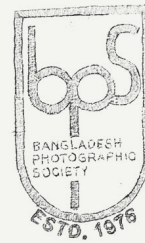
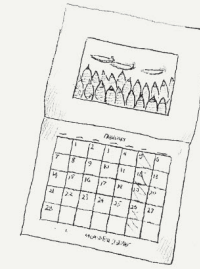


What was Chobi Mela and what happens next?

A project by Naeem Mohaiemen for Chobi Mela IX; timeline drawings by King Kortobbyo (Suborna Morsheada, Mehedi Hasan, Md Khairul Alam Shada, Pijush Talukder, Rakib Anwar); curated by Tanzim Wahab and Munem Wasif; coordinated by Sayed Asif Mahmud; photography by Pranabesh Das and Debashish Chakrabarty; research by Habiba Nowrose; based on information provided by Shahidul Alam, ASM Rezaur Rahman, Rahnuma Ahmed, Munira Murshed Munni, Mirza Taslima, Taslima Akhter and others.



SHAHIDUL ALAM
STEPS DOWN FROM
LEADERSHIP OF BPS
(BANGLADESH
PHOTOGRAPHIC
SOCIETY)



GOLAM KASEM
DADDY'S PHOTOS
ARE PRINTED FOR
FIRST TIME WHEN
HE IS 96



DRIK
LAUNCHES ANNUAL
CALENDAR
FEATURING
BANGLADESHI
PHOTOGRAPHERS



NEW YORK TIMES
RUNS PHOTO
SPREAD OF
BANGLADESHI
PHOTOGRAPHERS



ALAM
ESTABLISHES
DRIK PICTURE
LIBRARY



BANGLADESH
PHOTOGRAPHIC
INSTITUTE
ESTABLISHED



ESTD. 1990

MotherJones

DRIK SETS UP
LINK WITH
MOTHER JONES
MAGAZINE



WORLD
PRESS
PHOTO
COMES TO
BANGLADESH

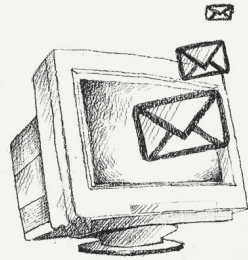
WORLD PRESS PHOTO



DRIK LAUNCHES
OUT OF FOCUS
CHILDREN'S PHOTO
GROUP



DRIK
LAUNCHES
EMAIL SERVICE
IN BANGLADESH



RASHID TALUKDER
1971 PHOTO OF
BAYONETTING IN
PALTAN PUBLISHED
FOR FIRST TIME



DRIK'S FIRST
DHAKA PHOTO
FESTIVAL
CANCELLED
DUE TO HARTAL



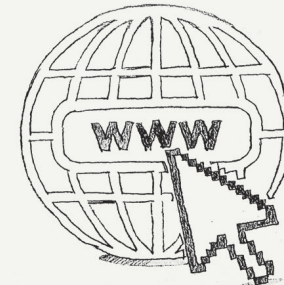
MAP PHOTO
AGENCY
FOUNDED



DRIK CALENDAR
OF 1971 PHOTOS
RELEASED ON
WAR'S 25TH
ANNIVERSARY



INTERNET COMES
TO BANGLADESH AT
10 TAKA PER MINUTE



CMYK

DRIK
CALENDAR
PRINTED IN
FULL COLOR
FOR FIRST TIME



BANGLADESH
POPULATION
REACHES
124 MILLION



WOMEN'S
PHOTO COLLECTIVE
ONNO CHOKHE DEKHA
HAS GROUP SHOW AT
SHILPAKALA ACADEMY

DRIK'S
PATHSHALA
SCHOOL
BEGINS
CLASSES

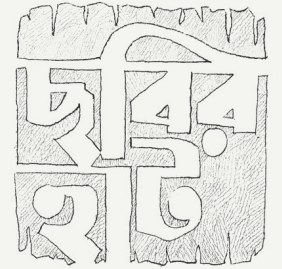


'NOSHITA NARI'
IS FIRST DRIK
CALENDAR
FEATURING
SEX WORKERS

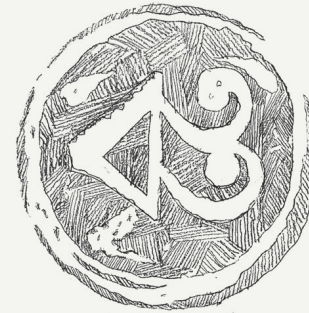
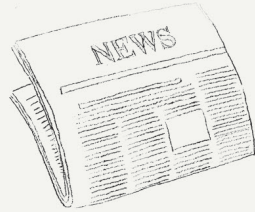


BANGLARIGHTS
HUMAN RIGHTS
NETWORK
LAUNCHES

BRITTO
ARTS TRUST
COLLECTIVE OF
ARTISTS FORMED



CHOBIR HAAT
OPEN AIR ART
MARKET OPENS
NEAR CHARUKALA



DAILY STAR
NEWSPAPER
SETS UP VIRTUAL
PICTURE DESK



FIRST DRIK
CALENDAR TO
LOOK AT
FAMILY LIFE



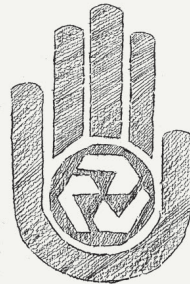
UNITED NEWS
BANGLADESH
AND DRIK
CO-PUBLISH
BOOK ON
BANGLADESH
HERITAGE



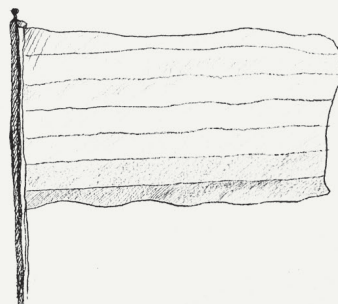
FIRST BANGLA
ANTHROPOLOGY
TEXTBOOK EDITED
BY DRIK'S
RAHNUMA AHMED &
MANOSH CHOWDHURY



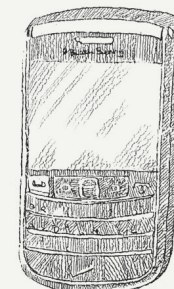
'POSITIVE LIVES' IS
FIRST DRIK CALENDAR
FEATURING GAY MEN



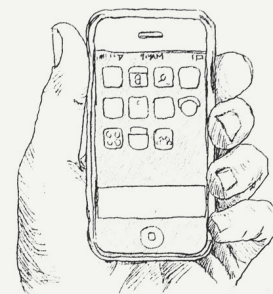
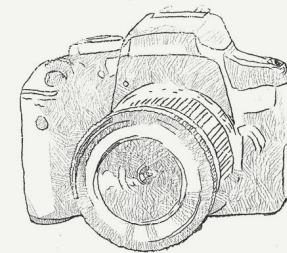
BLACKBERRY
LAUNCHES
SMARTPHONE



BENGAL
GALLERY
OPENS



100TH BATCH OF
BASIC PHOTOGRAPHY
COURSE AT
PATHSHALA

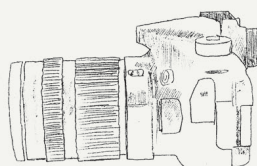


APPLE
LAUNCHES
iPhone WITH
2.0 MEGAPIXEL
CAMERA



DRIK PUBLISHES
FIRST BOOK IN
BENGALI ON
PHOTOJOURNALISM
BY AZIZUR RAHIM PEU

DHAKA PRESS
PHOTOGRAPHERS
START USING
DIGITAL SLR
CAMERAS



DRIK LAUNCHES
MAJORITY WORLD
PHOTO AGENCY



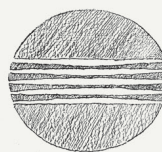
BRITTO
ORGANIZES
'OFF THE BEATEN PATH'
EXHIBITION



ONLINE
PHOTOGRAPHY
CLUB TTL (THROUGH
THE LENSE)
ESTABLISHED



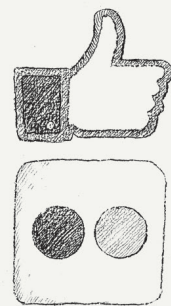
KONICA-MINOLTA
CLOSE DOWN



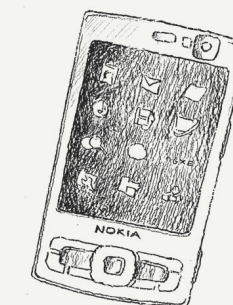
KONICA MINOLTA



YOUTUBE
LAUNCHES

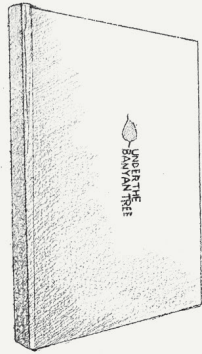


FACEBOOK AND
FLICKR LAUNCH



NOKIA
CAMERAPHONE
OVERTAKES
KODAK DIGITAL
CAMERA SALES

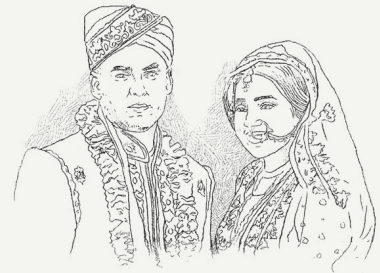
DHAKA ART CENTER OPENS



DHAKA ART SUMMIT, COUNTER FOTO SCHOOL, AND KAMRA JOURNAL BEGINS



TASLIMA AKHTER'S 'LAST EMBRACE' BECOMES ICONIC IMAGE OF GARMENTS FACTORY TRAGEDY

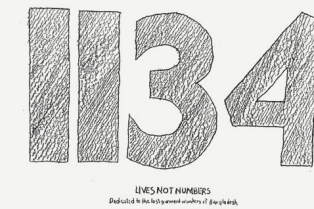


FIRST WEDDING PHOTOGRAPHY CONFERENCE HELD

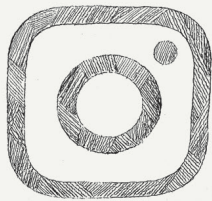
'1134' EXHIBITION ON GARMENTS INDUSTRY TRAGEDY OPENS



PATHSHALA PUBLISHES 'UNDER THE BANYAN TREE'



INSTAGRAM LAUNCHES



FACEBOOK BECOMES LARGEST ONLINE PHOTO HOST



KODAK CLOSES CAMERA BUSINESS



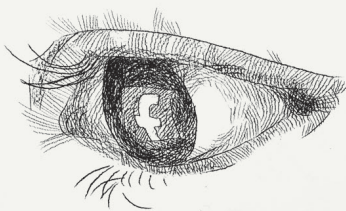
NOKTA PUBLISHES TRANSLATION OF SUSAN SONTAG'S 'ON PHOTOGRAPHY'



PATHSHALA LAUNCHES INTERNATIONAL PHOTOGRAPHY COURSE



DHAKA ART CENTER CLOSES AND ABDUR RAZZAQ FOUNDATION OPENS IN SAME BUILDING





COUNTER FOTO
OPENS 'FREEDOM'
EXHIBITION



200TH BATCH
OF BASIC
PHOTOGRAPHY
COURSE AT
PATHSHALA

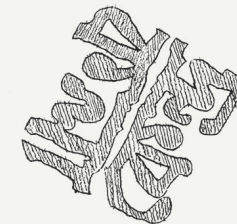
DIGITAL SECURITY
ACT PASSED WITH
WIDE POWER TO
PROSECUTE ONLINE
IMAGE AND TEXT



SHAHIDUL ALAM
JAILED FOR 107 DAYS
FOR HIS ONLINE
REPORTING ON
STUDENT PROTESTS



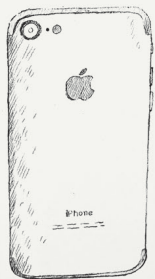
PATHSHALA
BEGINS CLASSES
UNDER DHAKA
UNIVERSITY
GRANTING
BA DEGREES



KALAKENDRA
(CO-FOUNDED BY
MEMBERS OF
DHAKA ART
CENTER) ENTERS
FOURTH YEAR



APPLE
LAUNCHES
IPHONE 7 WITH
DUAL CAMERA



CHOBIR HAAT
FACES PRESSURE
FROM AUTHORITIES
TO CLOSE DOWN

Eighteen years is a long time, measured by tectonic changes in what is expected, accepted, or challenged in photography. Steve McCurry's *Afghan Girl* (1984) might still be taken today, but the audience would immediately raise sharp questions. The subject of the western gaze is no longer 'willing', and is shooting back, with camera and pedagogy. Chobi Mela (CM) played a role in all this, creating a Global South photography context over two decades. As Asia's first photography biennial, it had a regional ripple effect, inspiring affinity groups in Nepal, India, China and elsewhere. While Western photographers were challenged on ethics and methods, Chobi Mela also faced evolution and rupture. If you compare images from CM I (2000) and CM IX (2017), the early years carry a fever of fighting inequality through the camera. By the second decade, works had also turned towards autobiography, abstraction and surrealism. In the year of CM III (2006), Pedro Meyer wrote: 'Everyone is a photographer these days.' Four years later, in 2010, he asked: 'Are too many people taking photographs?' A decade on, both questions are settled facts – we live in a world shaped by technologies that made everyone a photographer.