

Naeem Mohaiemen works in Dhaka and New York. He combines essays, films, drawings, and installations to research socialist utopias, incomplete decolonizations, language wars, and shifting borders. Starting from the nexus of Bangladesh history after the two ruptures of 1947 (partition of British India) and 1971 (separation of Bangladesh from Pakistan), his films ripple outward to take in manpower export that became conscripts to the PLO, an airport as staging ground for many mutinies, missed encounters of two generations of European left, and a graduate student searching for the revolutionary spirit in Asia. The work has taken on the state-sanctioned urge to enforce “correct history”, the problem of decolonial moments that replicate old oppressions in new forms, the obscuring of class as a mode of thinking through the idea of utopia, and the hegemonic and suffocating position of English language.

Naeem is author of *Prisoners of Shothik Itihash* (Kunsthalle Basel, 2014), co-editor (w/ Lorenzo Fusi) of *System Error: War is a Force that Gives us Meaning* (Sylvana, 2007), editor of *Between Ashes and Hope: Chittagong Hill Tracts in the Blind Spot of Bangladesh Nationalism* (Drishtipat, 2010), and co-editor (w/ Eszter Szakacs) of *Solidarity Must be Defended* (Tranzit/ Van Abbe/ Salt/ Tricontinental, 2020). He recently exhibited at Bengal Foundation (Dhaka), Cinema Empire (Dakar), Kiran Nadar Museum (Noida), SALT Beyoglu (Istanbul), Mahmoud Darwish Museum (Ramallah), Tate Britain (London), MoMA PS1 (New York), documenta 14 (Athens/Kassel), and the Venice, Lahore, and Eva (Ireland) Biennials. In India, he has given talks at Sarai CSDS, Jadavpur University, Seagull Kolkata, and Vidyashilp Academy. Naeem was a finalist for the 2009 Villem Flusser Award and the 2018 Turner Prize.