

Dry Run
exhibition by



Salma Abedin Prithi

12 - 30 August, 2016

Curated by
Wakilur Rahman & Kehkasha Sabah



KALA KENDRA
a non-profit space for art
1/11, Iqbal Road, Mohammadpur
Dhaka-1207, Bangladesh
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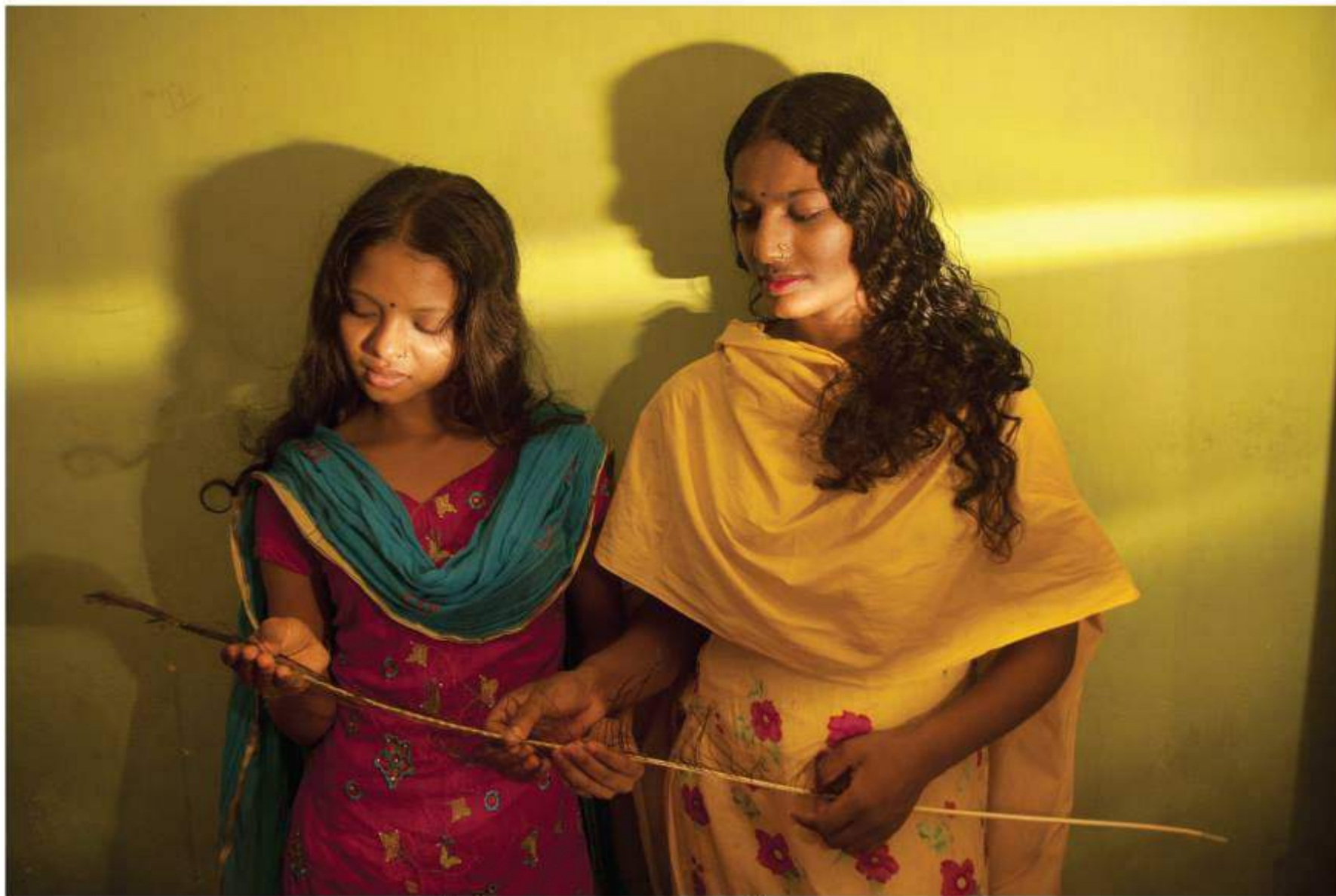
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King's College London



* இது சிறப்பு அம்சம். இதற்கு ௨00 மணி கிடைக்கும். இந்த மூலம், நுகரக் கூடிய அளவு வரையறுக்கப்படும்.

www.oxfordjournals.org/doi/10.1093/oxfordjournals/ajph.a002024



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ଅନ୍ଧାର ମଧ୍ୟରେ ମୁଁ ଥିବି, କିନ୍ତୁ ମୁଁ ନୁହେଁ ଅନ୍ଧାର

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Salma Abedin Prithi grew up in Dhaka, Bangladesh and graduated in photography from Pathshala South Asian Media Institute in 2012.

During her graduation in photography at Pathshala South Asian Media Institute, she met different people of Dhaka and realized how sensitive and psychological people are, even when they are going through hard physical reality. Prithi started taking portraiture by spending long time and anticipating with very slow moments. Her recent body of work, Dear Love, is a monologue of ordinary people who talk about their relationships and stand in front of the camera intimately with their dear ones. They write about their feeling on their prints where text becomes an integral part of a photograph. Prithi is also particularly interested on rituals and women's iconography. Her next work, Gloomy Sunday focuses on female as a home-maker, where she confronted her own upbringing as a woman and questioned her fears and desires.



Installation at Dhaka Art Summit, 2015

“পৃথিবী পৃথিবী-”

পরিবেশ, পঞ্চলার ইচ্ছা অনিচ্ছা, বগ্ন ও বাস্তবতা, ভালোবাসা, বালা, এ ঘর ও ঘর, সরলা-জানালা, বাড়িঘর, পর্দা, আগবাব, সম্পর্ক, সম্পর্কহীনতা, স্মৃতি বা ভুলে যাওয়া, দেহ ও মন, পরিবর্তন রূপান্তর, নব্বাড়ে, হুল পড়ে সব কিছুই অর্থহীন হয়-

আলোকচিত্রে নৃশ্যের বা ঘটনার প্রতিচ্ছিন্ন নয়, আরোজন করে তোলা অই কিছুটা নাটকীয় এবং কিছুটা পরাবাস্তব। অনেকটাই শারীরিক ও ব্যবহারের স্মৃতি, অভিজ্ঞতার সন্মুখ, সংস্কৃতি, অবলোকে, উপস্থাপনার রূপান্তরিত হয়ে তিল্ল অর্থে।

আত্মজীবনীমূলক- নারী ও শরীর, নারী ও সময়, নারী ও সমাজ, নারী ও বগ্ন, নারী ও বাস্তবতা বিষয় হয়ে উঠে। যা বালা বার, সেখানে বার বা যায় না- রুদ্ধিমত্তা ও নান্দনিক আকর্ষণ যুক্ত হয়ে উপস্থাপিত- পরিবেশের অংশ হয়ে রেবাচিত্র, আলোকচিত্রের নেগেটিভ বা পজেটিভ, সাপা-কাশো বা রলিন, স্থির বা চলমান, ছোট বা বড়, পরিষ্কার বা খাপসা আয়ামের স্মৃতি বিস্মৃতি, নবন পড়া, ভুলে যাওয়া, সামাজিক মানসত, অজ্ঞতা, ইত্যাদিকে বরণ রেখে। সাধারণ ব্যবহৃত অব্যবহৃত অবলোকে উপস্থান ও উপস্থাপনার বিশেষ দৃষ্টি ভঙ্গি ও অর্থদান, বসতবাড়ি ও গ্যারাজের স্থান ও কলকে রূপ রেখে, নত বস্ত, নির্বাচিত এবং একই সাথে সব বিশিয়ে শিল্পী পৃথিবী প্রদর্শনী “মহড়া”, সম্ভবত আগামী দিনের জন্য পৃথিবীর প্রতীক।”

-এরাকিসুর রহমান

“বাস্তব ও অসম্ভব”

অবলোকিত, প্রতীক, প্রতিচ্ছিন্ন, রূপান্তরিত, বাস্তবতা-কাল্পনিক



“Dear Love, Photography and Text, 2013”

প্রতিচ্ছিন্ন, রূপান্তরিত, বাস্তবতা-কাল্পনিক







"Salma Abedin Prithi a young photographer, graduated from Pathshala-South Asian Media Institute, living and working in Dhaka as a freelance artist since last few years. She has participated in many exhibitions at home and abroad with her various photography projects. Her works have been nominated and showed in 3rd Dhaka Art Summit's 'Young artist award 2016' and Bengal Foundation's 'Aminul Islam Young Artist Award 2015'. As being a woman photographer her art projects are an analysis of the relationship between photographs of living and remembering a women perspective, and the significance of place, childhood and different communities' identity projects.

'Dry-run' is a curated art exhibition with Salma's new photography series, along with video works, readymade objects, and preparative sketches – which all profoundly bear mundane meaning and overtly surreal comparing to our contemporary life. Salma's photographs are arranged; her sketches, videos, and objects everything would primarily overlook by us but in a spacious gaze they have a reflective impact on what we consider being worth remembering and telling to others from the perspective of a woman's life.

Her presented works have a feeling of some discomfort. The discomfort of being a woman over trying to liberate her from brooding social and cultural customs. Clearly, Salma's photographic works are influenced by traumatic physical and psychological events from her childhood to adulthood, including friends, social behavior, married life and new life relationships and the experiences to becoming an artist etc. In addition to personal issues, Salma's often brooding and introspective subject matters deal with questions of the national cultural identity of a woman as daughter, wife & mother with doing repetitive customs throughout generation to generation. Consequently, her arranged photographs and videos seemingly show some preparation of unseen ceremony or rituals. Her objects are very much connected with her growing up physical experiences. Living and thinking in a homely environment using- TV, laptops, i-pad or digital gadgets, having lots of information and images on a daily basis, being biased or framed in social judgments – which all seems cleverly spoken or presented through her works to give a personified meaning to her own life.

We can conclude Salma's 'Dryrun' as featured in a narrative of the self, offered as evidence or as the metaphor of what were, what is and what might have been, or what cannot be said, could be termed as a visual autobiography of a female artist. To us, these autobiographical works are a representation of a young woman's conceptions and challenges of preparing themselves throughout childhood memories, customs of adulthood, married life, relationships, and cultural to political gender biased bodies in social public space."

-Kehkasha Sabah



Gloomy Sunday, Photography, 2015



Installation at Kalekendra, 2016

Gloomy Sunday, Photography, 2014



Gloomy Sunday, Photography, 2014

Salma Abedin Prithi

1985: Born in Dhaka Bangladesh

2012: Graduated from Pathshala South Asian Media Institute

Present position: Freelance Photographer

Award

2016: Shortlisted for Aminul Islam Young Artist Award, Bengal Foundation

2015: Shortlisted for Samdani Art Award, Dhaka Art Summit

2015: Nikon Photography Award, Second Prize in Open Theme category

Exhibitions

2016: Dry Run, a solo exhibition, Kalakendra, Dhaka, Bangladesh.

2016: 26th Summer Show, a group exhibition, Atkinson Gallery, Southwest England | Aminul Islam Young Artist Award, Open studio, Bengal Foundation Dhaka, Bangladesh | Samdani Art Award, a group exhibition, Dhaka Art Summit, Dhaka, Bangladesh.

2015: Photo Kathmandu, Digital Slideshow Presentation, Nepal.

2013: Senses Seven, a group exhibition, Dhaka Art Center.

2012: Chobimela VII, digital slideshow, Goethe Institute, Dhaka, Bangladesh.

2009: Nari, a group exhibition, Drik Gallery, Dhaka, Bangladesh | Youth, Goethe Institute, Dhaka, Bangladesh.

Workshops Participation

2014: Shaping A Vision, Swapan Parekh, Photographer

2013: Portrait Photography, Lin Schröder, Photographer, OSTKREUZ Agency

2012: Documentary Practice, Philip Blenkinsop, World Press Photo Foundation July 2007

2011: Contemporary Documentary Practice, Peter Bialobrezski, Laurence Miller Gallery |

'Sensitive Experiences: To go beyond the surface of things', Laurence Leblanc, Agence VU

2009: Visual Storytelling, Collaboration Program, Bjerkly Folkehøgskole, Norway and Pathshala South Asian Media Academy

Features and Publications

Photo Essay: Dear Love, by Salma Abedin Prithi | invisiblephotographer.asia (IPA) Published on 23/01/2015

Take pick Photo essay 'Dear love' editorial selection by Bhavna Kakar, published on Takeonart Mag (<https://www.facebook.com/takeonart>)

Trans Asia Photography Review - Photo essay 'Dear love' by Salma Abedin Prithi, Published on 05/01/2013

Contact

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email: prihi.prithibi@gmail.com



Cover: Front: Gloomy Sunday, Photography, 2014. Back: Dear Love, Photography and Text, 2011

Acknowledgement: Wakilur Rahman, Kehkasha Sabah, Atish Saha, Mahmood Al Mahadi, Asma Abedin Labonno, Nasir Abedin, Aditi Tanaka, Asmani Aches, Billal, Imam Hussain, Rasel Chowdhury, Ashfika Rahman. Graphic & Design: Wakilur Rahman & Mahmood Al Mahdi, Catalog published by © Kalakendra 2016, 1/11 Iqbal Road, Mohammadpur, Dhaka, kalakendabd@gmail.com, www.kalakendabd.org



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'Dry run'

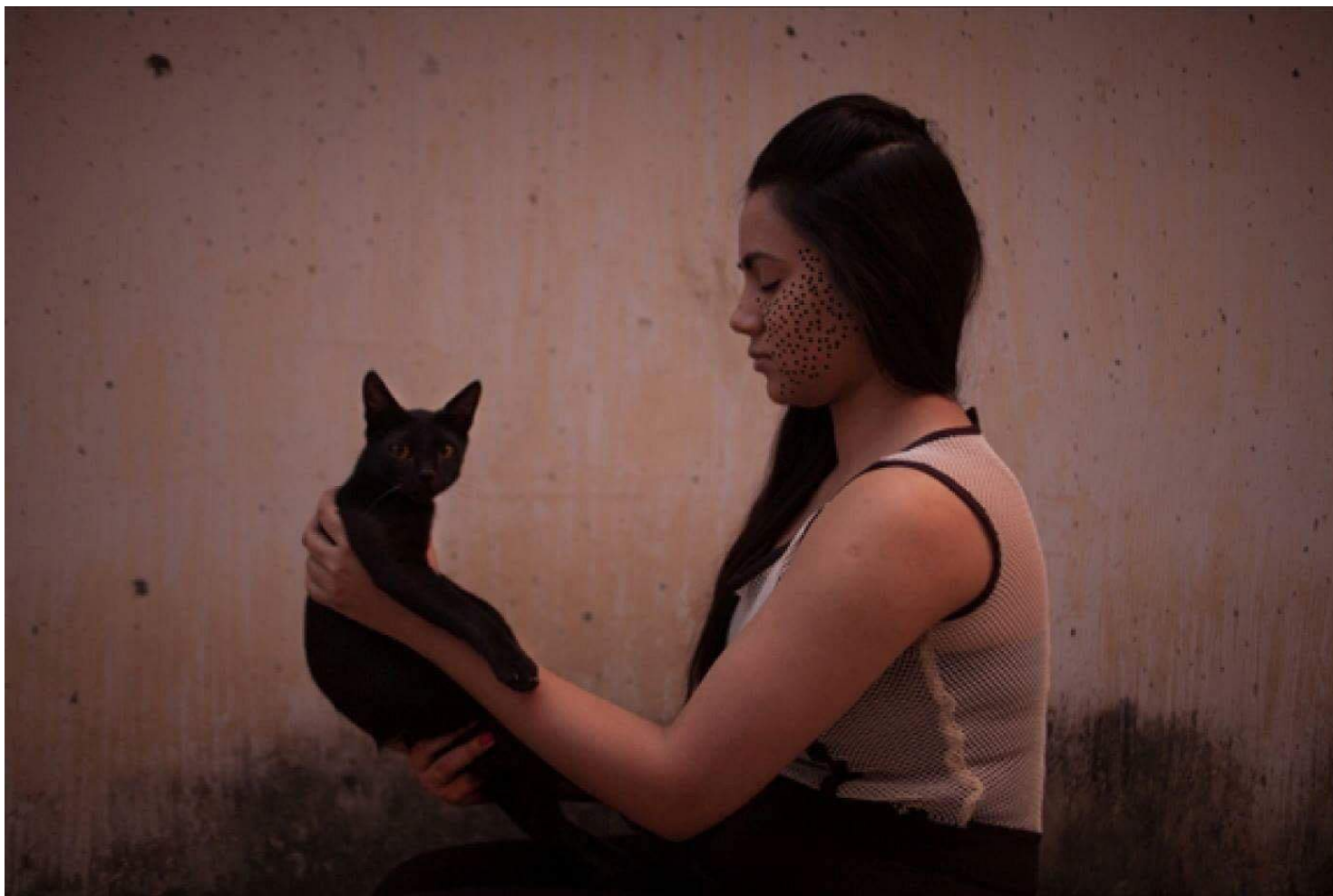
An art exhibition by
Salma Abedin Prithi

Opening 7pm, 12 August at Kalakendra

12 - 30 August, 2016
Everyday 5 – 8 pm

Kalakendra: 1/11, Iqbal Road (3rd floor)
Mohammadpur Dhaka-1207, Bangladesh
www.kalakendrabd.org

Curated by Wakilur Rahman & Kehkasha Sabah



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DRY RUN

'Dry Run'

by Salma Abedin Prithi

**Exhibition Extended
Till 7th September, 2016**

12 August - 7 September, 2016
Everyday 5 – 8 pm @ Kalakendra

Kalakendra: 1/11 Iqbal Road (3rd flr), Mohammadpur,
Dhaka-1207, Bangladesh | www.kalakendrabd.org

Curated by Wakilur Rahman & Kehkasha Sabah



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Dry Run

Artist Talk

On 7pm, 27 August @ Kalakendra

Join the talk with
Artist Salma Abedin Prithi and
Activist & Photographer Taslima Akhter

12 August - 30 August, 2016
Everyday 5 – 8 pm

Kalakendra : 1/11, Iqbal Road (3rd floor)
Mohammadpur, Dhaka-1207, Bangladesh

Curated by Wakilur Rahman & Kehkasha Sabah

22TH ISSUE

NAVIGATOR

Salma Abedin Prithi's Dry Run

Poetic inflection in the alienation of object and seeing

SHAHMAN MOISHAN

Purely actual objects do not exist. Every actual surrounds itself with a cloud of virtual images. This cloud is composed of a series of more or less extensive coexisting circuits, along which the virtual images are distributed, and around which they run.

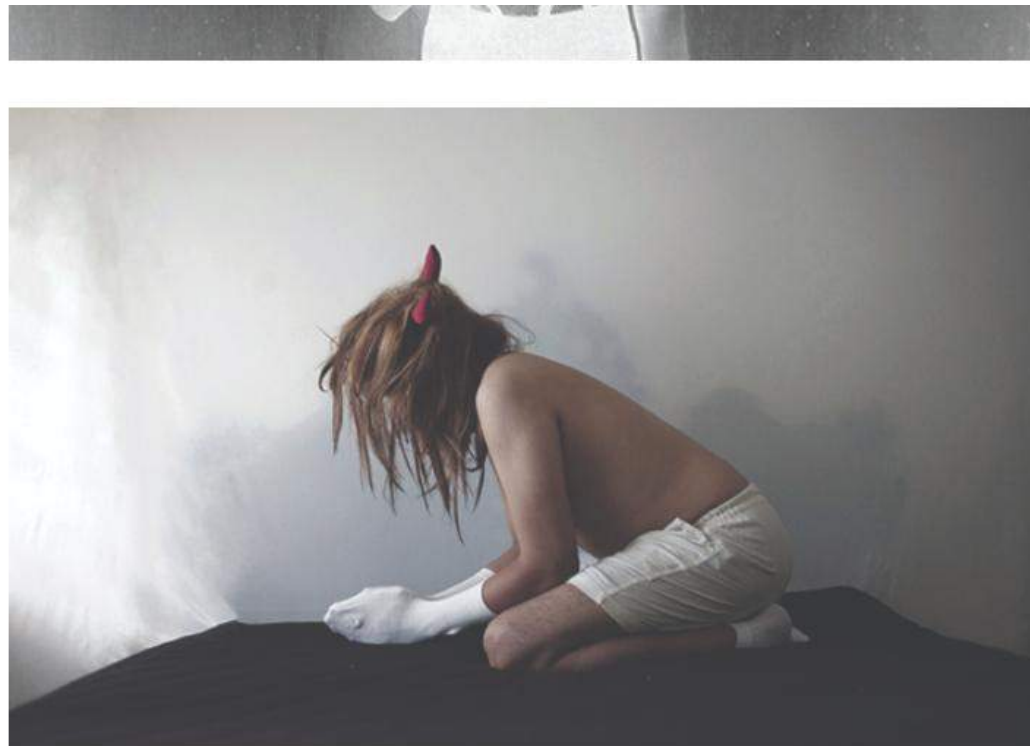
– *Dialogues II*, Gilles Deleuze and Claire Parnet, trans. Eliot Ross Albert, Continuum, London-New York, 2007, p.112

Dry Run highlighted the relationship between the actual and the virtual in an art exhibition that saw Salma Abedin Prithi broach a thematically engaging show wavering between the periphery and the mainstream. Curated by Wakilur Rahman and Kehkasha Sabah, the exhibition was cast around the artist's recent photographic forays wherein readymades, video works and sketches attempted to make 'sense' of presentational norms in a multidisciplinary mode.



The curatorial note underlined a feminist subtext. It highlighted 'the perspective of a woman's life,' which fell short of interpreting the potential of the exploding and imploding imageries that the artist brought to the fore in her first ever solo exhibition. A photographer who already made inroads into the art scene reappears in the mainstream artistic circuit with works that defy the law of genres and disciplines. Looking at the works of this exhibition closely, what appeared besides the poetic infusion was an eerie presence of brutality and violence. The artist, however, remained distant from the brutality and violence she gave voice to. The cues, therefore, remained non-objective and one became aware that they sprang out of this postindustrial, neoliberal world order. The state of the world may not be her primary concern, but in Prithi's carefully crafted exhibition it had a conspicuous presence.

Prithi presented a series of photographs along with texts entitled Dear Love – a series that is assertive of gendered subjectivity. The photographs were playful, no doubt, but their photogenic quality somewhat downplayed the mission – to remove the veil of prejudice that often blurs our vision.



We can easily avoid the artist's statement in which Prithi confessed that her presentation unfolded 'the method of a work that is deeply personal.' Since reading is an intertextual process that tends to extend or even subvert the author's articulation, which is often an imposition on what is legible, the artist's claim to subjectivity implies a kind of alienation between art and artist. Perhaps the artist and the curators are entrapped in the labyrinth of intended meaning.



Contrarily, the framework of the exhibition seemed rather elastic, and also paradoxical in its use of mediums and subtextual readings they offered. A spectator may respond to the gap between meaning-making and art-making, going against current trends, overwriting what was traditionally 'modern' in the art scene, and thus bringing into the fold this fact that it is an art scene where photography still occupies an ambivalent place. That there exists some sort of antagonism between art and photography is something that can easily be used to the advantage of an artist who has distanced herself from the documentary genre to create an altogether different niche for herself. So, between the art and the way art is interpreted lies a no-man's land which is an invitation to reinterpretation. In spite of this problem, the exhibition had its vitality for it grasped the potentiality of multidisciplinary in a single frame of presentation.





All images from the series Gloomly Sunday .

Some of her photos and videos show us, for example, skinned chicken as a metaphor for the violence that war wreaks upon us in the late-capital era. The predicament she addressed in a non-confrontational yet poetically imbued language is a result of the violence caused by neoliberal propaganda we witness everywhere across the world.

But it is necessary to assert here, for the sake of an overview of this exhibition, that Prithi attains a distantiality by which she makes a detour from the apparent. This interiorized distantiality stimulates the creative process and because of this, spectators can experience a solitude quite unusual for this late capital-era. The distantiality and solitude create a poetic essence in some of her works. For example, under the title of Installation at Kalakendra, some pieces showed palpable traces of the vital quality of poetic images.

In the installation, a human figure outlined by a red costume is seen on a mobile phone placed in front of an uncovered red square box that held a pile of wet cotton balls/camphor. This elaborate work reflected a metaphor for a minimalist box theatre without its essential audience. The piece generates a poetic dimension through a focal point of loneliness in this virtually arrested world without any centre and/or any periphery. Another instance of Prithi's vigorous sensibility was an installation styled as photography, called Gloomly Sunday, where a red fly covered a snake, thus transforming the mundane into mystery or art.

The exhibition entitled 'Dry Run' was held in Kalakendra from August 12 to August 30, 2016.