

How do we make sense, or poetry, out of the system of images we face today? This is one of the questions taken up by CAMP, a collaborative artists' studio based in Mumbai, India. CAMP mobilizes widely available technologies, including CCTV, cell phone cameras, and the internet, to create new forms of cinema, community, agency, and art. Founded in 2007 by Shaina Anand, Ashok Sukumaran, and Sanjay Bhangar, the group has a transdisciplinary roster of members. A humorous reference to the proliferation of NGOs across India in recent decades, CAMP's name relates to one hundred thousand unique "backronyms"—among them Critical Art and Missing Philosophies, Confidence After Material Practices, and Culture According to Magical People—reflecting the group's open-ended conceptual approach.

From their base in Mumbai's Chuim Village, CAMP runs a rooftop cinema, cohosts online video archives, and uses moving images, radio broadcasts, lecture performances, and interventions in public space to scrutinize the political and socioeconomic conditions that structure contemporary life. Their work aims to "build what is possible, equitable, and interesting for the future." Tracing the arc of CAMP's project over nearly two decades, this exhibition includes three works that examine the everyday lives of video, its global mobility, and the pervasive reach of its limitless streams. The works comprise: a film made from cell phone footage, produced in collaboration with sailors navigating trade routes across the Western Indian Ocean; a participatory television network in a dense New Delhi neighborhood; and a multichannel, panoramic video installation of Mumbai's cityscape that was filmed from a single location by pushing one CCTV camera to its limits.

CAMP's practice reorients communication devices, transport infrastructures, surveillance apparatuses, and digital archives to transform entrenched systems into new opportunities for collective action, hope, longing, and desire.

Organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, and Rattanamol Singh Johal, guest curator and former Assistant Director of the International Program, with Lilia Rocio Taboada, Curatorial Associate, Department of Media and Performance.

Support for the exhibition is provided by the Annual Exhibition Fund. Leadership contributions to the Annual Exhibition Fund, in support of the Museum's collection and collection exhibitions, are generously provided by Jerry I. Speyer and Katherine G. Farley, Sue and Edgar Wachenheim III, the Sandra and Tony

Tamer Exhibition Fund, the Kate W. Cassidy Foundation, Alice and Tom Tisch, the Marella and Giovanni Agnelli Fund for Exhibitions, The Contemporary Arts Council of The Museum of Modern Art, Eva and Glenn Dubin, Mimi Haas, The David Rockefeller Council, Anne and Joel Ehrenkranz, Kenneth C. Griffin, The International Council of The Museum of Modern Art, Marie-Josée and Henry R. Kravis, and Jo Carole and Ronald S. Lauder. Major funding is provided by The Sundheim Family Foundation.

For related content and programs, visit moma.org/CAMP.

From Gulf to Gulf to Gulf

From Gulf to Gulf to Gulf pictures the labor, friendships, and pastimes of a group of sailors who regularly cross the Western Indian Ocean on handmade wooden boats, transporting everything from hospital equipment to television sets. Beginning in the late 2000s, as the sailors traversed the seas between the Gulf of Kutch, the Persian Gulf, and the Gulf of Aden, they used cell phone cameras—then becoming increasingly commonplace—to record themselves and their surroundings. A unique form of “video ephemera” emerged: single-take videos of varying resolutions, which the sailors overlaid with music tracks and shared with crewmates and passing boats using Bluetooth.

CAMP worked with these sailors over four years to assemble this and other material into a film, structured as an account of one season at sea. The result is a rarely seen collective portrait of a maritime culture unbound by state borders. Mapping ancient trade routes using widely available contemporary networking technologies, the film also provides an alternative, sometimes intimate view of a region typically understood through reporting on piracy, smuggling, and political unrest.

From Gulf to Gulf to Gulf can also be viewed at moma.org/CAMP.

From Gulf to Gulf to Gulf 2013

Standard- and high-definition digital camcorder video, VHS-C tape, and cell phone video (variable formats), all transferred to HD video
83 min.

Direction: Shaina Anand and Ashok Sukumaran

Cameras: Siddik Umar Sanghar, Mrinal Desai, Junas Salemamad Bhagad, Ashok Sukumaran, Shaina Anand, Sulaiman Haroon Raja urf Dada, Jabbar Hassan Chingda, Ismail Haroon Ghandhar, Mohammed Rafik, Sulaiman Wahab Sumbhania, Abdul Majid Chauhan, Mehboob Abbas Sanghar, Hakimuddin Lilyawala, and the anonymous creators of music videos across many boats and seas

Editing: Sreya Chatterjee

Courtesy the artists

Start Times

Daily
10:30 and 11:55 a.m., 1:20, 2:45, and 4:10 p.m.

UNIQLO Friday Nights
5:35 and 7:00 p.m.



This installation is equipped with technology for sound amplification.

Assistive Listening with Hearing Loop

To amplify the sound on your hearing aid, turn it to the “T” position.

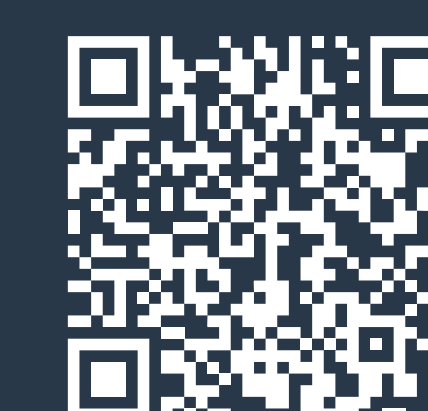
Assistive Listening with Personal Device

To access the audio through your phone:

1. Connect to free MoMA WiFi.
2. Download the Sennheiser MobileConnect app by scanning the QR code below.



3. Using the MobileConnect app, scan the QR code below to hear this work’s audio.



Khirkeeyaan

To produce *Khirkeeyaan*, CAMP created video portals between households, shops, factory units, and other local enterprises across New Delhi’s dense urban villages of Khirkee, Khirkee Extension, and Hauz Rani. Inexpensive CCTV cameras, microphones, an audio mixer, and cable TV equipment were combined in a unique way to transmit live images and audio between existing television sets at four separate locations. This network enabled people at these locations to see, hear, and communicate with each other in real time. In these exchanges, which were occasionally assisted by planted actors, the participants simultaneously assumed the roles of subject, author, and audience. CAMP edited the resulting interactions into the six episodes that constitute this work, whose title combines the Hindi words *khirkee* (window) and *yaan* (vehicle).

Creating conversation across not only different physical spaces but also divisions of caste, class, gender, religion, and language, *Khirkeeyaan* surfaces moments of empathy and trust as well as confrontation and conflict. Anticipating the recent proliferation of video conferencing platforms and riffing on real-time television formats, the project catalyzed dialogue among the diverse constituents of New Delhi’s urban core.

Khirkeeyaan 2006

Six standard-definition videos (color, sound; varying durations), wall drawing, and four inkjet prints

Created by Shaina Anand with Aastha Chauhan and Gaurav Chandelya

Courtesy the artists

This presentation features edited excerpts from the six episodes of *Khirkeeyaan*.

MONITOR ONE

Episode 3: "One Lane." 4:04 min.

Episode 7: "One Lane Again," featuring Tanmoy Sarkar. 11:02 min.

MONITOR TWO

Episode 2: "Nepal at Home." 8:12 min.

Episode 6: "Village Girls," featuring Anita Dube. 8:36 min.

MONITOR THREE

Episode 4: "Four Factories." 12:12 min.

Episode 5: "Doctor's Advice." 4:39 min.

Bombay Tilts Down

Filmed from a single location over two months, *Bombay Tilts Down* documents the rapidly transforming metropolis of Mumbai. It was shot remotely during the COVID-19 pandemic by a CCTV camera that was mounted on the thirty-fifth floor of a building in the heart of the city. CAMP pushed the camera to its limits: It moves from expansive skies, limitless sea, and gleaming glass towers to bustling streets, tarp-covered settlements, and the figures and faces of city dwellers, many of whom seem aware of the camera looking at them. The artists edited the collected footage to create the illusion of a continuous take in which days and weeks fold into each other. The work’s soundtrack was composed by BamBoy (Tushar Adhav), who interspersed his beats and basslines with the sounds of storms, sirens, and recordings of poetry and songs by working-class and Dalit poets who came of age in the city’s once bustling textile mills.

Building on cinema’s long history of “city symphony” films, *Bombay Tilts Down* is an ode to Mumbai at a moment when it is being continually reshaped by aggressive real estate speculation, post-industrial development, and private surveillance—but also by people’s movements and individual gestures of resistance.

Bombay Tilts Down 2022

Seven-channel 4K CCTV video and two alternating soundtracks
13:14 min.

Created by Ashok Sukumaran, Jan Gerber, Rohan Chavan, Shaina Anand, Simpreet Singh, and Zinnia Ambapardiwala.

With residents of Achanak Nagar, Maya Nagar, Siddharth Nagar, Jijamata Nagar, Mariamma Nagar, Ambedkar Wadi, Shreeram Mills, Lotus Colony, Madraswadi, Markandeshwar Nagar, and BDD Chawls, Worli.

Soundtrack by BamBoy (Tushar Adhav), featuring samples and words from Khwaja Ahmad Abbas, Amar Shaikh Kala Pathak, Anna Bhau Sathe, Avahan Natya Manch, Begum Akhtar, Dhondutai Kulkarni, Narayan Surve, Neela Bhagwat, Sambhaji Bhagat, and Vilas Ghogre. Mastered by Venkatesh Iyer.

The Museum of Modern Art, New York. Fund for the Twenty-First Century



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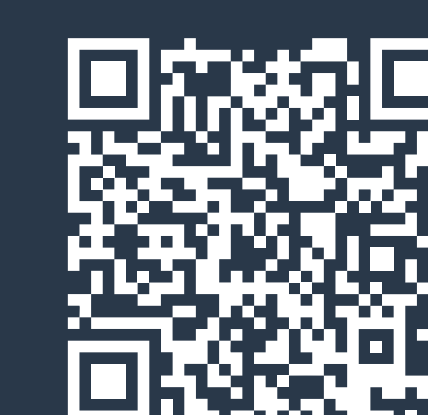
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CAMP Online

CAMP is committed to the afterlives of video and the digital commons and has coproduced several publicly accessible online video archives with their long-term collaborators Ox2620. A critical component of their work, these densely annotated platforms make thousands of hours of footage and films available for research, teaching, discussion, and debate.

[pad.ma](#) (est. 2008)

Public Access Digital Media Archive, or pad.ma, is an online repository of video footage that includes text and image annotations. The material is searchable, viewable, and free to download for non-commercial use. Visit pad.ma.

[indiancine.ma](#) (est. 2008)

An annotated online archive of Indian film, indiancine.ma is a public resource for film scholars and enthusiasts. The platform catalogues more than eighty-five thousand unique titles in several languages and makes out-of-copyright films available for public viewing. Visit indiancine.ma.

[phantas.ma](#) (est. 2023)

A weekly grouping of clips and cuts from across CAMP's video archives, phantas.ma is an invitation to engage, navigate, and contribute to the conversation via comments and suggestions. Visit phantas.ma/moma or scan the QR code below.



Learn more about CAMP, their interdisciplinary practice, and upcoming programming at moma.org/CAMP.