# archæology of \_\_\_\_\_ the final decade

## A Utopian Stage at Dhaka Art Summit '18

We would like to express our deepest gratitude to all the artists, filmmakers, and performers who contributed and have been part of the *A Utopian Stage*, and the whole team at <a href="Dhaka Art Summit '18">Dhaka Art Summit '18</a> and the <a href="Samdani Art Foundation">Samdani Art Foundation</a> who gave us this unique opportunity.

We're thrilled to have been included by many as a highlight of the 2018 Summit, where <u>AOTFD</u>'s excavated archives and histories were brought to Asia for the first time, alongside a brand new film and live performance programme.



Like Water on Hot Rocks, performance by <u>Goshka Macuga</u> and <u>Vali Mahlouji</u>, as part of below the levels where differences appear. Courtesy of Archaeology of the Final Decade.



Harano Sur (Lost Tune), performance by <u>Reetu Sattar</u> with 35 musicians and 30 harmoniums. Cocommissioned by Samdani Art Foundation and the Liverpool Biennial in association with the New North New South and Archaeology of the Final Decade. Photograph: Pranabesh das

## Read the reviews



# 'How to See from Somewhere Else - the 4th Dhaka Art Summit'

"[A Utopian Stage] provided one of the weekend's most beautiful moments..."



## 'Dispatch from Dhaka: five highlights from the fourth Art Summit'

"Who knew that plays by the French existentialist Albert Camus and performers from the Merce Cunningham Dance Company were, at one time, embraced by Iran?"

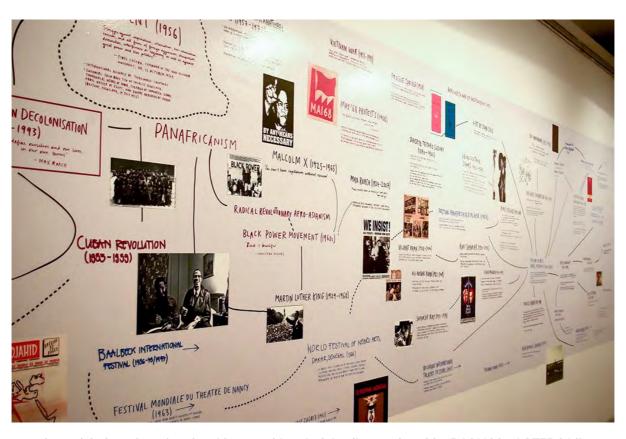
'Into the Blue: Dhaka Art Summit 2018'



"A Utopian Stage was compressed with aweinspiring material, placing art historical movements in such a close proximity to one another that the exhibition seemed to embody the movement of a whirling dervish."

#### A Historical Timeline

beyond the bounds on the other side is a new installation highlighting a fragmented history of the long twentieth century conjured through the ambitions and contradictions of countless utopian universalist episodes and ideals: transcendental internationalisms, radical liberations, emancipating solidarities.



beyond the bounds on the other side, a new historical timeline produced for DAS '18 by AOTFD/Vali Mahlouji.





#### **Performance Programme**

below the levels where differences appear was the first iteration of an ongoing, transnationally roving amphitheatre with contributions from Hassan Khan, Goshka Macuga and Vali Mahlouji, Silas Riener (Merce Cunningham Trust), Reetu Sattar, Jasmin Jahan Nupur with Santal performers, and Lalon Baul Singers.

#### Film Programme

to be free is to lose sight of the shore screened an eclectic selection of films by artists and filmmakers including Shezad Dawood, Rose English, Goshka Macuga, Rose Finn-Kelcey, William Greaves, William Klein, Lindsay Kemp, Ashish Avikunthak, Larry Achiampong & David Blandy, Mikhail Kalatozov, Lala Rukh, Sergei Parajanov, Gillo Pontecorvo, Ousmane Sembène, Simon Moretti, Reza Abdoh, Shuji Terayama, Stan VanDerBeek.

# Some impressions from A Utopian Stage at Dhaka Art Summit '18.

Visit the **AOTFD** website for more images.









## Latest events

#### **Lahore Literary Festival 2018**

The sixth edition of the <u>Lahore Literary Festival</u> took place last weekend (24th to 25th) at the Alhamra Arts Center in Lahore, Pakistan. LLF is a celebratory exploration of literary arts from Pakistan and beyond, featuring artists, writers, and opinion leaders from across the world, engaging in thoughtful discussion across a range of topics. Vali Mahlouji was invited to contribute in discussions with Melissa Chiu, Sona Datta, Salima Hashmi, <u>Mehreen Murtaza</u>, <u>Ayesha Jatoi</u> and <u>Iftikhar Dadi</u> on:

- Reframing the Picture of Asian Art, 24 February.
- Mixing Media: The Agenda and Authenticity of Popular History, 25 February.

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