



**URONTO**   
r e s i d e n t i a l  
**Art Exchange Program**

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388/D Free School Street, Hatirpool, Dhanmondi, Dhaka-1205.  
Ph: 01726831636, [Infouronto@gmail.com](mailto:Infouronto@gmail.com)

## **“URONTO” Residential Art Exchange Program**

**URONTO is an artist community who are in a new way working toward documenting a sector of memories of old architectural existences through any discipline of Art.** Basically “URONTO” Residential Art Exchange Program is a meeting place for creative individuals to work with a common theme and space, but in different languages. Visual artists, photographers, writers, film maker, architect, musicians and performing artists are only a few disciplines who will be participating at these gatherings, which will often take place in rustic landscapes, whether it be old, abandoned houses or camp out in rural communities and mostly to any soon-to-be dumped or finished place or natural atmosphere.

The aim of the program is to accommodate and sustain an organic environment for the artists to fall in rhythm with the natural sphere and project their insights amongst fellow artists, ultimately creating a reverberating atmosphere to inspire further projects.

“URONTO” works toward documenting the relation of time and space and the changes of spaces with time, through art practice of any discipline. Participants of each project are invited to portray the history, stories, myth, values or anything about the architectural structure or house or building chosen for every episode.

We do believe that every form of art is inter-related and also it has its own prosper strength individually indeed. Therefore we invite artist of any creative discipline to participate, so that we can have a unique documentation of the theme in enormous variation of artistic media. Where a writer might produce literary pieces or an article; an artist might prepare a painting or an installation piece while a musician may create a tune/number based on mood, history and atmosphere of the place.

# Intentions & Functions:

## **Cultivate the creative genre among all**

Creative practice should be cultivated not among the artists only but also among the common people who appreciate and respect art but circumstances deprived them to be called an artist.

## **Providing a wider field to creative intentions**

We keep no boundary to explore and practice creative works, that's why we don't centralize our work only in one city or place, we keep moving from place to place in each project and try to explore more and more around.

## **Encourage collective work and snub struggle**

All the participants get a liberated field to establish their creative learning and exchange creative practices among themselves. This will help all to develop and encourage each other.

## **Documenting the Undocumented histories**

This Art exchange program can bring out a unique documentation about all those abandoned places and beauties which are ignored or not yet properly documented in history.

## **Sharing the histories in the international field**

We have good intentions for this artistic documentation and history to be shared internationally, therefore other than our local participants; we invite creative individuals from international fields, so that they can connect their values and practice with the places.

## **Putting any and all discipline under one roof**

We invite multidisciplinary artist from anywhere in the world to join in and explore. Because we believe that all discipline is associated to each other and is very powerful while experienced in a group.

## **Creating responsible aesthetical practice and growing awareness**

A responsible art / aesthetical practice is indeed created here, through the aesthetical expressions of the true stories with various discipline sometime the artist express the beauty of the places and stories, sometimes the silent protest of the members of the places, sometimes the progressive future of the place. And most of all while working with local people and local material, a unique interaction is created through which people gets to know better about the house and become aware of its possibilities and dimensions.

## **Developing local art concepts in the rural**

In every program we engage the local school students and local young people with the creating processes share them the stories we find out and give them a platform to express themselves like never before. When they come close to so many different discipline of art and learn how to create and express in such a verity, they develop a new genus of art practice inside.

## **Inspiring work with founding natural materials**

We believe that local materials should explain the local existence better. So we always inspire all the participants to work with founding materials and bring out the best meaning out of that.

## **Developing the connection between human and nature**

The exchange program is truly a refreshing time for the participants where we do provide them a very natural atmosphere to live in with nature where they can make themselves free from regular hectic life and dive into the beauty of nature. **But we must include that nature is beautiful and refreshing but not luxurious** so all participants should have a clear understanding of that. Expectations of luxurious living will end up with disappointment and **people habituated with luxury are barely encouraged in this program.**



## **The Open Season:**

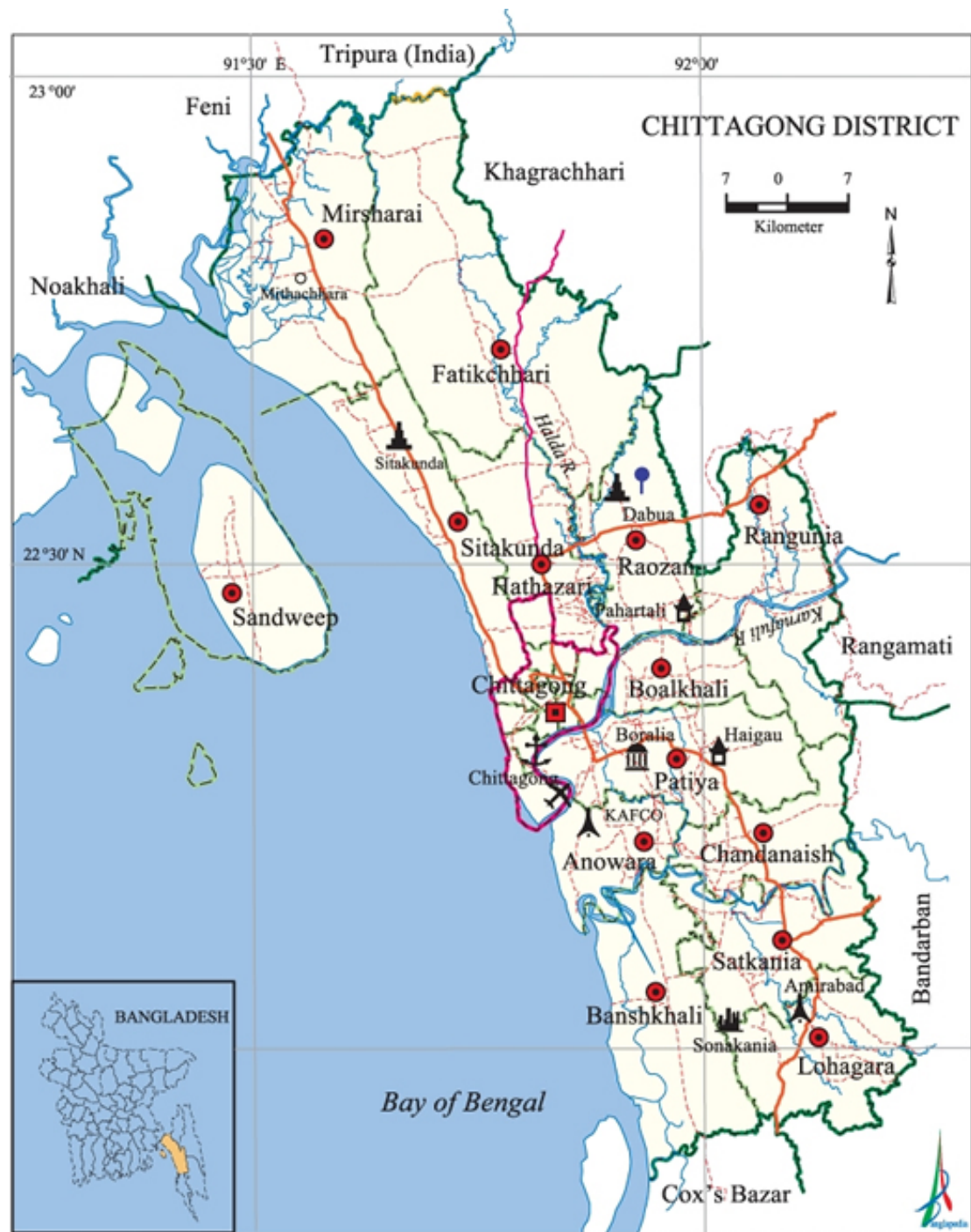
In this open season we have chosen a building almost 100 years old, standing on its last legs in Chittagong sadarghat area, Chittagong Division, Bangladesh. P K Sen Building is a very attractive structure with hexagon shaped designs pattern.



5<sup>th</sup> season of

**“URONTO”  
Residential Art Exchange  
Program**

At P K Sen Building  
Chittagong District  
Bangladesh



## **Guideline of the project:**

<b>Venue:</b>	PK Sen Building, Sadarghat, Chittagong, BD
<b>Date:</b>	22-29 July 2016
<b>Reporting Date:</b>	22 July 2016 at
<b>Working dates:</b>	23-28 July 2016
<b>Open studio day:</b>	29 & 30 July 2016

# About the venue:

Chittagong (the district)

P K Sen Building (working venue)

## Chittagong:

Chittagong is a major coastal seaport city and financial center in southeastern Bangladesh. The city has a population of more than 2.5 million while the metropolitan area has a population of over 6.5 million, making it the second largest city in the country. It is the capital of an eponymous district and division. The city is located on the banks of the Karnaphuli River between the Chittagong Hill Tracts and the Bay of Bengal.

The origin of Chittagong is uncertain. One explanation credits the first Arab traders for the combination of the Arabic words shatt(delta) and Ganga (Ganges). The Burmese tradition is that an [Arakanese](#) king, attacking in the 9th century, gave the city the name Tsit-ta-gung (to make war is improper).

The natural harbor of Chittagong has been a gateway to the historic region of Bengal for centuries. It was a prominent trading centre and hosted the first European colonial enclaves in Bengal, which were operated by the Portuguese in the 16th and 17th centuries. The district was ruled by the Sultanate of Bengal, the Kingdom of Mrauk U and the Mughal Empire until the 18th century, at which point it was ceded to the British East India Company. The port was the terminus of the Grand Trunk Road and the Assam Bengal Railway. During the Burma Campaign in World War II, the city was also a key base for Allied Forces. Becoming a part of East Pakistan in 1947, the city was the site of Bangladesh's Declaration of Independence in 1971. Modern Chittagong is a major hub of trade and industry. The Port of Chittagong is the largest international seaport on the Bay of Bengal. The city is home to many of Bangladesh's oldest and largest companies, as well as the Chittagong Stock Exchange, the Chittagong Tea Auction and the eastern division of the Bangladesh Railway. The Chittagong Naval Area is the largest base of the Bangladesh Navy. Chittagong is reputed as a relatively clean city, but still confronts substantial logistical and socioeconomic problems. Sadarghat is a thana under Chittagong district in Chittagong Division, Bangladesh.

# About the venue:

Chittagong (the district)

P K Sen Building (working venue)

## **Prasanna Kumar Sen Building:**

The working venue of this season is the P K Sen Building in Sadarghat thana of Chittagong. The building was constructed approximately in 1920, it took around three years to complete the building. PK Sen Bhaban is one of the traditional and the ancient buildings in Chittagong. It was one of the biggest Bhabans in Chittagong during the British era. Zemindar Prasanna Kumar Sen, a kind-hearted man in Raozan, built the traditional building on the bank of the river Karnaphuli. P K Sen was a Rice and oil Trader in Noa Para, had his own mills in Chittagong. He also established many tolls and school in the area during that period. He owned a huge land area starting from the sadarghat thana port corner till the Hotel Raj which is nearby to the building. After getting bankrupt during 1946 P K Sen had to sell the entire land ownership. During that period many trader tried to buy the building and Shushil Ghosh finally got the chance to own this building. As Per Present Family Members, the building is standing in 9katha and the entire area of the building boundary is around 17 katha(yet there are debates on the exact measure or area). The building is mainly four storied but with the Minar on top, adds more three stories of height to the building. The building is deigned in a hexagon shapes which is very unique and very much interesting. There are many big beautiful ventilators with geometric shapes. Wide windows are main characteristics of the building. It has more than 40 rooms and two separate stair system for getting in and out of the building.

It had color glasses and very impressive decorative works but in present time its standing on the last legs. Shushil Ghosh died in 2000 and after his death his family members are taking care of the space.

The building is a witness of many memories, like the war time, tortures of army battalions, Histories related to Surya Sen (22 March 1894 – 12 January 1934) and many more good and bad memories are folded in the old bricks of the building.





P K Sen Building : Front Look





Left side View of  
The Building

Right Side View  
of The Building







The Minar On Top



Balcony all around the Roof and Minar





Balcony Arches



Entrance of the Building





Stairs for Entrance And Exit



Inside the  
building





Rooms of the building



# The Risks of the building





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The Friend in the Building





The view from  
the roof



## Theme of this project:

In this project the participants are invited to portray the ruined diverse beauty of the house, the lost history, the truth even why not myth as well through their distinctive media. The building for this episode is a very interesting structure and we are looking forward to bring out all the silent memories and beauties of the building in this episode. Participants are expected to explore the site in their way and bring out an experimental esthetical expression of their findings and realization. The expression of the participants must express anything about the house or anything related to the house and its history. Any discipline of artist or creative individual is invited as long as they can connect to the site with their practice. Participants are highly encouraged to bring out the best, working with natural founding material or available materials around.

## Who can Participate:

- Any art loving, creative individual who wants to work along with the theme.
- Adventurous persons who can accept esthetical challenges within rural living.
- Participants of any discipline (visual artist, writer, singer, musician, film maker, installation artist, Theater activist, performance artist, architect etc and many more...)
- Mostly we look forward for young (from mind) & energetic participants and want to have them from multidiscipline.
- 10-12 Artists out of all application will be selected by the Committee.

## How to apply:

**Registration fee**

Registration is FREE for this project

**Papers to submit**

CV (with portrait)

Images of artworks or practice works

Artist statement about his/her work

Proposal for the project

(Brief of why he/she wants to be part of it and what kind of work he/she might be doing)

A copy of passport (international participants only)

## Paid by URONTO:

- Accommodation
- Food
- Site visits and local outings.

## Artist Responsibility:

- Transportation Cost (to the venue and back to their home)
- Art material cost

**We expect all selected artists will share a small presentation on their artworks or multidisciplinary practices of their own while the project with all other participants.**

## **Application deadline:**

- Interested Artist must submit/email their papers **by 10<sup>th</sup> May 2016**
- Selected applicants will receive a confirmation letter through e-mail by **15 May 2016.**

## **Transportation Direction:**

- Dhaka to Chittagong by Bus > Sadarghat by Rickshaw or any local transport.
- Dhaka to Chittagong By flight >Sadarghat by Rickshaw or any local transport.

For any more information or questions about the project please contact through email or call. All participants are highly recommended to go through the entire document and understand it properly before applying. Multiple queries are invited from all, before final participations.

No submission after the deadline will be taken, but late submissions with remarkable qualities might get short listed for next episodes. In such cases the participants will be informed in advance.

As a final note, it must be said that “URONTO” is an open collective composed of individuals who wish to freely express their ideas via any medium. However, freedom of expression must always be accompanied by a respectful attitude towards the work space and other members of the collective. Aside from these particularities, the members are welcome to draw ideas and inspiration from their surroundings, since it is only natural for a creation of Nature to find inspiration within it.

### **Contact person**

**Sadya Mizan**

+88 01726831636

urontoinfo@gmail.com

<https://www.facebook.com/UrontoArt>