

A hand with a tattoo on the forearm is shown from the top, holding a white cup. The hand is positioned over a vibrant, abstract background of green, yellow, and pink. The overall composition is dynamic and artistic.

ARTS

TOPOGRAPHY
OF
MIRROR
CITIES

CHIEF CURATOR SANDY HSIU-CHIH LO (羅秀芝)

6 ASIAN CITIES/ 6 CURATORS

"SHOHORNAMA"- DHAKA
CURATOR MAHBUBUR RAHMAN

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Topography Of Mirror Cities

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When We Meet in the Mirror Cities

Sandy Hsiu-chih Lo

Urbanization and the rise of mega-cities began with the Industrial Revolution, starting in about 1750, and more than 50% of the Earth's population is expected to be living in cities by 2050. However, through the process of globalization and the development of capitalism, cities around the world are becoming more and more alike; "places" are gradually losing their uniqueness and day by day the residents in cities are becoming alienated from the local traditions, life style, and even their own self-identity. In addition, the problems of pollution, global warming, migration, urban sanitation, residential justice, religious conflict, the gap between rich and poor, and the conflict between human beings and other species are common in cities. More importantly, city space has changed in its economic structure, social structure, and spatial structure due to urbanization. Indeed, space has become the most intense battleground for all kinds of power.

From the perspective of global contemporary art education or the mainstream contemporary art scene, we find that contemporary art forms a complete system of power around art museums, art biennials, and art fairs, and such a system lacks an organic link with our daily living space. Open the history of the modern art museum and you will find that in Europe, whether the Paris Louvre or the London National Gallery, a royal palace or gallery was converted into a public art museum. Thus, the building's function was transformed from its original use in service to the royal family into a cultural place of civic aesthetics, serving a certain kind of middle-class nation-state ideology. If we turn our eyes to the United States, New York's, Chicago's, and Boston's modern art museum followed a similar art institutional system, but the character of the European National Gallery has been modified to suit America's society and political situation. Most of the museums in other countries have followed a similar system. Thus, we can say that the art museum as a real material space is a kind of ritual place for middle-class state ideology to cultivate civic aesthetics, quite similar to the church or temple in the feudal era. The art museum is a place to perform the ritual of national collective consciousness of civic aesthetics manipulated by a ruling class or middle-class elite. From the perspective of curatorial or artistic practice, which focuses on real daily life space rather than museum or gallery space, the history, culture, geography, society, and politics of the real space are all "ready-made objects" for the installation of art, and they weave together the space of curatorial or artistic practice. In this practice, placeness and placelessness are in a state of tension. Generally, people define themselves not only by where they live but also by their sense of place. The place represents a series of cultural characteristics, which not only indicate the place of residence or hometown but also show the common identity. The interactive modes and behavioral modes we have learned in our daily life have their particularity. Cognitive mapping is crucial to the curatorial and art practices in city space; it is related to self-positioning and understanding the world, and "place" is also a way of seeing, knowing, and understanding the world. If we regard the world as a composition of different places, we can see different visions. The preservation or construction of a sense of place is a positive action in the passage from memory to hope, from past to future. It activates the environment and society by combining local characteristics and recovering collective memories. However, attachment to place, while helping to build local identity, will be challenged by placelessness because the establishment of a community always implies the exclusion of others and, similarly, the creation of a sense of place also represents the oppression of those who are marginalized.

If we believe that contemporary art must be implemented and tested in every particular context and we believe in the autonomy of art and the aesthetic perception that art will promise a better future world, then I think it is crucial to understand that the real "place" involves a "specific context." As for the contradiction between "ethics" and "aesthetics," I think that "ethics" is like the ultimate good of "promising a better future world" and "aesthetics" is the insistence on the "autonomy of art." "A better future world" and "autonomy of art" should be based on a specific context that is "an inclusive and non-exclusive place."

Power games have always existed; however, the purpose of art is to reveal the human living situation and to depict the relationships among individuals, others, and the world. That is, different power relations will be presented through different relational cognitive mapping. In this real space, each individual can create a tiny "art heterotopia" and "communication field" that can distort and even reconstruct the original power structure. Whether it is a "communication field," a "heterotopia," or a third space, we must remind ourselves that we regard the self as a mirror, others as mirrors, and the city as another mirror. We meet in the mirror city and mirror each other.

ShohorNama is an art project expressing how people encounter each other in the city, how we mirror ourselves, each other, and our living condition in cities. It is a mirror city where we meet each other in a "place" and gaze at each other in a "non-place." At first glance, we see a static landscape, but upon taking a closer look, we find the complex layers of reality. With these complex layers of reality as mirrors, we can glimpse who we are and where we are.

SHOHORNAMA Dialogue

A dialogue between Mahbubur Rahman, Sayantan Maitra Boka and Sandy Hsiu-chih Lo on ShohorNama at M. Pravat and Vinima Gulati's apartment in Delhi on Feb.11, 2018.

Special thanks to Sayantan Maitra Boka and M. Pravat for their friendship and support.

M: It's quite an interesting project that came to me through Sandy when one day she sent me an email about doing a project together. I was glad to. Then, she came to Dhaka for discussing about this project, and I was in Nepal. We had a very short meeting after I came back from Nepal to Dhaka. I had to decide what I was going to do within that very short time. It was very difficult to find a solution to get to a real form. I made a rough plan; Sandy submitted her whole proposal with that plan, and she got the grant. When we meet again in Ciang Mai....

S: No, I came back to Dhaka earlier during the time of the Asian Curatorial Forum.

B: Yes, I also had the conversation with you two at Britto Space during that time. It was exactly one year before.

M: Oh, yes, I knew your project had been awarded the grant at that time. But when we were in Ciang Mai, I thought this project had enough funding. Why should I stick with my previous idea? Why shouldn't I expand my plan? So I decided we could do graffiti on garbage containers in different locations in Dhaka City.

B: I remember the last conversation happened exactly one year before. I remember it was about the architecture, the city, and its spaces. How did you exactly develop the idea of putting graffiti on garbage containers and performances from your previous plan?

M: City is always related to architecture and social life, but we've never thought about how we deal with our waste materials, and who are those heroes who keep the city clean. Early in the morning, we wake up to a freshly cleaned street.

B: Actually, this reminds me of an Iranian film, of which I don't remember the director. Its plot is about a person from an advertising agency or whatever. He has a beautiful job, a daughter, and a wife. One day he has a dream that he becomes a cleaner on the road, and he inspires his daughter to also do that, and they become heroes to the city. So what the director tried to show is the phenomenon usually being ignored. The garbage cleaners are always ignored by society.

M: Yes, they are heroes but are always neglected by society. So I was very interested in doing graffiti about the street cleaners on the garbage containers.

S: This is a great idea, but my question is if you came up with this idea or you in discussion with the whole graffiti team came up with this idea?

M: On top of everything I am an artist, but I care about working with other people and being involved with people. If I do myself paint on the garbage container, the work will be done by Mahbubur Rahman. I'll become the hero. This is not what I want. It's my idea to do the garbage container graffiti, but I wanted to be involved with other people.

B: How exactly has this happened? That's what fascinates me. Even in India, graffiti art is widely divided. Did you know the graffiti artists before?

M: I knew a couple of them. Actually I started my graffiti in the white-cube gallery in collaboration with my video installation. So, I'm kind of fascinating to do the graffiti. I invited an artist to paint on the rolling door of Britto Space. In the previous Chobi Mela, I put one graffiti art. I invited graffiti artists; they are not only doing graffiti, but also other kinds of painting. They have a passion to do graffiti. Before Chobi Mela, I curated one show "1134" ("1134 Lives Not Numbers, Pathshala, Dhaka, Bangladesh, 2014) to commemorate the Rana Plaza collapse. In that project, I invited Pulak to do graffiti to paint the corner of the building in front of the gallery. When they asked me to do the 8th edition of Chobi Mela, I put one graffiti art project in it. There's some kind of link between photography and graffiti. There are some graffiti artists who use photography to do their graffiti. For example, Banksy uses photography to do his graffiti art. He cut some part off from photographs and then spread the paints on the wall. I just wanted to explore how far photography can go; there are many possibilities within photography, and graffiti is one of the possibilities. Graffiti are not acceptable in our society. The police are complaining and people are complaining, and I'm trying to establish a foundation for graffiti in our society. So I went to the Mayor's office and got the permission.

P: You want to establish graffiti?

S: It's a very different way of doing graffiti. Usually, graffiti protests against something. The core value of graffiti is to resist.

B: Graffiti art has always been an underground activity, and that's how it started. But you wanted to establish it. What happened in India is the graffiti festival, with even some artists invited from abroad. For me, I feel slightly ambivalent about these things because it's becoming institutional; there are some institutions funding them from abroad to do the graffiti in India, for instance. My question is when they come here and do the graffiti. Do they really know the context here or the curatorial content? What I have seen is that the graffiti has become institutionalized.

S: I'm sorry for interrupting. The graffiti artists also painted the portrait of Frida Kahlo on the garbage container, which reminds me of Diego Rivera's mural painting. He painted a lot of portraits of workers. I think maybe they wanted to identify themselves with Diego Rivera, this kind of Mexican Mural Movement painter, than with "Western" graffiti artists like those in New York or London.

M: Actually, graffiti in the "East," specifically Bangladesh, was more popular for political slogans. Political statement was very important. But the way we used graffiti to paint on the garbage containers, we used the spray paint, and I chose the colors, by which I wanted to make the graffiti local. I wanted to create local graffiti.

S: What do you mean by "local graffiti"?

M: More Eastern or Bangladesh colors. We have the color chart from traditional folk art. I didn't make a line. I gave them full freedom. They enjoyed that they were involved in graffiti because working on the garbage containers was a big challenge. It's

dirty and stinky, but they still had to express their feelings in that atmosphere. It was quite important for me to figure out how the artists face crisis that affect their world. The idea of ShohorNama graffiti was to make the city cleaner, and to make the street cleaner a hero. They put the portraits of Salvador Dali and Frida Kahlo, because they are heroes. The street cleaners are also heroes in our society.

S: Have you discussed what to paint with the graffiti team?

M: We had a couple of meetings. I said, "Look, this is a collaborative work, with a total of 14 people involved, so you have to understand each other. Your individual works might overlap with each other. Of course, there's your part, but at the same time each work has to merge with each other."

B: That's what we've talked about. The idea of city planning, city circulation and everything is about this merging. That's how we face problems. Graffiti are always there; from the 60s and 70s onwards, we have had a lot of graffiti everywhere in west Bengal. My point is, they were not done by individual artists at that time; they were more about propaganda or political machinery. If we go back to 50 years ago, there was no TV in either side of Bengal. Those were the times that advertising was missing. So when we talked about political graffiti, that was advertising thoughts that you painted on the facades of the buildings.

S: That's the history of graffiti in Bengal, but what's the relationship between this history and ShohorNama graffiti?

M: When I talked to the mayor about the graffiti, his concern focused more on the statement. He asked me, "Are you going to do anti-government graffiti?" Actually, the initiative of the graffiti (project) is anti-establishment and anti-society. Doing art through graffiti itself is saying something. Making art out of your studio and working on the garbage containers was a kind of statement, no matter what they did or what they expressed. Saying the statement of what we want to say under such circumstance, while smelling the garbage around, was quite challenging. At the same time, what the graffiti artists did was quite performative. It was in a public space, so people were seeing and experiencing how the artists were developing their work and making art. At the same time, there was the performance in the street.

B and S: Let's stay on graffiti and talk about the performance art later.

S: Did you see the strawberry that Lisa painted? Do you know that she told this story about the strawberry to the Mayor and the press?

M: Yes, I heard.

S: Did you know this before she painted it?

M: Yes, I know that. You know I'm an artist, too. I know how much freedom we should give them. So I told them "Just bring your ideas, and I want to know what you want to do before it happens." This was my only request from the artists. So they brought their ideas and shared them with me. I didn't say no to them. I was pretty sure that it would work. I believed they would reflect their feelings and thought on the garbage containers. We chose artists who have the passion to do very intimate work, very detailed, very profound work. I should thank Jewel, because he was one of the persons beside me to pick up the artists. He even gave me a couple of names I didn't know before. Some of the artists don't have much experience with graffiti, but physically they have the same attitude as graffiti artists. Those artists are doing performance also. They have kind of alternative or anti-establishment attitude. So I like that attitude; whatever they did, I would say it's fantastic.

S: After Lisa painted that strawberry, the image usually appears on the condom package. It's like a protest against gender inequality.

M&B: It's very unusual and quite shocking.

M: We had three female artists on our graffiti team. Usually, graffiti is a male-dominated activity. So, you can see the challenge in different layers.

B: What I really love is the performative process of graffiti. When you are doing graffiti, people are watching. Normally, graffiti are underground and hidden from people during the process.

M: Yes, it was in a public space. I don't think any art should be underground. All art should be exposed. Why should I hide?

B: I think for us, coming from South Asia, our art is problematic from school onward. Our education is very restrictive.

S: I'm curious what you thought about my intention of doing this project when we were meeting at Britto and some other places. When you decided to accept my invitation to do this project together, what was in your mind?

M: It was not experimental or challenging. It was more like a lifestyle. I always like to work with my artist community. We are running the organization Britto Art Trust. Whenever there's an opportunity, I always try to work with this artist community. So when you ask me to do this project. I think why not? I think it's an opportunity, and many younger artists can join us.

S: Yes, this is your attitude toward working with the community. But do you remember saying, "We artists are not architects. How can artists design the city?" And I told you that artists can think about the city more wildly and out of the box. Do you remember?

M: I was pretty stuck with the idea of artistic design, like the show in white-cube galleries.

B: Yes, that's what I tried to talk about.

S: We are trying to break out of the white-cube.

M: After we got the grant, I decided to invite more people to join. I have 5 coordinators. When the graffiti team told me they wanted to make a film about the graffiti, I told them we didn't have that much of a budget. We could only pay for the camera rental, and I offered my own camera to them. Under such circumstances, they made a wonderful promo video. And now they are going to make a film of it. It's not in the budget. It's out of the budget.

B: What's interesting to me is the process of doing this project. How did you change your mind and come to this current presentation?

S: Yes, I still remember your first proposal. And why did you suddenly decided to go out of white-cube?

M: I didn't completely go out of white-cube. It's still partly in the white-cube. In "Moving Object," artists went to old Dhaka and made artwork in the workshops. They tried to work with local technicians to develop their own works, and along the way they shipped the works from old Dhaka to Britto Space. People were taking photographs of and selfies with those artworks. This

process was also a part of the exhibition.

B: I really believe that my friend Mahbub can do this. He is the one who knows when to go in the white-cube and when to go out of it. This is very interesting. He knows how to cross the boundary. Many people don't want to cross that line, since they are comfortable in the white-cube.

M: "Moving Object" is from a workshop to white-cube space. The three days of events are held in public space, including screening, graffiti, and performance. I chose 4 films from the screening. They are all about cities: 3 about Dhaka and 1 about Delhi.

S: You also invited the movie poster painter to paint the large movie posters for the 4 films and put them on the fence near the gate of the Faculty of Fine Arts and turn it into an open cinema, and at the same time, as the headquarter of ShohorNama as well.

M: Because the hand-painted movie poster is a tradition facing extinction, there are still some of them around. One of the hand-painted movie poster painters, Mohammad Hanif Pappu, is an excellent painter.

B: Now it's coming to the more architectural question: As an artist, curator, or architect, why are we concerned with this kind of thing? These things are getting lost. We don't have a choice. We cannot keep it from happening, but how can we find a new vision? I myself as an architect am stuck on function. You are an artist. You have the freedom of imagination to think beyond. So when we are reconnected to the past, the very interesting parts of our lives, how is it connected to our vision of the future?

M: You cannot stop the flow of the development of culture. It's always constantly changing. Some people are still existing in our society but hidden from society. If we give attention to those people, it's fine with me. I don't know what will happen later. There's no market, no demand for hand-painted movie posters any more.

S: I think I may know what Boca is trying to point out. He as an architect has to think about the city as a functional system, but you as an artist and curator, can think about the city or even shape it from a very different perspective. So, what's your vision of the city?

B: Yes, that's why art is so fascinating.

M: From my point of view, that's what I'm doing. Some people are sharing their lives with me. The memory, feeling, emotion and relationship are there. What I really care about is how much we can share with, give to and care for each other in our lives. If we want to make a better city, we have to think about the people. Human beings are more important than the structure or system of the city.

S: ShohorNama is happening at the same time as the Dhaka Art Summit. From my point of view, this edition of the Dhaka Art Summit is more for international guests and middle- or high-class Dhaka people, and has had little connection with the public. In ShohorNama, there are many things happening in the street. In your opinion, what's the future of curatorial practice in Dhaka?

M: If you talk about the mainstream art scene, for example the Dhaka Art Summit, most participants are Britto-related people. We helped to develop the language that Dhaka Art Summit is using. Now we are developing another language besides Dhaka Art Summit; when they pick up our previous language, we are developing a new dimension. The graffiti on garbage containers, the performance in the street, making cinema in public space, all these are our new language. Probably they will pick up the new

language in the future.

S: I remember that you and Tamzin did a show about performance at the galleries of the Bengal Foundation. Most of the performances were not in the street, right?

M: There were some that happened in the street.

S: When we discussed this project, I told you my intention to try to look at our city from the perspective of art, to put art in the city, and to build a relationship between art and our daily lives. I still remember your first question was how artists could design a city, since we are not architects. How did you develop such a good idea of current ShohorNama?

M: I gave this project this title "ShohorNama". It's like a book. There are many layers of emotion, feeling, love, tragedy, happiness..... so many different layers of feeling. We don't build the city with concrete things.

S: I think that's the core of your curatorial concept.

B: What you are encountering is how a city could be built and unbuilt.

S: Yes, you don't have to really build it up; you can also build it with your imagination.

B: Yes, so, how people encounter a city is what you are talking about. It's not about what is already there. It could be undesigned or a process of design we have to live through. That's what Dhaka and most cities are.

M: The city is becoming a concrete forest, a concrete jungle. We are the species living in the city. We are making our nests in different forms and structures. We want to be emotionally involved in structural form, but people are becoming more and more individualized.

B: Do we have any choice?

S: Ade Damarwan once asked me: "Have you ever figured out why live art is so popular in south eastern and south Asia?" I've talked to some of the artists too. What's your opinion? Why did you invite so many performance artists to do the performance in the street?

M: People in this area are still very curious about what happens in the street. If something happens in the street, people will watch and ask. It's a kind of attitude we have. Artists don't have to pay material costs, and they don't have to present their artwork in some specific space. It's a more easily accessible art form, so it's becoming more and more popular. Social media is convenient for showing your work now on Facebook or Twitter. They are not doing art for the market, but to express their feelings and emotions. They can do performance with limited space and limited costs, keeping their work on a small digital chip.

B: Whether in India or Bangladesh, performance art is a very recent phenomenon with a history of only about 20 years. There were many street theatres in India and Bangladesh before.

M: I'm one of the first generation of performance artists in Bangladesh.

S: Some artists told me that they like performance or live art because it's more direct. They enjoy this direct response from the audiences or the participants. This face-to-face experience is the valuable part of live art. From my point of view, the history, culture, geography, society and politics of the real-life space are all "ready-made objects" for the installation of art, as well as the materials for art performance in the streets or open spaces. Artists use all these "ready-made objects" to create a temporal heterotopia or communication field, which might distort the original power structure and even reconstruct it.

B: It's a huge mapping work. Since we talked about mapping the city one year ago, I have been thinking about how we as architects map the city and how artists do the mapping.

M: I'm growing up in old Dhaka. I've seen how the city has expanded due to the people's needs. When I was young we had only two rooms for a whole family, but now we need four rooms for my wife and me. I've seen how the lifestyle is changing.

B: Is it a conflict during the process of curating or are you looking at the city in an anthropological way? Are you looking at the city as an outsider? Or are you documenting it and making a history?

M: I believe in memory. Memory is layers upon layers.

B: It's so interesting that he almost converted the whole plan we are talking about at Britto one year ago. It's just the beginning.

S: So, can we say that ShohorNama is a book you want to write for Dhaka City? This whole project is a book you're writing?

B: Or should we say it's one of the books?

S: That would be great!

Film Screening



Cinema Banner Painting: Mohammad Hanif Pappu

Ganga Buri

Director: Molla Sagar

Duration: 9.6 mins. Year of production: 2009

Buriganga is considered a sacred river in this region and there are myths around this name. Ganga Puja is an old ritual amongst people. Now-a-days Buriganga has become polluted with filth and has turned pitch black due to the dumping of millions of tons of human and industrial waste. Though the people have not yet forgotten the rituals of the Buriganra. The river feels bad for the people who come to her to revere. And she still hopes to purify her children with her holy water.

CINEMANIA

Director: Saiful Wadud Helal

Duration: 22 min. Year of production: 2009

Hundreds of cinema theaters throughout the country that have been bulldozed to make way for residential buildings and shopping malls. Despite a rich legacy, Bangladesh film industry has suffered a serious setback in the wake of tasteless, vulgar, and violent content, causing audience to resort to home entertainment, satellite, and foreign films. But there used to be a golden time of Bangladeshi cinema. Cinemania is shot in 1mile² area in old Dhaka where the first silent film of the country was premiered.

Cinema Banner Painting: Mohammad Hanif Pappu





Cinema Banner Painting: Mohammad Hanif Pappu

UNDER CONSTRUCTION

Director: Rubaiyat Hossain

Duration: 88 min. Year of production: 2014

The film revolves around the theater actress Roya's journey in trying to reinterpret *The Red Oleanders*. She challenges the representation of the woman in the play and wants to make her contemporary. She situates the play in a modern day ready-made garment factory. The workers have no name but numbers, they all work for a king who they never see. Tagore wrote this play as a critic of industrial civilization. The protagonist of the film at once demonstrates the political relevance of Tagore's work in the modern day context of sweatshop labor, but she also questions Tagore's representation of the woman as limiting and sets to free her from the cultural iconography.

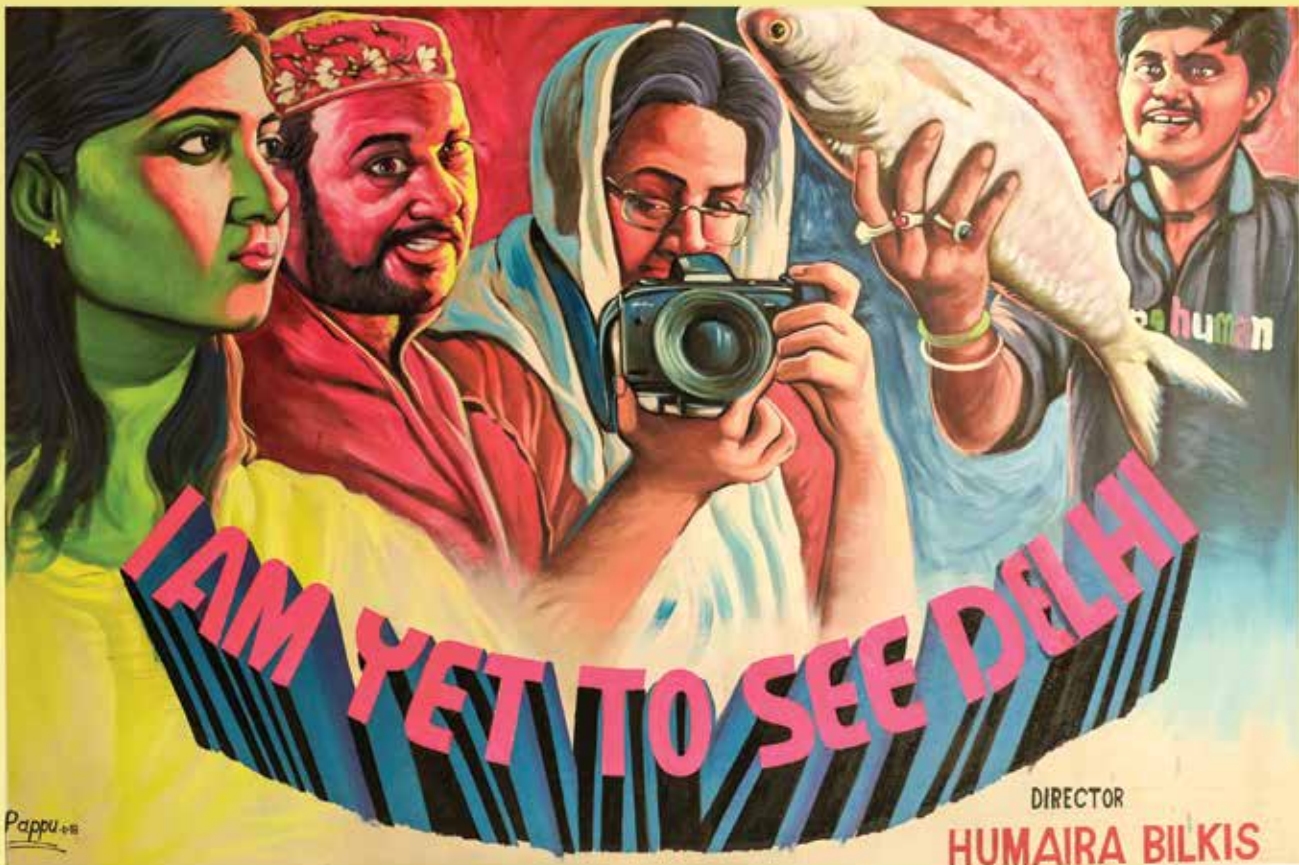
I am yet to see Delhi

Director: Humaira Bilkis

Duration: 19 mins. Year of production: 2014

Maine Dilli Nahi Dekha is a film about an outsider in the city. She visits Delhi for a year while studying filmmaking. Apart from her class work, her lonely existence forces her to encounter questions on identity and self on a register of time that is both contemporary and historical. She roams the streets of the city alone. She conducts herself like a passive passenger unable to interact with the normative modes of representing history, until she re-focuses her contemplation on the tourists and their desire to see. The film maker strives to represent a secular time through the contemplation of a ceaseless and untiring flow of events in front of her camera and the microphone. She refuses to look at Delhi through the eyes of a tourist.

Cinema Banner Painting: Mohammad Hanif Pappu



SHOORNAMA

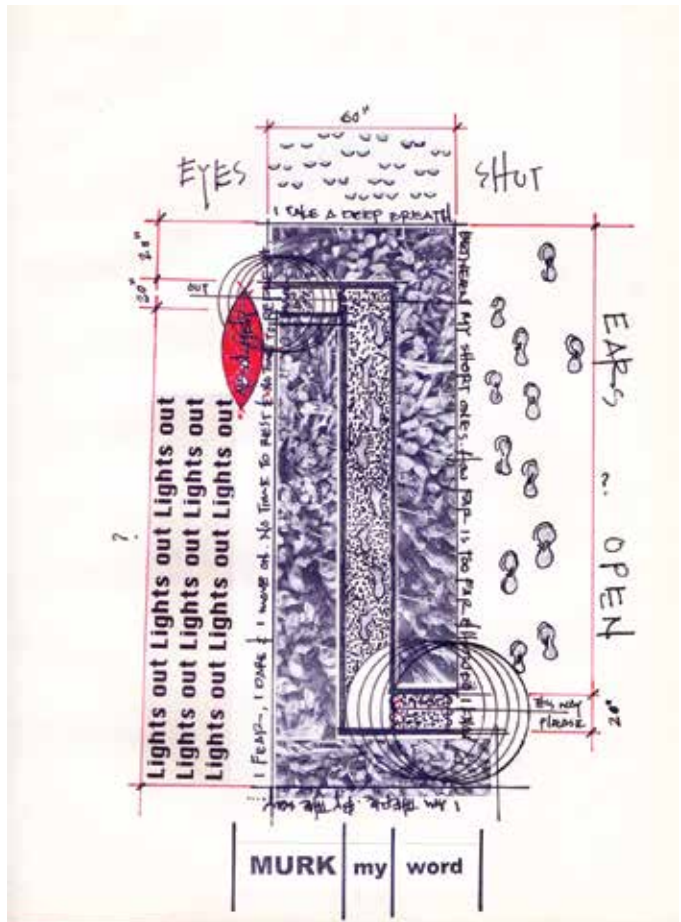
Najmun Nahar Keya

The Vibe

Dimension: Variable

Born and brought up in old Dhaka, I have experienced radical changes in the city in the last few decades. The enormous social, economic and environmental changes as a result of urbanization has created direct impact on my perspective of observance. In this work I explore how the building infrastructures has changed the visual culture of Dhaka and its impact on the society. My focus is to depict the distinguishable structures of the city; moments and characters form the surroundings and suggesting a plethora of private and often-solitary narratives. For this project different pieces of work form a potential narrative in a space that gives the feelings of nowhere and everywhere at once.

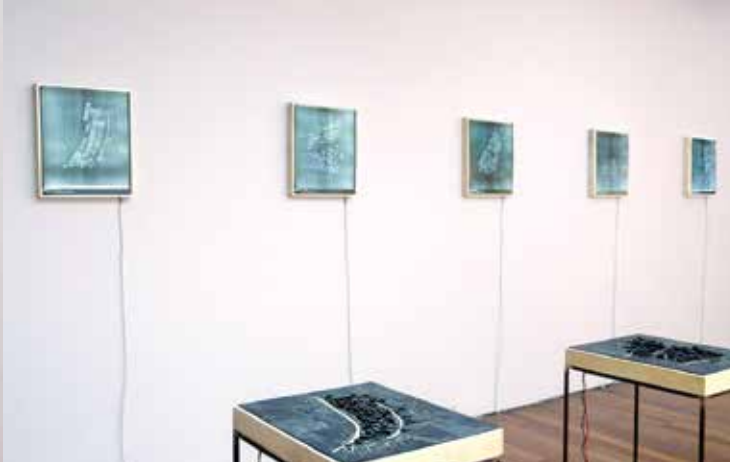
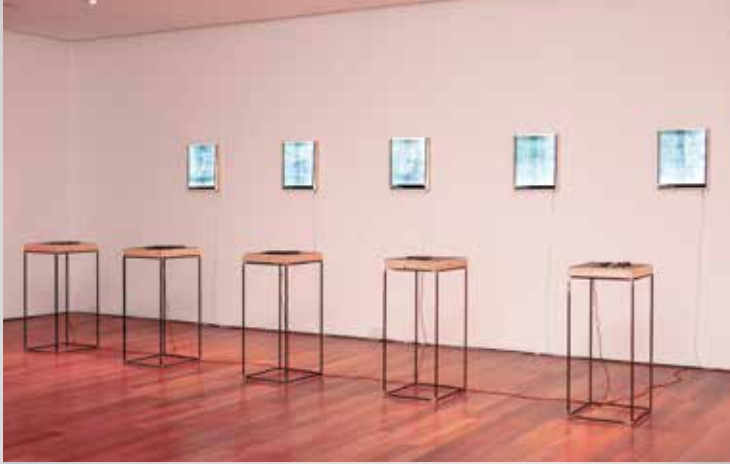




Salauddin Ahmed
MURK My Words

I fear, I dare and I move on. No time to reflect and absolutely no time to refresh. I take a deep breath between my short ones. How far is too far and how do I know I am there. By the way, am I here already? This air is too thick and I can't breathe. Where on earth is the window? That is not light, or is it? I am confused and lost. I know what light is. It was bright and clear when I woke up this morning or was it an illusion? Am I being led on to this end just to be told that, this is not even a beginning? My head hurts and my heart pounds even more. This flickering light in the end, is it a power surge or the ground is giving up with millions of cracks from the weight of millions that walk over it? I hear voices and warm breaths on my shoulder but who is this? I can't see a thing. That flickering light is my only guide but it does not lead me anywhere. My instinct to see a bright light at the end, drags me on. I am blindfolded but I am not. I am alive but I am not. Death touches me every day. In here, I am even closer toward my remaining breaths but my lungs are full. It's almost over and I am tired. Where can I lay to rest and how do I even find that in this breath sealed chamber? I must move on and not let my tiredness take over. It's another inch and another second. They all count and I allow my body to listen to them. This place, this room is all I got and all I need. I just have to believe in me.

And you? You and I are one, brothers in arms. Our joy, our pain and not to forget, our agonies are all the same. We inhale the same air and breathe out the same breaths. We are constantly moving around to keep our lungs full. No tiredness can catch us and no long-hour sleep can leave us behind. This long and ever ending space is our only guidance. We may not get there, but it is the only here, that we must begin.



Shimul Saha

Road Stays Along With Tales

X-Ray Plate, Rubber Object and Backlit Light Box

17 X 14 inch (each)

2018

There is a proverb in Bangla, “Pothe Pothe Chhoriye Achhe Kotha”, what means tales are lying on the roads.

Every city has its own history in terms of time and Dhaka is no exception. Each and every place of this city has a story to tell. Dhaka has a history of over 400 years and throughout the period it has been carrying a lot of stories and memories which are adding layers to it. This is difficult to see or realize by a bare look at the city.

X-Ray is a process in medical science that reveals what presents inside of a body. Metaphorically to touch this simple notion I put some rubber-made road maps of Dhaka under the X-ray machine to dig out its past, what has been lying down for a distinctive time period.

Tayeba Begum Lipi

Barricades

Installation

2018

Barrier, blockade or obstacle -whatever word we use, barricade is such a sound that will take your mind to the street right away. We are familiar with different kinds of barricades in the city life. Especially in the large cityscape barricades are usually found as laying somewhere on the main streets. During the military regimes twice in independent Bangladesh, we discovered the barricades more than any other times. It was obvious that, if there were procession or protest against the Government, undoubtedly there would be barricades with no reason as an obstacle against any activity. My life in Dhaka city in 1986 started with extreme protests against the military regime that lasted until 1990. We were the brave young spirits of those heroic activities at the University of Dhaka. We grew up with procession, protest, slogan and fight against the 10 years long military Government in Bangladesh for the last time.

While roaming around in Dhaka city keeping in mind 'ShohorNama' I could not think about any object other than the barricades of Dhaka city. I surprisingly discovered that most of the barricades are in fact wrecked and resting in the corners of the footpaths or abandon areas of the streets these days. Its good to find that they are not in use anymore. Should we then conclude the conversation of being in a happy country with no protest of any odds?





Kao Jun-Honn
Bonsai Situation
2018

“Bonsai Situation” is quoted from Ng Kim Chew, a Malaysia author, which is to describe the situation of Mahua Literature and a small country with an old spirit. My work combines footage of Buriganga River in Dhaka and Tamsui River in Taipei, with two short fable, which attempt to make a parable about the similarities in geopolitical conditions between Bangladesh and Taiwan. Though Taiwan has no official diplomatic relation with Bangladesh.

Moving Object



Aminul Islam Ashik

Mayer Doya Tower

187 X 45 X 13cm

2018

I see unceasing constructions of illegal and unauthorized buildings that are being made at the risk of human lives in this unplanned city. As a result Dhaka becomes a death trap of numerous accidents.



Anisuzzaman Sohel

From a Whisper to a Scream

142 X 50 X 33 cm

Wood, Metal, Fiberglass, and Motor

2018

The city is a noisy creature that amplifies insecurities and intensifies doubts. These noises come from both outside and inside the people. The whispering voices in the city become screams echoing in our heads. This work is intended to show the spirit of freedom that has become a prisoner to these screams. We are trapped within ourselves by dealing a hectic routine life and the surrounding chaos. It results in a strange kind of silence for us where everyone keep repeating the same things but hope for something different.



Liton Paul Rony
The Pegasus
180 X 100 X 150 cm
Mixed
2018

I start every morning with a dream where and conscious mind gets prepared to cease the day. But this static city devours these innocent dreams. At the end of each day I start dreaming again and the Pegasus wings in my mind groan for a new morning.

Promotesh Das Pulak
Shriek of silence

Resin, fiberglass, Acrylic, Steel, Motor, Shoe wax, Motion sensor.
2018



As a global audience general people are observing the impact of social change and political events with discomfort. But they are not allowed to do anything against them! They are forced to accept and appreciate! Whatever they feel inside they are only allowed to clap and move on!





Rony Mojumder
Old Town VS Dream Town
215 X 100 X 170 cm
Mixed

The Old Dhaka is a chaotic city where the narrow lanes, polluted environment and the unplanned structures are the main features. The city is gradually increasing its area with its branches and sub branches. But, perhaps for an unknown charm, the inhabitant who grew up here are not willing to relocate themselves. Perhaps, for this very reason, the new shining city of my dream for which I hope is not possible to be implemented where the wave of rhythm will flow.



Rupom Roy
Subjective And Objective
Mixed Media

This is an established notion that the human being is the subject while the other things revolve around their lives are object relevant to him. But in many occasions sometimes I lose myself from feeling like a subject. I feel that I am gradually being objectified from the perspectives of any other subject. To realize my own entity I try to understand my circumstances. And I observe the constant process of transformation of the elements of different characteristics in my surroundings.



Kamruzzaman Shadhin

Rotating Life

Mixed Media

2018

Urbanity is a trap where I am just a minor player. The more I run the more I find myself at the beginning point. The precious moments get lost in time. But the wheel never stops and I never find myself.

Shimul Datta

গরম হাওয়া (Fierce Situation)

22 X 14 X 12 inch

Fiber glass and electric table fan

2018

All sort of violence, be it political, economic, social or of any other type is making our surrounding warm. Such types of incidents have some bad effects on nature and us, what brings unexpected changes in our daily life.





Shyamal Chandra Sarker

Loser

183 X 50 X 30 cm.

Scrap Metal

2018

A man always tries to something to sustain in the society and to prove his existence. Sometimes he becomes successful and sometimes he does not. This time I want to depict the failures symbolically as my kinetic sculpture hammers itself continuously.



Tejosh Halder (Josh)
Reform
2018

Live Art



Photography : Mohosin Kabir Himalay
Imtiaz-Al-Tareq

Afsana Sharmin Jhumpa 'Weeping bird'-3

It is about a bird who flew to the city from a forest. The art materials used here are safe and environment friendly. The act is kind of a self-exposition.

Chhobi Zulfiqure
Behind the Agony Moment

Dhaka is over 400 years old and has its own glorious history. My work focuses on the city culture and heritage from the history and living myth.



Farah Naz Moon Clap

Shohor ..city. clap..clap.. every time the city reminds me of clapping for ourselves.



Photography : Mohosin Kabir Himaloy
Imtiaz-Al-Tareq



Syed Muhammad Zakir Emon

Those of us who are here every day sprinkle our laughter in the air and we whisper our sadness or our grief-stricken stories or we scream out loud or suppress them in silence. Like the days that vanish in time and the moments pass by in a blink into the unknown. . . as we watch in awe!! Has anyone ever known or longed to know the depth? Or understood the story from the other side of the incident? Of light and darkness. This life!!

Then mindless is such preparation,
So much rush and restlessness!!



Photography : Mohosin Kabir Himaloy & Imtiaz-Al-Tareq

Nonentity Act with Fact



Emran Sohel

I was born and grew up in the city called Dhaka. Within the city; light, shadow, objects and life itself give sense of space and vibration of the city. This city has full of activities and lots of happenings. I love public space because of its dynamic. Most of the time I walk into the city rather commuting any vehicle. I believe during my walk I can give maximum concentration into my thoughts and enjoy my own space. And I try to imagine repositioning myself into the landscape by becoming the landscape, through usual or unusual acts. Sometimes I want to put myself into the time and create a difference from the normal view of multitude stream of the public spaces. My attempt is to make the visual and operational inconsistency among the familiar objects. Here I want to see how much discordancy is created in the visual world.

Ismail Hossain Nelyo
Nature in Nature in The City-Dhaka

I believe there is an echo-system in nature that forms, deforms and reforms all the matters, materials and species of the world. In this process there is no long-term sustainability of unnatural manipulations. Human being is the only species that contradicts and conflicts with the natural system. As a result it creates all the imbalances and disorders that are haunting the new generations and spreads restlessness around the world. This is part of my series work named Nature in Nature. I have performed several times as part of this project with different art organizations including Britto Arts Trust. In this series I am trying to portray a hypothesis of formation, deformation and reformation of matters in nature in a very organic manner. In this performance I represent nature in a crowded, polluted and contaminated.



Photography : Mohosin Kabir Himaloy
Imtiaz-Al-Tareq





Jewel A Rob A City Of Bricks

A city has her own stories to tell, stories of her glory or pain. The citizens either glorifies or ruins a city. I was born in the city of Dhaka by late eighties of last decade. I have seen the rapid changes of this city. It was not that far when the city had clean air, playgrounds and ponds! There were green fields with dandelions. Life was so simple where only cotton candies were good enough to make us happy! Suddenly life has changed with all the calculations of becoming developed! Now there are offices of 58 ministries, thousands of private and multinational companies in Dhaka! Government, opposition, office, chaos, civic rights, traffic, strikes; there are so many words in the dictionary of this city. Here the clock runs faster than my heartbeats! I cannot find myself at the end of the day or maybe I do! As a jobholder; there are nothing but the traffic light and the office hours in my whole calendar! I feel like a day laborer in a corporate gesture who can break bricks all the day in a busy road with huge traffic. There are table and chair for my so-called social identity. How it will be addressed if I experiment myself as a brick breaker for 30 minutes in a busy street!

Photography : Mohosin Kabir Himalay
Tareq Imtiaz



Photography : Mohosin Kabir Himaloy

Joydeb Roaja **My childhood and imaginary mind birds.**

The mind is a spiritual concept which people can just imagine as something that cannot be touched. If people want to connect with someone, they do it from their heart. To relate to a topic, people's thoughts or feelings of happiness and sorrow are needed and people manifest them through their body language. Human beings first confront with their biological needs like food, sleep, sex etc. When these needs are met, people perform various humanitarian and intellectual activities such as cultural practices, scientific studies, philosophical practices, literary practices and so on. Through all these activities we spread love, affection and tranquility and eliminate negative energies like anger, jealousy etc. However, if the biological needs are not met, people do not move forward practice humanitarian and intellectual activities.

Jublee Dewan Deep breathe

Eve-teasing and rape are common in our society where women are the victims. We read and hear such news every day. But there are some cases which remain hidden. I was about to become a victim of such an incidence but fortunately I could escape .The horror that I felt that day was unimaginable and I have been carrying the trauma ever since. It made me careful, angry and rebellious. Since my childhood whenever I feel sad, I lie upside down on the pillow and cry heavily. After that I used to feel relieve. I also feel the pain of the women who are being dishonored every day. I keep thinking about those victims whose incidents are remained hidden and they could not express their sorrows. May be those are acknowledged by themselves and their pillows only. And their sorrows would remain hidden within the pillows forever.



Kamruzzaman Shadhin **Chaotic Living**

Chaotic living. In search of a safe haven, getting lost every day in this cacophony of urban existence. Nobody is listening to, seeing or caring about anyone else. Still we are competing. Time never comes back to us.

5 groups. 5 microphones. Dialogue on chaotic life. Result - Cacophony.



Photography : Mohosin Kabir Himaloy & Imtiaz-Al-Tareq



Mustafa Zaman Blink with Books

Photography : Mohosin Kabir Himaloy Imtiaz-AL-Tareq

All texts are an extension of the body. If text is something through which we construct the mind, my performance would attempt to fathom its depth through books that are unreadable. Books that are too close to facilitate reading. The relationship of the being with text is an ancient one. Body itself is the primary text — through which other texts appear — be that by way of prophetic or analytic enlightenment. Blink with Books takes epiphany as an important point of departure, but presents it in a contradictory context. The performance is not a demonstration of how a 'palak' of blink can appear as a portal to another world. Rather it examines the human condition under the auspices of the Capital Order when books too are merely an object of fetish, a product to cling on to in the darkest hour. Like all relationships in this time of overproduction, the body and books to seem like a shadow of this late-Capital era passivism. Thus reading itself appears to be an automated operation akin to consumption. What this event brings into view is not a moment of enlightenment. It is an act that seeks to interrogate the state of knowledge itself. The performance extends its narrative towards the idea of 'truth,' 'collective reckoning,' and 'relative value of things,' stuffs that apparently remain latent on the horizon of knowledge.





Mahbubur Rahman
Transformation (on going performance since 2004)

The incredible play written by the eminent writer Syed Shamsul Haque titled 'Nuruldiner Sarajiban' -the entire life span of Nuruldin in what Nuruldin- a son of a poor farmer from the north, was portrayed as a great rebellion who fought against the British Régime in the sub-continent. Nuruldin played a vital role in the revolution against Indigo farming in northern part of Bangladesh. At time, when Nuruldin was a young boy, everything was taken away from his family, even the only bull that helped his father to farming. The writer depicted the struggle and pain of the father of Nuruldin through his very powerful poetic text that moved me to start this performance more than a decade ago.

I started this performance in 2004 and later I performed it in different locations including Bangladesh, France, Nepal and UK. The last 'Transformation' was done in March 2014 in front of the famous architect Louise I Kahn's Parliament House of Bangladesh. As the writer believed, I also metaphorically trust that Nuruldin the great rebel will be back again and again, whenever there is any crisis occurs in our beloved motherland.

Nazia Andaleeb Preema Intersection

In the city there are many intersections; it divided/connected by intersections. City breaks us and joins us. The city and I create a story each time I meet its roads. The roads of the city describe our undefined destination. Yet we thrive to go through the intersections to meet our goal. But we overlook, as meeting is never an intention rather the journey is chaotic and poetic to hold on.

I intend to cross the road to go to the next level. I am continuously crossing the road to go to my destination. Yet I am at the same place where I started. I start the walk with playful manner with joy but I don't know where it might end. My performance influences me to go to the next level, which I am yet to explore. Trying to make a harmony with chaos is my intention. During my 45-50 minutes of performance on a busy road I try to build a connection with people, vehicles and surrounding. I can only do it while I'm in that situation. My focus is only to intersect! If the environment is already dark I will use illumination.

Photography : Mohosin Kabir Himaloy
Imtiaz-Al-Tareq





Palash Bhattacharjee
Marked 18

'Marked' could be away from the humanistic approach where machines are advancing to assert their existence. They could mark their own memory and sensory powers. They could be winner, loser with danger and safer or nothing with actions. No significant humanistic sense is attached or detached with the activities of the performance.

Photography : Mohosin Kabir Himaloy

Saleh Mahmud
Hone

Tools make working process easier, but they might become weapons. It changes life- either in the right direction or wrong direction. We build concrete structures from broken stones and build cities from broken knowledge. My performance is just a presentation of a wicked character.





Photography : Mohosin Kabir Himaloy
Imtiaz-Al-Tareq

Sanad Kumar Biswas
No Issue

My performance is a combination of spontaneous body action and exchange of dialogues with the viewers.

Sharker Nasrin Toontoon Allurement of faith

We belong to a society where we are haunted by the feeling of insecurity. We live a self-indulgent life and we do not trust anyone. We always fear to trust someone. Why? Why we can't trust someone easily? Why we can't rely on someone without having negative thoughts?

Let's see what happens if we rely on someone blindly.

Photography : Mohosin Kabir Himaloy
Imtiaz-Al-Tareq





Shubho Saha **So, You Are A Beggar!**

Begging is a common habit of human beings, from poor to rich everyone begs at some point. Research shows, this is the safest way to earn, to gain, to achieve, to be rewarded, to be renowned or to be established in this contemporary world. Dhaka is one of the old cities in this world where begging become an art medium over the ages, and begging has also become a lucrative profession for some people. However, the style of begging is not always the same for different classes. In the performance I prefer to work and interact with common city dwellers and stop them to beg for one penny.



Sumana Akter
Look Back (ongoing project)

The technological advancement made our life easy but we are losing the touch of our traditional culture. One important element of the traditional culture is the games like Danguli, Gollachut, Daria Bandha, Ekka Dokka, Hadudu, Kabadi, Kanamachi, Baghbondi, Chor-police etc. The games played a big role in shaping the psyche of the society. TV, mobile phone, internet, Facebook etc. have taken over the leisure time of the children and they are being deprived of the true joy and playfulness of childhood and moving towards an unknown future.

Wali Ullah Jafrul
A conversation with myself

Dear Dhaka (ঢাকা/covered)

I look at you every day, but I do not know what is going on. You look like me, but something is wrong. You are not what I expect; you are not what people want you to be. I cannot help but feel ashamed of you. So I need to ask you, what is up Dhaka. How are you? Is there anything good? Is there any good soul? Any friend? Is there something that bring happiness? Or sorrow? Is there anything at all?

Is there any kind of ability to stop me?
My girlfriend likes you but it is not enough. Please tell me who are you?
Well I think you know my name.

Photography : Mohosin Kabir Himaloy



Zahid Hossain 'Sagor' Unplanned City

The city does not have a single place to breathe peacefully. The unplanned city is harmful to all. My performance is about the irregularities of the city that make us frustrated. Though it is said that humans are the most intelligent creatures of all, but they are actually destroying everything that helps them to survive. They are polluting the blessings of the Mother Nature. They are making nuclear weapons. Where is it leading us? What is our destination?

Photography : Mohosin Kabir Himaloy



Graffiti





ACRYLIC LACQUER











Artists

Afsana Sharmin Jhumpa

Afsana Sharmin, born in Chittagong in 1984, is an emerging contemporary artist who practices sculpture and drawing along with new forms of art like installation, performance art, video, and land art.

She has a Bachelor and Master degree on fine arts from Institute of Fine Arts, University of Chittagong majoring in sculpture. Afsana was an active admin member of 'Porapara space for Artists' organization (from 2008-2012), which works with contemporary artists and art media. Her work advanced with her self-examined nature and femininity. She has a distinct way of expressing her affective sensibility by merging performance based videos and installations. Her works reflects her own experiences and depiction of surrounding. Her artistic expression could also be described as poetic.

Afsana won honorable mention award for sculpture in 17th Young Artist's Exhibition in 2010, Bangladesh Shilpkala Academy and best award in sculpture annual exhibition of department of Fine Arts, University of Chittagong in 2009. She is the first among the young artists who did a solo show on Performance Art in 2011. On the same year she had participated at NIPAF-11 in Tokyo, Osaka, Nagano art gallery, Japan. She was nominated in Samdani Art award for two times and also participated in Dhaka Art Summit-1, 2 in 2012 and 2014. Her dedication for Performance Art led her to KIPAF-1 in 2013 and in 2016 she was one of the curatorial board of KIPAF-3. Afsana participated in more than forty art exhibitions home and abroad including Asian Art Biennale in 2015, 2-17, National Art exhibition, Young art exhibition, Bengal foundation Art Present, Bengal Foundation Performance Art week, and GIAF-16.

Aminul Islam Ashik

Aminul Islam Ashik, born in Madaripur in 1985, has Bachelor and Master degree in sculpture from Faculty of Fine Arts from University of Dhaka in 2012. In the same year of his graduation he received the Best Award in Sculpture of the 18th Young Artists Exhibition at Bangladesh Shilpokola Academy. He has participated in a number of exhibitions in both national and international platforms. Aminul also participated in residency programmes like Britto in Nepal in 2013 and The Sandwich Residency Programme 2015 in Japan.

He practices sculpture, installation, object making, and new media art. His works cover human existence, sense of mental state and its surroundings. His works focus on the present situation of the society. He is also an active member of Britto Art Trusts.

Anisuzzaman Sohel

Anisuzzaman Sohel, born in 1973, is an emerging multi-disciplinary visual artist and graphic designer based in Dhaka. He completed his Bachelor degree in Fine Arts from the Institute of Fine Arts, University of Dhaka. His work covers subject matters like military-industrial complex, consumerism, war and personal fears and other social crises as well.

He has participated in a number of training programmes and workshops including Britto 4th International Artists' Workshop 2010 and International Design Management Training Courses 2009 in Tokyo's Kenshu Center. His work has been displayed in both solo and group exhibition in home and abroad.

Anisuzzaman's work was presented with the Bangladesh Shilpakala Academy Honourable Mention Award 2017 (Painting) and the Aminul Islam Young Artist Award in 2013. His work has also been chosen to be a part of the permanent collection of the National Museum of Bangladesh and Bangladesh Shilpokola Academy.

Chhobi Zulfigure

Chhobi Zulfigure is a painter who turned herself as an interdisciplinary artist. Currently she is pursuing a research on 'Inter-Media Art' at the China Academy of Art in Hangzhou, China along with attaining a higher degree. Chhobi's work reflects her true self, actions and agonies. Her work has been displayed in many national and international exhibitions. She has also participated in 'Sandwich Artist in Residency' in Kyoto, Japan in 2014.

Emran Sohel

Emran Sohel, born in 1984, is a Dhaka based freelance artist and an active founder member of Daagi Art Garage. He started studying fine arts at University of Rajshahi later moved to Dhaka. Further he moved to India and completed his fine arts graduation in 2007 from Kala Bhavana, Visva-Bharati, Santiniketan. Emran's academic journey in Santiniketan has inspired him to explore multidisciplinary art practices.

His work incorporates local and global context of modernity, post modernity merging with his own experience, history and places. He has explored different ways of artistic expression through painting, assemblage, sculptural installations, performance, and interactive projects. He has participated in many group exhibitions, workshops, site-specific art project and residency programmes in home and abroad.

Farah Naz Moon

Moon was born in Chittagong. She has completed her post graduation from Fine Arts Institute University of Chittagong.

Different sociopolitical concerns have always put an impact on Moon's work. Gender issue is one of the significant subject matters for her works. Moon's journey into performance, site-specific art and installation art is quite extensive and though provoking. Moon has participated in a number exhibition in home and abroad. Moon was born in Chittagong.

Hamid Bhuiyan

Hamid Bhuiyan, born in Dhaka in 1990, practices visual art and also a professional visualizer and illustrator in a digital advertising agency called The X Solutions. He studied Visual communication & Design in Acharya School of Design, Bangalore, India. Hamid is a self motivated artist. His interest in studying fine arts took him into illustration and design, which later on inspired him to work with arts in digital platform. He has participated in an exhibition called ShilpiRashed Memorial exhibition in 2017.

Humaira Bilkis

Humaira Bilkis is a Dhaka based independent filmmaker. After completing her graduation in Mass Communication and Journalism from University of Dhaka, she explored fields of journalism and research as a freelancer. After pursuing a short academic career at the Department of Media and Communication, Independent University, Bangladesh, she decided to venture into filmmaking. She did her diploma in Creative Documentary from Sri Aurobindo Center for Arts and Communication, Delhi.

She started filmmaking as an associate producer, which includes several international documentaries. Her previous research experiences helped her to get close into the life of her subjects. That is how she has completed her first feature length creative

documentary "Garden of Memories" in 2017, based on the life of migrated tea garden workers. Before this film, her short length self reflexive documentary film "I am yet to see Delhi" has achieved a special mention in Yamagata International Documentary Film Festival, Japan, 2015. It was screened in VibGyor International Film Festival, Trissur, Kerala, India 2015 and IAWRT Film Festival, New Delhi, India, 2015.

Currently she is working on another feature length documentary *Bilkis and bilkis*, based on her relationship with her mother in the changing context of Bangladesh society. Humaira worked as an associate producer in "A Journey of A Thousand Miles: Peace Keepers" (95 Minutes) directed by Oscar winner documentary film maker Sharmeen Obaid Chinoy, from 2012 to 2014. "An almost perfect day" (12 minutes, 2012) was a fiction and got selected in the competition section at 3rd Siliguri International Short and Documentary Film festival 2012, Mumbai International Women's Film Festival, 2014, IAWRT Film Festival 2014, New Delhi and Kerala Short Film Festival 2014. Her documentary "We Came Walking" (10 minutes, 2014) was screened in VibGyor International Film Festival, Trissur, Kerala, India 2015.

Imtiaz-Al-Tareq

Imtiaz-Al-Tareq, born in Tangail in 1988, is a freelance photographer. He has Bachelor and Master degree in Political Science from University of Dhaka.

Neloy I. Hossain

Neloy I Hossain is a widely exhibited Dhaka based artist who also teaches in University of Liberal Arts. His work has been collected by Tripura State government of India along with several private collectors.

Many a national and international journals and newspapers have reviewed his work. He has written features and critiques on art works and exhibitions in the newspapers and magazines. He is a co-founder of widely famous Chhobir Haat, an open-air art space in Dhaka, Bangladesh. He has extensive curatorial experience in a number of significant exhibitions held in Chhobir Haat.

Jewel A. Rob

Jewel A. Rob is a Dhaka based practicing multidisciplinary visual artist. He has Bachelor and Master degree in fine arts from University of Dhaka. He is working on various issues through different process with the philosophy of magic realism. He works on community based projects such as #Stop_Genocide, Songlaap, Urban_Hour's, Native Myth, KhacarBiruddhe, and Living Scarps.

Jewel has participated in 16th and 17th Asian Art Biennale Bangladesh, 19th and 20th Young Art Exhibition, and 21st and 22nd National Art Exhibition. He had significant participation in "Pixelation 3", "ERROR" and "PrantikePrakritojon" by Britto Art Trust, Crack International Art camp, performance art workshop "Explore The Body" by Samdani Art Foundation in 2015, KIPAF16, NPAF17, artist in residency in HH art space, Goa & Imago Mundi's Golden Bengal series, and Bengal foundation's Performance art week.

He has also participated in Venice International Performance Art Week, co-creation live art factory. He is also founder of Back Art Collective.

Joydeb Roaja

Joydeb Roaja, born in 1973, is an indigenous artist from Khagrachori. Being born and raised in a rural hilly land, his paintings, drawing

installation and performance artworks are inspired by the nature. Joydeb has a Master degree in fine arts from Chittagong University.

He has a vision to preserve the indigenous and tribal culture from extinction. Joydeb had a solo exhibition in NIPAGEN in Japan. He has participated in numerous exhibitions including 'Performance Art Intensive'-The Tetley, UK in 2017, Dhaka Live Art Biennale organized by Back ART Foundation in Dhaka in 2017, 'Back to the Trees -3' Besançon, France in 2016, NIPAF Performance Art Workshop in Vietnam in 2016, 17th NIPAF Asia, Japan in 2014 and "Movement will become sculpture" arranged by Britto Art trust Bangladesh in 2004.

He was awarded with an artist in residency at Thirtha, Colombo, Sri Lanka in 2005. Currently he is working as an artist in Chittagong. He is also involved with Porapara space for artists' activity.

Jublee Dewan

Jublee Dewan is an interdisciplinary artist who works on self-experience, indigenous people and their culture, and woman rights. Jublee does performance on contemporary global and social activities, which come up repeatedly as subject matters.

Jublee has participated in many national and international exhibitions including Kathmandu International Performance Art Festival 2016, 19th NIPAF Asia Performance Art Series 2016 in Tokyo, Osaka and Nagano, Asian Art Biennale 2016 and 2014. She has received the Honourable Mention in 20th Young Artist Exhibition 2016 at Bangladesh Shilpakala Academy and Artist S.M. Sultan Award 2013 from University of Chittagong. Jublee majored in painting and has a Bachelor and Master degree in fine arts from University of Chittagong.

Kamruzzaman Shadhin

Kamruzzaman Shadhin is a Dhaka based visual artist who works in the medium of installation, video and performance art. His work mostly focuses on environmental and social issues. His art projects are often created through public participation and are exhibited in public spaces where the audience is general public and communities from surrounding areas.

He is the founder of GidreeBawlee Foundation of Arts. It is a non-profit organization working for creating scopes for cultural and artistic exchange between artists and communities through collaborative works on different environmental and social issues. Shadhin is also a founding member of Chhobir Haat – an alternative open space for art and artists which has played an important role in the ongoing public art movement in Dhaka since 2005.

Liton Paul Rony

Liton Paul Rony, born in Dhamrai in 1990 studied sculpture in University of Dhaka. He has participated in an educational exchange programmes in London in 2013. It was a collaborative programmes between University of Dhaka and Slade School of Fine Art, UCL. In London, he had opportunity to work with some renowned western artists and had learned about western art. He has also participated in "Sandwich Artist Residency" programmes in Japan in 2015. He was awarded with "Annual Award" of Fine Art Faculty several time and "Prime Minister Gold Medal" at 2013.

Mahbubur Rahman

Mahbubur Rahman, born in Dhaka in 1969, has Master degree in fine arts from University of Dhaka. He majored in drawing and painting. In his career, spanning more than two decades, Mahbub has held a number of solo and group shows in home and abroad. His major exhibitions

over the last few years include 'Dust to Dust' a solo show at the Bengal Art Lounge, Dhaka in 2015 and solo show at Devi Art Foundation, India in 2009, Bangladesh Pavilion in Venice Biennale 2011, Kathmandu International Art Festival 2011 and 2013, Solo project in India Art Fair 2013, Solo Project in Dhaka Art Summit 2012 & 2014, Colombo Biennale 2014, Asian Art Biennale Bangladesh (5th -16th editions).

Mahbub's significant upcoming duo with Tayeba Begum Lipi will be held at the Eli and Edythe Broad Museum at the Michigan State University in USA from March-August 2016. Mahbub has participated in several workshops and international residency programmes in several countries in Asia and Europe. He has also achieved numerous awards and grants including 'Grand Prize' in National Art Exhibition in 1998, 'Grand Award' in Asian Art Biennale Bangladesh 1999, Unesco-Aschberg Bursaries for Artists' 2001 and Sera Bangali (the Best Bengali) from Ananda Bazaar Potrika & Star News, India 2010.

He is one of the founder-trustees of Britto Arts Trust, the first ever non-profit artists' run platform. Mahbub went through his curatorial practice for several large-scale projects and exhibitions including 'New Media Festival' by Britto Arts Trust in 2009, 'SPACE' at BRITTO SPACE a contemporary art hub in 2012, Dhaka Art Summit 2014, 'Cross Casting' at BRITTO SPACE in 2014 and 'Chobi Mela' the international photography festival in 2015.

Manik Bonik

Manik Bonik, born in Bhola, has a Master degree in fine arts from University of Dhaka. Manik, a trained painter, has used of diverse materials for his artistic expression of painting and installation. He explores the duality between the organic natural elements and equipment in his artworks. Landscape is the key feature of Manik's composition. The artist often incorporates himself within the frame in image manipulation works.

He has exhibited his works in several shows in Bangladesh and India. His work has been exhibited in Britto, Shilpakala Academy, Bengal Gallery, Cosmos Gallery and in many other places. He was nominated as a watercolor artist, watercolor art Biennale, Delhi, India in 2016. He was also awarded with Destiny Poster Competition Award in 2010, Shilpi Rashed Award, Shilpakala Academy Award in 2009 and Aminul Islam Drawing Award.

Md. Khairul Alam

Md. Khairul Alam aka Shada has been working in the audiovisual industry since the beginning of his professional career. Graduating from the Department of Crafts from Faculty of Fine Arts, Dhaka University, Khairul always had an eagerness in improvising traditional medium with new media, merging different concepts and bending dissimilar materials into one.

He has a tendency to see things from perspectives that otherwise goes unnoticed. He has worked as the Head of Audiovisual Department at one of the country's renowned agencies, produced a number of documentaries, social awareness videos, corporate promo materials for high profile international development organizations and other entities.

Accomplished in concept and content development and technical know-how of direction, Khairul is equally adept in scriptwriting, cinematography, editing and overall project management of a production. As part of his artistic venture, Khairul is also a team member for an independent art project on social media, Art Jamming - a collaboration of artists from various mediums, via the facebook page Art Mehedi. In days ahead, Khairul intends to work on making his own film, based on his own scripts.

Mehedi Hasan

Having spent his childhood in Bogra, in a family that always have encouraged appreciation for arts and cultural activities, Mehedi Hasan moved to Dhaka in his 20s and started his journey with art at the Faculty of Fine Arts, Dhaka University. As a student of Oriental Art, his artistic style can best be defined by a minimalist technique with diversity in colours and forms. The socio-political shifts, religious and cultural movements of the 90s and 2000s were critical in shaping Hasan's ideology as an artist.

Heavily influenced by the works of Jean-Michel Basquiat, Hasan has embraced an expressionist sentiment, using strong colours and distorted forms to convey the angst and the urges of human lives.

Hasan has been participating at numerous exhibitions since the early 2000s with Young Artists Art Exhibition, 16th National Art Exhibition and 12th Asian Art Exhibition at Bangladesh Shilpakala Academy being notable. He has also participated in a number of art workshops conducted by eminent artists like Hamiduzzaman Khan and Monirul Islam. Hasan is actively involved with Flame Arts Open Studio arts residency programme since 2016. Working in advertising industry since 2007, Hasan is a creative director. His portfolio includes working with some of the most recognized local and multinational brands in the market. Hasan is also keen in channeling his creative ideas into motion. His project, Art Jamming - a collaboration of artists from various mediums, via facebook page Art Mehedi, has been very popular and successful venture.

Mohosin Kabir

Mohosin Kabir, born in Netrokona in 1986, is a freelance artist and photographer. He has completed Bachelor and Master degree in fine arts from University of Dhaka. He has also been involved with Dhaka University Photographic Society (DUPS). He has keen interest in co-coordinating various group exhibitions of painting and photography. He has participated in a number of painting and photography exhibitions in home and abroad. At this moment he is running a project called "Tribal of Bangladesh".

Molla Sagor

Born in 1975 at Fakirhat of Bagerhat, Bangladesh; Molla Sagor always aspired to be a Filmmaker. He studied in graphics design in University of Dhaka. Painting has been Molla's medium of expression for eight years. Sagor started making documentary in 2002 and his first production was "O Pakhi". While studying in fine arts he also learned photography.

Painting and photography both played a role in Molla's life to become an independent artist. Four solo photography exhibitions were held with Molla's work. Inspired by Indian film maker Ritwik Ghatak, his works reflect people's perspective, which echoes human rights and justice, culture and ethnic practices and the reality that Molla encounters.

Some of the mentionable films are as follows: O Pakhi, 2002, Untitled 23 July, 2003, Lets go watch a play, 2004, Dudh-koyla (coal-milk), 2006, Siren, 2012, Natives of Tornado, 2007, GongaBuri, 2010, The ilish, 2012, Joy Bangla, 2013, Dadu, The Journey of Hundred Years, 2016.

Mustafa Zaman

Mustafa Zaman, born in 1968, is an artist and art critic based in Dhaka. His writings are often a critical appreciation of the developing art scene spanning the trails of contextual modernism in Bengal/Bangladesh and the emerging voices of contemporary inclination.

Mustafa has a Bachelor degree in fine arts from University of Dhaka. Trained as a printmaker, he soon veered into multidisciplinary practice

turning his attention to contemporary human condition often observed in relation to the instruments of power.

By the late 1990s Mustafa started contributing art reviews to the Observer Magazine, a weekly supplement of The Daily Observer. He joined The Daily Star in 2002 and worked in the scope of a feature writer for the Star Weekend Magazine for about three years writing on art, literature and politics. He has contributed numerous art reviews and articles to a number of vernacular Dailies including Bhorer Kakoj and Prothom Alo.

Mustafa has written numerous prefaces to exhibition catalogs in the last twelve or so years. He has been editor of the now defunct Depart magazine launched in 2010. In the last seven years he has written on Bangladeshi art scene focused on the trajectories of contemporary art underscoring the scenario of artist-run organizations and maverick individuals.

Nazmun Nahar Keya

Najmun Nahar Keya, a freelance artist born in Dhaka, has a fine arts degree from University of Dhaka and Tokyo University of The Arts.

Najmun's work deals with memory, her thoughts about the society and the dichotomy between human behavior and society. Besides drawing and painting Najmun also has been experimenting with different mediums such as video, 2d animation, and print making.

She has exhibited her works in Bangladesh, India, Nepal, Japan, Netherlands, Poland, France and more. She has been awarded with Aminul Islam Trust 2006 and 2007, the Grand award in Young painters' exhibition-2010 by Berger paints Bangladesh limited, and Japanese government scholarship in 2012. Najmun is working with Britto Arts Trust.

Nazia Andaleeb Preema

Nazia Andaleeb Preema, a prolific contemporary visual artist has a Master degree from University of Dhaka. Preema's poetic work focuses on women's representation in South Asian society.

She has participated in a number of competitive art residency programmes and workshops along with 20 solo expositions (Bangladesh, India, Sri Lanka, Thailand, Japan, USA, UK, Turkey, Morocco, Uzbekistan), she has also enriched her career by participating in five Asian Art Biennale, two Tashkent Biennale, Istanbul Biennale, Venice International Art Expo (2010, 2012, 2014) along with prestigious art fairs (Art Basel Miami, Tuyup Art Fair/Istanbul, Dubai Art Festival, Dhaka Art Summit, Delhi International Art Festival).

She has been awarded with prestigious Anannya Award as recognition of being an outstanding visual artist of Bangladesh in 2014 and BASIS award 2017 for visual art category. She is the founder of WIL (Women in Leadership) and Bangladesh Creative Forum, and currently working as the Director of Bangladesh Brand Forum.

Palash Bhattacharjee

Palash Bhattacharjee, born in 1983, is an artist, whose praxis traverses an array of experimental art forms including performance, installation, and video. His works present aesthetic experimentations that are derived from his personal experience set in relation to different human sensitivities and emotion.

Palash completed his Bachelor and Master degree in fine arts from University of Chittagong. He was awarded with Asia Pacific Fellowship from National Museum of Contemporary Art in 2011 and received a grant from Seoksu Art Project of Stone & Water, South Korea, in 2010.

His work has been exhibited at 22nd National Art Exhibition Shilpakala Academy 2017; Samdani Art award Exhibition at Dhaka Art Summit, Shilpakala Academy, Dhaka, 2016; FIVA Festival Internacional de Videoarte, Buenos Aires, Argentina, 2015; Chengdu Blueroot Art Festival Community Exhibition, China, 2014; Studio 21, Kolkata, India 2013; 15th Asian Art Biennial, Shilpakala Academy Dhaka, Bangladesh, 2012; Project Standing 000, Dukwon Gallery, Seoul, South Korea 2011; Pusan World Open Art Festival, South Korea; 'Playing On' Gallery at National Changdong Art Studio, South Korea, 2012; Open Studio at National Goyang Art Studio, South Korea; 4th Performance Art Festival PAN Asia at Seoul Art Space Mullaee and Gowngju Museum of Art 2011; Festival & Open Studio SAP, Anyang, South Korea 2010; AprilskiSusreti, Belgrade, Serbia 2010; 17th Young Artists' Art Exhibition at National Art Gallery, and Shilpakala Academy, Dhaka, 2010.

Pervaj Hasan Rigan

Pervaj Hasan Rigan, born in Barisal, has a Master degree in fine arts from University of Dhaka. As a contemporary figurative painter, Rigan has explored the contours and dynamism of the human form. His work expresses the spirituality of humanity and different experiences from Bangladesh.

He works in oil paint, charcoal and acrylic, and has experimented with sound and video. Rigan's first solo exhibition titled "Beyond the Horizon" at Alliance Française de Dhaka predominantly upholds the pain of life and seeks emancipation from it through mingling his existence with the universe. He exhibited his works in several shows in Bangladesh, Mexico, Japan, India etc. Among his many accolades, Rigan scored the best drawing award and medium-based award in 2010 and 2011 successively in the Annual Art Exhibition of the Faculty of Fine Arts, University of Dhaka. In 2012, he won the grand prize in the exhibition hosted in Japan by the Gloria Foundation and 3rd Grand award of 7th Kahal Art Competition & Exhibition in 2015.

Pritom Mozumder

Pritom Mozumder, born in Magura, has a Bachelor and Master degree in fine arts from University of Dhaka. He is basically a painter. His vivid use of water colour, oil colour, acrylic colour and pencil makes him a versed artisan. He mostly prefers figurative drawing and enjoys painting landscape too.

Pritom exhibited his work in many group exhibitions. He took part in 5th Tone International titled, "India @ Bangladesh", organized by the Indira Gandhi Cultural Centre, High commission of India Miniature Art Biennale 2015; Bangladesh 20th young artist art exhibition 2016; art workshop "Beyond Genocide" in 2015. At present he is working as a freelance artist.

Promotes Das Pulak

Promotes Das Pulak, born in Sylhet, has a Master degree in fine arts from University of Dhaka. Pulak was trained as a painter; the use of diverse material has played a pivotal role in his artistic practice simultaneously permeating to other media as painting, video, image manipulation, photography and instillation. He is interested in the duality that lies between the organic natural elements and equipments.

Most of his Sculpture installation is large-scale war equipment assembling by small flowers made of 'Shoal plant' that is used as traditional craft material. Self-portraits are a key feature of Pulak's oeuvre. In video and image manipulation works the artist incorporates himself within the frame. He has exhibited his work in several shows in Bangladesh, Italy, Singapore, Japan, India, Nepal, Dubai, England and many other countries. Pulak also took part in 54th Venice biennale in 2011. He was nominated as an emerging artist-using sculpture at the Prudential Eye Awards in 2016, shortlisted for Samdani Art Awards at Dhaka Art Summit in 2012 and 2014, received fellowship form Aminul Islam Trust In 2007. He is a member of Britto Arts Trust and working as a freelance artist.

Rupam Roy

Rupam Roy, born in Khulna in 1985, has a Master degree in fine arts from University of Dhaka. He has participated in Sandwich Residency in Japan, and received experimental best award in annual exhibition 2011 and 2012 in University of Dhaka; experimental best award in sculpture at 17th young artist's exhibition-2014, and Bangladesh Shilpakala Academy award. His works are mostly sculptures, but he is also interested in sound activities. He is one of the founding members of Daagi Art Garage.

Rony Mozumder

Rony Mozumdar has a Master degree in fine arts from University of Dhaka. He majored in kinetic sculpture. He uses various machine/tools and merges with sculpture.

Using machines and tools in art works goes back to his childhood where he saw his father doing business with machinery parts. The vivid memory of dimensions of machinery tools and his curiosity of seeing the inside part of a toy led him to incorporate these things in his artistic expression.

Rubaiyat Hossain

Rubaiyat Hossain is one of the very few female filmmakers of Bangladesh, known for her debut feature film "Meherjaan" (2011), which faced political and cultural wrath in Bangladesh for its anti-war narrative, and its critic of masculine nationalism from a feminine point of view. Her second feature film "Under Construction" premiered at New Directors Showcase at Seattle International Film Festival and was theatrically released and well received in Bangladesh in 2016. Hossain uses a feminist lens to deconstruct the otherwise phallogocentric institution of cinema. Currently she lives between Dhaka and New York making films and attending Tisch School of Arts at New York University in Cinema Studies.

Saiful Wadud Helal

Saiful Wadud Helal, born in Dhaka 1967, began his career as a journalist in Montreal after receiving a diploma in Cinema studies & Television production from Montreal, Canada. He wrote, produced, short films, TV programmes and documentaries in Bangladesh and abroad.

Salauddin Ahmed

Born in Dhaka, Bangladesh, Salauddin Ahmed lived in the city until the age of 18 before moving to the United States for higher education. He received his Bachelor's in Fine Arts and Architecture in 1992 from Portland State University, in Portland, Oregon, USA and his Master Degree in architecture in 1997 from the University of Pennsylvania, Philadelphia, USA.

In graduate school, Ahmed won several traveling scholarships, and traveled throughout the United States, Europe, Japan, India, Nepal and elsewhere. He has worked at the office of Robert Venturi and Denise Scott Brown, as well as at the Urban Planning Department for the City of Portland, Oregon in the United States.

Ahmed is currently in architectural practice in Dhaka and founded his own practice, Atelier Robin Architects in 2001. Salauddin Ahmed is the founding member of MongolbarerShabha, a forum for architecture in Bangladesh. He is also the founding member of Bengal Institute of Architecture, Landscapes, Settlements, where he plays an instrumental role in the institute's formation and its ongoing programmes.

Beyond architecture, Salauddin is actively involved in the local and international art circuit and has been invited to exhibit his work at number

of art galleries in Dhaka. In 2010 he was selected in the category of young talents to participate in the Art Dubai, an international art fair and also to Documenta 14, Kassel, The Sculpture Project, Munster, Germany in 2017. In the recent past he Curated a number of work in Chobimela VIII, IX and Muslin of Bengal at the National Museum of Bangladesh.

Saleh Mahmud

Saleh Mahmud, born in Gaibandha in 1967, has spent his childhood in Kishorganj until he came to study at the Institute of Fine Art, University of Dhaka in 1986. There he received his graduation in Drawing and Painting in 1995. "Chobir Haat", an alternative platform based on the street was initiated by Saleh and his contemporaries, in 2003. He has participated in few exhibitions.

Sanad Kumar Biswas

Sanad Kumar Biswas, born in Faridpur in 1986, is an artist with keen interest in sculpture, installation, live art and experiments with space. Biswas's work explores existential scrutiny and his own relevance of transformation on global scale, analyzing one's momentary existence changing with the constraints of space and time.

Sanjid Mahmud

Sanjid Mahmud, born in Chandpur, has a Bachelor degree in fine arts from University of Dhaka majoring in sculpture. He is also a professional in digital media, which gives him more scope to enhance his drawing skill.

Socio political issues, human entity and daily activities in public space inspire his work. He loves to do experimental work by using unusual materials, which inspires him to explore multidisciplinary art practices in a local and global context of modernity, post modernity. He has explored several ways of expression through drawing, painting, assemblage, sculptural installations, performance, interactive projects and others.

He has participated in many group exhibitions, workshops, site-specific art project and residency programmes in Bangladesh. He is also one of the founder members of Daagi Art Garage.

Sharker Nasrin Toontoon

Sharker Nasrin Toontoon, born in Dhaka in 1987, is a freelance visual artist. She has Bachelor and Master degree in fine arts from University of Dhaka majoring in sculpture.

She has participated in various workshops and exhibitions in Bangladesh, India, Nepal and Japan. She has done several exhibitions and site-specific art projects. She has taken part in Sandwich Inc. & Anga northeast residency program 2016/17, Japan & Assam (India). Besides sculpting, she does installations, drawing, performance, video art as well.

Shyamal Chandra Sarker

Shyamal Chandra Sarker has a Bachelor and Master degree in fine arts from University of Dhaka. Shyamal was trained as a sculptor; the use of diverse material has played a pivotal role in his artistic expression. He uses bronze, aluminum, wood, fiber glass, junk-metal and brass welding, and mixed media in his works.

He does life size animal sculptures as well. Most of his sculpture –installations are large scale assembling by second hand small parts. He has exhibited his works in several shows in Bangladesh.

Shyamal has received Honorable Mention Award 22nd National Art Exhibition Bangladesh 2017, Honorable Mention Award 17th Asian Art Biennale Bangladesh 2016, Tone Glow Award at 5th Tone International Miniature Art Biennale Bangladesh 2015, Sheikh Rasel Award at Bangabandhu Art Exhibition 2015, Media best Award (sculpture) 16th Young Artist art exhibition 2008, Media best Award (sculpture) annual Art Exhibition faculty of Fine Art, University of Dhaka 2002. He is a member of Britto Arts and also working as a freelance artist.

Shimul Datta

Shimul Datta, born in Mymensingh in 1985, has a Bachelor and Master degree in fine arts from university of Dhaka. He has participated in residency programme in Sandwich Inc. Japan, Tokyo Wonder Site and also participated in many exhibitions and workshops in Bangladesh, Japan and other countries. He is a member of Britto Arts trust. He does painting and sculpting. He also practices conceptual art works along with digital art and installations.

Shimul Saha

Shimul Saha (b. 1983) is a contemporary visual artist, lives and works in Dhaka. Saha's art practice is based on experiment that develops through research. Sometimes he produces bodies of work through series, where experiment and variation of materials are visible in terms of research quality. As an art practitioner his creation is related to Natural, Social, Biological, Psychological and Political issues of his surroundings, what works as a source of data to execute his thoughts. In 2015 he has received Honorable Mention at 21st National Art Exhibition. Saha has participated in several residencies including Photo Kathmandu (Kathmandu), Artel (Pune), TaazaTareen–VI (Karachi) and SANDWICH Residency Program (Kyoto). He is elected in a competitive process for Whitechapel Gallery & British Council Residency (London) as well. Alongside his residencies he has exhibited his works in home and abroad. In 2017 Shimul has showcased his creation at UNSEEN CO-OP in Amsterdam. He is one of the trustee of Britto Arts Trust. Alongside Britto he works with Pathshala South Asian Media Institute and Bengal Foundation.

Shubho Saha

Shubho Saha, born in Chittagong in 1982, is a Dhaka-based interdisciplinary artist, a founding member of the artist collective Back ART Foundation, and the director of the Dhaka Live Art Biennale (D'LAB).

His artistic practice is engaged with space and community, South Asian religious aspect, Border issues and atmosphere, Social issues and Political unrest, consumerism and the context of food politics, and the effect of consumerism on urban landscapes.

Shubho's major achievements are, Individual Grant Award from Asian Cultural Council (ACC) in New York, USA in 2016, "Young Printmaker Award", Bangladesh Cultural Ministry & Kolakendro in 2015, Fellowship at Salina Art Center, KS, USA in 2015, Residency Grant in Shangyuan Art Museum, Beijing, China in 2014, Sand Sculpture Grand prize from Bangladesh Kite Federation in 2009, Dean's Award from University of Dhaka in 2007, Honorable award from Kelaghor in 2004, Water Color Grand Prize from Academy of Fine Art in Chittagong in 2001, and China Sichuan Award in 1999.

He has received recognition for his innovative ideas and art projects. He works in varied medium of printmaking, performance, sculpture, installation, video express his endless thinking. His works were featured in solo exhibitions in Bangladesh, China and USA and he has participated in many group exhibitions around the world.

Sumana Akter

Sumana Akter, born in 1983, is a Dhaka-based artist and part-time lecturer at the Narayanganj Fine Art Institute. She has a Master degree in fine arts majoring in drawing and painting from University Development alternative UODA.

Her first solo exhibition "My Nature" was held at the Dhaka Art Center in 2012. She took part in a seven-day Video Art workshop at BRITTO ARTS SPACE in 2013: ten-day performance art workshop organized by Samdani Art Foundation; performance art workshop by Seiji Shimoda at Porapara Space for Artist; and residency organized by CRAC residency for six weeks in 2010.

Sumana received all media best award BFA Narayanganj Fine Art Institute 2005 and a special award MFA 4th Annual art Exhibition UODA 2010. Her work has won honorable mentions in the 19th young Artist Art exhibition 2014, organized by Bangladesh Shilpakala Academy. Sumana has played a significant role as a part of the curatorial team of online performative image exhibition 2016 (<http://www.photopeer.com/HVDD.html>) and 2017 Co-Curator of Kolkata International Performance Art Festival. Sumana also organizes a virtual space with international colleagues, the site is called as an appreciation of art performance. She has also joined Meteor international artist collective.

Syed Muhammad Zakir Emon

Syed Muhammad Zakir, born in Rangpur in 1975, is a visual artist based in Dhaka. Currently, he is working in public art. He mostly likes to work in public places.

The inner thoughts and desire of a person, his/her existence in the universe and the cosmic journey are the subject matters of his work. His loves to work through live act, performance art, installation art and wall art. Connecting with people using body movement, instant activity, and the tendency to make them think about his activities are visible in his work.

His work is satirical and philosophical. He is also inclined toward land art and landscaping. He likes to create art with materials that are easily available. He uses strong lines in his drawings. He likes to represent a different time and different forms and prefers simplified expressions. His imagination roams freely in his chosen forms and subjects. Bright and metallic colours are seen in his artwork.

His first collaborative performance show was in 1996. After that he has performed in more than a dozen solo performances. He has participated in countless collaborative performance art shows. He has been working in street wall and wall art for a prolonged period.

Tahmina Hafiz Lisa

Tahmina Hafiz Lisa, born in Dhaka, has a master degree in fine arts from University of Dhaka majoring in drawing and painting. She is a painter; still she does site specific art and performance art as well.

She started her works on a particular subject of "The time in between life and death" in 2010. She does series of works on a theme. She exhibited her work in several shows in Bangladesh and China.

She took part in 15th -16th Biannual Asian Art Exhibition, National Art Exhibition; Young Art Exhibition, organized by Bangladesh Shilpakala Academy; first Karnaphuli Folk Triennial 2015; 8th -10th Crack International Art camp 2014 -2016; land Art workshop organized by GitreeBawlee in 2014; Shaangyuan Art Museum International Residency Program in China 2015; The Silk Road International Art Festival -2015 China; group Art Exhibition organized by China Arts and Entertainment Group in China in 2012; Art camp organized by Vasudhaivakutumbakam in India 2015. Tahmina is currently working with Shunno Art Space as a residency artist.

Tayeba Begum Lipi

Tabeya Behum Lipi, born at Gaibandha, has a Master degree in fine arts from University of Dhaka. Tayeba has done a number of solo exhibitions and projects at Istanbul, London, Dhaka, NYC, Hong Kong and Delhi. Her major duo with Mahbubur Rahman 'Artist as Activist' was displayed at Eli and Edythe Broad Art Museum (MSU), USA in 2016 curated by Caitlin Doherty.

Tayeba's significant Group shows include Taiwan Asian Art Biennale 2017-2018, Kathmandu Triennale 2017, 2017 Asian Art Biennale Taiwan, 'Art Festival WATOU', 2016 Belgium; 'SONSBEEK 2016' at Arnhem Museum, the Netherlands; 'Frontiers Reimagined' a collateral exhibition at Venice Biennale 2015 at Museo di Palazzo Grimani; CICLO (CYCLE) at CCBB Sao Paulo, Brasilia and Bello Horizonte, Brazil; No Country at Guggenheim NY, Asia Society Hong Kong Center and CCA Singapore; Colombo Biennale 2012; 14th Jakarta Biennale and 54 Venice Biennale in 2011.

Her residencies/fellowships include countries such as Italy, Hong Kong, UK, India, Mauritius, Pakistan, Myanmar, Denmark, Ireland, Germany and Finland. Tayeba was the commissioner of the Pavilion of Bangladesh, 54 Venice Biennale and has curated exhibitions and festivals such as 'The Memoirs' at Kuandu Museum of Fine Arts in 2017, Kathmandu International Art Festival (KIAF) in 2009 & 2012; Videozoom Bangladesh at Sala1, Rome in 2010; Britto New Media Festival 2009. Tayeba is the Co-Founder and Trustee of Britto Arts Trust.

Tejosh Halder Josh

Tejosh Halder Josh, born in Gopalganj in 1982, has a Master degree in fine arts majoring in sculpture from VisvaBharati University, Bolpur, India. He has done his graduation from University of Dhaka.

He specializes in the area of clay modeling, mold making, bronze casting, stone and wood curving, fiber glass and concrete casting, Kline making, welding arc and gas, print making, painting, kinetic art, installation, and performing art.

His work engages with the notion of space, objects, architecture, heightening the sense of perception in the spectators and he usually tends to work with the phenomenon of moral absence looking from a global perspective.

Tejosh has held a solo exhibition at Bengal gallery of fine art 2007 and participated in the Dhaka Art Summit 2011 to 2018; India Art fair 2017 and 2018 many other national and international exhibitions.

Tejosh has received various scholarship and awards. In 2007, he was awarded honorable prize at the 12th Asian Art Biennale, Bangladesh. In 2005 he was awarded Shilpacharya Joyrul Abedin Gold medal at Institute of fine art University of Dhaka, Bangladesh. In 2010 he was receive scholarship at Kalabhavana VisvaBharati, Shantiniketan India and in 2008-10 he was receive Bengal Foundation Scholarship.

Upoma Das

Upoma Das, born in Dhaka in 1988, has a Bachelor and Master degree in fine arts from University of Dhaka majoring in drawing and painting. Currently she is working as a freelance painter. The conceptual theory of her work depicts all the differences and distinct experiences that a woman goes through in different stages of her life.

This whole journey of a woman's life comprises of many different feelings and experiences which helps her to shape as a complete human being in our society. Apart from that, she has participated in many national and international exhibitions.

Walley Jaff

Waley Jaff, born in Bogra in 1984, is a Bangladeshi visual artist and art activist. Waley got involved performance art movement as a art practitioner in 2005. He studied fine arts in University of Dhaka majoring in sculpture. He also works as a visual artist.

Waley has been awarded with media best (wood carving) award from faculty of fine arts, Dhaka University in 2007. Currently he works with Back Art Foundation as a member. Waley took part in the performance art week 2016 organized by Bengal Foundation with his work conversation with rock. In 2017 Back Art organized international performance art festival and he participate with his work, "Why we cannot make our world so beautiful?"

Zahid Hossain Sagor

Md. Zahid Hossain Sagor, born in Rajbari in 1986, is a visual artist having a fine arts Master degree from University of Dhaka. He has participated in a number of workshops and exhibitions in Bangladesh and India.

He took part in Drawing Workshop from Dhaka Cultural Center, Egg Tempera workshop by Shayed Kabir, Print Making by Priky Brouyea and Nirmal Nugh, Colaze workshop by Artist Roslisha Mismail Akaise, Raku Art work shop by Britto, Calligraphy Work shop by master print maker-Andrew Saftel in American Center, US Embassy-Dhaka in 2013.

He was awarded with media best award in national museum in 2013 New media art Pixelitiom-2 organized by Britto Art Trust. He also took part in Raku Workshop organized by Bengal art foundation, Sound Making Workshop at Shilpakala Academy; CRAC Artists' Residency in Kustia, Back Art Artist Residency at Khulna in 2017; performance art work shop -conducted by artist Mahabubur Rahman arranged by Bangladesh Shilpocalla Academy in 2017; Performance art workshop. conducted by artist Seiji Shimoda in 2017; and performance art resource orchestrator at independent art archive-Singapore.

Zonayed Mostafa Chowdhury

Zonayed Mostafa Chowdhury, born in Comilla, has a Master degree in fine arts from University of Dhaka majoring in print making. He has a diverse career of making television commercials as a director, a sculptor, painter and set designer. He is currently working on psychological evolutionism by body art. Zonayed participated in Miniature Print Exhibition at the University of Nebraska USA, all Annual art Exhibitions of Faculty of Fine Art ,14th National Young Artists Exhibition of the Shilpakala Academy,2nd Silent Auction of Art Exhibition by ICDDR and several other group shows in Bangladesh.

Kao Jun-Honn

Kao Jun-honn is an artist and writer now works and lives in Taipei, Taiwan. His research-based works focus mainly on contemporary society in Taiwan, engaging space, politics, memories and histories in the forms of video art, physical practice and writing. He graduated from Tainan National University of the Arts with a PhD in Art Creation and Theory, and got his master degree from Taipei National University of the Arts Graduate Institute of Trans-disciplinary Arts. He is currently an Adjunct Associate Professor at Taipei National University of the Arts. He was the Project director of "East Asia Multitude Meeting 2013: Post-Occupy (art/activism) Study.

He has held several solo exhibitions in Taiwan and abroad since 1995, and has been an artist in residence in Hong kong, England, France and other places. His books "Three-sided Mirrors of Islands in Art" (including tree books: "Novel: In the Name of Zhang Zhengguang", "Multitued: Art Squats in East Asia" and "Spintop: Politics of Life and My Creation") received Taiwan Golden Tripod Book Awards in 2016. His artistic practice in

recent years includes the investigation of East Asian art activists, "The Ruin Image Crystal Project," the documentary project of "Bo Ai" in the satellite towns and townships in northern Taiwan, the "Traversing Archives: Taiwan's Mountain War, Empire and Image" on the development of modern Taiwan's forests, and the ongoing project "The Big Leopard Project".

Kao Jun-honn's current research interest focus on issues around the history and the multitudes, space and life politics in Taiwan, using documentary as one of his main forms of artistic practice, Kao conducts in-depth fieldwork for his subjects, placing his findings within complex socio-economic contexts.

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