

EDUCATION PAVILION

CURRICULUM & APPLICATION



DHAKA ART SUMMIT '18
ঢাকা আর্ট সামিট '১৮





EDUCATION PAVILION & THE SAMDANI ARCHITECTURE AWARD

In early 2017, 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. Participants were required to design an imaginative and innovative open pavilion, both visually stimulating and architecturally flexible for different functions, including lectures, events and workshops. The winning proposal was selected by an international jury: Aurélien Lemonier (National Museum of the History of Immigration, Paris, France); Jeannette Plaut (Constructo, Santiago de Chile); and Shamshul Wares (Department of Architecture, State University of Bangladesh).

From 135 registrations, Maksudul Karim's design, Chhaya Tori (), which translates as Shadow Boat, was selected. Karim's design will be unveiled at the heart of the Bangladesh Shilpakala Academy as the Dhaka Art Summit 2018's Education Pavilion.

The structure can accommodate a maximum of 30 participants.



EDUCATION PAVILION FACULTY

Amie Siegel
Anoka Faruquee
Anshuman Dasgupta
Art + Labor Collective
Beth Citron
Charupith
Council
Dayanita Singh
Eveline Wuethrich
Eyal Weizman
Fraser Muggerridge
Hureara Jabeen
Iftikhar Dadi
Mariah Lookman
Markus Reymann
Matti Braun
Monica Narula
Monsoon Assemblage
Nabil Ahmed
Open School East
Otolith Group
Paul Pfeiffer
Philippe Pirotte
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





PROGRAMME

The inaugural Education Pavilion at Dhaka Art Summit, curated by Diana Campbell Betancourt, places learning at the centre of our programme to nurture and challenge the next generation of artists and architects in Bangladesh. These workshops are free and open to Bangladeshi participants who pre-registered in January, 2018. Participants should be between ages 20-40.

FRIDAY - 2 FEBRUARY, 2018 EDUCATION PAVILION

Notes on a Film on Santiniketan, Illustrated Lecture by the Otolith Group

11am-12pm: *First Come First Serve Attendance

Trees are the earth's endless effort to speak to the listening cosmos.

Rabindranath Tagore, Fireflies, 1928.

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. The lecture performance by The Otolith Group will present scenes from the aesthetic sociality engendered in and by Kala Bhavana at Visva Bharati, inaugurating the pavilion as a space that challenges hierarchies and formats of learning.

The Otolith Group (**Anjalika Sagar** and **Kodwo Eshun**) is a London-based collective initiated in 2002, who work with film, video, lecture performance, and publications. Their research-based projects combine narrative, archival material, and documentary footage, with an interest in futurity, speculative and science fiction, and geology. Eshun studied English Literature at University College, Oxford (1985-8). Sagar studied Anthropology and Hindi at the School of Oriental and African Studies, University of London (1994-7). They have had solo presentations at In the Year of the Quiet Sun, Bergen Kunsthall (2014); Thoughtform, MAXXI, Rome/MACBA, Barcelona (2011-12); A Lure a Part Allure Apart, Bétonsalon, Paris (2011). The Otolith Group has exhibited in the Sharjah Biennale (2017); Endless Shout, Institute of Contemporary Art, Philadelphia (2017); Documenta 13 (2012); New British Art, Tate Triennial, London (2006). The Otolith Group were nominated for the Turner Prize in 2010.

Shoobox Museum Workshop with Dayanita Singh: Part I

12:30-2:30pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/WZNLdUVC8afWYK8R2>

Sessions will continue on February 5th, 12:30-2pm & February 6th, 1-3pm

The traditional idea of a museum is a house for valuable objects. But who decides what is valuable, how it is stored, and how it is displayed? Can we build a museum in a shoebox of things we consider valuable? Can these shoebox museums together form a “mega shoebox museum?” A shoebox museum would be mobile and ever changing. Imagine a museum where anyone can bring their shoebox museum and have a conversation, on the street even. Could it even be a museum of conversations? Participants are invited to join workshop leader Dayanita Singh in her exploration of a more democratic form of museum while constructing their own museums from shoeboxes.

Materials: To be provided

The workshop is in three parts and will continue February 5th and 6th with the same participants

Dayanita Singh's art uses photography to reflect and expand on the ways in which we relate to photographic images. Her recent work, drawn from her extensive photographic oeuvre, is a series of mobile museums that allow her images to be endlessly edited, sequenced, archived and displayed. Stemming from Singh's interest in the archive, the museums present her photographs as interconnected bodies of work that are replete with both poetic and narrative possibilities. Selected exhibitions include Suitcase Museum, Bhau Daji Lad Museum, Mumbai (2017); Museum of Chance Book Object, a solo project at the Dhaka Art Summit (2016); the 20th Sydney Biennale (2016); Go Away Closer, Für Moderne Kunst, Frankfurt (2014). Singh has also authored several books including Zakir Hussain (1986), Myself, Mona Ahmed (2001), Go Away Closer (2007), Sent A Letter (2008).

Museum of Assignments with Sebastian Cichocki and Monica Narula: Part I

3-5pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/uQtwPPaV7DB76lVo1>

It is possible that museums of the future will resemble a greenhouse- an art environment which will provide a protected space for the growth of new (post)artistic practices. The workshop is an attempt at finding new models that respond to the challenges of our times, which demand an alteration of institutional routines. Can a museum collect ideas, not things? Can a museum be deprived of its physical features? Can a museum be a set of assignments? Join workshop leaders Sebastian Cichocki and Monica Narula for a conceptual workshop (with assignments) to rethink what a museum can be from the heart of the Dhaka Art Summit.





Materials: Internet and printer access for reading lists to be assigned before the workshop

The workshop will continue on February 3rd between 1:00pm and 2:00pm and the participants are expected to prepare for the second workshop in the time between workshop sessions.

Sebastian Cichocki is a curator, writer, and art critic. He is chief curator of the Museum of Modern Art in Warsaw and curator of the Bródno Sculpture Park in Warsaw. Between 2005 to 2008, he was programme director of the Contemporary Art Centre in Bytom, Poland. Cichocki's main focus is the postartistic, Arte Útil, land use-related practices, and the literature as a form of exhibition-making. He has curated a number of solo and group exhibitions including Monika Sosnowska's presentation at the Polish Pavilion at the 52nd, and Yael Bartana at the 54th Venice Biennale (co-curated with Galit Eilat).

Monica Narula is one of the three members of Raqs Media Collective (along with Jeebesh Bagchi and Shuddhabrata Sengupta). Raqs have been variously described as artists, curators, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them along the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory - often taking the form of installations, exhibitions, performances, and encounters. Presently, their solo exhibition "Twilight Language" is running at the Whitworth Gallery, Manchester (till Feb 2018), and they recently curated the Shanghai Biennale (2016).

Dances for Everyone: Merce Cunningham's Field Dances

4:45-6:15pm: A public dance workshop led by Silas Riener held at the Outdoor Entrance of the National Art Gallery

Field Dances was choreographed by Merce Cunningham in 1963. The structure and performance of the dance are indeterminate: it can be done by any number of dancers, last any length of time, and be performed in any space. The material for the dance includes a series of simple movement phrases incorporating everyday movement like walking, running, skipping, falling, sitting, and leaning. The instructions for the phrases are both precise and open-ended, offering dancers opportunities to make choices while performing. Cunningham's subtitle for the dance, "Dances for Everyone," refers to his intention that the choreography can be done by people with varying levels of dance training and experience.

The session will begin by teaching several of the movement phrases and explaining the instructions governing how these phrases may be performed in the space. Participants will be given the opportunity to explore and experiment with the material, and devise ways of interacting with fellow participants. The workshop will culminate in a group performance of Field Dances.

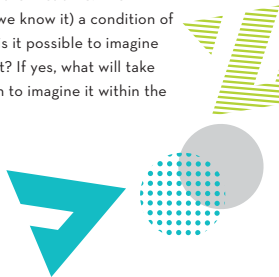
Silas Reiner is a dancer and choreographer, who works collaborated with Raushan Mitchell to create dance in response to complex and active spatial environments, often merging elements of fantasy, absurdity, and quiet contemplation into challenging multifaceted performance. Reiner was a member of the Merce Cunningham Dance Company 2007 - 2011, which was where he and Mitchell met. Over his career to date, he has collaborated with numerous dancers and artists, including Chantal Yzermans, Takehiro Ueyama, Christopher Williams and poet Anne Carson. He graduated from Princeton University with a degree in Comparative Literature in 2006, and completed his MFA in Dance at NYU's Tisch School of the Arts in 2008. Recent exhibitions of these collaborative practices include Tesseract, Museum of Contemporary Art, Chicago (2017); the Walker Art Centre, Minnesota, USA (2017); Greater New York, Moma PS1, NY (2016). In 2012, he received a New York Dance and Performance Award for his solo performance in Cunningham's Split Sides.


EXITING ART with Rashid Rana

5:30-8pm

The Extreme Present: A curator cannot predict the future of art. Artists, however, have antennae that are extremely sensitive to impending change and can often detect it before anyone else. And so by sticking close to artists, curators might be granted a glimpse of what is to come - Hans Ulrich Obrist

This workshop led by Rashid Rana, is based on the (a virtual and open structure forum) "Manifesto of Possibilities" that he will be presenting at DAS for the first time. The workshop revolves around the fundamental question: Is Art (as we know it) a condition of History and thus is it going to pass? and What follows Art? And is it possible to imagine and practice it within the present political and economic context? If yes, what will take the place of Art? Will it be possible to make it a practice or even to imagine it within the present political and economic context?





In an age where everything and anything can potentially be considered art without any restrictions of medium, location or format, can (creative/artistic) expression be manifested through a real-life action, transaction or function as an intended method/medium to convey ideas which an artist is (commonly) able to convey through the conventional mediums of painting, sculpture, photography, installation art, video art, public art or relational aesthetics?

Individuals with backgrounds in disciplines other than art are highly encouraged to participate. Rashid Rana will engage with the participants remotely in the weeks before DAS and in person at DAS on 2nd and 4th Feb 2018.

Rashid Rana was born in Lahore, Pakistan in 1968 where he lives and works. He trained as a painter at the National College of Arts in Lahore and at the Massachusetts College of Fine Arts in Boston, USA. He is the founding faculty member and head of the Fine Art department at Beaconhouse National University in Lahore, Pakistan. Solo exhibitions include the Pakistan pavilion at the 56th Venice Biennale, Italy (2015); 'Labyrinth of Reflections' at Mohatta Palace Museum, Karachi, Pakistan (2013), Cornerhouse, Manchester, UK (2011) and Musée Guimet, Paris, France (2010).

Portfolio Review and Group Critique with Subodh Gupta for Shortlisted Samdani Art Award Artist

6-7:30pm: (Seminar Room) *Participation limited to the 11 shortlisted artists from Samdani Art Award 2018

Contributing to the mentoring element of Samdani Art Award 2018. Leading Indian artist Subodh Gupta, who is also a member of the Samdani Art Award jury, will lead a portfolio and group critique to kick off the professional development facet of the award.

Subodh Gupta is an Indian Contemporary artist based in New Delhi. Trained as a painter, he went on to experiment with a variety of media. His work encompasses sculpture, installation, painting, photography, performance and video. Recent exhibitions include Guests, Strangers and Interlopers, SCAD Museum of Art, Savannah (2016); When Soak Becomes Spill, Victoria & Albert Museum, London (2015) and Everything is Inside, National Gallery of Modern Art, New Delhi and MMK Museum für Moderne Kunst Frankfurt am Main (2014).

SATURDAY - 3 FEBRUARY, 2018 EDUCATION PAVILION

Reframing Architectural Space Through Photography Randhir Singh and Seher Shah

10am-12:30pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/u6atkn7ZR5cRGGen2>

How can photography be used to reframe and rethink architectural space to create new narratives? Using their DAS project Studies in Form as a launching point, artist Seher Shah and architecture photographer Randhir Singh will lead a workshop to explore different ways of interpreting architectural space through the photographic image. Participants are encouraged to bring their own cameras as the workshop will include architectural photography at a nearby site.

Materials: Please bring your own camera

The workshop will continue February 4th from 10-1pm on the tour of Muzharul Islam's Dhaka where participants will apply learnings from the workshop to photograph buildings that inspired Shah and Singh.

Seher Shah and **Randhir Singh** share an interest in the investigation of formal and conceptual qualities of architecture. Singh is an architectural photographer, and Shah works with drawing, printmaking and sculpture. They have previously collaborated in exhibitions: The Lightness of Mass, Green Art Gallery, Dubai (2016); and Of Absence and Weight, Nature Morte, New Delhi (2016). Shah received her Bachelor of Fine Arts and Bachelor of Architecture from the Rhode Island School of Design in 1998. She has exhibited her work in Memories from the Future, Centre Pompidou, Paris (2017); Scenes for a New Heritage, The Museum of Modern Art, New York (2015); Geometries of Difference: New Approaches to Ornament and Abstraction, The Samuel Dorsky Museum of Art at the State University of New York, New Paltz (2015); Singh studied architecture at Rensselaer Polytechnic Institute in upstate New York, graduating with a Bachelor of Architecture and a Bachelor of Science in 1999. Remaining in New York, he worked with many well-known, award winning design firms. His many years of design experience playing an invaluable role in his understanding of buildings and space.





Dances for Everyone: Merce Cunningham's *Field Dances*

12:30pm-2pm

A public dance workshop led by Silas Riener held at the Outdoor Entrance of the National Art Gallery

Field Dances was choreographed by Merce Cunningham in 1963. The structure and performance of the dance are indeterminate: it can be done by any number of dancers, last any length of time, and be performed in any space. The material for the dance includes a series of simple movement phrases incorporating everyday movement like walking, running, skipping, falling, sitting, and leaning. The instructions for the phrases are both precise and open-ended, offering dancers opportunities to make choices while performing. Cunningham's subtitle for the dance, "Dances for Everyone," refers to his intention that the choreography can be done by people with varying levels of dance training and experience.

The session will begin by teaching several of the movement phrases and explaining the instructions governing how these phrases may be performed in the space. Participants will be given the opportunity to explore and experiment with the material, and devise ways of interacting with fellow participants. The workshop will culminate in a group performance of *Field Dances*.

Museum of Assignments with Sebastian Cichocki and Monica Narula Part II

1pm-2pm: ***Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/uQtwPPaV7DB76lVo1>**

Participants will debrief following the day 1 session and prepare to attend the museum panel discussion in the auditorium with questions.

"TELEVISION FOR DEAD PEOPLE. ARCHITECTURE FOR CHICKENS. ART FOR ALIENS" with SUPERFLEX

2pm-5pm: ***Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/UnBCKtau3MN6GM6O2>**

Is it possible to make things for other beings at all? If so, how would such a process look like. The workshop will suggest strategies involving elements of hypnosis, reversed architecture and simple conversations. We will work with all too familiar forms and shapes and give it a try.

Materials: To be provided

Danish artists' collective **SUPERFLEX** is best known for its playfully subversive installations and films. Founded in 1993 by Danish artists Bjørnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen, SUPERFLEX has gained international recognition for collaborative projects and solo exhibitions around the world. With a diverse and complex practice, SUPERFLEX challenges the role of the artist in contemporary society and explores the nature of globalisation and systems of power. They are known for art works with wit and subversive humour that address serious social and cultural concerns. Selected recent exhibitions include *One, Two, Three Swing!*, Tate (2017); the Sharjah Biennale (2017); Centre for Contemporary Art Ujazdowski Castle Warsaw (2017). Superflex' works are represented in public art institutions such as MoMA (New York), Queensland Art Gallery (Brisbane), Louisiana Museum of Modern Art (Denmark), Coleccion Jumex (Mexico City), Stedelijk Van Abbemuseum (Eindhoven), The Museum of Contemporary Art (Oslo), Musac - Museo de Arte Contemporáneo de Castilla y León (Spain), Kunsthaus Zürich (Switzerland).

Environmental Investigation with Nabil Ahmed, Hureara Jabeen, Shahidul Alam and John Palmesino


5pm-8pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/ucFBvncCPTY960a13>

This workshop explores spatial and media practice as tools for visualising and bringing to the foreground specific environment related conflicts, inequalities and disputes. Participants will make tactical use of concepts such as scale, territory, forensics, before and after, landscape and diagram.

The workshop will ground practice and theory with the methodology afforded by environmental history at the intersection of nature, capital and social relations. Participants will collectively work on contemporary situations and cases that are specific to and resonate with the ecology and climate of Bangladesh and the wider Bengal delta, to explore the process of gathering, examining and presenting environmental investigations. This session is organised by TBA21-Academy and INTERPRT.

Nabil Ahmed is an artist, writer and researcher. His trans-disciplinary research explores contemporary status of nature in spatial relation to law, conflict and development. He has previously taught in the department of Visual Cultures at Goldsmiths, University of London. He has been a guest critic at Architecture Association, University of Westminster Faculty of Architecture and Royal College of Art, London, and now teaches at the CASS London Metropolitan University, where he is mainly concerned with how architecture and architectural education can critically reflect on design practices and evidence complex






processes of urban and environmental change. He holds a PhD from the Centre for Research Architecture at Goldsmiths, University of London and has been part of the two-year Anthropocene Project at the Haus der Kulturen der Welt (2013-14). He is co-founder of Call and response, a sound art organisation based in London. His recent exhibitions include the Oslo Architecture Triennial (2016); the Cuenca Biennale (2014) and the Taipei Biennale (2012).

Eyal Weizman is an architect, professor of spatial and visual cultures and director of the Centre for Research Architecture at Goldsmiths, University of London. Since 2014 he is a global professor at Princeton University. In 2010 he set up the research agency Forensic Architecture (FA). The work of FA is documented in the exhibition and book FORENSIS (Sternberg, 2014). In 2007 he set up, with Sandi Hilal and Alessandro Petti, the architectural collective DAAR in Beit Sahour/Palestine. His books include *The Conflict Shoreline* (Steidl and Cabinet, 2015), *Mengele's Skull* (Sternberg, 2012), *The Least of all Possible Evils* (Verso, 2011), *Hollow Land* (Verso, 2007), *A Civilian Occupation* (Verso, 2003). Weizman is on the editorial board of *Third Text*, *Humanity*, *Cabinet* and *Political Concepts* and is on the board of directors of the Centre for Investigative Journalism (CIJ) and on the advisory boards of the ICA in London and B'Tselem in Jerusalem, amongst others. He studied architecture at the Architectural Association in London and completed his PhD at the London Consortium/Birkbeck College.

Stefanie Hessler is curator of TBA21-Academy and co-founder of Andquestionmark in Stockholm, Sweden (with Carsten Höller). She recently curated the exhibitions *Tidalectics* at TBA21-Augarten, Vienna, Austria (2017); *Sugar and Speed* at the Museum of Modern Art, Recife, Brazil (2017); *Winter Event - antifreeze* at the Museum of Contemporary Art, Santiago, Chile, and *Flora*, Bogotá, Colombia (2015/16); the 8th *Momentum Biennial*, Moss, Norway (2015); and *Outside* at Index and Moderna Museet, Stockholm (2014). Currently, Hessler is editing the publication *Tidalectics. Imagining an Oceanic Worldview through Art and Science*, which will be published by MIT Press in spring 2018.

Markus Reymann is director and co-founder of TBA21-Academy. Between July 2011 and today, Reymann has initiated and conducted numerous boat expeditions. Inspired by unusual encounters with both human and natural elements, the Academy commissions ambitious projects informed by the itinerary of the research vessel *Dardanella*. In December 2015 at COP21, Reymann announced TBA21-Academy's latest programme *The Current* – the foundation's exploratory soul that was conceived to raise awareness for today's most urgent ecological, social, and economic issues.



Through its expeditions on sea and land, the Academy seeks to redefine the culture of exploration and discovery in the 21st century.

Shahidul Alam is a photographer, photojournalist and social activist, who set up the Pathshala South Asia Media Institute, of which he is currently the Principal. Alam is also the director of the Chobi Mela Photo Festival and the founder of Drik.

Huraera Jabeen is a development professional engaged in research, practice and teaching on critical issues of urban resilience, more specifically researching the intersection of gender and climate change in cities of the global South. Dr. Jabeen is Assistant Professor in BRAC University after working as a post-doctoral Research Fellow in the Population Council, New York, USA following her PhD studies in International Development and Policy Management from the University of Manchester, UK. She has taught in architecture programmes for more than ten years in Bangladesh and lectures at the University College London, the University of Manchester in UK as well as the New School and Columbia University in the USA.

SUNDAY - 4 FEBRUARY, 2018 EDUCATION PAVILION

A Brief Intro to Biopolitics and Selfies with Paul Pfeiffer

10am-12pm: *Participation is limited to a maximum of 25 participants through pre-registration. Register here: <https://goo.gl/forms/Z8RigeDPzSAwALSd2>

Cell phone cameras and social media have become an indispensable part of everyday life across the globe. Not just a convenience, they are increasingly central to communication, work, play, travel, trade, and all other aspect of social existence.

In many places Facebook and other social networks have become the new public square – a place to see others, share experiences, stage events, and imagine community. But social networks can just as easily be used to sow misinformation, stir bigotry, and incite violence against others. This workshop will use the Dhaka Art Summit's multimedia platform to explore the uses of cell phone video cameras to send messages across the globe, in a spirit of creative play, in alliance with social justice movements at home and abroad, and for the pleasure of invention, surprise, and poetry.

Materials: Cell Phone with camera and preselected Youtube and Cell Phone video clips to work with





Paul Pfeiffer works in video, sculpture, and photography, using recent computer technologies to dissect the role that mass media plays in shaping consciousness.

Several of Pfeiffer's sculptures include eerie, computer-generated recreations of props from Hollywood thrillers—such as *Poltergeist*—and miniature dioramas of sets from films that include *The Exorcist* and *The Amityville Horror*. He attended Hunter College and the Whitney Independent Study Program.

He has been the subject of retrospectives at the Massachusetts Institute of Technology's, List Visual Arts Center (2003); the Museum of Contemporary Art, Chicago (2003); and the Sammlung Goetz, Munich (2011). His selected solo exhibitions include: *Paul Pfeiffer: Screen Series*, Museum of Contemporary Art Chicago, Chicago (2017); *Vitruvian Figure*, Museum of Contemporary Art and Design, Manila (2015); and *The Saints*, Thyssen Bornemisza Art Contemporary at Kunstzone Karlsplatz Technische (2008).

A New Iconoclasm? A Discussion Based Workshop Organised with Staedelschule Faculty Simon Denny, Willem de Rooij, and Philippe Piroette

1:30-4:30pm: *Participation is limited to a maximum of 25 participants through pre-registration. Register here: <https://goo.gl/forms/sjsUuOp3OnqieaOm1>

This workshop presents a forum for an open conversation with Bangladeshi participants about the (global) resurgence of iconoclastic gestures and discourse recently. The destruction of the Buddha statues in Bamiyan in 2001, over to the Tuareg Rebellion in 2012, which destroyed various Sufi shrines from the 15th and 16th Century in the City of Timbuktu, Mali, up to the recent controversy around American artist Dana Schutz' painting portraying mutilated black youth Emmett Till, or the ceremonial burning of Sam Durant's Gallow sculpture...There are many other examples suggesting a reinvigorated questioning of the legitimacy of images. Supported by Goethe-Institut and ifa (Institut für Auslandsbeziehungen).

The conversation will be structured along the following two major questions addressing this complex and sensitive subject matter:

- 1. Does this renewed questioning of images, even up until calls for their destruction constitute a legitimate response to perceived injustice of specific groups? Who has the authority to speak or make art (about others)?**
- 2. Does iconoclasm hide a fascination and fear for the image? Is the forbidden sacred? Is it because images convey "magical meaning," that artworks are destroyed, as, time and again, artworks evoke images that are able to bring about an ambiguous, uncontrollable meaning?**

Philippe Pirotte is an art historian and curator. He is the dean of the Staatliche Hochschule für Bildende Künste Städelschule and director of Portikus in Frankfurt am Main. Next to that he serves as adjunct senior curator at the UC Berkeley Art Museum and Pacific Film Archive. In 1999, he co-founded the Antwerp contemporary art center objectif-exhibitions, and from 2005-2011 he was director of Kunsthalle Bern in Switzerland. From 2004 to 2013, Pirotte held the position of Senior Advisor at the Rijksakademie for Visual Arts in Amsterdam. He was curator of the 2016 edition of La Biennale de Montréal, and in 2017 co-curated the Jakarta Biennale.

Simon Denny is an artist working with installation, sculpture and video. He studied at the University of Auckland (NZ) and at the Städelschule, Frankfurt am Main. Selected solo exhibitions include: OCAT, Shenzhen (2017); Hammer Museum, Los Angeles (2017); WIELS Contemporary Art Centre, Brussels (2016); Serpentine Galleries, London (2015); MoMA PS1, New York (2015) and Portikus, Frankfurt (2014).

Selected group shows include: Unfinished Conversations, The Museum of Modern Art, New York (2017); The 9th Berlin Biennale (2016); Hack Space, K11 Art Foundation, Hong Kong (2016). Denny represented New Zealand at the 56th Venice Biennale (2015).

Willem de Rooij works in a variety of media including film and installation. In 2004, De Rooij began to include works of other artists in his own artworks. For example, his film Mandarin Ducks was shown at the Stedelijk Museum in Amsterdam in 2005 within the context of objects and artworks from the museums' collection. De Rooij has been the subject of numerous solo exhibitions including: Institute of Modern Art, Brisbane (2017); Museum für Moderne Kunst, Frankfurt (2016); Le Consortium, Dijon (2015); The Swedish Contemporary Art Foundation, Stockholm, Sweden (2015); Weltkulturenmuseum, Frankfurt, Germany (2015); The Jewish Museum, New York (2014); Kunstverein München, Munich (2012).

Dances for Everyone: Merce Cunningham's *Field Dances*

5-6:30pm A public dance workshop led by Silas Riener held at the Outdoor Entrance of the National Art Gallery

Field Dances was choreographed by Merce Cunningham in 1963. The structure and performance of the dance are indeterminate: it can be done by any number of dancers, last any length of time, and be performed in any space. The material for the dance includes a series of simple movement phrases incorporating everyday movement like walking, running, skipping, falling, sitting, and leaning.





The instructions for the phrases are both precise and open-ended, offering dancers opportunities to make choices while performing. Cunningham's subtitle for the dance, "Dances for Everyone," refers to his intention that the choreography can be done by people with varying levels of dance training and experience.

The session will begin by teaching several of the movement phrases and explaining the instructions governing how these phrases may be performed in the space. Participants will be given the opportunity to explore and experiment with the material, and devise ways of interacting with fellow participants. The workshop will culminate in a group performance of Field Dances.

Illustrated Lecture by Amie Siegel

5:30–6:30pm: *First Come First Serve Attendance

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.

Amie Siegel works variously between film, photography, performance and installation. She investigates ideas about objects and their perceived cultural value, and the power systems innate to connoisseurship and museum practice. Meticulously constructed her work explores how hierarchies of ownership, care, and display implicate institution, audience, and artist alike. She earned a BA from Bard College, New York (1996) and an MFA from The School of the Art Institute of Chicago (1999). Recent solo exhibitions of her work include Winter, Guggenheim Bilbao, Spain (2017); Amie Siegel. Part 2: Ricochet, Kunstmuseum Stuttgart (2016); and Provenance, The Metropolitan Museum of Art, New York (2014), and has exhibited her work in Flatlands, Museum of Contemporary Art and Design, Manila (2017); In The Belly of The Whale, Witte de With, Rotterdam (2016), and Whitney Biennial, Whitney Museum of American Art, New York (2008).

Workshop on the Illustrated Lecture as Form by The Otolith Group, Amie Siegel, Matti Braun and Beth Citron

6:30–8pm: *Participation is limited to a maximum of 25 participants through pre-registration. Register here: <https://goo.gl/forms/FUGXg8uLOjYzeat13>

Following their individual presentations for the Dhaka Art Summit, artists Matti Braun, Amie Siegel, and Anjalika Sagar and Kodwo Eshun (The Otolith Group) gather with


curators Beth Citron and Diana Campbell Betancourt for a critical discussion of the form of “lecture performance.” As an artistic discipline that has often seemed to blur boundaries among art, research, and discourse, this workshop will examine different approaches to the lecture performance, as well as the limits of this form and the language used to circumscribe it. Taking historical examples of lecture performances by Chris Burden, Yvonne Rainer, Robert Morris, and Joseph Beuys into consideration, one question this workshop hopes to answer is how the “lecture performance” differs from other types of live works and talks delivered by artists today. Supported by Goethe-Institut.

Amie Siegel works variously between film, photography, performance and installation. She investigates ideas about objects and their perceived cultural value, and the power systems innate to connoisseurship and museum practice. Meticulously constructed her work explores how hierarchies of ownership, care, and display implicate institution, audience, and artist alike. She earned a BA from Bard College, New York (1996) and an MFA from The School of the Art Institute of Chicago (1999). Recent solo exhibitions of her work include Winter, Guggenheim Bilbao, Spain (2017); Amie Siegel. Part 2: Ricochet, Kunstmesse Stuttgart (2016); and Provenance, The Metropolitan Museum of Art, New York (2014), and has exhibited her work in Flatlands, Museum of Contemporary Art and Design, Manila (2017); In The Belly of The Whale, Witte de With, Rotterdam (2016), and Whitney Biennial, Whitney Museum of American Art, New York (2008).

Beth Citron is the Curator for Modern and Contemporary Art at the Rubin Museum in New York. In 2014 she organised Francesco Clemente: Inspired by India and Witness at a Crossroads: Photographer Marc Riboud in Asia. For the museum, she also organised a three-part exhibition series Modernist Art from India (2011-13) and with Rahaab Allana of the Alkazi Foundation Allegory and Illusion: Early Portrait Photography from South Asia (2013). She has contributed to Artforum, ArtIndia, and other publications, and published Bhupen Khakhar’s ‘Pop’ in India, 1970-72 in the “Summer 2012” issue of ArtJournal. She completed a PhD on Contemporary Art in Bombay, 1965-1995 in the History of Art Department at the University of Pennsylvania in 2009 and has taught in the Art History Department at New York University, from which she also earned a Bachelor’s in Fine Arts.

Matti Braun’s work investigates the unexpected, often little-known effects of cross-cultural dynamics, making visible patterns of artistic migrations and cultural misrecognitions. The artist’s exhibitions have often been organised around a specific example of such appropriation, taking, for instance, an elaborate web of interdisciplinary associations





spun around the Indian physicist Vikram Sarabhai that include Mahatma Gandhi, Le Corbusier, the development of the Indian space programme, the Ulm School of Design and Lynda Benglis as point of departure for displays that included textile works, objects, photographs and large-scale installations. Selected recent exhibitions include Lak Sol, Kunstverein Heilbronn (2016); Black Sun - Alchemy, Diaspora And Heterotopia, Devi Art Foundation (2014) and Until It Makes Sense, Kadist Art Foundation, Paris (2011).

The Otolith Group ([Anjalika Sagar](#) and [Kodwo Eshun](#)) is a London-based collective initiated in 2002, who work with film, video, lecture performance, and publications. Their research-based projects combine narrative, archival material, and documentary footage, with an interest in futurity, speculative and science fiction, and geology. Eshun studied English Literature at University College, Oxford (1985-8). Sagar studied Anthropology and Hindi at the School of Oriental and African Studies, University of London (1994-7). They have had solo presentations at In the Year of the Quiet Sun, Bergen Kunsthall (2014); Thoughtform, MAXXI, Rome/MACBA, Barcelona (2011-12); A Lure a Part Allure Apart, Bétonsalon, Paris (2011). The Otolith Group has exhibited in the Sharjah Biennale (2017); Endless Shout, Institute of Contemporary Art, Philadelphia (2017); Documenta 13 (2012); New British Art, Tate Triennial, London (2006). The Otolith Group were nominated for the Turner Prize in 2010.

MONDAY - 5 FEBRUARY, 2018

EDUCATION PAVILION

Reorienting Bengal and Bangladesh via Oceanic Histories with Sugata Bose
10am-12pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/jxNZSsdSxepE10VZ2>

The rivers of Bengal and the sea into which they flowed have always been bound in an intimate relationship. The Ganga-Brahmaputra deltaic tract was closely connected with broader Indian Ocean and global domains of economy and culture. A maritime and terrestrial frontier of the Indian Ocean and the South Asian landmass, Bengal's history had an outward orientation. Bengalis - subalterns and elites alike - were not contained within the borders of Bengal even in the age of British colonialism. The Bengali language, literature, arts and culture displayed a universalist aspiration and travelled across the Bay of Bengal. This lecture will take the audience on voyages across the Indian Ocean retracing the trail of Bengal's entry into the universal.

Supported by The Lakshmi Mittal South Asia Institute, Harvard University

Sugata Bose is Gardiner Professor of Oceanic History and Affairs at Harvard University. Bose's field of specialisation is modern South Asian and Indian Ocean history. He obtained his Ph.D. from the University of Cambridge. His books include *His Majesty's Opponent: Subhas Chandra Bose and India's Struggle against Empire* (Cambridge: Harvard University Press, 2011) and *A Hundred Horizons: the Indian Ocean in the Age of Global Empire* (Cambridge, MA: Harvard University Press, 2006.)

In *A Hundred Horizons*, Bose crosses area studies and disciplinary frontiers as he bridges the domains of political economy and culture. He was a recipient of the Guggenheim Fellowship in 1997. Bose is currently writing a book titled *Asia after Europe: Decline and Rise of a Continent* (under contract with Harvard University Press) and working as General Editor on *The Cambridge History of the Indian Ocean*.

Shoobox Museum Workshop with Dayanita Singh: Part II

12:30-2pm: *Participation is limited to participants in February 2nd workshop as part of a three-part series


The traditional idea of a museum is a house for valuable objects. But who decides what is valuable, how it is stored, and how it is displayed? Can we build a museum in a shoebox of things we consider valuable? Can these shoebox museums together form a "mega shoebox museum?" A shoebox museum would be mobile and ever changing. Imagine a museum where anyone can bring their shoebox museum and have a conversation, on the street even. Could it even be a museum of conversations? Participants are invited to join workshop leader Dayanita Singh in her exploration of a more democratic form of museum while constructing their own museums from shoeboxes.

Imagine Art being Nature, Imagine How Art is Inventing A New Way of Sensing the Real with Eveline Wüthrich

2:30-5:30pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/LUeO8d9bdcRayV1C2>

This workshop is thought as a way of presenting a new way of conceiving the art education curricula initiated by the Art Institute in Basel, Switzerland by placing nature, gender and race as core questions. The workshop will present examples, images and texts, but will also propose a practical exercise to enhance group participation. Today, the study of art is defined by your capability of understanding the conditions and premises under which art is possible. You are expected to develop not only works, but a language and presence in the world as an artist.





Since art has been so intensely shaped as a cultural machine, it makes sense to consider that from art a new movement appealing to the notion of entanglement and a non-separateness between culture and nature can start. The polarisations of culture/nature are dependent on the temporal past and live in our inherited views but the split also lives on in space: in cities, buildings, in accumulated materials, and in the way we are with others. It is for this reason that art plays a fundamental role not only for feeling and thinking about “nature” differently, but for questions of lived experiences of the spaces we work, live and produce our social life in.

Supported by Pro Helvetia- Swiss Art Council

Eveline Wüthrich is a curator based in Basel, Switzerland. She holds a Master in Curatorial and Critical Studies (Goethe University and Städelschule Frankfurt am Main, Germany), and a Bachelor in Art History (La Sorbonne Paris, France and University of Basel, Switzerland). She worked as scientific assistant at the Art Institute at the Academy of Art and Design FHNW in Basel where she was assistant curator to Chus Martínez at the schools exhibition space Der TANK. Eveline Wüthrich is founder and director of the art book fair I Never Read, Art Book Fair Basel taking place every June in Basel.

Roundtable Discussion on Working Collectively with art labor collective, Raqs Media Collective, and SUPERFLEX

6-8pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/Zxll6ds4Wd1515f12>

Under the umbrella of the Samdani Artist Led Initiatives forum, artists working as part of leading collectives from Vietnam, India, and Denmark will share their perspectives on working collectively with a group of 30 members of artist led forums in South Asia.

art labor collective was formed in 2012 by artists Thao-Nguyen Phan and Truong Cong Tung and curator Arlette Quayhn-Ahn Tran, who are based in Ho Chi Minh City. They create long-term collaborations with practitioners working in a variety of disciplines including scientists, farmers, and filmmakers, with an interest in the politics of labour and making. Art labor has held a solo exhibition titled Unconditional Belief at Sàn Art, Ho Chi Minh City (2014), and has participated in group exhibitions including Cosmopolis #1: Collective Intelligence, Centre Pompidou Paris, France (2017); Negotiating The Future - Asian Art Biennale 2017, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2017); Public Spirits, CCA Warsaw, Poland (2016) among others. Art labor was a grantee of the Prince Claus Fund in 2016.

Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Raqs are artists, curators, researchers, editors and philosophical agents provocateurs. The Collective's work addresses connectedness, temporality and plenitude, and places them at the intersection of art, historical enquiry and philosophical speculation. Raqs Media Collective has exhibited internationally to much acclaim, most recently with Thicket for Tate Exchange and as Chief Curators for the 11th Shanghai Biennale (both 2016).

Danish artists' collective SUPERFLEX is best known for its playfully subversive installations and films. Founded in 1993 by Danish artists Børnstjerne Christiansen, Jakob Fenger and Rasmus Nielsen, SUPERFLEX has gained international recognition for collaborative projects and solo exhibitions around the world. With a diverse and complex practice, SUPERFLEX challenges the role of the artist in contemporary society and explores the nature of globalisation and systems of power. They are known for art works with wit and subversive humour that address serious social and cultural concerns. Selected recent exhibitions include One, Two, Three Swing!, Tate (2017); the Sharjah Biennale (2017); Centre for Contemporary Art Ujazdowski Castle Warsaw (2017). Superflex' works are represented in public art institutions such as MoMA (New York), Queensland Art Gallery (Brisbane), Louisiana Museum of Modern Art (Denmark), Coleccion Jumex (Mexico City), Stedelijk Van Abbemuseum (Eindhoven), The Museum of Contemporary Art (Oslo), Musac - Museo de Arte Contemporáneo de Castilla y León (Spain), Kunsthaus Zürich (Switzerland).

Children's Mask Making Workshop with Charupith

10-12:30pm: *Participation is limited to a maximum of 20 children through pre-registration. Email info@samdani.com.bd for more information and registration

Children will be invited to create masks that are traditionally used in 'Mongol Shova Jatra' a procession that takes place every year during the Bangla New Year. The participants will learn the technique to trace, cut and fold different types of animal masks. They will also be encouraged to colour the masks using their own imagination.

Charupith was founded in 1985 with the ambition of increasing the social impact of art within their local community. Based in Jessore, a district in the south-western region of Bangladesh, Charupith is heavily involved in local social awareness campaigns. The group actively runs the Charupith Library, Research Centre, and Institute of Fine Arts—courses include art, dress-making, Architecture, craft, and Art History—from where 15,000 students have graduated for free to date.





Shoebox Museum Workshop with Dayanita Singh: Part III

1-3pm: *Participation is limited to participants in February 2nd workshop as part of a three-part series. Register here: <https://goo.gl/forms/WZNLdUVC8afWYK8R2>

The traditional idea of a museum is a house for valuable objects. But who decides what is valuable, how it is stored, and how it is displayed? Can we build a museum in a shoebox of things we consider valuable? Can these shoebox museums together form a “mega shoebox museum?” A shoebox museum would be mobile and ever changing. Imagine a museum where anyone can bring their shoebox museum and have a conversation, on the street even. Could it even be a museum of conversations? Participants are invited to join workshop leader Dayanita Singh in her exploration of a more democratic form of museum while constructing their own museums from shoeboxes.

Graphic Design and Poster Making Workshop with Fraser Muggeridge

3-4pm: *Participation is limited to a maximum of 10 participants (with an off-site visit) through pre-registration. Register here: <https://goo.gl/forms/mHxGvCV2xDEAOVguz>

This creative journey through print processes, led by UK graphic designer Fraser Muggeridge, will explore the constraints and opportunities embedded within 3 commercial print production methods located close to the Art Summit. How can an image or design be created without a predetermined idea of what that might be? And how does that change with each print process. This workshop is suitable for those interested in graphic design, typography, print making, and process based art practice.

Fraser Muggeridge is an award winning graphic designer from London. He has worked with significant artists such as Jeremy Deller, Fiona Banner and Metronomy to produce work that is typographically lead and typographically exciting. In 2014 he created “Mimeographica Alphabetica” at the Whitechapel Art Gallery in London, which re-invented the alphabet through abstract stencil forms and manual printing machines. He lectures throughout the world and runs Typography Summer School in London and New York.

Collage and Colour Theory workshop with Anoka Faruquee

4:30-7pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/84GHN8Bvohmxibs73>

In 1963, Josef Albers published his masterwork, *Interaction of Colour*, based on a series of visual riddles he gave his students. In Albers’s famous colour courses at Black Mountain College and Yale, students responded to his prompts with cut paper collages; later, he made a selection of these collages to translate into screen prints for the *Interaction of Colour* edition.

Years later, the volume continues to enlighten art students, instructors, designers, and artists about the relativity of colour perception, and provides an enduring methodology for art education and production. This seminar will include a hands-on colour collage workshop, and consider the Albers's pragmatic and philosophical relevance to our present moment.

Materials: To be provided

Anoka Faruqee is known for her abstract paintings, which pulsate with their optical and chromatic effects. Drawing inspiration from the Op-Art movement and miniature painting techniques, her work decentres the viewer, producing glitched illusions whose jerky, yet subtle movements, appear to be ripples in seas of data. Faruqee studied painting at Yale University, graduating in 1994, and later earned her MFA in 1997 from the Tyler School of Art. Faruqee is Director of Graduate Studies, Painting/Printmaking at Yale School of Art, and was previously Co-Director of the Art Programme Faculty, at Cal Arts, and taught at the Art Institute of Chicago. Faruqee's work has been exhibited internationally in exhibitions including: solo exhibition, The Visible Spectrum, Secession, Vienna (2017); and group exhibitions, Near and Dear, Elizabeth Foundation for the Arts, New York (2017); and Ulterior Motif, The Painting Center, New York (2015); among others

WEDNESDAY - 7 FEBRUARY, 2018

EDUCATION PAVILION

Animal-Human Children's Ceramics Workshop with Ramesh Mario Nithiyendran

10am-1pm: *Participation is limited to a maximum of 20 children through pre-registration. Email info@samdani.com.bd for more information and registration

Children will be invited to create a sculptural portrait merging animal and human characteristics using clay and a range of other materials with Australian artist Ramesh Mario Nithiyendran. Participants will engage initially with quick drawing exercises responding to provided images of various animals from Bangladesh and Australia. From these images, Ramesh will lead the group in imaginatively translating these images into small sculptural objects, focusing on colour, texture, form and expression. Supported by Artspace, Australia Council for the Arts and Australia Department of Foreign Affairs and Trade.

Ramesh Mario Nithiyendran works across the disciplines of printmaking and sculpture, producing large-scale, often rough, ceramic sculptures which champion the physicality of art making.





Stacked to form totems or perched atop customised plinths, his works reference idol forms through which he explores the politics of gender, sexuality, and religion. He studied at the College of Fine Arts, University of New South Wales, earning his BFA, with honours, in 2011 and his MFA in 2013. Nithiyendran's solo exhibitions include: In the Beginning, The Ian Potter Museum of Art (2016); Mud Men, The National Gallery of Australia, Canberra (2016); and Archipelago, Shepparton Art Museum(2015); and has participated in group exhibitions including The National: New Australian Art, Carriageworks, Sydney (2017); and The 2016 Kuandu Biennale, Kuandu National Museum of Fine Arts, Taipei.

Graphic Design and Poster Making Workshop with Fraser Muggeridge

1-2pm: *Participation is limited to a maximum of 10 participants (with an off-site visit) through pre-registration. Register here: <https://goo.gl/forms/mHxGvCV2xDEAoVgu2>

This creative journey through print processes, led by UK graphic designer Fraser Muggeridge, will explore the constraints and opportunities embedded within 3 commercial print production methods located close to the Art Summit. How can an image or design be created without a predetermined idea of what that might be? And how does that change with each print process. This workshop is suitable for those interested in graphic design, typography, print making, and process based art practice.

Measuring With a Bent Stick with Grégory Castéra and Sandra Terdjman (Council)

2-5pm: *Participation is limited to a maximum of 25 participants through pre-registration. Register here: <https://goo.gl/forms/kAEIKBnOHNC11dAR2>

This workshop proposes an open conversation about the representation of climate change in films. How does art, science and activism use the video camera to address climate change and what is the possible dialogue between these fields? How does film manage to capture the various scales of climate as well as the technological and political constructions of "nature"?

The conversation will revolve around screenings of film excerpts made by contemporary artists and filmmakers, ecological and indigenous activists, and researchers from hard sciences and humanities. The workshop is open to artists, scientists and activists who work on films dealing with climate change. A viewing list will be sent out before the workshop. Each participant will be asked to choose an excerpt and introduce it.

Council is a not-for-profit organisation that assembles knowledge from the arts, sciences and the civil society in order to foster new understandings of societal issues. Council's programme revolves around long-term inquiries that produce exhibitions, publications and events, as well as commissioning new artworks. Founded in 2013, Council is based in Paris, but operates internationally.

Forensic Art History – East and West Pakistan, East and West Bengal with Iftikhar Dadi, Anshuman Dasgupta, and Mariah Lookman

5-8pm: *Participation is limited to a maximum of 30 Art Historians through pre-registration. Register here: <https://goo.gl/forms/graYI5YPVfXFZCrK2>


Art Historians Iftikhar Dadi, Anshuman Dasgupta, and Mariah Lookman share case studies and methodologies to explore art histories that are not accessible through traditional sources such as archives and text books. Together, the students and workshop leaders will work together to think through reconstructing lost art histories of exchange across East and West Pakistan and East and West Bengal.

Anshuman Das Gupta is currently teaching faculty in the Art History department in Kalabhavan, Santiniketan (Visva Bharati University) and is affiliated to the Curatorial Knowledge programme in the Department of Visual Cultures at Goldsmiths, London University as a PhD candidate. He did his graduation in Art History from Kala Bhavan, Santiniketan, and Post Graduation in Art History from the Faculty of Fine Arts, M.S University, Baroda in 1990 and 1992 respectively.

His essays and seminar papers have been published in several journals and publications like the Marg publications- Art & Visual Cultures in India 1857- 2007 (2009), Akbar Padamsee (in Press, 2009) and Contemporary Indian Sculpture, among others. He also organised the Ramkinker Baij Centenary international seminar in Santiniketan in 2007.

Iftikhar Dadi is Associate Professor at Cornell University where he teaches and researches modern and contemporary art from a global and transnational perspective, with emphasis on questions of methodology and intellectual history, focusing on modernism and contemporary practice of Asia, the Middle East and their diasporas. His Publications include: the edited monograph, Anwar Jalal Shemza (Ram Publications, 2015); the co-edited catalogue, Lines of Control: Partition as a Productive Space (Green Cardamom, 2012); Modernism and the Art of Muslim South Asia (The University of North Carolina Press, 2010); and the co-edited reader Unpacking Europe (NAi Publishers, 2002). He is currently co-Director of Cornell's Institute for Comparative Modernities, has served as Chair of Cornell's Department of Art (2010-14), and Director of Cornell's South Asia Programme (2015-16). He currently serves on the editorial/advisory boards of the Archives of Asian Art, and the Bio-Scope: South Asian Screen Studies journal, and was previously a member of the editorial board of Art Journal (2007-11).





Mariah Lookman is a Pakistani artist, lecturer and researcher. Her interests are art and the history of ideas. Her work now focuses on abstraction and the political.

She currently holds the 2018 Tate Adjunct Researcher'ship and is working as Affiliate Curator for the inaugural edition of the Lahore Biennale, LB 01. Mariah earned a Bachelor of Fine Art in from the National College of Arts, Lahore, Master of Art from the Slade School of Fine Art, London, and doctorate from the Ruskin School of Art, Oxford. She lives and works between Sri Lanka, Pakistan, and the United Kingdom.

THURSDAY - 8 FEBRUARY, 2018 EDUCATION PAVILION

Animal-Human Children's Ceramics Workshop with Ramesh Mario Nithiyendran

10am-12pm: *Participation is limited to a maximum of 20 children through pre-registration. Email info@samdani.com.bd for more information and registration

Children will be invited to create a sculptural portrait merging animal and human characteristics using clay and a range of other materials with Australian artist Ramesh Mario Nithiyendran.

Participants will engage initially with quick drawing exercises responding to provided images of various animals from Bangladesh and Australia. From these images, Ramesh will lead the group in imaginatively translating these images into small sculptural objects, focusing on colour, texture, form and expression. Supported by Artspace, Australia Council for the Arts and Australia Department of Foreign Affairs and Trade.

Launch of Open School East at Dhaka Art Summit

2-5pm

For the Dhaka Art Summit, **Open School East** is proposing a three-part collaborative and practice-based workshop working with sound, conversation, the body, print and publishing. The workshops will be led by OSE alumni Tina Rowe and Eleanor Vonne Brown, and OSE mentor Trish Scott. Supported by the British Council

Located in Margate, Kent, **Open School East (OSE)** offers a space for artistic learning that is free, experimental, collaborative and brings together diverse voices. We provide tuition and studio space to emerging artists, run learning activities for young people and adults, commission artists to develop participatory projects, and produce and host cultural events and social activities for and with everyone.

Part I - What I Think I Own with Trish Scott

2-5pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/Y47fQRPYu4QxgyOy2>

Trish Scott's workshop will explore various possible languages of communication and interpretation, working towards translating a visual experience into sound. To this end, the group will take the environment of the Education Pavilion and an activity or exhibit of the Dhaka Art Summit as starting points to experiment with different forms of structured conversations to generate ideas, explore verbatim speech as performance and turn this material into a spatialised sound installation.

Trish Scott is an interdisciplinary artist and researcher currently working as Research Curator at Turner Contemporary in Margate and concluding a PhD in Fine Art at Chelsea College of Arts in London. With a background in Social Anthropology, Scott often collaborates with others to generate work at the intersection of encounters and documents. Her research is focused on questions of authorship and is characterised by experiments that test, through practice, how to include and hold multiple voices within different artistic frames. In the past Scott has carried out projects including at Tate Britain, Flat Time House and Space Station Sixty-Five (London), The Whitstable Biennale (Kent), Ethnographic Terminalia (Washington DC), CCCB (Barcelona) and Binaural /Nodar (Portugal).

FRIDAY - 9 FEBRUARY, 2018 EDUCATION PAVILION

Animal-Human Children's Ceramics Workshop with Ramesh Mario Nithiyendran

10am-12pm: *Participation is limited to a maximum of 20 children through pre-registration. Email info@samdani.com.bd for more information and registration

Children will be invited to create a sculptural portrait merging animal and human characteristics using clay and a range of other materials with Australian artist Ramesh Mario Nithiyendran. Participants will engage initially with quick drawing exercises responding to provided images of various animals from Bangladesh and Australia. From these images, Ramesh will lead the group in imaginatively translating these images into small sculptural objects, focusing on colour, texture, form and expression. Supported by Artspace, Australia Council for the Arts and Australia Department of Foreign Affairs and Trade.





Exhibition and Production as a Subject of Today's art with Roman Kurzmeyer

1-3pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/Wmq1x1JdOEqr91y1>

Understanding the exhibition as an art medium might mean making the image-making and modelling process an integral part of it or viewing it as a work in its own right and designing it accordingly. In this seminar, we will examine exhibitions that are both venue and work rolled into one. We will ask why understanding the production and display of art as a single, contiguous process can be so important to some artists.

Participants will be called upon to develop their own ideas for projects, which we will then discuss and assess with a view to their feasibility."

Roman Kurzmeyer is a lecturer in art theory and the history of exhibitions at the Art Institute at the Academy of Art and Design FHNW in Basel and curator of the Ricola Collection. He has written extensively on modern and contemporary art. Studying with Prof. Dr. Martin Schaffner and Prof. Dr. Gottfried Boehm, he received his PhD from the University of Basel in 1997. His many publications include the catalogue of all exhibitions curated by Harald Szeemann (1933-2005). He is founder of The Amden Atelier. In 2004 he was awarded the Prix Meret Oppenheim.

Open School East at Dhaka Art Summit Part II - BLUELIGHT with Tina Rowe

3-6pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/Y47fQRPYu4QxgyOy2>

Tina Rowe's workshop will use analogue photography techniques - in particular cyanotype - to reverse the translation process experienced in the first workshop and generate a discussion on digital identity. Using elements of the sound recordings, their bodies and sunlight, the group will perform a retranslation of sound into photographic tableaux. Participants will have the opportunity to work collaboratively to create a large-scale photogram using light sensitive chemistry.

Tina Rowe's practice starts with photography and tests the notion of 'the decisive moment', using apparatus that stretches exposure in order to draw out meaning and manifest the process as part of the finished work. Making these images often involves performative actions in public and private spaces. Parallel to her practice, she delivers workshops that consider identity and permanency in digital images and that conflate old and new techniques such as smartphone and cyanotype. Recent exhibitions include: Revela-T Contemporary Analogue Photography Festival, Barcelona, Pavlovka Pinhole Fest, Kiev, and London Pinhole Festival, London. Supported by British Council.

SATURDAY - 10 FEBRUARY, 2018

EDUCATION PAVILION

Open School East

Part III - MASTHEAD with Eleanor Vonne Brown

10am-1pm: *Participation is limited to a maximum of 30 participants through pre-registration. Register here: <https://goo.gl/forms/Y47fQRPYu4QxgyOy2>

Eleanor Vonne Brown's workshop will turn the Education Pavilion into a collaborative publishing space. The process will start with an editorial meeting during which different roles will be attributed: from object and picture researchers, to news writers and art directors.

The participants may choose from personal stories or current issues to generate visual tableaux that will come together in a live edit and be distributed via social media. This is a rapid exercise in visual storytelling, sequencing and distribution. Supported by British Council.

Materials: To be provided

Eleanor Vonne Brown produces publishing projects and arts events. Working mainly within the area of independent publishing, she specialises in artist books and creating publishing spaces. Projects include: 'The Cast of the Crystal Set', 'Publication as Practice', 'Super Woofers Sound Fair' and bookshop and project space X Marks the Bökship. She is a regular lecturer at London College of Communication, Greenwich University, Central St Martins and gives talks and runs workshops at Art and Design colleges and project spaces across the UK.

Celebrating Life: A Workshop by Shako with Cancer Patients

3-6pm: *By invitation only

'Shako' - Women Artist Association of Bangladesh will involve cancer patients under Dr. Rumana Dowla, the founder of Bangladesh Palliative and Supportive Care Foundation. The participants will be encouraged to engage with the artists of the Shako and produce collaborative paintings. These paintings will then be donated towards the treatment of the patients.

Shako was established by a group of women artists over 13 years ago as a social initiative to raise funds through the sale of art to help fellow artists, who needed medical treatment.



Taking their social responsibilities seriously, the group works closely with organisations across Bangladesh that support drug addicts and acid victims, etc by facilitating workshops to teach new skills help them find alternative ways to generate a sustainable living.

The participation of the patients is supported by the Commercial Bank of Ceylon.



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