



URONTO 
r e s i d e n t i a l
Art Exchange Program
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“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, 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” is working 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.

We have our own team who moves to places and try to explore all those houses, structure, areas and unwritten histories. In every project we choose one unique place among our research collection. The selection of the project venue and time depends on some very logical facts like weather, accessibility, security etc. We try to arrange 2-3 projects every year which might take place in a gap of four months sometime two months or more or less. Moreover the venue can be in Bangladesh even across borders.

Intentions & Functions:

We work toward to cultivate the creative genre not among the artists only but also among the common people who appreciate art but circumstances deprived them to be called an artist.

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. So in every project participants will explore a new place and sometimes new true stories as well.

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.

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.

This project also tries to expose the beauty of the old and distinctive existences around us which people are too busy to look at or think about those or to take care of those. Through this program we try to establish that many of the places and structure are still strong, beautiful and harmless enough to survive more for a long time and it can be turned into a useful and beautiful place keeping its original flavor as it is.

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

This Program is truly a platform of exchange of fresh, innovative ideas and to connect with history beyond borders.

Participants not only get the chance to work with history but also with true story as we go to different places and find out the story by ourselves from dependable sources.

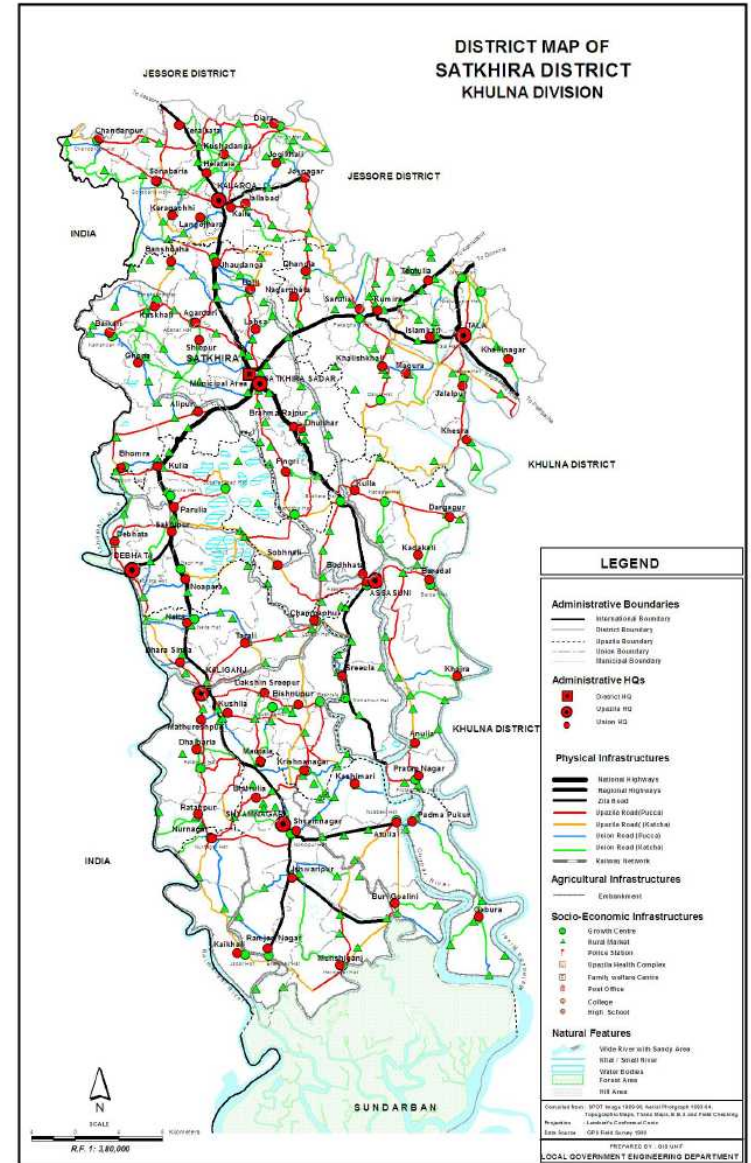
The exchange program is truly a refreshing time for the participants where we do provide them a very natural atmosphere to live in with nature where they can make themselves free from regular hectic life and dive into the beauty of nature. **But we must include that nature is beautiful, refreshing but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

The Open Season:

In this open project we have chosen an old historical house in the village called 'Ishwaripur'. With mighty Jamuna on one side and Ichhamoti on the other, the Ishwaripur village stands proud with its rich heritage. It is 3 to 4 km south from Shyamnagar Upazilla sadar in Shatkhira District and almost 6 kilometer north from Shundarban border.

3rd Project of

“URONTO”
Residential Art Exchange Program
At Ishwaripur, Shatkhira,
Bangladesh.



Guideline of the project:

Venue: Old House of Kalikananda Chattyapaddhay at Ishwaripur.
Date: 20-27 March 2014
Reporting Date: 20 March 2014 at Ishwaripur.
Working dates: 21-26 March 2014
Open studio day: 27 March 2014

About the venue: The Village (related site) The House (main working area)

The village of the venue: “Ishwaripur”

Ishwaripur is one of the historically famous villages in Bangladesh. It has many beautiful sites. Ishwarpur was the capital of Raja Pratipaditya in late sixteen and early seventeen century; **a Hammam (Kings Bathing room)**, delimited quay at river ichhamoti, **Jeshoreshwari Kali temple**, the Triangular Chanda Bhairab Temple (only one in Bengal), remains of first church made of Bengal in 1599 AD are still standing as ruins. Just beside from this village there is a mosque names Tenga which was also build by Raja Pratpaditya in Bangshipur. A parade rampart, a watch tower though all are in dilapidated condition, but still these historical infrastructures are well-known by the many. And to see these many local and foreign tourists, historians, anthropologists, researchers, pilgrimages use to visit all year, the people living there felt with prejudice by the visitors.

After the fall of Raja Pratapaditya in 1609-10 the dynasty of the guardian priest in the royal family and of the Jeshoreshwari Kali temple left the place along with the royal family due to political and social disaster. Almost a century later in 1700AD Joykrishna Chattapadhyay the dynasty of the guardian priest came back to this area from Dogachi village in west Bengal. He then re-established the Jamindari and took over the charge of Jeshoreshwari Kali temple.

Sometime between 1885 and 1918 the Ishwaripur Union committee was formed. Union board was formed in 1919. The first elected president was Srishchandra Chattopadhyay Adhikari. Later he dissolved and the Union Board and made four Unions out of it, these are Romjan nagar, Vetkhali, Munshigonj and Ishwaripur.



A twelve gated hammam (Bathing room),
of Raja Pratapadityay;





Lord Kali temple at Jeshoreshwari,



The working venue of this episode:

“Old House of Kalikananda Chattopadhyay”

The actual house is at least 400 years old. It was in immaculate condition even in the 1st decade of the 20th century. The huge boundary gate was guarded by the statue of a lion. As you would enter the gate, first you would have seen five courtyards at the entrance. On the left was a two-storied building with an eight-paneled roof. The bottom of the building used to have a small Zoo and above it, was a museum created and maintained by Srishchandra Chattopadhyay (, *guardian priest and president of Ishwaripur union board, member of local board and member, Jury board, Khulna Judge court.*). Adjacent to the zoo, there were large imposing three-storied buildings. Those buildings had eight stairways, and eighty-eight rooms. Around in 1962-63 a delimited road was constructed by abolishing a portion of the building. And in 1965 using bricks from a portion of that building, a local primary school was built. The school is developed now as the Ishwaripur United High School. About 100 years back keeping one small portion intact and breaking the remaining part of the house, three new beautiful buildings were constructed.

One among those three building which was actually constructed keeping the old structure is the building Uronto team is locating there project in this episode. After the first world war Historian & Archeologist Kalikananda Chattapadhyay (1899-1987) the family member designed and built that nice new house on a part of that old foundation. That is a Huge Structure with beautiful high windows standing from the floor. Balconies on both side and wide staircase in front of one of balcony with runner on both side. That balcony was designed keeping the front theatre stage in mind. Flower garden on the both sides till the end of the yard touching the wide road at the end. The best part of the house was the room under the staircase inside the house. Red smooth cemented floor with coiled stairs which ended on the upper floor facing four rooms and four doors which lead to the veranda. In that very room recitation artist and actor Jayanto Chattapadhyay and writer of History of Satkhira District ‘*Baghratath Parikraman*’ (retrospective of tiger cost) Jyoti Chattapadhaya were born.

At the beginning of 1971 liberation war till April the condition of the house was quite the same. It was then used by the Razakars and the Peace committee. But now in 2014 all these facts and beauties of the house can hardly be found. Now the house is standing on its last legs. One who don't know the previous stories can hardly imagine the house like before. The roof is broken, wild plants growing in the rooms and yard covered with plants & trees. But Uronto team still feels that they can take an effective step toward presenting and documenting all those beauty, histories and conceit of this house through creative participants with them. Many traditional stories, myth, some of the old collection from the Old museum was founded talking to the family members, like story about Shyam Narar bar (blessings of the Shyam Nara), the lullaby of Ponchanon Karmakar, Leg bone of an elephant from the museum etc.



**Front side / Entry
Ruins of the old House of
Kalikananda Chattopadhyay**



Back side, where the theater stage use to be. The old art of the house which was built, keeping the 400 years old huses parts intact By Kalikananda Chattopadhyay After the first world war



Huge Structure with beautiful high windows standing from the floor.



The Room under the staircase inside the house. Red smooth cemented floor with coiled stairs which ended on the upper floor facing four rooms and four doors which lead to the veranda.



Once upon a time, this was the library of this house.



The falling roof and the room with belcony.



Standing on its last legs, the house of Kalikananda Chattopadhyay

Theme of this project:

In this project the participants are invited to portray the history, the ruined diverse beauty of the house even why not myth as well through their distinctive media. The truth here is, now a very small part is standing quietly there but a larger part is silent in the members of the house and among the village members memory. We are looking forward to bring out all those silent memories and beauties in this episode. Participants are expected to explore the site in their way and bring out an aesthetical 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 theme and site. 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 with the theme.
- Adventurous persons who can accept challenges to comfortable living.
- Participants of any discipline (visual artist, writer, singer, musician, film maker, installation artist, Theater activist, performance artist, architect etc)
- Mostly we look forward for young energetic participants and want to have them from multidiscipline.
- 8-10 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:

- Applications of joining the camp must be submitted by 8th March 2014.
- Selected applicants will receive a confirmation letter through e-mail by 10th March 2014.

Transportation Direction:

1. Dhaka – Jassore by Air, Jassore to Syamnagar, Ishwaripur Village via Shatkhira by bus.
2. Dhaka to Syamnagar, Ishwaripur Village via Shatkhira by bus.
3. Dhaka to Khulna to Ishwaripur Village via Shatkhira by bus.
4. Benapole to Syamnagar via Shatkhira.

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.

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