

87% of the women in Bangladesh are victims of domestic violence in Bangladesh. The numbers tell us that the Bangladeshi society, including the victims, take it as a normal and predictable part of life. In many cases, the couple stays in such abusive relationships for years. The victims remain silent, enduring throughout the time and the abuser stays unpunished and unchanged.

No quarter is a Docu-fictional photographic story of a couple Alo and Sagor who have been in such a relationship for more than 20 years now. The narrative is constructed by blending photographic documentations done by the protagonists themselves (that were then collected from their photo albums) with recreated representations of their memories that they shared during the many conversations they had with me.

The family album is an archive and a source of history. One that is personal, both in terms of what is told and how it is told. It is made out of memories that are chosen to be remembered. Perhaps, only happy moments that are worth reliving again and again. But this means, the history that is being presented becomes biased and incomplete. Because what of the memories that cannot be forgotten but are not chosen to be crystallised? Sure there are unintended revelations of truth that peeks through the images unconsciously from time to time, such is the power of photography. But mostly what we are left with is a tendentious, incomplete version of visual history. An idyllic, sanitised, utopian version of what it was. No quarter is an attempt at retelling Alo and Sagor's personal history through a Docu-fictional family album. One that is fuller and more inclusive of memories that are darker.

*Names have been changed and faces hidden to protect the identities of people involved