



Dry Run  
exhibition by  
**Salma Abedin Prithi**  
12 - 30 August, 2016

Curated by  
Wakilur Rahman & Kehkasha Sabah

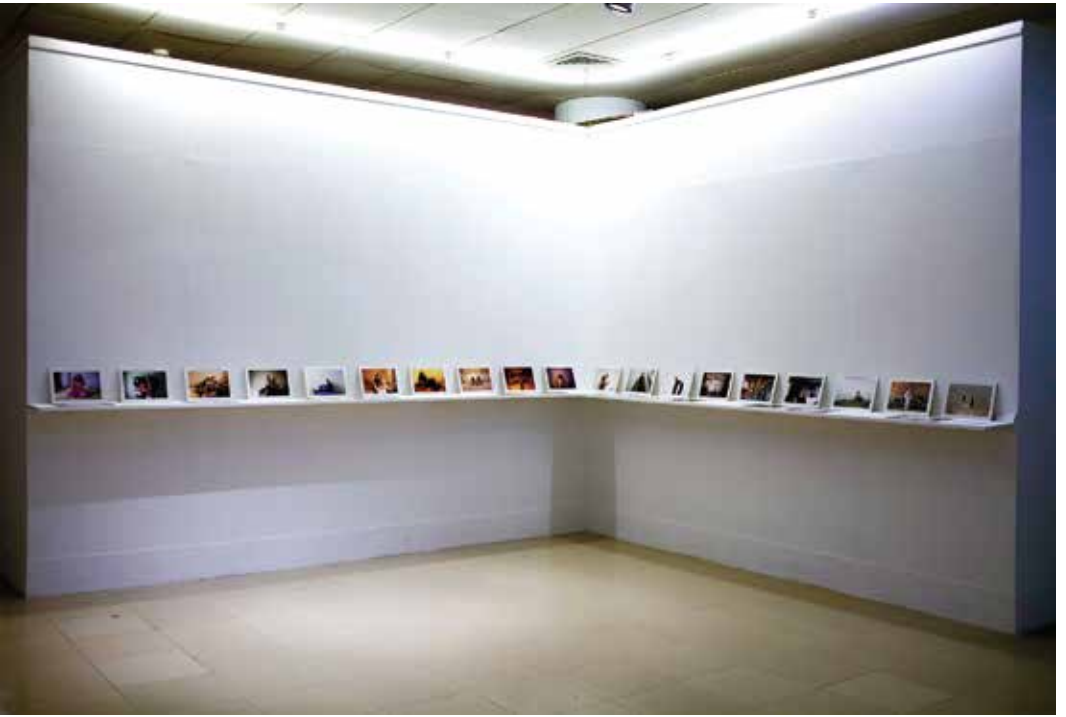


**KALA KENDRA**  
a non-profit space for art

1/11, Iqbal Road, Mohammadpur  
Dhaka-1207, Bangladesh  
01712720283; 01816535267

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 homemaker, where she confronted her own upbringing as a woman and questioned her fears and desires.



Installation at Dhaka Art Summit, 2015

“পৃথিবী পৃথিবী-

পরিবেশ, পথচলায় ইচ্ছা অনিচ্ছা, স্বপ্ন ও বাস্তবতা, ভালোবাসা, বাসা, এ ঘর ও ঘর, দরজা-জানালা, বাড়িঘর, পর্দা, আসবাব, সম্পর্ক, সম্পর্কহীনতা, স্মৃতি বা ভুলে যাওয়া, দেহ ও মন, পরিবর্তন রূপান্তর, নখ বাড়ে, চুল পড়ে সব কিছুই অর্থময় হয়-

আলোকচিত্রে দৃশ্যের বা ঘটনার প্রতিচিত্র নয়, আয়োজন করে তোলা তাই কিছুটা নাটকীয় এবং কিছুটা পরাবাস্তব। অনেকটাই শারীরিক ও ব্যবহারের স্মৃতি, অভিজ্ঞতায় সমৃদ্ধ, সংগৃহীত, অবজেক্ট, উপস্থাপনায় রূপান্তরিত হয় ভিন্ন অর্থে।

আত্মজীবনীমূলক- নারী ও শরীর, নারী ও সময়, নারী ও সমাজ, নারী ও স্বপ্ন, নারী ও বাস্তবতা বিষয় হয়ে উঠে। যা বলা যায়, দেখানো যায় বা যায় না- বুদ্ধিমত্তা ও নান্দনিক ভাবনা যুক্ত হয়ে উপস্থাপিত- পরিকল্পনার অংশ হয়ে রেখাচিত্র, আলোকচিত্রের নেগেটিভ বা পজেটিভ, সাদা-কালো বা রঙ্গিন, স্থির বা চলমান, ছোট বা বড়, পরিষ্কার বা ঝাপসা আমাদের স্মৃতি বিস্মৃতি, মনে পড়া, ভুলে যাওয়া, সামাজিক মানদণ্ড, অভ্যস্ততা, ইত্যাদিকে স্বরণ রেখে। সাধারণ ব্যবহৃত অব্যবহৃত অবজেক্ট অবস্থান ও উপস্থাপনায় বিশেষ দৃষ্টি ভঙ্গি ও অর্থদান, বসতবাড়ি ও গ্যালারীর স্থান ও কালকে স্বরণ রেখে, খন্ড খন্ড, নির্বাচিত এবং একই সাথে সব মিলিয়ে শিল্পী পৃথিবী প্রদর্শনী “মহড়া”, সম্ভবত আগামী দিনের জন্য পৃথিবীর প্রস্ততি।”

-ওয়াকিলুর রহমান

1. ବିଲ ସଙ୍ଗେ ଶୁଭ

-ଶୁଭକାଳୀନ ବିଲକୁ ସମାପ୍ତ କରିବା ପାଇଁ ଏହା ଶୁଭ ବିଲକୁ ସମାପ୍ତ କରିବା



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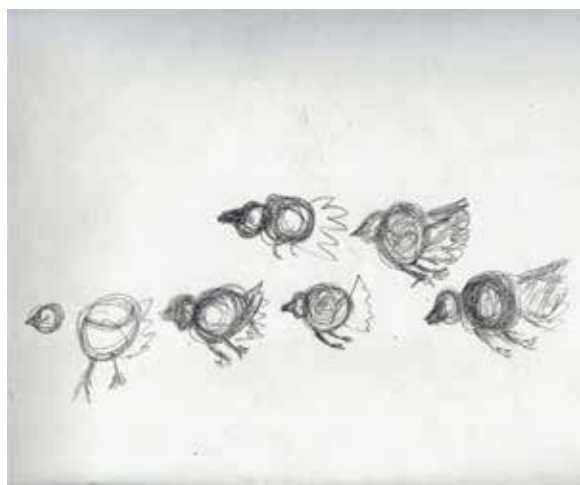
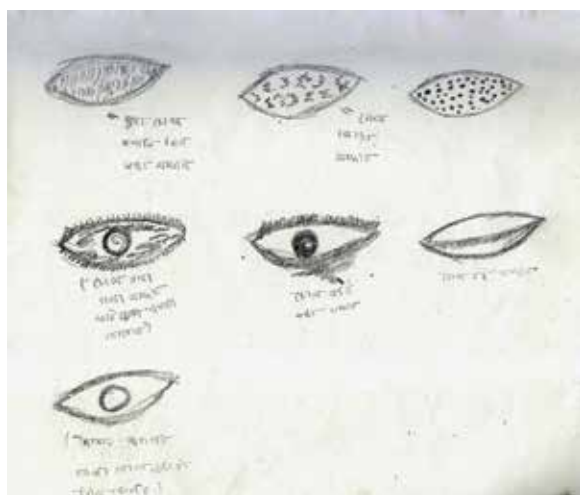
Two men (one in the water) and one woman (in the water) are sitting in the water.

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• ഈ ചിത്രത്തിൽ, ഒരു പുരുഷൻ, ഒരു സ്ത്രീയുടെ സഹായത്തോടെ, പുല്ലുവെട്ടിയിൽ നിന്ന് പുല്ലുവെട്ടി എടുത്തുകൊണ്ടിരിക്കുന്നു. ഇത് പുല്ലുവെട്ടിയിൽ നിന്ന് പുല്ലുവെട്ടി എടുക്കുന്നതിന്റെ ഒരു ചിത്രമാണ്.





Gloomy Sunday, Sketch on Paper, 2014



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“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.

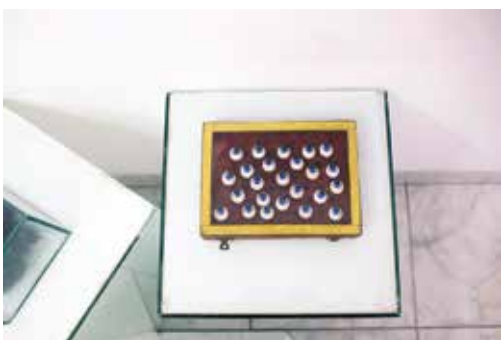
Her presented works have a feeling of some discomfort. The discomfort of being a woman over trying to liberate her from brooding social and cultural customs. Clearly, Salma’s photographic works are influenced by traumatic physical and psychological events from her childhood to adulthood, including friends, 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 Kalakendra, 2016





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

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बेहिशिके निहोरो. डीउ वीरो मनेर रेगुलारे प्रक सारुव

सामने ओरो ३ प्रक सारुव प्रिओर.

डिगुव प्रीउ डेउर. प्रीउ डेउर डेउर डेउर डेउर डेउर

कामा