Award** will deepen its support of emerging Bangladesh based artists under the curatorial direction of **Simon Castets** (Director, Swiss Institute, New York), who will also conduct research for **89plus**. The award will be juried by artists **Sheela Gowda**, **Runa Islam**, **Subodh Gupta** and **Mona Hatoum**, and chaired by **Aaron Cezar** (Director, Delfina Foundation). For the first time ever, the award show will commission new work from a shortlist of ten artists selected by Castets. In association with **Liverpool Biennial**, each of the ten shortlisted artists will receive curatorial mentoring support from the New North and South network.

SAMDANI ARCHITECTURE AWARD

The inaugural Samdani Architecture Award invited, through open call, individuals or groups of third and fourth year Bangladeshi Architecture students to propose a new potential for learning in abandoned urban spaces across Bangladesh using ecologically sustainable, local materials and technology. From the 135 submissions received, a Bangladeshi architecture student(s) will be selected and awarded the commission to build DAS 2018's Education Pavilion. While the pavilion will be built inside the Bangladesh Shilpakala Academy, the design will be born from a site-specific proposal that

informs the concept of the structure. The winning proposal will be selected by **Aurelien Lemonier** (Centre Pompidou), **Jeannette Plaut** (Constructo), and **Shamshul Wares** (Department of Architecture, State University of Bangladesh). **The winner will be awarded the inaugural Samdani Architecture Award at the Dhaka Art Summit, which will provide funding towards further studies.**

EDUCATION PAVILION AND PROGRAMMING

The Dhaka Art Summit is committed to nurturing the next generation of artists. With this objective at the forefront, DAS 2018 will feature a new **Education Pavilion** at the centre of the exhibition, highlighting the Academy component of the **Bangladesh Shilpakala Academy**. Inspired by the teachings of Rabindranath Tagore and the history of transient pedagogy in the region, as well as the ideas of Critical Writing Ensembles 2016 participant Chus Martinez, this free and alternative art school will be led by a curriculum committee comprised of visual artists **Nabil Ahmed** (Centre for Research Architecture, Goldsmiths University London), **Anoka Faruqee** (Director of graduate studies in painting/printmaking at Yale School of Art), **Iftikhar Dadi** (Associate Professor, Cornell University), **Anshuman Dasgupta** (Faculty, Art History department in Kalabhavan, Santiniketan), and **Bishwajit Goswami** (Faculty, Faculty of Fine Arts, Dhaka University). These practitioners will collaborate with leading Bangladeshi and international faculty to create a bilingual collaborative reach, opening up a timely and productive discussion about art education in South Asia through free workshops, lectures and master classes.

TALKS PROGRAMME

Incorporating the input and expertise of the Samdani Research Fellows, the Talks Programme for DAS 2018 begins on the Summit's opening weekend, with a talk exploring decolonization in South Asian institutions and a history of unconventional patronage in South Asia. Focused on the theme of re-orienting how the world considers South Asia and how South Asia presents itself to the world, the programme will kick off with a conversation about how directors at leading international institutions in North America, Europe, and Asia are reconsidering their collecting and programming to include art from South Asia. The Talks Programme continues on throughout the week, culminating with the scholars' weekend that will entail a rich series of talks considering the history of exchange between Bangladesh, Southeast Asia, and East Asia, attempting to chart new paths for dynamic forms of inter-Asian collaboration. A highlight of the talks programme is a keynote lecture by leading Bengali public intellectual Dr. **Gayatri Chakravorty Spivak**.

SYMPOSIUMS

For the first time, DAS 2018 will launch a closing Scholars' Weekend on February 8–10, featuring symposiums on exhibition histories in Asia and a re-reading Ananda Commaraswamy in the 21st Century.

The Sunwise Turn

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

modernism and regionalism. Constructed around Coomaraswamy's writing—created with the backdrop of anti-colonial struggles of the inter-war years—and his curatorial work at the Museum of Fine Arts, Boston, the symposium seeks to examine the interventions his thoughts made into the self-consciousness of Western Modernism. Bringing together international voices from art, theory, history, and philosophy, the symposium is conceived as a series of propositions linking Coomaraswamy to the sentiments of his time, but also to the gradual curve of their evolution today. *The Sunwise Turn* is a sort of critical circumambulation around the philosopher, curator and historian. It picks up its name from an oft-overlooked bookshop—a place that Coomaraswamy not only came to be closely associated with, but also evoked as “the storm of the world-flow”—which became the centre of anarchist political thought in New York City just after the first World War.

Displays of Internationalism: Asia Interfacing with the World Through Exhibitions, 1947-1989

The history of exhibitions has served an important role in art historical and curatorial research. Yet, even as the history of display has generated renewed scholarly interest, a critical reading of the trans-national function of exhibitions, which feature some of the most important non-Western presentations prior to 1989, has yet to be realized. How did exhibition practices create contact points between artists and thinkers from around the world? How were these transcultural networks indicative of larger political, social, and economic interests? How might exhibition histories in Asia expand our thinking about postwar global art histories? **Amara Antilla**, Assistant Curator at the Solomon R. Guggenheim Museum, New York, invites curators and scholars to this symposium to examine seminal international or regional exhibitions; revisit major biennials 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.

CRITICAL WRITING ENSEMBLES

Sovereign Words: Facing the Tempest of a Global Art History

“Sovereign Words” is a new iteration of the Critical Writing Ensembles, which launched at DAS 2016. The result of a residency in Bangladesh involving a workshop focused on indigenous methodologies, this edition is characterized by the commissioning and ensuing public discourse related to critical writing during the DAS 2018, as well as its subsequent publication. Bringing together peers from indigenous communities and first nations from South Asia and around the world, as well as non-indigenous writers, “Sovereign Words” will explore, through diverse forms of writing and narrating, some of the burning questions that underlie the shifting structures of artistic fields across the world today. With significant attention turning to indigenous thinking across the art world—as artistic voices from indigenous peoples and first nations are increasingly sought after for exhibitions, biennials and art fairs, and as museums increasingly consider the global-ness of their museological practices—art workers (indigenous and non-indigenous) are facing the challenges of engaging meaningfully and ethically with indigenous art and thought. “Sovereign Words” will be curated by a core group of indigenous peers together with **Katya García-Antón**, as part of OCA's Critical Writing Ensembles project, with the collaboration of DAS 2018 and its partners.

DAS AROUND THE WORLD

Announcing the New North and South Network

Eleven arts organisations in the North of England and South Asia will take part in a major contemporary art network, The New North and South, a three-year programme of artistic commissions, exhibitions and intellectual exchange that will celebrate the shared heritage of South Asia and the North of England. The New North and South network, supported using public funding by the National Lottery through Arts Council England's Ambition for Excellence programme, will bring prominence to the work of leading Bangladeshi, Indian, Pakistani, Sri Lankan and UK artists and include new artistic commissions, exhibitions and performances in Manchester, Leeds and Liverpool and in Colombo, Dhaka, Lahore, Karachi and Kochi.

This new network consists of Manchester Art Gallery, the Whitworth, Manchester Museum, Liverpool Biennial, The Tetley in Leeds and Colombo Biennale (Sri Lanka), Dhaka Art Summit (Bangladesh), Karachi and Lahore Biennales (Pakistan), Kochi-Muziris Biennale (India) and the British Council. The New North and South aims to connect with diverse audiences on both continents through a programme of exhibitions and events that showcase the best of contemporary art from Bangladesh, India, Pakistan, Sri Lanka and the UK and also explore unequal and contested histories of empire and the industrial revolution.

DAS 2018 GLOBAL PARTNERS

The Dhaka Art Summit regularly collaborates with leading institutions in its capacity as a research platform. Commissioned projects and exhibitions from DAS 2018 are already confirmed to travel to MoMA Warsaw, Poland; the ninth Asia Pacific Triennial, QAGOMA, Brisbane, Australia; the Liverpool Biennial, UK, TS1, Yangon, Myanmar; Para Site, Hong Kong; the Whitworth, Manchester, UK; Artspace, Sydney, Australia and the Office for Contemporary Art Norway. The Samdani Art Foundation welcomes these partners, and more to come, to continue the momentum for the Dhaka Art Summit across the globe.

Through its research fellowships and guest curated exhibitions, DAS is supporting curators from Delfina Foundation, London; MoMA, New York; Fiorucci Art Trust, London; the Centre Pompidou, Paris; the Guggenheim, New York; QAGOMA, The National Gallery of Singapore; the Swiss Institute, New York; Para Site, Hong Kong; the University of Cambridge, UK; M+, Hong Kong; and Tate Modern, London. Furthering the relationship between the Dhaka Art Summit and the Museum of Modern Art's international research program C-MAP, Fellows will be invited to propose contributions to post (post.at.moma.org), MoMA's online resource devoted to the histories of modernism and contemporary art in a global context.

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Further Information

To keep up-to-date on all the latest from the Samdani Art Foundation and the Dhaka Art Summit, follow @DhakaArtSummit on Twitter, @samdaniartfoundation and @dhakaartsummit on Instagram and like us on Facebook.

For further information, please visit samdani.com.bd or dhakaartsummit.org

NOTE TO EDITORS

Dhaka Art Summit

An international non-commercial research and exhibition platform for art and architecture related to South Asia, the Dhaka Art Summit seeks to re-examine how we think about these art forms in a regional and wider context, with a focus on Bangladesh. Founded in 2012 by the Samdani Art Foundation in collaboration with the Ministry of Cultural Affairs, People's Republic of Bangladesh the Summit is hosted every two years at the Bangladesh Shilpakala Academy.

Rejecting the traditional biennale format, the Summit's interdisciplinary programme concentrates its international reach towards the advancement and promotion of South Asia's creative communities both past and present. Led by Chief Curator Diana Campbell Betancourt, local and international guest curators from leading institutions are invited to unlock new areas of inquiry through collaborative group exhibitions, experimental writing initiatives, film and talks schedules, all supported by an ambitious commissions programme. Other initiatives, including the Samdani Art Award for emerging artists and the Samdani Seminars programme—which hosts lectures and workshops by international arts professionals—express the Summit's developmental commitment to the local arts community.

Free for all and ticketless, the Summit's 2016 edition drew 138,000 local and 800 international visitors over its four-day duration. The fourth edition of the Dhaka Art Summit will be held from 2 to 10 February 2018, extending its duration to nine days.

About the Samdani Art Foundation

The Samdani Art Foundation (SAF) is a private arts trust based in Dhaka, Bangladesh founded in 2011 by collector couple Nadia and Rajeeb Samdani to support the work of the country's contemporary artists and architects. Led 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. Its programmes support Bangladeshi artists in broadening their creative horizons through production grants, residencies, education programs, and exhibitions. To achieve this, SAF collaborates with the Bangladeshi government through official partnerships with the Ministry of Cultural Affairs, People's Republic of Bangladesh, and the Bangladesh Shilpakala Academy.

SAF produces the bi-annual Dhaka Art Summit, a non-commercial research and exhibition platform for art and architecture related to South Asia, which re-examines how we think about these art forms in a regional and wider context. SAF's collection of modern and contemporary art from South Asian, as part of its commitment to increasing international engagement with Bangladeshi and South Asian artists work, is lent to institutions and festivals around the globe. The collection is currently based at Golpo, the Samdani Art Foundation's residence in Gulshan, Dhaka, and is open to the public by appointment.

BIOGRAPHIES

Amara Antilla

Amara Antilla is an Assistant Curator at the Solomon R. Guggenheim Museum, New York where she assisted on the retrospectives of Monir Farmanfarman (2015), V. S. Gaitonde (2014), and Lee Ufan (2011). She is also part of the curatorial team responsible for acquisitions and exhibitions focusing on contemporary art from South and Southeast Asia, Latin America, and the Middle East and North Africa under the auspices of the Guggenheim UBS MAP Global Art Initiative. She is one of the organizing curators for the Latin American Circle, which supports programming and acquisitions related to modern and contemporary art from Latin America. Antilla was awarded an Asian Cultural Council grant for Art History (2015-16) and served as curatorial adviser for Rewind at the Dhaka Art Summit (2016). She studied Art History at Tufts University and the School of the Museum of Fine Arts, Boston and is currently pursuing graduate work in Art History at Hunter College at the City University of New York (CUNY).

Diana Campbell Betancourt

Diana Campbell Betancourt (b. 1984, Los Angeles), Artistic Director of the Samdani Art Foundation in Dhaka and the Chief Curator of the Dhaka Art Summit, has been working across South Asia since 2010. Previously based in Mumbai from 2010-2016, Betancourt relocated to the Philippines in 2016 to become the founding Artistic Director of Bellas Artes Projects. In 2016, she was nominated for the Independent Curators International Independent Vision Curatorial award for her groundbreaking work in Bangladesh, and was named by *Architectural Digest India* as one of the most powerful curators in South Asia. In addition to running the Samdani Art Foundation's exhibitions and international exchange programs—as well as a collection now recognized by *ArtReview*, *artnet News*, and *ARTnews* as one of the leading collections in the world—she has initiated a free, alternative-education program called Samdani Seminars, which complements the existing curriculum across Bangladesh's leading educational institutions through the participation of international guest faculty. In 2015, Betancourt served as a curatorial advisor for *Surround Audience*, the 2015 New Museum Triennial in New York and co-curated the Mumbai City Pavilion for the 9th Shanghai Biennale (2012). She has consulted with the Museum of Contemporary Art Chicago, the FRONT Triennial in Cleveland, and Alserkal Avenue in Dubai on their inclusion of South Asian art in their exhibitions programs and has presented her research as part of The Museum of Modern Art's C-MAP initiative. She has been a research fellow at the Henry Moore Institute, FRAC Champagne-Ardenne, and the Fukuoka Asian Art Museum (2016). Betancourt chairs the Mumbai Art Room board and is on the editorial board of the U.S.-based publication *The Exhibitionist*. She recently co-edited a book (with Katya García-Antón and Antonio Cataldo) on the Dhaka Art Summit and its Critical Writing Ensembles, published by *Mousse* in Milan.

Simon Castets

Simon Castets is the Director and Curator of the Swiss Institute, New York. Along with Hans Ulrich Obrist, he is also the co-founder of the research project 89plus, which investigates the generation of artists born with the introduction of the World Wide Web, and was first introduced at DLD13. He holds an MA in Curatorial Studies from Columbia University, New York and a MA in Cultural Management from Sciences Po, Paris. Recently, he co-curated the group exhibition *Champs Elysées* with Julie Boukobza and Nicola Trezzi, at Palais de Tokyo, Paris. Other recent projects include a solo exhibition of Sarah Ortmeyer at Federico Vavassori, Milan; the group exhibitions *Cherry Picking* at Karma International, Zurich; *A Stone Left Unturned* at Yvon Lambert, Paris; and *Aftermath* at Taka Ishii

Gallery, Kyoto. His writing has appeared in numerous catalogues and periodicals including *Mousse*, *PIN UP*, *Artforum*, *Flash Art*, and *Kaleidoscope*.

Cosmin Costinas

Cosmin Costinas is the Director of Para Site, Hong Kong. He was co-curator of the 10th Shanghai Biennale (2014-2015); Curator of BAK, Utrecht (2008- 2011); co-curator of the 1st Ural Industrial Biennial, Ekaterinburg (2010); and Editor of dOCUMENTA 12 Magazines (2005–2007). At Para Site, Costinas oversaw the institution's relocation to a new home in 2015 and curated: *Afterwork* (with Freya Chou, Inti Guerrero, and Qinyi Lim, 2016), *The World is Our Home: A Poem on Abstraction* (with Inti Guerrero, 2015-2016); *Sheela Gowda* (2015); the conference: *Is the Living Body the Last Thing Left Alive? The new performance turn, its histories and its institutions* (with Ana Janevski, 2014); *Great Crescent: Art and Agitation in the 1960s— Japan, South Korea, and Taiwan* (with Doryun Chong and Lesley Ma, toured at the Mori Art Museum, Tokyo, 2013-2015 and MUAC, Mexico City, 2016); *A Journal of the Plague Year* (with Inti Guerrero, toured at The Cube, Taipei; Arko Art Center, Seoul; and Kadist Art Foundation and The Lab, San Francisco; 2013-2015); *Tai ping Tianguo, A History of Possible Encounters: Ai Weiwei, Frog King Kwok, Tehching Hsieh, and Martin Wong in New York* (with Doryun Chong, toured at SALT, Istanbul; NUS Museum, Singapore; eflux, New York; 2012-2014), a.o. At BAK, he curated *Spacecraft Icarus 13. Narratives of Progress from Elsewhere* (2011).

Milovan Farronato

Milovan Farronato is Director and Curator of the Fiorucci Art Trust, developing the residential itinerant project *Roadside Picnic* and the yearly festival *Volcano Extravaganza* in Stromboli. With Paulina Olowska, he initiated the symposium *Mycorial Theatre* in Rabka, Poland, which this year will move to Pivô – an independent art space and non-for-profit, based in Edificio Copan in downtown São Paulo. He conceived *The violent No!* as part of the public programme of the 14th Istanbul Biennial, 2015. Previous positions held include: From 2005 to 2012 he was director of the non-profit organisation Viafarini and curator at DOCVA Documentation Centre for Visual Arts, Milan. From 2006 to 2010 he was Associate Curator of the Galleria Civica di Modena. He was also professor of Visual Cultures at CLADEM, University IUAV, Treviso, Venice from 2008 to 2015. Recent exhibitions curated by Farronato include *Predictionat* at Mendes Wood, DM Sao Paolo, 2016; Peter Doig's solo exhibition at Fondazione Bevilacqua La Masa, Venice, 2015; *Intim Im Team* by Lucy Mckenzie and Josephine Reisch at White Cubicle, London, 2015; Christodoulos Panayiotou's solo show at Kaleidoscope Project Space, Milan, 2014; and *Arimortis* at Museo del Novecento, Milan, co-curated with Roberto Cuoghi, 2013.

Katya García-Antón

Katya García-Antón has been Director of the Office for Contemporary Art Norway (OCA) since February 2014. Katya García-Antón obtained an MA in 19th and 20th century Art History from The Courtauld Institute of Arts London. Thereafter she worked at The Courtauld Institute of Art, BBC World Service (Latin American Broadcasts), Museo Nacional Reina Sofia Madrid, ICA London, IKON Birmingham and as Director of Centre d'Art Contemporain (CAC) Genève. She is responsible for more than 70 exhibitions of art, architecture and design of practitioners world-wide presented in art institutions in Europe, as well as Latin America and the Middle East. Amongst these curatorial projects are the Spanish Pavillon in the Sao Paolo Biennial 2004 and the Venice Biennial 2011, the Prague Biennial 2005 and the flagship exhibition "Gestures in Time" which she co-curated for the Qalandiya International Biennial. In the last three years, Katya García-Antón was advisor for PICE (AC/E) the international arts programme of the Ministry of Culture, Spain, and Jury Member for Pro Helvetia Switzerland in the selection of artists/architects for the Swiss Pavilion in the Art and Architecture

Biennials in Venice; she was also Curatorial Mentor for the 'Ineditos' young curator programme in Casa Encendida, Madrid. In autumn 2013 she curated the retrospective of feminist figurative painter Sylvia Sleigh in CAAC Sevilla, as well as presented a paper in the International Symposium 'Art and Social Inclusion' at the Cinemathèque de Tangiers (programme by Museo Picasso Malaga). She conceived the foundational concept for the current two-year programme on critical writing in Switzerland for Pro Helvetia, Zurich. In 2015 she curated, as OCA Director (with the collaboration of OCA Senior Programmer, Antonio Cataldo), the project 'Rapture' by artist Camille Norment for the Nordic Pavilion in the Venice Biennial. She is currently developing a two year programme of research and projects entitled 'Thinking at the Edge of the World. Perspectives from the North'.

Vali Mahlouji

Vali Mahlouji is a London-based curator, writer, and is currently the independent curatorial adviser to the British Museum on its modern and contemporary Iranian collection. Recently his work includes guest curator at Foam Fotografiemuseum Amsterdam (*Kaveh Golestan – The Citadel*), co-curator at Musée d'Art Moderne de la Ville de Paris and MAXXI National Museum of XXI Century Arts, Rome (*Unedited History: Iran 1960–2014*); curator Photo London, Somerset House (*Prostitute 1975-77*); curator Whitechapel Gallery, London (*The Utopian Stage*). Recent publications have appeared in Encyclopædia Iranica; Asia Society Museum; Abraaj Group Art Prize; Darat al Funun; Sharjah Biennial; National Museum of Contemporary Art, Athens; Delfina Foundation; the London Middle East Institute; City University of New York; The Guardian. His book, *Perspectives on the Festival of Arts, Shiraz-Persepolis* is due in 2016. His theatrical playscript translations have been staged by the Royal Court Theatre, the Barbican Centre, Théâtre de la Bastille, La Colline, Paris, and Dublin Theatre Festival, and broadcast by the BBC. He is the founder of Archæology of the Final Decade, an ongoing research, curatorial, and educational platform set up in 2010, which identifies, investigates, and re-circulates significant cultural and artistic materials that have remained obscure, under-exposed, endangered, or in some instances destroyed. The retracing and reintegration of these materials into cultural memory and discourse, counteracts the damages of censorship and systemic erasures, and fills in gaps in history and art history. The first phase of this research has produced two exhibitions shown at Musée d'Art Moderne de la Ville de Paris and MAXXI, entitled, *Restaging the Contested Space of the Festival of Arts, Shiraz-Persepolis (1967–77)* and *Recreating Shahr-e No*, which centres around Kaveh Golestan's photographs entitled *Prostitutes (1975–77)*.

Mohammad Muniruzzaman

Mohammad Muniruzzaman is a Bangladeshi curator and the Executive Director of Gallery Chittrak. He is also a freelance artist and has had several solo and group exhibitions. He completed his MFA in Fine Arts from the University of Dhaka in 1984.

Shabbir Hussain Mustafa

Shabbir Hussain Mustafa is the Senior Curator at the National Gallery Singapore, where he currently heads the curatorial team overseeing *Between Declarations and Dreams*, a long-term exhibition that surveys art about the region from the 19th century to the present day. From 2013-2015, he was lead curator of *Siapa Nama Kamu?* (in Malay, 'What is Your Name?'), the National Gallery's other long-term exhibition that focuses on art in Singapore from the late 19th century onwards. Prior to joining the National Gallery, from 2007-2013, he was Curator (South-Southeast Asia) at the National University of Singapore Museum (NUS Museum) where his approach centred on deploying archival texts as ploys in engaging different modes of thinking and writing. He curated *SEA STATE* featuring artist Charles Lim Yi Yong for the Singapore Pavilion at the 56th Venice Biennale. It was at the NUS Museum that he

initiated the critically acclaimed accumulative projects *Camping and Tramping through The Colonial Archive: The Museum in Malaya* (2011-2013), *The Sufi and The Bearded Man: Remembering a Keramat in Contemporary Singapore* (2010-2012), and co-conceived the experimental space *prep room | things that may or may not happen* (2012–ongoing). In 2013, he curated *In Search of Raffles' Light | An Art Project with Charles Lim*, a three-year collaboration with the artist that tracked the immaterial, mundane, and irreconcilable traces surrounding Singapore's fractured relationship with the sea. Mustafa writes often, at times about the methodological considerations for the rethinking of curatorial practice in Singapore, and is a member of the International Association of Art Critics, Singapore Section.

Sharmini Pereira

Sharmini Pereira is an independent international curator. She is the founder and director of two internationally recognised Sri Lanka-based organisations, Rakng Leaves, an award winning curatorial organisation, which commissions and publishes book projects with international artists and the Sri Lanka Archive of Contemporary Art, Architecture and Design. In 2014, she curated the *Garden of Ideas – Contemporary Art from Pakistan* as a Guest Curator for the opening exhibition of the Aga Khan Museum in Toronto. In 2011, she was the international guest curator of the Abraaj Capital Art Prize, and in 2006, she co-curated the first Singapore Biennale. Her writing has appeared in *South East of Now*, *Mousse*, Guggenheim online, *Art Asia Pacific*, *Groundviews*, and *Imprint* amongst others. She is a judge for the forthcoming 2017 Geoffrey Bawa Award for Architecture. Pereira currently lives in Sri Lanka and New York.

Devika Singh

Devika Singh is an art historian, critic, and curator who works on the global reconfiguration of modernism with a focus on South Asia. She is a fellow at the Centre allemand d'histoire de l'art, Paris (Max Weber Foundation) as well as an affiliated scholar at the Centre of South Asian Studies of the University of Cambridge and a member of the Global Art Prospective at the Institut National d'Histoire de l'Art (INHA) in Paris. She is currently writing a book on artistic practices in post-independence India for Reaktion Books. Devika Singh holds a PhD from the University of Cambridge and was the Smuts research fellow at the Centre of South Asian Studies at Cambridge. She has also held an AHRC fellowship at the Kluge Center, Library of Congress, Washington, DC; a Deutscher Akademischer Austausch Dienst (DAAD) fellowship at the Freie Universität, Berlin; and an André Chastel fellowship of the INHA at the French Academy in Rome (Villa Medici). She has published extensively in journals, exhibition catalogues, and magazines including *frieze*, *Art Press*, *Take on Art*, and *Art Asia Pacific*, and is working on several exhibitions on photography and contemporary art in South Asia.

