

# The Museum of Modern Art

## MoMA TO PRESENT *VIDEO AFTER VIDEO: THE CRITICAL MEDIA OF CAMP*, THE FIRST MAJOR MUSEUM EXHIBITION IN THE US FOR CAMP, THE MUMBAI-BASED COLLABORATIVE STUDIO

NEW YORK, January 28, 2025—The Museum of Modern Art announces *Video After Video: The Critical Media of CAMP*, the first major US museum exhibition of work by the Mumbai, India-based collaborative studio CAMP. Initiated in 2007 by Shaina Anand, Ashok Sukumaran, and Sanjay Bhangar, CAMP creates video, film, electronic media, and public interventions to scrutinize and rework the political and socioeconomic conditions that structure contemporary life. On view from February 21 through July 20, 2025, the exhibition at MoMA will feature three pioneering works that engage communication devices, participatory filmmaking, and surveillance systems, using these media apparatuses as an artistic platform and medium. *Video After Video: The Critical Media of CAMP* is 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.

Stuart Comer notes, “Building on MoMA’s commitment to global media histories through exhibitions like *Signals: How Video Transformed the World* and the Museum’s decade of research into South Asian artistic practices through the Contemporary and Modern Art Perspectives (C-MAP) initiative, *Video After Video* shines a light on CAMP’s timely analysis of the myriad ways in which video continues to reshape the public sphere, which in turn continues to reshape video.”

A humorous reference to the proliferation of NGOs across India in recent decades, CAMP’s name relates to 100,000 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.

The works featured in *Video After Video* span the trajectory of CAMP’s practice, from *Khirkheeyaan*, a work initiated by CAMP cofounder Shaina Anand in 2006, to *Bombay Tilts Down* (2022), CAMP’s newest large-scale, multi-channel video and sound installation, which was recently acquired by MoMA. Both works are being shown in the US for the first time. The 2013 feature-length video *From Gulf to Gulf to Gulf* returns to the Museum as an installation after its 2014 cinema screening in the film series *Flaherty at MoMA: Turning the Inside Out*.

For *Khirkheeyaan*, private television sets across Khirkee, a dense neighborhood in New Delhi, were repurposed as conversation portals by connecting them using CCTV cameras, microphones, and cable TV equipment. Predating popular modes of interactive video

connection, *Khirkeeyaan* brings a diverse group of residents and workers across Khirkee into dialogue using TV screens that were already present in their homes and workplaces.

While *Khirkeeyaan* uses hardwired systems embedded within a community, *Bombay Tilts Down* uses footage sourced over a few months from a single 4K CCTV camera placed on the 35th floor of a skyscraper amid a formerly working-class neighborhood in central Mumbai. *Bombay Tilts Down* is a culmination of CAMP's longstanding work with the surveillance systems that are ubiquitous in today's metropolitan landscapes, transforming them into a tool for filmmaking.

*From Gulf to Gulf to Gulf* is a single-channel film constructed using cell-phone footage sourced from sailors working shipping routes throughout the Western Indian Ocean. Resulting from four years of collaboration between CAMP and this group of sailors, *From Gulf to Gulf to Gulf* offers a view of regional trade, labor practices, and transport infrastructures, as well as lives and friendships at sea.

CAMP's work probes power dynamics and systems of control by disrupting the conventional roles of authors, participants, and imaging technologies. Each of CAMP's works included in this exhibition shows the subject the camera gazes upon as well as the subject's engagement with the camera's gaze, articulating new forms of agency within an increasingly technologized and surveilled society.

CAMP has co-developed and maintains freely accessible online video archives: [pad.ma](http://pad.ma) (est. 2008) is an ongoing, densely annotated footage repository, and [indiancine.ma](http://indiancine.ma) (est. 2013) is the largest digital archive of Indian film. Both will be activated during the exhibition through [phantas.ma](http://phantas.ma), a weekly grouping of clips and cuts from across CAMP's online archiving initiatives that offers an invitation to engage, navigate, discuss, and contribute to the conversation.

## ARTIST BIO

[CAMP](http://camp.ma) is a collaborative studio founded in Mumbai, India, in 2007 by Shaina Anand, Ashok Sukumaran, and Sanjay Bhangar. From their Chui Village studio in suburban Mumbai, they produce fundamental work in film and video, electronic media, public art, and digital archives. They have also run a rooftop cinema at their studio for the last 15 years.

CAMP's work has been exhibited worldwide, including recent performances at M+, Hong Kong (2023) and MoMA, New York (2023); solo exhibitions at Sharjah Art Foundation (2022), Nam June Paik Art Center (2021), Argos Centre for Audiovisual Arts, Brussels (2019), De Appel Gallery, Amsterdam (2019), Skulptur Projekte Münster (2017), Documenta 13 (2012), Documenta 14 film program (2017), and the biennials of Shanghai, Sharjah, Gwangju, Taipei, Singapore, Liverpool, Chicago, Lahore, and Kochi-Muziris; at film

platforms such as the BFI London Film Festival, Viennale, FID Marseille, Flaherty Seminar, and Anthology Film Archives; in the streets and markets of Bangalore, San Jose, Dakar, Mexico City, Jerusalem/AI Quds, Kolkata, Kabul, Delhi, Ljubljana, and Mumbai; and in art institutions such as Khoj, Sarai-CSDS, Kiran Nadar Museum of Art, Lalit Kala Akademi, and National Gallery of Modern Art, New Delhi; Dr Bhau Daji Lad Museum, Mumbai; The New Museum of Contemporary Art, Queens Museum, and e-flux, New York; Tate Modern, Serpentine Galleries, Gasworks, London; House of World Cultures, Berlin; Ars Electronica, Linz; Museum of Modern Art, Warsaw; Ashkal Alwan Beirut; The Palestinian Museum, Birzeit; M+, Hong Kong; Seoul Museum of Art; and Art Jameel, Dubai, to name a few. In October 2020 they were awarded the 7th Nam June Paik Centre Prize. CAMP were Forensic Architecture guest professors at Research Architecture, Goldsmiths, London, from 2023–24, and were visiting fellows at the Center for Experimental Ethnography at University of Pennsylvania from 2024–25.

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