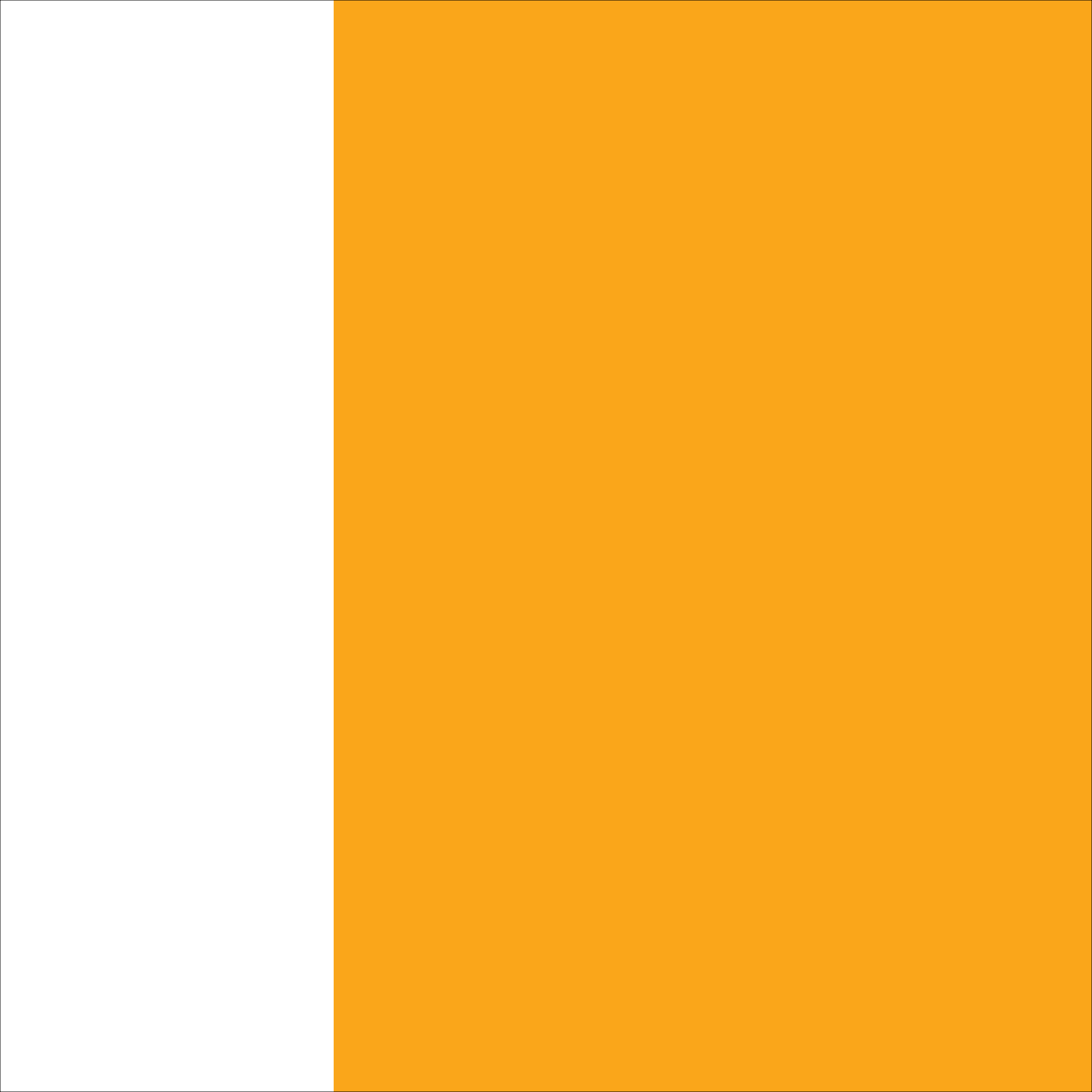
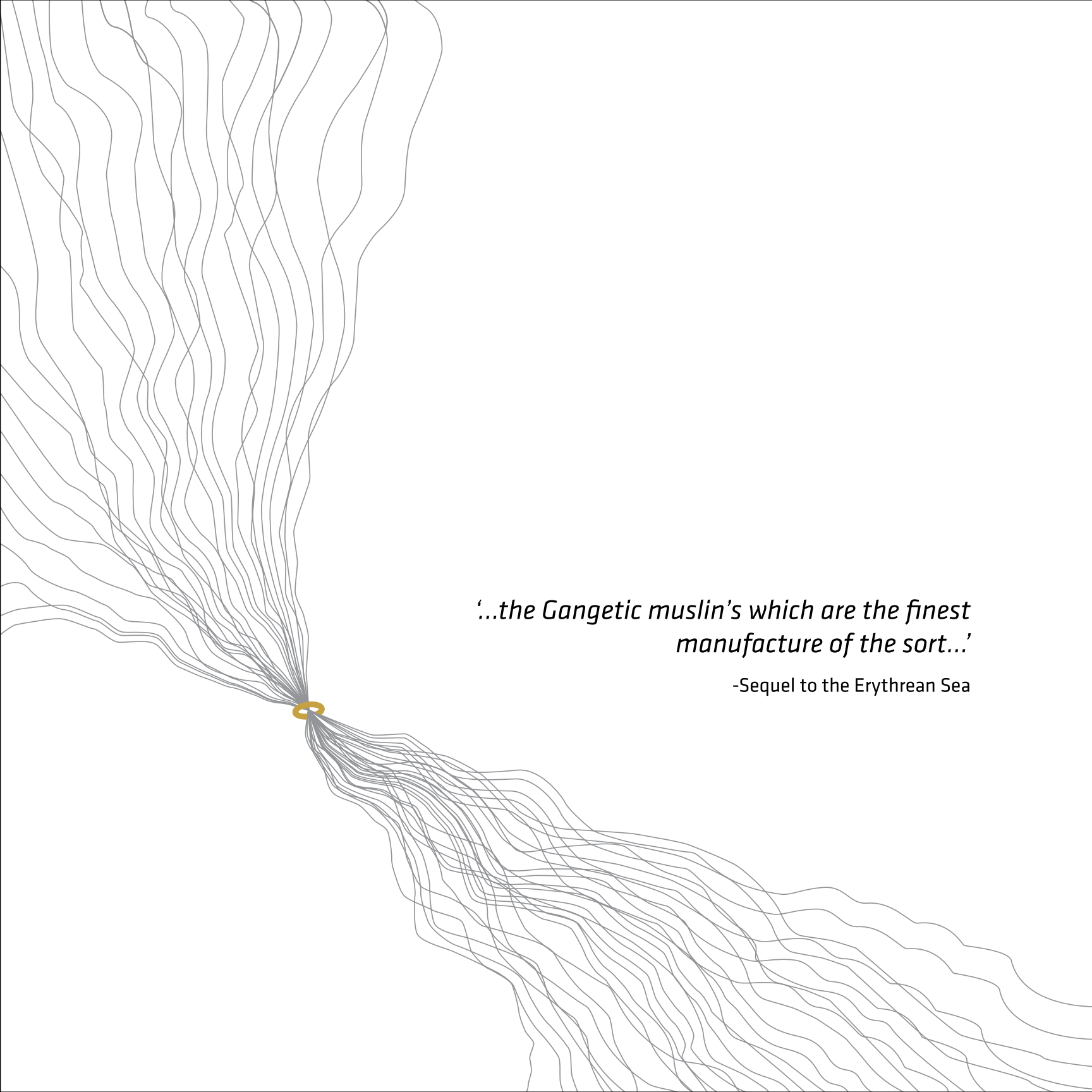




**MUSLIN
FESTIVAL
2016**





*'...the Gangetic muslin's which are the finest
manufacture of the sort...'*

-Sequel to the Erythrean Sea



Muslin Festival 2016

5 February – 3 March

Event Calendar

Muslin Revival

Opening 5th February
1530 hrs
Closing: 3rd March
Bangladesh National Museum



'Muslin-Our Story'

Book launch at the Opening of
Muslin Festival
5th February
Bangladesh National Museum



Muslin Night

6th February
1900 hrs
AhsanManzil



'Legend of the Loom'

Documentary film (45 min)
(TBC) February 2016
Bangladesh National Museum



Seminars & Workshops

7th February, 2016
0930 – 1700 hrs
Bangladesh National Museum



Muslin Tour

Tour of Panam Nagar,
Sonargaon and adjoining
jamdani villages
Start: 0630 hrs
8th February 2016



Come join us in this once in a lifetime opportunity!

Contacts:

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Phone: 01912160150, 01677166493
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For more details, visit our website and/or Facebook event page:

www.bengalmuslin.com

<https://www.facebook.com/events/451482235014925/>

www.drik.net



Back To Centre Stage

How does one value pride? Is there a substitute for dignity? What does it take for a nation to stand tall? These were all questions that plagued our storytellers. We were not the masters of our image and had little control over how we were represented. It was to challenge the negative perceptions of Bangladesh and the majority world that Drik was set up. We would tell our own stories. Our lost heritage, our war of independence, our arts, our music, the generosity and warmth of the Bangladeshi home would be the tapestry with which our stories would be woven. We would rejoice in our past and welcome our future.

Over twenty-five years ago, the men and women who set up this ambitious organisation had imagined a Bangladesh where people would be free. Where class, religion, race, ethnicity, language, or sexual preference would not be impediments to one's acceptance. Where freedom of expression would be a given. Where our children's children would walk tall, taking pride in their nation.

There remain challenges, but our dreams continue. The attempt to revive a lost art is intrinsic to that sense of pride. That this wondrous textile had enchanted the globe, that our peasants had grown the finest cotton, that the deft fingers of Bangladeshi spinners and weavers had produced a fabric that had no parallels in the world of textile is a story that needs to be told. The craft celebrated. The heroes and heroines who brought us this fame given their rightful place in history. It is a lost heritage that we need to bring back. This show reminds the world of the artistry and the dexterity of the men and women who gave the world its finest fabric. It brings Bangladesh back to centre stage in the world of textile.

Shahidul Alam
Managing Director
Drik

BANGLADESH NATIONAL MUSEUM



It is less than fifty years since Bangladesh gained its independence and yet we are privileged to own a rich, diverse and complex history that goes centuries back, blending with the origins of the Indian subcontinent. Bangladesh National Museum (BNM) is proud of the fact that we have a growing collection, an increasing audience and robust programmes in place.

One of our key legacies is muslin, a fine, cotton fabric that was legendary across the world from pre-Common Era (CE), before its demise in the nineteenth century. A cloth, whose cotton was grown on our river-banks and shipped as fabric from Dhaka to far away countries, has till now not been adequately represented in our nation's history, either through documentation or exhibits. Most artefacts have ended up in foreign museums and its records are available more in Britain than in Bangladesh.

I am delighted that we have an opportunity to rectify this vital and missing part of our collection and cultural history. Drik, a well-known multimedia organisation has done well to record and retrieve the story of muslin and present it with us through the multiple events of the Muslin Festival. We are delighted to engage with the general public through this festival, and eventually have a permanent display of muslin at the BNM.

Faizul Latif Chowdhury
Director General
Bangladesh National Museum

A A R O N G



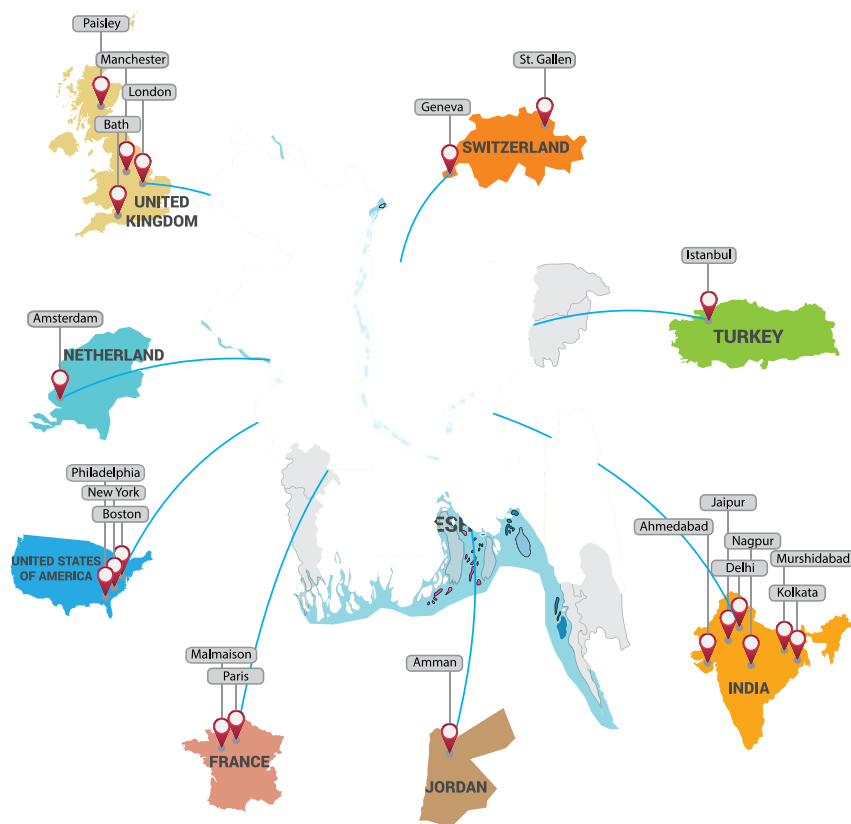
The facts about muslin are larger than even the legends that surround it. History informs us that Romans called it 'woven air' and the English thought that such fine fabric was made 'by fairies not men.' The weavers of Bengal may not have known that the product from their pit looms had become the sought after clothing from China to Rome, from the Mughal courts of India to the Ottoman Sultanate of Turkey.

Jamdani, also known as 'flowered and figured' muslin, with its exquisite loom-woven patterns and motifs, was perhaps the greatest example of the skill of Dhaka's muslin weavers. But the fate of Dhaka muslin was sealed by its own success. Exploited, copied and subsequently altered through mass-production, Dhaka's muslin could not hold on to its legacy, with disastrous consequences for the craftsmen. Many efforts have been made to arrest and reverse its decline over the last 200 years.

Aarong has played a significant role in the preservation and promotion of *jamdani*. We have successfully worked towards creating awareness of this unique handicraft by working closely with customers, designers and producers. Drik's initiative, in partnership with Aarong and the Bangladesh National Museum, in holding this Muslin Festival fits with our vision of supporting the crafts with pride and sustainability. We believe that by doing this the story of muslin will be told with clarity and integrity and will benefit us all.

Tamara Abed
Senior Director
BRAC Enterprises

travels of a 'muslineer' (drik team)



2016	February	muslin festival at dhaka
	January	editing, eating, worrying, working, planning, printing, kolkata meeting with team-go china again
2015	December	post-production dhaka, eat noodles-shenzhen, china during book print
	November	paris, kew, re-filming, book design, design tapestry-geneva colony
	October	kebabs at delhi, biryani at kolkata, visit museum, filming
	September	write, read, film-paris, lose equipment-paris, london, finish manuscript
	August	bnm, dinner with tantis, design tapestry, sonargaon, narayangonj, finish book, design comic - dhaka
	July	turkey, planting seeds, spinning, tv interviews
	June	film talk, dance drama design, meeting ipab, dhaka
	May	read in manchester, spend night with tantis, goethe-dhaka, start manuscript
	April	krishnapaul-delhi, boat to shana para-rugpanj, drink at east india pub-london, start book
	March	wander topkapi, istanbul, probortana-dhaka, return london
2014	February	fly around, london, train to st gallen-switzerland, dhaka
	January	read muslin, think muslin, british library (again), sleep at tanti para
	December	rest at coxs bazar, india tour, lunch at darshan shah weavers at murshidabad, cng at delhi, learn from joytish
	November	see v&a collection, eat at maritime gallery, meet ministers, pitch aarong
	October	drink in boston museum, waste time at courtald gallery
	September	photo without permission at british library, lose way to jongolbari, eat at mia bazar, see amsterdam
	August	chai with weaver al amin, roam uk museums, meet farsi dept, dinner at bajitpur
	July	sleep at rugpanj, see herbarium at jordan, kew garden, wonder at british library
	June	boat from kapasias, nasta with tantis, lunch at dhola bali, dinner at moish er char, steamer to agunmukha, almost drown at barisal
	May	chai with bnm, cotton board, handicrafts board, bsic, min of agri & culture, unesco, bard, hameeda hossain, dr iftikhar, old dhaka
2013	April	snack with ruby ghaznavi, adda with bibi russell, prof sharifuddin, bangla academy, dhaka
	March	chai with chandra shekhor da, dhaka
2013	November	samosa's with stepney trust, east london

MUSLIN FESTIVAL



Have you ever seen the moon through the mist? Have you ever felt the wind on your skin?

If you have experienced these sensations and wondered whether they could be retained, then you have also come close to visiting the world of muslin, however fleeting it may have been. Famed for being a handmade, diaphanous fabric, muslin set a benchmark from the first century till the eighteenth, for its transparent, weightless presence as the finest handspun cotton cloth known to this world. And, it all happened only a few hundred kilometers from Dhaka; its cotton grew on these riverbanks, the cloth was woven on looms in villages around here.

And yet its incredible rise and extinction, it's multiple versions and its makers, have never been fully recognized by Bangladesh, or by others...until now. In trying to find out about the muslin plant and its products, Drik's team traveled the length of the Meghna river, visited overseas museums and worked with weavers. Our goals changed from a simple display of muslin to capturing its contribution to our culture, exploring its potential for the future and recapturing the weaving skills of the past.

Today, through the multiple events of the Muslin Festival we are retelling its story in different forms. Muslin is now the closest it has ever been to its home in Bangladesh. Our intention is to popularize the story and inspire its revival amongst our crafts industry. I would like to thank Stepney Trust for providing the idea and support and Bangladesh National Museum and Aarong for having made this long journey possible. I am delighted to invite you to come together on this unique trip into muslin's past, present and future - to join as a visitor and leave as a storyteller. Its unique legacy is now in our hands, its future in yours; and together let us visit the fascinating, exotic world of Bengal Muslin.

Saiful Islam
CEO, Drik

The muslin of this province were famed for their fineness and are still made so exquisitely delicate that some of them might be thought the work of fairies, or of insects, rather than men'.

- E Baines, 'History of the Cotton Manufacture of Great Britain' (1835)

Muslin's history. Our approach. Our goal.

It's history: Muslin's origins are more than a thousand years old. Named as 'Gangetic Cotton' during Roman times and produced from a plant (*phuti karpas*) that grew exclusively along the banks of the river Meghna and Brahmaputra, it was last seen almost 160 years ago. Coveted by European, Ottoman and Mughal courts, it earned huge revenue, up to 75% of trade value, for the East India Company. Today muslin's unique plant is extinct, its yarn is also not spun and the weaving techniques used on jamdani (a last surviving variety of muslin) are all that is left of our lost art. More dishearteningly, our story and its heroes are unrecognized in most literature, while commercial versions of muslin have come into the market.

Our Approach: We started with the modest aim of staging an exhibition of muslin dresses and quickly realized that we needed better information and a more tangible product. We also believed that to create lasting value a set of unique partners was required to deliver this project. Thus was born the public-private-independent agency partnership between the Bangladesh National Museum, Aarong and Drik. The first body to bring public awareness and policy change, the second one for its entrepreneurial strength in handicrafts and the third for research and delivery.

Our Goals: Our activities have been aligned to our goals, which simply stated are to;

- raise awareness about muslin's role and its link with Bangladesh's heritage
- inspire efforts for its revival amongst policy holders and private citizens
- bring recognition to the craftspeople of the past and current *jamdani* practitioners

We recognize that muslin will remain an ephemeral luxury, out of reach of many people's wardrobes, but we feel that it must be recognised as a Bangladeshi product, a part of our craft and our identity.



Awaiting
the **Revival...**

EXHIBITION

‘Muslin Revival’

5 February – 3 March
Nalinikanta Bhattasali Gallery
Bangladesh National Museum



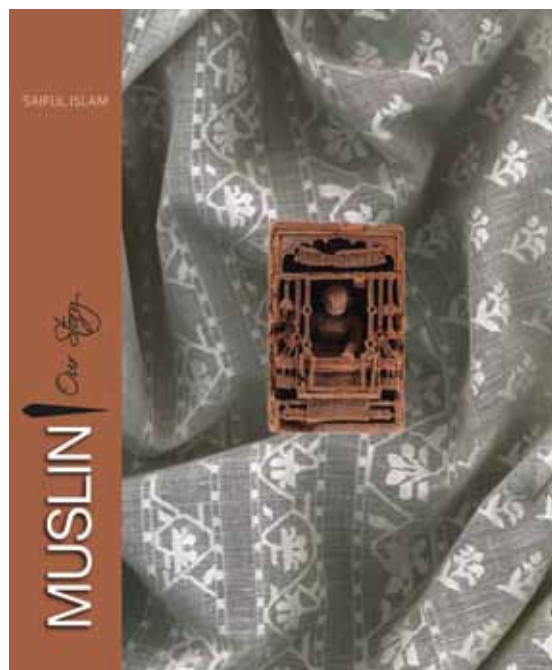
The month-long exhibition presents muslin and its story in an exciting and informative manner. Curated to international standards, the exhibition consists of multimedia displays giving an insight into the manufacturing process, along with rare muslin artefacts and superb examples of *jamdani* saris. ‘Modern muslin’ woven by weavers of Drik’s Bengal Muslin team is also exhibited.

5 February

**Book launch at the Opening of Muslin Festival
Bangladesh National Museum**

B O O K

‘Muslin. Our Story’



This book takes the reader from the origins of muslin, its links with Bengal and Europe, including the remarkable journey that Drik undertook to discover its roots. Stunning imagery taken by world-class photographers along with other rare historical images complement the story of muslin leading to another ‘must read’ publication by Drik.

A limited number of books are available during the events and pre-orders will be taken. A percentage of the profits will be donated to a Weavers Fund.

CULTURAL NIGHT

‘Muslin Night’

6 February
Ahsan Manzil



Muslin's story, its past, present and future is performed against a historical setting. Its history comes alive through a dance drama performed by Lubna Marium's famous group, Shadhona, scripted by Saymon Zakaria. Current *jamdani* styles are displayed by Aarong and 'future muslin' is shown through dresses made by fashion designers from Bangladesh, India and UK. With choreography by Azra Mahmood, accompanied by Nirjher Chowdhury's music, Bengal muslin comes to life - supported by a light and sound show throughout the event.

Documentary film (45 min)
February- *TBC
Bangladesh National Museum

F I L M

‘Legend of the Loom’



This film takes the viewer in Drik's footsteps, from the herbariums of the world, the rivers of Bengal where the plant grew, to the famous museums of Europe where the fabric is on display. Along the way weavers, farmers, designers, scientists and others give their views, add anecdotes and display techniques which make the story come alive.

*To be launched as a trailer during the Muslin Festival.

S H A R I N G

Seminars & Workshops

7 February
Bangladesh National Museum



A series of discussion platforms where national and international experts, policymakers and artisans share ideas and discuss four themes centered on muslin's future, consider ways of building its legacy in Bangladesh, focus on operational issues and the development of marketing plans for the product.

Seats will be reserved for participants, with balance seats available on a first-come-first served basis.

Styling
the **Revival...**



Fashion Designers

Aneeth Arora

Aneeth Arora is a textile graduate from National Institute of Design, Ahmedabad and a fashion graduate from National Institute of Fashion Technology. She started the label “péro”. She calls herself a ‘textile and dress maker’ and what fascinates and inspires her most is the clothing and dressing styles of the local people, which makes them so effortlessly stylish and trendy, therefore making them real trend-setters of our time. ‘péro’ means ‘to wear’ in Marwari, the local language of Rajasthan.



Darshan Shah

Darshan Shah’s textile journey started on December 7, 1993 when she set up Weavers Studio with a mission statement “To use as many hands as possible”. The deep link between arts, crafts and textiles and having worked with the people at the grassroots, the natural progression from textiles was to set up Weavers Studio Resource Centre which houses a collection of 2000 textiles from India and the world and 3000 books on textiles and the arts besides having adopted a cluster of 8 villages in Bengal.



Humaira Khan

Humaira Khan is a renowned name in Bangladesh's fashion industry.

She is the brain behind Anokhi's twenty-five years long success story. Humaira has been designing her exquisite ensembles for the fashionistas of Bangladesh for years and her creativity shows no sign of fading. For the muslin collection, Humaira mixed the plain fabric and emphasized on the cuts and very little enhancements. She has Angrakkha, Peshwaaz, jacket layering long flowy dresses.

She welcomes the discerning visitors to the fashion show and ensemble collection of Muslin.



Kuhu Plamondon

Kuhu Plamondon was born and raised in Dhaka. She received her BFA and MFA at the Institute of Fine Arts Dhaka. Kuhu has a studio where she is working as a fashion artist and textile designer. Kuhu makes and creates her own line of textile, hand dying, painting and screen printing her own fabrics for fashion which she rightfully calls

“wearable art”! For the Muslin Night, she has created three saris lightly dyed in certain areas and work with patterns of the British and Moghul periods. Her men's line will showcase inspiration from the British period, while focusing on the beauty of the muslin fabric.



Lucky Hossain

Lucky has an avid interest in textiles and dressmaking. She lives in London and the Drik Project 2015/16 was an exciting opportunity for her to continue working with muslin fabric. It allowed her creativity to continue and grow in developing garments that were contemporary, but still having links to its heritage. Her aim was to discover what new paths will be revealed, to take up the challenges and achieve new goals.



Rezia Wahid

Rezia Wahid is an award-winning Bangladeshi-born British textile artist, whose work has been exhibited worldwide. Immigrating to the UK at the age of five, Wahid treats textiles more than pieces of cloth- for her they communicate cultural, religious, social and political history. As founder and owner of “Woven Air” she produces hand woven textiles for individual clients, shops or galleries. She also teaches textile technology as well as art and design. She was one of three artists to be selected by the South West Arts Council to create a piece celebrating the cultural diversity of Britain. Wahid was also appointed a Member of the British Empire (MBE) in the 2005 New Year Honours for her contribution to arts in London.



Roxana Mariam

Roxana Mariam, the founder and designer for DESIGO Design Manufacturing Studios, is well known in the industry for her 'fabulous fit' and attention to detail. A graduate in fashion design from the RCA in the UK, her designs have retailed worldwide, from the famous Harrods and Harvey Nicholls in London, to Sazaby in Japan. She designed for fashion houses, Christian Fischbacher, Frank Usher and for the beauty pageant Miss World. Primarily known for her evening wear, she shifted her focus to mainstream fashion in 2006. Her clothing line 'Mariamah' sells worldwide online and in stores in Malaysia, Bangladesh and Dubai.



Saif Osmani

Saif has recently shown at the Barbican Centre in London, having exhibited widely across the UK and in Asia. His work often focuses on how the diaspora and communities are edged out of spaces, the encroachment of the city and alternatives to mainstream historical and contemporary narratives. He often paints directly onto cotton material instead of stretched canvas and his interest in Muslim stems from this process. For the exhibition titled 'Bengal to Britain' held at the National Maritime Museum in London, he produced seven "Muslim" garments for the catwalk taken from historic records and in his own contemporary designs. Saif was previously shortlisted for the MICA Gallery's 'Best Emerging British Artist'.



Santanu Das

Santanu Das is a designer from NID Ahmedabad who started Maku Textiles along with Chirag Gandhi. The duo makes designs and gets them woven by local weavers. Their goal is to create a better ecosystem that results in benefit for the consumer, middleman and weaver. They want to establish a socially conscious brand targeting a global market. They are one of the fast growing brands in India.



Soumitra Mondal

Soumitra Mondal, is an exciting young designer from Kolkata. His minimalist philosophy and commitment to working with traditional crafts resulted in Marg, one of the most innovative fashion outlets in India. Mondal's customers are usually someone who are sophisticated and like to be casual and yet fashionable. Simplicity is the crux of his design philosophy not the usual motivating factors: money, glamour, fame, models. It's the weavers. His next venture is to launch a chain store of affordable handcrafted ready-to-wear clothes and spread awareness about weaves. This way he feels he will get a stronger foothold in his camp. The style camp, not the fashion camp.



Tenzing Chakma

Tenzing Chakma, a Chakma fashion designer, with fashion house Sozpodor, is a funky, ethnic designer from Bangladesh. Tenzing Chakma was the first to bring branding to Chakma textiles, in the hills of Chittagong. For his fabric Tenzing Chakma commissions waist loom weavers from Rangapani - a satellite village of Rangamati town and major hub for waistloom weaving. Unlike the handloom, waistloom weavers are not employees of textile mills but self employed entrepreneurs in their own right. Weaving takes place in the home and can be considered as less of a full time job but more of a way of life that fits around domestic responsibilities.



The Muslin Trust

The Muslin Trust was set up in September 2013 to uplift, sustain, develop and preserve the traditional skills and art forms of weaving in Bangladesh. The Trust aims to create international awareness of muslin, Jamdani and other textiles and fabrics of Bangladesh (*visit www.muslintrust.org*). In September 2015, seven aspiring young designers took part in a unique project: the Jamdani Project. Muslin Trust conceived the idea behind the Project. Jamdani project became a collaborative effort between the London College of Fashion, University of the Arts London and the Muslin Trust.



Product Designers

Tanya Karim

Tanya Karim graduated from Bangladesh University of Engineering and Technology (BUET) in 1990 with first class. She is the co-founder of Tanya

Karim N.R. Khan and Associates which went on to win national and international competitions and the prestigious IAB award. She has created a unique line which is marketed under the brand of “Urban Bangla” and she is passionately connected to the industry. She is also a recipient of the “Prime Minister Award” for contribution towards “Beautification of Dhaka City” in 2006 and also The Daily Star Business Women of the Year Award in 2011.



N.R Khan

Born in 1965 Nurur Rahman Khan graduated with the Habibur Rahman Award from Bangladesh University of Engineering and Technology (BUET) in 1990 and later completed his masters from the same university with the Ahsanur Rahman Gold Medal. He started his teaching career in BUET before founding

Tanya Karim N.R. Khan and Associates with his partner Tanya Karim, which went on to become award winning practice whose work has been published both home and abroad. Nurur is also a recognized academician who has taught in BUET, Asia Pacific University, Brac University, North South University, Stamford University, Bangladesh University and IUAV in Venice.

Artists

Arafat Karim

Arafat Karim's venture into the world of art began, at an early age. Currently a Masters student at the Department of Fine Arts of Dhaka University, the promising artist has already bagged quite a few achievements, as his artworks travelled a number of exhibitions in the country. In his early 20s, Arafat has already developed his own comic character, a secret agent called C K Zaki, which is published by Dhaka Comics. Even though Arafat is mostly popular among comic lovers for his creation Zaki, he finds solace in drawing and sketching. He was never trained to be a cartoonist but was drawn to this field after his drawing skills developed in university. Arafat's graphic novels are a sight to behold but you'd be surprised to know that all his drawings are sketched and coloured mostly manually without the support of technology.



Zille Homma Hamid

Born in 1972 in Bonn, Germany. She is a German-born Pakistani visual artist from Berlin. She graduated from the University of Applied Science and Art and holds a design degree. Parallel to fine arts, Zille Homma Hamid has also been running a clothing label from 2004-2009. In the last five years she has been traveling and working in France, Senegal, South Africa, Norway and India. Her works as a solo artist were shown at the Göteborg Biennale and have traveled in the group exhibition Prêt-à-Partager to different countries in Africa. As a former member of the Berlin-based artist Collective, 'Honey Suckle Company', she contributed to projects and exhibitions from 1997 to 2007. The works have been exhibited in PS.1 New York, Kunsthalle Basel, Chelsea Art Museum, New York at the Berlin Biennale, galleries and museums internationally.



Master Weaver

Al Amin

“ I have really enjoyed working on this project! I never thought I would be able to do this. Drik’s initiative has given me a new identity. It has boosted my confidence. Now I know what I am able to do. Muslin is our tradition. Bangladesh’s tradition. Through this project we have worked to revive the muslin that we have heard from our ancestors. I am not literate. I have heard from my ancestors that muslin was so fine and thin it could be kept inside a matchbox. We have never seen it. It is now proven that we are able to revive our age old tradition. But the task was not easy! We need a certain cool temperature to do this. Mostly at dawn and after sunset. A sunny weather is not suitable for this. Threads might get torn. To do the weaving throughout the day an *artificial* environment should be created. Keep the room cool and moist, have patience and you can do it.”



Al Amin was born in 1979. His father’s name is Abdul Latif, who was a *lungi* weaver and his mother Zayeda Begum was a *jamdani* sari weaver. Al Amin could not attend school due to financial crises. He learnt weaving from his uncle at the age of 4 and has been in this profession since then. Throughout his career Al Amin worked as an assistant weaver for 14 years and as a master weaver for the next 17 years till date. He is the only weaver amongst the chosen best six weavers in the *palli* who completed the first 300 count sari. After him another four have learnt the art from him.

Film Team

T9FX

T9FX is a professional production company that produces television programmes and has worked with several NGOs in Bangladesh like, BRAC and Grameen Bank for the past 10 years. Registered in 2010, T9FX has its branches at Vancouver (Canada), London (United Kingdom) and Dhaka (Bangladesh). T9FX's team of award-winning producers, writers, researchers, cameramen, sound technicians, editors and voice-over artists has developed a reputation for delivering high quality productions on time and within budget.



Shadhona



'Hawaye Indrojal' is a story based on the extraordinary history of muslin weaving in East Bengal, now Bangladesh, related by the incredibly creative artisans themselves. Starting from the unique conditions that fostered the cultivation of this special cotton, the story weaves its way through the centuries when muslin captured the imagination of royalty across the world. This specially commissioned production showcases the glory of muslin and the exploitation of the craftspeople by the colonizing English leading to the ultimate destruction of the industry. However, the inner creativity of the weavers continues, through the production of today's *jamdani* fabrics.

Hawaye Indrojal

CAST & CREDIT

Artistic Direction/Costume design/Stage Decoration

Script

Dance Direction

Theatrical Direction

Music Arrangement

Light & Sound

Melody for songs

Audio DJ

Singers

Tanti (Weaver)

Interlocutors

Mukim

Mughal Rajah

Court Dancers

Ghoshok

Adhikari/Dalal

Soldier

Ghotok

Zojefen

Englishman

Dalal 2

Tanti (Weaver) (Dancers)

Villagers (Dancers)

Lubna Marium

Saymon Zakaria

Shabbir Ahmed Khan

Shamim Hasan

Nirjher Chowdhury, Rokon Emon

Reazuddin Mahmud

Zahedul Kabir Liton

Robin

Nadia Dora, Dunia, Anusheh Anadil, Liton

Shabbir Ahmed Khan

Shammy, Shoma

Manos Talukdar

Raaj

Bonna, Mousumi, Promi, Rattri, Ritu

Hadi

Manos Talukder

Shovon, Sojal, Robin, Ruddro

Manos Talukdar

Kathleen Weitz

Abir

Hadi Mirja

Hanif, Tanu, Mahabub, Abir, Hadi, Bonna, Shammy, Mela, Shoma, Anandita, Mizan, Ammrto, Ruddro, Sojol, Mukti, Hira

Hanif, Tanu, Mahabub, Shammy, Mela, Anandita, Shovon, Mizan, Abir, Babli, Ritu, Mousumi

About Shadhona

Shadhona, led by legendary performer Lubna Marium, is a center for advancement of South Asian culture. Though Shadhona's scope of work encompasses many genres of art and the target group is diverse, the defining character of the organization is the hard-core, intensive work done with the arts and artistes, in the areas of: a) research, documentation, b) training and c) production and presentation. Shadhona's work encompasses both the urban and indigenous arts.

Curator



ASM Rezaur Rahman

ASM Rezaur Rahman has curated numerous international and national projects for Drik. He is one of the Curators of Chobi Mela, Asia's largest international festival of photography. His major works include *'Together Building Resilience'*, an exhibition for European Union, *'Do You See My World?'* a photographic journey by adolescents of Bangladesh for UNICEF, *'Tales from a Globalising World'* - the street version for Swiss Development Cooperation etc. He has designed *'Jobra to Oslo'* a permanent exhibition for Grameen Bank, commissioned by the Ministry of Foreign Affairs, Norway. His work *'Spor'*, won a national award in Norway in 2002. His unique concept of creating mobile exhibitions using local vehicles has become a trademark in Bangladesh and is now being replicated internationally too. An ATSA Fellow Reza is currently the General Manager of Drik and a Lecturer on Curatorial Practice at Pathshala South Asian Media Academy.





Team Message

“It has been some time we started cruising through the rivers, searching for a lost plant. Our small team did not find the ‘muslin plant’ but it succeeded in capturing memories that will never die. Tapash’s camera clicked away, Kamal’s journey’s to the weavers and our continuous attempts at reviving the muslin motifs continued. The rich stories they discovered made us decide to share the story of a lost plant and a diminishing art with others.

This project touches upon issues of a community with delicate skills who wish to create awareness of this cloth’s history and future with the story of it’s revival. What a lovely smile Al-Amin, the weaver had when he completed the first muslin sari!

Teamwork is the ability to work together for a common vision, to direct individual accomplishments towards a greater success. Had Tulin or Zunaid, the youngest member ever thought how much love and passion they would hold for the resurrection of this sheer piece of cloth! Our little team, comprised of experts and novices, supported by well wishers at home and abroad, has finally managed to shine a little light on a craft and its past glory. Now, it’s time to grow and take it further.”

Muslin team in a frame: Abul Kalam Azad, Anupam Das, ASM Rezaur Rahman, Khademul Islam, Khokon, Md. Kamal Hossen, Md. Syfur Rahman Rubel, Nabil Rahman, Qumrun Naher Hossain (Kali), Rahnuma Ahmed, Rasedul Islam, Saiful Islam, Shahidul Alam, S M Quamruzzaman Parag, Surobi Prottyoe, Tapash Paul, Tasmin Haque Tulin, Wahid Adnan, Zunaid Hossain



Weaving the **Revival...**

300 count 'modern muslin' revived by Drik's Bengal Muslin team

Quiz

If you get all five answers right,
stand up and applaud yourself.

(Answers are printed somewhere in this catalogue)

Test your knowledge in muslin.
You could be the next 'master muslineer'.

1. Which one of the following names was not used to describe muslin?
 - a. Badan-khas
 - b. Chand-tara
 - c. Alaballee
 - d. Turundam
2. 1 pound of muslin yarn stretched for 250 miles. The count of the yarn was?
 - a. 900
 - b. 700
 - c. 300
 - d. 100
3. Empress Josephine had approximately the following number of muslin dresses?
 - a. 5
 - b. 75
 - c. 180
 - d. 320
4. Muslin spinners would rub the following powder on their fingertips?
 - a. Rock salt powder
 - b. Conch shell powder
 - c. Talcum powder
 - d. Limestone powder
5. Muslin's oldest name in recorded history is believed to be?
 - a. Mughal cotton
 - b. Delta cotton
 - c. Gangetic cotton
 - d. River cotton

Thanks

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Shimul Dutta
Shanta Ghosh
Shamsul Bari
Sunaina Mahbub Prithibi
Taimur Rashid
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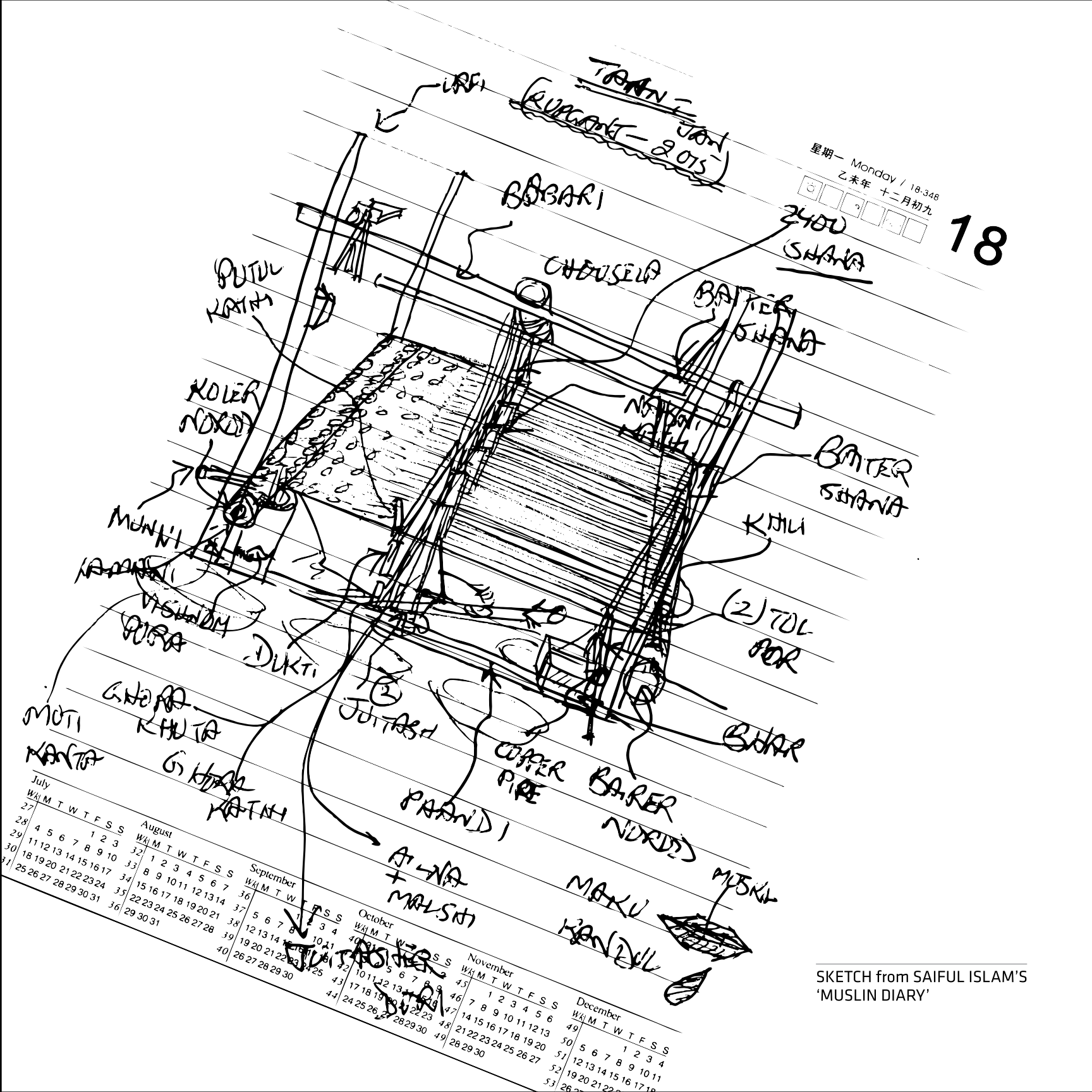
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Answers to the muslin quiz:

1. b
2. b
3. c
4. b
5. c



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