

MAHASSA
MODERN ART HISTORIES IN AND ACROSS
AFRICA, SOUTH AND SOUTHEAST ASIA

Dhaka Syllabus
Feb 6–15, 2020

The Dhaka Art Summit, Institute for Comparative Modernities (ICM) at Cornell University, and Asia Art Archive, with support from the Getty Foundation's Connecting Art Histories initiative, launched a new research project entitled Modern Art Histories in and across Africa, South and Southeast Asia (MAHASSA). The project brought together a team of leading international faculty and emerging scholars to investigate parallel and intersecting developments in the cultural histories of modern Africa, South Asia, and Southeast Asia.

These regions have been shaped by shared institutional and intellectual developments during the twentieth century, including the rise of modern art practices associated with the withdrawal of colonialism and the consolidation of nationalism, the founding of institutions such as the art school and the museum, and increasing exchange with international metropolitan centers via travel and the movement of ideas through publications and exhibitions. Viewing them in terms of statist and national art histories obscures their analysis in a comparative framework. By contrast, this program emphasized a connected and contextualized approach to better understand both common developments as well as divergent trajectories.

By integrating presentations by participants with core faculty lectures, the program was envisioned as a reciprocal process of learning exchange. Presentations took place at peer institutions in Hong Kong and Bangladesh, as well as at the Dhaka Art Summit. Field trips such as collection, museum, and modernist architecture visits and guest lectures were organized during both the Hong Kong and Dhaka sessions.

Building on the work done in Hong Kong in August 2019, the Dhaka curriculum focused on methodologies and specific histories, through core and ancillary faculty seminars, panels, guest talks and field trips. Working closely with host and partner Dhaka Art Summit, several themes were explored in depth from a conceptual and a practical approach.

Participants were briefed to read all assigned texts and view assigned videos before arriving in Dhaka. The Readings are available in PDF form on the MAHASSA Google Drive:
<https://drive.google.com/drive/u/2/folders/1fCT9paqkloroV-pXNzzzdao8XMyJ1Xuh>

THU 2/6 [DAY 0]

10am–1pm Seminar Room

SEMINAR: Modernity and Modernism

Iftikhar Dadi & Ming Tiampo

READINGS:

- Iftikhar Dadi, “Mid-Century Modernism: Zainul Abedin, Zubeida Agha, and Shakir Ali” (Ch. 2), in *Modernism and the Art of Muslim South Asia* (Chapel Hill: University of North Carolina Press, 2010), 93-133.
- Iftikhar Dadi, “Calligraphic Abstraction.” in Finbarr Barry Flood and Gulru Necipoglu, eds., *A Companion to Islamic Art and Architecture* vol. 2, (Hoboken: Wiley-Blackwell, 2017), 1292–1313.
- Ming Tiampo, “Decolonizing Paris: Global Urban Art History Between Diaspora and the Global,” in Natalie Adamson and Richard Taws eds., *Companion to French Art* (Hoboken: Wiley-Blackwell, forthcoming).

RECOMMENDED READINGS:

- Elizabeth Harney, “The Densities of Modernism,” *South Atlantic Quarterly*, vol. 109, no. 3 (Summer 2010): 475–503.
- Charles Harrison, “Modernism,” in *Critical Terms for Art History*, 2nd ed., eds. Robert S. Nelson and Richard Shiff, (Chicago: University of Chicago Press, 2003), 188-201.
- Raymond Williams, “When Was Modernism?” and “Metropolitan Perceptions and the Emergence of Modernism,” in *The Politics of Modernism: Against the New Conformists* (London: Verso, 1989), 31-35, 37-48.

2:30–5:30pm Seminar Room

SEMINAR: Post-Colonial Studies and the Black Radical Imagination I - Why the Black Radical Tradition? / Franz Fanon: Culture and Colonial Violence

Salah Hassan

This seminar examined the intersection of Africana/Black Studies and Postcolonial Studies. Although the two fields are often perceived as being distinct from one another, in reality they overlap in significant ways as a result of the immense contributions of African and African Diaspora theorists and intellectuals to the rise and evolution of postcolonial studies. Readings included texts by theorists and scholars such as Frantz Fanon, Aimé Césaire, Édouard Glissant, and Kimberlé Crenshaw. It explored the contributions made to both fields by feminist, gender, race, and sexuality studies, and most specifically the concept of “Intersectionality”.

FILMS TO BE VIEWED IN ADVANCE:

- *The Battle of Algiers* (Gillo Pontecorvo, Italy, 1966), 123 min.:
https://www.youtube.com/watch?v=f_N2wyq7fCE
- *Franz Fanon: Black Skin, White Mask*. (Isaac Julien, UK, 1996), 52 min.
[Screening Feb 5, location and time TBC]
- *La Moitié du ciel d'Allah* (Djamilah Sahraoui, Algeria, 1995), 53 min., in French:
<https://www.dailymotion.com/video/x3pinof> or
<https://www.youtube.com/watch?v=QIJ8eYZhKPA>

READINGS:

- Franz Fanon, "On Violence" (ch. 1) and "On National Culture" (ch. 4), in *The Wretched of the Earth* (New York: Grove Press, 2000), 1-62, 145-180.
- Franz Fanon, "The Fact of Blackness," *Black Skin White Masks*, (New York: Grove Press, 1967), 109-140. [To appreciate this influential text, I recommend reading the whole book]
- Franz Fanon, "Algeria Unveiled," *A Dying Colonialism* (Monthly Review Press, 1979), 35-67.
- Aimé Césaire, "Letter to Maurice Thorez," *Social Text*, 104, vol. 28, no. 2, (Summer 2010): 145-152.

RECOMMENDED READINGS:

- Robert J. C. Young, "Africa VI: Fanon/Cabral," in *Postcolonialism: An Historical Introduction* (London: Blackwell Publishers, 2001), 275-292.
- bell hooks, "Feminism as a Persistent Critique of History: What's Love Got to do with it?"; and Kobena Mercer, "Decolonization and Disappointment: Reading Fanon's Sexual Politics," in Alan Read, ed., *The Fact of Blackness: Frantz Fanon and Visual Representation* (London: Institute for Contemporary Arts, 1996), 114-131, 76-85.
- Amílcar Cabral, "National Liberation and Culture," in Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader* (New York: Columbia University, 1994), 53-65.

6–7:30pm Seminar Room

TALK: Decolonization

Zahia Rahmani, Chuong-Dai Vo (mod.)

Art historian and writer Zahia Rahmani (Institut national d'histoire de l'art, Paris) discussed decolonization and its relation to the deeper histories of emancipation.

FRI 2/7 [DAY 1]

10am–1pm Seminar Room

SEMINAR: Framing Afro-Asia: Questions of and from Connected Art Histories of the Global South

Elizabeth Giorgis, Sanjukta Sunderason, Simon Soon

This experimental seminar included three components steered by three specialists who spoke from their own ongoing work, intellectual contexts and methods - each reflecting on art and histories that connect Africa with Asia. There was a historical component - going back to twentieth-century movements of Négritude and Pan-Africanism, and Afro-Asian solidarity movements; and on-going historiographical experiments: the faculty posed questions from contemporary twenty-first century possibilities of new connected histories of and from Africa and Asia. The seminar combined lectures and inputs from the participants with a goal to draw *in dialogue* a set of questions that could capture "connected art/histories" of Africa and Asia AND contribute thus, to new art historiographies from Global South.

FILMS TO BE VIEWED IN ADVANCE:

- *Xala* (Ousmane Sembène, Senegal, 1975) 123 min.,
<https://www.youtube.com/watch?v=t-a15ZLKxjM>

READINGS:

- Hala Halim, "Lotus, the Afro-Asian Nexus, and Global South Comparatism," *Comparative Studies of South Asia, Africa, and the Middle East*, vol. 32, no. 3 (2012): 563-583. [S. Sunderason]
- E. Giorgis: Elizabeth Harney, Introduction and Chapter 2 of *In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960-1995* (Durham: Duke University Press, 2004). [E. Giorgis]
- S. Soon: Ng Yi Sheng, Irfan Kasban, and Sharon Frese, *Ayer Hitam: A Black History of Singapore* [Script] (Singapore: M1 Singapore Fringe, 2019). [S. Soon]

3–5pm Auditorium

KEYNOTE: Afropolitan: Contemporary African Art as Paradox

Salah Hassan

Respondents: Simon Soon and Sanjukta Sunderason, Diana Campbell (mod.)

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

FILMS TO BE VIEWED IN ADVANCE:

- *Lumières Noires* (Bob Swaim, France 2006), 55 min, in French with English subtitles:
<https://www.cultureunplugged.com/documentary/watch-online/play/4828/Lumi--res-Noires>

Please visit the Dhaka Art Summit Youtube channel in the future for documentation of this keynote lecture.

SAT 2/8 [DAY 2]

1–3pm Seminar Room

SEMINAR: Post-Colonial Studies and the Black Radical Imagination II

Salah Hassan

FILMS TO BE VIEWED IN ADVANCE:

- *Negritude: A Dialogue Between Soyinka and Senghor* (Manthia Diawara, USA, 2015), 59 min. [Screening Feb 7, location and time TBC]
- *Edouard Glissant "One World in Relation."* (Manthia Diawara, USA, 2010), 60 min:
https://www.youtube.com/watch?v=aTNVe_BAELY

READINGS:

- Ima Ebong, “Negritude: Between Mask and Flag: Senegalese Cultural Ideology and the Ecole de Dakar,” in Susan Vogel, *Africa Explores: 20th Century African Art* (New York: Center for African Art, 1991), 198-210
- F. Abiola Irele, “Negritude or Black Cultural Nationalism” *The Journal of Modern African Studies*, vol. 83, no. 3 (Oct., 1965): 321-348.

RECOMMENDED READINGS:

- F. Abiola Irele, “The Negritude Debate,” in *The Negritude Moment* (Trenton, NJ: Africa World Press, 2011), 95-121.
- Wole Soyinka, “L.S. Senghor and Negritude: J'accuse, mais, je pardonne,” in *The Burden of Memory, The Muse of Forgiveness* (Oxford: Oxford University Press, 1999), 93-144.
- Aimé Césaire, *Notebook of a Return to the Native Land*, ed. Clayton Eshleman and Annette Smith (Middletown, Conn.: Wesleyan University Press, 2001).

6-8pm

Auditorium

PANEL: Art and Hunger: Transnational Frames

Elizabeth Giorgis and Sanjukta Sunderason, Noopur Desai (mod.)

This seminar—jointly structured through African and South Asian case-studies— explored how hunger has entered and dominated – in direct or more implicit ways – 20th century art in Africa and Asia and how transnational imaginaries of hunger help us develop new analytical frames in art history. The seminar carried two key components:

1. The first focused on the “shadow-lines” of hunger in the art of decolonization in South Asia, focusing in particular on Zainul Abedin, the master-artist of Bangladesh. Abedin was one of the key artists to have documented the catastrophic “man-made” Bengal famine of 1943, when millions died or were displaced along the colonial theatres of the Second World War in the eastern frontiers of the British empire. As Abedin himself migrated to East Pakistan in the wake of partition and the independence of India and Pakistan in 1947, the weight of the famine continued in his artistic repertoire. On the eve of the formation of Bangladesh, born out of a war of liberation from Pakistan in 1971, Abedin’s memory and journey through and from the famine of 1943 became alive once again in his monumental scrolls *Nabanna* and *Monpura’ 70*. Sanjukta Sunderason spoke from her own ongoing work on Abedin to draw out the “shadow lines” through the forms and memories of hunger that persisted in the art of the long process of decolonization in South Asia.
2. The second component looked at art and famine in Ethiopia, focusing on the famines of 1973 and 1984, and how they were depicted by artists. Three hundred thousand peasants from the provinces of Northern Ethiopia had already died from famine when, on October 18, 1973, a British journalist made the world aware of Ethiopia’s agonizing catastrophe in a British television program called *The Unknown Famine*. The global imaginary of Ethiopia has ever since been associated with the hungry body and a body imaged outside the borders of humanity in 1984, when Ethiopia was once more besieged by famine, the country’s social and cultural identities were reconstructed yet again through the emaciated body. Amid the extreme conditions of trauma that were triggered by the two famines—in 1973 and 1984—Ethiopian artists portrayed themes of

misery, and with an acute awareness and sensibility, they graphically addressed their historical and mythical pasts in a critical engagement, forging a drama of social protest. In a new nationalist imagination—an imagination so extreme that paintings exquisitely communicate to the viewer—the image of Ethiopia astoundingly changes. Artists wanted the viewer to witness and feel their country’s pain. Elizabeth W. Giorgis spoke from her recent book *Modernist Art in Ethiopia* (Ohio University Press, February 2019).

This seminar closed through connected questions posing transnational frames for understanding art and hunger in the Global South.

READINGS:

- Sanjukta Sunderason, “Shadow Lines: Zainul Abedin and the Afterlives of the Bengal Famine of 1943,” *Third Text*, vol. 31, no. 2-3 (2017): 239-259.
- Elizabeth W. Giorgis, “Enat Hager Weym Mot (Revolutionary Motherland or Death): Art during the Derg, 1974-91” (Ch. 4), in *Modernist Art in Ethiopia* (Ohio University Press, February 2019), 184-246.

Please visit the Dhaka Art Summit Youtube channel to view this program.

SUN 2/9 [DAY 3]

6–8pm Auditorium

PANEL: Modern Architecture

Sean Anderson, Farhan Karim, Simon Soon, Nurur Rahman Khan, Sneha Ragavan (mod.)

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

Please visit the Dhaka Art Summit Youtube channel in the future for documentation of this panel.

MON 2/10 [DAY 4]

1.30–2.30pm Seminar Room

TALK: Interpreting “Folk,” Decentering History

Farhan Karim, Iftikhar Dadi (mod.)

In this talk, architectural historian Farhan Karim (University of Kansas) traced how architect and planner Constantinos Doxiadis presented an idea of architecture based on an idealization of the “folk.” This was a counter discourse to President Ayub Khan’s ideas about the rural population of Pakistan that viewed them as hindering the integrity and development of the

country. Doxiadis's interpretation of the "folk" provides us a historical framework to discuss contemporary socially engaged architecture.

6–8pm Auditorium

PANEL: Rise of the Art School

Ming Tiampo, Sneha Ragavan, Chuong-Dai Vo, Shaela Sharmin, John Tain (mod.)

This panel investigated the role of art schools as important sites of transcultural encounter, knowledge sharing, and art production during the modern period. By discussing case studies such as Santiniketan, Baroda, L'École des beaux-arts de l'Indochine, the Dhaka and Chittagong Charukala, and the Slade School, among others, panelists will explore the relationship between pedagogy and community. Panelists included art historian Ming Tiampo (Carleton University), researchers Sneha Ragavan and Chuong-Dai Vo (Asia Art Archive), and artist Shaela Sharmin (University of Chittagong).

Please visit the Dhaka Art Summit Youtube channel in the future for documentation of this panel.

TUE 2/11 [DAY 5]

The morning featured a visit to the renowned Jatiyo Sangshad Bhaban/National Parliament House (opened 1982) and the afternoon was spent at the Bengal Foundation and the Bangladesh National Museum.

6–9 pm Seminar Room

SEMINAR: Unnationalizing History

Farhan Karim and Simon Soon

Part 1: Farhan Karim

OVERVIEW

Nationalism has arisen as a significant driver in political movements and a key ideology of modern society since the late 18th century. There has been a substantial body of literature on the effects of nationalist force upon the spatial and aesthetic culture of the built environment, visual and material culture. Nationalism is considered both as a force that shaped the spatial and aesthetic culture of a nation and also as a geopolitical and temporal limit of historical subjects in which nation appear as a discrete field of knowledge.

History written on and from the nationalist perspective is generally based on the thesis that nationalism and nation state is an essential force of modernization and conditioned by the assumption that there cannot be any 'outside' of the nation state. In recent decades, more and more studies have revealed that nationalism is not an all-encompassing, all-pervasive force. There are substantial 'outside' spaces that are not fully transformed or affected by nationalism but instead create fissures in the latter.

This seminar suggested that we need a new approach to unnationalizing our discourse and to write history focusing on the developments, negotiations and conflicts in identity politics that have shaped architecture and urban spaces, but do not adhere to the normative ideologies and structures of nationalism. The seminar explored how writing history can unnationalize the way we interpret various historic narrations. Our effort to unnationalize historic narration may allow us not only to revisit the existing scholarship by attending to forces that have served to diminish the importance of nationalism and national identities, but also to develop new territories of knowledge on the production and operation of spaces that have challenged nationalism's role in justifying and consolidating domination, inequality and power hierarchy.

OBJECTIVE

In this seminar, participants were invited to offer different interpretations of the idea and the constituencies of forces and discourse that lay beyond the usual interpretation of nationalism, nation building, and the nation state. The seminar thus aimed at initiating a conversation with researchers working on histories of decolonization, partition, and confederation with a view to investigating the possibility of forming a new theoretical discussion that could inform empirical studies as to how the various forms of unnationalism could be taken as a theoretical toolkit in writing architectural, urban and spatial history. Our effort to unnationalize history could give us a chance to revisit the existing scholarship on the nationalist history of urban design and architecture, but also to understand how architecture and urban design as a discipline also actively facilitate the production and operation of the spaces of unnationalism.

The seminar welcomed participants to discuss and engage with the following themes and more from any direction: 1) Anomie, identity politics and the built environment; 2) The International Style and unnationalism; 3) Religion, modernity and unnationalism; 4) Nationalism and unnationalism in postcolonial condition; 4) The city, cosmopolitanism and unnationalism; 5) Ethnicity, unnationalism and the everyday; 6) Nationalism, unnationalism and the postcolonial city; 7) Women and spaces of unnationalism; 8) Borderland, migration and diasporic spaces; and 9) Globalization, unnationalism and neo-nationalism.

READINGS:

- Stuart W. Leslie, "Atomic structures: the architecture of nuclear nationalism in India and Pakistan," *History and Technology*, vol. 31, no. 3 (2015): 220–242.
- Ananya Roy, "Conclusion: Postcolonial Urbanism: Speed, Hysteria, Mass Dreams," in Aihwa Ong and Ananya Roy (eds.) *Worlding Cities: Asian Experiments and the Art of Being Global* (London: Willey Blackwell, 2011), 307-335.
- Janet Berry Hess, "Imagining Architecture: The Structure of Nationalism in Accra," *Africa Today*, vol. 47, no. 2 (2000): 35-58.

RECOMMENDED READINGS:

- Devika Singh, "Indian Nationalist Art History and the Writing and Exhibiting of Mughal Art, 1910-48," *Art History*, vol. 36, no. 5 (2013): 1042-1069.
- Maurizio Peleggi, "From Buddhist Icons to National Antiquities: Cultural Nationalism and Colonial Knowledge in the Making of Thailand's History of Art," *Modern Asian Studies*, vol. 47, no. 5 (2013): 1520-1548.

- Anoma Pieris, "Nationalist Dreams" (Ch. 4), *Architecture and Nationalism in Sri Lanka: The Trouser Under the Cloth* (NY: Routledge, 2012), 86-118.
- Mark Crinson, "Imperial Story-lands: Architecture and display at the Imperial and Commonwealth Institutes," *Art History* vol. 22, no. 1 (1999): 99-123.
- John Coakley, "Mobilizing the Past: Nationalist Images of History," *Nationalism and Ethnic Politics*, vol. 10, no. 4 (2004): 531-560.
- Aihwa Ong, "Introduction: Worlding Cities, or the Art of Being Global" in Aihwa Ong and Ananaya Roy (eds.) *Worlding Cities: Asian Experiments and the Art of Being Global* (London: Willey Blackwell, 2011), 1-26.
- Jan Selby, "Edward W. Said: Truth, Justice and Nationalism," *Interventions*, vol. 8, no. 1 (2006): 40-55.
- Carolen Stole, "Imagining Asia in India: Nationalism and Internationalism (ca. 1905–1940)", *Comparative Studies in Society and History*, vol. 54, no. 1 (2012): 65–92.
- Rosi Braidotti, "Nomadism: Against Methodological Nationalism," *Policy Futures in Education*, vol. 8, no. 3 & 4 (2010): 408-418.

Part II: Simon Soon

Mapping exercises are sometimes useful in clarifying the politics of space in the story we tell about cities. This session began with some provocations on the usefulness of mapping exercises. Simon Soon presented a progress report and reflection on his recent attempt to map the historical origins of a minstrel culture in Penang. This began with the Muharram procession, followed by the gang wars that erupted, and the subsequent transformation of the processional culture into a minstrel performance in which the disenfranchised continue to register political presence in a city that has cast them out to the urban fringes.

This discussion brought the two halves of the seminar together, reflecting on the monumental imagination of a city as a way to display the power of development and the inventive myth of nationalism while also exploring how the disenfranchised explore different poetics of relation to register their political share. Participants were encouraged to contribute to how they grapple with the spatial politics of their research topics .

You can view the map here:

<https://drive.google.com/open?id=1KrvLI6qNdy3IVSB8wP69ZvWXYbBXgP4z&usp=sharing>

READINGS:

- Anoma Pieris, "The Battle for the City." in *Hidden Hands and Divided Landscapes: A Penal History of Singapore's Plural Society* (Honolulu: University of Hawaii Press, 2009), 156-187.
- David Lunn & Juli Byl, "One Story Ends and Another Begins" *Indonesia and the Malay World*, vol. 45, no. 133 (Sep 2017): 391-420.

WED 2/12 [DAY 6]

9am-6pm

ARCHITECTURE TOUR

Sites visited included Amar Ekushe Grantha Mela/the National Book Fair and Old Dhaka, the Faculty of Fine Arts, University of Dhaka, and Dhaka Library.

THU 2/13 [DAY 7]

10am–1:30pm Seminar Room

SEMINAR & WORKSHOP: The Museum

Elizabeth Giorgis, Ming Tiampo, Amara Antilla

10am–12pm Agencies of Displays and Audiences: Decolonizing the Institutional History of Museums

Who has the authority to speak for any group's identity or authenticity? What are the critical elements and boundaries of a particular culture? These are questions that are actively debated both in the west and in the post colony. Indeed, the breakup of colonialism and the radical theories—cultural studies, postcolonial theory etc.—of the past three decades have created new ground rules in the interpretations and representations of non-western cultures. Museums in both the west and the non-west have, therefore, been marked by criticisms that deliberate upon the intellectual, legal and ethical grounds of how cultures and material heritage are treated and displayed. Certainly many non-western museums share a common heritage in their history as national institutions, byproducts of the colonial era and essentially 19th and 20th century creations. In addition to positioning the broad foundation of the history and theory of museums, and particularly the legacy of colonialism on non-western museum practices, the seminar addressed museums of anthropology, history, and art from a variety of disciplinary approaches that examine the contemporary theory and practice of museum work.

This session addressed the institutional history of museums and their imbrication in colonial histories and the rise of nation-states. The first part of the seminar consisted of a presentation by Giorgis and Tiampo about the origins and histories of museums in Europe, and the colonial, class, and race ideologies that they were designed to disseminate and protect. The second part of the seminar drew upon the three readings and invited discussion which problematized the theorization of museum spaces through their European origins by bringing in agencies of resistance from South Asia and Africa. Participants brought in examples from their own research expertise, enriching the discussion.

READINGS:

- Barbara Kirshenblatt-Gimblett, "Objects of Ethnography," in *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998).
- Saloni Mathur and Kavita Singh. "Introduction," in *No Touching, No Spitting, No Praying: The Museum in South Asia* (New Delhi: Routledge, 2015).
- Rustom Bharucha, "Beyond the Box: Problematizing the 'New Asian Museum,'" *Third Text* vol.14, no. 52 (September 1, 2000): 11–19.

12–1:30pm Curatorial Responsibility / Responsible Curating Workshop

This workshop pondered the meaning of curatorial responsibility, thinking through the mechanics of how curators are reimagining their roles to utilize the platforms at their disposal to

subvert the historical role of museums as the site of articulation for hegemonic colonial narratives. Participants were asked to use the readings to imagine new practices of responsible curating, contributing to a brainstorming session informed by their own projects, projects that they have admired, or blue-sky dreaming. Participants brought 1-2 examples from their own area of expertise that engaged new methods of responsible curating. They shared these in their Hong Kong project groups and put together short Powerpoint presentations (max 10 slides) introducing these case studies to the larger group.

READINGS:

- Raqs Media Collective, "Zimmedari/Responsibility," in Elena Filipovic, Marieke Van Hal and Solveig Ovstebo, eds. *The Biennial Reader* (Hatje Cantz, 2010), 277-289.
- Elena Goukassian, "Dutch Art Museum Chooses to Change its Colonialist Name," *Hyperallergic*, September 11, 2017, <https://hyperallergic.com/399876/witte-de-with-art-museum-decolonizes-name/>
- Tim Schneider, "Western Museums have a Surplus of Art by White Men. Now Some Are Selling It Off to Correct their Historical Biases," *Artnet News*, May 15, 2019, <https://news.artnet.com/art-world/deaccessioning-to-diversify-1547881>
- Laura de Becker, "Silence in the Storerooms" (Ch. 9), in L. de Becker & A. Nettleton, eds. *Activate/Captivate: Collections re-engagement at Wits Art Museum* (Johannesburg: Wits Art Museum, 2015), 152-167.

3–6:45pm Seminar Room

MAHASSA PANELS

Architecture across South Asia: Muhammad Nafisur Rahman, Uthumalebbe Iffath Neetha, Nurur Rahman Khan, Taushif Kara, Farhan Karim (respondent)

Indian Ocean Histories: Deborah Philip, Amie Soudien, Anissa Rahadiningtyas, Iftikhar Dadi (respondent)

FRI 2/14 [DAY 8]

11am–2:45pm Seminar Room

MAHASSA PANELS

Museums and Institutions: Marian Nur Goni, Akshaya Tankha, Dana Liljegren, Elizabeth Giorgis (respondent)

Representing Place: Yujia Bian, Amena Khanom Sharmin, Melissa Carlson, Sanjukta Sunderason (respondent)

6 – 8 pm Auditorium

PANEL: Collectives from the 1950s to the Present

Melissa Carlson, Samina Iqbal, Dana Liljegren, Dhali Al Mamoon, Michelle Wong (mod.)

By reviewing four case studies: Pakistan in the 1950s, multiple sites in the 1960s, Bangladesh in the 1980s, and present day Senegal, panelists examined how artists fashioned modes of resistance and solidarity through new forms of collectivity. Here, formal and informal artist groups created frameworks for negotiating between international, national, and local agents. Panelists included MAHASSA participants Melissa Carlson, Samina Iqbal, Dana Liljegren, and artist and artist and Shomoy group member Dhali Al Mamoon.

Please visit the Dhaka Art Summit Youtube channel in the future for documentation of this panel.

SAT 2/15 [DAY 9]

10am–1:10pm Seminar Room

MAHASSA PANELS

Exhibiting Histories: Kathleen Ditzig, Sanjoy Chakravorty, Carlos Jr Quijon, Amara Antilla & Ming Tiampo (respondents)

Modern Formations: Dipti Sherchan, Andrew Mulenga, Samina Iqbal, Sneha Ragavan (respondent)

2:30–4:30pm Seminar Room

SEMINAR: MAHASSA Closing Seminar

MAHASSA organizers and faculty

This concluding seminar reflected on the insights gained over the course of the program since 2019, and offered suggestions for continuing to develop comparative and interdisciplinary research on the art, architecture, cinema, and visual culture of Africa, South Asia, South East Asia, and their diasporas.