

# CAMP

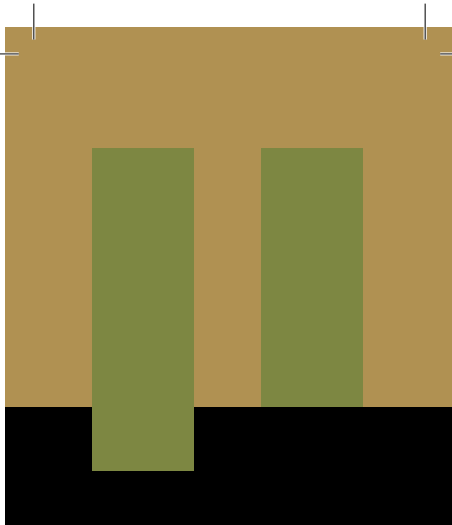
*a  
portfolio of  
selected  
work*

## ABOUT CAMP

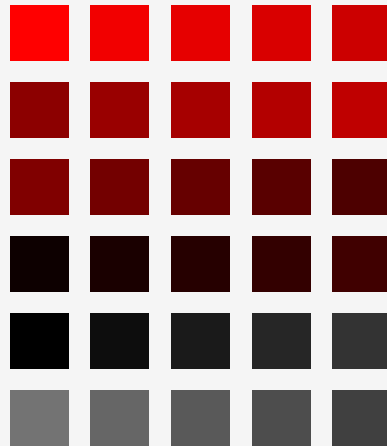
CAMP came together as a group in 2007, initially consisting of Shaina Anand (filmmaker and artist), Sanjay Bhangar (software programmer) and Ashok Sukumaran (architect and artist). By the time of its setting up in Mumbai, the artists Anand and Sukumaran had already strong and well-recognized individual practices. Sukumaran had been awarded the first prize of the UNESCO digital arts award in 2006 and the prestigious Golden Nica of the Prix Ars Electronica the following year, 2007. He had lectured at venues such as the Tate Modern, and participated in the Singapore Biennial, 2006. Anand had done a series of well received projects with contemporary image media, and had exhibited at venues such as the Frankfurter Kunstverein, Serpentine Galleries London, Nottingham Contemporary, Cornerhouse Manchester, Khoj and Sarai New Delhi, Powerplant Toronto and more.

CAMP's reason to exist is that it produces and sustains long duration and sometimes large scale artistic work. Its projects over the past five years have shown how deep technical experimentation and artistic form can meet. In that their work extracts new qualities and experiences from contemporary life and materials, CAMP are truly producing new art today.

"I'd happily stay all day", the Guardian's art critic Adrian Searle wrote of CAMP's hour-long film-shot-on-telescope made with coast watchers, as part of the Folkestone triennial, 2011. These artists are not constrained by traditional market parameters as duration, geographical spread and medium. Their work is closely tracing global phenomena: ships, CCTV, the emotional state of workers and guards, phone leaks, cinematic, digital and energetic media. That it does so with a real intimacy with the material, a committed politics, a care for the formal and experiential, and their utterly unique combination of skills is seen in the span of their activities and their mark on the Indian and global art world.



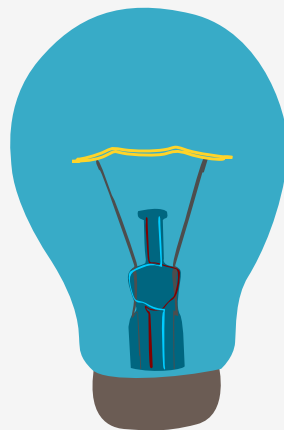
**CAMP**  
Collective Adjusting to Mumbai Partnerships  
<http://camputer.org>



**CAMP**  
Comrades After Missed Promises  
<http://camputer.org>



**CAMP**  
Conversation About Missing Philosophies  
<http://camputer.org>



**CAMP**  
Confidence After Material Practices  
<http://camputer.org>



## AWARDS

Best Film, New View Award, Olhar de Cinema, Curitiba, 2014  
Special Mention, International Competition, FID, Marseille, 2013  
Jury Main Award, Sharjah Biennial, 2009  
Honorary Mention, Digital Communities, Prix Ars Electronica, 2008 (Pad.ma)  
Golden Nica: Interactive Art, Prix Ars Electronica, 2007 (Ashok Sukumaran)  
Honorary Mention, Interactive Art, Prix Ars Electronica, 2007 (Shaina Anand)  
UNESCO Digital Arts Award, 2006 (Ashok Sukumaran)

## NOMINATIONS

Shortlist, Skoda Prize for Indian Contemporary Art, 2013  
International Award for Participatory Art, 2010 (Shaina Anand)  
Asia Art Award, 2010 (Ashok Sukumaran)

## RECENT EXHIBITIONS

### 2016

**Groupe Mobile**, Villa Vassiliev - Beton Salon, Paris: *The Country of the Sea*

### 2015

**Corruption: Everybody Knows**, E-flux, New York: *The Radia Tap(e)s Act I and II*  
**Redefine: Multiple Perspectives and Possibilities in Network Era**, Times Museum, Guangzhou: *Men at Work with Boxes in Stereo, Destuffing Matrix, Pad.ma*  
**Mumbai Academy of Moving Images, Film Festival: Cinema At the time of More cameras than People: The work of CAMP**  
**Mumbai Academy of Moving Images, Film Festival: Inside Indiancinema.ma**  
**After Midnight: Indian Modernism to Contemporary India 1947/1997**, Queens Museum, New York: *From Gulf to Gulf to Gulf, Stuffing, Destuffing*  
*As If – tV*, Clark House Initiative, Mumbai (solo)  
*As If – IV Night for Day*, Chemould Prescott Road, Mumbai (solo)  
*As If – III Country of the Sea*, Dr. Bhau Daji Lad Museum, Mumbai (solo)  
*As If – II Flight of the Black Boxes*, 24 Jorbagh, New Delhi (solo)  
*As If – I Rock, Paper, Scissors*, Experimenter, Kolkata (solo)  
**Mobile M+ Moving images**, M+ Hongkong: *From Gulf to Gulf to Gulf*

### 2014

**Shanghai Biennale: From Gulf to Gulf to Gulf**  
**Rupert**, Vilnius: *From Gulf to Gulf to Gulf*  
**Porto Post Doc: From Gulf to Gulf to Gulf**  
**Unravelling Documentarism**, Helsinki: *Al Jaar Qabla Al Daar, Capital Circus*  
**Nirankusha Fearless Speak**, Bangalore: *Pal, Pal, Pal, Pal (Radia Tapes Act I and II)*  
**Musée de la Chasse et de la Nature**, Paris: *From Gulf to Gulf to Gulf*  
**Verzio**, Budapest: *From Gulf to Gulf to Gulf*  
**Eros**, Parasite, Hongkong: *Copyright this!*  
**Lines and Nodes**, Anthology Film Archives, New York: *Capital Circus*  
**Mapping Asia**, Asia Art Archive, Hongkong: *The Annotated Gujarat and the Sea Exhibition*  
**Flaherty at MoMA**, New York: *Capital Circus, Hum Logos, From Gulf to Gulf to Gulf*  
**Modern Mondays**, MoMA, New York  
**Flaherty Seminar**, New York, selected work and screenings  
**Berlin Documentary Forum: Unreliable Narrators: From Stings to Leaks to Citizen Vigilantes**  
**Spaghetti Harvest**, Project 88, Mumbai: *Descendent*  
**Olhar de Cinema**, Curitiba: *From Gulf to Gulf to Gulf*  
**Gallery TPW** (co-curation), Toronto: *Working In and Out of the Archive with Pad.ma*  
**Images Festival Toronto: From Gulf to Gulf to Gulf**  
**Ann Arbor Film Festival: From Gulf to Gulf to Gulf**  
**Tales From the Networked Neighbourhood: The Cinema of Camp: 5 Films at Palestrina Cinema**, Milan  
**Pleasure: A Block Study** (publication launch), Art Dubai  
**March Meeting**, Sharjah: *From Gulf to Gulf to Gulf*  
**FICUNAM Mexico: From Gulf to Gulf to Gulf**  
**Border Cultures Part II (work, labour)**, Art Gallery Windsor: *The Boat-Modes*  
**Traps for Troubadours**, Clark House, Mumbai: *The Annotated Gujarat and the Sea Exhibition, Descendent*  
**Dhaka Art Summit: From Gulf to Gulf to Gulf**

### 2013

**Migrating Forms Film Festival**, New York: *From Gulf to Gulf to Gulf*  
**Cork Film Festival**, Ireland: *From Gulf to Gulf to Gulf, Al Jaar Qabla Al Daar*  
**Cinema Project**, Portland: *Al Jaar Qabla Al Daar*  
**Pleasure: A Block Study** (publication launch), Serpentine Galleries, London  
**Viennale, Vienna International Film Festival: From Gulf to Gulf to Gulf**  
**Doc Lisboa**, Lisbon: *From Gulf to Gulf to Gulf*  
**Athens Avant-Garde Film Festival: From Gulf to Gulf to Gulf**  
**Underdax**, Munich: *From Gulf to Gulf to Gulf*  
**BFI London Film Festival: From Gulf to Gulf to Gulf**  
**Citizen-Artist: Forms of Address**, Chemould Prescott Road, Mumbai: *The Radia Tapes (Act I and II)*  
**Bunny Smash: Museum of Contemporary Art**, Tokyo: *CCTV Social: Cold Clinic, Capital Circus*

2013 (continued)

**Pekham Artists Moving Image: The Sunday Painter**, London: *The Country of the Blind, and Other Stories*

**Festival Internationale de Cinema (FID)**, Marseille: *From Gulf to Gulf to Gulf*

**Le Pont: Museum of Contemporary Art**, Marseille: *From Gulf to Gulf to Gulf*

**Freedom: Kunstpalais**, Erlangen: *The Boat-Modes*

**Sharjah Biennale XI**: *From Gulf to Gulf to Gulf*

**The Skoda Prize Show (shortlist)**, National Gallery of Modern Art, New Delhi: *Two Stages of Invention* (solo)

2012

**Kochi-Muziris Biennale**: *Destuffing Matrix*

**Gwangju Biennale 9**: *The Radia Tapes (Act I and II)*

**documenta (13)**, Kabul: *Pad.ma, Afghan Films*

**documenta (13)**, Kassel: *The Boat-Modes*

**documenta (13)**, Kassel: *Pad.ma, Afghan Films*

**documenta (13)**, Kabul: *Pad.ma, Archive Practicum: Seminar and workshop with Afghan Films*

**New Museum Triennale: Ungovernables**, New York: *The Radia Tapes (Act I and II)*

2011

**Pad.ma Tours and Travels**, Trondheim Center for Contemporary Art (solo)

**The Matter Within**, Yerba Buena Center for Art, San Francisco: *Al Jaar Qabla Al Daar*

**The City is a Constantly Burning Bonfire**, Cubbit, London (Ashok Sukumaran)

**Two Stages of Invention**, Experimenter, Kolkata (solo)

**Folkestone Triennial**: *The Country of the Blind, and Other Stories*

**Appeal for Alternatives**, Kunstsammlung Nordrhein-Westfalen Schmela Haus, Dusseldorf: *Khirkheeyaan* (Shaina Anand)

**Sharjah Biennale X**: *Al Jaar Qabla Al Daar*

**Against All Odds**, Lalit Kala Akademi, New Delhi: *The Annotated Gujarat and the Sea Exhibition*

**Indian Highway IV**, MAXXI, Rome: *Lossfulness*

2010

**The Second Order**, Space Hamilton, Seoul: *CCTV Social: Cold Clinic*

**Liverpool Biennial**, City States: *Al Jaar Qabla Al Daar*

**Speak, Memory**, Townhouse Gallery, Cairo: *Don't Wait for the Archive 2*

**Home Works V**, Beirut: *Don't Wait for the Archive: Archiving Practices and Futures of the Image*

**Asia Art Award Forum Exhibition**, SOMA Museum of Art, Seoul (Ashok Sukumaran)

**Anisotropics**, Gallery MUU, Helsinki (solo)

**Indian Highway III**, MAC, Lyon: *Lossfulness*

2009

**The Edgware Road Project**, Serpentine Galleries, London (2009-2013)

**The Jerusalem Show**, Jerusalem: *Al Jaar Qabla Al Daar*

**Autonomies of Disagreement: Transitio-Mx**, Mexico City: *El nuevo signo* (Ashok Sukumaran)

**Concrete Culture**, Ivan Dougherty Gallery, Sydney (Ashok Sukumaran)

**Sharjah Biennial IX**: *Wharfage, Radio Meena*

**Indian Highway II**, Astrup Fearnly Museum, Oslo: *Lossfulness*

**The Neighbour**, P-3, and the Arts Catalyst, London (Ashok Sukumaran)

2008

**'If we can't get it Together' Artists rethinking the (mal)function of Communities**,

The Power Plant Contemporary Art Gallery, Toronto: *Khirkheeyaan* (Shaina Anand)

**Indian Highway**, Serpentine Galleries, London: *Lossfulness*

**48°C Public, Ecology, Art**, New Delhi: *Motornama Roshanara*

**The Impossible Prison**, The Nottingham Contemporary, Nottingham: *CCTV Social: Cold Clinic* (Shaina Anand)

**Dictionary of War**, Taipei Biennale

**Reality Effects**, Henie Onstad Art Centre, Oslo: *CCTV Social: Cold Clinic, Capital Circus* (Shaina Anand)

**What do you Want?** Asian Triennial Manchester, Cornerhouse: *CCTV Social* (Shaina Anand)

**Broadcast Yourself, Artists interventions into Self-Broadcasting from the 1970's**, Cornerhouse, Manchester and AV Festival, Hatton Gallery, Newcastle: *Khirkheeyaan* (Shaina Anand)

**Dakar Biennale-Off: Sept Soirees**

**Cleotronica Festival**, Alexandria Contemporary Art Forum: *Shelter, Visibility, Love*





Film still, *From Gulf to Gulf to Gulf*, 2013

## WHARFAGE 2009-2015

A six-year project on the Indian Ocean



## WHARFAGE 2009-2015

The following text was published during documenta (13) as an introduction to the project, invited by [www.universes-in-universes.org](http://www.universes-in-universes.org).

The economic crisis which hit Dubai and the UAE in 2008-09 was a story told in different ways: the desertion of construction cranes from the most-cranned sky in the world, the numbers of migrant workers leaving, including a large exodus of Malayalis back to Kerala, and a long-legged rumour that fleeing expats were leaving expensive cars and credit cards behind in Dubai airport's parking lot.

But around the same time, in early 2009, one could see another side of economic activity in the UAE bustling (especially Sharjah and Dubai) some said up by 50%, at the traditional city-centers: the creek trade. A trade servicing “local” markets in Somalia and Iran. Perhaps this activity was related to certain goods in warehouses: daily commodities, used cars, clothes or construction material that were not moving otherwise. Or to the fact that established hawala networks of credit had their own temporality, or that forms of credit here were related to goats and not derivatives.

Many of the Gujarati Indian sailors we met on the creeks in 2009 are descended from seafaring communities stretching back hundreds of years. In the past few decades, erstwhile sailors began to own their boats, and boat ownership shifted from dominantly Hindu trader communities, to Muslim sailor ones. These sailors described a relationship with Dubai and Sharjah that is longer and more colorful than the land-based history of expatriate labor and construction booms in the UAE. It included riding the monsoon winds to Zanzibar, ferrying dates from Basra during and after wars in Iraq, becoming a medium for India's “pirate modernity” of smuggled electronics and daily goods, and today, passing through Somali piracy on a daily basis. If, as the regional historical and colonial record makes very clear, the question of who is a pirate and who isn't is largely a matter of perspective, something



Jam Salaya, August 2009



Bosaso, May 2012

similar could be said for trade. From the point of view of Somalia and southern Iran, these boats are a primary bulk supply chain, both in and out. In India these are “country craft” that operate out of the country, and refuse to die out. In the UAE, a foundational 100-year old “free trade” system today that is bracketed by sanctions on the one hand and piracy on the other, produces a peculiar site for struggles of perception and history that are key to what is often explained away as “trade”. The boats themselves are wooden monsters with twin engines and fat curves that clearly strain the word “dhow”. It is difficult to sustain a claim to their formal continuity with wooden sailing ships in the Arab and Indian past. These are ocean-going vessels that in effect produced their own freedoms of movement. A boat and crew assembled in western India can trade between Karachi, Salalah in Oman and Bosaaso in northern Somalia one year, and between Mundra, Dubai and Mombasa the next. No road map or network diagram captures these possibilities entirely. The boats instead gave us a sense that every boat entering or leaving Gujarat, changes a little bit the historical space we know as the western Indian Ocean.

The first instantiation of our project happened at the Sharjah Biennial in 2009. It took the form of a radio event on the port, broadcasting from the creek in Hindustani (the common language on the port) and in song. And as a second part, a book (Wharfage, 2009) that used customs records to describe in otherwise-impossible detail, the trade between Sharjah creek and various Somali ports that year. Since then, new friends who were sailors on these routes would call us with bits of news; encounters with pirates and NATO, weddings and separations in families, storms off Oman, and in general life on board a boat. We also began to collect a particularly ephemeral form of records of these journeys: cellphone videos that often did not survive a sailing year, because they were easily deleted or lost. And which did not make it to YouTube, because they circulated in a bluetooth economy fueled largely by face to face and boat to boat meetings. For CAMP, multiple visits to Gujarat, and then to other UAE ports and northern Somalia, followed. In 2010 we gave DV cameras to sailors who were interested in filming what could be described as the opposite of the imperial “view from the boat”. Such collected material is the basis for the film being shown in the Aue Park as part of documenta (13). The songs heard in the film were all found, married to cellphone videos and used in sync. The film is a journey without voiceovers, from Gulf to Gulf to Gulf: from Kutch to the UAE, to Somali

ports, to Aden in Yemen and Salalah in Oman, and back to Gujarat in the monsoons. This is an installation version of a feature-length film CAMP is working on that will be done early next year. The title of our documenta exhibition refers to a thought-move from Marxian “modes of production” to other modes of producing, encountering, carrying and feeling, that we think the boats make possible. How might one be able to separate all the interlocking worlds and different tones of economics, religious life, fascinations, brutalities and creativity that are present here? A boat being built in towns such as Jam Salaya, gathers a social environment that has very little to do with the world economy. Boats are sometimes built for pride, or without reason. For Bruno Latour’s ongoing philosophical project, the so-called Modes of Existence, modes are incommensurable zones of human activity: religious, legal, and organizational for example, that are driven by their own logics and are joined to each other only by fragile and shifting moves of relation or “diplomacy”. We could see such diplomacies at work in the production of multiple capacities on a boat: in carrying cars or coals, or in the kinds of hospitality involved in cohabiting with livestock and sometimes pirates. We could sense a different mode in times of repair and rest, like in the monsoon. The “boat-modes” in the photo-installation part of the exhibition, suggests this modal character of its elements, and has images from a forthcoming book CAMP is doing with scholars and enthusiasts of the Indian Ocean and its littorals.

So what could all this mean, on land, and in the near future? One way to look at it is through the lens of nostalgia in both Gujarat and the UAE, around maritime matters. Nostalgia means that history stops at a certain point, and then is continuously looped. In Abu Dhabi, this means a Tadao-Ando-designed dhow museum on Saadiyat Island that will have a large model dhow as its center-piece, floating on a glass “sea”. In Sharjah, there are plans to remove the boats from the creek entirely, send them to the walled “free port” of Hamriya, and turn the creek into a promenade with cafes adjoining a heritage district built from undersea coral, in the “traditional” way. You might already see a dhow-shaped model abra (small passenger boat) parked ominously on the creek. In Dubai on the other hand, perhaps the influence of Iran has meant that the profitable creek is actually undergoing an uplift, or “modernization for the 21st century”.



In Gujarat in 2010, a world conference on “Gujarat and the Sea” held in Mandvi effectively ignored ships and sailors operating a stone’s throw away. It was able to do this by inserting representatives of the vahanvati (seafaring) community, who repeated familiar and well-worn stories of Gujarati maritime glory and adventure, often with a Hindu twist, to the audience. The sailors we know in Gujarat suffer the least from this kind of organized nostalgia. Their thinking about the future is always laced with the possibility of a demise of this way of life. But then, as one sailor joked, they will spend more time with their wives. Or, as others have

already done, they will run the abras in Sharjah that displaced their activity before. On the creeks in Gujarat, large boats lie in different stages of decay, repair, and optimism. They radiate promises and memories beyond their current economic or symbolic value. Their actual physical lifespans are unknown, as they are always being painted, repaired, or extended. In the studio at CAMP, we are also surrounded by them, in data dumps and voice recordings and ship models and hundreds of video clips that are slowly gathering into further shapes.

— CAMP, July 2012



Sharjah, March 2009





Nightly screenings on the corner of Bank Street and Corniche Road,  
Sharjah, March to May 2013

## FROM GULF TO GULF TO GULF

83 minutes, HDV, SDV, VHS, Cellphone videos (variable), 2013

Exhibitions and Screenings:  
2015

2015

*After Midnight: Indian Modernism to Contemporary India 1947/1997,*  
Queens Museum, New York

*As If – III Country of the Sea, Dr. Bhau Daji Lad, Mumbai City Museum  
Mobile M+ Moving images, M+ Hongkong*

2014

Shanghai Biennale

Rupert, Vilnius

Porto Post Doc

*Musée de la Chasse et de la Nature, Paris*

Verzio, Budapest

MoMA, New York

*Flaherty Seminar, New York*

Olhar de Cinema, Curitiba

*Images Festival Toronto*

*Ann Arbor Film Festival*

*Palestrina Cinema, Milan*

*FICUNAM Mexico*

*Mirage Cinema, March Meeting, Sharjah*

Dhaka Art Summit

2013

*Migrating Forms Film Festival, New York*

*Cork Film Festival, Ireland*

*Viennale, Vienna International Film Festival*

*Doc Lisboa, Lisbon*

Athens Avant-Garde Film Festival

*Underdiox, Munich*

*BFI London Film Festival*

*Festival Internationale de Cinema (FID), Marseille*

Le Pont, Museum of Contemporary Art, Marseille

Sharjah Biennale XI, Sharjah

# FROM GULF TO GULF TO GULF

This film is a result of four years of dialogue, friendship and exchange between CAMP and a group of sailors from Kutch, who come to Sharjah often. Their travels and those of co-seafarers from Sindh, Baluchistan and Southern Iran show us a world cut into many pieces, not easily bridged by nostalgics or nationalists. Instead, we follow the physical crossings made by these groups of people who make and sail boats and who also make videos, sometimes with songs married to them.



*From Gulf to Gulf to Gulf*, invitation to screenings, Sharjah, March to May 2013





Nightly screenings at the specially designed open-air cinema, Sharjah Biennial XI, March to May 2013









Lights dimmed for daily 4 screenings in the central hall, Dr. Bhau Daji Lad, Mumbai City Museum, 2015





Installation view, purpose built cinema, Dr. Bhau Daji Lad, Mumbai City Museum, 2015







Installation view, M+ Hongkong, 2015



Film still, cell-phone video, crossing the Hormuz Strait



Film still, cell-phone video, 'Hamid and Adam' dancing in the empty hold





Film still, SD Video, leaving Jam Salaya



Film still, SD Video, entering Bosaso



Film still, cell-phone music video, Dubai creek



Film still, cell-phone music video, Gulf of Oman





Installation view, documenta (13), Kassel

## THE BOAT-MODES

Two-room installation with cruciforms: digital print on acrylic, 16" x 9" x 8  
and video: 60 minutes, 2012

## THE BOAT-MODES

A boat has many powers: to gather a society in its making, to distribute goods, to carry people and ideas across places that, it seems to us, are more different than ever before. The phrase “Boat modes” has a practical use here, which is to express the peculiar and flexible ways in which these boats are manifest in the Western Indian Ocean. But it also has other possibilities; such as to follow Bruno Latour in asking a question “in a way that a specific kind of agency appears.” A matter of tone, or key. Or to create further paths from these boats’ continued expansion of categories such as “sovereign”, “pirate”, “container”, “free trade”, “money”, and “work” at such points where known maritime histories and economics seem to say: “End!”

Modes appear at the intersection of forces and environments, and are arranged here in the shape of the constellation Pleiades, or *Thurayya* in Gujarati and Arabic navigation maps. They accompany a film that takes us on a journey from the Gulf of Kutch in India to the UAE, to Somali ports, and back. The songs in the film were all found, married to the cell-phone videos that you see.

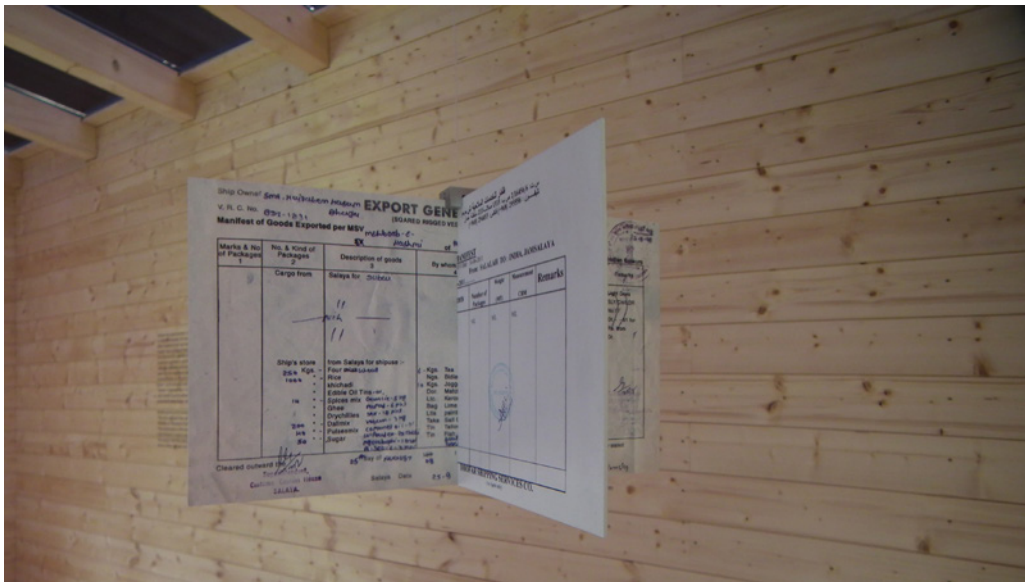
Exhibitions:  
2015

*As If – III Country of the Sea*, Dr. Bhau Daji Lad, Mumbai City Museum  
2014

*Border Cultures Part II (work, labour)*, Art Gallery Windsor  
2013

*Freedom: Kunstpalais*, Erlangen  
2012

*documenta (13)*, Kassel



Close-up of cruciform “Manifests”, *documenta (13)*, 2012





Installation view, video, documenta (13), 2012



Installation view, cruciforms, Kunstpalais, Erlangen, 2013





Installation view, cruciforms, Dr. Bhau Daji Lad, Mumbai City Museum, 2015



Close-up of cruciform "Nostalgia", Dr. Bhau Daji Lad, Mumbai City Museum, 2015



Close-up of cruciform "Boat Building" (left) and "Risk" (right), Dr. Bhau Daji Lad, Mumbai City Museum, 2015





Installation view, *As If - III Country of the Sea*, Dr. Bhau Daji Lad, Mumbai City Museum, 2015

## THE COUNTRY OF THE SEA

Solar exposed cyanotype print on cotton fabric, 17' x 5', 2015

Exhibitions:  
2016

*Groupe Mobile, Villa Vassilieff - Beton Salon, Paris*

2015

*As If – III Country of the Sea, Dr. Bhau Daji Lad, Mumbai City Museum*



*The Country of the Sea, detail, Dr. Bhau Daji Lad, Mumbai City Museum, 2015*

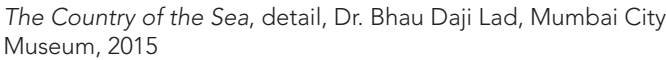
## THE COUNTRY OF THE SEA

In a remarkable Gujarati chart of the Gulf of Aden dated around 1810, we see a drawing of parallel Arabian and Somali coasts, heavily travelled by Gujarati sailors since the 17th century. The coasts in this map are crafted and detailed, and create the impression of a world populated on its edges by different civilisations, bordering and channelling the faraway movements of sailors and traders from India.

CAMP in collaboration with young artists from the Clark House Initiative presents a contemporary map of these seas, based on their 5-year project with Gujarati sailors in the Western Indian Ocean, from Kuwait to Mombasa. This is an unusual sort of map that brings the coasts of India, Africa, Iran and the Arab states in dialogue with each other. Inspired by the chart from 1810 mentioned above, the coastlines now come closer together and evoke the cultural proximities and divides produced by these seas, so important to the city of Mumbai which also features prominently at one of its edges.

The map is 22 feet by 5 feet high, and is designed to fit into the central room of the Kamalnayan Bajaj galleries in the Museum and is produced using solar exposed cyanotype print. More than 100 cities and small ports from Khor al Zubair/ Basra to the Mozambique corridor from north-south, and from Mumbai to Berbera east-west, are marked on the map. But the shape of the map disorients an easy reading of this territory as the usual physical geography. It provokes an image of the sea as its own “country”, with frontier towns at its edges.







Installation view, Dr. Bhau Daji Lad, Mumbai City Museum, 2015





Installation view with cruciform "Piracy" (left), Dr. Bhau Daji Lad, Mumbai City Museum, 2015



Installation view, *As If - III Country of the Sea*, Dr. Bhau Daji Lad, Mumbai City Museum, 2015

## LISTS AND LITANIES

Ship manifests from 1756-57 and 2008-09, Plimsoll line, printer, 2015



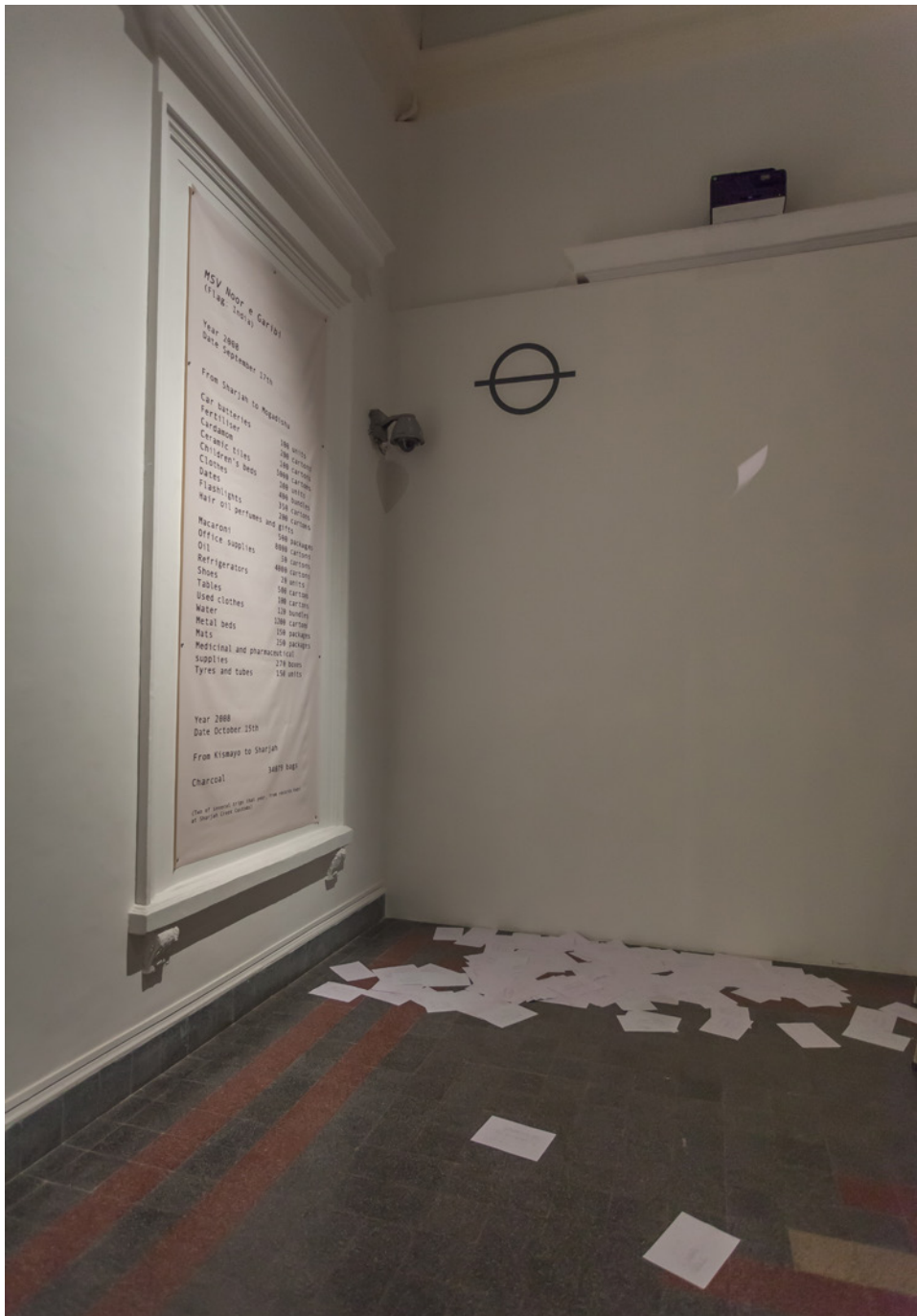
Exhibitions:  
2015

*As If – III Country of the Sea, Dr. Bhau Daji Lad, Mumbai City Museum*

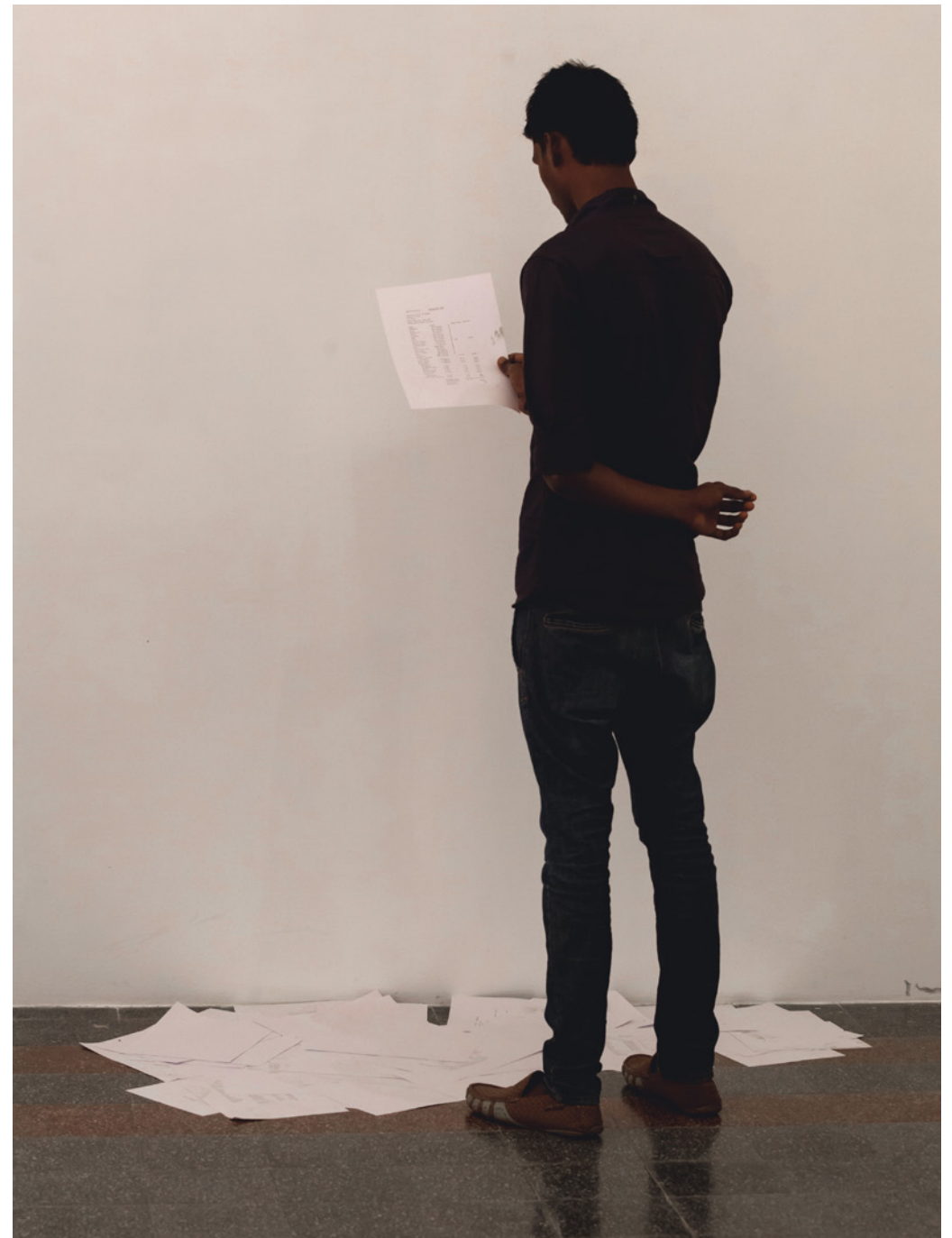
## LISTS AND LITANIES



Detail, Plimsoll line and printer, Dr. Bhau Daji Lad, Mumbai City Museum, 2015



Installation view, Dr. Bhau Daji Lad, Mumbai City Museum, 2015







## WHARFAGE, THE BOOK

220 pages, edition of 750, 2009



Exhibitions:  
2014  
*Mapping Asia*, Asia Art Archive, Hongkong  
2012  
*Oar or Ore*, Goethe Institut, Mumbai  
2010  
Lalit Kala Academy, New Delhi  
2009  
Sharjah Biennial IX, Sharjah



The Wharfage book in the hands of Somali traders on Sharjah Creek, 2009

## WHARFAGE, THE BOOK

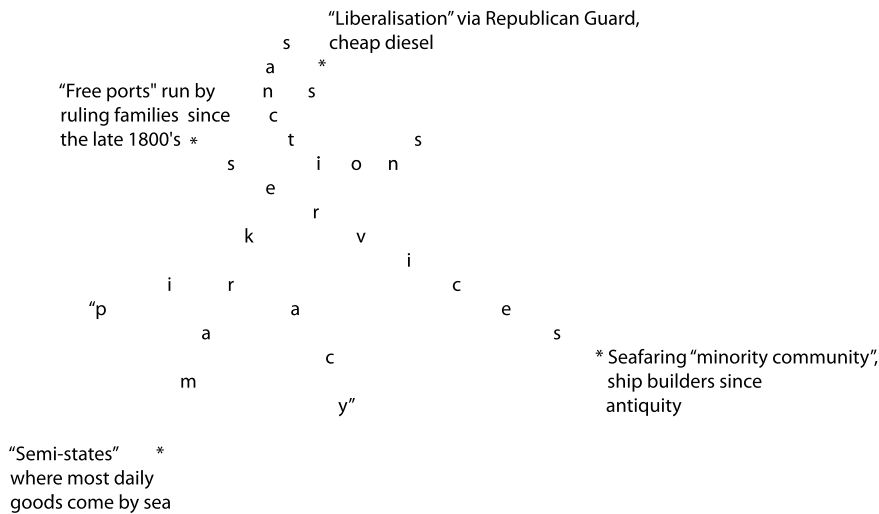
The below text is from an abstract of a lecture given on the Wharfage project in 2010 at “Hydrarchy: Power and Resistance at Sea”, UCL, London.

Unlike the explorer whose frontier is “where no one else has gone”, the wooden-ship-captain who says he goes “where no one else goes” also whispers, “anymore”, hinting that things change with time. In this story, Iraq was a destination fifteen years ago, as Somalia is today. Such horizons for “free trade” are produced by certain groups doing, openly, what others have deemed temporarily atleast, unprofitable. This takes skill and a capacity, a “power and resistance at sea”.

At the same time, the orientation of ships and traders towards certain destinations has its “price”. How to deal with unexpected intimacies? Remember, Sara Ahmed wrote, that the words contingency and contact have the same root (Latin: *contigere* = to touch). Goats crowd the insides of boats, charcoal catches fire. Ethiopian discotheques, sinkings off Oman, and boardings by the US navy are recorded on Gujarati sailors’ cellphones. Even if the goods are all Chinese, one state “feels” another. So there is one ship here, which could be described as brutal, bottom-feeding, capitalism as usual. And then there is another one, which has a range of peculiar and persistent properties. It is: made of Malaysian timber, brought home in the monsoons, classified as a “sailing vessel”, a vigorous



offspring of the traditional Arab “dhow” and Gujarati “vahan”, fed on cheap diesel from Iran and break-bulk cargo re-exported from the Emirates. These two ships tell us about the balance of forces between nation-states, tax-regimes, labour-pools and ecosystems, for ex. in the diagram below... a matrix that is nevertheless perturbed, excited, by each passing ship.



Skeletal map of area

# WHARFAGE

Sharjah Creek  
2008–2009

← Date of arrival: January 28, 2008

Vessel name: M.S.V. Al Bashir

Manifest no. 1744

Flag: India

Coming from: Kismayo, Somalia

Duty (AED): 000

Landing fees (AED): 605

Goods	Quantity
Charcoal	12048 bags

→ Date of departure: February 06, 2008

Vessel name: M.S.V. Madeef

Manifest no. 1017

Flag: India

Going to: Bossaso, Puntland

Docked at Sharjah Creek for: 32 days

Goods	Quantity	Weight (tonnes)	Value (AED)
Engine oil	1000 cartons	85	100000
Television sets	50 units		
Cardamom	50 cartons		
Clothes	10 bundles		
Fish nets	35 bundles		
Garlic	100 cartons		
Medical equipment	200 cartons		
Rice	1200 bags		
Rope	100 bundles		
Shoes	30 cartons		
Tomatoes	1000 cartons		
Tyres	200 units		
Washing machines	20 units		
Water	1200 cartons	14.507	127318
Wood	40 bundles		
Beauty products	2100 cartons		
Kettles	567 cartons		
Kettles	531 cartons		
Kitchen items	409 cartons		
Linoleum	629 rolls		
Macaroni	5300 bags		
Macaroni	5100 cartons	52	22700
Macaroni	5300 packages	53.742	198535

Macaroni	5300 packages	53.742	198535
Matches	2375 cartons	19	16740
Mats	365 bundles	10.77	56862
Metal rods	17 bundles	45.45	143507
Metal sheets	18 packages	54.99	195340
Notepads, papers, metal doors, mattresses and glass shelves	268 units	8.5	12486
Plywood	24 bundles	35.328	139586
Textiles	180 packages	12.5	12686
Tyres and tubes	550 units	17.617	17939

Total weight of goods:	567.971	
Total value of goods:		1402109
Customs paid:		1140
Docking charges:		760

← Date of arrival: February 10, 2008

Vessel name: M.S.V. Shah e Kalandar

Manifest no. 3431

Flag: India

Coming from: Berbera, Somaliland

Duty (AED): 000

Landing fees (AED): 1302

Goods	Quantity
Stone	651 tons

← Date of arrival: February 10, 2008

Vessel name: Al Adnan

Manifest no. missing

Flag: Comoros

Coming from: Somalia

Duty (AED): 000

Landing fees (AED): 800

Goods	Quantity
Stone	651 tons



→ Date of departure: March 16, 2008

Vessel name: M.S.V. Al Thayeb II

Manifest no. 2513

Flag: India

Going to: Bossaso, Puntland

Docked at Sharjah Creek for: 21 days

Goods	Quantity	Weight (tonnes)	Value (AED)
Engine oil	400 cartons	150	300000
Air conditioner	1 unit		
Aluminum	2 bundles		
Bedroom furniture	1 unit		
Biscuits	300 cartons		
Blankets	30 cartons		
Cartons	400 cartons		
Children's beds	4 units		
Clothes	70 bundles		
Cooking oil	2000 cartons		
Cushions	40 bundles		
Dates	20 cartons		
Empty barrels	50 units		
Generator	1 unit		
Metal rods	20 bundles		
Plastic pipes	39 cartons		
Plastic woven mats	100 bundle		
Refrigerators	11 units		
Tamarind	300 boxes		
Tank	1 unit		
Television sets	60 units		
Tyres	50 units		
Washing machines	11 units		
Water	1000 cartons	12.413	12519
Wood	20 bundles		
Insecticide	675 cartons		
Juice	1920 bags		
Metal sheets	9 packages		
Tent fabric	350 packages	12.276	50743
Tuna	3150 cartons	16.48	232155
Used clothes	600 units	14.515	30045
3 vehicles:			
Nissan Syriana	1 unit	1.5	10000

Suzuki Skoda	1 unit	1.19	7200
Toyota Hiace	1 unit	1.8	10000

Total weight of goods:	260.138	
Total value of goods:		757630
Customs paid:		580
Docking charges:		320

← Date of arrival: March 20, 2008

Vessel name: M.S.V. Kasheeri

Manifest no. missing

Flag: India

Coming from: Somalia

Duty (AED): 000

Landing fees (AED): 1005

Goods	Quantity
Charcoal	20041 bags

← Date of arrival: March 24, 2008

Vessel name: M.S.V. Faizal Barakat

Manifest no. missing

Flag: India

Coming from: Somalia

Duty (AED): 000

Landing fees (AED): 680

Goods	Quantity
-------	----------



Wharfage book publication and Radio Meena, listening area, Sharjah Biennial IX, 2009

## RADIO MEENA

13.5 W radio transmission over 4 days, Sharjah Creek, 2009



*Exhibitions:*  
2015

*As If – Ill Country of the Sea, Dr. Bhau Daji Lad, Mumbai City Museum*

2009

*Sharjah Biennale IX*



Listeners at the entrance to the Iranian souk about a kilometer away, 2009

## RADIO MEENA

CAMP's project in Sharjah in 2009 consisted of two parallel pieces: Wharfage, a book containing two years of port records related to the Somali trade; and Radio Meena, four evenings of radio transmissions from the port in Sharjah, which broadcast in a 5+ kilometre radius songs, commentary, phone and ship radio conversations with ships in Salaya, in Bossaso and enroute, accounts from Gujarati sailors, loaders from Dera Gazi Khan and NWFP in Pakistan, Sikh truckers, Iranian shopkeepers, Somali trading agents. All of whom spoke hindustani (hindi+urdu) as a common language of the port.



FM Radio station on the downtown dhow wharfage, 2009





Installation view, *As If - III Country of the Sea*, Dr. Bhau Daji Lad, Mumbai City Museum, 2015





Installation view, Lalit Kala Akademi,  
New Delhi, 2011

## THE ANNOTATED GUJARAT AND THE SEA EXHIBITION

Set of 22 frames of photographs and text layered under glass, 210 paper boats, 2011



Exhibitions:  
2015

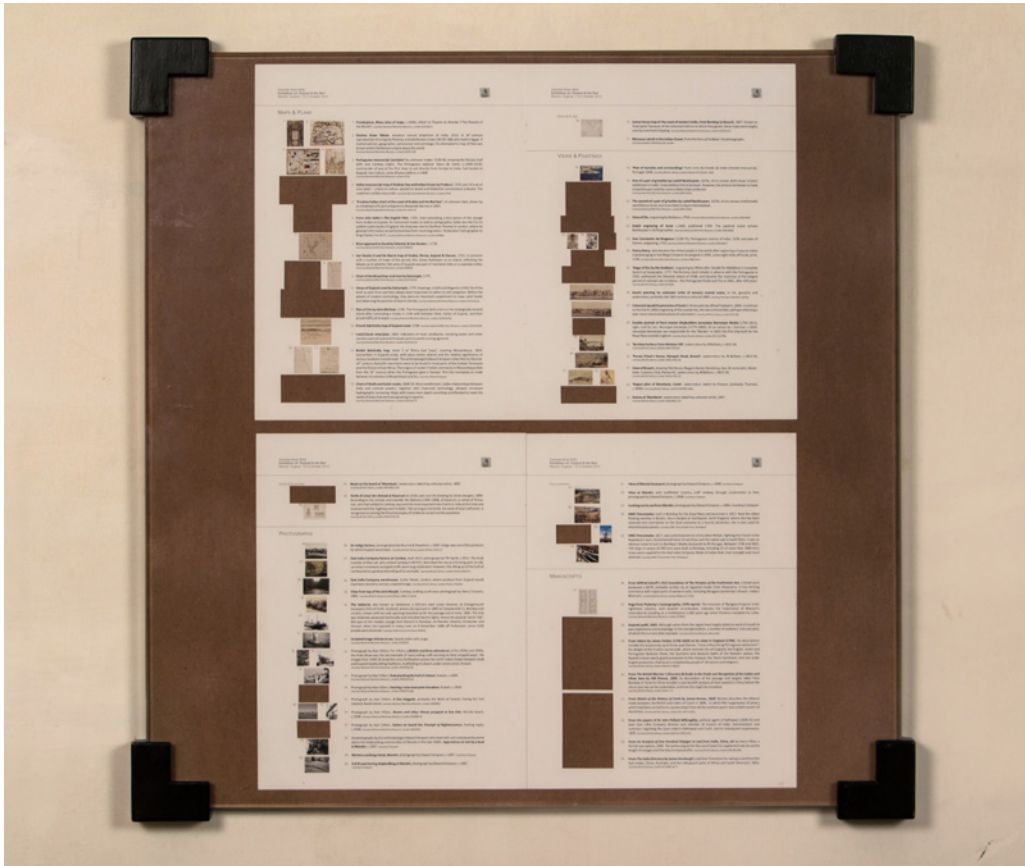
*As If – III Country of the Sea, Dr. Bhau Daji Lad, Mumbai City Museum*

2014

*Mapping Asia, Asia Art Archive, Hongkong*  
*Traps for Troubadours: Clark House, Mumbai*

2011

*Against All Odds, Lalit Kala Akademi, New Delhi*



Key to images, from the catalogue of the original "Gujarat and the Sea" exhibition  
(24 x 24 in)

## THE ANNOTATED GUJARAT AND THE SEA EXHIBITION

In October 2010, a major conference and exhibition was organised in the port town of Mandvi in Kutch. The exhibition 'Gujarat and the Sea' was, as its curator puts it, "opportunistic". It made use of opportunities to access UK-based archives, to bring about 80 maps, photographs, and objects, mostly printed as high-quality digital reproductions, to Jainpuri in Mandvi. These materials were sourced mainly from the British Library collection, the UK National Maritime Museum, and private collections both in Gujarat and abroad. There is a specific poignancy to the material as it is exhibited: the reproductions are carefully printed on archival paper, but only have licensed permission to be shown over one three month period.

A three-day international conference on 'Gujarat and the Sea' also opened at the same time in the same Mandvi venue. Unlike the conference however, the exhibition has since travelled to other parts of Gujarat: to the National Institute of Design in Ahmedabad in November, and to the Science Centre in Surat in December. For us, this exhibition already constitutes a noteworthy contemporary response to the "historiography of the Museum and the Archive" of this history, in Gujarat. One question it raises directly is, what does it take to be "opportunistic", in this way? Who can be opportunistic? This question has implications for exhibition practices, and the idea of what exhibitions can be. And the question for art perhaps

is, how can such opportunity, access to faraway image archives in this case, be further translated or traded, and in which spirit, style, or medium?

GATS is organised by a well-known Gujarati cultural group, with a British curator, Kutch-based NGO partner, and financial support from local government and multinational interests. These assets were leveraged, not without internal frictions and differing interests, to bring some images “back” to within a stone’s throw of contemporary boat building and seafaring activity on Mandvi’s Bandar road. Exhibitions are not typically about knowledge, and so it is not a “knowledge gap” that separates this exhibition from the ships and seafarers around the corner. It is perhaps a more primal question, of what can be seen, heard, felt, or alluded to and in which kind of marriage between form and context. In what practical manner can the violence, smuggling, buggery, foreignness, local pride, predominantly Muslim seafaring class, and many other known aspects of Gujarat’s maritime history be “exhibited”, and be received by audiences?

Some hints are there in the materials themselves. Many maps and images in the GATS exhibition are layered with past annotations, claims, borrowings, translations: notes in Gujarati on English pilot’s maps, English scrawls on Gujarati lists, photos taken with or without “permission”, and often an in-built indifference to or obscuring of sources. The exhibition freezes such running threads into one “appearance”, lighting up some routes, paths by which this material may be felt or appreciated, while remaining shy of others.

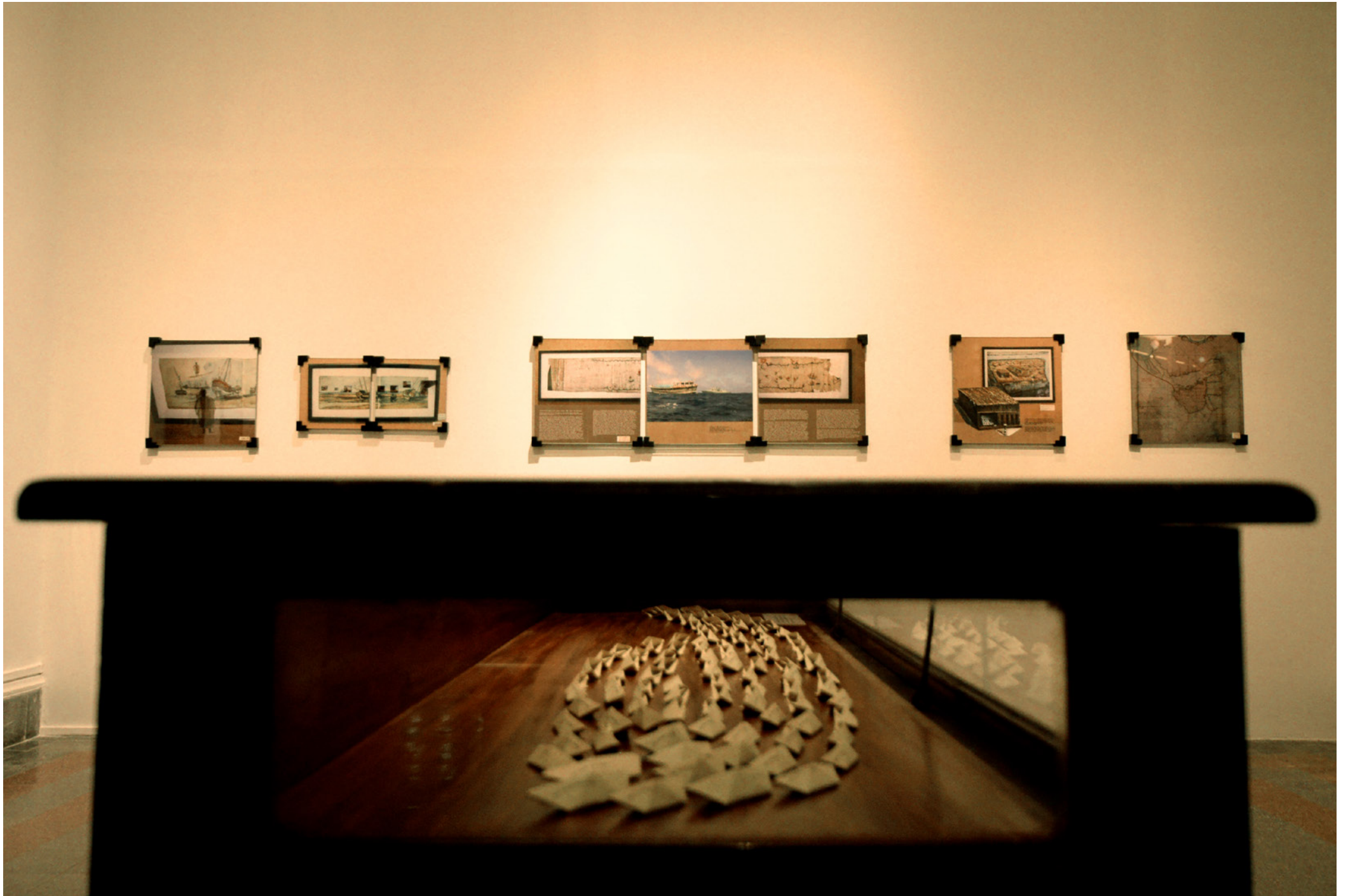
CAMP is proposing here to continue this route-finding effort, by annotating, cropping, layering, and extending “Gujarat and the Sea”. At a certain distance from Gujarat,

field, and through our own work on contemporary Gujarati seafaring activity as far-flung as Somalia and Iraq, we believe that many more layers of this story can unfold. This is then the exhibition as “relay”, which in the best case leads to more responses from other “parties”, so that exhibitions like these mark a “shubh-aarambh”, a providential beginning, and not an end, of debates around their subjects.





Installation view, Dr. Bhau Daji Lad, Mumbai City Museum, 2015



Installation view, Dr. Bhau Daji Lad, Mumbai City Museum, 2015





Still image of the original "Gujarat and the Sea" exhibition, with overlays  
(18 x 18 in)



Close-up of 210 paper boats with names of Kutchi boats sailing to Somali ports in 2009



Water colour from Mandavee, 1867, overlaid with man in a bubu  
(18 x 18 in)



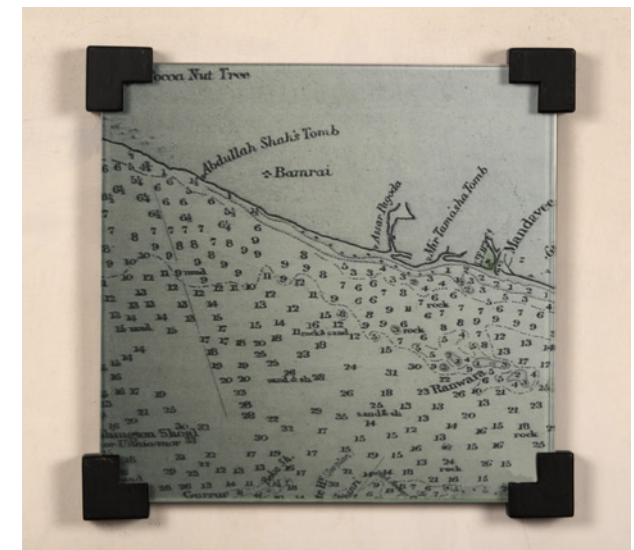


Triptych made from 16th century Kutchi navigation map with notes in English by Alexander Burnes and contemporary encounter of Kutchi boat with Portuguese warship (18 x 18 in x 3)



Diptych made from *Boats on the Beach at Mandavee*, 1869 with overlay of cell-phone stills  
(12 x 12 in x 2)





(left) British Admiralty map of Mozambique, 1824 with annotations by Edward Simpson  
(right) Pair of close-ups from a chart of Sindh and Kutch coasts, 1850, showing the first measurements of depth of sea bed in the Gulf of Kutch



(left) "The Sun sets over Surat", camera flash on aquatint panorama, 1830  
 (right) "Wadia and Sun", from a painting of Jamsetji and Nourojee Wadia, 1830







"Not just word of mouth...", hand on 1665 Gujarati "pothi" or sailing manual



Diptych, (left) Alan Villiers' photo of a "baggala" in Kuwait, 1938 with contemporary annotations, (right) back of vahan in Jam Salaya





(left) Map of British Gas' oil and gas explorations and pipelines in Gujarat, 2009 overlaid on colonial map



(right) Collage using an artists impression of Lothal and its warehouse in 2000 BCE



"The island of Kathiawad" and some connections to it, over Van Keulen and De Marre's map of Arabia and Gujarat, 1753





Installation view, *Two Stages of Invention*, Experimenter, Kolkata, 2011

**THE RADIA TAP(E)S**  
Act I and Act II, 2011-2012

Exhibitions:

2016

*Corruption: Everybody Knows, E-flux, New York*

2015

*As If – tV, Clark House Initiative, Mumbai*

2014

*Nirankusha Fearless Speak, Bangalore*

*Flaherty at MoMA, New York*

*Careof, DOCVA, Milan*

2013

*Citizen-Artist: Forms of Address, Chemould Prescott Road, Mumbai*

*The Skoda Prize Show (shortlist), NGMA, New Delhi*

2012

*Gwangju Biennale 9*

*New Museum Triennial: Ungovernables, New York*

2011

*Experimenter, Kolkata*



Installation view, Experimenter, Kolkata, 2011

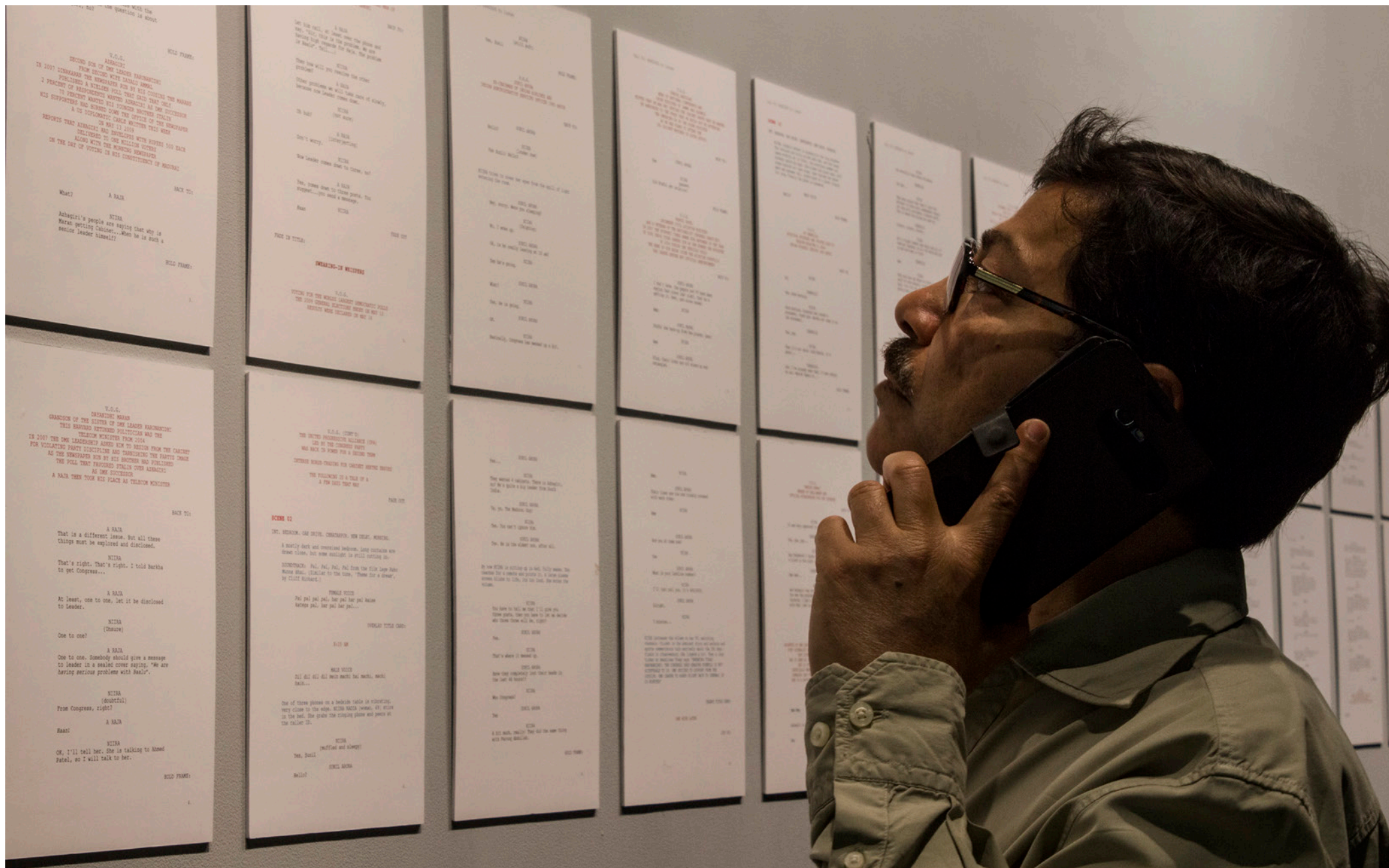
## THE RADIA TAP(E)S ACT I AND ACT II

The lobbyist is a rhetorician-in-private, group persuader and network player. When her government-tapped phone conversations leak (the Radia Tapes, 2009) they undergo multiple “phase shifts”, becoming TV sound-bytes, scam proofs, lengthy transcripts with short urls.

Act I, *Swearing-in Whispers*, is a screenplay in which some of these texts re-group, trying to again become images, and sounds. Threatening to appear in a certain three-hour, melodramatic format. This screenplay is based on four days of the Radia tap(e)s, prior to the formation of the cabinet of ministers after Indian general elections in 2009.

Act II, *Hum Logos*, is a film that begins where the screenplay ends. It is more modest, perhaps imagining life as an online video. It begins when some top journalists claim that they were just lying to Radia “a source” on the phone, and their conversations had no basis in and impact on reality. This paradoxically opens a window into the broader spectrum of rhetorics: including lies, cries, memes, pen drives, bad networks and family feuds, pulsing through the nervous system of Indian democracy.





Installation view, National Gallery of Modern Art, New Delhi

# ACT I, SWEARING-IN WHISPERS

Screenplay with phone response, 2012

Call 011 66662626 to listen

## SCENE 01

EXT. MINISTERS HOUSE. MOTILAL NEHRU MARG. NEWDELHI. LATE NIGHT.

Mid-shot of the gate of a large compound. A nameplate in a deep version of *sarkari* blue is embedded in the red-brick wall. It reads 'A RAJA' in Hindi and in English. A brass plaque above it reads 2-A *Motilal Nehru Marg*. Lights flicker over the gate, a car honks. The gates are pulled open and a white Scorpio enters, followed by a white Ambassador. Both vehicles halt, there is a slamming of car doors.

INSERT TITLE CARD:

MAY 22, 2009  
01:45 AM.

CUT TO:

INT. MINISTERS HOUSE. MOTILAL NEHRU MARG. NEWDELHI. SAME TIME.

A RAJA (male, 46) enters his house, along with his key aide RK CHANDOLIA (male, 53) who folds hands and takes his leave as other staff greet him. A RAJA walks on picking out two phones from his front pocket. He looks at the phone in his left hand, as if reading an SMS. He presses the call button on it, moving towards a sofa set, while looking at the messages on his other phone.

HELLO?  
FEMALE VOICE

RAJA HERE.  
A RAJA

HOLD FRAME:

VOICE OF GOD NARRATOR(V.O.G.)  
A RAJA  
INCUMBENT MINISTER FOR  
COMMUNICATIONS AND INFORMATION TECHNOLOGY  
ALSO A POET  
IS ALREADY UNDER THE SCANNER FOR ALLOCATING SPECTRUM  
IN AN IRREGULAR MANNER DURING HIS MID-TERM STINT  
AS TELECOM MINISTER

BACK TO:

FEMALE VOICE  
Hi! I got a message from Barkha Dutt just now.

A RAJA  
What?

FEMALE VOICE  
Barkha Dutt.

HOLD FRAME:

V.O.G.  
BARKHA DUTT  
NEWS ANCHOR AND GROUP EDITOR NEW DELHI TELEVISION(NDTV)  
THIS COLUMBIA J-SCHOOL GRADUATE RECEIVED  
A PADMASHRI  
AND ALSO THE INDIAN NEWS BROADCASTING AWARD FOR  
THE MOST INTELLIGENT NEWS SHOW HOST  
SHE HAS BEEN NAMED AS ONE OF THE  
100 GLOBAL LEADERS OF TOMORROW  
BY THE WORLD ECONOMIC FORUM  
AND HAS INSPIRED LEAD CHARACTERS IN  
TWO BOLLYWOOD FILMS  
LAKSHYA AND NO ONE KILLED JESSICA  
AND A NOVEL THE PEDDLER OF SOAPS

BACK TO:

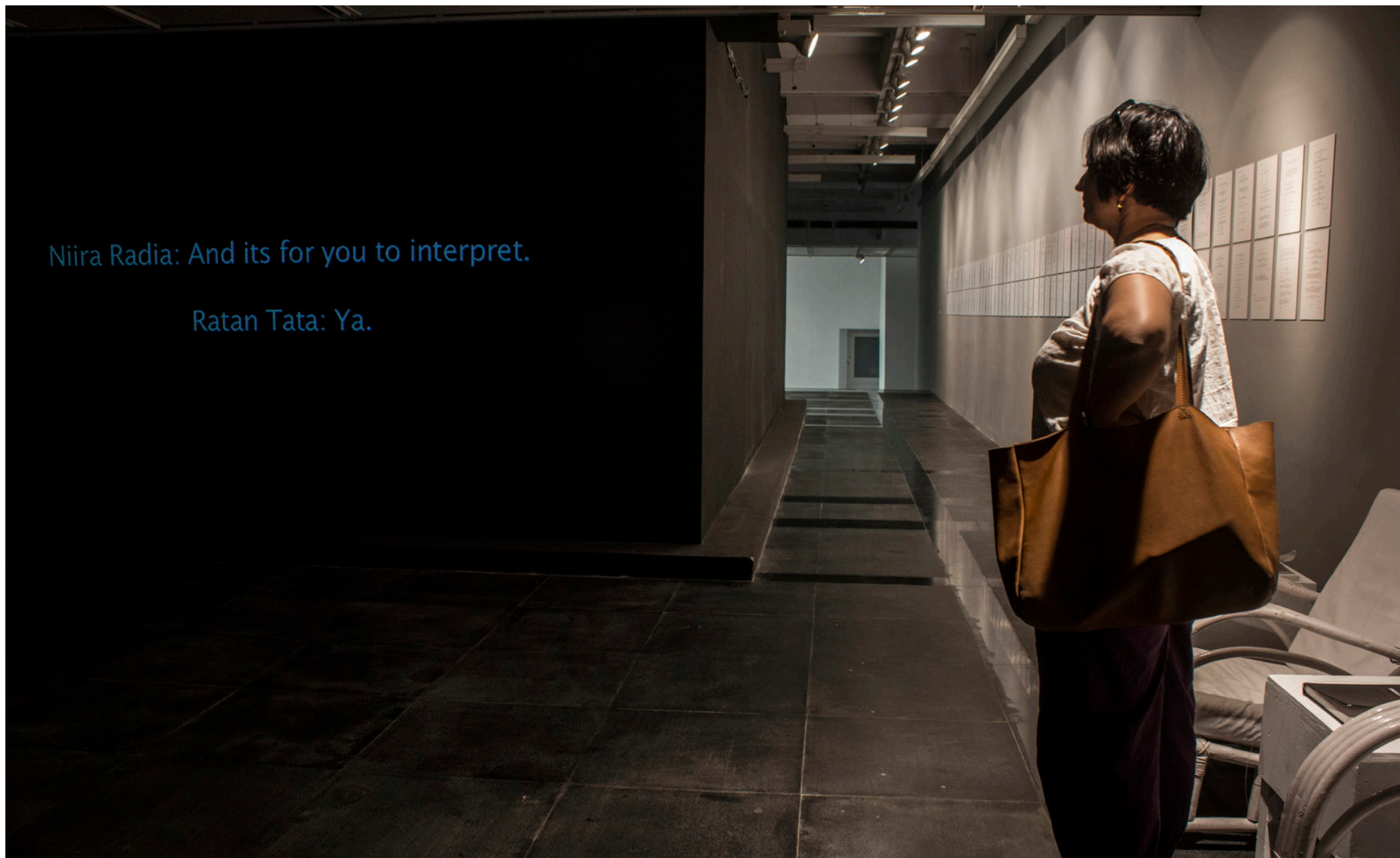
A RAJA  
What does she say?

FEMALE VOICE  
She says... that she has been following up the story with Prime Minister's Office since...

(tired)  
In fact, she was the one who told me that Sonia Gandhi went there. She says that PM has no problem with you, but he has a problem with Baalu.

HOLD FRAME:





Installation view, National Gallery of Modern Art, New Delhi

## ACT II, HUM LOGOS

Phone audio with text, 2012

For Aristotle rhetoric had three modes:

Ethos (moral authority of the speaker)  
Pathos (emotional state of the listener)  
Logos (the argument being presented)

We could add to this:

Vicari-os (via a third, or indirectly)  
Voraci-os (ruthless, driven by competition)  
Vir-os (hoping to influence a whole population)

Vir Sanghvi: that you have to put an  
end to this kind of allocation of  
scarce resources on the basis of  
corruption and arbitrariness at the  
cost of the country. Otherwise the  
country will not forgive you.

Radia: Lovely.. thank you Vir.



# HOW TO FEEL A LEAK?

The below text was a commissioned catalogue essay written by CAMP for *The Ungovernables*, the New Museum, New York Triennial.

*Niira Radia: Thereby he had fixed the system to get a post facto decision done . . . for a natural resource. Coal is a natural resource, right?*

*Manish: Yeah, yeah.*

*Niira Radia: OK, the second thing was spectrum . . .*

—The Radia Tapes, # 066, June 9, 2009

*The question, then, is not so much that of how to get people worked up and engaged, but rather how to perturb an operationally closed system in such a way that the perturbation is not registered as mere noise but rather generates information that leads to the selection of different system states.*

—Levi Bryant, “Depression and Capitalism,” June 2, 2010

[<http://larvalsubjects.wordpress.com/2010/06/02/depression-and-capitalism/>]

All systems, including so-called “open systems,” revel in a kind of tunnel vision. In systems theory, this tunnel vision is called operational closure.

[1] Which means that a system only “sees” other parts of itself, and is open only to those external events it at least partly anticipates, or can organizationally process. The rest is noise, or blackness, or worse. (We could remind ourselves that human-body systems did not “expect” nuclear radiation, and cannot process mains electricity or crude oil.)

Water flowing into Mumbai from distant reservoirs has no way to “feel” the people walking on or living next to its pipelines. The water distribution system only sees pumping stations, bends, pressures, and consumers; it hears very faintly, and cannot recognize, the protestations coming from neighborhoods and farms that it bypasses or even, tragically, the rain that falls down all over its “network.” Systems simply

translate all external influences into their own internal terms. So that dharnas (protests) create only the most insignificant of ripples inside a water pipe. Operational closure appears then as a horrifying dystopia: How do we ever connect a water system to a people or a society? How can people ever care for or influence a water system? If the axiom of operational closure holds, then it is not possible to do this directly; we need governments, councillors, plumber mafias, money, and other powerful chains of mediators in order to make any connection at all. Is this just the price to be paid for modern life? Or can such an ontology also lead to other consequences, other tones, especially if horror and dystopia are not one’s favorite genres? Are we ultimately looking for “systemic reforms”, or are there other possibilities entirely?

Water leaks, all the time. A leaking pipe casts some doubt on its own systematicity. How open can an “open system” be? (How much material and energy can really be exchanged with the environment, while still maintaining oneself as a system?) Leaks are the exact opposite of a system’s ability to translate everything into its own terms. It is when something internal escapes such terms altogether, and can produce unforeseen relations and operations, that it is said to leak. If an incoming flood into a basement is unassimilable, disastrous, does this mean that the system has changed state, or is it a new ecosystem altogether, with marine life and new electrical dangers? Leaks, in the willful and ideological sense in which, say, Wikileaks operates, or as the metaphorical and astructural phenomenon that Raqs Media Collective calls “seepage,” or as an actual battleground for infrastructural control across the physical, chemical, wasteful, or managerial aspects of the supply chains of any city, all perturb a “systemic” understanding of reality. Leaks possess timing tricks and sideways moves that often surprise and overwhelm systems.

Leaks cannot operate in a vacuum. So their defense, on the one hand, relies on a relationship with existing structures, usually an implied one of critique, which is only the first step in imagining what to build next. On the other hand, the promises that leaks make are necessarily vague, pointing toward an infinite, suspended potentiality. A cloud that fills the sky but never rains . . . is a fog. More leaks, mean more fog. To say that leaks themselves are a form of freedom is too much like saying that information is “out there,” or that clouds have enough water for everyone on earth. In this situation, what we may need is what in the Peruvian

mountains is called a “fog catcher”: the art and science of luring a cloud and making it rain a bit, for you. And ideally, for everyone else in your village, too. Let’s be more concrete. Leaks are somewhat inevitable, as electricity providers, ship engineers, and book publishers have found out. In each case, there have been ways to feed leaks back into adjoining systems of management and control. Ships have bilge pumps but also ballast tanks. Electricity providers “farm” leaks by bringing them into billing regimes, even if the recipients themselves are illegal and without identity papers. Book publishers deploy legal threats while hastily building their own e-book platforms, hoping that some people would rather pay a dollar than commit a crime. The water mafia has a keen understanding of, and hunger for, leaks. The limits of a critique of structure are clear. In such cybernetic loops, leaks and structures become indistinguishable. Another approach is needed. Our fog-catcher image suggests that it is not only a matter of catching or releasing leaks. It is also a matter of how to tune into them, using specially made antennas and a collective sensibility. Ultimately, to turn them into something else—a fog into a hot soup, a TV transmission leaking from across the border into a VHS birthday present. [3] This seemingly magical project is also one of art: of small humans trying to seduce and transform something large, unformatted, and unruly.

This cannot be done with one’s “bare hands.” Digital leaks, for example, tend to produce a volume of material that cannot be understood easily. One is awash in it, and yet unable to grasp anything. The situation suggests new aesthetic categories and new craft. It need not mean that search replaces thinking or that all data has to be “visualized” but that new modes engage in new struggles. The project of apprehending leaks will recognize that this feeling may not be produced in a direct way. It may involve machines, collaborations, and durations. It will require experimentation.

To embrace the leak as a cogent cultural force of our times, we need to create more levels, more senses between the celebration of leakiness as such, its critiques of structure, the bite-sized voyeurisms that mainstream media offers, the lengthy analyses produced by academics and analysts, and the vast dump of information that leaks really are. In other words, we have to figure out how to feel a leak.



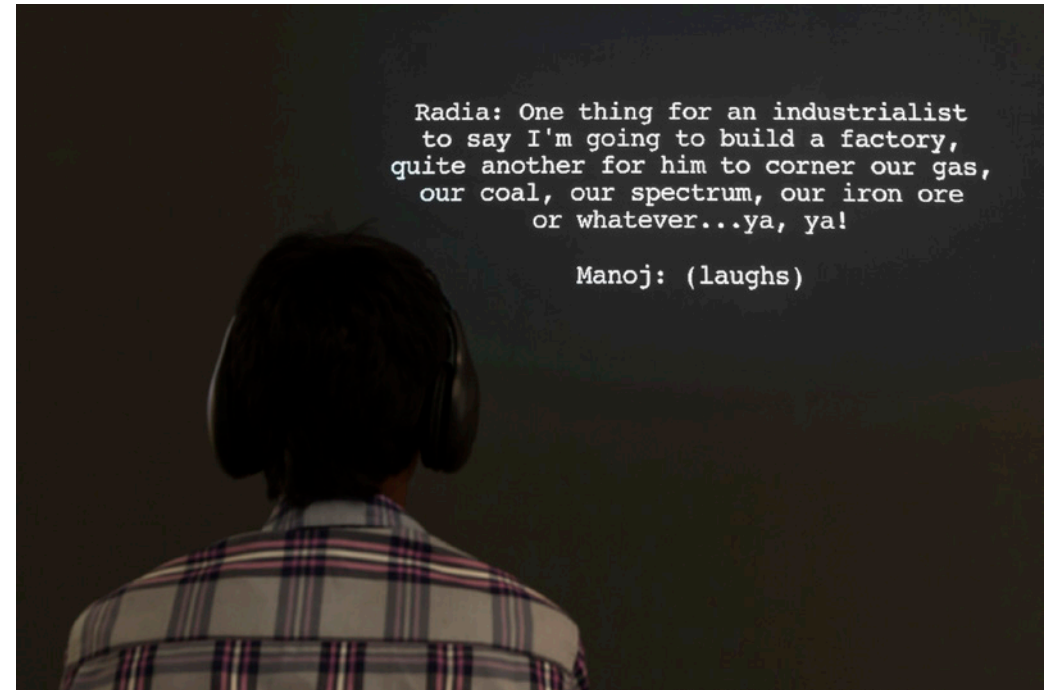
Installation view, National Gallery of Modern Art, New Delhi, 2013

1. See Humberto Maturana on operational closure, autopoiesis and self-organisation, Niklas Luhmann’s subsequent and unliked-by-Maturana use of it in sociology and Levi Bryant’s recent evocation of Luhmann’s work in his book *The Democracy of Objects* (Open Humanities Press, 2011).
2. Fog catchers are meshes stretched like volleyball nets often on high mountain ridges in arid Peru, causing the condensation of passing clouds into a water supply.
3. A 1980s practice involving Pakistani plays, a VCR, and a Punjabi family we knew.



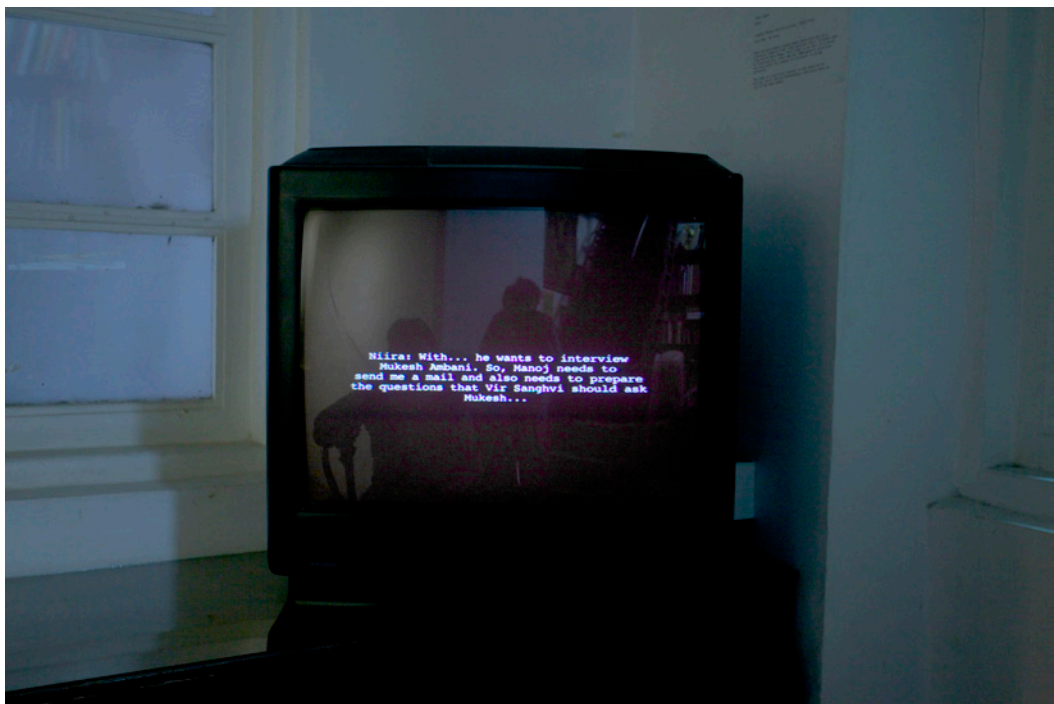


Installation view, *Hum Logos* (left) and *Swearing-in-Whispers* (right),  
Chemould Prescott Road, Mumbai, 2013



Radia: One thing for an industrialist  
to say I'm going to build a factory,  
quite another for him to corner our gas,  
our coal, our spectrum, our iron ore  
or whatever...ya, ya!

Manoj: (laughs)



Installation view, *As If – tV*, *Hum Logos*, Clark House, Mumbai, 2015



Installation view, *Hum Logos*, Chemould Prescott Road, Mumbai, 2013





Act -I Swearing-in Whispers, Screenplay reading (left) and Act -II Hum  
Logos, Installation View (right), *E-flux*, New York, 2015





Installation view, National Coastwatch Institution,  
Folkstone, 2011

# THE COUNTRY OF THE BLIND, AND OTHER STORIES

60 minutes, HD video through telescope, 2011



Exhibitions:  
2015

*As If – III Country of the Sea, Dr. Bhau Daji Lad, Mumbai City Museum*

2014

*Palestrina Cinema, Milan*

2013

*Pekham Artists Moving Image: The Sunday Painter, London*

*The Skoda Prize Show (shortlist), NGMA, New Delhi*

2011

*Experimenter, Kolkata*

*Folkestone Triennial*

## THE COUNTRY OF THE BLIND, AND OTHER STORIES

A 60 minute film produced with the National Coastwatch Institution, Folkestone, Kent, UK showing at the NCI cabin at Copt Point and in pubs in Folkestone harbour, as part of the Folkestone Triennial upto September 25, 2011.

Our text in the triennial catalogue, “A Million Miles from Home” What could it mean to extend “watching the coast” to “filming the sea”? Are there any National Sea Film Institutions? There should be.

Because on the one hand, as the anthropologist Michael Taussig describes it, the modern sea is an image, a wallpaper backdrop for a Malibu or Folkestone lifestyle. On the other hand, in mostly invisible movements, the seas transport more than 90% of all global trade. So from any given coastline, the sea is an image, and it is not, too. Images of the sea remind us of this situation precisely: that what you can see is always just the surface, the proverbial tip of the iceberg.

One eye or two? The inorganic, technological eye not only extends, but exacerbates human vision (i.e. could also make it worse). In a way, every optical instrument produces a new visual “medium”, like painting or television. A telescope is a medium. So is radar. So is a wink. Such mediations and their



Installation view, Experimenter, Kolkata, 2011

effects enter parasitic exchanges with other mediums like film or photography. For instance in the 18th Century seaside Camera Obscura, before cinema, outside which people would often line up and pay good money, just to see an image of the very same outside they just walked in from. This kind of power is not only a technical matter (it is), but also a matter of context: the lines were longest when there were lovers on the beach.

For the NCI Folkestone, the usual area of interest is the immediate vicinity of Copt Point, a “blind spot” for Dover Coastguard. But binoculars don’t have speed limits, or built-in sensors. In other words, what can be seen is somehow uncontrollable. It will include banana carriers and gin palaces and local fishermen that one knows. The open sea makes it impossible to watch only protectively, it asks us to watch longingly, embarrassedly and helplessly too. There is a room behind the film that you see here, full of voices, radio, and conversations. As the nature of watching shifts, sound does too, and we hear the overlap and struggles for space between different “sources”: coastguard radio, AIS, Google searches, personal memories, shared humour, BBC radio.

In the so-called “big society”, volunteers will self-organise to do what the state now does. Education, basic services, and policing. But surely one of the preconditions of voluntary work is to be able to determine one’s own sense of what duty is: and in which way one chooses to become part of the images one sees, or films.



The coast watch cabin in a repurposed WW II bunker and its volunteer coast watchers, 2011





The coast watch cabin in a repurposed WW II bunker as seen from the Folkestone harbour, 2011

## CHAPTERS:

00:05 Fire in the warren, but Viking Princess leaves harbour  
00:56 Sea Shell and struggles with a pot  
04:03 Peter and Peter picking pots  
05:31 Fisheries Patrol!  
08:04 Genesis outside a decommissioned harbour  
08:49 A phone call  
10:48 Bombin' it into the harbour, past all the boats there  
12:19 That clock has been repaired  
13:05 Gandhi-jaan comes to Folkestone harbour  
15:16 E-N-O-T-S-E-K-Lovibond-Obsolete-Fishing  
15:51 The Burstin and news on the radio  
16:22 The Mermaid  
16:37 Olympic tickets  
16:59 Paddling on Sunny Sands  
17:39 Canoeist? Kayaker?  
18:27 Wind blows the magpies, can't see Dover  
19:35 Dramatic but dangerous  
20:36 P & O ferry sheltering from the storm  
21:27 Stone from the Needles  
22:32 You were a P & O guy, weren't you?  
23:31 Saga Ruby leaves Dover for the fjords.  
28:12 Norwegian Sun  
29:00 MSC Orchestra  
29:27 The largest container ship in the world  
31:35 The Algerian Navy  
32:55 The Royal Navy  
33:54 The Belgian Navy  
34:31 Unknown  
34:56 Its there, but you can't see it

35:48 Shabab Oman  
36:09 Lady Shana and MOL Magnificent  
36:35 COSCO Indian Ocean  
37:43 More boxes going south  
38:09 Nouadhibou  
39:15 A pan of the French coastline  
41:10 CMA CGM and, is it an island?  
42:18 Dungeness  
42:35 Drilling platform on the Osprey  
42:47 Is it a plane, or just the wings?  
43:07 A close call  
45:43 In contravention of Rule 10 of the collision regulations  
46:06 Gin palace  
46:36 Finally, a rainbow you can see  
47:04 UK Border Agency, formerly Customs and Excise  
47:48 Water cannon in the front  
48:21 Anglian Monarch  
49:28 Dave Watkins  
50:45 Survey vessel  
51:13 Playing survey-survey in the harbour  
51:25 Extremely close-up  
51:40 Police boat with many empty seats  
52:27 Up and Under  
54:10 An invasion of seagulls  
54:41 The "Archbishop" and the dig  
56:38 Gurkhas on the east cliff  
57:16 Where are you?  
57:55 (Sky)diver and a poem  
59:12 Rescue  
59:46 Watchkeeper and biscuit after a hard days work





Installation view, *As If - III Country of the Sea*, Dr. Bhau Daji Lad, Mumbai City Museum, 2015



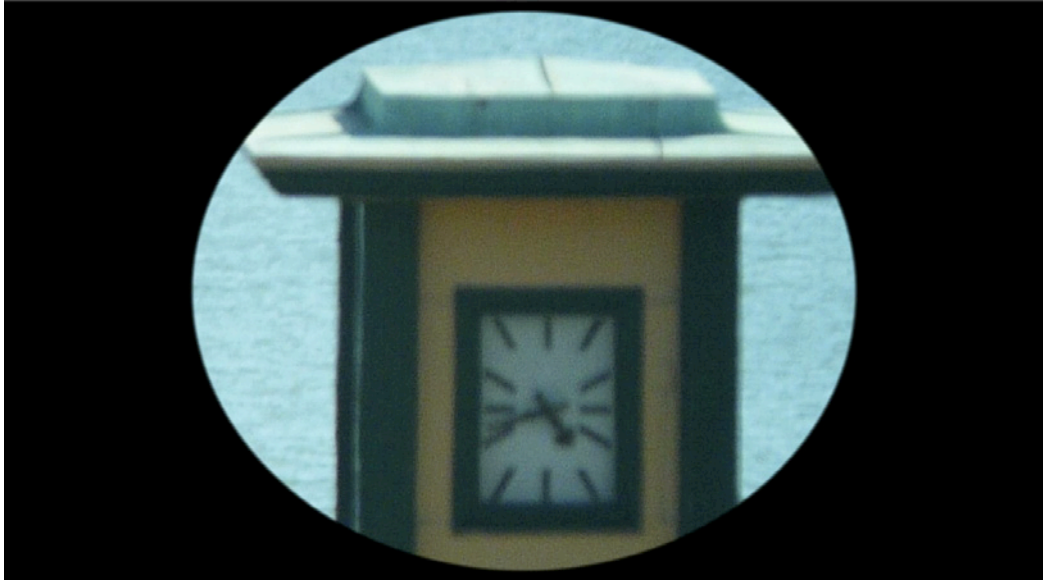
Installation view, Dr. Bhau Daji Lad, Mumbai City Museum, 2015





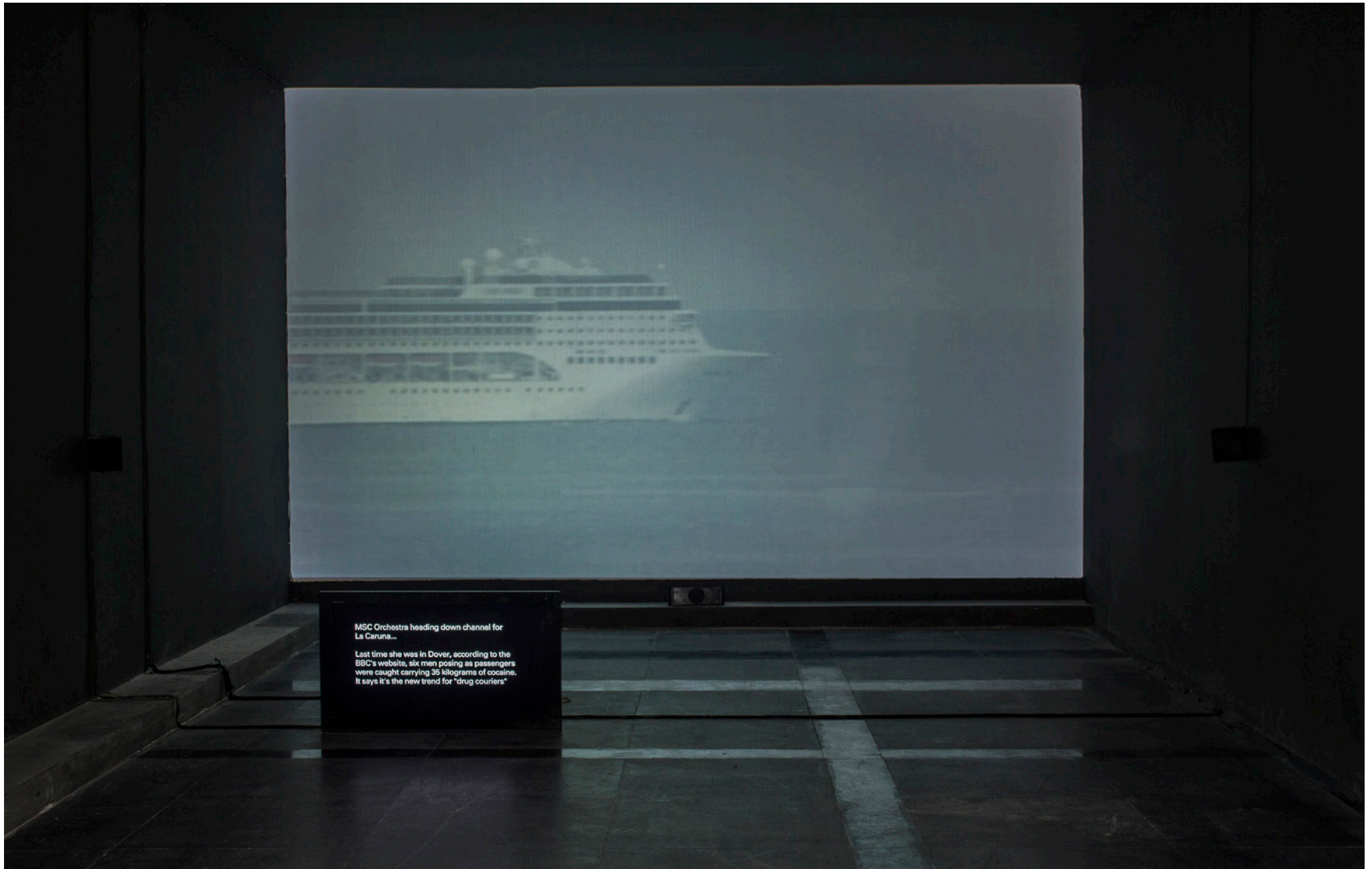
Installation view, ink washed Admiralty chart and light showing the viewing arc from Copt Point, Experimenter, Kolkata, 2011





Film stills, shot at varying distances through a telescope





Installation view, National Gallery of Modern Art, New Delhi, 2013





Working still, Jerusalem, 2009

**AL JAAR QABLA AL DAAR**  
CCTV video, 60 minutes, 2009-2011



*Exhibitions and Screenings:*  
2015

*As If – II Flight of the Black Boxes, 24 Jorbagh, New Delhi*  
2014

*Unravelling Documentarism, Helsinki*  
*Palestrina Cinema, Milan*  
2013

*Cork Film Festival, Ireland*  
*Cinema Project, Portland*  
2011

*The New Museum, New York*  
*Volte Gallery, Mumbai*  
*Nova Cinema, Trondheim*

*The Matter Within, Yerba Buena Center for Art, San Francisco*  
*Sharjah Biennale X*  
2010

*Liverpool Biennial, City States, Liverpool*  
2009

*The Jerusalem Show, Jerusalem*

## AL JAAR QABLA AL DAAR

### *The Neighbour before the House*

The material for this film was generated by eight Palestinian families living in various neighborhoods in the city of Jerusalem/Al Quds, a place where the usual sense of “neighborhood” is broken by occupation and conflict. It was filmed over a month in September-October 2009, with a PTZ (pan-tilt-zoom) CCTV camera that the residents installed on their own homes, (or in the case of evicted families on nearby houses), at a point of vantage. The commentary heard is that of people speaking over the video live as they watched, and controlled the camera from inside their homes. Sometimes the voice looks for an image, at other times image provokes voice, or they separate into distant landscapes and innermost thoughts. The footage was edited into a feature-length film in 2011.



Film still, settler on the roof of a family home in Shaikh Jarrah



Working still of the camera mounted on a home, 2009



# AL JAAR QABLA AL DAAR

*A text in the catalogue of Sharjah Biennial X,  
by Florian Schneider*

When the Israeli government demolished the Moroccan Quarter in 1967, it was the fifth and smallest of old Jerusalem's neighbourhoods. Private property was converted into public space: the former Moroccan Quarter is now a large open plaza leading up to the Western Wall, in use as an open-air synagogue.

At first glance, the idea of a neighbourhood appears as the most obvious contradiction to the series of displacements, deferrals, distortions and fault lines existing on the surface of this highly volatile, contested and segmented city.

Neighbours are supposed to know each other. The neighbourhood is that part of the otherwise anonymous cityscape, where one is recognised, or where the subject is hailed. Neighbours can encounter each other without technical mediation; they meet and greet face to face, everything is within walking distance. Such a more or less homogenous local environment is ruled by specific circumstances that are characterised precisely by the fact that they are not globally valid, that are not exchangeable or even communicable. It is grounded in the production of a self that claims the right to the given territory: to be exactly and exclusively here, often as a result of ownership or property.

But this idealised notion of a setting and the staging for the production of 'everyday life' on the threshold of public and private space, needs to be governed by an archaic rule that prevents the self from selfishness: watch out for the neighbour and "love him or her as yourself!"

The Golden Rule of ethical reciprocity and fair play – doing as one would be done by – treats the neighbour as the "other", who then becomes universal. The homogenisation of a local environment as a 'neighbourhood' then correlates with the moral purification of a community, a people, or humankind.

What we can see in the video project *Al Jaar Qabla al Daar*, is a neighbourhood in a state of permanent crisis. Spatial proximity does not produce any sense of community, but does the opposite. What was private space becomes public; what was private life becomes political.

*Al Jaar Qabla Al Daar* sets out to reverse engineer the neighbourhood as a machine for self-monitoring and surveillance, one that normally turns contingency into consistency and the visible into the sensible. Here the neighbourhood can only be encountered through a technological device that produces closeness and remoteness, which would otherwise remain entirely abstract. The constant zooming in and zooming out of the camera constitutes a rather peculiar artificiality of the picture: operational by a factor X that multiplies the amount of detailed information at the price of context. This is a regime of visibility that promises to provide access to what would otherwise, and in the true sense of the word, be inaccessible, since one would not be allowed to go there, or know how to understand what is going on.

The results are profane and deconsecrated icons that map lost properties as robbed and removed social relationships. And this is everything but self-explanatory: one needs a speech that goes against the grain of the all too obvious status quo. A speech that reads out the secrets of dispossession and renders every property decipherable as an appropriation; that is twisted and oblique, but nevertheless takes place in the first person.

It is the iconic quality of the pictures, their status as operational images, that marks the impossibility to make "a film" in the first place. The neighbourhood is scattered and inaccessible, the neighbour is turning out to be a monster. Going beyond the technical misuse of surveillance technologies, the filming methods open up to new potentials: a house becomes a support for a camera, a sort of tripod built from stones. The petrified position of the camera only allows movements on a fragile surface of the image. It is not possible to change the perspective and switch from one self to another.

There is an unforeseeable and incalculable quality of the material itself: the self-centeredness of the picture does not pretend to include or exclude anything or anyone; it can be virtually anywhere. It opens up a third realm that is neither subjective nor objective, a space which may be characterised by a new, radical form of hospitality that could allow us to escape the discourses of property, security and paranoia.



Installation view, *As If - II Flight of the Black Boxes*, 24 Jorbagh, New Delhi, 2015





Installation view, 24 Jorbagh, New Delhi, 2015



Working still, installation view, 24 Jorbagh, New Delhi, 2015

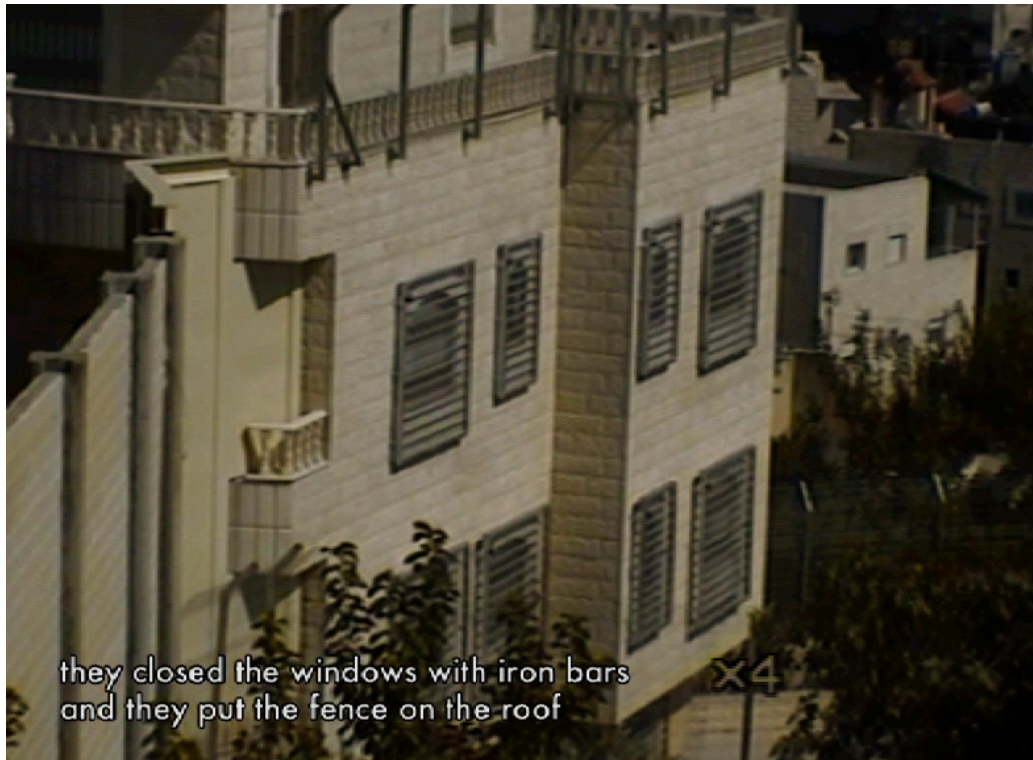






when you press a button something  
like a well opens up

Film still, Dome of the Rock as seen from a home in the Muslim Quarter, East Jerusalem



Film stills, *Al Jaar Qabla Al Daar*







Working still, Arndale Mall, Manchester, 2008

**CCTV SOCIAL**  
Cold Clinic and Capital Circus, 2008

Exhibitions:

2015

*As If – II Flight of the Black Boxes, 24 Jorbagh, New Delhi*

*As If – I Rock, Paper, Scissors, Experimenter, Kolkata*

2014

*Unravelling Documentarism, Helsinki*

*Lines and Nodes, Anthology Film Archives, New York*

2013

*Bunny Smash: Museum of Contemporary Art, Tokyo*

2010

*The Second Order, Space Hamilton, Seoul*

2008

*The Impossible Prison, The Nottingham Contemporary Reality Effects,*

*Henie Onstad Art Centre, Oslo*

*Cornerhouse, Asian Triennial, Manchester*

## CCTV SOCIAL COLD CLINIC AND CAPITAL CIRCUS

In this two-part project that took place in 2008 in Manchester, Shaina Anand collaborated with Manchester Metropolitan University and the Arndale Shopping Centre to open working CCTV environments to a general audience. People normally 'enclosed' by these networks came into the control rooms to view, observe and monitor this condition, endemic in the UK, where there is one camera for every 6 subjects.

Manchester's Open Street Surveillance, with its Pan-Tilt-Zoom cameras and systems wired into the surrounding architecture over a decade ago were subject to demonstrations, scrutiny and inquiry by 36 participants. These hour-long sessions became somewhat like a diagnostic clinic, where symptoms, anxieties and inoculations about 'public health' under surveillance were meditated upon. The therapy sessions seemed to work both ways, for the participants as well as the security officers. The film, *'Cold Clinic'* is a documentation of some moments, from these several hours of curious encounters.

If the analog control room of MMU's Open Street Surveillance seemed 'just like 1984', the CCTV control room of the new Arndale Centre, with a full coverage of the malls thoroughfares via 206 cameras appeared



Installation view, *CCTV Social*, Corner House, Manchester, 2008

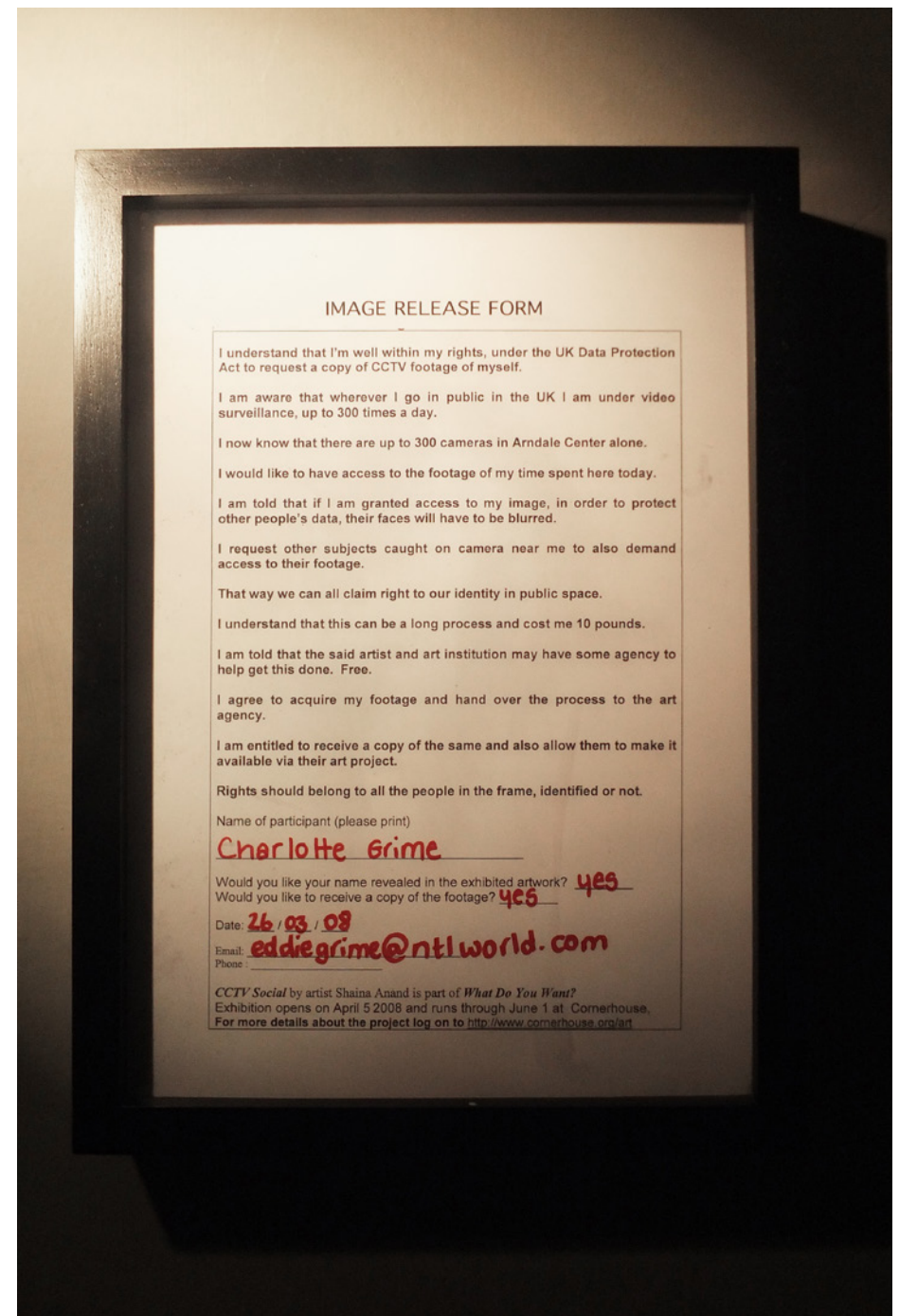


like the dystopic present day archive room of a city with a long past. With camera views labeled Exchange Square, Market Street, New Market Way, etc. the CCTV images seemed to carry an imprint of the city's modern history, Manchester being the first industrial city in the world. The old Arndale in the historic city center was the site an IRA bombing in 1996, the largest on UK soil, and its rebuilding (to create the largest Mall in UK) was the start of Manchester's regeneration program.

By having over 100 members of the public sign 'image-release' forms, which concatenated provisions from the UK Data Protection Act, the crew gained 'public' access to the surveillance feed from the malls 206 cameras. 'Capital Circus' tells the story.



Film still, *Cold Clinic*



Installation view, image release form, *As If - II Flight of the Black Boxes, Capital Circus*, 24 Jorbagh, New Delhi, 2015





Installation view, Museum of Contemporary Art, Tokyo, 2013

# CCTV SOCIAL - COLD CLINIC

Video, 2008–2013



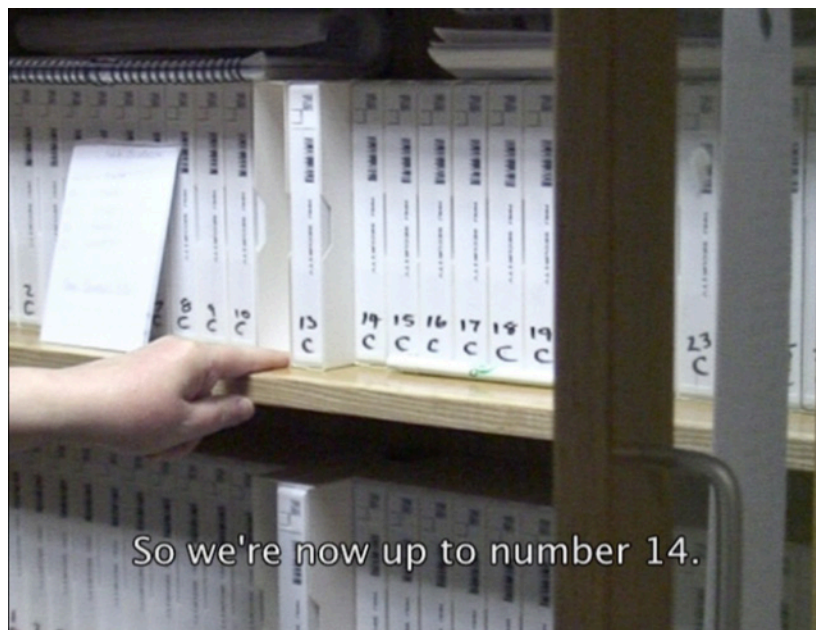


Installation view, *As If - II Flight of the Black Boxes*, 24 Jorbagh, New Delhi, 2015



Installation view, 24 Jorbagh, New Delhi, 2015

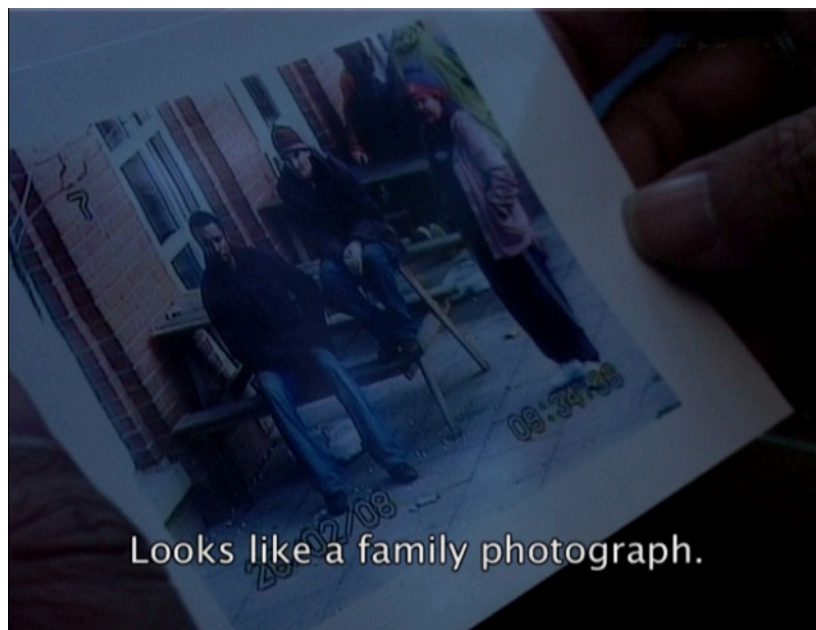




So we're now up to number 14.



I just think it's a bit '1984'-ish,  
all this.



Looks like a family photograph.



Film stills, *Cold Clinic*



Installation view, Museum of Contemporary Art, Tokyo, 2013

## CCTV SOCIAL - CAPITAL CIRCUS

30 minutes, CCTV video, 2008–2013





Installation view, *As If - I Rock, Paper, Scissor, Experimenter*, Kolkata, 2015





Installation view, *As If - II Flight of the Black Boxes*, 24 Jorbagh, New Delhi, 2015





Film stills, *Capital Circus*



Working still, 2012

## DESTUFFING MATRIX

4x3 channel HDV, 8 minutes, 2012



Exhibitions:  
2015

Redefine: Multiple Perspectives and Possibilities in Network Era,  
Times Museum, Guangzhou

*After Midnight: Indian Modernism to Contemporary India 1947/1997*,  
Queens Museum, New York

*As If – III Country of the Sea*, Dr. Bhau Daji Lad,  
Mumbai City Museum

2012

*Kochi-Muziris Biennale*; Kochi



Installation view, Pepper House, Kochi Biennial, 2012

## DESTUFFING MATRIX

Exhibition wall text:

(Its not so much that all that is solid melts into air, but rather that there are boxes within boxes... )

Ports and cities have been shy of each other throughout the latter half of the 20th century. Suddenly they make a joint appearance, new container terminal facing the waterfront, sharing their most visible parts. Meanwhile thousands of other pieces of the port - goods, workers, customs seals, excel sheets- are scattered across a “hinterland”, connected by bridge and wire, and surrounded by fences.

What could be an image of this fractured landscape? The closest available rendering is the “transparent port” (or India’s first e-port, as the website of Cochin port trust proclaims). A port that, like its physical twin, makes things appear in proper columns, and counts rows of containers stuffed, bills paid, and ships expected or berthing.

Boxes resist images, but also offer an invitation to the curious. Our work here follows from such a curiosity.



Composited video stills, *Destuffing Matrix*





Installation view, Queens Museum, New York, 2015

DESCRIPTION OF GOODS

BLAZER GENTS POLYNOSIC	
BLOUSE ROLE COTTON	
CHURIDHAR COTTON	203
CHURIDHAR KIDS COTTON	80
CHURIDHAR MATERIAL COTTON	89
CHURIDHAR RAW SILK	690
JEANS GENTS	480
KERCHIEF LADIES COTTON	130
KURTA GENTS COTTON	

GENTS GENTS 1000 PCS  
SHOE LADIES 1000 PCS  
SHOE LADIES 1000 PCS  
GENTS SCOTCH 1000 PCS  
1000 PCS  
1000 GENTS  
1000 KGS  
Value Rs. 1,20,000/-

CHAWANPRASH 1,000 CTNS  
6,000 KGS  
Value Rs. 16,36,500/-  
1 X 20 feet  
on OEL KLUTCH

CUSHION 4003 (Filled with poly fill)  
YAGG - GREEN 16x40 CM  
Quantity 490 PCS  
Rate 7.25 US\$  
Amount 3532.50 US\$

CUSHION 5046 (Filled with poly fill)  
MATA - BLUE 16x40 CM  
Quantity 490 PCS  
Rate 7.25 US\$  
Amount 3532.50 US\$

Installation view, *As If - III Country of the Sea*, Dr. Bhau Daji Lad, Mumbai City Museum, 2015





Installation view, Dr. Bhau Daji Lad, Mumbai City Museum, 2015

# PROJECT CREDITS

(Abridged, for full credit lists visit project pages at <http://studio.camp>)

## FROM GULF TO GULF TO GULF (2013)

Commissioned by Sharjah Art Foundation Production Program 2010  
with support from Foundation for Arts Initiatives, documenta (13)

**Camera and sound:** Siddik Umar Sanghar, Mrinal Desai, Junas Salemmamad 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 many years

**Direction:** Ashok Sukumaran and Shaina Anand

**Editing:** Sreya Chatterjee

## THE BOAT MODES (2012)

Co-commissioned by the Sharjah Art Foundation and documenta (13)

**Cruciform prints:** Prerna Bishnoi, Sindhu Thirumalaisamy, Ashok Sukumaran

**Video and sound editing:** Shaina Anand, Sreya Chatterjee

## THE COUNTRY OF THE SEA (2015)

Commissioned by Dr. Bhau Daji Lad Museum

CAMP with Anju Daga, Shunya collective and Clark House Initiative

## LISTS AND LITANIES (2015)

Ashok Sukumaran, Zinnia Ambapardiwala and Jan Gerber

## THE ANNOTATED “GUJARAT AND THE SEA” EXHIBITION (2011)

Shaina Anand, Ashok Sukumaran, Iyesha Geeth Abbas

**Installation design:** Samir Parker

## WHARFAGE, THE BOOK (2009)

Produced for the 9th Sharjah Biennial, 2009. As part of the program

“Past of the Coming Days”, curated by Tarek Abou el Fetouh

**Database software:** Sanjay Bhangar

**Book editors:** Ashok Sukumaran, Nida Ghouse, Shaina Anand

**Book design:** Europa, London

**Printed at:** Spenta Multimedia, Bombay

## RADIO MEENA (2009)

Produced for the 9th Sharjah Biennial, 2009. As part of the program

“Past of the Coming Days”, curated by Tarek Abou el Fetouh

**Radio jockeys:** Hakimuddiun Lilyawalla, Ryan D’ Souza

**Radio engineers:** Ashok Sukumaran, Shuaib P.

**Host ship:** MSV Nazare Karam

## THE COUNTRY OF THE BLIND, AND OTHER STORIES (2011)

Commissioned for the Folkestone Triennial 2011,

curated by Andrea Schlieker

Shaina Anand, Iyesha Geeth Abbas, Ashok Sukumaran  
and Guy Mannes-Abbott

**With:** The National Coastwatch Institution, Folkestone

**Sound design:** Mukul Patel

## AL JAAR QABLA AL DAAR (2009-2011)

Project commissioned by the Jerusalem Show, 2009,

curated by Jack Persekian and Nina Montmann

Film produced in 2011 by CAMP

**Direction:** Shaina Anand

**In Jerusalem/ Al Quds:** Ashok Sukumaran, Nida Ghouse,  
Mahmoud Jiddah, Shereen Barakat and Mahasen Nasser-Eldin

**Editing:** Aarthi Parthasarthy, Shaina Anand

## CCTV SOCIAL (2008)

**Cold Clinic**

**Capital Circus**

Commissioned by Cornerhouse and Asian Triennial Manchester 08

Curated by Kathy Rae Huffman

Post production commissioned by Henie Onstad Kunstsenter,

Norway for Reality Effects curated by Tone Hansen

**Direction:** Shaina Anand with Ashok Sukumaran and Chris Clarke

## THE RADIA TAP(E)S (2011-2012)

**Act I Swearing-in Whispers**

**Act II Hum Logos**

Shaina Anand, Zinnia Ambapardiwala,

Sanjay Bhangar, Ashok Sukumaran

## DESTUFFING MATRIX (2012-2015)

Produced for the Kochi-Muziris Biennial 2012,

curated by Bose Krishnamachari and Riyaz Komu

Shaina Anand, Ashok Sukumaran

**Camera:** Pooja Sharma

**Editing:** Samarth Dixit, Sreya Chatterjee

The CAMP studio in Bombay, and the collaborative project <http://Pad.ma> (Public Access Digital Media Archive) co-initiated by CAMP is supported by FfAI (Foundation for Arts Initiatives)



For more videos, texts and collaborations see

*<http://studio.camp>*