Public MAHASSA Events at DAS

Thursday 6 February (Day 0)
6-7.30pm Seminar Room
Zahia Rahmani on Decolonisation
(Discussion)
Art historian and writer Zahia Rahmani (Institut national d'histoire de l'art, Paris) will discuss decolonisation and its relation to the deeper histories of emancipation.
To sign up to attend this closed-door session in the DAS Seminar room - email research@dhakaartsummit.org

Friday 7 February (Day 1)
3-5pm Auditorium
Afropolitan: Contemporary African Art as Paradox
Salah Hassan. Respondents: Simon Soon and Sanjukta Sunderason
(Keynote)
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.

6-8pm Auditorium
Famines and Art
Elizabeth Giorgis and Sanjukta Sunderason
(Panels)
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 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).

Sunday 9 February (Day 3)
1.30-2.30pm Seminar Room
Plantation Histories
Anna Arabindan-Kesson
In this talk, art historian Anna Arabindan-Kesson (Princeton University) reflects on the multiple iterations of the plantation and its global histories across the Indian and Atlantic oceans. She is particularly interested in the visual vocabularies of the plantation and its relationship to meanings of unfree labor.
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Wednesday 12 February (Day 6)
6-8pm Auditorium
Film Societies: Sites for Seeing
Lotte Hoek, Iftikhar Dadi, Mahmudul Hossain Dulal
(Panels)
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.

Friday 14 February (Day 8)
6-8pm Auditorium
Collectives from the 1950s to the present
Melissa Carlson, Samina Iqbal, Dana Liljegren, Mustafa Zaman
(Panels)
By reviewing four case studies: Pakistan in the 1950s, multiple sites in the 1960s, Bangladesh in the 1980s, and present-day Senegal, panelists 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. Panelists include MAHASSA participants Melissa Carlson, Samina Iqbal, Dana Liljegren, and artist and art historian Mustafa Zaman.

Saturday 15 February (Day 9)
6-8pm Auditorium
MAHASSA Closing Panel
Elizabeth Giorgis, Iftikhar Dadi, Ming Tampo, Sanjukta Sunderason, Simon Soon
(Panels)
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.