

# DHAKA ART SUMMIT 2018

## THE OPENING CELEBRATORY WEEKEND 2-4 FEBRUARY

SATURDAY - 3 FEBRUARY



Reetu Sattar, *Last Tune*, performance at 11th Asian Art Biennale, Bangladesh Shilpakala Academy, 2016. Courtesy the artist

### Louis Kahn Parliament Architectural Tour

9am-12pm, offsite tour

### Rehearing the Witness: The Bhowal Court Case; Performance by Zuleikha Chaudhari

10am-2:15pm, Auditorium  
Using a historical trial, conducted in Dhaka about a possible impostor, to re-examine the enormous archive, this performance from *Bearing Points* is a means of rendering problematic the notions of evidence, archive, and identity, and is realised in collaboration with the Alkazi Foundation for the Arts.

### 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, London), 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 with 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, Museum of Modern Art, New York), Rezaul Karim Sumon (Art Historian), Nurur Khan (Architect and Architecture Historian), Mariah Lookman (Artist and Art Historian), Juneer Kibria (Artist), Jack Garrity (Fundacion Pacita Center for the Arts, Baso, Philippines), moderated by Diana Campbell Betancourt (Samdani Art Foundation).

### 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.

### Total Anastrophes, 8th Volcano Extravaganza

7-8pm, Auditorium

SUNDAY - 4 FEBRUARY

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

9am-12pm, offsite tour

### Can All Art Be Public?

11am-12pm, Auditorium  
A discussion between curators Dr. Helen Pheby (Senior Curator, Yorkshire Sculpture Park), Alexie Glass Kantor (Director, Artspace, Sydney), Ruxmini Choudhury (Assistant Curator, Dhaka Art Summit), Sally Tallant (Director, Liverpool Biennial), and artists Rashid Rana and Munem Wasif about how to rethink audience engagement beyond traditional formats.

### Vikram Sarabhai, Illustrated Lecture by Matti Braun

12:30-1:20pm, Auditorium  
This illustrated lecture examines the biography of Vikram Sarabhai (1919-71), father of the Indian space programme, showing how his work intersected with leading international modernist figures and cultural developments of 20th-century India.

### Diving deeper into Bangladesh, the Oceans, the Pacific, and Forms of Justice

11:30-1:30pm, exhibition space of a beast, a god, and a line  
This discussion between artist, architect, academic, politician, and curator draws links between environmental and political violence connected to the exhibition a beast, a god, and a line and artist Nabil Ahmed's research on Bangladesh and the Pacific. This presentation is supported by TBA21-Academy and the Harvard South Asia Institute.  
Nabil Ahmed (artist and researcher), Sugata Bose (Gardiner Professor of Oceanic History and Affairs at Harvard University and

Parliamentary Member of West Bengal), Cosmin Costinas (Executive Director, Para Site, Hong Kong), Eyal Weizman (Founder, Forensic Architecture).

### 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, Museum of Modern Art, New York), Tarun Nagesh (Associate Curator, QAGOMA, Brisbane), Eungie Joo (Curator of Contemporary Art, SFMOMA, San Francisco), moderated by Devika Singh (University of Cambridge)

### Total Anastrophes, 8th Volcano Extravaganza

3-8pm, Auditorium

### 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 behaviors 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.



Ayesha Sultana, *Threshold*, 2012-15, solarised, scratched photographs with glue. Courtesy the artist and collection of Prateek and Priyanka Raja

FRIDAY - 2 FEBRUARY

### Opening Performance of 'A Utopian Stage; Below the Levels Where Differences Appear'

10-11:30am, entrance of Bangladesh Shilpakala Academy  
Reetu Sattar, *Last Tune*, co-commissioned by Samdani Art Foundation and Liverpool Biennial, in association with Archaeology of the Final Decade  
*A Utopian Stage...* presents a series of contemporary live performances and film screenings that respond to the transcendental spirit of exchange between Asian and European/American expressions at the Festival of Arts, Shiraz-Persepolis, between 1967 and 77. A project of Archaeology of the Final Decade, curated by Vali Mahlouji.

and Hong Kong 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 Feb 3rd and a special event with Eyal Weizman, Sugata Bose, Cosmin Costinas and Nabil Ahmed on Feb 4th.

### 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.

### Announcement of Samdani Art Award by Dr. Maria Balshaw

9pm, Offsite (By Invitation Only)

### Every Kind of Sun by Neha Choksi

Installation with live interaction from February 2-10, 10am-1pm & 5-8pm, 1st floor lobby. Daily performances from 4-8 pm  
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 energizing and overheating life on earth.

### 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, Santiniketan. The 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.  
Dr. Rustom Bharucha (JNU, New Delhi), Dr. Siva Kumar (Visva Bharati, Santiniketan), Suman Gopinath (Independent Curator), Johnson Chang (West Heavens Project Founder, Co-founder Asia Art Archive), Dr. Yin Ker (NTU Singapore), Syed Jahangir (formerly director of Bangladesh Shilpakala Academy), moderated by Mark Rappolt (*ArtReview*).

### Decolonising and Building Art Institutions in the Global South

2-3:20pm, Auditorium  
Art professionals from Bangladesh, Senegal, Chile, Vietnam, Sri Lanka

### 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 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 with 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 will tour to Para Site, Hong Kong, TSI Yungon, and Museum of Modern Art, Warsaw, in 2018.

### Total Anastrophes Volcano Extravaganza 2018

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 tallsmann 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 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; Below the Levels Where Differences Appear

Curated by Vali Mahlouji, *A Utopian Stage...* explores the radical 'Third Worldism' 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 Western avant-gardists. Exposing the festival's retrieved archives for the first time in Asia, this exhibition will punctuate them with live performances and musical interventions that respond directly to the festival's transcendental spirit of exchange.

### The Asian Art Biennale in Context

Curated by Diana Campbell Betancourt, 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 five editions of the biennale.

### Expression of Time

Expression of Time, curated by Mohammed 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 the diverse practice of urban and folk art of Bangladesh from cinema banner painting to the centuries old

### Samdani Artist-Led Initiatives Forum

In association with the Samdani Artist-Led Initiatives Forum, DAS 2018 will highlight 11 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 during DAS 2018, from 4 to 7 February, these initiatives will present their work and make plans for future regional and international collaborations. For more information on participating organisations, please visit: [samdani.com.bd/samdani-artist-led-initiatives-forum](http://samdani.com.bd/samdani-artist-led-initiatives-forum)

### Samdani Art Award 2018

The Samdani Art Award 2018 will deepen its support of emerging Bangladesh artists, under the curatorial direction of Simon Castets, commissioning new work from the shortlisted artists for the first time. 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: [samdani.com.bd/samdani-art-award/](http://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 Bangladesh 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 Shamsul Wares, the winning design by Maksudul Karim - *Chhaya Tori* (ছায়া তোরী) - utilises traditional Shampam boatbuilding techniques, synonymous with fishing communities in Southern Bangladesh, and will be unveiled in the heart of the Bangladesh Shilpakala Academy for DAS 2018.

### 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.

### Critical Writing Ensembles: Sovereign Words. Facing the Tempest of a Global Art History

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 residency in Bangladesh focused on Indigenous Methodologies, public discussions during the Dhaka Art Summit, and a publication, the Ensembles come to life through the practices of Indigenous artists, poets, activists and curators from across four continents, as well as through discussions and presentations with non-Indigenous peers. 'Sovereign Words' is part of OCA's long-term commitment to the strengthening of critical writing within and across communities of the world. This edition is realised with the support of Arts Council Australia, Artspace, and Canada Arts Council.

### Illustrated Lectures

A series of illustrated lectures during the opening weekend by artists Matti Braun, 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.

### Art Mediation Programme

Through an ongoing collaboration with The Swiss Arts Council Pro Helvetia, 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.

### Talks Programme

Curated by Diana Campbell Betancourt and incorporating the input and expertise of the Dhaka Art Summit 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.

### 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, Chus Martinez, Dayanita Singh, Rashid Rana, Itikhar Dadi, and Simon Denny, among others; as well as collaborations with formal and informal education institutions such as Harvard, South Asia Institute, TBA21-Academy, Open School East, Städelschule, and FINW Academy of Art and Design in collaboration with The Swiss Arts Council Pro Helvetia.



## DHAKA ART SUMMIT '18 ঢাকা আর্ট সামিট '১৮

### The Opening Celebratory Weekend 2-4 February

ArtReview Asia

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### Joydeb Roaja

Based in Chittagong, Joydeb Roaja is an indigenous multimedia artist from the hill tract area of Bangladesh. His work, examining the struggles of indigenous people to preserve their culture in contemporary Bangladesh, will be on show at the Dhaka Art Summit 2018 as part of the exhibitions *Bearing Points*, curated by Diana Campbell Betancourt, and *A beast, a god, and a line*, curated by Cosmin Costinas

### Pictured here:

*Generation-wish-yielding tree and atomic tree (detail), 2017*, video and drawings



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# DHAKA ART SUMMIT 2018

## THE CLOSING SCHOLARS WEEKEND 8-10 FEBRUARY

### THURSDAY - 8 FEBRUARY

#### Louis Kahn Parliament Architectural Tour

9am-12pm, offsite tour

#### Jago Hua Savera (The Day Shall Dawn), 1959, Film Screening

11am-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 also entered the 1st Moscow International Film Festival, where it won a Golden Medal.

#### Symposium: Displays of Internationalism: Asia Facing the World, 1955-89 Organised by Amara Antilla & Diana Campbell Betancourt

1-5pm, Auditorium  
Through a series of panels, curators, artists, and scholars examine under-studied international and regional exhibitions that took place prior to 1989 and the associated networks and communities that they represented. Amara Antilla (Guggenheim Museum, New York), Diana Campbell Betancourt (Samdani Art Foundation), Iftikhar Dadi (Associate Professor, History of Art Department, Cornell University, Ithaca, NY), Ruxmini Choudhury (Samdani Art Foundation), Patrick Flores (Professor, University of the Philippines and the

Director of Jorge B. Vargas Museum, Quezon City, Philippines), Gridithiya Gaweewong (Artistic Director, Jim Thompson Art House, Thailand), Atrayee Gupta (Assistant Professor, Global Modern Art, University of California, Berkeley), Rina Igarashi (Curator, Fukuoka Asian Art Museum), Kristine Khouri (Independent Researcher and Writer, Beirut), Shabbir Hussain Mustafa (Senior Curator, National Gallery of Singapore), Ming Tiampo (Professor of Art History and Director of the Institute for Comparative Studies in Literature Art and Culture, Carleton University, Ottawa), Nancy Adajania, among others.

#### Displays of Internationalism Workshop: Intersecting Modernisms

5:30-8pm, 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.

### FRIDAY - 9 FEBRUARY



Zihan Karim, *Various Way of Departure*, 2017 (film still). Courtesy the artist

#### Symposium: The Sunwise Turn Organised by Shabbir Hussain Mustafa

10am-6pm; 7:20-8pm, Auditorium  
Taking Ananda Kentish Coomaraswamy's (AKC) 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: industry, modernism, and regionalism.

#### Session 1, Introductions

10am: Introductory Remarks, Diana Campbell Betancourt  
10.20am: Naming and Framing, Shabbir Hussain Mustafa

#### Session 2, Histories

11am: Kim Crowell [Archives] [AKC and Stella Bloch] [Bali]  
11.40am: Nancy Adajania [Historiography] [AKC and Ambedkar and Subramaniam and Havell] [India]  
12:20pm: Swati Chattopadhyay [Urbanism] [AKC and Jorasanko] [India]  
1pm: Respondent: Allan Antliff

#### Session 3, Cosmopolitanism

3pm: Allan Antliff [Anarchism] [International Cosmopolitanism] [USA and Britain]  
3:40pm: Iftikhar Dadi [Artisan] [AKC and Crafts] [Britain and Ceylon]  
4:20pm: Priya Maholay Jaradi [Modernism] [AKC and Baroda] [India]  
5pm: Mark Sedgwick [Traditionalism] [AKC and Rene Guenon] [USA]  
5:40pm: Respondent: Nancy Adajania

#### 6-7pm Keynote Lecture, Gayatri Chakravorty Spivak

#### Session 4, Interventions

7:20pm: Simryn Gill, *Take a Tree*, 40mins, Lecture performance commissioned for DAS 2018

### SATURDAY - 10 FEBRUARY

#### Symposium: The Sunwise Turn Organised by Shabbir Hussain Mustafa

10am-6:30pm, Auditorium  
**Session 5, Archives**  
10am: Samit Das [Asia] [AKC and Tagore] [India and USA]  
10:40am: Jagath Weerasinghe [Archaeology] [AKC and Contemporaneity] [Sri Lanka]  
11:20am: Simon Soon [Region] [AKC and Redza Piyadasa] [Malaysia]  
12pm: Respondent: Swati Chattopadhyay

#### Session 6, Presence

1:30pm: T.K. Sabapathy, *Then There Was Coomaraswamy*, 60mins, a film-interview by Charles Lim and Shabbir Hussain Mustafa, respondent: Iftikhar Dadi

#### Session 7, Constructing a South- Southeast Asian Dialogue

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



Ho Tzu Nyen, *2 or 3 Tigers*, 2015 (film still), 2-channel CCI video, 10-channel sound. Image courtesy the artist



## DHAKA ART SUMMIT '18 ঢাকা আর্ট সামিট '১৮

### The Closing Scholars Weekend 8-10 February

ArtReview Asia

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**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 will tour to Para Site, Hong Kong, TSI Yangan, and Museum of Modern Art, Warsaw, in 2018.

#### Total Anastrophes

**Volcano Extravaganza 2018**  
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.

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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 shortlisted artists for the first time. 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 Ceazar. For more information on the shortlisted artists, please visit: [samdani.com.bd/samdani-art-award/](http://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 Lemoine, Jeannette Plaut and Shamsul Wares, the winning design by Maksudul Karim - *Chhaya Tori* (শীতলা তরী) - utilises traditional Shampun boatbuilding techniques, synonymous with fishing communities in Southern Bangladesh, and will be unveiled in the heart of the Bangladesh Shilpakala Academy for DAS 2018.

#### 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.

#### Critical Writing Ensembles:

**Sovereign Words. Facing the Tempest of a Global Art History**  
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 residency in Bangladesh focused on Indigenous Methodologies, public discussions during the Dhaka Art Summit, and a publication, the Ensembles come to life through the practices of Indigenous artists, poets, activists and curators from across four continents, as well as through discussions and presentations with non-Indigenous peers. 'Sovereign Words' is part of OCA's long-term commitment to the strengthening of critical writing within and across communities of the world. This edition is realised with the support of Arts Council Australia, Artspace, and Canada Arts Council.

#### Illustrated Lectures

A series of illustrated lectures during the opening weekend by artists Matti Braun, 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.

#### Art Mediation Programme

Through an ongoing collaboration with The Swiss Arts Council Pro Helvetia, 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.

#### Talks Programme

Curated by Diana Campbell Betancourt and incorporating the input and expertise of the Dhaka Art Summit 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: 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.

#### 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, Chus Martinez, Dayanita Singh, Rashid Rana, Iftikhar Dadi, and Simon Denny, among others; as well as collaborations with formal and informal education institutions such as Harvard South Asia Institute, TBATL Academy, Open School East, Städel Schule, and FHNW Academy of Art and Design in collaboration with The Swiss Arts Council Pro Helvetia.

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