



# Echo, Saturn—the Courts (2021)

## Annet Gelink Gallery

Barrister's Coat (2021), 55cm x 110cm x 10cm black UK barrister/graduation gown, 3 UV orange fishing hooks

Archive Vinyl (2021), 20cm x 4cm, cut black vinyl.

Couplings (2021), 2 15cm x 10cm x 9cm, 2 galvanised steel couplings, blue spray paint, bolts.

Transcript 2016 (2021), 28m57s mono recording, variable dimensions, looped, 2 FM radio receivers, 1 FM radio transmitter broadcasting on FM channel with interference, audio player, 2 flouro orange zigzag hooks, 2 Sony MDR7506, 1 office chair from the 70s.





Archive shelving (2021), 160cm x 200cm x 232cm, mobile metal archive shelving, book supports, tea soaked paper folder, old papers circa 1940, organising paper labels

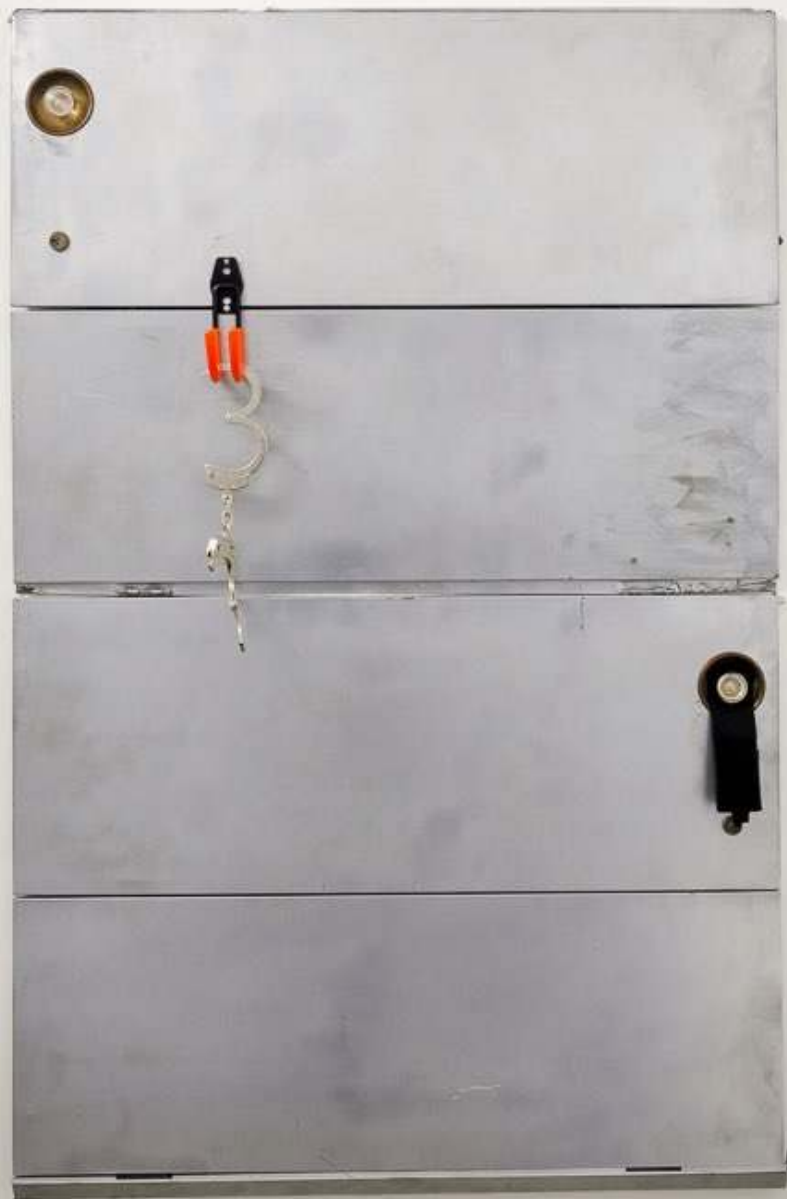


Archive shelving (2021), 160cm x 200cm x 232cm, mobile metal archive shelving, book supports, tea soaked paper folder, old papers circa 1940, organising paper labels





Cha (2021), variable dimensions, 20 cm diameter metal kettle from Pakistan, wooden spoon, whisk, 8cm diameter mesh kitchen sieve, single electrical hob, 40cm x 30cm sheet metal tray with exposed welds, 80 Kulhad unglazed clay cups, Stanley thermos, proprietary ingredients in glass containers, recipe on note paper and envelope 10cm x 15cm.



The Courts (cabinet facade) (2021), 88cm x 136cm x 18cm, metal steel cabinet doors, silver spray paint, scratches, orange hook, broken and bent handcuffs, small screw.





The Courts (film) (2021), dual channel, 3m51s, 4:3, colour. ProRes H.264, no sound. 2 synched Hantarex 28" monitors, 2 media players.



Ajar (2021), variable dimensions, blue filter, storage door left ajar and screwed in, radio playing All India Radio (Kolkata)





Mother (2021), 29.7cm x 21cm x 3cm, aluminium framed D-Print  
photograph in archival semi gloss paper with reflective glass



Blue Fan (2021), 140cm x 110cm x 110cm, ceiling fan, blue permanent spray paint, controller (resistors added), cloth string, metal ceiling mount extension, electrical cabling, 2 neodymium magnets.



Nameblocks (2021) (2), 9cm x 9cm x 35cm, CNC machined oak wooden blocks, wood stain.



The Courts (film) (2021), dual channel, 3m51s, 4:3, colour. ProRes H.264, no sound. 2 synched Hantarex 28" monitors, 2 media players.



Transcript 2016 (2021), 28m57s mono recording, variable dimensions, looped, 2 FM radio receivers, 1 FM radio transmitter broadcasting on FM channel with interference, audio player, 2 fluoro orange zigzag hooks, 2 Sony MDR7506, 1 office chair from the 70s.





The Courts (grill) (2021), 138.5cm x 92cm x 5cm, galvanised steel security grill, welds, wooden banister, silver paint, metal bolts.  
Removal (2021), removed large one way glass window from founder's office.



Barristers (2021), 66cm x 610cm x 3cm, aluminium information frame with D-Print photograph on archival semi gloss paper, keys, glass doors left ajar.



Chambers (2021). 15 cm x 45 cm x 2.5cm, CNC machined oak wood, wood stain, metal fitting.





Rope and Chains (2021), 50cm x 40cm x 3cm, aluminium framed D-Print photograph on archival semi gloss paper.





Land Images (some time apart) (2021), 2 21cm x 29.7cm x 3cm,  
aluminium framed D-Print photographs on archival semi gloss paper.



The Courts (seating) (2021), variable dimensions, tables, office chairs,  
removal of reception desk, altered positions for gallery employees.

The Courts (film) (2021), dual channel, 3m51s, 4:3, colour. ProRes H.264,  
no sound. 2 synched Hantarex 28" monitors, 2 media players.

Blue Fan (2021), 140cm x 110cm x 110cm, ceiling fan, blue permanent spray paint, controller (resistors  
added), cloth string, metal ceiling mount extension, electrical cabling, 2 neodymium magnets.

## BAKERY

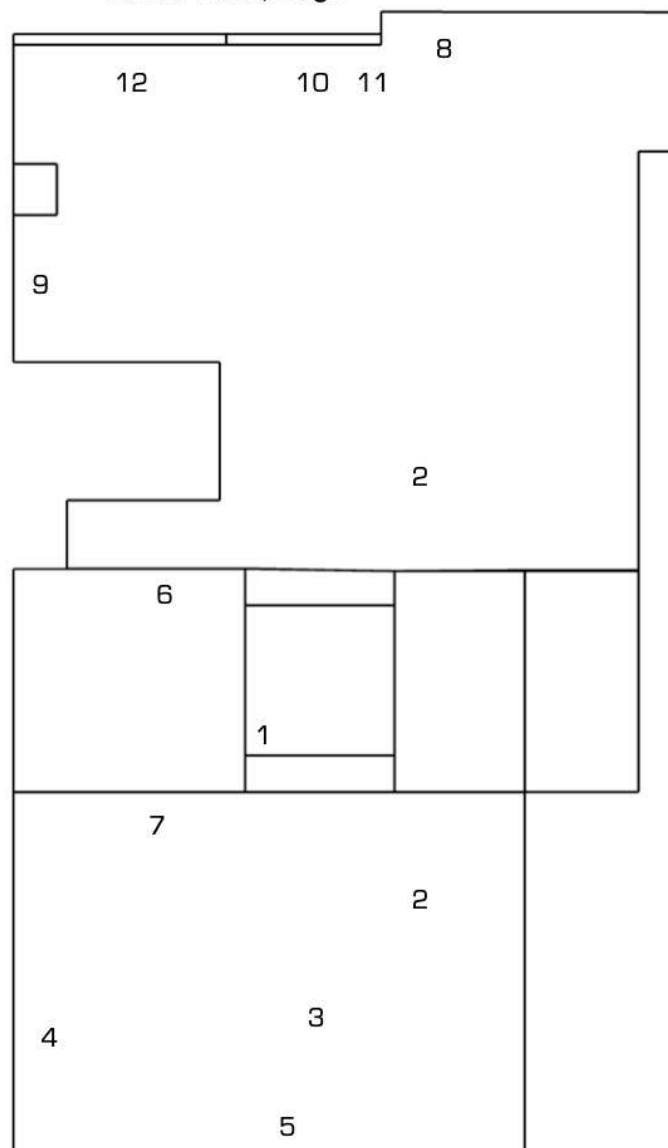
### OMAR ADNAN CHOWDHURY ECHO, SATURN—THE COURTS

03 September – 09 October 2021

1. Transcript 2016 (2021), 28m57s mono recording, variable dimensions, looped, 2 FM radio receivers, 1 FM radio transmitter broadcasting on FM channel with interference, audio player, 2 fluoro orange zigzag hooks, velcro, 2 Sony MDR7506, USB chargers and micro-usb cables, 1 office chair.
2. The Courts (film) (2021), dual channel, 3m51s, 4:3, colour. ProRes H.264, no sound. 2 synched Hantarex 28" monitors, 2 media players.
3. Blue Fan (2021), 140cm x 110cm x 110cm, ceiling fan, blue permanent spray paint, controller (resistors added), cloth string, metal ceiling mount extension, electrical cabling, 2 neodymium magnets.
4. The Courts (seating) (2021), variable dimensions, tables, office chairs, removal of reception desk, altered positions for gallery employees.
5. Nameblock (2021), 2 9cm x 9cm x 35cm, CNC machined oak wooden blocks, wood stain.
6. Cha (2021), variable dimensions, 20 cm diameter metal kettle from Pakistan, wooden spoon, whisk, 8cm diameter mesh kitchen sieve, single electrical hob, 40cm x 30cm sheet metal tray with exposed welds, 80 Kulhad unglazed clay cups, Stanley thermos, proprietary ingredients in glass containers, recipe on note paper and envelope 10cm x 15cm.
7. Barrister's Coat (2021), 55cm x 110cm x 10cm black UK barrister/graduation

gown, 3 UV orange fishing hooks size 10, textile print of West Bengal Mutation Application Form in white.

8. Land Images (some time apart) (2021), 2 21cm x 29.7cm x 3cm, aluminium framed D-Print photographs on archival semi gloss paper.
9. Rope and Chains (2021), 50cm x 40cm x 3cm, aluminium framed D-Print photograph on archival semi gloss paper.
10. The Courts (grill), 138.5cm x 92cm x 5cm, galvanised steel security grill, welds, wooden banister, silver paint, metal bolts, large

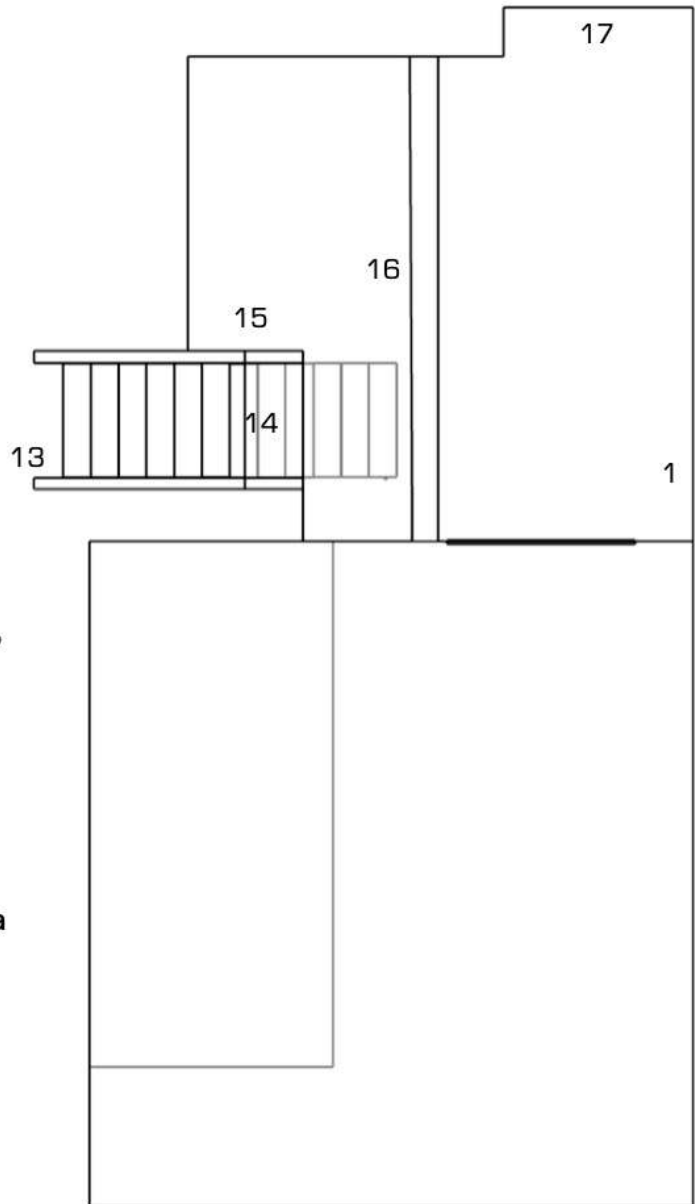


Ground Floor Offices



window removed.

11. Chambers (2021), 15 cm x 45 cm x 2.5cm, CNC machined oak wood, wood stain, metal fitting.
12. Barristers (2021), 66cm x 610cm x 3cm, aluminium information frame with D-Print photograph on archival semi gloss paper, keys, glass doors left ajar.
13. Couplings (2021), 2 15cm x 10cm x 9cm, 2 galvanised steel couplings, blue spray paint, bolts.
14. Archive Vinyl (2021), 20cm x 4cm, cut black vinyl.
15. Mother (2021), 29.7cm x 21cm x 3cm, aluminium framed D-Print photograph in archival semi gloss paper with reflective glass.
16. Archive shelving (2021), 160cm x 200cm x 232cm, mobile metal archive shelving, book supports, tea soaked paper folder, old papers circa 1940, organising paper labels.
17. The Courts (cabinet facade) (2021), 88cm x 136cm x 18cm, metal steel cabinet doors, silver spray paint, scratches, orange hook, broken and bent handcuffs, small screw.



Basement





# Echo, Saturn (1) (2019) Rijksakademie Open

Netting (1<sup>st</sup>) (2019), 1200cm x 600cm (2) Scaffolding netter, thread, rips, hooks, clips  
Synced street lights (2<sup>nd</sup>) (2019) 200cm x 35cm x 125cm (2) Used street lights,  
LED strips, controller (Arudino with code), cabling, bracket, screws





Front door (2019), 214cm x 135cm x 4cm, Welded steel, metal paint, hinges, sliding bolt, metal door closer, screws, door stoppers



- Synced street lights (1<sup>st</sup>) (2019), 200cm x 35cm x 125cm (2) Used street lights, LED strips, controller (Arudino with code), cabling, bracket, screws
- Netting (1<sup>st</sup>) (2019), 1200cm x 600cm (2) Scaffolding netter, thread, rips, hooks, clips
- Film (#1047) (2016–2019), Single channel, 9m30s, stereo, colour, ProRes 422, 28" Hantarex monitor, display convertor, Mac mini, speaker, cabling, 2x4 wood, paint
- Window grills (2019), 200cm x 182cm x 24cm Welded steel, metal paint, bolts
- Photograph (#1046a) (2019), 18.5cm x 15.5cm (35cm x 25.6cm framed), Inkjet print on archival photo paper
19. Photograph (#1046b) (2019), 18.5cm x 15.5cm (35cm x 25.6cm framed), Inkjet print on archival photo paper
- Sound (#1046) (2016–2019), Mono, 3m40s28, Speaker, cabling, custom bracket





Synced street lights (2nd) (2019), 200cm x 35cm x 125cm (2) Used street lights, LED strips, controller (Arudino with code), cabling, bracket, screws

Netting (2nd) (2019), 1200cm x 600cm (2) Scaffolding netter, thread, rips, hooks, clips

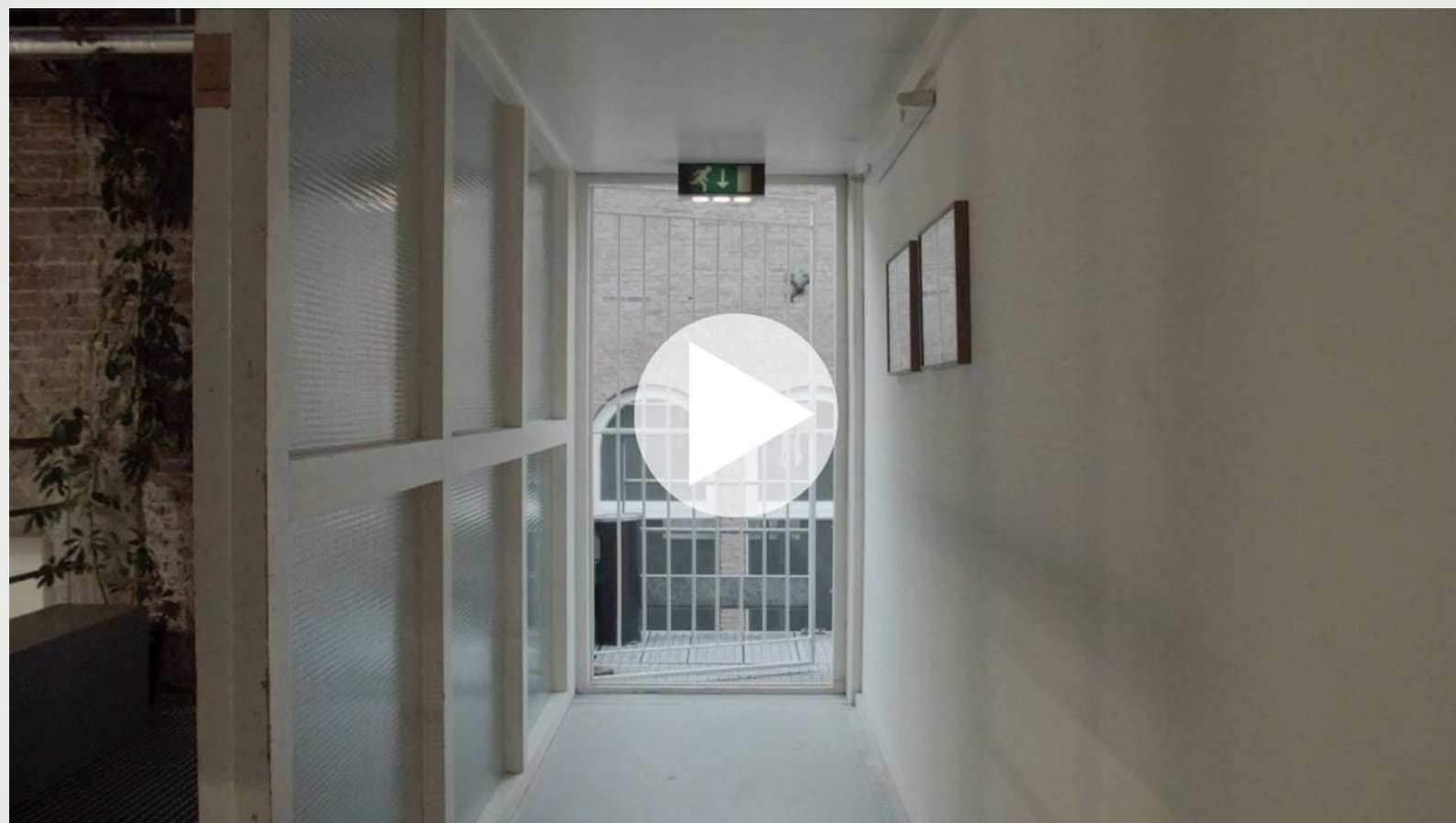
Letters and envelopes (2019), 21.59cm x 15.24cm (6 pages), 12.7cm x 8.89cm (2 envelopes) (framed in dual vitrines of 108cm x 35cm), Duplicate letters and period envelope in fountain pen ink on paper off cuts, period stamps, inkjet print of frank, tea, black MDF, glass, screws (Translation in O3.)

Photograph (#1047c) (2019), 14.5cm x 12.5cm (35cm x 25.6cm framed) Inkjet print on archival photo paper

Window grills (2019), 200cm x 182cm x 24cm Welded steel, metal paint, bolts

Sound (#1047) (2016–2019), Mono, 3m40s28, Speaker, cabling, custom bracket

[Click for Video](#)



Installation Documentation: <https://vimeo.com/378525912>



Room numbers (2019), 11cm x 70cm x 0.6cm, Blue opaque plexiglass, contact glue.



Radio speaker (2019), Variable dimensions, Ceiling speaker, amplifier, cabling,  
Mac mini playing All India Radio channels AIR Kolkata and Ragaam.





Shared facilities (2019), 70cm x 35cm x 35cm Bathroom sink, used Dettol soap, mirror, bolts  
Indicator lights (2019) Variable dimensions, Light fixture, bulb, electrical wire, connector to electrical infrastructure, screws.



Hanging fan (2019), 480cm x 130cm x 130cm Ceiling fan, metal brackets, controller (on low speed), metal pole, cabling, metal paint, bolts, screws, neodymium magnet.



Window grills (2019), 200cm x 182cm x 24cm Welded steel, metal paint, bolts

Cotton lines (2019), Variable dimensions Cotton rope, metal hooks

Wood and batts (2019), Variable dimensions Malaysian teak logs, Indian Laurel planks, insulation batts and packaging, debris

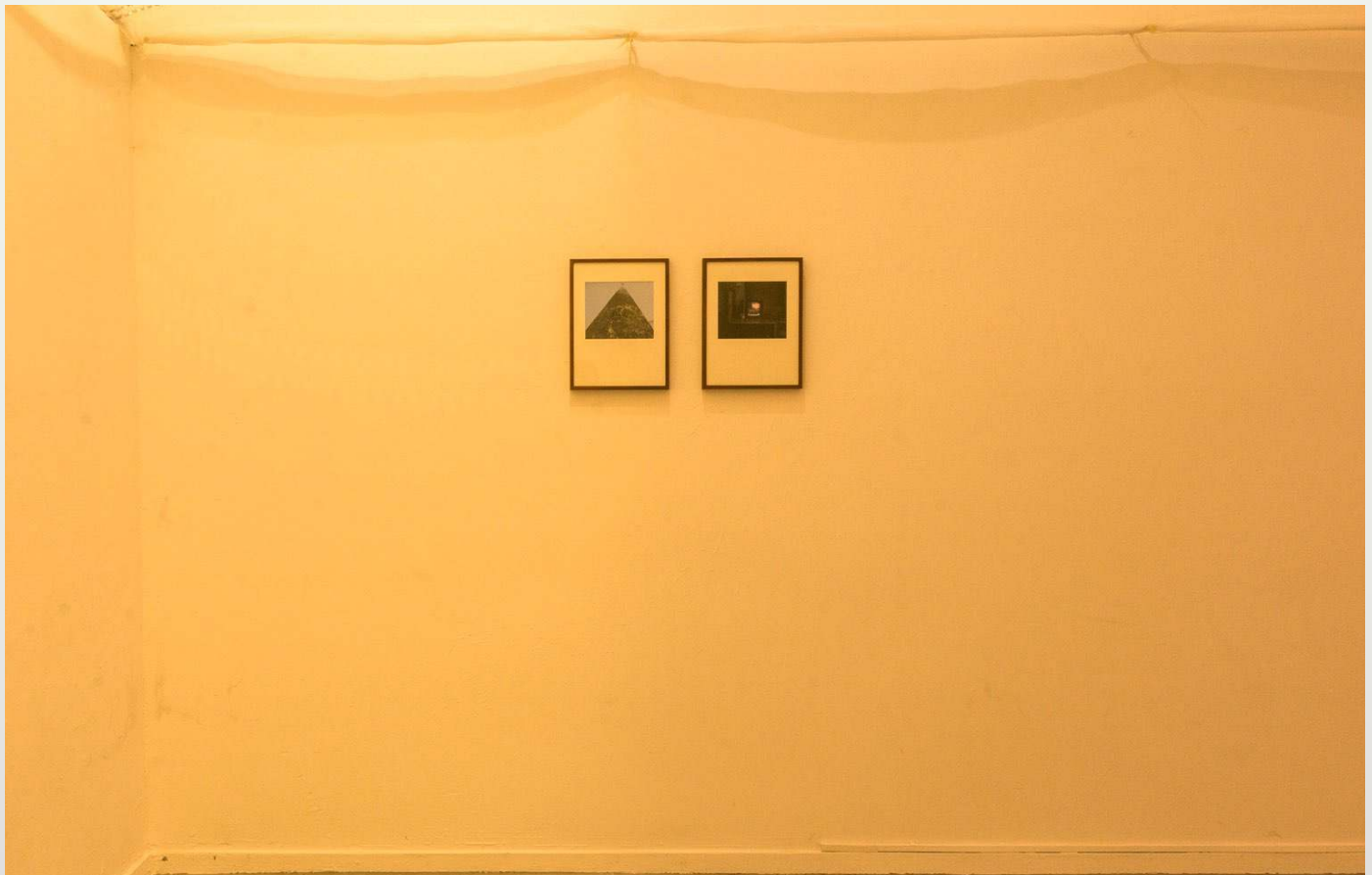


Photograph (#1046c) (2019), 14.5cm x 12.5cm (35cm x 25.6cm framed) Inkjet print on archival photo paper  
Stain (2019), Variable dimensions, Water, rust, coagulating agent

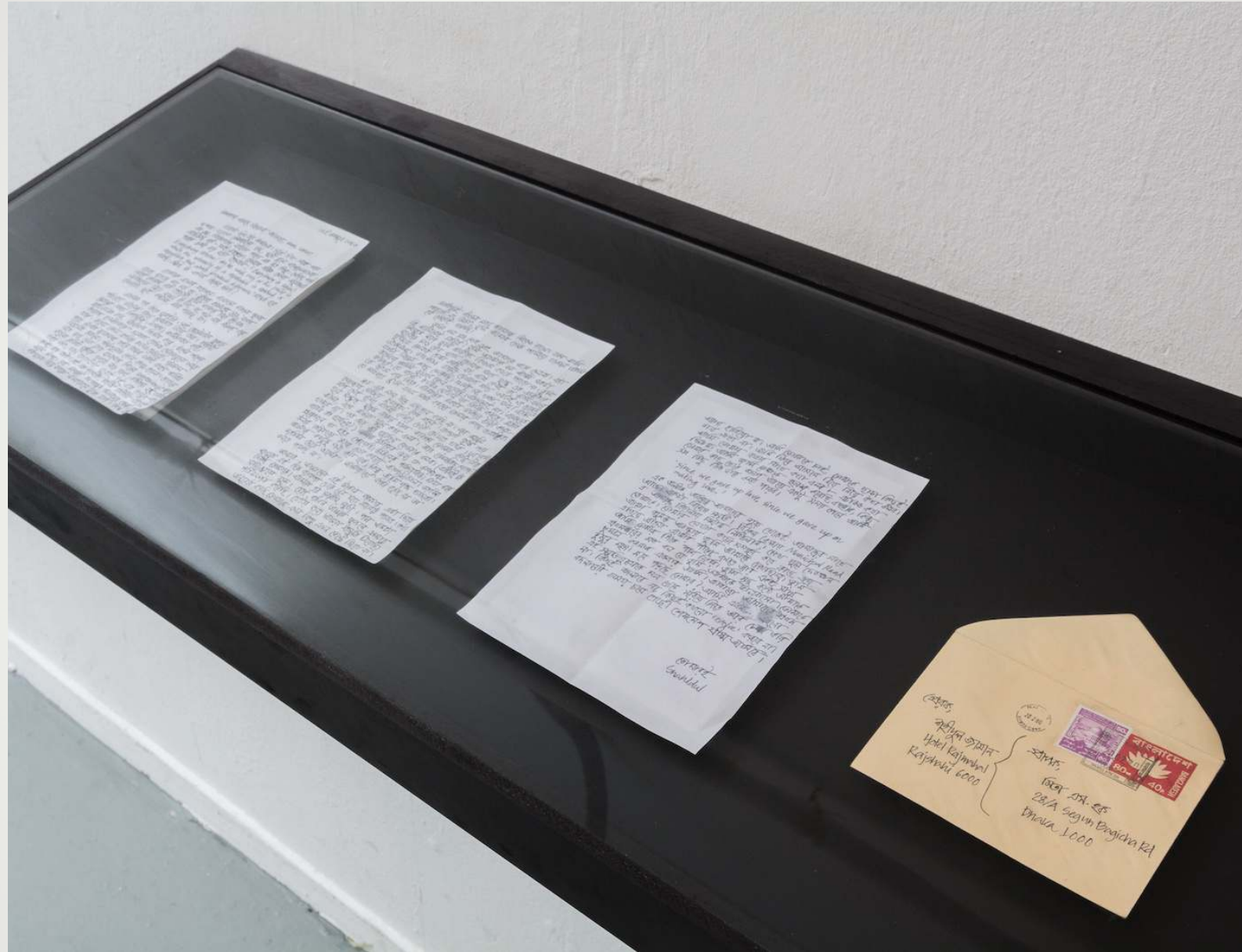




Photograph (#1046a) (2019), 18.5cm x 15.5cm (35cm x 25.6cm framed), Inkjet print on archival photo paper  
 Photograph (#1046b) (2019), 18.5cm x 15.5cm (35cm x 25.6cm framed), Inkjet print on archival photo paper



Photograph (#1047a) (2019), 18.5cm x 15.5cm (35cm x 25.6cm framed), Inkjet print on archival photo paper  
 Photograph (#1047b) (2019), 18.5cm x 15.5cm (35cm x 25.6cm framed), Inkjet print on archival photo paper



Letters and envelopes (2019), 21.59cm x 15.24cm (6 pages), 12.7cm x 8.89cm (2 envelopes) (framed in dual vitrines of 108cm x 35cm) , Duplicate letters and period envelope in fountain pen ink on paper off cuts, period stamps, inkjet print of frank, tea, black MDF, glass, screws (Translation in O3.)



Film (#1047), 2016–2019 Single channel, 9m30s, stereo, colour, ProRes 422  
28" Hantarex monitor, display convertor, Mac mini, speaker, cabling, 2x4 wood, paint





Combine (absence) (2016), 44.5cm x 30cm (54cm x 38cm framed)

Inkjet print on archival photo and sketch paper, alteration with marker pen

Combine (disillusion) (2016), 44.5cm x 30cm (54cm x 38cm framed), Inkjet print on archival photo paper and sketch paper

Back door (2019), 210cm x 125cm x 3cm Welded steel, metal paint, hinges, sliding bolt, screws

Ashtray/Bin (floor standing) (2019), 60cm x 30cm x 30cm, Metal ashtray, cigarette butts, rubbish.



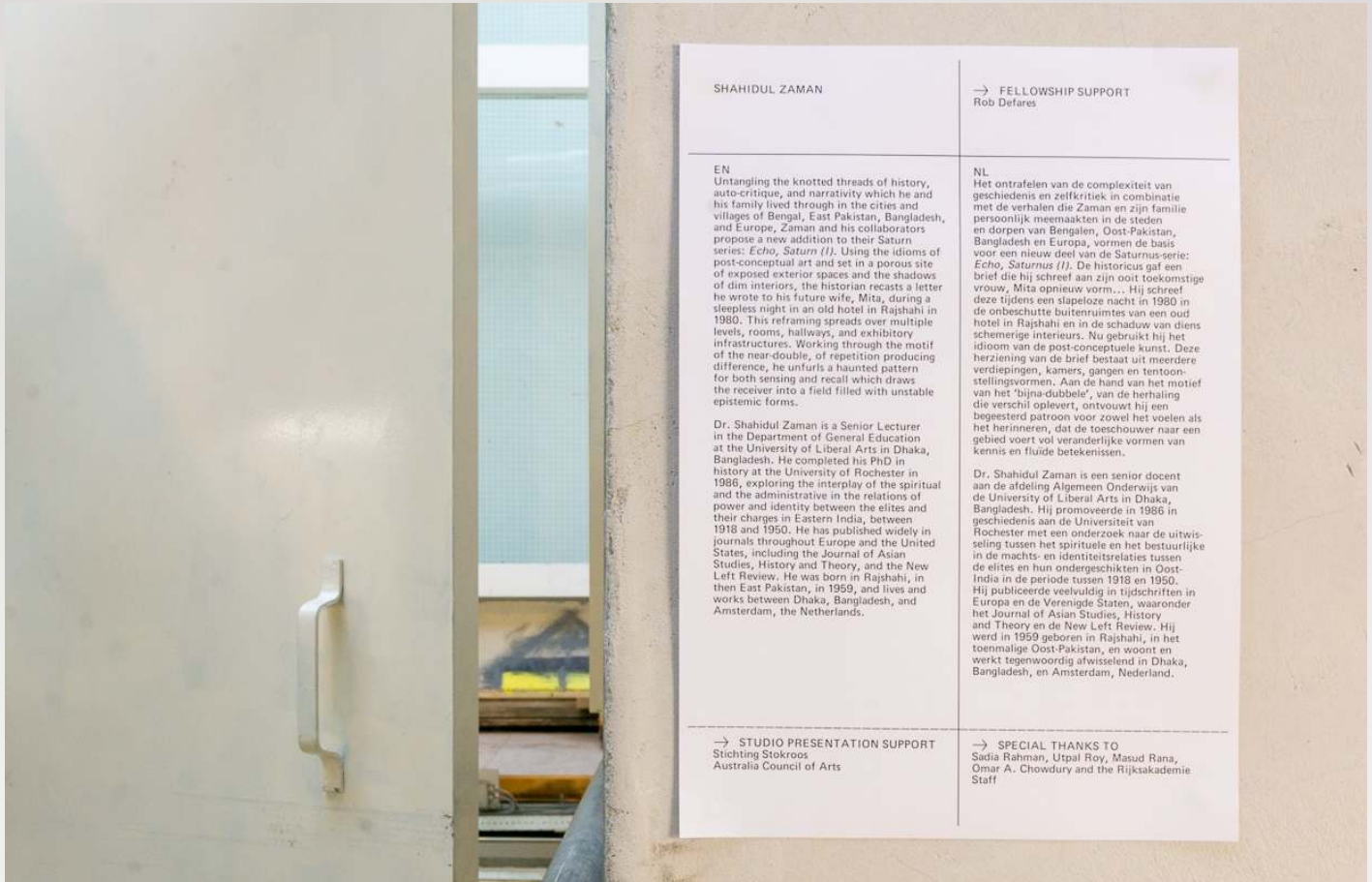


Hanging fan (2019), 480cm x 130cm x 130cm Ceiling fan, metal brackets, controller (on low speed), metal pole, cabling, metal paint, bolts, screws, neodymium magnet



Window panes (2019), 109cm x 210cm x 0.5cm Glass, metal wire, glue, filler, wood, nails





Attribution (Shahidul Zaman) (2019), Variable dimensions, removal of the name of artist and substitution with heteronym, inkjet print on paper, text by Vincent van Velsen, articles in art press and Het Parool



Translation (2019), Letter size, inkjet print on paper.



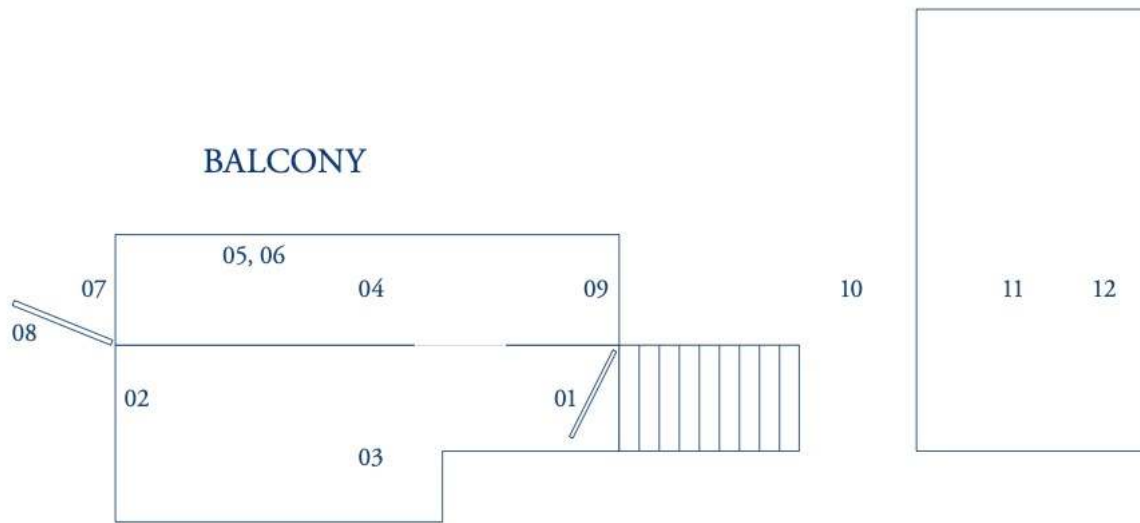
LAHAMHAR JETON  
(RESIDENTIAL)

লাহামহার জেটন

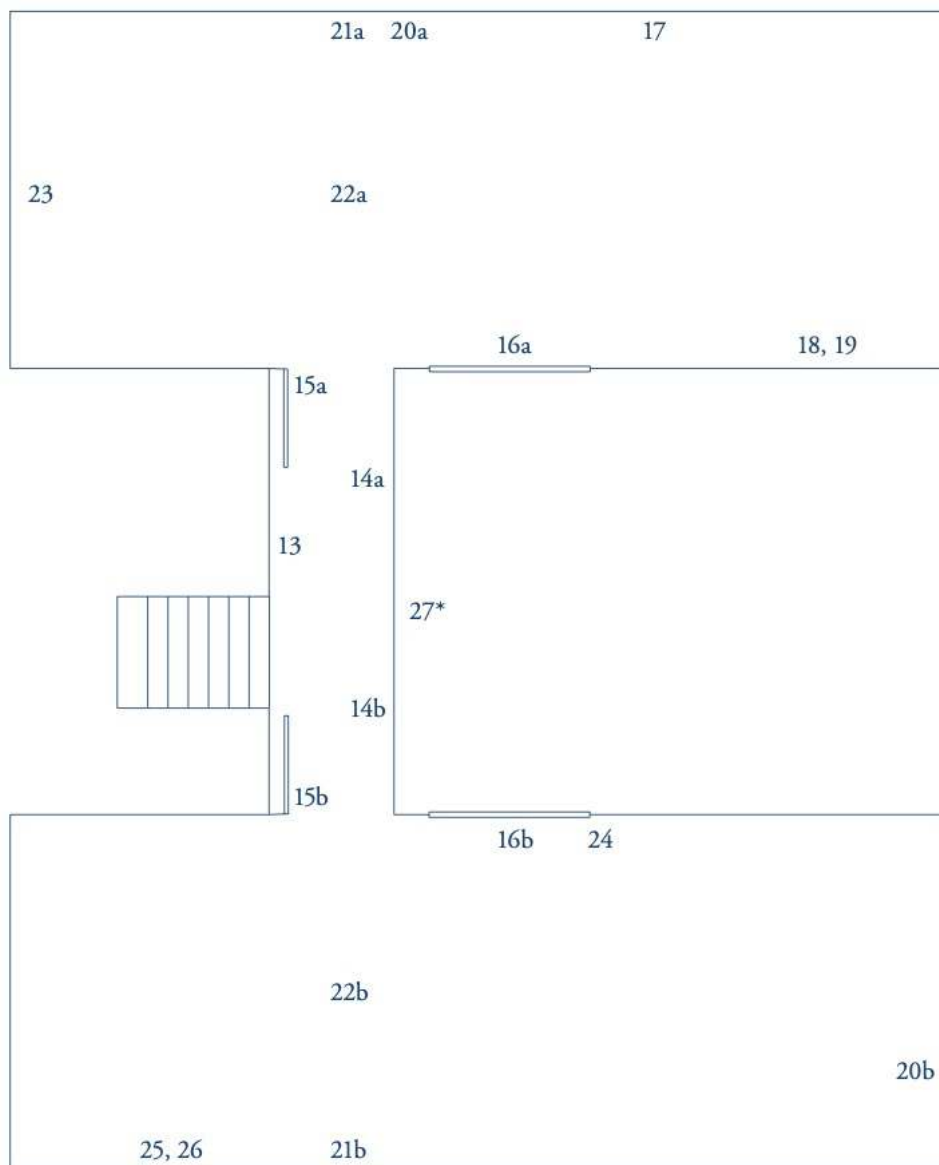


Front door (2019), 214cm x 135cm x 4cm, Welded steel, metal paint, hinges, sliding bolt, metal door closer, screws, door stoppers

# হোটেল রাজমহল



## LEVEL 1





## BALCONY

01. Front door, 2019  
214cm x 135cm x 4cm  
Welded steel, metal paint, hinges, sliding bolt, metal door closer, screws, door stoppers
02. Window panes, 2019  
109cm x 210cm x 0.5cm  
Glass, metal wire, glue, filler, wood, nails
03. 'Translation,' 2019  
1 page, 18cm x 29.7cm, 100gs  
Printer paper, laser toner
04. Radio speaker, 2019  
Variable dimensions  
Ceiling speaker, amplifier, cabling, Mac mini playing All India Radio channels AIR Kolkata and Ragaam
05. Combine (absence), 2016  
44.5cm x 30cm (54cm x 38cm framed)  
Inkjet print on archival photo and sketch paper, alteration with marker pen
06. Combine (disillusion), 2016  
44.5cm x 30cm (54cm x 38cm framed)  
Inkjet print on archival photo paper and sketch paper
07. Back door, 2019  
210cm x 125cm x 3cm  
Welded steel, metal paint, hinges, sliding bolt, screws
08. Ashtray/Bin (floor standing), 2019  
60cm x 30cm x 30cm  
Metal ashtray, cigarette butts, rubbish
09. Vinyl on window (Hotel Rajmahal), 2019  
70cm x 40 cm  
Vinyl print, adhesive
10. Hanging fan, 2019  
480cm x 130cm x 130cm  
Ceiling fan, metal brackets, controller (on low speed), metal pole, cabling, metal paint, bolts, screws, neodymium magnet
11. Cotton lines, 2019  
Variable dimensions  
Cotton rope, metal hooks
12. Wood and batts, 2019  
Variable dimensions  
Malaysian teak logs, Indian Laurel planks, insulation batts and packaging, debris
- 20a,b. Letters and envelopes, 2019  
21.59cm x 15.24cm (6 pages), 12.7cm x 8.89cm (2 envelopes) (framed in dual vitrines of 108cm x 35cm)  
Duplicate letters and period envelope in fountain pen ink on paper off cuts, period stamps, inkjet print of frank, tea, black MDF, glass, screws (Translation in 03.)
- 21a,b. Synced street lights, 2019  
200cm x 35cm x 125cm (2)  
Used street lights, LED strips, controller (Arudino with code), cabling, bracket, screws
- 22a,b. Netting, 2019  
1200cm x 600cm (2)  
Scaffolding netter, thread, rips, hooks, clips
23. Photograph (#1046c), 2019  
14.5cm x 12.5cm (35cm x 25.6cm framed) Inkjet print on archival photo paper
24. Film (#1047), 2016–2019  
Single channel, 9m30s, stereo, colour, ProRes 422  
28" Hantarex monitor, display convertor, Mac mini, speaker, cabling, 2x4 wood, paint
25. Photograph (#1047a), 2019  
18.5cm x 15.5cm (35cm x 25.6cm framed)  
Inkjet print on archival photo paper
26. Photograph (#1047b), 2019  
18.5cm x 15.5cm (35cm x 25.6cm framed)  
Inkjet print on archival photo paper
- 27.\* Motor sound, 2019  
5cm x 25cm x 18cm  
Step motor, controller, pots, power delivery, screws, bolts (\*upstairs)

## LEVEL 1

13. Shared facilities, 2019  
70cm x 35cm x 35cm  
Bathroom sink, used Dettol soap, mirror, bolts, screws
- 14a, b. Indicator lights, 2019  
Variable dimensions  
Light fixture, bulb, electrical wire, connector to electrical infrastructure, screws
- 15a,b. Room numbers, 2019  
11cm x 70cm x 0.6cm  
Blue opaque plexiglass, contact glue
- 16a,b. Window grills, 2019  
200cm x 182cm x 24cm  
Welded steel, metal paint, bolts
17. Sound (#1046), 2016–2019  
Mono, 3m40s28  
Speaker, cabling, custom bracket
18. Photograph (#1046a), 2019  
18.5cm x 15.5cm (35cm x 25.6cm framed)  
Inkjet print on archival photo paper
19. Photograph (#1046b), 2019  
18.5cm x 15.5cm (35cm x 25.6cm framed)  
Inkjet print on archival photo paper



Strayed and  
ex  
he falls into a  
fathomless  
sleep

# Echo, Saturn (Prologue) (2018)

## Rijksakademie Open

Lights (2018), Variable dimensions, 16 TL light housings,  
LED strips, electrical controller, Arudino, electrical wire, fishing wire, attachments  
Echo, Saturn Prologue (2018), 1 channel, HD ProRes, 14m35s, colour, stereo, 17:9



Lights (2018), TL light housing, LED strips, electrical controller, Arudino, electrical wire, fishing wire, attachments

Generator (2018), Diesel generator, arudino, controllers, manual choke, electrical wire, diesel

Echo, Saturn Prologue (2018), 1 channel, HD ProRes, 14m35s, colour, stereo, 17:9, <https://vimeo.com/303334474/3a514234db>

Age of Saturn Essay (2016), Inkjet print on paper, stack of 100 A4, 10pp.





Generator (2018), Diesel generator, Arudino, controllers, manual choke, electrical wire, diesel  
Lecture-performance (2018), 1 channel, Hantarex monitor, 1h30m55s, colour, stereo, 4:3, <https://vimeo.com/303356496/87ff8e5b10>



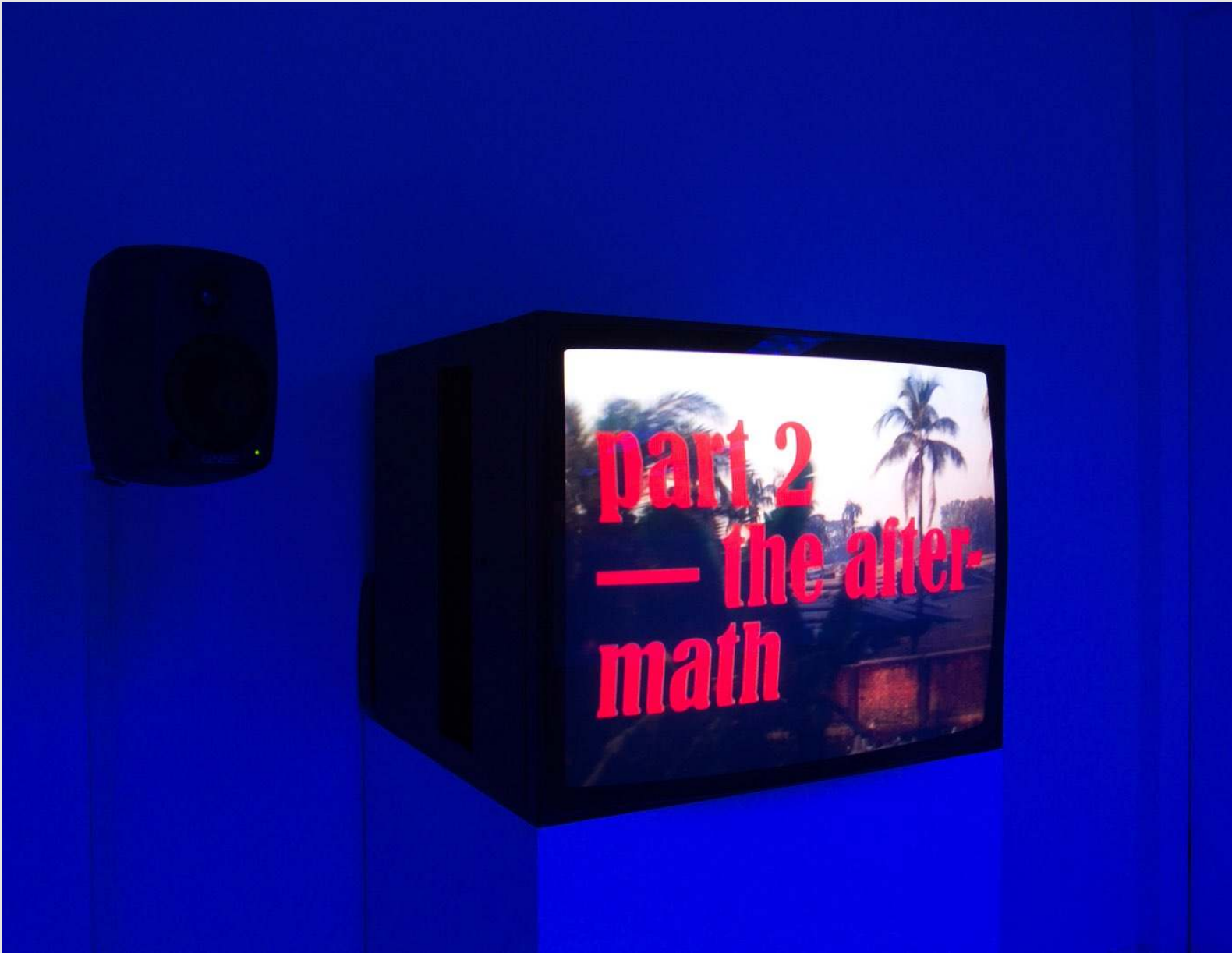


Lights (2018), TL light housing, LED strips, electrical controller, Arudino, electrical wire, fishing wire, attachments  
Cease and desist letter (2018), Inkjet on printer paper, maker pen, 3 frames, 82cm x 34cm  
Echo, Saturn Prologue (2018), 1 channel, HD ProRes, 14m35s, colour, stereo, 17:9

[Click for Video](#)

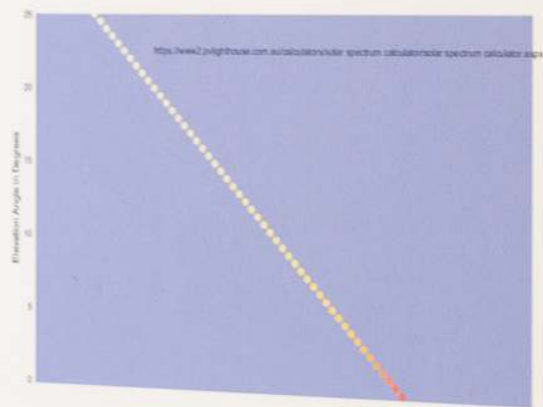
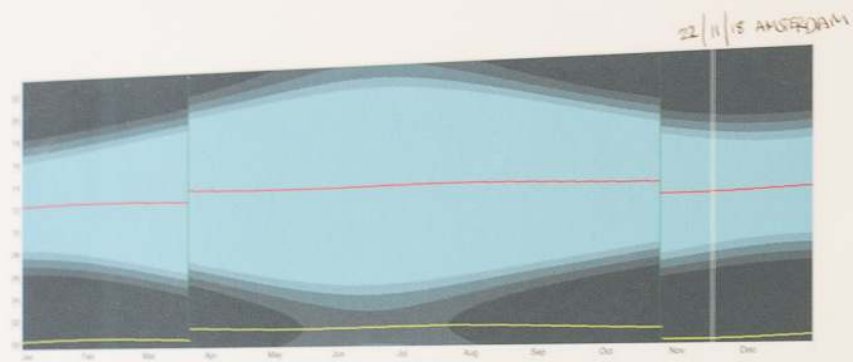
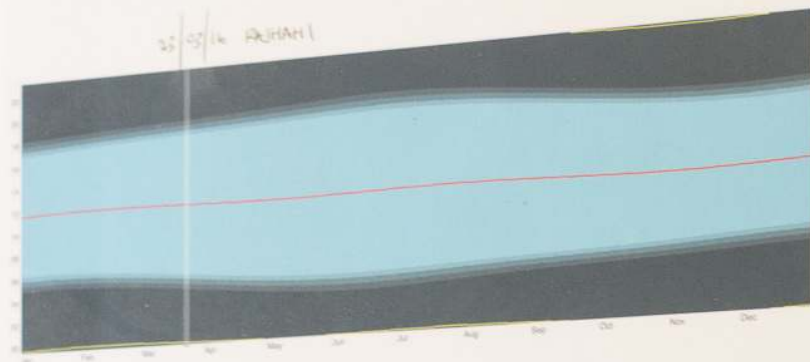


Installation Documentation: <https://vimeo.com/330568560>



Lecture-performance (2018), 1 channel, Hantarex monitor, 1h30m55s, colour, stereo, 4:3  
<https://vimeo.com/303356496/87ff8e5b10>

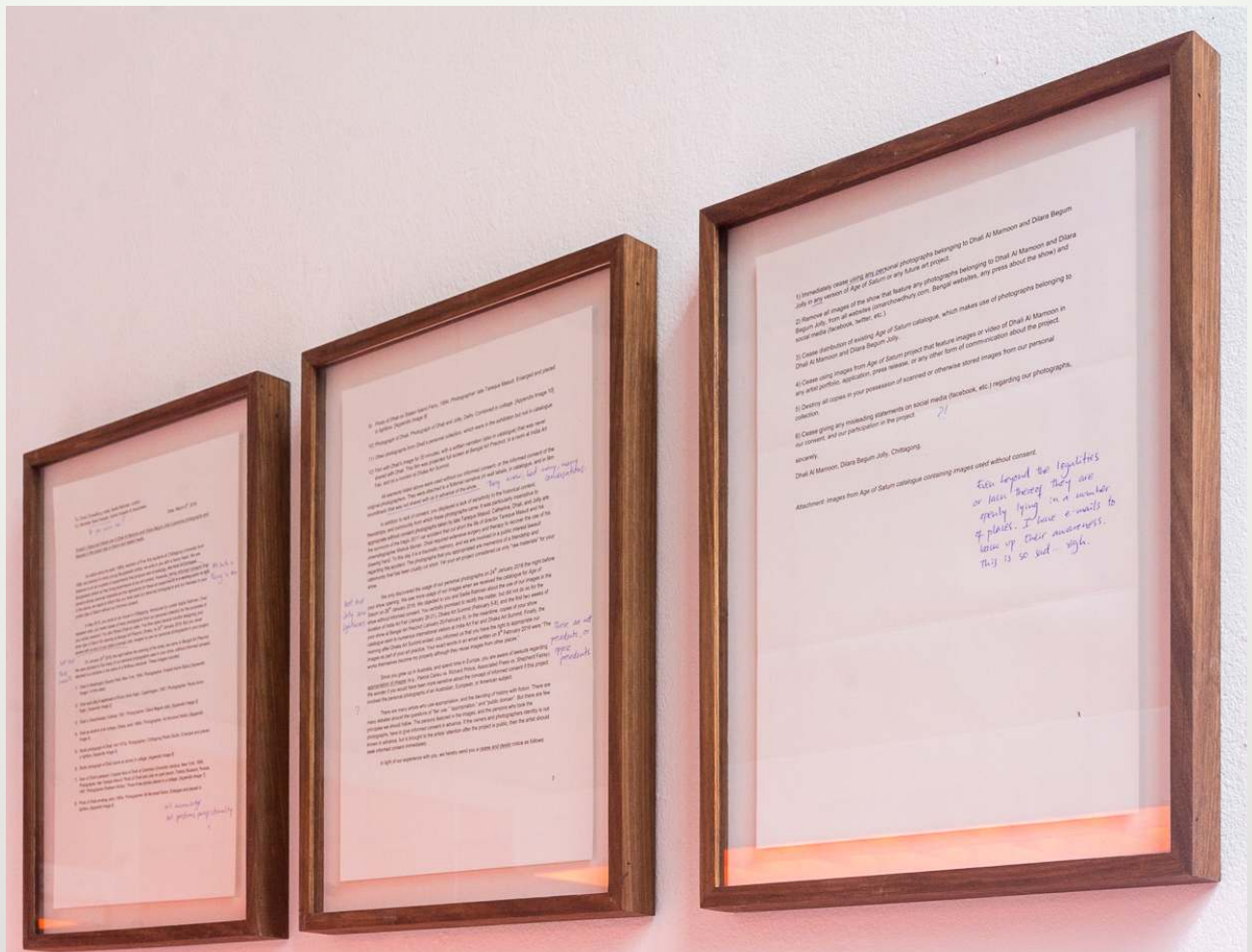




"No, there's a moon tonight. I can see it from here. Yes ... I mean no. It's nearly full. i wish you could see it"



Age of Saturn Essay (2016), Inkjet print on paper, stack of 100 A4, 10pp.



Cease and desist letter (2018), Inkjet on printer paper, maker pen, 3 frames, 82cm x 34cm





Generator (2018), Diesel generator, arduino, controllers, manual choke, electrical wire, diesel



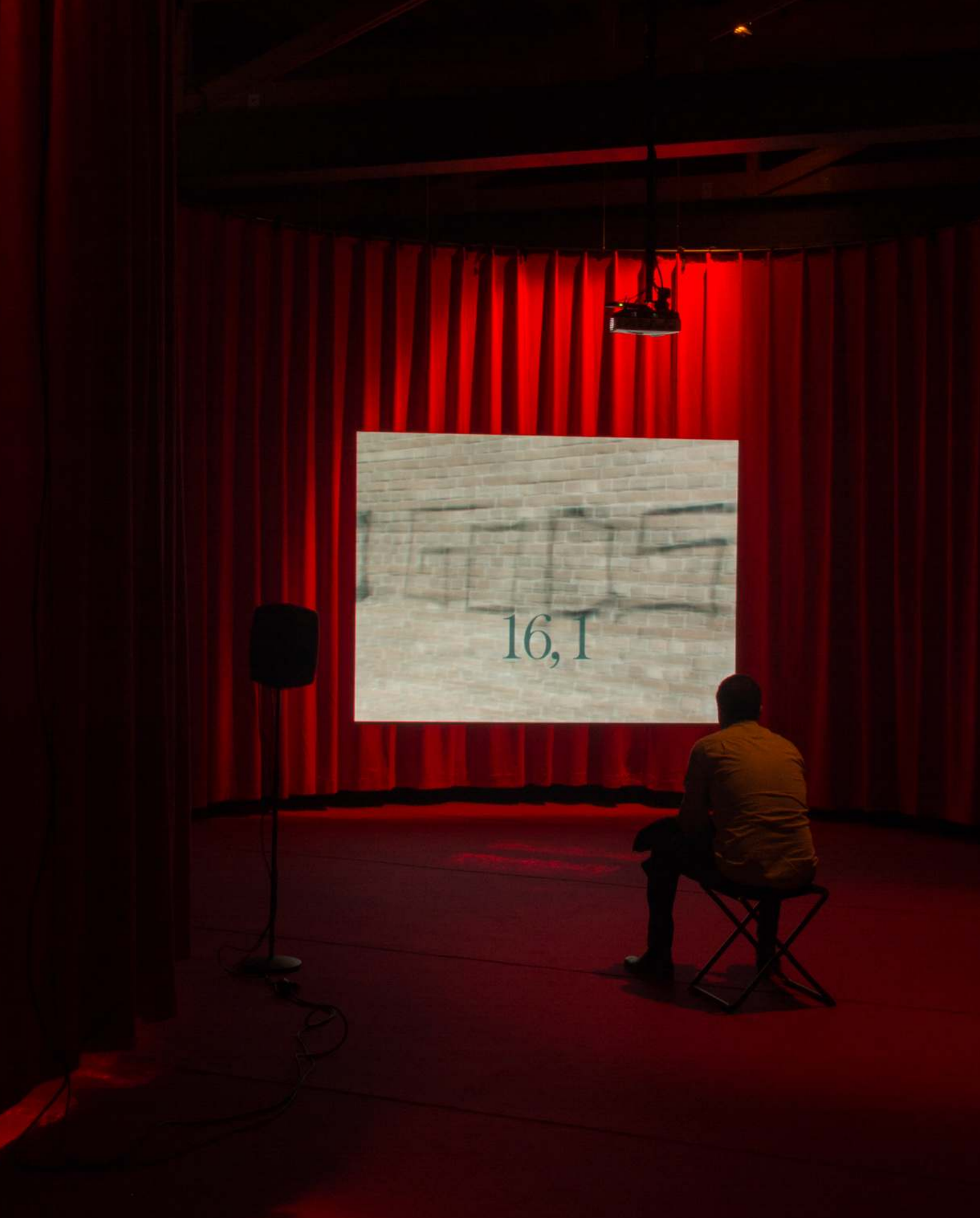
# Augustijn (2018) Netwerk, Aalst



Film still from Augustijn (2018), 62 minutes, ProRes 422 (delivery in H.264 MOV), colour, three channel audio



Augustijn (2018), three channel video, 62m, ProRes 422 (delivery in H.264 MOV), colour, three channel audio



Augustijn (2018), three channel video, 62m, ProRes 422 (delivery in H.264 MOV), colour, three channel audio





Film stills, Augustijn (2018), three channel video, 62m,  
ProRes 422 (delivery in H.264 MOV), colour, three channel audio

[Click for Video](#)



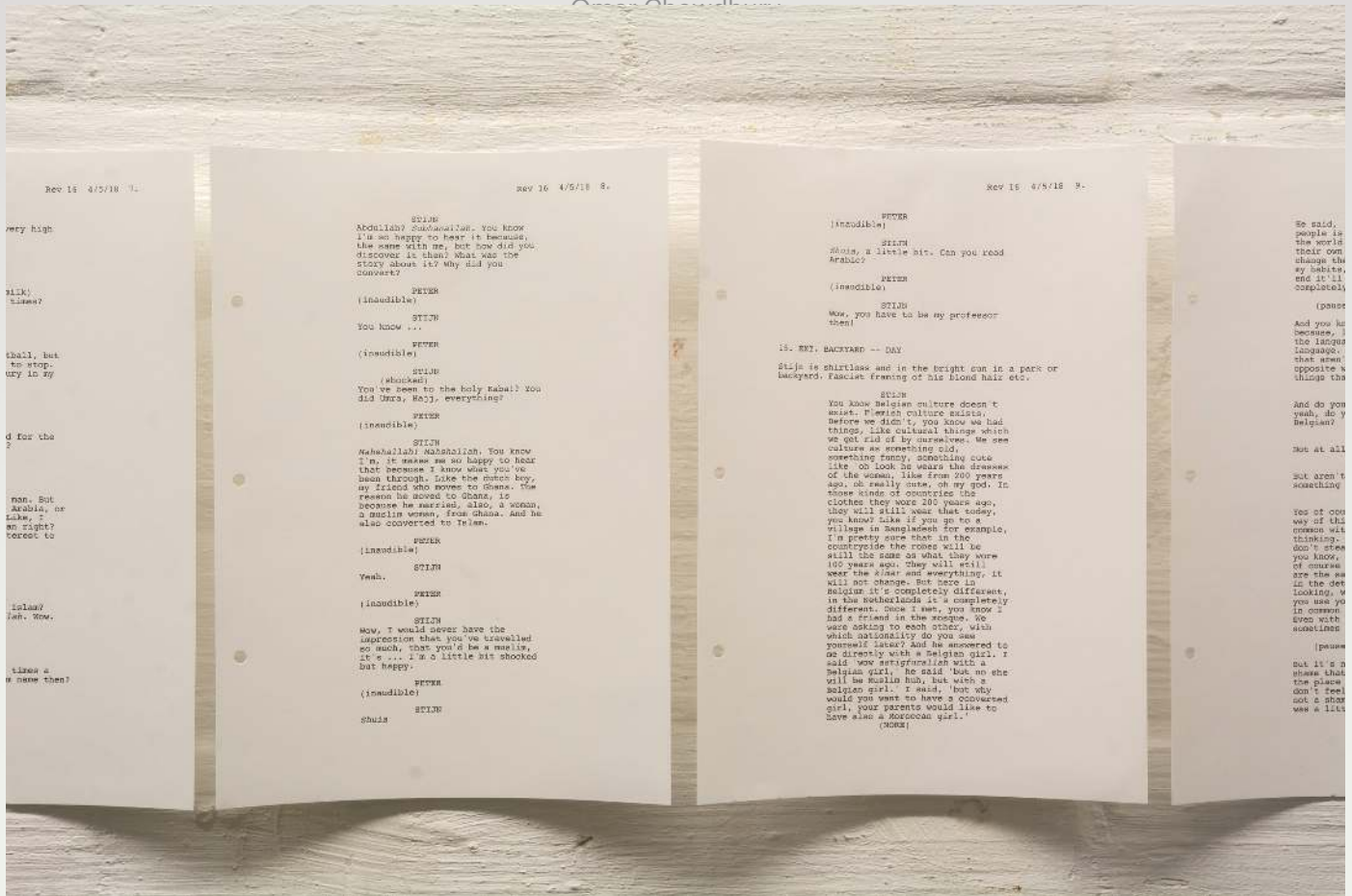
Complete Film: <https://vimeo.com/311630886>





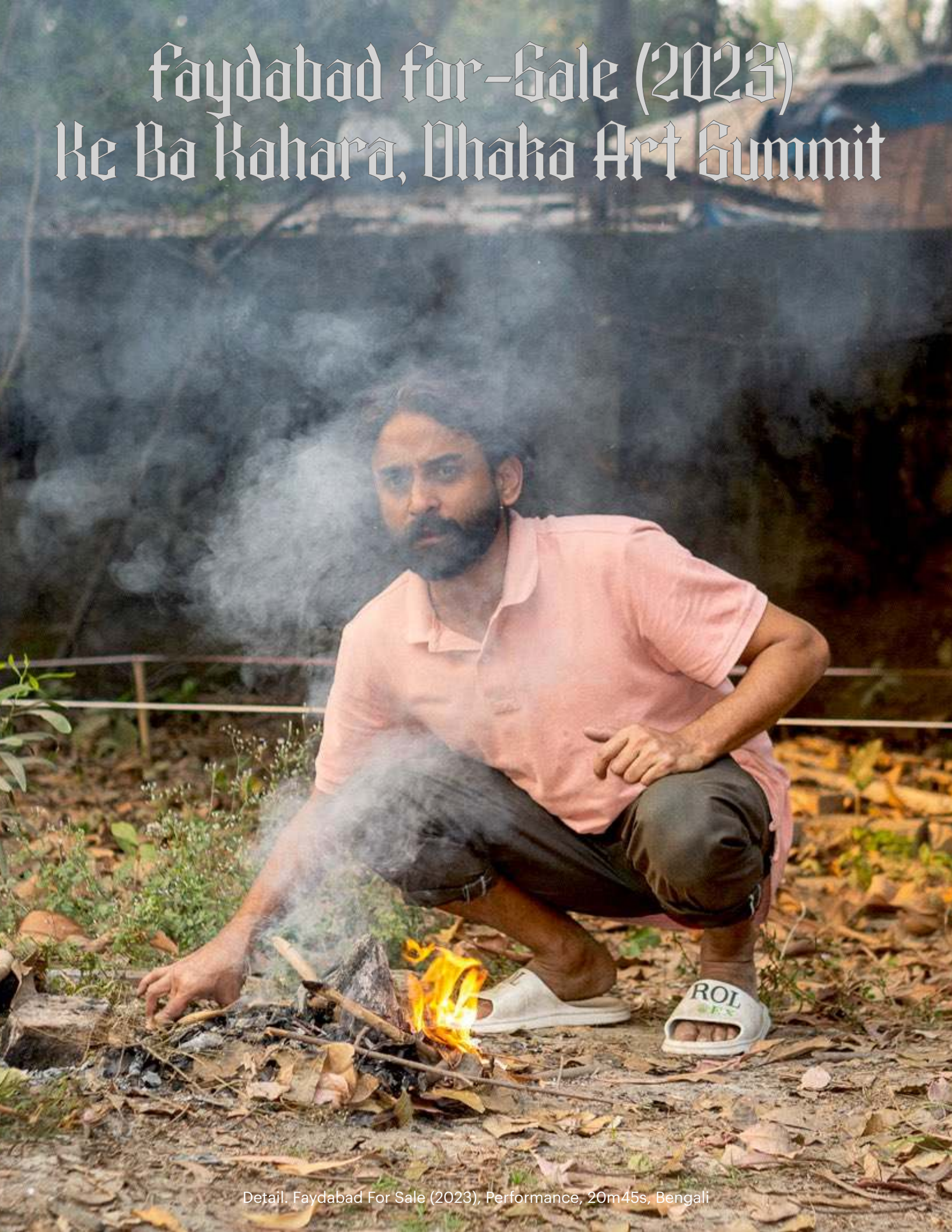
Script (2018), Inkjet on 100 gsm A4 printer paper, 11pp  
Contract (2018), Inkjet on 80 gsm A4 printer paper, Gel ink, 1pp







# faydabad for-sale (2023) Ke Ba Kahara, Ohaka Art Summit



Detail. Faydabad For Sale (2023), Performance, 20m45s, Bengali





Detail. Faydabad For Sale (2023)



Omar Chowdhury

Click for Video



Trailer: <https://vimeo.com/chowdhury/forsaledocumentation>





Shroud (2023), 50' x 50' x 22', Hessian, mild steel, black dye, bricks





Detail. Faydabad For Sale (2023)





Detail. Faydabad For Sale (2023)





Billboard (2023), 8' x 4' x 1.5", vinyl print, PVC board, steel



ke ba kahara

# FAYDABAD FOR-SALE PERFORMANCE OMAR A. CHOWDHURY 5 FEB, 2 PM BAITUR RAUF MOSQUE

5th of february 2023

A performance and installation  
melding Dhaka metal music and  
abandoned architecture

2pm

Visit Baitur Rauf Jame Masjid  
faydabad, Dakkhin Khan

3-4:30pm Performance at Rauf's Villa (Tabassum)

[kebakahara.com/faydabad](http://kebakahara.com/faydabad)

[kebakahara@gmail.com](mailto:kebakahara@gmail.com)

01750 910 204







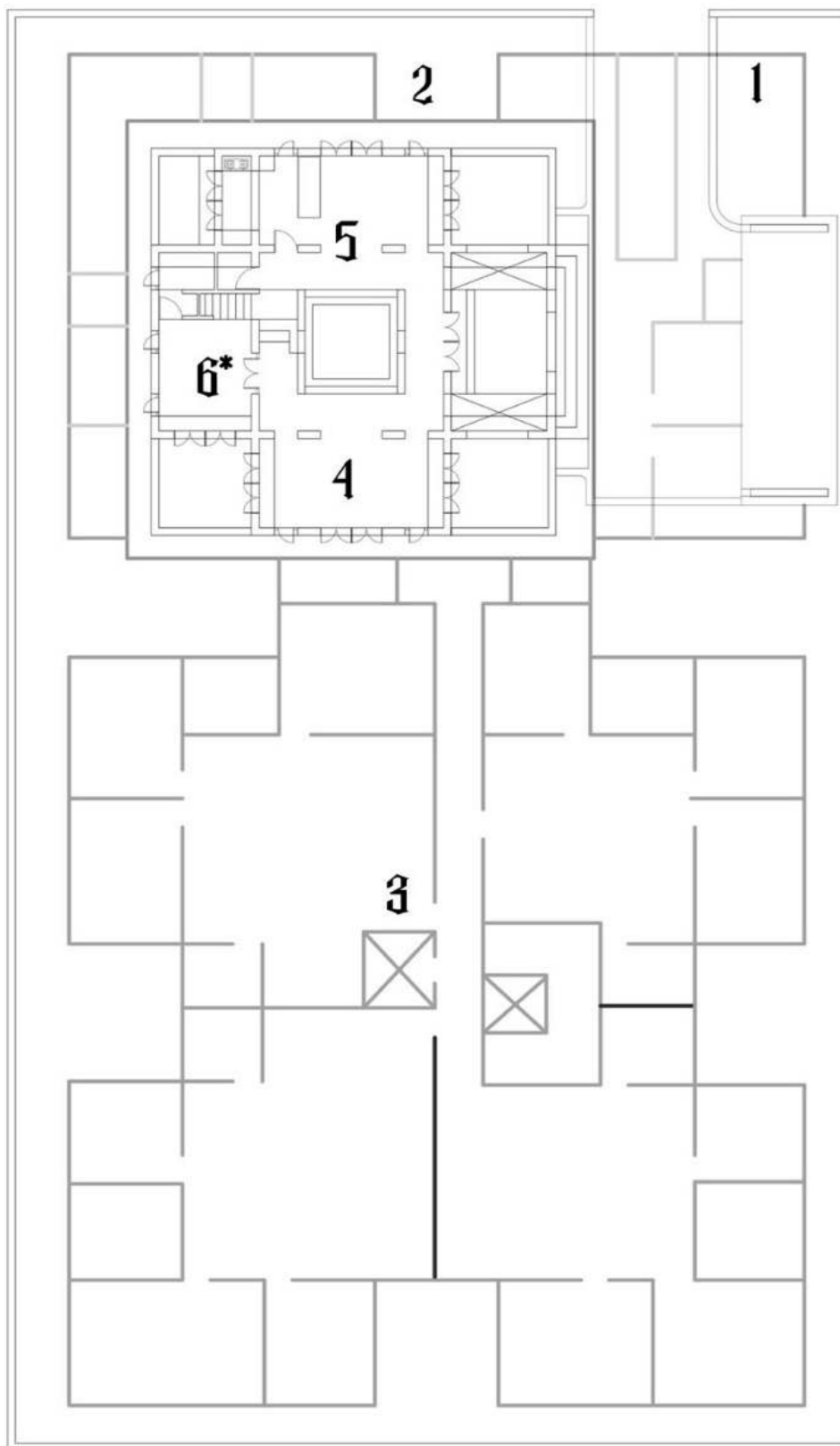
Outline (2023), 149' x 79' x 14", Nylon webbing, bamboo stakes, nails





Translation FFS (2023), 30m50s, 1080p,  
H.264 (ProRes), colour, stereo, subtitled in English





1. Billboard (2023), 8' x 4' x 1.5", Vinyl print, PVC board, steel
2. Shroud (2023), 50' x 50' x 22', Hessian, mild steel, black dye, bricks
3. Outline (2023), 149' x 79' x 14", Nylon webbing, bamboo stakes, nails
4. Removal (2021-23), Variable dimensions, removal of electrical items, removal of electricity, alteration of cleaning schedule
5. Faydabad To-Let Documentation 2021, 21m52s, 1080p, H.264 (ProRes), colour, stereo \*upstairs
6. Translation FFS (2023), 30m50s, 1080p, H.264 (ProRes), colour, stereo, subtitled in English.



Detail. Faydabad For Sale (2023)



Omar Chowdhury

# faydabad To-Let (2020) Ke Ba Kahara, Dhaka



Reference Photo (~2011), © Marina Tabassum





Detail. Faydabad To-Let (2023), Performance, 29m22s.





Detail. Faydabad To-Let (2023), Performance, 29m22s.

[Click for Video](#)



Documentation of Performance: <https://vimeo.com/848691293>





Residue (2020), Chalk, vinyl stickers



Sign (2020), 40 cm x 28 cm, Aluminium sheet, paint, string







Deeds (2023) (6), 32 cm x 21 cm, Legal deed paper, printing, stamps, signature, biro





Reference. Faydabad To-Let Team. Artist was not physically present throughout production.





# Janus Tussle (2022) British Council festival

Film still. Janus Tussle (2022), 23m39s, 1080p (ProRes), colour, stereo

Janus Tussle (2022) fictionalises the aftermath and intrigue of a failed exchange of antiquities between Dhaka and Paris. Two anonymous and hidden sources recount the street protests of enraged activists, priceless artworks stolen by baggage handlers, the firing of government ministers and the unfortunate death of a young Bengali diplomat.

The film unearths and complicates concepts of exchange, trust, and historical relations of power. What remains is a mystery of the post-colonial condition still haunted by an unjust, traumatic past.



A film still from the movie 'Janus Tussle' (2022). The image shows the dark silhouette of a person's head and shoulders in profile, looking out of a window. The window looks out onto a bright, slightly out-of-focus cityscape with buildings and a palm tree. The lighting is high-contrast, with the interior being dark and the exterior being bright.

this was a kind of cultural hegemony.



Film still. Janus Tussle (2022)







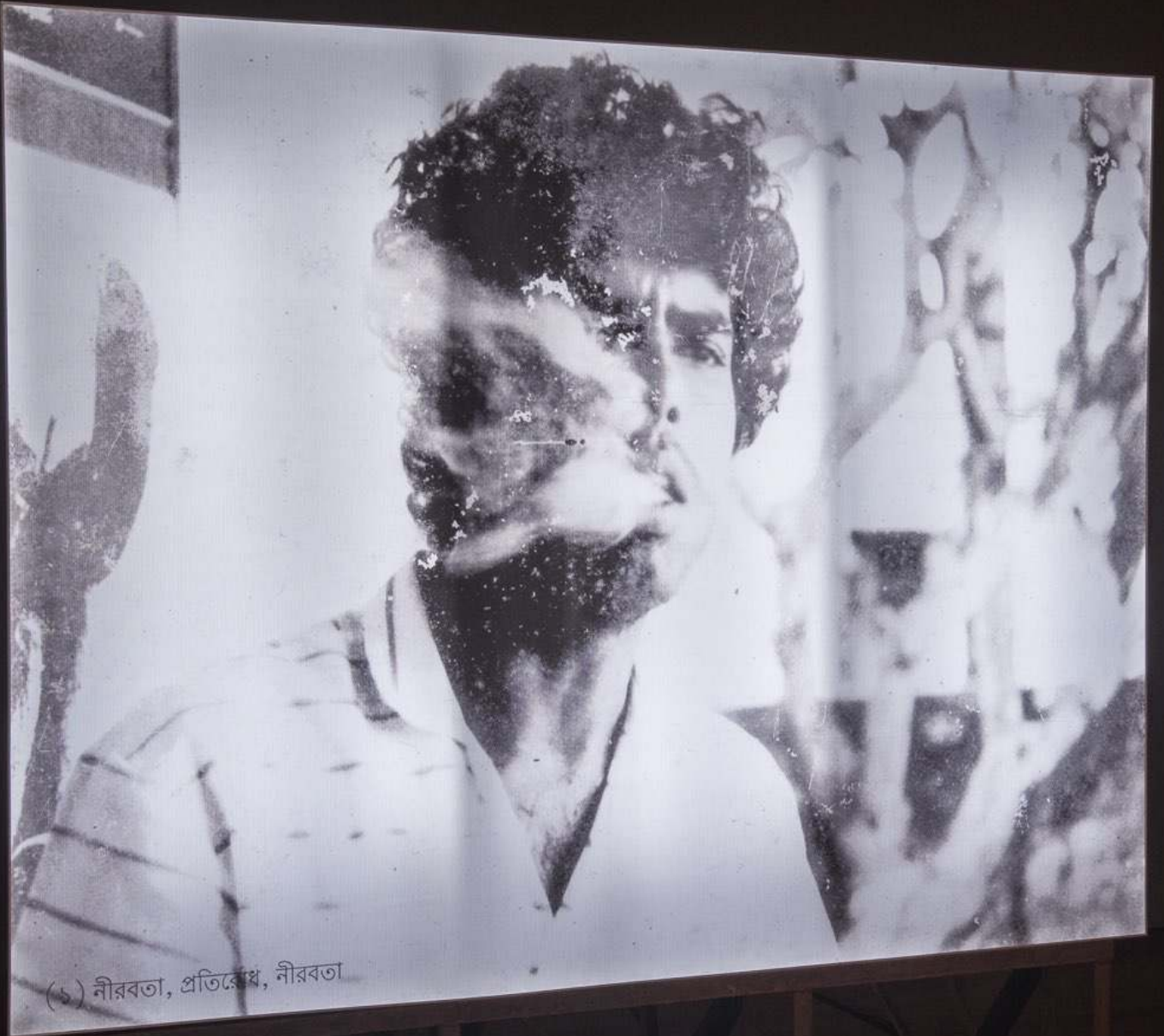
# Age Of Saturn (2016) Bengal foundation







System decay and its origins (2016), Variable dimensions, Two Soldiers (in uniform), microphone with stand, headphone with stand (playing Memoirs.mp3), sound mixer, 2 x media players, 40" television (playing Heuristics.mp4), security camera, security monitor, plinth with Text (Memoirs of Saturn)



Lightbox (Disillusionment) (2016), 213cm x 152cm x 152cm  
Inkjet print (also on reverse) on PVC, aluminium frame, fluorescent tubes, rusted metal stand with bolts





Lightbox (Absence) 200cm x 150cm x 20cm, Inkjet print (also on reverse) on PVC, aluminium frame, fluorescent tubes



Lightbox (Exile, Now) (2016), 180cm x 146cm x 25.4cm,  
Inkjet print (also on reverse) on PVC, double sided, aluminium frame, fluorescent tubes



[Click for Video](#)



Film (Memoirs of Saturn) (2016), Variable dimensions, 51 minutes, ProRes 422 (delivery in H.264 MOV), colour, stereo, used benches. <https://vimeo.com/155787918>  
Trailer: <https://vimeo.com/201742105>



Film stills from Film (Memoirs of Saturn) (2016), Variable dimensions, 51 minutes, ProRes 422 (delivery in H.264 MOV), colour, stereo, used benches. Complete film: <https://vimeo.com/155787918>





Photograph (Future) (2016), 122cm x 96cm, Inkjet print on archival photo paper



Photograph (Future) (2016), 122cm x 96cm, Inkjet print on archival photo paper



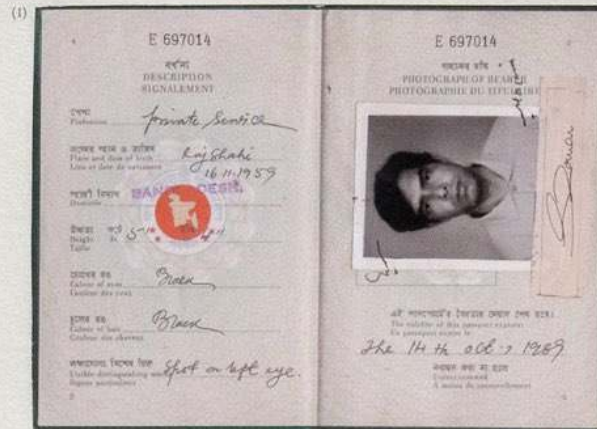


Combine (Absence) (2016), 42cm x 32.2cm, Inkjet print on archival photo paper, sketch paper, reused pages, journals  
 Photograph (Absence) (2016), 45.7cm x 36.8cm, Inkjet print on archival photo paper



Combine (Exile 1) (2016), 42 x 32.2cm, Inkjet print on archival photo paper and sketch paper  
 Photograph (Exile) (2016), 45.7 x 36.8cm, Inkjet print on archival photo paper  
 Combine (Exile 2) (2016), 42 x 32.2cm, Inkjet print on archival photo paper, sketch paper, reused pages from old books, journals





- (4) সে পেঁচেল, সে আমাদের সাথে থাকবে এই মাসে, হতে পারে পনের মাসেও। আমি অনেক খুশি যেহেতু বাচ্চাটা অনেক বিরক্ত করছিল। তোমার ভাইও আজকাল বেশ সময় বাসায় থাকছে। নতুন অনেক আসবাবপত্র কেনা হচ্ছে এবং পুরোনো গুলো মেরামত করছে। এখানে এখন খুব ব্যস্ত সময়। আমি আশা করছি যে তুমি ভাল আছো এবং আরও বেশি করে লিখতে পারছ। আমি ভাল আছি, আতিক ও তাই।

আমি তোমাকে সত্য কথাই বলতে চাই। তুমি কোথায় চলে গেছ? আমি তোমাকে সব চেনা জায়গায় খুঁজেছি, তুমি সেখানে নেই। তুমি কোথায় চলে গেছ? তুমি কি আমাকে ছেড়ে চলে গেছ? আমার সব কিছু খেতে গেছে এবং আমি ওই স্থিতি নিয়ে বেঁচে আছি। এটাই কি হওয়ার ছিল? পলায়ন? আমি গত মাসে দুবার ফোন করেছি কিন্তু বন্ধ ছিল। একজন মহিলা ধরেছিল, বলেছে হয়ত ভুল নাম্বার। আমি কি ভুল নাম্বারে ফোন করেছিলাম? আমি তোমাকে সব কিছু দিয়েছি, বিনিময়ে পেয়েছি নিঃসঙ্গতা...

মিতা আক্তার জামান  
মার্চ ১৮, ১৯৮৩  
রাজশাহী

- (5) Another one of those days. There's no noise here. Speaking in some alien voice. Eggs, milk, flour, the rotis I make are terrible. Better to just stick to their bread. There's only one thing to look forward to but I don't know if it is even real.

(1) The passport Dr. Zaman used on his first trip overseas. Issued 1979.  
(2) Mita Zaman and Dr. Zaman on a trip to Moscow in, I think, 1988.  
(3) Atiqur Zaman, born November 1980. He is at Columbia studying Art History now. Dr. Zaman and he are estranged.  
(4) A letter from Mita Apa to Dr. Zaman (used with her permission). He and she are now estranged. My translation: 'has arrived and will be staying with us for this month and most probably the next one. I am very happy as the baby is demanding much time. Your brother is also at home more these days and is doing repairs and purchasing new furniture. It is very active these days here. I am hoping that you are well and that you are writing more these days. I'm well and so is Atiq. Yet not everything is alright. I have to tell you the truth. ... Where have you gone? I look in the familiar places and you are not there. Where have you gone? Have you left me? Everything for me has stopped and I'm living in those memories. It was worth it? To escape? I tried to calling two times last month and the number is not good. One woman answered, said probably wrong number. Did I call wrong number? I give my everything to you and I hear only this silence. ... Mita Akther Zaman, March 18, 1983, Rajshahi.  
(5) Extract from Dr. Zaman's very limited diary, 30 August 1983.





Photograph (Pre-history) (2016), 45.7cm x 36.8cm, Inkjet print on archival photo paper  
 Combine (Pre-history 2) (2016), 42cm x 32.2cm, Inkjet print on archival photo paper, sketch paper,  
 and reused pages from old books and journals



Photograph (Disillusionment) (2016), 35cm x 30cm, Inkjet print on archival photo paper  
 Combine (Disillusionment) (2016), 44cm x 30cm, Inkjet print on archival photo and sketch paper

MEMOIRS  
OF  
SATURN

*Longing is the agony of the nearness of the distant.*

— Martin Heidegger, from "Who is Nietzsche's Zarathustra?" in *Portage and Refugees*, Princeton, 1954

I met Dr. Shalidul Zaman, the political and economic historian, and a cousin of my father, for the first time in New York in 1990. I don't remember anything about this meeting. I've only been told that it happened. It was about four years ago that we reconnected here in Dhaka with the encouragement of my father. I did not know then that our second meeting, in a characterless apartment building in Wari, would consume my thoughts and my work for the past number of years and produce this show which he and I have jointly (and sometimes contentious) conceived. Without the incredible hospitality that Dr. Zaman has shown into what is an intensely private life—by opening up his home, archives, writings, and spending many afternoons with me discussing both his own life and that of his people and geography, there would be no show.

At first, the story that he told me and which, moreover, I saw laid out on his tables, bookshelves, and from watching the way he spent his time, seemed unremarkable. Just a thoughtful, obsessive man living quietly alone with his historical esoterica. Yet I couldn't shake off the details he'd reveal about this thinker that I hadn't considered to be relevant to South Asia, or that Muslim politician from the 80s who now seemed terribly instrumental. I heard him talk about my grandfather and other family members who had been like ghosts to me when I was growing up in Sydney. I was also struck by his aura. He would, no doubt, raise his eyebrows at this, but there was a sense of timeless delimitation when I was with him. A sense of drifting in history and a bodily re-experiencing that unsettled my sensorial certainty. It felt like I was listening to a virtuoso storyteller who reversed ages and different epistemological universes. Compared to my then dissolute life of waking up next to people I did not know very well, this ambience of the past, of theory, of fictionality and



2

enigmatic narrative was intoxicating. I began to believe in his haling, hushed recollections. I began to believe in him.

Eventually, after discarding the other research (a euphemism) I'd been working on, I decided to do something about what he was uncovering for me. I asked him if he would be open to this and that I'd perhaps have an actor playing his role if I could use his story to make an exhibition, that I would try to reify his autobiography and thinking with objects. Considering how guarded he is with the world, and even many who are close to him, I was shocked to see flickers of excitement behind his rimmed glasses. He agreed and said that he wouldn't mind being photographed or filmed himself, that he'd done things like this at University. He said that he'd need some time to collect together his archives and that he and I should start meeting at a regular time. Those times, our afternoons together in that waning yellow-grey Dhaka light—I remember them. I remember the timbre of his voice like a persistent yet faded dream.



Now

*It is as though subjective life in the form of consciousness consisted in being itself losing itself and finding itself again so as to possess itself by showing itself, proposing itself as a theme, exposing itself in truth.*

— Emmanuel Levinas, 1968

Dr. Zaman seems to do the same things every day. We filmed him and I swear that we could cut alternate days together perfectly. The same schedule, clothes, the same food, classes, the same archives and libraries, the same desk, the same bus everyday! I let's actualising the 'eternal recurrence'. Yet, there was something the matter. I can't say I saw it but I felt it. I thought it: in the notes that he'd spent his years collecting; in the atypical ideas that he pursued; and the unnerving detail of the things he recollected and systematised. There was something significant going on in his quiet approach of a phenomenological politico-economic history which was idiosyncratically personal, even ontological. His was an affective view of what had happened to his country and his family. Unexpectedly, it came into focus through the story of what had happened to him.

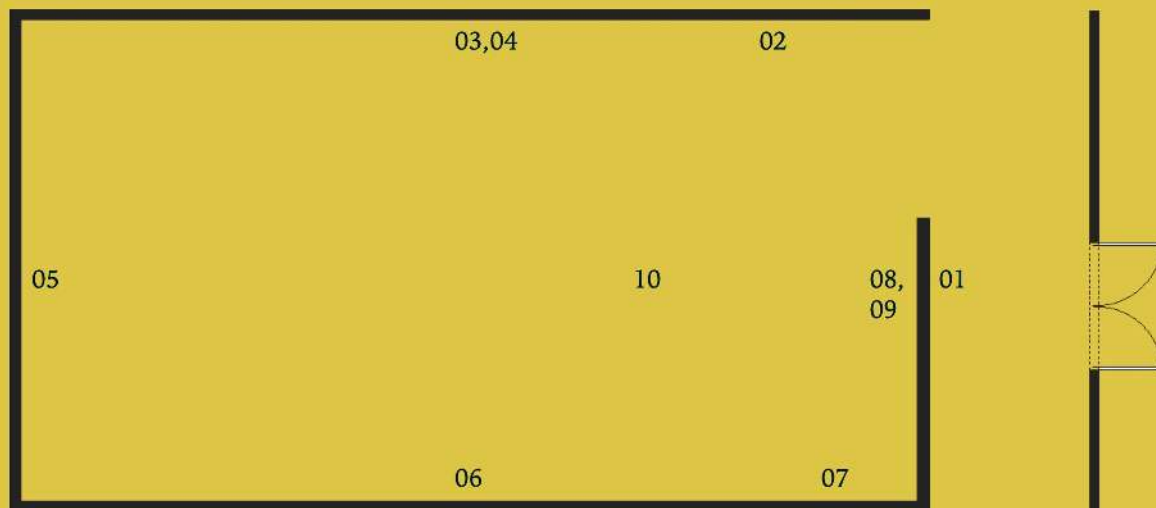
On Tuesdays and Thursdays he teaches English and English Literature at a small private 'university' here in Dhaka. It's essentially a college mill. For the reasons of his history, and the current political situation in Bangladesh, he cannot be offered the professorship that would be commensurate with his learning and experience. I went to a number of his classes and the least one could say is that he is underemployed. What he teaches, with so much care, is not what is needed. Students are more interested in Business English. What they want is the employment and safety of commerce. But I assume that the job is convenient for him, with the low contact hours and access to a network of libraries and archives as a researcher. And it's in these libraries

3



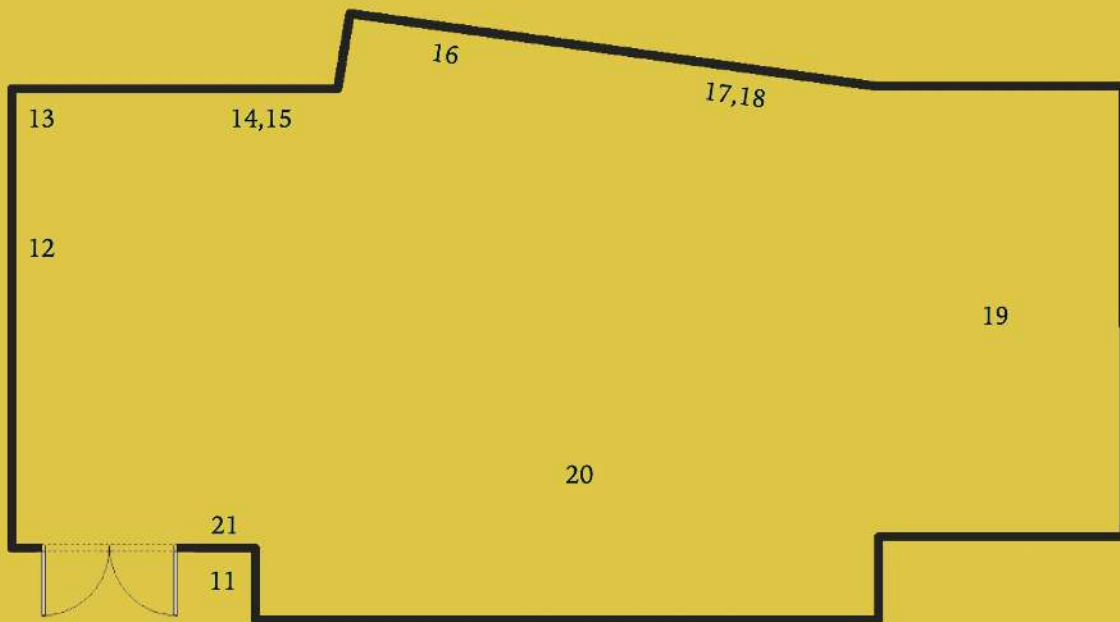


## GROUND FLOOR



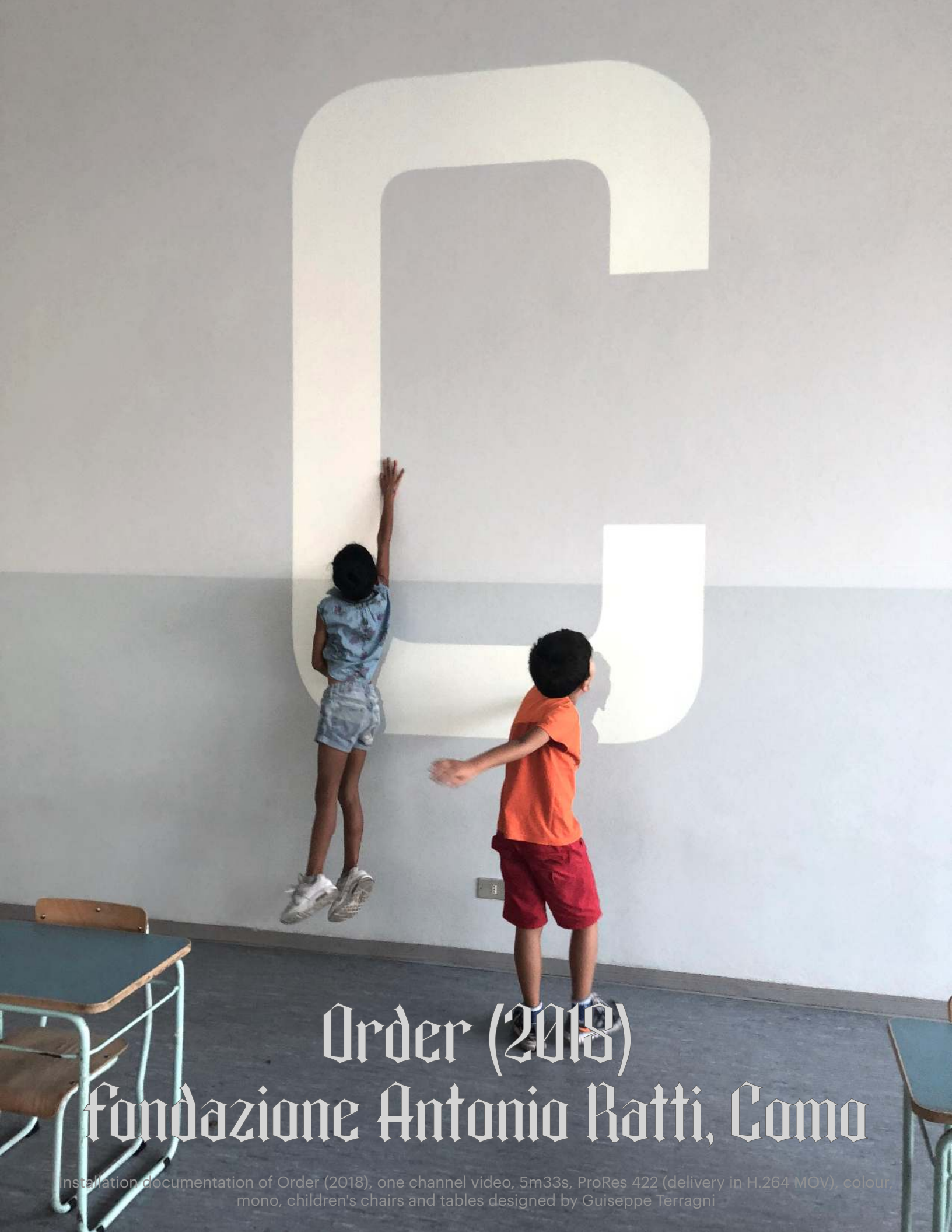
- |  |  |
|--|--|
| <p>01 Lightbox (Absence)<br/>6.5' x 4.8' x 7"<br/>Inkjet print (also on reverse) on PVC, aluminium frame, fluorescent tubes</p> <p>02 Photograph (Now)<br/>47" x 37" (48" x 38" framed)<br/>Inkjet print on archival photo paper</p> <p>03 Combine (Absence)<br/>17.53" x 11.69" (21" x 15" framed)<br/>Inkjet print on archival photo and sketch paper</p> <p>04 Photograph (Absence)<br/>18" x 14.5" (18.5" x 15" framed)<br/>Inkjet print on archival photo paper</p> <p>05 Film (Now)<br/>Variable dimensions<br/>35 minutes, ProRes 422 (delivery in H.264 MOV), colour, stereo, used benches</p> | <p>06 Photograph (Future)<br/>47" x 37" (48" x 38" framed)<br/>Inkjet print on archival photo paper</p> <p>07 Combine (Exile 1)<br/>16.53" x 12.69" (20" x 16" framed)<br/>Inkjet print on archival photo paper and sketch paper</p> <p>08 Combine (Exile 2)<br/>16.53" x 12.69" (20" x 16" framed)<br/>Inkjet print on archival photo paper, sketch paper, and reused pages from old books and journals</p> <p>09 Photograph (Exile)<br/>18" x 14.5" (18.5" x 15" framed)<br/>Inkjet print on archival photo paper</p> <p>10 Text, Tables and Chairs<br/>40pp, 10" x 6.5", full colour, softcover<br/>Old tables and chairs (variable dimensions)</p> |
|--|--|

## MEZZANINE



- |   |   |
|---|---|
| <p>11 Photograph (Headshot)<br/>12.5" x 12.5" (15.5" x 15.5" framed)<br/>Inkjet print on archival photo paper</p> <p>12 Sculpture (Eternity)<br/>4' x 3.5' x 2'<br/>Concrete, wire frame, wood and paint</p> <p>13 Combine (Pre-history 1)<br/>16.53" x 12.69" (20" x 16" framed)<br/>Inkjet print on archival photo paper and sketch paper</p> <p>14 Photograph (Pre-history)<br/>18" x 14.5" (18.5" x 15" framed)<br/>Inkjet print on archival photo paper</p> <p>15 Combine (Pre-history 2)<br/>16.53" x 12.69" (20" x 16" framed)<br/>Inkjet print on archival photo paper, sketch paper, and reused pages from old books and journals.</p> <p>16 Lightbox (Now)<br/>4' x 4' x 7"<br/>Inkjet print (also on reverse) on PVC, double sided, aluminium frame, fluorescent tubes</p> | <p>17 Photograph (Disillusionment)<br/>18" x 14.5" (18.5" x 15" framed)<br/>Inkjet print on archival photo paper</p> <p>18 Combine (Disillusionment)<br/>17.53" x 11.69" (21" x 15" framed)<br/>Inkjet print on archival photo paper and sketch paper</p> <p>19 Lightbox (Disillusionment)<br/>7' x 5' x 5'<br/>Inkjet print (also on reverse) on PVC, aluminium frame, fluorescent tubes, rusted metal stand with bolts</p> <p>20 System decay and its origins<br/>Variable dimensions<br/>Soldiers (in uniform), microphone with stand, headphone with stand, sound mixer, 2 x media players, 40" television, plinth with texts</p> <p>21 Lightbox (Exile, Now)<br/>6.5' x 4.8' x 10"<br/>Inkjet print (also on reverse) on PVC, double sided, frame, fluorescent tubes</p> |
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Order (2018)

fondazione Antonio Ratti, Como

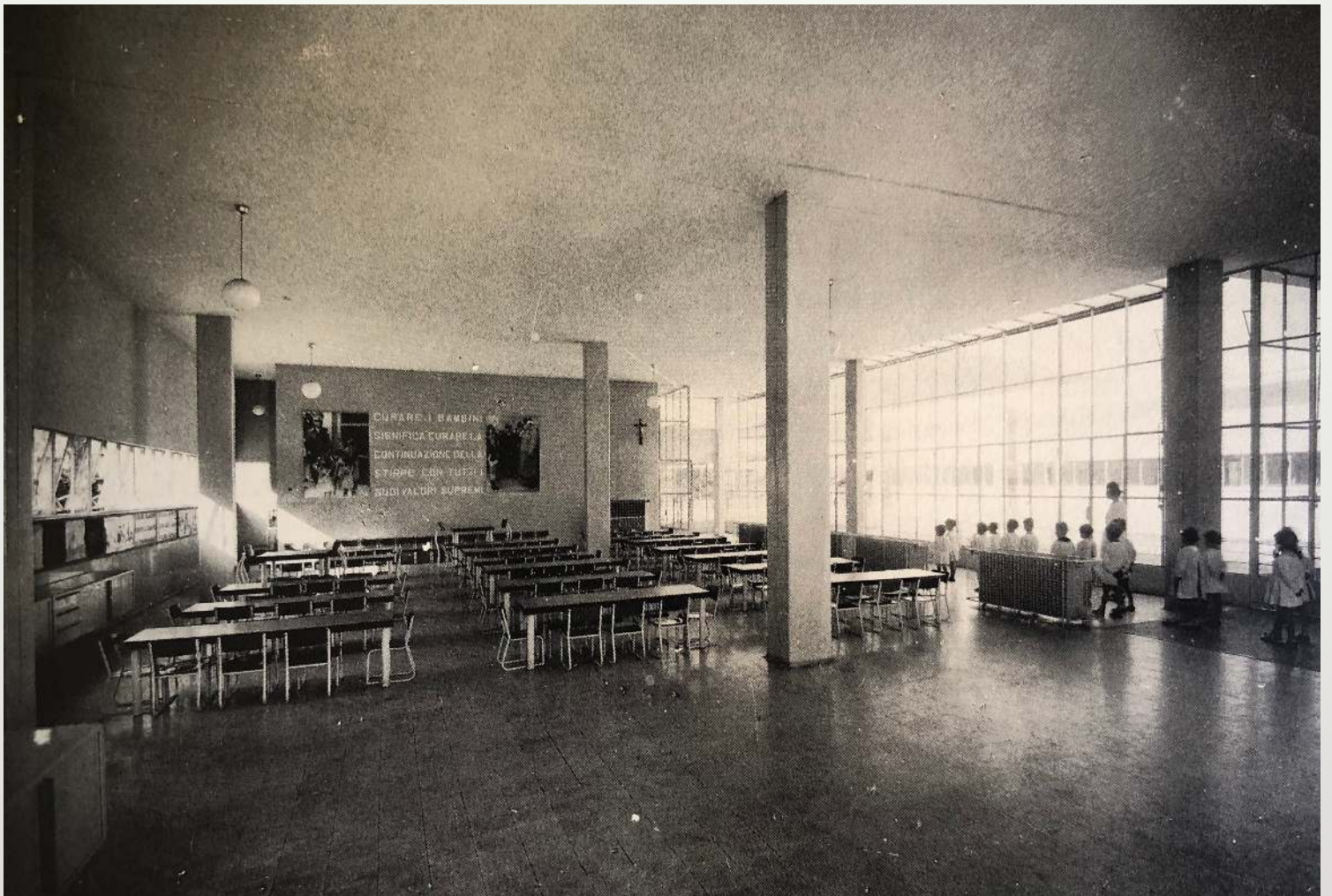
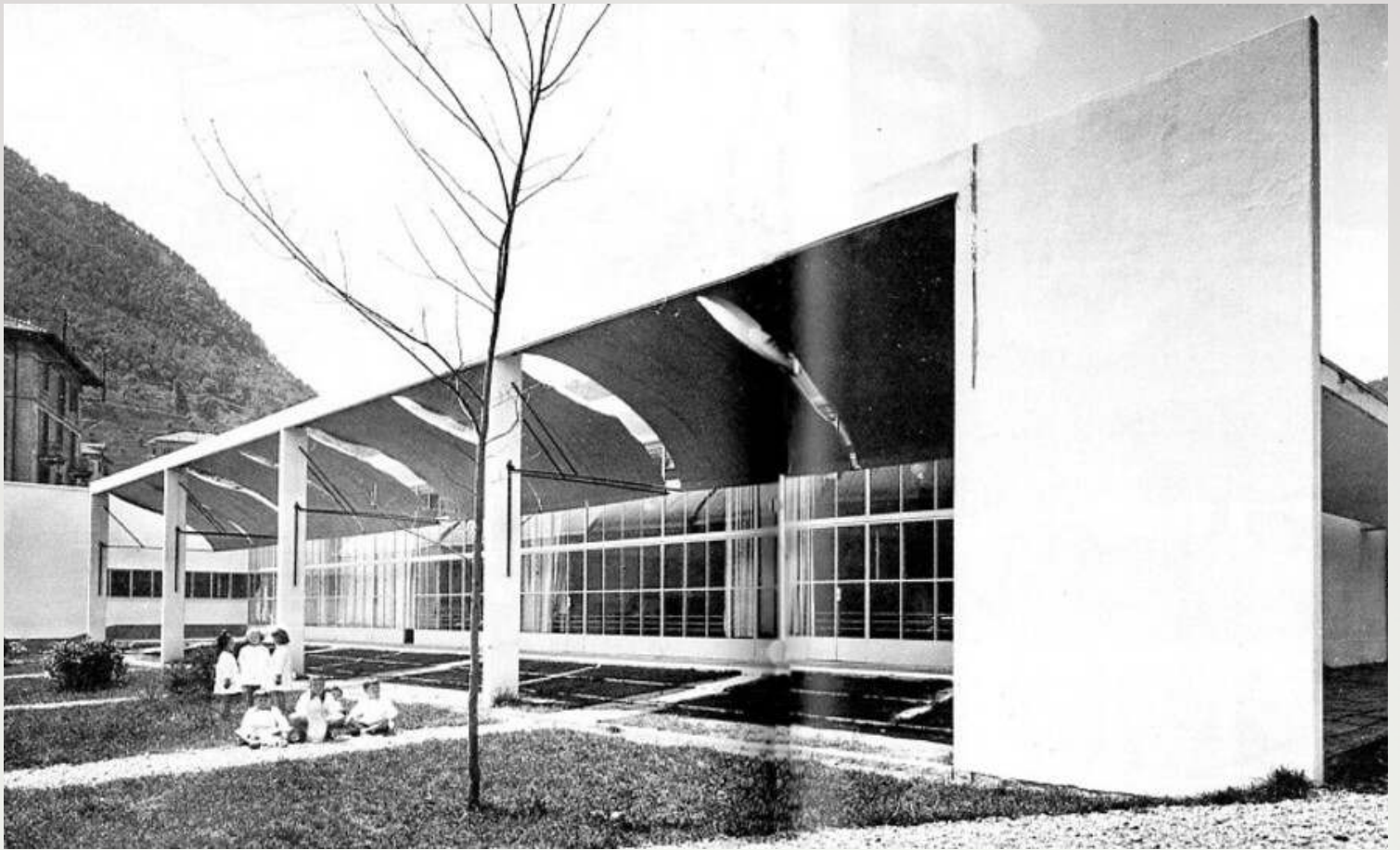
Installation documentation of Order (2018), one channel video, 5m33s, ProRes 422 (delivery in H.264 MOV), colour, mono, children's chairs and tables designed by Guiseppe Terragni

At the fascist Italian architect Guiseppe Terragni's school building, cradled in the hills of Como, a projection on a wall shows a series of letters: B ... A ... M ... An androgynous voice recites the letters as they slowly appear and disappear. Neat rows of children's seats and desks face the viewer.

The voice is of Madelena, the granddaughter of Guiseppe and the director of his Foundation. It echos through the airy architecture of the hall. The letters are in a typeface used throughout the fascist period, and in fact, was used on that very same wall before the war. It spelled out an ideological statement:

'To nurture children is to nurture the continuation of the race,

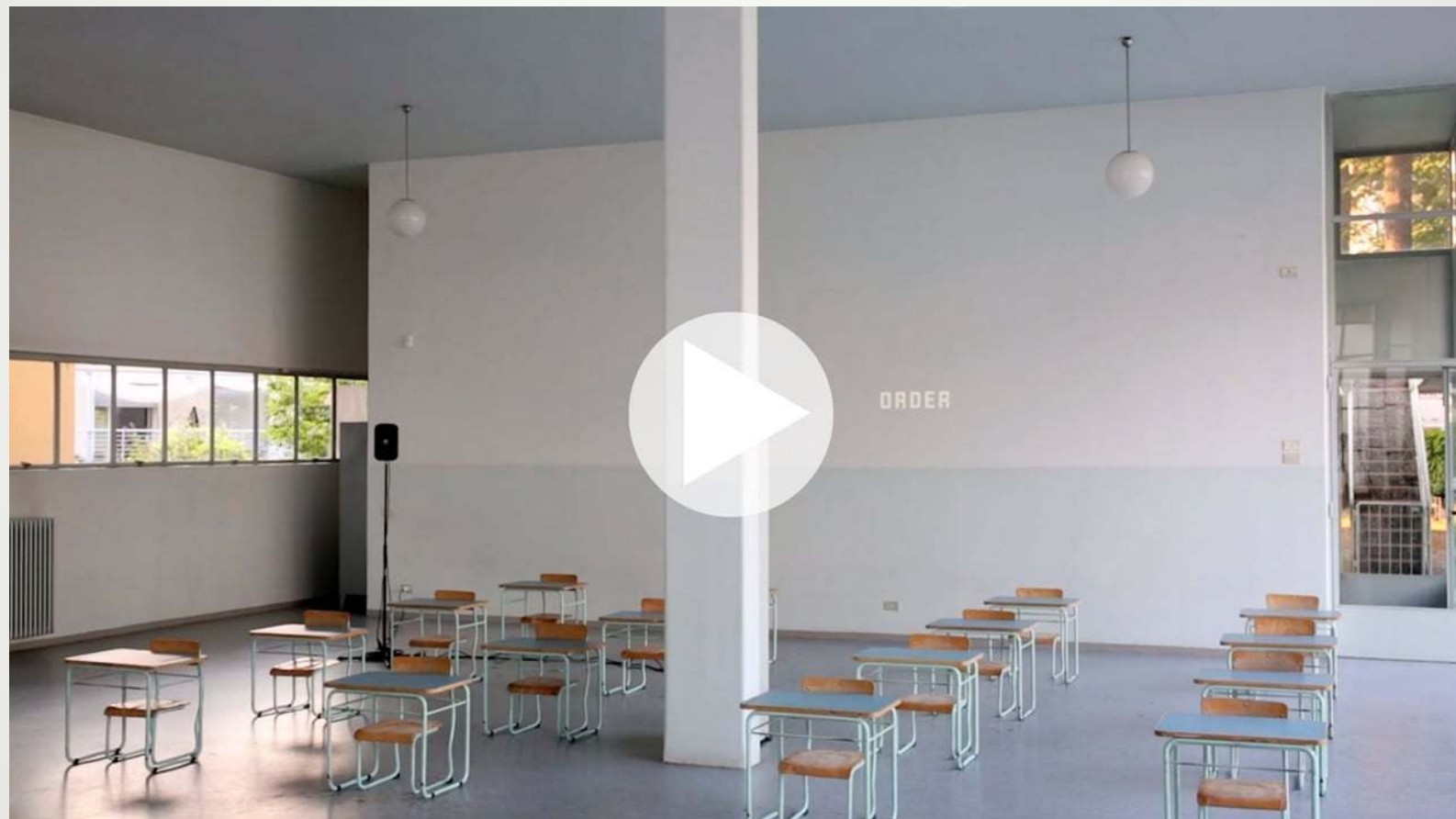




Archival Materials from Terragni Foundation, Como, Italy

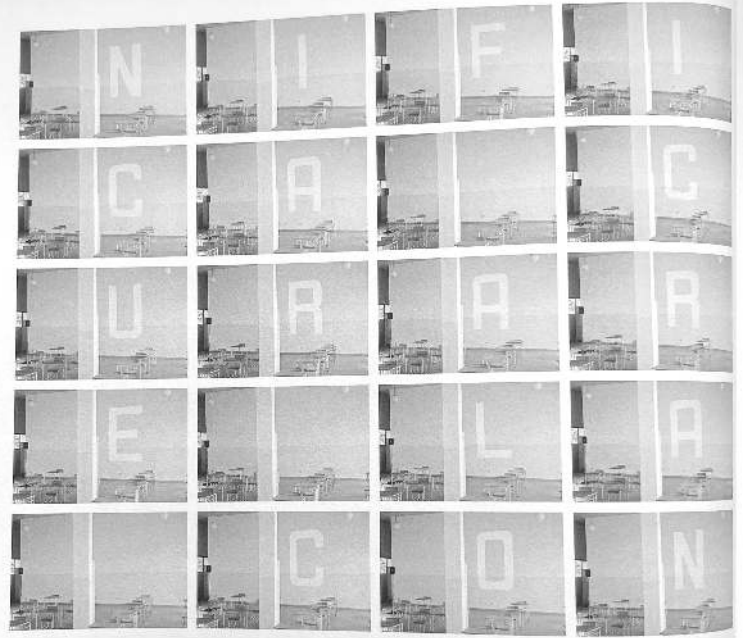
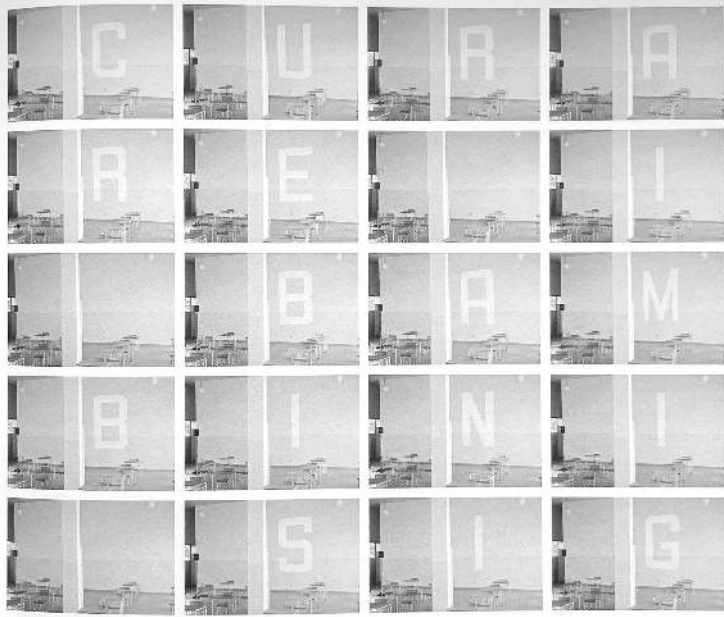


[Click for Video](#)



Documentation Video. <https://vimeo.com/281862655>





Trained in Information Systems and Industrial Relations, the artist Omar Chowdhury (Dhaka) organises para-fictional installations, films, and performances which animate the eerie ruptures and ambiguities of diasporic life. Slyly appropriating the tropes of narratology, research practice, political activism and the manipulations of cinema, his works and collaborations erode the thin partition between what is real and what isn't—leaving the viewer uncertain about what they experience, whom to trust and where the work stops.

These strategies typify his expansive collaboration with the Bengali economic and cultural historian (and heteronym), Dr. Shahidul Zaman: *Saturn's Gift* (2023, Contour 10); *Echo, Saturn—The Courts* (2021, Annet Gelink Gallery); *Echo, Saturn (1)* (2019, Rijksakademie Open); *Echo, Saturn (Prologue)* (2018, Rijksakademie Open) and the originative *Age of Saturn* (2016, Bengal Foundation and Dhaka Art Summit). That first exhibition was shut down within days of its opening for reasons that are still unclear and explored in the lecture-performance *coping with para-fiction* (2019, De Appel). *Saturn's* tangled, reflexive a is woven from over a hundred works and interventions including security grills, advertising light-boxes, electrical generators, mobile archive shelving, flickering street lights, ceiling fans, architectural and social alterations and removals, lawyer's gowns affixed by bright fishing hooks, cease and desist letters and reversals of the choreography of pickpocketing. These and other elements combine into highly-charged structuralist environments of psychological and political affect.



Films such as Augustijn (2019, International Film Festival Rotterdam) about a young blue-eyed, blond Belgian convert to Islam, and Janus Tussle (2023, Beursschouwburg and British Council) which uncovers a multipolar museological mystery between Dhaka and Paris use tactics of misdirection and deceit that are central to Chowdhury's processes of camouflaged critique. Similarly, the collaborative performances with the Bengali group Ke ba kahara: Faydabad For-Sale (2023, Dhaka Art Summit) and Faydabad To-Let (2021, ProHelvetia), melding Death metal music, the codes of predatory real-estate at a neglected building by the architect Marina Tabassum are attempts to travel into the identities, memories and passions of others. In these works, the unstable ground of Chowdhury's own character and the culpability of his collaborators are often painfully implicated.

Omar Chowdhury lives and works in Brussels and Dhaka. He has upcoming presentations at Contour Biennial 10 (Mechelen) and beursschouwburg (Brussels). Recent solo presentations include Dhaka Art Summit (Bangladesh), Annet Gelink Gallery (Amsterdam), Network (Aalst), De Appel (Amsterdam), 4A Centre for Contemporary Asian Art (Sydney), Bengal Foundation (Dhaka), MOMENTUM (Berlin), India Art Fair (Delhi), and screenings at International Film Festival Rotterdam, Film and Video Umbrella (London), Haus der Kulturen der Welt (Berlin), La Gaîté lyrique (Paris), and Queensland Gallery of Modern Art (Brisbane) for Asia Pacific Triennial 8. He has attended the prestigious post academic residencies at the Rijksakademie van Beeldende Kunsten (Amsterdam), and Hoger Instituut voor Schone Kunsten (Gent).

faydabad for-Sale (2023)  
Ke ba kahara, Dhaka Art Summit

faydabad To-Let (2020)  
Ke ba kahara, Dhaka

Janus Tussle (2022)  
British Council festival

Echo, Saturn—The Courts (2021)  
Annet Gelink Gallery

Echo, Saturn (I) (2019)  
Rijksakademie Open

Echo, Saturn (Prologue) (2018)  
Rijksakademie Open

Augustijn (2018)  
Netwerk, Aalst

Age Of Saturn (2016)  
Bengal foundation

Order (2018)  
fondazione Antonio Ratti, Como