



Dhaka
Art Summit

Seismic
Movements

সঞ্চারণ

7-15 February
2020

Programme

Dear Visitor,

Thank you so much for being a part of Dhaka Art Summit 2020: Seismic Movements. This our fifth and most ambitious edition to date. 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.

I hope that you feel welcome to speak to the artists, curators, and thinkers who have built DAS together with my team - the informal and private discussions outside of the auditorium are just as important as the public ones on stage. One of the things I love most about Bangladesh is how building community is an important part of our culture, and I hope that DAS will be more than an exhibition, but rather a movement where new collaborations across disciplines and generations are born. 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. 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. We are also grateful to Centre for Research and Information (CRI), ICT Division, Bangladesh Shilpakala Academy and the Ministry of Cultural Affairs for presenting a new look into the history of the founder of Bangladesh, Bangabandhu Sheikh Mujibur Rahman, in parallel to the Summit. Welcome to DAS!

Nadia Samdani, Director, Dhaka Art Summit
and Co-Founder, Samdani Art Foundation



Curatorial Notation

Inspired by the geological reading of the word 'summit' as the top of a mountain, Seismic Movements: Dhaka Art Summit 2020 (DAS 2020) considers the various ruptures that have realigned and continue to shift the face of our spinning planet. Seismic movements do not adhere to statist or nationalist frameworks. They join and split apart tectonics of multiple scales and layers; their epicentres don't privilege historical imperial centres over the so-called peripheries; they can slowly accumulate or violently erupt in an instant.

DAS 2020 is a cumulative festival building on the ideas we have been pondering since our first edition in 2012. Like in music, this Summit is arranged into both improvised and organised movements that can be experienced separately, but the complete work requires all of the diverse sounds and rhythms resounding within it to be considered together. It is a sum of many parts that reinforce each other and expand with unplanned trajectories and connections resulting from the energy and vision of our many collaborators and partners.

DAS 2020 touches upon geological movements, colonial movements, independence movements, social movements and feminist futures, spatial movements, the conditions that move us to act and the power that comes with moving collectively. We do not just consider forms of artistic production, but also forms of institutional production that enable artistic practices and pedagogies, generating new vocabularies of social organisation and building better ways to create and live together. What do the stirrings of a movement feel like and how do we learn from the experience of living through one?

In the words of Sara Ahmed, a movement requires us to be moved. What might happen when ideas move from inside the exhibition to the larger reality outside? We designed DAS 2020 with this in mind, maintaining a porous barrier between the 'inside' and the 'outside' of the venue.

DAS 2020 is about shaking up our understanding of the present and the past, creating opportunities to come together and make and write (art) history from new perspectives, trying to give a voice to the people who are not in the most dominant positions to be heard.

We reach a summit through a journey that pushes our mental and physical limits. We experience ourselves and the world with fresh eyes as obscured vantage points become visible and we feel ourselves grow small as we climb towards the top of a mountain. Could it also be that the mountain, in turn, sees us change in scale as we approach its zenith?



Diana Campbell Betancourt, Chief Curator Dhaka Art Summit
Artistic Director, Sandami Art Foundation
with Ruxmini Reckvana Q Choudhury and Teresa Albor

Geological Movements

We may think of 'land' as fixed but it is constantly shifting; below us through erosion, volcanic eruptions, and earthquakes; swirling above us as dust clouds. The earliest signs of life, the impetus of cellular movement, as well as aeons of extinction are inscribed in stone and fossils. Fossil fuels, created from the remains of life from the deep geological past, power much of our way of life and threaten our collective future through the violent process of extracting and burning them. Geological and political ruptures often overlap, and the artists in this movement excavate metaphors to consider our past, present, and future on this planet beyond human-bound paradigms. Their works challenge us to find commonalities and to emerge from this sediment to heal, imagine, design, and build new forms of togetherness. What will coalesce and fossilize our presence on this planet for lifetimes to come?

Colonial Movements

Ongoing legacies of colonialism establish and maintain conditions of exploitation throughout the global majority world (the world outside of Europe and North America which hosts most of the human population on the planet). Naked capitalism and internationalism, sometimes masked under the guise of religion and development aid, continues to drive networks of power controlling the world. Revealed through its extractive actions of planting and uprooting indigenous goods and people, colonialism still extends deep into the furthest reaches of the earth through the seeds of commodities. Artists across generations have made works that reflect how histories of land are intimately entangled/embedded with narratives of hunger, dispossession and ultimately erasure. Colonisation is inscribed in the physical and cultural DNA of the worlds we inhabit, and the artists working across these spheres help us navigate through complex webs of greed and addiction to imagine solidarities for alternative and autonomous futures.

Independence Movements

The shared energy fuelling movements and building constellations of solidarities across time and diverse geographies defies shallow geopolitical definitions that carve up the world. Artists played a major role in spreading the deep yearning for independence in what is now Bangladesh, as well as elsewhere in the global majority world. Creative individuals with conviction were willing to stake their position and shift the course of history by galvanizing people around their work which became the images, words, and songs to rally resistance and transform mere individuals into a collective force to reckon with. The artists in this movement chronicle the spirit of resistance and struggle for freedom, shifting from euphoria to disillusionment and back again. Independence is a spirit that needs to be kept alive and moved and nurtured across generations.

Social Movements and Feminist Futures

What does an enfranchised future look like? Since the inception of the nation-state, not everyone has been considered a citizen with rights to protect. Throughout the world, the disenfranchised – including peoples of colour, indigenous peoples, and people of diverse sexual and gender orientation – continue to fight for spaces to endure, imagining how and when their security, their representation in and of the world is recognized. The artists in this movement employ fantasy and poetry to imagine territories that emancipate them from the everyday violence of capitalism, patriarchy, and political/religious fundamentalism. These worlds might exist in outer space, on the ocean floor, at the poles of the planet, or they may emerge from hiding places between the lines that seemingly restrict and foreclose uncertain histories.

Spatial Movements

Universes exist within us and universes exist beyond us. We inhabit our bodies; our bodies inhabit dwellings; and our imaginations inhabit limitless realms free from our mortal limitations. The artists in this movement explore the spaces that we move through (physical, social, political, discursive) and the ways we are able to transmit stories and knowledge across (life)times, building bridges from past to present to future. These stories and the belief and value systems embedded in them often speak to how humanity related to physically inaccessible worlds below the earth's crust and beyond the sky. Certain works of art have the transformative power to make us feel and understand what is at stake, inspiring us to take action and bring new worlds into being. Your movement through the Bangladesh Shilpakala Academy was carefully considered in our design of the Summit, contributing to the activation of artworks and ideas found across the venue. By sharing your experience with others both in physical and digital space, we can make history together. #DhakaArtSummit2020 #SeismicMovements

On Muzharul Islam: Surfacing Intention

Co-Curated by Diana Campbell Betancourt with Sean Anderson (Associate Curator, Department of Architecture and Design, The Museum of Modern Art) and Nurur Khan (Director, Muzharul Islam Archive) assisted by Ruxmini Reckvana Q Choudhury

Observing the interplay and occasional confrontation inherent among architectural spaces within an emergent nation-state, seventeen artists/collaboratives respond to the built and unbuilt legacy of the ground-breaking Bangladeshi architect Muzharul Islam (1923–2012). Active in politics because of his own conviction that “it was the most architectural thing he could do,” Islam humbly and uncompromisingly forged an architectural movement in what was East Pakistan as part of a broader claim toward decolonial consciousness in the 1950s leading to the country's independence in 1971. His buildings and ideas influenced multiple generations of Bangladeshi architects working today and subsequently international figures. Working across photography,

painting, sculpture, performance, sound, and film, the artists in the exhibition present work that at once negotiates and builds worlds that are borne from the local environmental and cultural climate of Bangladesh. For Islam as well as these artists, architecture and art are conceived as benefiting all who make up the lands of any nation, no matter their origin, without the boundaries of class or caste.

Geographies of Imagination

Envisioned by SAVVY Contemporary with Antonia Alampi, Bonaventure S.B. Ndikung, and Olani Ewunnet with Jothashilpa in association with the Goethe Institut Bangladesh

Geographies of Imagination is a growing research and exhibition project that manifests itself as a cartographic timeline, in a performative process of un-mapping the geography of power and a space of discourse. The project is an attempt to rethink, reconfigure and pervert cartographic histories. Each iteration assumes a different point of departure and thus differing research processes and outcomes. For this rendition in Bangladesh, *Geographies of Imagination* has two points of departure: first, the Congo Conference hosted in Berlin in 1884, a moment in which Western ‘powers’ partitioned the African continent amongst themselves for their geopolitical, exploitative economic and colonial agendas and fantasies, and thereby re-imagining the cartography of the African continent irrespective of the peoples, cultures, and languages of Africans. Secondly, the partition of 85 million people across Bengal in 1905 implemented by the British Raj in an effort to ‘reorganise’ but ultimately to divide and rule by cutting through the middle of the Bengali-speaking ‘nation’.

Roots

Curated by Bishwajit Goswami, Research assisted by Sumon Wahed, Production assistance by Brihatta

Artists in Bangladesh have played a key role in building the institutions that support artistic production in the country, from founding formal institutions like art schools (such as

Zainul Abedin with the Faculty of Fine Arts, University of Dhaka and Rashid Choudhury with the Institute of Fine Arts, University of Chittagong) as well as informal art education outside of the capital (S.M. Sultan's Shishu Swarga and Charupith). Dhaka based artist and educator Bishwajit Goswami's exhibition examines the transfer of knowledge by art educators who have been critical in the building of Bangladesh's art history.

Collective Movements

In the months leading up to the opening of DAS 2020, we have been witnessing movements of people of all ages from Chile, to Lebanon, Hong Kong, India, and beyond, all voicing a desire for forms of agency in the context of persistent repressive colonial and authoritarian structures. DAS was formed through the collective building of a grassroots transnational civil space where culture can be shared beyond the limits of the nation state. These efforts have opened a space of exchange where knowledge, tools, and logistical support circulate between like-minded initiatives and take root elsewhere after the Summit comes down. Together with artists who create situations, build relations, and organize events and institutions, we aim to create a strong sense of community in one of the densest cities in the world. The word body can also be read as individuals who come together as a group. Like antibodies, individuals within any body need to maintain the ability to disagree with the group and contribute to the dynamic evolution of the fragments, situations, and personalities that make it up. A powerful aspect of groups is that they are dynamic and fluid; they can come together, break up into two or more groups, move when they need to, and dissolve when their work is done, re-forming if/when they are needed again. Working across exhibitions, workshops and symposia, *Collective Movements* features over forty collectives from across the global majority world.

The Collective Body

Co-curated by Diana Campbell Betancourt and Kathryn Weir (Director, MADRE Museum, Naples) assisted by Kehkasha Sabah with Adam Ondak, Lucia Zubalova, Ruxmini Reckvana Q Choudhury, and Teresa Albor

Expressions of community and connections that precede the neoliberal individual and the nation state are at the heart of *The Collective Body*, an exhibition that brings together more than thirty collaborative art initiatives. Half of these are from Bangladesh, where the thriving contemporary art ecology is largely carried by artist-led interdisciplinary initiatives that have developed festivals, art spaces, schools and collaborative networks to support their practice in the absence of centrally funded institutions or sources of economic support. Alongside these, artists and collectives have been invited from parallel contexts in order to crystallize discussions pertinent to collaborative practice in Bangladesh, drawing parallels and creating unprecedented forms of exchange of tools and strategies across Asia, Africa, Central and South America, and Oceania. The curating process opened articulated conversations from which emerged common interests and preoccupations; these include the transmission of long-standing aesthetic forms, relationships between rural to urban contexts, labour movements across agricultural and industrial domains, climate change and environmental toxicity. An emergent network of initiatives comes together at DAS to address – through puppet shows, concerts, debate, installation, documentation and performance – issues ranging from land rights and resource extraction, to strategies of visibility and contestation, to analyses of the intersection of gender, caste and ethnicity.

Nobody Told Me There'd be Days Like These

Curated by Mustafa Zaman, assisted by Ruxmini Reckvana Q Choudhury

This exhibition maps the history of groups that laid the ground for art and theatre, film and literary movements in the 1980s. The 1980s was a decade during which art played an increasingly social-political role in Dhaka's art scene. Artists sought detours and vocalised antagonistic positions primarily to dislodge art from

its elite academic perch. In artist-curated exhibitions, access to ideas and information on art and artists was supplied with the intention to edify the public. This 'critical turn' left its influence on many disciplines – it effected a change in how artists, poets, as well as theatre and film activists perceived the relationship between their works and society. This decade witnessed a determined detour through reframing of the 'social' and invocation of the 'political'. New idioms were born out of the resistance movements waged against the longest-ruling military dictatorship in Bangladesh – the regime of the recently deceased General H.M. Ershad that lasted from 1981 to 1990.

Condition Report 4: Stepping out of Line; Art Collectives and Translocal Parallelism (CR4)

Envisioned by Koyo Kouoh, Marie Helene Pereira, and Dulcie Abrahams Altass of RAW Material Company, Dakar

Condition Report 4: Stepping out of line; Art Collectives and Translocal Parallelism exists as a forum for addressing practices and forms of production that take the cooperating, non-hierarchical group as a guiding principle. The fourth edition of RAW Material Company's biannual symposium programme exploring the artistic landscape in Africa and beyond, CR4 delves into examples of collectivity both historic and contemporary to assess the scope of change possible through the ignition of our interconnectedness. The aesthetic, physical and social fields of intervention that are the focus and fodder of collectives merit attention today more than ever, and CR4 is fundamentally an invitation to think about the 'we' and the forms of our relationships to one another. We will question and map strategies that allow the flock to fly and get the job done, and then to leave formation without injury, in a bid to open up this prescient field of study while learning and practising how we can live better together.

Stitching Ecosystem

Curated by Gudskul, Jakarta

Stitching Ecosystem is a mini festival comprised of a series of workshops, sharing sessions, and market spaces with a focus on five of Gudskul's eleven 'collective studies' subjects: Collective Sustainability Strategy, Public Relations, Spatial Practices, Art Laboratory, and Knowledge Garden.

Through DAS, we connect and re-connect collective networks and inter-collectiveness, in order to understand and collaborate in different themes and contexts. We take this opportunity to build a bigger ecosystem, while maintaining the valuable organic intimacy found in any collective praxis. Further, this series of activities will cultivate, foster and distribute knowledge amongst the participating collectives in this platform, while also expanding network and sharable resources with the general public.

Samdani Art Award

Curated by Philippe Pirotte assisted by Ruxmini Reckvana Q Choudhury

The 2020 Samdani Art Award exhibition features twelve emerging Bangladeshi artists under the age of forty who are acutely aware of local cultural memories and the struggle to preserve knowledge and traditions of indigenous identities. They reappraise difficulties people have with attempts to make things uniform, be it within larger geopolitical scenarios or transformations of a religious, political, and/or economic nature. In their works, encompassing a variety of media, the artists pay particular attention to add nuances, stemming from tradition to feminism, race, environmental adjustment, and the struggles of indigenous groups. Most of the artists in the exhibition feel a sense of solidarity with smaller communities, such as the often-difficult situations of women, workers and peasants. Representing different communities, and local perspectives in Bangladesh, the artists in the exhibition also appreciate Dhaka as a metropolitan centre which progressively became the scene of tension between trajectories of growing global integration and the resilience of indigenous cultures, resonating deep into the recesses of social life.

Moving Image: Rituals for Temporal Deprogramming

Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)

To use images, sounds, voices, gestures, expressions, noises, colours, spaces and silences to deprogram the inherited orders of temporality, chronology and history that seek to manage and encourage the form of the present and the fate of the future. To formulate audiovisual projects that operate as diagrams for reprogramming the parameters of the present. To intervene in the timelines of the present in order to hack the lines of time. To be guided by an imagination of the future that works on and in and through the present.

These impulses, intimations and imperatives subtend the works of the artists selected by Kodwo Eshun and Anjalika Sagar of The Otolith Group for *Rituals for Temporal Deprogramming*. Works by Ayo Akingbade, Hadel Assali, Taysir Batniji, Tony Cokes, Esi Eshun, Black Quantum Futurism, Mohammed Harb, Louis Henderson, Onyeka Igwe, Salman Nawati, Ana Pi, Morgan Quaintance, Alfred Santana, Rania Stephan, Sharif Waked and Rehana Zaman can be understood as rituals for the deprogramming of time, reprogramming in time and programming with time. Rites that aims to bring viewers face to face with the violence of images and the threat of sounds so as to intervene in the foreclosures of colonial time and racial space.

The videos directed by Hadel Assali, Taysir Batniji, Mohammed Harb, Salman Nawati and Sharif Waked were programmed by Jasbir Puar and Francesco Sebregondi for the installation *Future Lives of Return*, 2019, and commissioned by Sharjah Architecture Triennial.

Modern Movements

Led by Dr. Iftikhar Dadi

DAS 2020 hosts the second convening of *Connecting Modern Art Histories in and across Africa, South and Southeast Asia* (MAHASSA) with support from the Getty Foundation's *Connecting Art Histories* initiative. MAHASSA is a collaborative research project whose partners include the Dhaka Art Summit, Asia Art Archive (Hong Kong), and Institute for Comparative Modernities at Cornell University (USA). The project brings together a team of leading international faculty and emerging scholars to investigate parallel and intersecting developments in the cultural histories of modern South Asia, Southeast Asia, and Africa. Comparative study of the development of practices, pedagogy, institutions, and circulation can be very insightful in critically situating local and national developments, as well as in recognizing transnational dimensions to the rise of modern art and its institutions in this vast region. The first set of meetings was held in Hong Kong during August 2019; the programme at DAS includes focused seminars, panel discussions, public talks, and presentations by participants.

Friday 7 February (Day 1)

10am
Bangladesh
Shilpakala
Academy

DAS 2020 opens

Tours available throughout DAS
with curatorial team and art mediators

10am
Third floor
Gallery Six

3.5 Seconds

Ariful Kabir
Samdani Art Award Performance

The concept of death and rebirth is at the centre of Ariful Kabir's performance. Old Egyptian beliefs regarding death and the afterlife and the tradition of publicly announcing the death of a person in South Asia fuel this durational performance.

10am-8pm
(Continuous
Daily)
Second floor
Balcony

Landversation Otobong Nkanga Live Art

Land extends beyond mere soil, territories, and earth. It relates to our connectivity and conflicts in relation to the spaces we live in and how humans try to find solutions through simple gestures of innovation and repair. A series of tables forming a circular structure serve as the basis for an exchange between visitors and a group of people who all have close - professional, caring, vital - relationships with the earth. What is ordinarily constructed through their contact with land now forms the foundation for new situations of exchange and transmission.

10am-8pm
(Continuous
Daily)
Second floor
Gallery Three

Let Me Get You a Nice Cup of Tea

Yasmin Jahan Nupur
Performance

Tea has impacted cultures and changed the course of world history by bringing people together and tearing them apart: from the Opium Wars and the American Revolution to the mass movement of workers as part of plantation economics; from the fostering of friendships to marriage proposals through the ritual of tea ceremonies. Yasmin Jahan Nupur has arranged a tea party through a performative process. She has harvested the tea at home and, through the act of sharing, brings participants together to think more closely about the origins of this everyday commodity.

11am
First floor
Lobby

Movimientos Emisores de Existencia (Existence-emitting Movements)

led by Héctor Zamora
Performative Action

A group of women walk directly on an installation comprised of hundreds of raw clay vessels in different shapes and sizes inspired by traditional ceramic traditions of Bangladesh. Most cultures perpetuate the iconic image of a woman bearing a vessel on her head to transport water or food; a symbol of the hard-domestic labour weighing down women in society. Héctor Zamora disrupts the order of things by placing the vessel not upon the women's heads, but rather beneath their feet. By inverting the equation, what occurs is a shared space of liberation where women can turn the tide of patriarchy.

1pm
Third floor
Auditorium

Design in an Era of Climate-Catastrophe Panel

Initiatives in South Asia, including our own DAS design initiative, *Srijan Abartan* a workshop for exhibition making and unmaking, are innovating inspiring ways to allow us to adapt to palpable impact of climate change. From artificial glaciers in Ladakh that provide needed water in areas impacted by desertification, to amphibious bamboo schools that float during floods, to the ways that women are innovating new forms of entrepreneurship within the spatial constraints of Bangladesh, to the design of a major art festival like DAS, this panel discussion primes us to think about the impact of what we build, and how to construct new realities for our climactically troubling times. This panel features engineer and education reformist Sonam Wangchuk (SECMOL), Aga Khan Award winning architect Saiful Haque Sthapati, architecture theorist Hurarea Jabeen, curator of architecture Sean Anderson (MoMA), and designer Nina Paim (Common Interest), moderated by curator and designer Prem Krisnamurthy (wkshps).

2.30pm
Third Floor
Auditorium

Foreign Office, 2015 Bouchra Khalili (Introduction and Film Screening)

Foreign Office focuses on the period between 1962 and 1972, when Algiers became "mecca of revolutionaries" and hosted representatives of liberation movements from Africa, Asia, and the Americas, including Eldridge Cleaver's international section of the Black Panther Party, Nelson Mandela's African National Congress, and the African Party for the Independence of Guinea and Cape Verde, led by Amilcar Cabral. Taking as a starting point this often-forgotten history of post-independence era internationalism, the film invites reflection on history and its transmission and the essential links between emancipation and poetry.

3-7pm
Third floor
Auditorium

Speculative Collective
Gudskul
Interactive Action

Speculative Collective is Gudskul's latest iteration of a knowledge-sharing and mapping module that was conceived as a tool to explore forms of collectivising through direct practice, forming a kind of know-how. Compressed both spatially and temporally, the project extends from ongoing work within the context of Jakarta. In a loosely defined process, Gudskul invites strangers to meet and share what they consider to be 'knowledge' by playing the roles of both teacher and student in a quick reciprocal exchange. This newly formed pair must then couple with another pair, forming a temporary collective. Gudskul has designed a 'tool' to enable participants to record this process for themselves and carry it on past these random yet choreographed meetings.

3pm
Third floor
Auditorium

Afropolitan: Contemporary African Art as Paradox
Salah Hassan
(MAHASSA Keynote Lecture)

Art historian and curator Salah M. Hassan (Cornell University) delivers a keynote on the contemporary African Art and its global significance. Respondents, art historian Simon Soon (University of Malaya) and historian Sanjukta Sunderason (University of Leiden), engage with Hassan in a discussion on parallel developments that emerged in South and Southeast Asia since the 1980s.

4pm
First floor
Plaza

Golpota Shobar (The Story is Everyone's)
Gidreebawlee Children's Puppet and Theatre Group
Performance

Golpota Shobar performs local history and myths surrounding a small village in northwest Bangladesh and the many living and non-living beings that inhabit it - as imagined by a theatre company of children who live there. The handmade puppets made with found materials by the children tell stories of small incidents in the village - and natural and/or supernatural. Through a playful performance, we are invited to experience how these stories somehow connect broader debates around the world ranging from climate change to migration to loss of indigenous cultural roots.

3pm
Second Floor
Lobby

Transformation
Mahbubur Rahman embodies Nurul Din,
activating his video and installation with a performance

4.30pm
Outdoors
Garden

Quick Fix Remix
Raphael Hefti
Performance

Raphael Hefti uses the language of material to communicate a fascination with the behaviour of liquid metals, a material history which is part of the epic story of human civilization. He misappropriates thermite welding processes typically used to repair train tracks, transforming liquid steel through a blazing landscape of incisions that leaves behind a bed of solidified metal debris. Just as volcanic eruptions make visible the hidden energy properties from deep within the earth, Hefti's "artistic alchemy" makes visible industrial practices and processes forming our machine-made landscapes.

5-5.30pm
Third floor
Auditorium

Introduction to Rituals for Temporal Deprogramming
Videos, Films and Talks Programme
Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Discussion

To use images, sounds, voices, gestures, expressions, noises, colours, spaces and silences to deprogram the inherited orders of temporality, chronology and history that seek to manage and encourage the form of the present and the fate of the future. To formulate audio-visual projects that operate as diagrams for reprogramming the parameters of the present. To intervene in the timelines of the present in order to hack the lines of time. To be guided by an imagination of the future that works on and in and through the present.

These impulses, intimations and imperatives subtend the works of the artists selected by Kodwo Eshun and Anjalika Sagar of The Otolith Group for *Rituals for Temporal Deprogramming*. These works can be understood as rituals for the deprogramming of time, reprogramming in time and programming with time. Rites that aims to bring viewers face to face with the violence of images and the threat of sounds so as to intervene in the foreclosures of colonial time and racial space.

5.45-7.30pm
Third floor
Auditorium

Blackness is not an essence but a hack (or series thereof)
A Selection of Films by Tony Cokes
Followed by Tony Cokes in Conversation
with the Otolith Group by Skype
Films and Discussion

Tony Cokes investigates identity and opposition through reframing and repositioning. He questions how race and gender influence the construction of subjectivities, and how they are perceived through 'representational regimes of image and sound' as perpetuated by Hollywood, the media and popular culture. His assemblages consist of archival footage, media images, text commentary, and pop music.

5.45pm *Face Value*, 2015, 14m10s

Face Value can be said to have started with a short text that Cokes was asked to write prior to the American release of Lars von Trier's *Manderlay* in 2006. At the time he decided to focus his commentary on one section of the film the end credits featuring the David Bowie song 'Young Americans'. The text was not published, but while writing it a friend informed him of some quotations from David Bowie that seemed to be relevant to it. When in 2011 he had an opportunity to publish a portion of the text in a new context, another friend and colleague suggested some then recent quotations from von Trier himself that might relate to the project. What started as a long epigraph to a text became a sequence of images.

6.00pm *Evil 12 (edit B) Fear, Spectra and Fake Emotions*, 2009, 11m43s

The text in *Evil 12* is excerpted from Brian Massumi's essay 'Fear (The Spectrum Said)', which discusses the Bush Administration's terror alert color-coding system as a method to modulate public affect via media representation... The insertion of a soundtrack by Modeselektor with uncanny vocals from Paul St. Hilaire (remixed by Dabrye) seeks to double (ghost) and thereby underline the point of Massumi's complex media textual analysis.

6.12pm *Microhaus... or The Black Atlantic?*, 2006-2008, 31m07s

Mikrohaus... or the black Atlantic? presents transcribed text interviews set to music. The project was inspired by the writing of music critic Philip Sherburne, who coined the term 'Micro House' to describe the conjuncture of minimal techno and house music tropes in the early 21st century. Central to the video's intent is foregrounding how black pop cultural forms are consumed and then redeployed to produce hybrid interventions in today's global contexts. The work also features fragmented interviews with German techno/house producers framed by the comments of Detroit techno artists discussing the relation between their practices, which reference Afro-American musical traditions, and questions of racial politics, perception, and identity.

6.45pm Tony Cokes in Conversation with the Otolith Group by Skype

7pm
First floor
Plaza

Together (Dhaka Edition)

Korakrit Arunanondchai and Alex Gvojcic
Performance

Rising up three-storeys of the DAS venue, Korakrit Arunanondchai's monumental sculpture of a 'naga' (a reincarnating deity found across the mythology of South and Southeast Asia that shifts between snake and human form) transforms into a stage for the artist's newest performance work in collaboration with Alex Gvojcic that connects the river-based histories of Bangladesh and Thailand. Arunanondchai and Gvojcic will create a soundscape within an environment based on Ghost Cinema, a post-Vietnam War ritual in Thailand where outdoor screenings function as communions between the audience and the spirits. Introduced by American soldiers stationed in Thailand who screened films in the forests, creating enigmatic projections which locals attributed to ghosts, the appropriation of the ritual by locals reflects the rich history of military coups and their effect on local folklore and rituals.

Saturday 8 February (Day 2)

Offsite tours of Louis Kahn's Parliament Building and Muzharul Islam's Modernist Vision for Dhaka – led by Bangladeshi architecture historians and MoMA's Sean Anderson – transportation will leave from Intercontinental Hotel at 9am. Please note: for those wishing to attend the Collectives Symposium – additional tours of Dhaka architecture will be offered on February 11 from 9am. Registration is mandatory and capacity is limited. Please RSVP with a scan of your passport to vip@dhakaartsummit.org

10am
Ground floor
Collectives
Hub

Opening of Collectives Symposium Condition Report 4: Stepping Out of Line; Art Collectives and Translocal Parallelism (CR4) CR4 Symposium
Envisioned by Koyo Kouoh, Marie Helene Pereira, and Dulcie Abrahams Altass of RAW Material Company, Dakar

This three-day symposium addresses practices and forms of production that take the cooperating, non-hierarchical group as a guiding principle. The fourth edition of RAW Material Company's biannual symposium program exploring the artistic landscape in Africa and beyond, CR4 delves into examples of collectivity both historic and contemporary to assess the scope of change possible through the ignition of our interconnectedness. The aesthetic, physical and social fields of intervention that are the focus and fodder of collectives merit attention today more than ever, and CR4 is fundamentally an invitation to think about the 'we' and the forms of our relationships to one another. We will question and map strategies that allow the flock to fly and get the job done, and then to leave formation without injury, in a bid to open up this prescient field of study while learning and practising how we can live better together.

10am
Ground floor
Collectives
Hub

Ogadha' Ekattata
Akaliko
CR4 Performance

We open the symposium with a performance by Bangladeshi sound initiative Akaliko to enact and explore the widespread form of collective practice that is ensemble music. Weaving together multiple sonic strands from Bangladesh, this performance is an invitation to open ourselves to experiences of polyphony.

11am
Ground floor
Collectives
Hub

Elizabeth Povinelli
CR4 Keynote Lecture

Drawing on Povinelli's academic research and experience as a founding member of the Karrabing Film Collective, this keynote extends notions of collectivity and locality to embrace multifarious beings and scales of time.

12-12.45pm
(promptly)
Third floor
Auditorium

Rashid Choudhury, the Personal and the Political
Diana Campbell Betancourt, Shanay Jhaveri (Metropolitan Museum of Art), Therese Choudhury-Khan
Panel

Tapestries by the Bangladeshi artist Rashid Choudhury (1932-1985) have become iconic examples of the history of transnational modernism in the country. This panel will unravel the stories behind the rich imagery that the artist and his wife Annie brought to life through the hands of local weavers. The artist's daughter and curators and art historians close to his work will elaborate on the politics of secularism deeply embedded in Choudhury's life and work.

2pm
Ground floor
Collectives Hub

Histories of Indigenous Resistance and Gender in South Asia and the Pacific
Hill Artist Group, Greg Dvorak, Mata Aho Collective, Taloi Havini
Panel

Artists, curators, scholars who work in Pacific Islands and South Asia share how their practices engage with local histories and contemporary contexts of colonialism, militarism, and global capital. This panel discussion focuses especially on how these artists' work serves to respond to violence while spreading awareness and facilitating healing.

1-5.30pm
Third floor
Auditorium

Rituals for Temporal Deprogramming
Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Films

1pm
Bataaxalu Ndakaaru, 2019, 47m
Morgan Quaintance

Bataaxalu Ndakaaru (Letter from Dakar) surveys aspects of the vibrant grass roots arts and culture scene in the Senegalese capital of Dakar. Highlighting the difference between the openness and innovation of community run spaces versus the staid professionalism of established galleries and museums, the film offers the first critical look at the much touted Museum of Black Civilisations.

1.47pm *Another Decade*, 2018, 26m50
Morgan Quaintance

Another Decade combines archive and found footage from the 1990s, with recently shot 16mm film and standard definition video. Focusing on testimonies and statements made by artists, theorists and cultural producers that are still pertinent over two decades later, the film is propelled by the sense reality that very little socio-cultural or institutional change has taken place in the United Kingdom. While recent attention paid to the '90s casts a largely apolitical and monocultural view over the decade, the work seeks to exhume evidence buried in the shallow grave of cultural amnesia of another, more political, iconoclastic, and confrontational decade that promised a future still yet to arrive.

2.13pm *So They Say*, 2019, 11m
Ayo Akingbade

Set in 1985 and the present day, *So They Say* explores and reflects on the often-forgotten histories of black and brown community struggle in the East London borough of Newham.

2.24pm *Breathe Life into the Death of Rocks*, 2018, 30m
Louis Henderson

Wandering from a study of the handwritten memoirs of Toussaint Louverture in the French National Archives to his prison cell in the Jura mountains in which they were written, *Breathe Life into the Death of Rocks* proposes an archaeology of the colonial history of France buried within its landscapes and institutions. If stratigraphy is the writing of strata, here we have a reading of this strata in which the fossilised history of Louverture can be brought to life through a geologic haunting. The film dramatises the escape of Louverture's ghost from his castle prison (through the body of a young Haitian researcher) into a form of marronage and errantry within the fields of snow and a dark baroque-like cave. The film offers what Glissant described in the introduction to his play *Monsieur Toussaint* as 'a prophetic vision of the past'. We hear an echo, a spiral retelling.

2.54pm *How Does an Invisible Boy Disappear?*, 2018, 25m
Rehana Zaman

How Does an Invisible Boy Disappear? emerges from a nine-month collaboration with Liverpool Black Women Filmmakers, a new women's film collective made up of young women from a Somali and Pakistani background. The film documents the group as they work together to create a thriller focusing on a teenage girl's attempt to find a missing local boy. Comprised of candid footage captured during the workshop process, behind the scenes filming and archive footage of anti-racist organising in the aftermath of the Toxteth race riots, the film questions how modes of representation and societal structures are gendered and racialised.

3.19pm *Your Ecstatic Self*, 2019, 31m50s
Rehana Zaman
Not suitable for children

Your Ecstatic Self is a conversation unfolding in a car with Sajid, the artist's brother. As the journey progresses Sajid discusses his engagement with the philosophy and practice of Tantra, having spent the majority of his 44 years as a strict Sunni Pakistani Muslim. Placing the idiosyncrasies of western fetishism towards eastern philosophical traditions alongside cultural orthodoxies and ancestral knowledge, *Your Ecstatic Self* takes up multifaceted expressions of desire, intimacy and sexual agency.

3.51pm *Time Travel Experiments (Experimental Time Order)*, 2017, 9m30s
Black Quantum Futurism

Do-it-yourself time travel experiments from an embedded time travel manual in the speculative fiction book *Recurrence Plot (and Other Time Travel Tales)*, written and published by Rasheedah Phillips. Depicted time travel experiments employ the concept of Black Grandmother Paradoxes, which emphasize matrilineal or matri-curvature timelines that are feminine and communally-generated, where the future emerges into the past by way of omens, prophecies, and symbols, while the past is a space of open possibility, speculation, and active revision by multiple generations of people situated in the relative future.

4.01pm *Black Quantum Futurism Visual Astrolabe*, 2015, 7m07s
Black Quantum Futurism

The mysterious Antikythera Mechanism, an astrolabe known as the first computer, was recovered in 82 fragments from a sunken shipwreck off the island of Antikythera around 1900. Although it is widely believed to have been constructed by a Greek astronomer around 100 BCE, this origin story has not been confirmed. No other such technologically complex artifact appeared anywhere in Europe until late 14th century. In 2015AD, BQF Theorists unearthed rare, previously unseen records and unheard sound clips claiming to detail the true origins of the mechanism as designed and constructed by a secret society in ancient Ifriqiyah as a device for time displacement.

4.08pm *All Time is Local*, 2019, 5m
Black Quantum Futurism

Like politics and the weather, all time is local. Considering time's intimate relationship to space and locality, this text, video, and object series continues the work of BQF in recovering and amplifying historical memory of autonomous Black communal space-times in North Philly, meditating on the complex, contested temporal and spatial legacies of historical, liberatory Black futurist projects based primarily in North Philly, such as Progress Aerospace Enterprises, Zion Gardens, and Berean Institute.

4.13pm *Black Space Agency Training Video*, 2018, 4m09s
Black Quantum Futurism

On the occasion of the 50-year anniversary of the enactment of the United States Fair Housing Act, Black Space Agency explores the chronopolitical imaginaries of the Civil Rights and Black Liberation movements during the space race, particularly as it unfolded in North Philadelphia in 1968. The series follows the pattern of entanglements in the fight for affordable and fair housing, displacement/space/land grabs, and gentrification for a better understanding of its present-day implications on Black spatial-temporal autonomy.

4.17pm *Futurist Garvey // Gravity WAVES Sound Image Study*, 2016, 2m42s
Black Quantum Futurism

Futurity in the Black diaspora predates the coining of the term Afrofuturism. One example of this is Marcus Garvey's Universal Negro Improvement Association and the Black Star Line, which envisioned the future of Black Americans as a return, by ship, to Africa, and which took practical steps to create an alternative economy to achieve these goals. Imagine how different the course of history would be, had the Black Star Line succeeded with its stated mission. On the other hand, one can see the spread of the Garveyite waves of gravity, his impact on the future of Black America-to-come, as a catalyst and inspiration for other Black resistance movements, with an influence in name and philosophy capable of binding space-time.

4.20pm *The Beast*, 2018, 8m
Esi Eshun

Unfolding through a series of enigmatic tableaux, told through the artist's poetry, voice, field recordings and improvised score, *The Beast* takes the listener on a dreamlike journey through myth, collective memory and fable, to a place where dark undercurrents linking The City of London, the West African coast, muck, gold and Frantz Fanon's anti-colonial classic, *The Wretched of the Earth*, coincide.

4.28pm *The names have changed, including my own and truths have been altered*, 2019, 25m42s
Onyeka Igwe

This is a story of the artist's grandfather, the story of the 'land' and the story of an encounter with Nigeria—retold at a single point in time, in a single place. The artist is trying to tell a truth in as many ways as possible. *The names have changed* tells us the same story in four different ways: a folktale of two brothers rendered in the broad, unmodulated strokes of colonial British moving images; a Nollywood TV series, on VHS, based on the first published Igbo novel; a story of the family patriarch, passed down through generations; and the diary entries from the artist's first solo visit to her family's hometown.

4.54pm *NOIRBLUE*, 2017, 27m
Ana Pi

NOIRBLUE opens space to fiction and an Atlantic navigation of some peripheral bodies. This exercise interrogates presence, absence, speeches and time to produce an extemporary dance aligned to two specific colours: the blackness of the skin and the ultramarine blue pigment.

2pm
Second floor
Gallery Three

Way of the Hilsa

Pratchaya Phinthong with Dr. Arnab Biswas
and Md. Sajedul Haque
Discussion

Stories of the Hilsa fish and its migration across salty and sweet waters have been inscribed in South Asian culture for centuries as they historically swam from the Bay of Bengal up the Padma river and into the Ganges. In 1975 the Farakka Barrage (dam) was completed on the Indian side of the Bangladesh-India border, disrupting this migration. Pratchaya Phinthong draws a mental map of this cross-border conflictual reality, combining photos taken at the Farakka Barrage, reconstructed images, books, and objects - taking into consideration geopolitics, science, spirituality, and human relationships. Using Bangladesh's "national fish," this discussion with the artist and his collaborators metaphorically examines nation-state powers and the ability of sensations such as taste to transcend ideas relating to national identity.

3pm
Ground floor
Collectives Hub

Forms of Collectives
CR4 Symposium

This panel investigates the formal aesthetic of the collective and the forms, structures and shapes that emerge both organically and strategically when we flock together. Is it possible to delineate aesthetic principles of collectivity, be it in the organisation of the collective itself or that which it produces?

- Laboratoire Agit'Art, Senegal
- Jatiwangi, Indonesia
- Pathshala, Bangladesh
- Moderated by Marina Fokidis

4pm
First floor
Plaza

Golpota Shobar (The Story is Everyone's)
Gidreebawlee Children's Puppet and Theatre Group
Performance
More info on p. 16

4pm
Second floor
Gallery Three

Tea Tales
Faiham Ebna Sharif and guests
Discussion

Faiham Ebna Sharif will discuss his research *Cha Chakra: Tea Tales of Bangladesh*, based on the daily life and struggles of tea plantation workers, known as Baganiyas. In the discussion, he will engage with artists and researchers on the topic of tea, its complex historical journey and propaganda for mass addiction in the region.

5pm
Ground floor
Collectives Hub

PENC open forum discussion session on Forms of Collectives
moderated by Mustafa Zaman
CR4 Symposium

6pm
Third floor
Auditorium

Famines and Art
Elizabeth Giorgis and Sanjukta Sunderason
MAHASSA Panel

This panel by art historian Elizabeth Giorgis (Addis Ababa University) and historian Sanjukta Sunderason (University of Leiden) explores the politics of famine in the context of anti-colonial and anti-authoritarian struggles in South Asia and North Africa, and how competing narratives of nationalism were articulated through social realism and abstraction in response to Bengal (1943), Vietnamese (1945), and Ethiopian famines (1984-85).

7pm
First floor
Plaza

Together (Dhaka Edition)
Korakrit Arunanondchai and Alex Gvojc
Performance
More info on p. 18

Sunday 9 February (Day 3)

10am
Third floor
Auditorium

Xeex bi du jeex, 2018, 70m
Raphaël Grisey, Bouba Touré and Kaddù Yaraax
CR4 Symposium Film

This film lays the groundwork for day two, as an innovative initiative that employs collective methodologies to revisit the collective history that was in and of itself an experiment in alternative economies. The result of a workshop held in 2018 in Senegal, it draws on conversations with Bouba Touré around the archives of the Somankidi Coura cooperative and employs improvisation methods from the Theatre of the Oppressed.

11.30am
Ground floor
Collectives Hub

Making (Collective) History
CR4 Symposium

Here we unpack different propositions for making histories of collective practice, and collective practices of making histories. Polyphonic in their very nature, collectives have proven complex to anchor in any one narrative, so how can we become suppler and more creative in our historiographical methodology in order to do justice to these histories?

- Luta ca caba inda, Guinea Bissau
- Chimurenga, South Africa
- Gidree Bawlee, Bangladesh
- Moderated by Shawon Akand

1-1.35pm
Third floor
Auditorium

Gaza on My Mind
Films and Discussion

The Otolith Group have curated a selection of films on and from Palestine and Gaza that will be followed by a seminar and lecture by Jasbir Puar (by skype) and Francesco Sebregondi (moderated by the Otolith Group).

1pm
Bath Time, 5m
Sharif Waked

In 2009, two donkeys were transformed into zebras in Gaza by an entrepreneur whose zoo was badly damaged in the Israeli incursion earlier that year. The aftermath of this cross-dressing of species is the subject of *Bath Time*, where a donkey takes a good shower after a long day saturated with the spectator's gaze and laughter at the Gaza Zoo.

1.05pm
Scenario, 2m 43s
Salman Nawati

Scenario is a meditation on movement, and an oblique reference to maiming.

1.08pm *Port Hour*, 3m 12s
Salman Nawati

Port Hour shows the artist's vexed relationship with the Gaza port, where he struggles with the sea which acts as both freedom and barrier.

1.11pm *Daggit Gazza*, 7m15s
Hadeel Assali

Daggit Gaza is a play on translation, as the spicy tomato salad made in Gaza (called daggah) also means the pounding of Gaza. Preparation happens whilst a phone conversation between Houston and Gaza serves as voiceover commentary.

1.18pm *Transit*, 6m30s
Taysir Batniji

Transit presents a silent slideshow, made up of photographic images, taken at border passages between Egypt and Gaza, reflecting the passing of time and the difficult and often impossible conditions of mobility for today's Palestinians.

1.25pm *Light from Gaza*, 10m
Mohammed Harb

Light From Gaza is a meditation on the waxing and waning of access to light and other daily necessities due to the titration of electricity in Gaza.

1.35–3pm **Panel presentations by Francesco Sebregondi and Jasbir K. Puar (by Skype)**
Moderated by Anjalika Sagar and Kodwo Eshun (Otolith Group)
Followed by Q&A

Through their recent exhibition project for the Sharjah Architecture Triennial, architect Francesco Sebregondi and queer theorist Jasbir K. Puar expose the condition of the Israel/Gaza border as a site where new techniques of biopolitical, infrastructural, and urban control are currently being trialed. In their talk, they will respectively expand on the notions of containment and maiming as two vectors along which ongoing reconfigurations of settler colonial power can be tracked. Their joint work complicates the exceptionalism of Gaza: while pointing to resemblances between the modalities of power deployed in the Palestinian enclave and in other sites of liberation struggle today, their talk will put the accent on Gaza as a material and conceptual horizon of unyielding resistance.

3pm
Ground floor
Collectives Hub

Collective Practice and Economy
CR4 Symposium

In the era of independences, cultural and artistic reforms constituted a manifestation of the newly elected governments' political agenda. One of the key means of resistance to this was that of *rebellious* artists groups who created their own economic – human and monetary – practices and who thus developed an incredible sense of critical vigilance regarding the use of art and artists as tools for political manipulation. Beyond the art industry, working, thinking and acting together continue therefore to be an indispensable economy in order to remedy the precarity which touches a large number of collectives.

– Somankidi Coura, Mali
– Hong Kong Artist Union, Hong Kong
– Shoni Mongol Adda, Bangladesh
– Moderated by ruangrupa

3.30–5.40pm
Third floor
Auditorium

Rituals for Temporal Deprogramming
Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Films

3.30pm *Voices of the Gods*, 1985, 58m
Alfred Santana

Voices of the Gods examines the Akan and Yoruba religions, two West African traditions practiced within the United States today. It looks at their cosmologies, their use of music, dance and medicine in various ceremonies and rituals. The film includes contemporary and historical examples of the influences of these religions in secular African-American culture, which in turn influenced mainstream American society, more through culture than religion, and in some ways, even politics.

4.28pm *Time Travel Experiments (Experimental Time Order)*, 2017, 9m30s
Black Quantum Futurism
More info on p. 22

4.38pm *Black Quantum Futurism Visual Astrolabe*, 2015, 7m07s
Black Quantum Futurism
More info on p. 22

4.45pm *All Time is Local*, 2019, 5m
Black Quantum Futurism
More info on p. 22

4.50pm *Black Space Agency Training Video*, 2018, 4m09s
Black Quantum Futurism
More info on p. 23

4.54pm *Futurist Garvey // Gravity WAVES Sound Image Study*, 2016, 2m42s
Black Quantum Futurism
More info on p. 23

4.57pm *Dear Babylon*, 2019, 21m
Ayo Akinbade

The future of social housing is threatened by the AC30 Housing Bill. *Dear Babylon* is set in London's East End, a trio of art students are eager to raise awareness about their neighbourhood, especially the lives of tenants and people who work on the estate.

5.18pm *Street 66*, 2018, 13m43s
Ayo Akinbade

Street 66 Chronicles the life of Ghanaian housing activist Dora Boatemah and her influence on the regeneration of Angell Town Estate in Brixton, South London. Dr. Theodora Boatemah MBE was born in Kumasi, Ghana in 1957, where her mother worked in President Kwame Nkrumah's cabinet. In 1987, she founded the Angell Town Community Project and campaigned for the community-controlled regeneration of the Angell Town Estate in Brixton. Dora was awarded an MBE in 1994 for services to the community in Brixton and received an honorary doctorate from Oxford Brookes University in 1996. Dora died in 2001 at the age of 43.

5.32pm *The Beast*, 2018, 8m
Esi Eshun
More info on p. 23

4pm
First floor
Plaza
Golpota Shobar (The Story is Everyone's)
Gidreebawlee Children's Puppet and Theatre Group
Performance
More info on p. 16

5pm
South Plaza
discussion area
Born into Tea
Conversation and Songs with artists who currently live in Bangladeshi tea estates

5pm
Ground floor
Collectives Hub
PENC open forum discussion session on writing collective history
moderated by The Otolith Group
CR4 Symposium

6pm
Third floor
Auditorium

Modern Architecture

Sean Anderson, Farhan Karim, Simon Soon, Nurur Rahman Khan
MAHASSA Panel

This panel by architectural historians Sean Anderson (Museum of Modern Art), Farhan Karim (University of Kansas), architecture historian and architect Nurur Rahman Khan (Muzharul Islam Archives) and art historian Simon Soon (University of Malaya) examines modernisms as they played out in the built environment of the Global South. Panellists will discuss how innovations in domestic and urban life engendered hybrid building typologies and visual motifs that simultaneously resonated with universal modernist tropes, while incorporating local vernacular traditions.

Monday 10 February (Day 4)

School Day: As part of our mission to increase cultural literacy in Bangladesh, DAS invites forty schools from around Bangladesh for a dedicated programme of tours with art mediators and workshops with artists.

10am
Ground floor
Collectives Hub

Extinction Surgery

Joydeb Roaja with the Hill Group
CR4 Performance

The theme of day three is the difficult question of endings, for which Joydeb Roaja and the Hill Group have conceived of a new performance that deals with the environmental and cultural destruction taking place in the Hill Tracts of Chittagong. This performance calls upon a cognizance around separations and shifts in energies and asks; what happens after the seismic movement?

11am
Ground floor
Collectives Hub

The Death of the Collective

CR4 Symposium

The collective's primary identity comes from its members and the nature of its creative context. What happens to this collectivity when one or several members withdraw? In many cases we can see a clear intention to put an end to a collective effort for various reasons, but what language do we need in order to have a generative perspective on its death or transformation?

- Centre for Historical Reenactment, South Africa
- Green Papaya, Philippines
- Depth Of Field, Nigeria
- Shomoy Group, Bangladesh
- Moderated by Cosmin Costinas

1pm-4.15pm
Third floor
Auditorium

Montage, my beautiful tool

Selection of films by Rania Stephan followed by a discussion with Anjalika Sagar and Kodwo Eshun (Otolith Group)
Films and Discussion

Rania Stephan has directed videos and creative documentaries notable for their play with genres, and the long-running investigation of memory, identity, archaeology of image and the figure of the detective. Anchored in the turbulent reality of her country, her documentaries give a personal perspective to political events. She gives raw images a poetic edge, filming chance encounters with compassion and humour.

1pm *The Three Disappearances of Soad Hosni*, 2011, 70m

The Three Disappearances of Soad Hosni is a rapturous elegy to a rich era of film production in Egypt, lapsed today, through one of its most revered actresses: Soad Hosni, who from the 1960 into the 1990s, embodied the modern Arab woman in her complexity and paradoxes. Pieced exclusively from VHS footage of films starring Soad Hosni, the film is constructed as a tragedy in three acts where the actress tells her dreamed life story. Irreverent, playful, marvellous, serious, the film proposes a singular rewriting of a golden period of Egyptian cinema, enacted by an exceptional artist, tragic star, symbol of modern Arab womanhood.

2.25pm *Threshold Film*, 2018, 11m30s

Entirely taken from an old Egyptian science fiction film *The Master of Time* (1987) about an illuminated scientist wanting to extend human life, *Threshold* is built on the intuition that if this science fiction film were emptied of all its fictional elements, retaining only the transition shots featuring doors, gates and boundary crossings, *The Master of Time* would reveal its quintessence: it's obsession with eternity and the extension of time. Here, the science fiction experience is doubled. This new condensed version of *The Master of Time* lies on the threshold of fiction and abstraction, narration and experimentation, cinema and art.

2.37pm *Double Cross*, 2018, 3m40s

A video loop of Marc McPhearson, the detective in Otto Preminger's film *Laura* (1942). A private eye investigator tasked with delving into Stephan's personal archive and memory. The cross fade seen in the clip is a classical cinematic code for transiting smoothly from one space to another using the ellipse to condense 'useless' narrative time. Images from one shot overlap with images from the next shot, often resulting in unique and surprising compositions. Here, the detective remains stuck in transition, stretching out the overlapping composition. The video uses the same tools to expand the notion of condensed time itself and becomes doubly enchained in an eternal loop.

2.41pm *Memories of a Private Eye*, 2015, 30m35s

Memories of a Private Eye is the first chapter in a trilogy, which investigates the filmmaker's personal archive. Evoking the language of film noir, it foregrounds a fictional detective to help unfold deep and traumatic memories. The film spirals around a lost image: the only moving image of the filmmaker's dead mother. How is absence lived? What remains of love, war and death with the passing of time? These are the questions that are delicately displayed for contemplation. Weaving together images from different sources (private archive, history of the cinema, television, you-tube) while investigating the past, the film unfolds into a labyrinthine maze to create a blueprint of remembrance itself.

3.12pm **Montage, my beautiful tool**
Rania Stephan with Anjalika Sagar
and Kodwo Eshun (Otolith Group)
Discussion

3-5pm **PENC Plenary Session for the future of collectives**
Ground floor Elizabeth Povinelli and John Tain
Collectives Hub CR4 Symposium

4.27-5.30pm **Rituals for Temporal Deprogramming**
Third floor Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Auditorium Films

4.27pm *Your Ecstatic Self*, 2019, 31m50s
Rehana Zaman
Not suitable for children
More info on p. 22

4.59pm *The names have changed, including my own and truths have been altered*, 2019, 25m42s
Onyeka Igwe
More info on p. 24

5.25pm *NOIRBLUE*, 2017, 27m
Ana Pi
More info on p. 24

6-8pm
Third floor
Auditorium

The Rise of the Art School

Ming Tiampo Sneha Ragavan, Chuong-Dai Vo, The Otolith Group,
Shaela Sharmin
MAHASSA Panel

This panel investigates the role of art schools as important sites of transcultural encounter, knowledge sharing, and art production during the modern period. By discussing case studies such as Santiniketan, Baroda, Dhaka and Chittagong Charukala, and Slade, among others, panellists will explore the relationship between pedagogy and community. Panellists include art historian Ming Tiampo (Carleton University), researchers Sneha Ragavan and Chuong-Dai Vo (Asia Art Archive), artist collective The Otolith Group, and Dean of Visual Arts at University of Chittagong and artist Shaela Sharmin.

Tuesday 11 February (Day 5)

School Day: As part of our mission to increase cultural literacy in Bangladesh, DAS invites forty schools from around Bangladesh for a dedicated programme of tours with art mediators and workshops with artists.

11-12pm
Third floor
Auditorium

Artist Talk

Dilara Begum Jolly, Rokeya Sultana, Selima Quader Chowdhury
Discussion

Art Historian Selima Quader Chowdhury will engage in discussion with Chittagong and Dhaka based artists about the development of their practices in parallel to the development of the art scene in Bangladesh.

1-5.30pm
Third floor
Auditorium

Rituals for Temporal Deprogramming

Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Films

1pm *Bataaxalu Ndakaaru*, 2019, 47m
Morgan Quaintance
More info on p. 20

1.47pm *Another Decade*, 2018, 26m50s
Morgan Quaintance
More info on p. 21

2.18pm *So They Say*, 2019, 11m
Ayo Akingbade
More info on p. 21

2.29pm *Breathe Life into the Death of Rocks*, 2018, 30m
Louis Henderson
More info on p. 21

2.59pm *How Does an Invisible Boy Disappear?*, 2018, 25m
Rehana Zaman
More info on p. 21

3.24pm *Your Ecstatic Self*, 2019, 31m50s
Rehana Zaman
Not suitable for children
More info on p. 22

4.06pm *Time Travel Experiments (Experimental Time Order)*, 2017, 9m30s
Black Quantum Futurism
More info on p. 22

4.16pm *Black Quantum Futurism Visual Astrolabe*, 2015, 7m07s
Black Quantum Futurism
More info on p. 22

4.23pm *All Time is Local*, 2019, 5m
Black Quantum Futurism
More info on p. 22

4.28pm *Black Space Agency Training Video*, 2018, 4m09s
Black Quantum Futurism
More info on p. 23

4.32pm *Futurist Garvey // Gravity WAVES Sound Image Study*, 2016, 2m42s
Black Quantum Futurism
More info on p. 23

4.35pm *The Beast*, 2018, 8m
Esi Eshun
More info on p. 23

4.53pm *The names have changed, including my own and truths have been altered*, 2019, 25m42s
Onyeka Igwe
More info on p. 24

5.18pm *NOIRBLUE*, 2017, 27m
Ana Pi
More info on p. 24

Wednesday 12 February (Day 6)

School Day: As part of our mission to increase cultural literacy in Bangladesh, DAS invites forty schools from around Bangladesh for a dedicated programme of tours with art mediators and workshops with artists.

1-6pm
Third floor
Auditorium

Rituals for Temporal Deprogramming

Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Films

- 1pm *Bataaxalu Ndakaaru*, 2019, 47m
Morgan Quaintance
More info on p. 20
- 1.47pm *Another Decade*, 2018, 26m50s
Morgan Quaintance
More info on p. 21
- 2.18pm *So They Say*, 2019, 11m
Ayo Akingbade
More info on p. 21
- 2.29pm *Breathe Life into the Death of Rocks*, 2018, 30m
Louis Henderson
More info on p. 21
- 2.59pm *How Does an Invisible Boy Disappear?* 2018, 25m
Rehana Zaman
More info on p. 21
- 3.24pm *Your Ecstatic Self*, 2019, 31m50s
Rehana Zaman
Not suitable for children
More info on p. 22
- 4.06pm *Time Travel Experiments (Experimental Time Order)*, 2017, 9m30s
Black Quantum Futurism
More info on p. 22
- 4.16pm *Black Quantum Futurism Visual Astrolabe*, 2015, 7m07s
Black Quantum Futurism
More info on p. 22
- 4.23pm *All Time is Local*, 2019, 5m
Black Quantum Futurism
More info on p. 22
- 4.28pm *Black Space Agency Training Video*, 2018, 4m09s
Black Quantum Futurism
More info on p. 23

4.32pm *Futurist Garvey // Gravity WAVES Sound Image Study*, 2016, 2m42s
Black Quantum Futurism
More info on p. 23

4.35pm *The Beast*, 2018, 8m
Esi Eshun
More info on p. 23

4.53pm *The names have changed, including my own and truths have been altered*, 2019, 25m42s
Onyeka Igwe
More info on p. 24

5.18pm *NOIRBLUE*, 2017, 27m
Ana Pi
More info on p. 24

6-8pm

Third floor
Auditorium

Film Societies: Sites for Seeing

Lotte Hoek, Iftikhar Dadi, Mahmudul Hossain Dulal
MAHASSA Panel

Film societies have played a central role in the circulation of film texts that have historically not found a place in theatrical exhibition. In South Asia, as elsewhere, they have also been a key site for political debate and mobilisation. This panel by anthropologist Lotte Hoek (University of Edinburgh) and art historian Iftikhar Dadi (Cornell University) explores the pedagogic, aesthetic and critical projects of film societies as communities of practice and thought in Bangladesh and Pakistan.

Thursday 13 February (Day 7)

School Day: As part of our mission to increase cultural literacy in Bangladesh, DAS invites forty schools from around Bangladesh for a dedicated programme of tours with art mediators and workshops with artists.

1-8pm
Third floor
Auditorium

Rituals for Temporal Deprogramming

Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
Films

- 1pm *Bataaxalu Ndakaaru*, 2019, 47m
Morgan Quaintance
More info on p. 20
- 1.47pm *Another Decade*, 2018, 26m50s
Morgan Quaintance
More info on p. 21
- 2.18pm *So They Say*, 2019, 11m
Ayo Akingbade
More info on p. 21
- 2.29pm *Breathe Life into the Death of Rocks*, 2018, 30m
Louis Henderson
More info on p. 21
- 2.59pm *How Does an Invisible Boy Disappear?* 2018, 25m
Rehana Zaman
More info on p. 21
- 3.24pm *Your Ecstatic Self*, 2019, 31m50s
Rehana Zaman
Not suitable for children
More info on p. 22
- 4.06pm *Time Travel Experiments (Experimental Time Order)*, 2017, 9m30s
Black Quantum Futurism
More info on p. 22
- 4.16pm *Black Quantum Futurism Visual Astrolabe*, 2015, 7m07s
Black Quantum Futurism
More info on p. 22
- 4.23pm *All Time is Local*, 2019, 5m
Black Quantum Futurism
More info on p. 22
- 4.28pm *Black Space Agency Training Video*, 2018, 4m09s
Black Quantum Futurism
More info on p. 23

4.32pm *Futurist Garvey // Gravity WAVES Sound Image Study*, 2016, 2m42s
Black Quantum Futurism
More info on p. 23

4.35pm *The Beast*, 2018, 8m
Esi Eshun
More info on p. 23

4.53pm *The names have changed, including my own and truths have been altered*, 2019, 25m42s
Onyeka Igwe
More info on p. 24

5.18pm *NOIRBLUE*, 2017, 27m
Ana Pi
More info on p. 24

6.00pm *The Three Disappearances of Soad Hosni*, 2011, 70m
Rania Stephan
More info on p. 31

4-8pm
Ground floor
Collectives Hub

Jam Session

Akaliko x Jatiwangi
Performance

Bangladesh and Indonesia based collectives Akaliko and Jatiwangi will collaborate to create new forms of instruments and scores to animate them after building up musical momentum in the days preceding this performance.

7-9pm
Offsite at Shoni
Mongol Adda:
Cafe Kamor,
81/A, Kakrail,
Dhaka

Gerobak Cinema

Jog x ruangrupa x Shoni Mongol Adda
Film

Gerobak Cinema is a mobile screening station. Chittagong based collective Jog, Dhaka based collective Shoni Mogol Adda, and Jakarta and Kassel based ruangrupa collaborate using a rickshaw and producing screening sessions in several spots around the Bangladesh Shilpakala Academy, taking the energy from inside the venue out into the streets of Dhaka. The equipment will be collaboratively designed by artists, designers, IT technicians and created by the community according to local aesthetics to screen their own videos/movies, or even particular Bangladeshi movies.

Friday 14 February (Day 8)

- 11-3pm
Ground floor
Collectives Hub
- Printmaking Workshop**
Grafis Huru Hara and Pangrok Sulap and Shunno Art Space
Workshop
- A collaborative workshop and sharing session between Grafis Huru Hara (Jakarta) and Pangrok Sulap (Sabah) Shunno Art Space. This workshop will explore and raise similar issues the two collectives are facing, done through specific media: woodcut and linocut techniques. This workshop will be available for students.
- 11.30pm
Third floor
Auditorium
- Combating Islamophobia and Stereotypes through Art**
eleven collective, Counterfoto, Pathshala
moderated by Samina Iqbal (MAHASSA)
Artspace Panel
- Within the global landscape of rising Islamophobia and at a time where religion continues to be a polarising subject in media and politics as well as a source of division and violence, this panel will explore the power of creating communities of practice, working collectively to challenge perceptions of the Islamic experience and create new frames of reference at both a local and transnational level. Bringing together practitioners from Australia and Bangladesh, panellists will explore the personal, political and cultural complexities surrounding faith and representation.
- 1-6pm
Third floor
Auditorium
- Rituals for Temporal Deprogramming**
Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
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Onyeka Igwe
More info on p. 24
- 5.18pm *NOIRBLUE*, 2017, 27m
Ana Pi
More info on p. 24
- 4-8pm
Ground floor
Collectives Hub
- Speculative Collective**
Gudskul
Interactive Action
More info on p. 15
- 4-8pm
Ground floor
Collectives Hub
- Jam Session**
Akaliko x Jatiwangi
Performance
More info on p. 39

6-8pm
Third floor
Auditorium

Collectives from the 1950s to the present
Melissa Carlson, Samina Iqbal, Dana Liljegren, Mustafa Zaman
MAHASSA Panel

By reviewing four case studies: Pakistan in the 1950s, multiple sites in the 1960s, Bangladesh in the 1980s, and present-day Senegal, panellists will examine how artists fashioned modes of resistance and solidarity through new forms of collectivity. Here, formal and informal artist groups created frameworks for negotiating between international, national, and local agents. Panellists include MAHASSA participants Melissa Carlson, Samina Iqbal, Dana Liljegren, and artist and art historian Mustafa Zaman.

Saturday 15 February (Day 9)

10-6pm
Ground floor
Collectives Hub

Loneless Market
Gudskul with DAS 2020 Collectives
Market

One of our central focusses in developing an ecosystem is how sustainability could be understood through different perspectives. Not only in monetary aspects, but also values and notions, network and regeneration. *Loneless Market* is a session designed by Gudskul to develop exchange activities in material and immaterial things, and also at the same time generating revenues to benefit all of the participants of this marketplace. This will be a celebration of the 9 days of collective work build across the Summit. DAS is a non-commercial research platform that exists to support grassroots art ecosystems - and all proceeds go directly to the collectives involved in this platform.

11.30pm
Third floor
Auditorium

Collective Practice and Sovereignty
Hill Group, Mata Aho Collective, Pangrok Sulap, proppaNOW, Taloi Havini, moderated by Alexie Glass Kantor and Michelle Newton
Artspace Panel

This panel discusses how artists can work collectively and collaboratively to encourage forms of resistance, reclamation and assertion of sovereignty. Participating artists consider contested histories and address colonial injustices, working across dynamic forms of collectivisation that continue to advance, translate and transmit knowledge, experience and inherited material practices through shared processes and activism.

1-6pm
Third floor
Auditorium

Rituals for Temporal Deprogramming
Curated by the Otolith Group (Anjalika Sagar and Kodwo Eshun)
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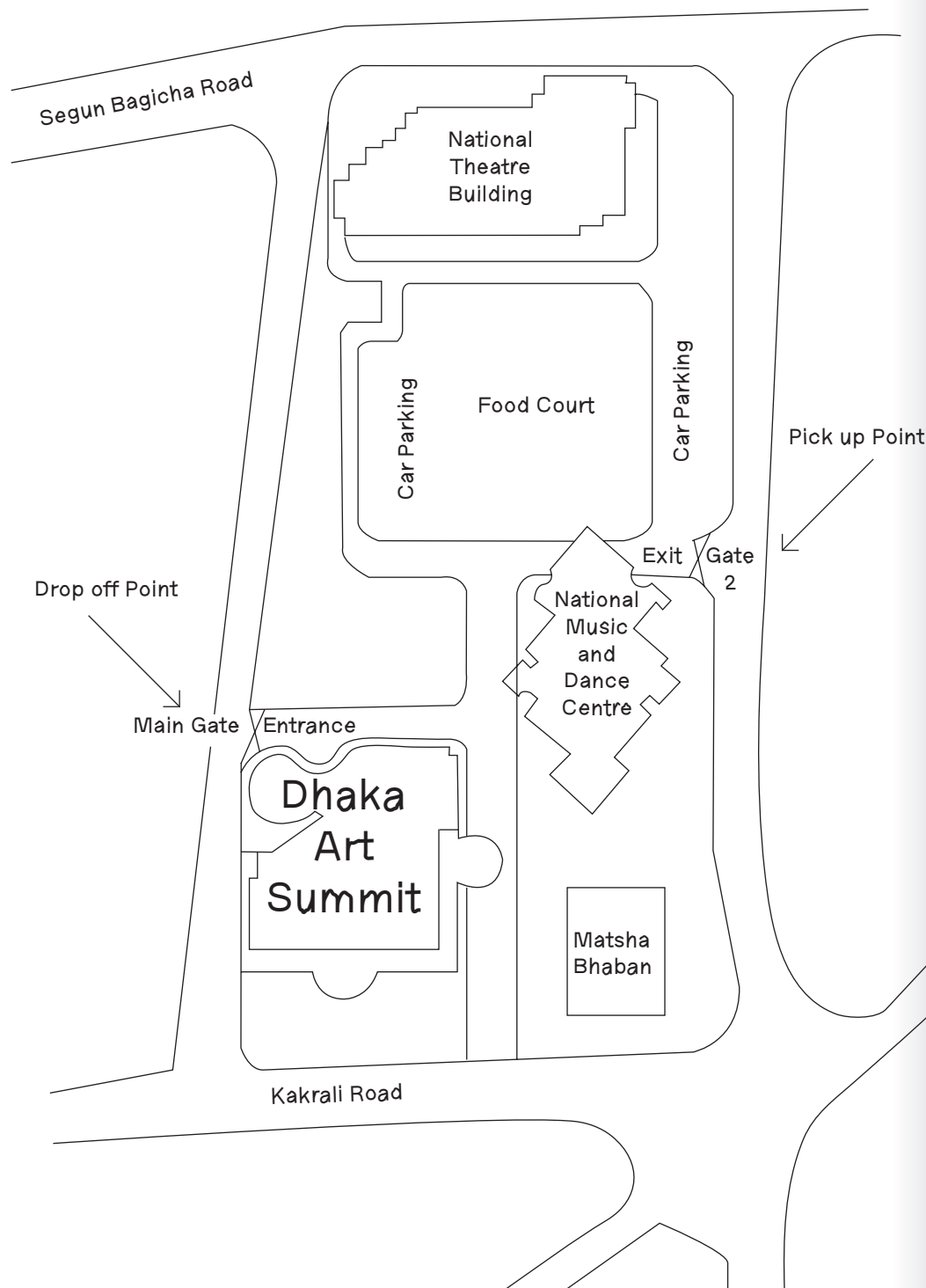
4-8pm **Jam Session**
Ground floor Akaliko x Jatiwangi
Collectives Hub Performance
More info on p. 39

6-8pm
Auditorium

MAHASSA Closing Panel

Elizabeth Giorgis, Iftikhar Dadi, Ming Tiampo,
Sanjukta Sunderason, Simon Soon
MAHASSA Panel

The MAHASSA faculty will reflect on the insights gained over the course of the program since 2019 and offer suggestions for continuing to develop comparative and interdisciplinary research on the art, architecture, cinema, and visual culture of Africa, South Asia, Southeast Asia, and their diasporas.



Security and Bag Resitrictions

Female visitors are allowed to carry a single handbag (max 8-inch x 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 info@dhakaartsummit.org if you have special access requirements and we will do our best to make sure you can visit DAS 2020.

www.dhakaartsummit.org
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www.samdani.com.bd
www.srihatta.com.bd

