



DHAKA ART SUMMIT '23

ঢাকা আর্ট সামিট '২৩

Dhaka Art Summit Programming

3-11 FEBRUARY, 2023

Dear Visitor,

We are so delighted to welcome Dhaka Art Summit back to the world in 2023 with your presence. Thank you so much for being a part of Bonna; DAS 2023, our sixth edition of celebrating creativity to its fullest potential from the capital of Bangladesh. As much as DAS is about the artists and the artworks, it is also about building a sense of togetherness with our audience, and we have been waiting three years for this special moment to arrive, when we can safely gather together again with old and new friends.

I hope that the works of art and ideas presented across the nine days of our festival will inspire you to dream, think, and act with creative and collaborative solutions to better the world we inhabit together. It is our goal that DAS will not just be about the nine days of shows, talks, performances, and workshops that you find inside this booklet, but that instead the energy that is released in these nine days will have ripple effects all over the world in the days, weeks, months, and years to come.

Please join the artists, curators, thinkers and the DAS team in conversation – the informal and private discussions outside of the auditorium are just as important as the public ones on stage. DAS is a place to ask questions – and we have trained arts mediators across the venue who look forward to bringing the exhibitions to life through discussions with you.

In a world that is increasingly divided – art shows us the incredible things that humanity can create - and this brings needed hope to the world. What you will experience here during these nine days of DAS can only be seen here in Dhaka, and I look forward to us all being a part of writing new chapters of art history together. Thank you to our many supporters, friends, and partners (who can be found at the back of this programme) for helping make the dream that is DAS a reality.



Nadia Samdani MBE

Director, Dhaka Art Summit

President, Samdani Art Foundation

Chief Curator Diana Campbell's Introduction to বন্যা, the 6th Edition of Dhaka Art Summit

DAS 2023 is told through the voice of বন্যা (Bonna), a character who speaks from Bangladesh to the world. She is a bold young girl who expresses her dynamic personality fearlessly, refusing to be silenced by her brothers, uncles, or forefathers. বন্যা is a common name in Bangladesh, and it also means 'flood.' In Bangladesh, a flood does not simply translate into a singular connotation of "disaster." The DAS concept of বন্যা challenges binaries - between necessity and excess, between regeneration and disaster, between adult and child, between male and female. DAS 2023 invokes and interprets বন্যা as a complex symbol-system, which is indigenous, personal and at once universal, an embodied non-human reversal of how storms, cyclones, tsunamis, stars, and all environmental crises and "discoveries" are named.

বন্যা, the young girl, is an activating creative force who offers us an invitation to join her in sharing stories and asking questions. She asks why the words for weather are gendered, what the relationship between gender, the built environment, and climate change might be...why her namesake has been deployed as a weapon against indigenous people for centuries across the continents. She is filled with wonder when she sees that the traces of her physical growth and traces of floods are measured with similar horizontal lines marked vertically on a wall. She wonders if her name might mean something different now, as the floods she encounters in traditional as well as modern forms of artistic expression are very different from the ones she witnesses outside with her own eyes today. বন্যা is joined by over 1,200 Bangladeshi children who made artistic contributions to the exhibition as part of the production process and education programming of DAS 2023.

As with the movement of peoples and ideas, languages travel too, often embedded in songs and stories from which we can try to trace their point of origin. DAS 2023 considers the ways in which humans form, inherit, and establish vocabularies to understand the world around us, and the mistranslations that can ensue when we try to apply singular terms to unfamiliar contexts. The same word can migrate from positive to negative connotations and back depending on how and where it travels. Weather and water are shapers of history and culture, as well as being metaphors for life in general. The aim is to see past the limits of translation which can be incapable of conveying the different ways we negotiate the world, while opening new channels for transcultural empathy. How do you tell the story of multiple crises, while facilitating hope?

Storms have eyes and eyes have storms. We can be flooded with emotions, yet reduced to singular drops of tears. We give storms human names; we describe human emotions using terms that are also applied to weather. Extreme weather and the absence of state management was the tipping point for Bangladeshis to declare independence in 1971 and fight for the right to express themselves in their own language. As the Ghanaian-Scottish designer, thinker and educator Lesley Lokko insightfully points out, "When you are in the eye of the storm, this is often the right point to push for maximum change."

For millennia, humans have invoked their minds and bodies through prayers, rituals, songs, and dances to summon rain from the sky. বন্যা is now learning that humans with power are not only filling the earth with genetically modified seeds, but also now seeding the sky with clouds. During Bengali New Year, Bangladeshi people sing a song written by Rabindranath Tagore, *Esho hey Boishakh*, which calls upon the first month of summer to bring storms to wash away any residue of ugliness from the previous year. When considering this, and the traditional ways of coping and celebrating polar forces, we must acknowledge that climate change is accelerating and causing even more dramatic events, often beyond the capacity of even the most resilient people's ability to survive.

Climate change is not unidirectional. It is a systemic and episodic transformation of ecologies, systems and structures over time. While these same conditions once historically evolved to be considered as protective, today they are fragile, imbalanced and precarious at multiple scales. DAS 2023, in collaboration with its artists and curators, presents the work of organizations from across the country who are realizing the capacity for more meaningful, just, and beautiful forms of life in situations some may misguidedly see as "hopeless."

Very Small Feelings

Co-curated by Diana Campbell (Artistic Director, Samdani Art Foundation) and Akansha Rastogi (Senior Curator, Kiran Nadar Museum of Art) with Ruxmini Choudhury (Curator, Samdani Art Foundation)


This exhibition is a collaboration between Samdani Art Foundation and the Kiran Nadar Museum of Art, and will travel to KNMA in July 2023

Going completely blind in 1956 did not keep the Indian modern artist Benodebehari Mukherjee from teaching art in Santiniketan. Students recall his lessons in sensing space when he would lead the class to observe trees and particular spots on campus, elaborately describing how light must be falling and casting shadows and other minor events happening around, as if he had observed and sensed this rhythmic relationship in nature a zillion times.

Very Small Feelings invites us to tap into our memory as Benodebehari did, continuing to believe in, feel, and experience the world beyond what we see in front of us with our eyes, beyond linear, sequential time. To feel the far away as near, the near as far, the minute as monumental, the monumental as minute, all with a sense of magic and awe. Playful and anecdotal stories change as they travel from mouth to ear, to mouth again, animating the uneventful repetition of daily rituals into something profound, amplifying the thud of a falling jackfruit that stuns two siblings, wafting smells of disappeared places, raising a swell of questions around gender that prod a young mind, amongst many other things.

The exhibition seeks to encounter the eternal 'inner child', and bind us strongly to it. Interested in the spoken word, and the generative space of orality built through telling and retelling stories, VSF gently holds and hosts the figure of the child and childhood play as a stage. Play in formative years where the self begins, and transforms. VSF approaches childhood as a place that we can enter and exit at will, examining it through our lived experiences and biases. While there is much that is hard to remember and to reconcile, we must come back to our inner child in order to heal traumas we may carry as adults.

Loving, permeable, ambiguous, and dazed, full of stories and fables, rituals and folklore, characters, popular cartoons, children's books and illustrations, memories, and actions that produce many kinds of surfaces, we call this hard-to-define space for intergenerational conversations and entanglements a Spread. One end of the Spread highlights pedagogical experiments and creative collaborations between artists and



young learners, historically looking at children's culture and practices of select South Asian modernists as illustrators and initiators of platforms for learning and arts mediation. The other end deeply engages with idea of 'a child' as instinct, curiosity, play, imagination, innocence, language, future, past and much more – a whole person with emotions, germs, feelings, pursuits, questions, silliness, joyous wonderment, inheritance, memories and innumerable things passed down genetically and culturally.

Artists in the Spread appear as storytellers, researchers, provocateurs, educators, prisms and makers developing different methods in their unique environments. We – the curators, mediators and visitors – build further on that Spread and turn VSF into a playground and a generative space for learning and exchange. It is here that *Who the Baer*, *Sambras*, *Bonna*, *Tokai*, *Meena*, *Bon Bibi*, a stag, crows, two not-named siblings, a young boy, a mother with her toddler and countless other characters who are real in how they are known in the imagination of many, tease out tales, histories, emotions, big and small, through their relationship with other bodies, with family, community and the world around them and also in relation to our own bodies as participants inside the exhibition.

So, let's enter gently, in pairs or with a chosen group, to play, to be the play, do what we like. There are many rituals to choose from, stories to listen to, many ears to tell yours to, too. It is all a day's rhythm. Night shall bring its own hum.

To Enter the Sky

Curated by Sean Anderson (Associate Professor and Undergraduate Program Director at Cornell University's Department of Architecture)

Weather, when visualized, relies on the interaction of multiple forces enacting potential acts of benefit as well as destruction. Sometimes predictable, and even mapped, more often, spaces inherit weather in unpredictable patterns that suggest tumult, a conjuring or a question, in defiance of the unknown. For example, airplane pilots depend on degrees of turbulence to achieve lift, to enter the sky. Likewise, for architects and builders, turbulence presents a manifold of acts for the body and the landscape to confront, with which to bend and flex, and from which one may achieve improbable balance.

With sea level rise and the increased intensity of unprecedented weather systems, the world has witnessed recent devastating floods in Northern Pakistan and Bangladesh, the ongoing strengthening of cyclones in the Bay of Bengal, and the anticipated disappearance of Maldivian atolls as well as those throughout the South Pacific. The invention of land for real estate development adjacent to the oceans and seas simultaneously destroys sensitive ecosystems while displacing vulnerable human and non-human settlements. A perpetuation of cataclysmic events tear at the definitions of geography, of fixed temporalities, for an architecture and urbanism subject to extremes continually redefined on the ground, in the water and the air.

Recent years have also shown us that a global pandemic can challenge nearly every aspect of humanity and expressions of collectivity. Refugees and asylum seekers traverse the planet while confronting the fixity of imposed boundaries. Architecture can be reimagined to consider how and with whom we seek common grounds among spaces of repair, comfort and joy. With livelihoods unfolding over screens large and small, and those landless and nationless continue to seek refuge, the built environment presents itself as a backdrop, stage and as an agent for change.

We all share one sky.

Drawings by children situate both the vulnerability and strength of future selves who, in a spirited display of potential, of beauty, of imagined spaces and buildings, can also aspire to elevate and share possible futures. Just as we navigate the unknown, architecture must activate new encounters with economies of materiality, ecology, community, sovereignty, and citizenship.

How do we design and build for the inevitability of conflicts, past and future? How does architecture establish belonging in landscapes of devastation and transit? This exhibition responds to those insecure conditions that allow architects, artists and designers to engage with the dimensioning of turbulence as a catalyst for addressing how we encounter each other.

To Enter the Sky brings together examples of architectures and artworks of resilience, of trust, while not discounting fear, entropy, and destruction. The exhibition centers Bangladesh as part of a broader reckoning of what it means to be human in and of the built environment today. We know that various turbulences will persist. Architecture need not be resistant. Rather, the exhibition asserts how a spatial medium, with its multitudes of hope and chance, can begin to disseminate radical stories of becoming to help us understand our own fragile inheritances as individuals, communities, nations.

দ্বৈধ, a duality

Curated by Bishwajit Goswami (Assistant Professor, Department of Drawing and Painting, University of Dhaka), research assisted by Muhammad Nafisur Rahman (Assistant Professor of Communication Design at the School of Design, College of DAAP, University of Cincinnati)

The exhibition is made possible through the initiative and dynamic energy of Brihatta Art Foundation

To think about Bangladesh is to think about the riverine, the deltaic landscape often evoking an idyllic imagining. To read about Bangladesh is to also read about floods and storms, and destruction designed by nature. To understand Bangladesh however, is to acknowledge the duality that flows through this land, its dwellers and natural environment interacting in unfettered fluidity in various forms. In welcoming the new year, we sing an ode to invite the stormy nor'westers (Kalboishakhi) to cleanse impurities and herald a fresh start. In embracing the destructive forces of nature, we accept the lessons it teaches us, the reality of the everyday struggles and the manifestation of the resilience of the Bengali spirit to hope for better days. The ambivalent relationship between man and the lived environment, people and nature, finds new modes of storytelling through these expressions. দ্বৈধ (Dyoidho) upholds that relationship by showcasing the fluidity found in the riverine nature of Bengal. The exhibition engages the human senses through colour, form and its essence.

Combining artistic research and practice, each section of the exhibition sheds light on a different aspect of duality in our everyday surroundings creating an immersive experience. Just as the waterways trace a path from the Himalayan springs to the estuaries of Padma, Meghna and Jamuna at the Bay of Bengal, the narrations traverse the artistic space following the way of the rivers. Sensory immersion is evoked both by the sound of paddy in the harvest festival and the dry-primitive aroma of hay, while the uneven gallery walls simulate the moist coarseness of the delta-soil. The chaos during coastal calamity resonates in the exhibition's soundscape, as the seasonal qualities of Bangladesh's climate: the humid summer, the refreshing monsoon, the dryness of winter all arouse affect, evoking emotion and memory. The dual manifestations of mother nature, nurturing and severe by turns, find new narrative forms where the beauty of the Sundarbans are juxtaposed against the insolent chimneys of bricks, coal and smoke; environmentalist movements are paired with creative performances eliciting thought-provoking contextual commentary on present-day reality. In the duality of light and darkness, the impure and grey forms of our destroyed environment are invoked, while hope shines at the edge of the horizon.

ঐক্য evokes the idea of artifice, where things are not as they seem and artists, architects, designers, photographers and researchers come together in collaboration to set the stage for this discourse. As the “Tokai” (The Collector) engages the “Bolod” (The Fool) in conversation, we extend an open invitation to participate in the discussion and to critique the apparent binaries of nature. Through texture, sound, smell, materiality, and colour, the exhibition is activated in the creative imaginary and transformed by the experience of the audience. In the presentation of individual and collective experimental artworks, ঐক্য seeks to raise critical questions, reveal answers, and create dialogue between nature, the lived environment and our human connection to it. We welcome you to join the conversation.

SAMDANI ART AWARD 2023


Curated by Anne Barlow (Director, Tate St. Ives)

The Samdani Art Award 2023 presents new works by twelve emerging Bangladeshi artists who reflect on various social, economic and ecological concerns in the midst of one of the most difficult climatic periods for South Asia. While each project is distinct in its focus and material form, collectively, the artists in the exhibition engage with critical societal issues by questioning mainstream and binary thinking, advocating for change, and imagining spaces of possibility in the future.

The ongoing impact of industrialization and climate change are key topics for Purnima Aktar, Sohorab Rabbey and Habiba Nowrose. Through references to folklore and mythology, Aktar’s work highlights the uncertain future and diminishing biodiversity of the Sundarbans, the largest contiguous mangrove forest in the world known as the ‘lungs’ of Bangladesh. Rabbey’s spatial intervention, whose forms are partly inspired by dams and barrages on the Teesta river, acts as a critical commentary on the geopolitical, topographical and ethnocultural transformation of the Bengal Delta region. Reflecting on ancient flood myths that span diverse cultures and religions, and on our current-day emergence from a global pandemic, Nowrose’s installation of photographs and objects seeks to convey a utopian world in which humans might exist in harmony with other beings after a great deluge.

Md Fazla Rabbi Fatiq and Rakibul Anwar consider how urban and rural environments are affected by construction that errs towards the invasive. Remnants of unfinished bridges in open fields, canals and agricultural land are seen as both symbols of ‘abandoned dreams’ and systemic corruption in Fatiq’s poignant photographs, whereas Anwar’s expansive wall drawings are informed by his observations of seemingly arbitrary urban planning that continues to alter the cityscape of Dhaka, as well as its social and communal spaces.

Concerns around human rights, particularly in relation to the disenfranchised, are powerfully expressed in the work of Ashfika Rahman and Faysal Zaman. Rahman’s project resembles the interior of a home in an indigenous Santal community, recalling incidences of authorities setting Santal homes on fire amidst land ownership disputes. Incorporating extracts from interviews and archival images of victims of ‘enforced disappearance’, Zaman’s haunting installation gives material presence to victims’ own words and those of their loved ones. Through references to such acts of intolerance or brutality against people, and to the damage humans inflict on nature and its



ecosystems, the topic of violence becomes a recurring subtext throughout the exhibition.

Sumi Anjuman, Rasel Rana and Dipa Mahbuba Yasmin focus on the challenges faced by those with diverse sexual and gender orientation. Through her evocative photographs, Anjuman brings a human dimension to the oppression of LGBTQIA+ communities in Bangladesh, giving voice to their stories, while Rana encapsulates the struggles and hopes of queer communities in a fantastical landscape in which everyone and everything is welcome. Referencing figures including the Bangladeshi artist SM Sultan whose identity was considered to be 'elusive', Yasmin similarly advocates for the legitimacy of sexual and gender fluidity and for individuals to be recognized and respected for who they are.

Mojahid Musa and Dinar Sultana Putul share an interest in using natural or recycled materials in much of their work. Musa's experimental and imaginative animal forms made first in clay, and then fused with other materials or ready-made objects, test assumptions around the relative value of such components in everyday life. Putul's respect for agricultural and more traditional ways of life is borne out in the environment and hand-made objects she creates; at the same time, her work is influenced by historical figures such as engineer and architect Buckminster Fuller and and utopian visions of a self-sustaining, egalitarian society.

Purposeful Goods

Curated by Teresa Albor (artist and cultural organizer)

Socially engaged practice can involve social enterprise. This usually takes the form of a business with a social or environmental purpose that prioritizes transformative social impact... entrepreneurship with a mission to change society.

Bangladesh has played a revolutionary role in social enterprise. After the independence of Bangladesh in 1971, new ways of working collectively emerged... including more socially viable and sustainable business strategies and organizational forms. Two internationally known examples are BRAC, the largest collaborative network of social business in the world, and the Grameen Bank, which paved the way for decades of micro credit initiatives.

This features social enterprises, collectives and examples of corporate social responsibility associated with DAS 2023. 100% of all purchases will benefit the groups represented.

Curatorial Team

Diana Campbell
Akansha Rastogi
Anne Barlow
Bishwajit Goswami
Sean Anderson

Ruxmini Reckvana Q Choudhury
Swilin Haque

With Additional Curatorial Contributions From:

Aaron Cezar, Alexie Glass-Kantor, Chus Martinez, Daniel Baumann, Fernanda Brenner, Helena Kritis, Iaroslav Volovod, iLiana Fokianaki, Michelle Newton, Muhammad Nafisur Rahman, Rosa de Graaf, Sadya Mizan, Sofia Hernández Chong Cuy, Valentin Diaconov

Members of Transcultural Folklore Research Forum:

Esther Syiem, Kanak Chanpa Chakma, L. Somy Rois, Michael Lujan Bevacqua, Mohammed Rezuwan.

Talks Fellow:

Martina Yordanova

Jungle Nama Scenography: GOLEM

Artists:

Abdul Guffar Babu, Abdus Shakoor Shah, Abir Abdullah, Abul Barq Alvi, Ade Dianita and Aditya Novali, Afield, Afra Marciel Eisma, Afrah Shafiq, Agnieszka Kurant, Ahmed Rasel, Ahmed Shamsuddoha, Ahmet Öğüt, Alok Roy, Alakesh Ghosh, Amitav Ghosh with Ali Sethi & Salman Toor, Amit Dutta, Anga Art Collective, Anisuzzaman Anis, Anisuzzaman, Anpu Varkey, Antara Mehrukh Azad, Anthony McCall, Antony Gormley, Arif Baul, ArtPro, Artreach India, Ashfika Rahman, Ashrafia Adib, Ayesha Sultana, Aziza Chaouni, Benodebehari Mukherjee, Bhasha Chakrabarti, Bishwajit Goswami, Blaise Joseph & Atreyee Day, Beijok Kaious, Brihatta, Chittaprosad, Daniel Boyd, Damasush Hacha, David Horvitz, Dhali Al Mamun, Dilara Begum Jolly, Dinar Sultana Putul, Dipa Mahbuba Yasmin, Driant Zeneli, Emran Hossain, FACE, Farida Zaman, Faysal Zaman, Felecia Davis and Delia Dumitrescu, Friendship, Ganesh Pyne, Ghazaleh Avarzamani, Gidree Bawlee Foundation of Arts, Gullyboy Rana & Tabib Mahmud, Ha Bik Chuen, Habiba Nowrose, Hamiduzzaman Khan, Hana Miletic, Hashem Khan, Irushi Tennekoon, Jaago Foundation, Jamal Ahmed, Jani Ruscica, Jessy Razafimandimby, Jothashilpa, Joydeb Roaja, Kabir Ahmed Masum Chisty, Kamruzzaman Shadhin, Kashef Mahboob Chowdhury, Kanak Chanpa Chakma, Kasper Bosmans, Kelly Sinnapah Mary, Krishna Reddy, Lala Rukh, Lapdiang Syiem, Leela Mukherjee, Lokesh Khodke, Lucas Arruda, Mahmuda Siddika, Marina Perez Simao, Marina Tabassum, Marzia Farhana, Marzia Migliora, Matt Copson, Matthew Krishanu, Mauruf Jameel, Md Fazla Rabbi Fatiq, Michael John Whelan, Miet Warlop, Mohammad Eunos, Mohammad Shihab Uddin, Mojahid Musa, Mong Mong Sho, Monica Jahan Bose. Monirul Islam, Mostafizul Haque, Mustafa Monwar, Munem Wasif, Murari Jha, Nabil Ahmed, Najmun Nahar Keya, Nazlee Laila Mansur, Neha Choksi & Rachelle Rojany, Nikima Jagudajev, Niloofar Chaman, Nisar Hossain, Olalekan Jeyifous, Pol Taburet, Prasad Shetty and Rupali Gupte, Purnima Aktar, Rafiqun Nabi, Rakib Anwar, Rana Begum, Rasel Rana, Re/Dress, Rezwan Shahriar Sumit, Rithika Merchant, Rizvi Hassan, Rokeya Sultana, Roman Ondak, Rohingya Cultural Memory Center, Safiuddin Ahmed, Sahej Rahal, Sana Shahmuradova, Sanjoy Chakraborty, Satyajit Ray, Shada Kortaal, Shaheen Dill-Riaz, Shahid Kabir, Shahzia Sikander, Shaunak Sen, Shawon Akand, Shezad Dawood, Sheikh Afzal Hossain, Shen Xin, Shoummo Saha, Simon Fujiwara, SM Sultan, Sohorab Rabbey, Soma Surovi Jannat, Storia Na Lugar (Patti Anahory and César Schofield Cardoso), Suchi Reddy, Sumayya Vally, Sumi Anjuman, Susanta Mandal, Tanya Goel, Tarun Ghosh, Thao Nguyen Phan, Transend BD, Veronika Hapchenko, We Are From Here Collective, Yasmin Jahan Nupur

DAILY

FEBRUARY 3-11

All Day	FIRST FLOOR	AHMET ÖĞÜT, BALANCED PROTEST POSTERS, 2022-2023 Co-commissioned by Samdani Art Foundation, Kiran Nadar Museum of Art, Latvian Center for Contemporary Art with support of SAHA and Goethe Institut Bangladesh Performers tower over the public walking on bamboo stilts that are both support structures and also protest banners highlighting difficult-to-find products and materials in Bangladesh, a precarious balancing act inviting us to consider what we might take for granted as we exert ourselves in the world.
All Day	FIRST FLOOR	AFRAH SHAFIQ, WHERE DO THE ANTS GO?, 2022-2023 Commissioned by Samdani Art Foundation with support of To Gather, Pro Helvetia, Swiss Arts Council Audiences can enter a large-scale sculpture of an anthill to interact with a digital colony of ants that “live” within an immersive video game inside. Using real time inputs, “players” within the anthill make choices that affect the behavior of the individual ants and the collective outcome of the colony that functions in sync with emotions expressed via a custom data collection exercise in Bangladesh in the lead-up to the summit.
All Day	FIRST FLOOR	BISHWAJIT GOSWAMI - REETU, 2022-2023 Commissioned by Samdani Art Foundation This participatory installation draws parallels between seasons of human and non-human life, drawing emotions out of visitors in a way that they are publicly visible like flowers in Spring.

All Day	ACROSS VENUE	MIET WARLOP, THE BOARD II, 2022-2023 Commissioned by Samdani Art Foundation with support from BGMEA In a dynamic collaboration with female garment factory workers in Bangladesh, this performative installation challenges preconceptions of “who wears the pants” in society.
All Day	FIRST FLOOR	PRASAD SHETTY AND RUPALI GUPTA, THE BELLY OF THE STRANGE, 2018/2022 Commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art On all days of the Summit, a large dreamlike structure looming above the ground on those multiple legs, resembling a gaping mouth, a belly, a nest or part of something, will explore, signal and summon different oralities and movements from mouth to ear to books.
All Day	FIRST FLOOR	ROMAN ONDÁK - MEASURING THE UNIVERSE, 2007/2023 From the Collection of the Museum of Modern Art, New York For the whole duration of the exhibition, gallery attendants offer to the exhibition visitors marking their height on the gallery walls along with their first name and the date on which the measurement was taken; a measurement of the universe of বন্যা .
5:00pm VERY SMALL FEELINGS	FIRST FLOOR	ROMAN ONDÁK, TEACHING TO WALK, 2002/2023 This is a performance in which a mother accompanies her son as he takes his first steps in the gallery. Inspired by his own experience observing his young son and his mother as a father, Ondák invites us to rediscover that instant, not by representing it, but by letting reality enter Dhaka Art Summit in the form of an artistic work.

DAY ONE

FEBRUARY 3, FRIDAY

11:30am-12:30pm and 4:30-5:30pm	ENTRANCE	MIET WARLOP, CHANT FOR HOPE, 2022-2023 Commissioned by Samdani Art Foundation in partnership with KANAL - Centre Pompidou, Brussels with support from the Flemish Region of Belgium and EUNIC Inspired by the history of the language movement and movement of language in Bangladesh, visitors get swept into the trance conjured by a participatory dancing sculpture which injects energy to propel makers (of history) past exhaustion.
11am-5:00pm VERY SMALL FEELINGS	FIRST FLOOR	YASMIN JAHAN NUPUR, HOME, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation This participatory performance invites visitors to rest, connect and build conversations around childhood and memories of places, landscapes, people, objects, stories and feelings lost, disappeared, and accessed. It extends the artist's gestures beyond her own body to the overall body of DAS visitors and makes space for an intergenerational exchange.
12:00pm VERY SMALL FEELINGS	FIRST FLOOR	JOYDEB AND ISHAAN ROAJA, AN IMAGINARY DREAM, 2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art Fascinated with crows, seven-year-old Ishaan has a dream. One day all the crows in the city will get angry and return to the deep forest. The city-dwellers will then slowly turn all black like crows, and the crows will return to the world with colorful feathers again. Ishaan, with his father Joydeb, calls upon the colorful crows from his imagination and lays out a feast.

DAY ONE

FEBRUARY 3, FRIDAY

1-3:00pm VERY SMALL FEELINGS	FIRST FLOOR	KABIR AHMED MASUM CHISTY, BONNA, 2022-2023 Commissioned by Samdani Art Foundation As Bonna grows, new mythologies around her birth and metamorphoses evolve. Chisty merges the cosmic, the comic and weather events, embedding Bonna in different registers of the divinatory and the mundane.
2:00pm PANEL DISCUSSION	AUDITORIUM	BONNA AND HER SISTERS DISCUSS NAMES, COLLABORATION, AND INSTITUTIONAL RELEVANCE IN A NEWLY BORN WORLD The opening panel brings Bonna together with her sisters, those from Natasha at Singapore Biennale, EVA of Ireland's Biennial, and Melly of Kunstinstut Melly in the Netherlands together in conversation as sisters who consider the shift in how they see themselves as institutions and exhibition platforms, learning and unlearning how to be relevant in a world that shifted seismically since the closing of DAS 2020, especially in the wake of climate catastrophes pummeling the planet. Binna Choi (Natasha, Singapore Biennale, and CASCO in Utrecht), Diana Campbell (Bonna; Dhaka Art Summit), Sebastian Cichocki (EVA International, Ireland's Biennial, and the Museum of Modern art in Warsaw), Vivian Zihel (Kunstinstut Melly, formerly Witte de With).
3-5:00pm VERY SMALL FEELINGS	FIRST FLOOR	THAKURMAR JHULI, HOME, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation Thakurmar Jhuli is a collection of Bengali folk and fairy tales collected and published by Bengali author Dakshinaranjan Mitra Majumder in 1907. Stories told by grandmothers and other elder females of the family became part of this book and became classic children's literature. As Rabindranath Tagore mentioned in his introductory text of the book, the purpose of collecting these stories was to revive Bengali folktales amidst of the proliferation of English and European fairytales. This storytelling session with children will be a gesture to revisit the stories and re-revive the Bengali folktales and introduce them to the younger generation. The storytelling session will be activated as part of Yasmin Jahan Nupur's work, <i>Home</i> .

DAY ONE

FEBRUARY 3, FRIDAY

3:30pm	AUDITORIUM	GIDREE BAWLEE FOUNDATION FOR THE ARTS X SHWASMUL ARTS, ECHOES, 2022-2023 Commissioned by Samdani Art Foundation This experimental performance is written and acted by teenagers living at the opposite ends of climate extremes in Bangladesh (drought in the North and floods in the Sunderbans), drawing us into their experience of the climate crises and engaging us with their imagination towards a fair rural transition, towards a more beautiful future together.
4-5:00pm VERY SMALL FEELINGS	FIRST FLOOR	MURARI JHA, RETURNING TO EARTH, A KINDER SEARCH OF HOME, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art At a particular hour of the day as the sunlight begins to fade, a crow perches and converses with scattered components of a landscape - sun, moon, soil, water, mountains, other birds and animals.
5:00pm PANEL DISCUSSION	AUDITORIUM	THE POWER OF ORALITY; LORE, THE LORISTIC, AND LIVING MEMORY Introduced by Sharlina Hussain-Morgan Cultural Attaché, U.S. Embassy Dhaka Foregrounding the spoken word and the auditory over the written, this panel engages with the oral as a vast resource holding together the folk and indigenous cultural expressions and way of life. As community scholars, folklorists, oral discourse experts, and writers embedded in the retellings of the folk, the invited speakers address different aspects of oral/oralities, its joys, performativity and form of instituting knowledge and transference from one body to another. This first gathering is organized as part of Transcultural Folklore Research Forum, a parallel appendage to Very Small Feelings. Esther Syiem (North-Eastern Hill University, Shillong), Kanak Chanpa Chakma (Artist, Rangamati), Mohammad Rezuwan (Folklorist and Writer, Cox's Bazaar), Michael Bevacqua (University of Guam, Guam Museum), Somi Roy (Culture Conservationist, Writer and Translator, Manipur).

DAY ONE

FEBRUARY 3, FRIDAY

6:15-6:45pm VERY SMALL FEELINGS	FIRST FLOOR	LAPDIANG SYIEM, LAITĪAM, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art and Art Dubai This body-based performance explores the Khasi folktale of a stag who climbs up from the plains of what we know as present-day Bangladesh into the Khasi Hills of Meghalaya to find the wild herb U Jangew Jathang, only to be captured and killed by hunters. His mother also climbs up in search of her son and encounters the kill. She lets out a dirge, a lamentation which, as they say, is a sound that has taught the Khasi people how to mourn and grieve.
6:15pm FILM SCREENING	AUDITORIUM	CONCERT FROM BANGLADESH BY SHEZAD DAWOOD, 2021 Commissioned by Samdani Art Foundation and UBIK with support from British Council Concert From Bangladesh is a mixed reality music concert that takes audiences on a virtual audio-visual journey through Bangladesh past and present, including mystical Baul singers from rural Kushtia, experimental electronics, and hip hop from the streets of Dhaka. Shezad Dawood imagined a virtual reality stage for a concert expanding on the 50-year legacy of Concert For Bangladesh – the original charity concert initiated by Ravi Shankar and George Harrison of Beatles' fame, in aid of the relief effort and refugee crisis during the Bangladesh Liberation War of 1971.
7:00pm LIVE CONCERT	AUDITORIUM	LIVE CONCERT ENCORE, 2023 Commissioned by Samdani Art Foundation. Rappers Gullyboy Rana and Tabib along with Arif Baul and his ensemble come together under the direction of Shoummo Saha to create a live audio-visual encore to the Concert from Bangladesh with new music.
7:00pm	FIRST FLOOR	SUMAYYA VALLY, THEY WHO BRINGS RAIN BRINGS LIFE, 2022-2023 Commissioned by Samdani Art Foundation. To possess the power to command rainfall is by inference possessing the power to dictate the flow of the natural cycle and climatic conditions. Inspired by Southern African and South Asian (rain)making rituals, performers transform an architectural pavilion each day with water and sound rituals invoking thunder.

DAY TWO

FEBRUARY 4, SATURDAY

9 am		<p>OFF-SITE ARCHITECTURE TOUR IN DHAKA</p> <p>MIET WARLOP, CHANT FOR HOPE, 2022-2023</p> <p>Commissioned by Samdani Art Foundation in partnership with KANAL - Centre Pompidou, Brussels with support from the Flemish Region of Belgium and EUNIC</p> <p>Inspired by the history of the language movement and movement of language in Bangladesh, visitors get swept into the trance conjured by a participatory dancing sculpture which injects energy to propel makers (of history) past exhaustion.</p>
11:30am -12:30pm and 4:30-5:30pm	ENTRANCE	
5-6:30pm	FIRST FLOOR	<p>YASMIN JAHAN NUPUR, HOME, 2022-2023</p> <p>Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation</p> <p>This participatory performance invites visitors to rest, connect and build conversations around childhood and memories of places, landscapes, people, objects, stories and feelings lost, disappeared, and accessed. It extends the artist's gestures beyond her own body to the overall body of DAS visitors and makes space for an intergenerational exchange.</p>
12:00pm	FIRST FLOOR	<p>JOYDEB AND ISHAAN ROAJA, AN IMAGINARY DREAM, 2023</p> <p>Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art</p> <p>Fascinated with crows, seven-year-old Ishaan has a dream. One day all the crows in the city will get angry and return to the deep forest. The city-dwellers will then slowly turn all black like crows, and the crows will return to the world with colorful feathers again. Ishaan, with his father Joydeb, calls upon the colorful crows from his imagination and lays out a feast.</p>

DAY TWO

FEBRUARY 4, SATURDAY

12:00pm	AUDITORIUM	<p>GIDREE BAWLEE FOUNDATION FOR THE ARTS X SHWASMUL ARTS, ECHOES, 2022-2023</p> <p>Commissioned by Samdani Art Foundation</p> <p>This experimental performance written and acted by teenagers living at the opposite ends of climate extremes in Bangladesh (drought in the North and floods in the Sunderbans), drawing us into their experience of the climate crises and engaging us with their imagination towards a fair rural transition towards a more beautiful future together.</p>
2:00pm	AUDITORIUM	<p>SRIHATTA IN SYLHET, A JOURNEY FROM AN IDEA, TO A CONTEXT, TO A BUILDING, TOWARDS AN INSTITUTION</p> <p>The Samdani Art Foundation shares inspiration and details of its soon to be open first permanent art center in Sylhet, Bangladesh, slated to open in January 2024.</p> <p>Kashef Mahboob Chowdhury (URBANA), Diana Campbell (Samdani Art Foundation), and Nadia Samdani (Samdani Art Foundation) with Beatrix Ruf (Hartwig Art Foundation)</p>
3-4:30pm	FIRST FLOOR	<p>THAKURMAR JHULI, HOME, 2022-2023</p> <p>Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation</p> <p>Thakurmar Jhuli is a collection of Bengali folk and fairy tales collected and published by Bengali author Dakshinaranjan Mitra Majumder in 1907. Stories told by grandmothers and other elder females of the family became part of this book and became classic children's literature. As Rabindranath Tagore mentioned in his introductory text of the book, the purpose of collecting these stories was to revive Bengali folktales amidst of the proliferation of English and European fairytales. This storytelling session with children will be a gesture to revisit the stories and re-revive the Bengali folktales and introduce them to the younger generation. The storytelling session will be activated as part of Yasmin Jahan Nupur's work, <i>Home</i>.</p>

DAY TWO

FEBRUARY 4, SATURDAY

3:30pm PANEL DISCUSSION	AUDITORIUM	ON MAKING SCULPTURES AND BUILDINGS DANCE <p>This panel brings together practitioners who tend to be defined as sculptor, theater practitioner, architect, artist, and curator, but whose practices confound categorization. Dancing across disciplines, they will discuss their DAS commissions and their ongoing collaborative work which seeks to expand the reach of what art can be in life.</p> <p>Antony Gormley, Miet Warlop, Suchi Reddy, Sumayya Vally, Yasmin Jahan Nupur with Diana Campbell</p>
4-5:00pm VERY SMALL FEELINGS	FIRST FLOOR	MURARI JHA, RETURNING TO EARTH A KINDER SEARCH OF HOME, 2022-2023 <p>Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art</p> <p>At a particular hour of the day as sunlight begins to fade, a crow perches and converses with scattered components of a landscape - sun, moon, soil, water, mountains, other birds and animals.</p>
5-5:30pm VERY SMALL FEELINGS	FIRST FLOOR	LAPDIANG SYIEM, LAITĪAM, 2022-2023 <p>Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art and Art Dubai</p> <p>This body-based performance explores the Khasi folktale of a stag who climbs up from the plains of what we know as present-day Bangladesh into the Khasi Hills of Meghalaya to find the wild herb U Jangew Jathang, only to be captured and killed by hunters. His mother also climbs up in search of her son and encounters the kill. She lets out a dirge, a lamentation which, as they say, is a sound that has taught the Khasi people how to mourn and grieve.</p>

DAY TWO

FEBRUARY 4, SATURDAY

5-6:30pm FILM SCREENING	AUDITORIUM	SHAUNAK SEN, ALL THAT BREATHES, 2022 <p>Presented in collaboration with Asia Society India Centre</p> <p>All That Breathes follows two brothers who run a bird hospital dedicated to rescuing injured black kites, a staple bird in the skies of New Delhi, India. In one of the world's most populated cities, where cows, rats, monkeys, frogs, and hogs jostle cheek-by-jowl with people, the "Kite Brothers" care for thousands of these mesmerizing creatures that drop daily from New Delhi's smog-choked skies. As environmental toxicity and civil unrest escalate, the relationship between this family and the neglected kites forms a poetic chronicle of the city's collapsing ecology and deepening social fault lines. This film was awarded the Golden Eye award for the best Documentary Film at the Cannes Film Festival and won the Grand Jury Prize for World Cinema Documentary at the Sundance Film Festival and shortlisted currently for an Oscar in 2023 in the Documentary Feature category.</p>
5-7:00pm VERY SMALL FEELINGS	FIRST FLOOR	KABIR AHMED MASUM CHISTY, BONNA, 2022-2023 <p>Commissioned by Samdani Art Foundation</p> <p>As Bonna grows, new mythologies around her birth and metamorphoses evolve. Chisty merges the cosmic, the comic and weather events, embedding Bonna in different registers of the divinatory and the mundane.</p>
7:00pm	FIRST FLOOR	SUMAYYA VALLY, THEY WHO BRINGS RAIN BRINGS LIFE, 2022-2023 <p>Commissioned by Samdani Art Foundation</p> <p>To possess the power to command rainfall is by inference possessing the power to dictate the flow of the natural cycle and climatic conditions. Inspired by Southern African and South Asian (rain)making rituals, performers transform an architectural pavilion each day with water and sound rituals invoking thunder.</p>

DAY THREE

FEBRUARY 5, SUNDAY

11:00am PANEL DISCUSSION	AUDITORIUM	ARTISTIC PEDAGOGIES Supported by Goethe Institut Bangladesh This panel brings together artistic practices that lie at the intersection of community engagement and experimental pedagogy, creatively filling in for the infrastructural, social and ecological gaps that alienate large numbers of communities and groups from access to education and learning. Panelists will address the role and power of facilitation, the economy of sources and resources in spaces/contexts of abundance and scarcity. Ahmet Ögüt, Anga Art Collective, Ashfika Rahman, Lokesh Khodke, Marzia Farhana, moderated by Akansha Rastogi
11-5:00pm VERY SMALL FEELINGS	FIRST FLOOR	YASMIN JAHAN NUPUR, HOME, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation This participatory performance invites visitors to rest, connect and build conversations around childhood and memories of places, landscapes, people, objects, stories and feelings lost, disappeared and accessed. It extends the artist's gestures beyond her own body to the overall body of DAS visitors and makes space for an intergenerational exchange.
12:00pm VERY SMALL FEELINGS	FIRST FLOOR	JOYDEB AND ISHAAN ROAJA, AN IMAGINARY DREAM, 2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art Fascinated with crows, seven-year-old Ishaan has a dream. One day all the crows in the city will get angry and return to the deep forest. The city-dwellers will then slowly turn all black like crows, and the crows will return to the world with colorful feathers again. Ishaan, with his father Joydeb, calls upon the colorful crows from his imagination and lays out a feast.

DAY THREE

FEBRUARY 5, SUNDAY

12:30pm PANEL DISCUSSION	AUDITORIUM	SOCIALLY ENGAGED PRACTICE This panel brings together artists, architects, and cultural practitioners who have initiated social projects catalyzing change and empowering communities in long-term and tangible ways, working beyond their studio for the benefit of communities around the world. The projects they present in DAS have ripple effects far outside the exhibition, and this panel will speak to the importance of the field of socially engaged practice within the arts today. Dharmendra Prasad, Ghazaleh Avarzamani, Rizvi Hassan, Salma Jamal Mousum, Shawon Akand, with Gregory Castera
2-5:00pm COLLATERAL OFFSITE EVENT	ROUF'S VILLA	OFFSITE ARCHITECTURE TOUR AND PERFORMANCE BY OMAR A. CHOWDHURY Lal Masjid and Rouf's Villa, Faydabad, Dhaka Melding Dhaka metal music and neglected architecture, ফায়দাবাদ ফর গেট is a performance and installation by the artist Omar A. Chowdhury and the hybrid collective কে বা কাহারা (Ke ba kahara). At the site of a renowned female architect's most intimate building, the work uncovers the tangled history of an imported modernism and its obsolescence by the socio-aesthetic of Bangladesh's voracious new rise. Through a choreography of architectural interventions, projections, guitar score, and performance, a speculative present is enacted that is haunted by doubt, private regret and ruinous anticipation.
2:00pm BOOK LAUNCH	AUDITORIUM	PADMA BOOK LAUNCH WITH KAZI KHALED ASHRAF The session launches the new book <i>The Great Padma: The River that Made the Bengal Delta</i> , and discusses the river as an existential phenomenon in the life of Bengal. The Padma draws us to the ancient reservoir of our existence; it is the very theater of the creation of land and life. Often called Kirtinasha, the destroyer of human glories, the Padma has also gifted the land that makes the Bengal Delta exist in a perpetual dynamic of flow and overflow, and accretion and erosion. Edited by Kazi Khaleed Ashraf, with a preface by Amitav Ghosh, the book <i>The Great Padma</i> reveals the magnificence and diversity of the great river, assembling historians, geographers, anthropologists, architects, photographers, and people from other cultural disciplines to tell the monumental story of the Padma. Kazi Khaleed Ashraf in discussion with Arijit Chatterjee, Syed Manzoorul Islam, David Ludden, and Parsa Sanjana Sajid



Register for the free bus:

DAY THREE

FEBRUARY 5, SUNDAY

3:15-3:45pm FILM SCREENING	AUDITORIUM	MOHAMMAD SHIHAB UDDIN, TOMORROW, 2019 Film screening followed by 30-minute Q&A with the Director Tomorrow is a computer animated Bangladeshi short film which won best animation film at the 2021 Cannes World Film Festival. A young boy named Ratul is magically shown two very different visions of the future. In the first scenario, Bangladesh has been inundated by rising sea levels, causing great suffering. In the second scenario, fossil fuels have been replaced by renewable energy and Bangladesh is prosperous, inspiring young Ratul to work towards building this reality.
4-6:00pm VERY SMALL FEELINGS	FIRST FLOOR	KABIR AHMED MASUM CHISTY, BONNA, 2022-2023 Commissioned by Samdani Art Foundation As Bonna grows, new mythologies around her birth and metamorphoses evolve. Chisty merges the cosmic, the comic and weather events, embedding Bonna in different registers of the divinatory and the mundane.
4-5:00pm VERY SMALL FEELINGS	FIRST FLOOR	MURARI JHA, RETURNING TO EARTH, A KINDER SEARCH OF HOME, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art At a particular hour of the day as sunlight begins to fade, a crow perches and converses with scattered components of a landscape - sun, moon, soil, water, mountains, other birds and animals.
4:30pm PANEL DISCUSSION	AUDITORIUM	ARTISTIC PROCESS AND CLIMATE CHANGE While it is apparent how artists are inspired by and depicting the current climate emergency in their work, what might be less apparent is how the current state of the environment is impacting how art is produced today. Artists representing a wide geographic scope will discuss their shared challenges as well as adaptive breakthroughs. Bhasha Chakrabarti, Daniel Boyd, Hana Miletic, Kamruzzaman Shadhin, Munem Wasif, with Michelle Newton.

DAY THREE

FEBRUARY 5, SUNDAY

5-5:30pm VERY SMALL FEELINGS	FIRST FLOOR	LAPDIANG SYIEM, LAITĪAM, 2022-2023 Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art and Art Dubai This live body performance explores the Khasi folktale of a stag who climbs up from the plains of what we know as present-day Bangladesh into the Khasi Hills of Meghalaya to find the wild herb U Jangew Jathang, only to be captured and killed by hunters. His mother also climbs up in search of her son and encounters the kill. She lets out a dirge, a lamentation which, as they say, is a sound that has taught the Khasi people how to mourn and grieve.
5:30-6pm BELLY OF THE STRANGE	FIRST FLOOR	ORAL STORIES FROM THE HILLS, 2023 Curated by Kanak Chanpa Chakma, a group of storytellers, translators and artists come together bringing stories from the Chittagong Hill Tracts.
6-7:40pm FILM SCREENING	AUDITORIUM	REZWAN SHAHRIAR SUMIT, THE SALT IN OUR WATERS (NONAJOLER KABBO), 2020 Film screening followed by 30-minute discussion with Director Rezwan Shahriar Sumit A sculptor leaves the city to venture to a village where his father once assisted with aid relief for the community after a cyclone hit. He sets up a studio in the village creating beautiful figures depicting the human body. Soon, his modern outlook is met with contempt, creating a divide between the traditional and more progressive ways of urban life. When the sculptor attempts to explain the effects of climate change, he faces antagonism as superstitions come up against scientific logic. The film is a Bangladesh-France coproduction supported by Spike Lee and was presented at the UN COP26 Climate Conference.
7:00pm	FIRST FLOOR	SUMAYYA VALLY, THEY WHO BRINGS RAIN BRINGS LIFE, 2022-2023 Commissioned by Samdani Art Foundation To possess the power to command rainfall is by inference possessing the power to dictate the flow of the natural cycle and climatic conditions. Inspired by Southern African and South Asian (rain)making rituals, performers transform an architectural pavilion each day with water and sound rituals invoking thunder.

DAY FOUR

FEBRUARY 6, MONDAY

4:00pm-onwards COLLATERAL OFFSITE EVENTS	DHAKA ART SPACES	Old Dhaka Programme organized by Alliance Francaise ZERO CALORIE by Daagi Art Garage at Studio Bhaskarmee, 95/5 Hazari Bagh (Hazari Bagh Puran thana), Jigatola - 1209, Dhaka. Opening at 4pm Brihatta Art Foundation space at Mukti 1 buiding, Gojmohol Road,(Hazari Bagh Puran thana), Jigatola - 1209, Dhaka.
5:30-6pm BELLY OF THE STRANGE	FIRST FLOOR	ORAL STORIES FROM THE HILLS, 2023 Curated by Kanak Chanpa Chakma, a group of storytellers, translators and artists come together bringing stories from the Chittagong Hill Tracts.
7:00pm	FIRST FLOOR	SUMAYYA VALLY, THEY WHO BRINGS RAIN BRINGS LIFE, 2022-2023 Commissioned by Samdani Art Foundation To possess the power to command rainfall is by inference possessing the power to dictate the flow of the natural cycle and climatic conditions. Inspired by Southern African and South Asian (rain)making rituals, performers transform an architectural pavilion each day with water and sound rituals invoking thunder.

DAY FIVE

FEBRUARY 7, TUESDAY

4-6:00pm VERY SMALL FEELINGS	FIRST FLOOR	KABIR AHMED MASUM CHISTY, BONNA, 2022-2023 Commissioned by Samdani Art Foundation As Bonna grows, new mythologies around her birth and metamorphoses evolve. Chisty merges the cosmic, the comic and weather events, embedding Bonna in different registers of the divinatory and the mundane.
5:30-6pm BELLY OF THE STRANGE	FIRST FLOOR	ORAL STORIES FROM THE HILLS, 2023 Curated by Kanak Chanpa Chakma, a group of storytellers, translators and artists come together bringing stories from the Chittagong Hill Tracts.
7:00pm	FIRST FLOOR	SUMAYYA VALLY, THEY WHO BRINGS RAIN BRINGS LIFE, 2022-2023 Commissioned by Samdani Art Foundation To possess the power to command rainfall is by inference possessing the power to dictate the flow of the natural cycle and climatic conditions. Inspired by Southern African and South Asian (rain)making rituals, performers transform an architectural pavilion each day with water and sound rituals invoking thunder.

DAY SIX

FEBRUARY 8, WEDNESDAY

7:00pm

FIRST FLOOR

SUMAYYA VALLY, THEY WHO BRINGS RAIN BRINGS LIFE, 2022-2023

Commissioned by Samdani Art Foundation

To possess the power to command rainfall is by inference possessing the power to dictate the flow of the natural cycle and climatic conditions. Inspired by Southern African and South Asian (rain)making rituals, performers transform an architectural pavilion each day with water and sound rituals invoking thunder.

DAY SEVEN

FEBRUARY 9, THURSDAY

4-6:00pm
VERY
SMALL
FEELINGS

FIRST FLOOR

KABIR AHMED MASUM CHISTY, BONNA, 2022-2023

Commissioned by Samdani Art Foundation

As Bonna grows, new mythologies around her birth and metamorphoses evolve. Chisty merges the cosmic, the comic and weather events, embedding Bonna in different registers of the divinatory and the mundane.

6:30pm
FILM
SCREENING

AUDITORIUM

MONICA JAHAN BOSE, WRAPTURE, 2021

Film screening followed by 30-minute discussion with artist Monica Jahan Bose

The film follows a climate justice art project from Washington DC's low-income Anacostia neighborhood to Barobaishdia, a remote Bangladeshi island on the frontlines of climate change. Bangladeshi-American artist Monica Jahan Bose leads a dozen women farmers and over 200 Washingtonians to co-create 65 climate-themed saris, which wrap five Washington buildings. While they work on the saris, the participants recite poetry, sing, and dance, creating a trans-border community. The film includes rare footage and testimony of the impacts of climate change on coastal women farmers and the power of art to bring about change. It premiered at the Kennedy Center in Washington at a joint event with the Smithsonian.

DAY EIGHT

FEBRUARY 10, FRIDAY

11am-12pm
and
4-5:00pm
VERY
SMALL
FEELINGS

FIRST FLOOR

THAKURMAR JHULI, HOME, 2022-2023

Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation

Thakurmar Jhuli is a collection of Bengali folk and fairy tales collected and published by Bengali author Dakshinaranjan Mitra Majumder in 1907. Stories told by grandmothers and other elder females of the family became part of this book and became classic children's literature. As Rabindranath Tagore mentioned in his introductory text of the book, the purpose of collecting these stories was to revive Bengali folktales amidst the proliferation of English and European fairytales. This storytelling session with children will be a gesture to revisit the stories and re-revive the Bengali folktales and introduce them to the younger generation. The storytelling session will be activated as part of Yasmin Jahan Nupur's work, *Home*.

4:00pm
PANEL
DISCUSSION

AUDITORIUM

NODI ROCKS: A SOULFUL MUSICAL JOURNEY FOR RIVER AND CLIMATE

Raising the voice through music to develop climate awareness and reconnect the youth with the rivers of Bangladesh, this panel wishes to draw attention to the current state of the country's rivers and atrocious threats of climate crisis. The invited speakers tell the untold stories of rivers, the lives and livelihoods of the endangered river people and their own river-centric experiences, as well as show an interesting and effective global model to protect rivers. The role of artists and youth, using music as a tool for the betterment of environment and saving our mother nature would also be a concern of this discourse.

Pinky Chiran, Shakib Chowdhury, Sharmin Sultana Sumi, Yasmein Sabina Lubna, Zunayed Evan

DAY EIGHT

FEBRUARY 10, FRIDAY

5:30pm
PANEL
DISCUSSION

AUDITORIUM

THE DUALITY OF THE DELTA

Diverse life experiences manifest in our deep sensory connections with the environment. While communal resilience enables people to be one with their land, activism reinforces shared and proactive practices. An Ornithologist, Advocate, Community Architect, Artist and AN Environmental Economist will engage in collective storytelling to expand micro and macro details of their shared journeys to evoke varied insights, and elaborate on the tremendous creative opportunities we have to contribute to a better environment.

Bishwajit Goswami, Enam Ul Haque, Khondaker Hasibul Kabir, Shouro Dasgupta, Syeda Rizwana Hasan, moderated by Huraera Jabeen

7:00pm
PANEL
DISCUSSION

AUDITORIUM

LIVING IN IMPERMANENCE: DESIGNING SPACES IN A REFUGEE RESPONSE

Life in a refugee camp is often seen as an impermanent thing, where in reality it actually becomes a big part of a person living as a refugee's life. An inclusive and healthy environment in a camp is thus very important for the well-being of both the displaced and host communities. From 2018 to 2022, working with the Rohingya refugees as well as the surrounding Bangladeshi hosting communities in the Ukhiya-Teknaf area, has never been about one particular space, but rather about collaborating together in a crisis situation to overcome unexpected challenges over time.

Khwaja Fatmi, Rizvi Hassan, moderated by Shahirah Majumdar

DAY NINE

FEBRUARY 11, SATURDAY

Day
Long
Performances

দ্বৈধ

THIRD FLOOR

তরল শিকড় (FLUID ROOTS); গঙ্গা (GANGES); জাগো (WAKE-UP, WAKE-UP); SHARED SENSORY REVELATION THIRD FLOOR,

To heighten our senses artists act, immerse and traverse the boundaries of performances through touch, smell, sound and interaction. These performances critically question our existing relationship with natural habitats and trigger our shared responsibilities for being the unconditional beneficiary of nature.

Joydeb Roaja, Niloofar Chaman and Yasmin Jahan Nupur

11-12:00pm
and
3-4:00pm

VERY
SMALL
FEELINGS

FIRST FLOOR

THAKURMAR JHULI, HOME, 2022-2023

Co-commissioned by Samdani Art Foundation and Kiran Nadar Museum of Art with the support of Bagri Foundation

Thakurmar Jhuli is a collection of Bengali folk and fairy tales collected and published by Bengali author Dakshinaranjan Mitra Majumder in 1907. Stories told by grandmothers and other elder females of the family became part of this book and became classic children's literature. As Rabindranath Tagore mentioned in his introductory text of the book, the purpose of collecting these stories was to revive Bengali folktales amidst of the proliferation of English and European fairytales. This storytelling session with children will be a gesture to revisit the stories and re-revive the Bengali folktales and introduce them to the younger generation. The storytelling session will be activated as part of Yasmin Jahan Nupur's work, *Home*.

5-7:00pm
VERY
SMALL
FEELINGS

FIRST FLOOR

KABIR AHMED MASUM CHISTY, BONNA, 2022-2023

Commissioned by Samdani Art Foundation

As Bonna grows, new mythologies around her birth and metamorphoses evolve. Chisty merges the cosmic, the comic and weather events, embedding Bonna in different registers of the divinatory and the mundane.

DAY NINE

FEBRUARY 11, SATURDAY

ON GATHERING

In collaboration with WIELS in Brussels, Nikima Jagudajev is developing work inspired by how people gather in Bangladesh in Dhaka Art Summit, and this talk will delve into their experience interacting with the visitors and watching visitors interact with each other during the Summit. Jagudajev's process based collaborative practice looks at social forms; social relations as spatial relations and how we assemble in fulfilling and considerate ways. Harnessing the choreography of play as a framework, performers (Conduit) and visitors (Arrivor) are incorporated into an open-ended game. World building is aided by a group of artists who shape the playground with elements such as live music, food, a deck of collectable cards, secrets and nonlinear dance choreographies that fold in on themselves like portals through time. These elements work as informal invitations to engage in different ways, shifting attention and offering agency and ontological transformation. Like 3-dimensional Massively Multiplayer Online Role-Playing Games (MMORPG) this mythopoeic world is both serious and playful, enchanted with meaning and full of mods. One's experience is determined by the games' formal properties as well as the interaction of various interpreting subjectivities.

Nikima Jagudajev, Helena Kritis and Ruxmini Reckvana Q Choudhury

SHAHEEN DILL-RIAZ, BAMBOO STORIES, 2019

It is midsummer in northeastern Bangladesh. Five men face a dangerous mission. They must conquer the great river with their raft. Their journey will last a month and take them 300 kilometers downstream. Their cargo: 25,000 bamboo logs. With breathtaking images from Bangladesh, filmmaker Shaheen Dill-Riaz introduces the viewer to the rough world of the men who have been working in the woods and on the river for generations. They only have one goal: get the bamboo to the wholesalers in the capital Dhaka on time. Bamboo Stories premiered at the DocPoint Film Festival in Helsinki in January 2019.

5pm
PANEL
DISCUSSION

AUDITORIUM

6:30pm
FILM
SCREENING

Security and Bag Restrictions

Visitors are allowed to carry a single handbag (max 8-inch × 6-inch). Large handbags, backpacks and so on will not be permitted. No bag drop facilities will be available at the venue.

DAS reserves the right to confiscate any items or devices deemed by our security team to have the potential to cause danger or disruption to other visitors. Smoking is not permitted within the venue. Possession of any tobacco/e-cigarettes, or any combustible and/or flammable objects, is strictly prohibited.

For the safety of all artworks, liquids, including drinking water, and any type of food will not be permitted inside the venue.

Parking and Drop Off

There is limited on-site parking on a first come-first served basis. There is no valet service. Please note, there is a one-way traffic flow plan within the compound. Visitors can be dropped off at the main gate by a driver. There are shuttle buses to/from some hotels for guests. Please check with your hotel.

Accessibility

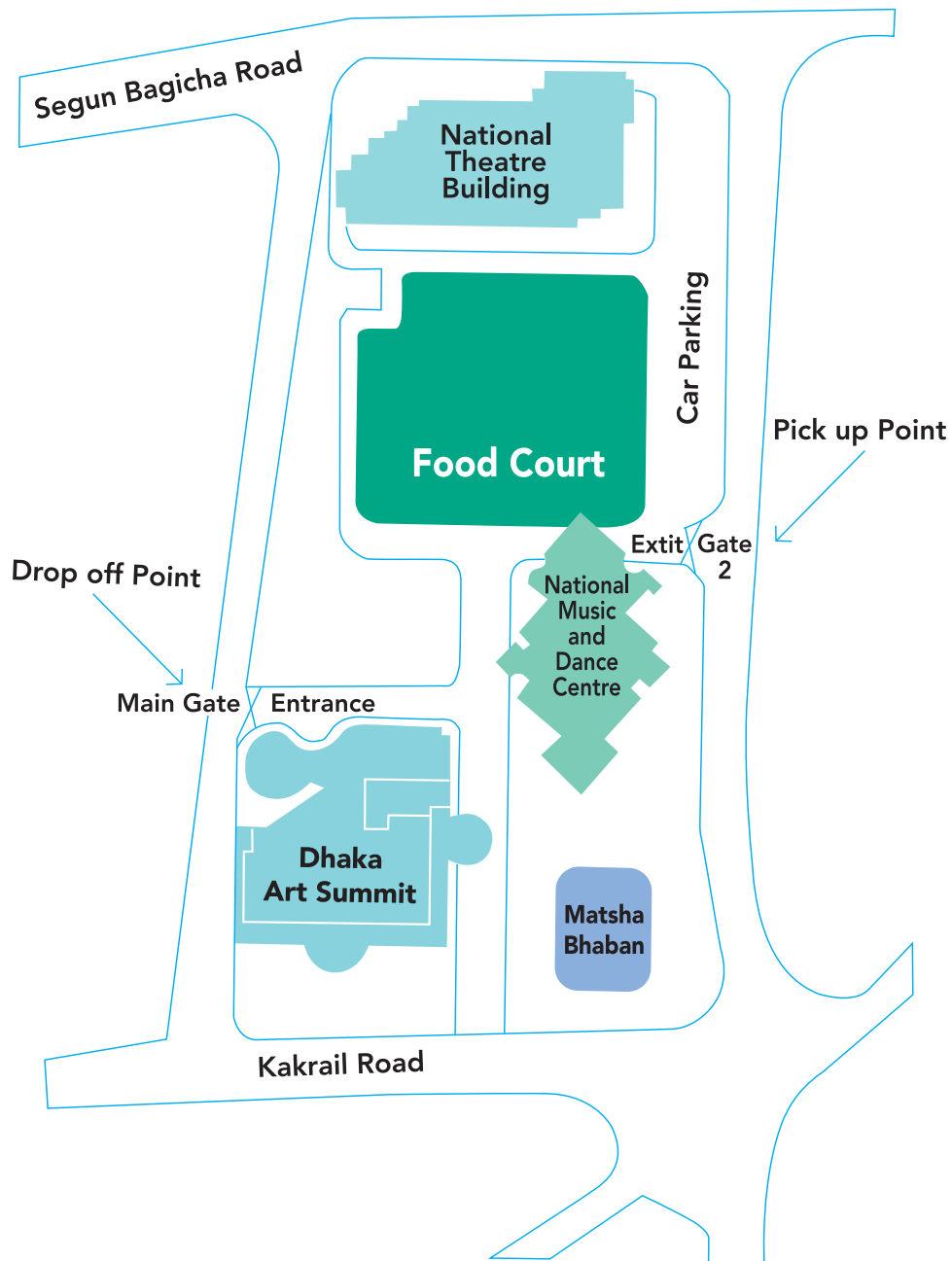
Please contact vip@dhakaartsummit.org if you have special access requirements and we will do our best to make sure you can visit DAS 2023.

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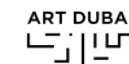


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