

CAMP

AS IF I-V

January 7 to May 30, 2015

Kolkata | New Delhi | Mumbai

As If is a title of a series of exhibitions by CAMP in early 2015. Retrospective in spirit, these shows gather for the first time in solo exhibition form, many of the artworks and ideas crafted by CAMP as a group since 2007, and by its constituent individuals since 2002.

"In expressions like *Kelucharan As Radha, TV as a Fireplace* or *Seeing it as a Rabbit,* we see the role of the small word *as.* As carries mimesis, metaphor, selection, or adaptation – so many of the classic powers of art. *As If* is a riskier, more tensile. It reaches for things that have receded from the senses, or that are 'so close, yet so far.' Or that can be thought of and said but not easily done. *As If* suggests semblance, structures, and desires stretched in both directions; more unlikely, more utopian, but also more concrete, more realised. *As If* is a two-way bridge between imagination and intimacy." - CAMP

CAMP is a collaborative studio founded in Bombay in 2007. It has been producing fundamental new work in video and film, electronic media, public art forms, in a practice characterised by a hand–dirtying non alienated relation to technology. CAMP's projects have entered many modern and social technical assemblies: energy, communication and surveillance systems, neighbourhoods, ships, archives – things much larger than itself. These are shown as not having a fixed function or destiny making them both a medium and stage for artistic activity.

CAMP's work has been shown in venues such as Khoj, Sarai, Lalit Kala Akademi and NGMA New Delhi, MoMA and New Museum New York, Serpentine Galleries and Gasworks London, Ars Electronica Linz, HKW Berlin, MoMA Warsaw, Askhal Alwan Beirut, Experimenter Kolkata and Documenta 13 Kassel; in the streets and markets of Bangalore, San Jose, Dakar, Mexico City, East Jerusalem, Delhi and Bombay; in the biennials of Shanghai, Sharjah, Gwangju, Taipei, Singapore, Liverpool and Kochi-Muziris; at film venues such as the AV Festival, BFI London Film Festival, Viennale, Flaherty Seminar, Anthology Film Archives, and CAMP's own rooftop cinema. From their home base in Chuim village, they co-host the online archive Pad.ma and Indiancine. ma, among other long-duree activities.

As If I-V is a survey of CAMP'S unique work and working methods, in a series of exhibitions across Kolkata, Delhi and Mumbai.

As If – I Rock, Paper, Scissors EXPERIMENTER, Kolkata January 7 - February 10 2015

In three early works, the roles of subject, medium and author are already rearranged. They struggle with each other on an equal plane. In a sculpture, video is seen as a physical force disturbing and seducing subjects. Next to this, a collaboration unfolds in a large mall, in which security people, members of the public and 208 cameras are participants. A third work jujitsus television sets, CCTV and neighbours to reconfigure space, speech and hierarchy in a Delhi neighbourhood.

As If – II Flight of the Black Boxes 24 JORBAGH, New Delhi January 27 - February 24 2015

Technology's black boxes are probed and tested. Feelings and strategies develop within and through them. Members of the public enter security, rooms to dialogue with operators. Elsewhere, a single CCTV camera films from the parapets of Palastenian homes, looking over neighbourhoods that have been broken up into countries. A room camera obscura interupts the black box of video art with live bodies and trees. The house itself, in a constant state of exhibition and erasure, extrudes changing alphabets in a new work called *four-letter film*.

As If – III Country of the Sea

DR. BHAU DHAJI LAD MUSEUM, Mumbai
February 21 - April 7 2015

A journey with CAMP's five year warfage project and related maritime explorations. The city premiere of the widely-travelled film *From Gulf to Gulf to Gulf*. In other antagonisms: labour deep inside containers, lists arguing with

lists, photographs of other photographs, and a wall map titled *The Country* of the Sea. A counterpoint to both the imperial 'view from the boat', and to contemporary metaphors of the 'liquidity' and 'flow' of oceanic and global relations.

As If – IV Night For Day
CHEMOULD PRESCOTT ROAD
Mumbai March 9 - April 30 2015

Choreographed together, electric, sonic, filmic and other uncharacterisable works from 2002-2014 that took place in the nighttime worlds of Bombay, Delhi, Bangalore, Sharjah, Dakar, Kabul and other cities. 'Day for Night' in film is when scenes shown as night are actually shot in the day. The reverse idea promotes night as the imaginative, cinematic and subterranean aspect that undergits daytime and troubles the 'everyday' by distributing its energies differently.

As If - tV

CLARK HOUSE INITIATIVE

Mumbai March 29 – May 30 2015

A fifth and surprise show takes place in the intimate setting of Clark House Bombay, in which CAMP members look back at early broadcast experiments and works that revolve around television. Interventions into TV's changing landscape are seen in early projects such as *Rustle TV*, a utopian TV station inside a market, or *WICity TV*, programming generated for a 3500-home cable TV channel in Bangalore. Among newer works, a future-facing proposal is made in *As-If TV*, a 24x7 channel streaming 90-minute edited programs from the Pad.ma online archive.

# AS IF-I ROCK, PAPER, SCISSORS

January 7 - February 10, 2015

An old game of hand-commanded powers: Jan, Ken, Pon, Mushti, Pataka, Kartarimukha. An interplay of forces by which the roles of Subject. Medium and Author can be exchanged, and also changed. Rock, paper, scissors presents three early works.

from 2002 to 2008.





# AS IF - I Rock, Paper, Scissors

An old game of hand-commands: Jan, Ken, Pon *Mushti, Pataka, Kartarimukha* 

An interplay of forces in which the roles of Subject, Medium and Author can be exchanged, and also changed.

In *Rock, Paper, Scissors*, the roles of subject, medium and author are rearranged, and they struggle with each other on an equal plane. In a sculptural piece, video is seen as a physical force producing sensuality, difference and movement. Next to this, a collaboration unfolds in a large mall covering a city-centre, in which security people, members of the public and 208 cameras are participants. A third work jujitsus television sets, CCTV and neighbours to reconfigure space, speech and hierarchy in a Delhi neighbourhood.

These are early, formative works by members of CAMP. The first work Windscreen is from 2001, and has never been recreated until now. It is a physical manifestation of video and its pixels. The second, Capital Circus, took place as a series of events recorded by CCTV inside the largest mall in Europe, in Manchester UK. The resultant film has been exhibited widely including at the MoMA, Anthology Film Archives and Flaherty Seminar, NY; Museum of Contemporary Art, Tokyo, Henie Onstad Kunst Center, Oslo and Nottingham Contemporary. The third project, Khirkeeyaan was made in the Khirkee neighbourhood of New Delhi in 2006, during a residency at Khoj. It involves neighbours talking to each other over their household televisions. Khirkeeyaan won an honorary mention at Ars Electronica in 2006, and was part of a historical survey of 'artists interventions into selfbroadcasting, at the AV Festival in 2008. It has been seen at the Power Plant Toronto, the Kunstsammlung Dusseldorf, the Frankfurt Kunstverein, Cornerhouse Manchester, Hatton Gallery, Newcastle, Sarai New Delhi etc., and was recently part of Tales from the Networked Neighborhood: The Cinema of CAMP at filmmaker festival, Milan.

# Capital Circus

2008, 2014 CCTV video, 28 mins Shaina Anand with Chris Clarke, Marissa Draper, Ashok Sukumaran, and others.

Capital Circus consists of actions followed by 208 CCTV cameras inside the largest mall in Europe. Manchester was the first industrial city in the world, the city where Engels wrote *The Condition of the Working Class in England*. The mall in this historic city-center was the site of an IRA bombing in 1996, and its rebuilding marked the start of Manchester's regeneration program. A man walks through these now indoor 'market' streets, with match-cut continuity, getting almost 100 members of the public to sign image-release forms; which combines provisions from the UK Data Protection Act with the usual filming permissions. This reworking of the roles of camera operators, subjects and CCTV itself yields recordings which are here edited into a film.



### **EXHIBITION HISTORY:**

### 2014

Flaherty Seminar at Helsinki Lines and Nodes, Anthology Film Archives, NY Flaherty Seminar, NY MoMA, NY

### 2013

Bunny Smash, Design to touch the world, MOT; Tokyo

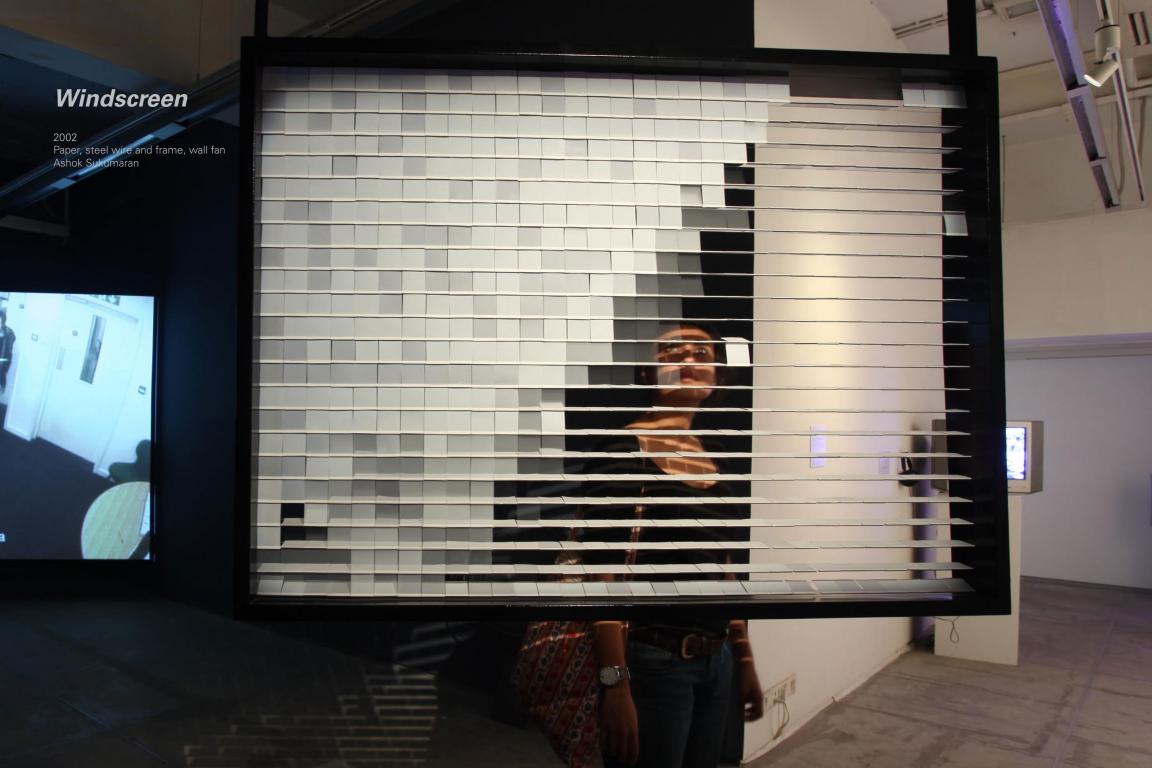
## 2010

The Second Order, Space Hamilton; Seoul

### 2008

The Impossible Prison, The Nottingham Contemporary Reality Effects, Henie Onstad Art Centre; Oslo What do you Want? Asian Triennial Manchester, Cornerhouses







# Khirkeeyaan

2006

TV sets, CCTV cameras, microphones, video splitter, Rf modulator, XLR and COAX Cables. 7 episodes, 5 on show. Runtime various.

Shaina Anand, with Aastha Chauhan, Gaurav Chandelya, and others. With thanks to Anita Dube, Tanmoy Sarkar, Manoj VP, Hemant Sreekumar, KHOJ.

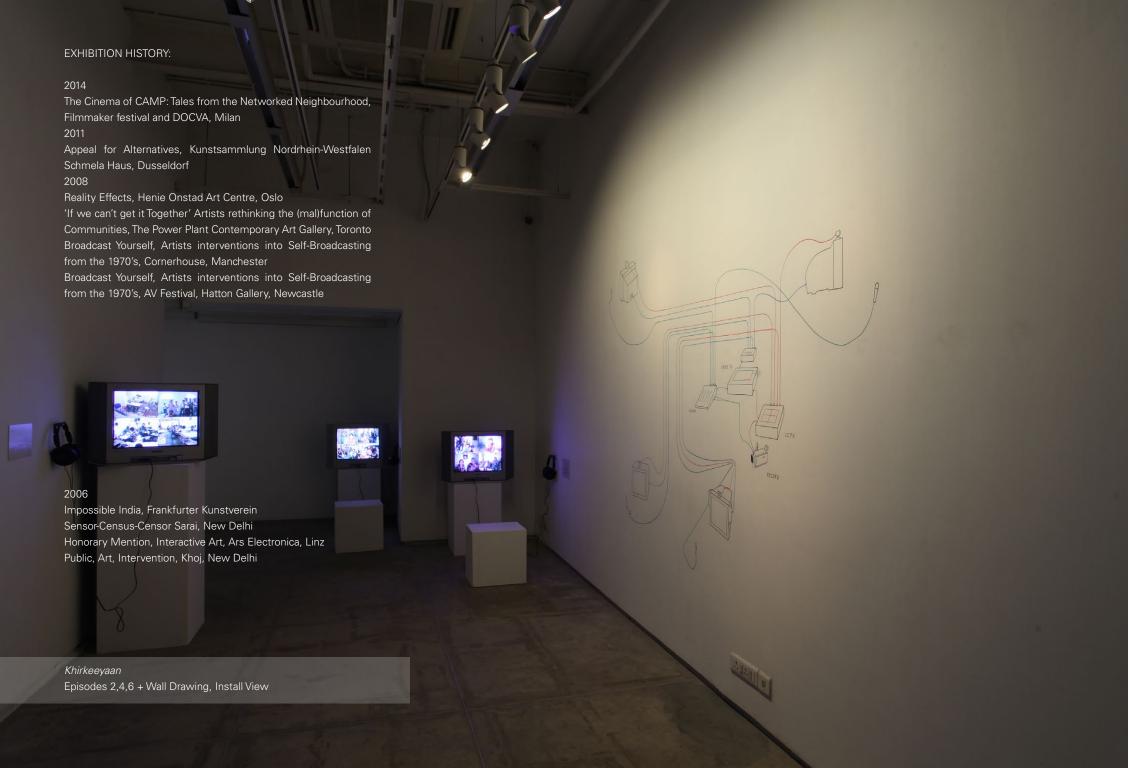


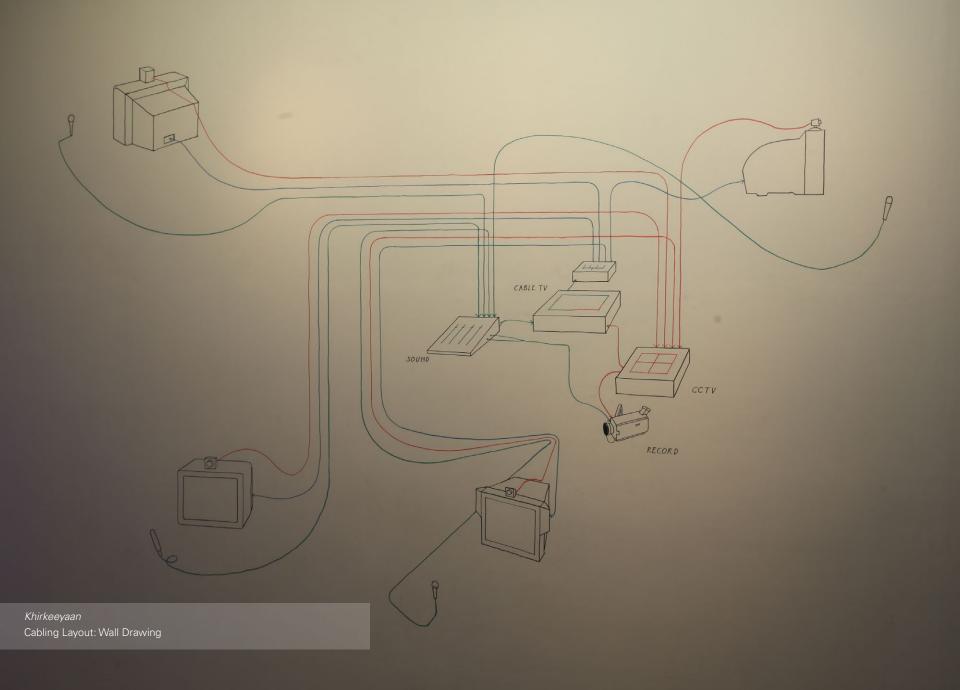
The seven "episodes" of this work were born out of seven sets of installations of security cameras and cable TV wiring in Khirkee, an urban village in Delhi. Video became the 'site' for these interactions and conversations.

In 2006, when *Khirkeeyaan* took place, the predominant landscape of images was still (as had been for the past couple of decades) television. The security-camera quad produces a set of four "holes" in the surface of television. The fact that people who face the camera also face each other, while also facing their familiar TV sets, produces a tension in the TV image: a redistribution of the gaze, a grid of speaking and listening, and a sense of liveness that is also physically nearby.

Khirkee and Khirkee Extension are fractured by all sorts of lines: caste, religion, money, new and old settlers from different regions. Khirkee was once a feudal village, whose 'Extension' has been claimed and been settled in cycles since partition. Both are now full of new migrants from Africa and West Asia, sitting next to migrant labour from India, and upper-caste land owners whose recent anxiety over this diverse claim to urban space resulted in sting operations and midnight raids. Whose video recordings were produced and staged as truths by the local residents welfare association and the Aam Aadmi Party.

Khirkeeyaan's older traversals of this terrain, its conversations, its double logic of safety (in ones own home) and self-exposure, entered directly into a space produced by the non- overlap of land-based politics, and global communication networks.



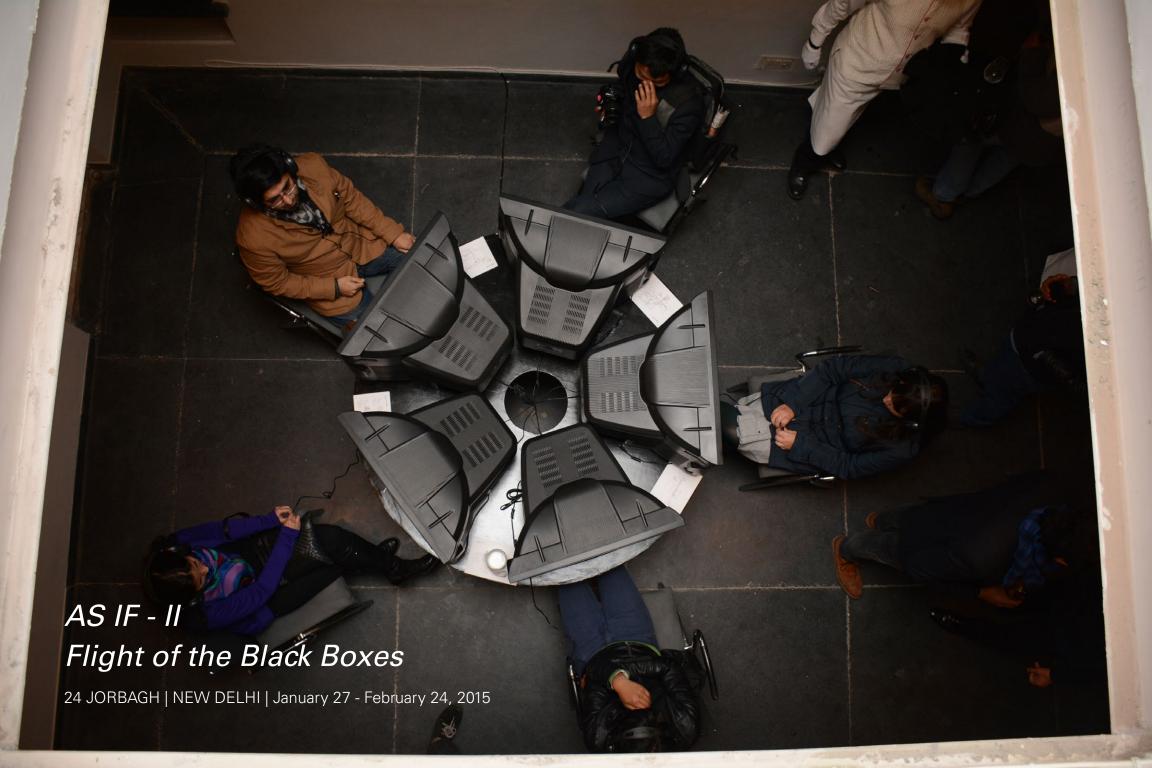












# AS IF - II

# Flight of the Black Boxes

Flight of the Black Boxes, the second in a series of four shows titled As If by CAMP.

Born in experimentation and uncertainty, black boxes of machines and institutions surround us with seemingly smooth and impenetrable functions. But reintroduce the uncertainty, reopen the conflicts, and the box appears stable in neither form nor function. Twelve works by CAMP look out through the unstable interior worlds of cameras, memory devices, surveillance systems, electricity and more, developing feelings and strategies alongside them.

Downstairs, in a sculptural work, video is seen as a physical force disturbing and seducing subjects. Next to this, a collaboration unfolds in a large mall, in which security people, members of the public and 208 cameras are participants. Another work jujitsus television sets, CCTV and neighbours to reconfigure space, speech and hierarchy in a Delhi neighbourhood.

Above it people enter security rooms to dialogue with operators (CCTV Social). Elsewhere, a single camera films from the parapets of Palestinian homes, looking over neighbourhoods that are being broken up into countries (The Neighbour Before the House). Forces gather in Bombay and Delhi, in Ljubljana and Rostock. A room camera obscura interrupts the black box of video art with live bodies and trees.

The house as a whole tells a story in a Four-Letter Film.















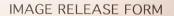












I understand that I'm well within my rights, under the UK Data Protection Act to request a copy of CCTV footage of myself.

I am aware that wherever I go in public in the UK I am under video surveillance, up to 300 times a day.

I now know that there are up to 300 cameras in Arndale Center alone.

I would like to have access to the footage of my time spent here today.

I am told that if I am granted access to my image, in order to protect other people's data, their faces will have to be blurred.

I request other subjects caught on camera near me to also demand access to their footage.

That way we can all claim right to our identity in public space.

I understand that this can be a long process and cost me 10 pounds.

I am told that the said artist and art institution may have some agency to help get this done. Free.

I agree to acquire my footage and hand over the process to the art agency.

I am entitled to receive a copy of the same and also allow them to make it available via their art project.

Rights should belong to all the people in the frame, identified or not.

Name of participant (please print)

# Charlotte Grime

Would you like your name revealed in the exhibited artwork? Would you like to receive a copy of the footage?

Date: <u>26</u> / <u>03</u> / <u>08</u>

Email: eddiegrime@ntlworld.com

CCTV Social by artist Shaina Anand is part of What Do You Want?
Exhibition opens on April 5 2008 and runs through June 1 at Cornerhouse,
For more details about the project log on to http://www.cornerhouse.org/art











# KHIRKEEYAN

TV SETS, CCTV, CABLE TV EQUIPMENT AND NEIGHBOURS PRODUCE A GRID OF SPEAKING AND LISTENING IN KHIRKEE, DELHI IN 2006

Khirkeeyaan

Working stills, Install View







### EXHIBITION HISTORY:

2013

Bunny Smash, Design to touch the world, Museum of Contemporary Art; Tokyo Of watching and Being Watched', THE FD ZONE; Mumbai



2010

The Second Order, Space Hamilton; Seoul

2008

The Impossible Prison, The Nottingham Contemporary
Reality Effects, Henie Onstad Art Centre; Oslo
What do you Want? Asian Triennial Manchester, Cornerhouse









2009,2011

60 minutes

Eight Palestinian families in Jerusalem / Al Quds look out and speak from their homes using a CCTV camera in 2009. The film was made in 2011

The material for this film was generated by eight Palestinian families living in various neighborhoods in the city of Jerusalam/Al Quds, a place where the usual sense of "neighbourhood" 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 this feature-length film in 2011



## **EXHIBITION HISTORY**:

2014

Unravelling Documentarism, Flaherty at Helsinki

Flaherty Seminar, NY

Tales From the Networked Neighbourhood: The

Cinema of Camp: 5 Films at Palestrina Cinema, Milan

#### 2013

Cork Film Festival, Ireland

Cinema Project, Portland

Of watching and Being Watched', THE FD ZONE; Mumbai

### 2012

Filament: Experimenter, Kolkata

Volte, Mumbai

New Museum Triennial

Your Name is Different Here, Volte, Mumbai

#### 2011

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

#### 2010

Liverpool Biennale

### 2009

The Jerusalem Show



Al Jaar Qabla Al Daar (The Neighbour Before The House) Install View









Al Jaar Qabla Al Daar (The Neighbour Before The House)
Working still

# Interior Design

2003 Camera, Kamera, Kamra Ashok Sukumaran

A room that switches states between a room with an open window and a cinema's black box. Adjacent and unacknowledged parts of the environment are brought into view.

EXHIBITION HISTORY:

2003 Harvest Works, NYC











CAN THE STATE OF T

X AS X
(RECOGNITION)

X AS Y
(METAPHOR)

X AS IF A



# One Agreement

2007
3 mins
Electrical Zero-Sum Game
Two light bulbs, two fans, custom electronics
Video documentation



ONE AGREEMENT
ELECTRIC ZERO-SUM GAME
BOMBAY, 2007

# Safeness / Kneippness

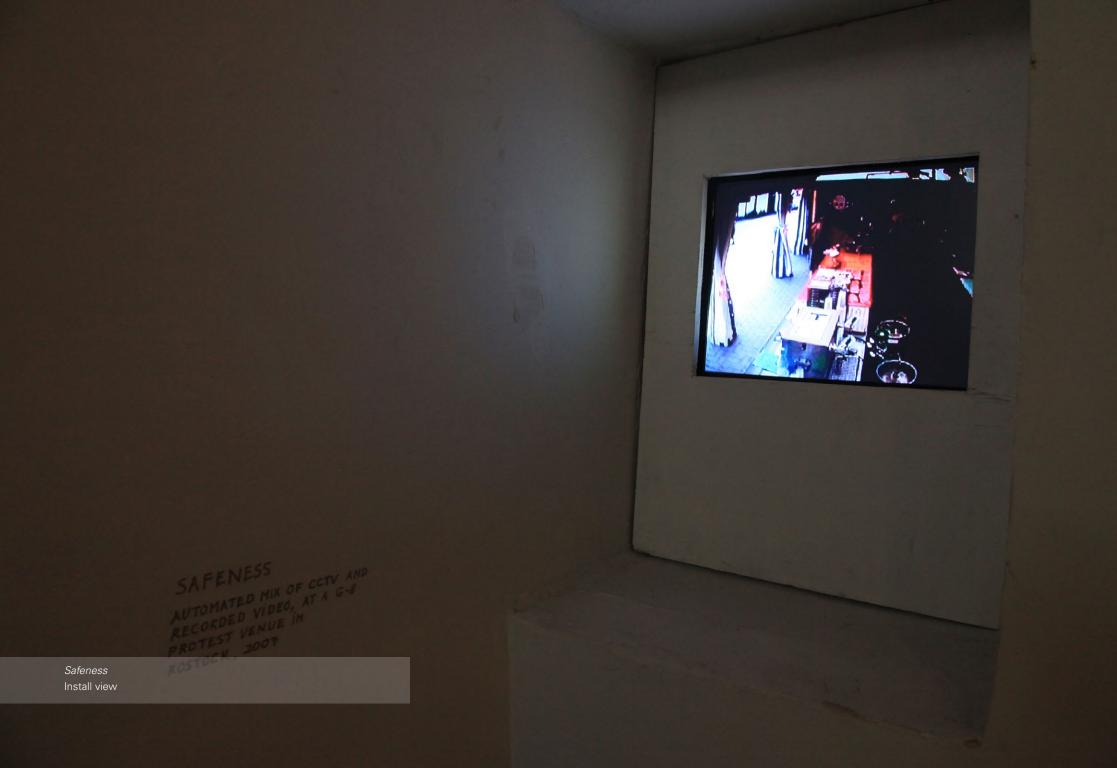
2007

30 mins

Live automated mix of CCTV and recorded video at an anti-G8 art camp in Rostock, Germany.

Video excerpts







# Short-Circuit TV

2008
3 mins
Video documentation,
With err0r collective, squatting on CCTV
infrastructure in Ljubljana

SHORT- CIRCUIT TV

WITH ERROR COLLECTIVE, SQUATTING
CCTV INFRASTRUCTURE IN LUBLIANA
2008







CITY OF GLASS

OFFICE COMPUTER OFFICE COMPUTER
ENNELLORE. 1906



## AS IF - III

## Country of the Sea

As If – III: Country of the Sea is a survey of CAMP's five-year Wharfage project and other maritime explorations including their new film From Gulf to Gulf to Gulf as a central cinematic experience in the main hall of the Dr. Bhau Daji Lad Museum. In other rooms we find lists arguing with lists, photographs of photographs, and a floating map titled The Country of the Sea. The show suggests a counterpoint to the image of colonialism as "the view from the boat" and to the contemporary "liquidity" or "flow" of oceanic capital.

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 Clark House Initiative present a contemporary map of these seas, based on CAMP's 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 Using single exposure solar 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. The work establishes the materiality of the sea that we (some of us) see out of our windows in Mumbai, but whose other faraway edges we have lost awareness of. It brings these edges back into geological and cultural play, as if the pre- historic "breakaway" of the Indian landmass from Africa in what has been called Gondwanaland, was never a complete success.

It forms the centre-piece or title work of this exhibition, which is also named *Country of the Sea.* 

# The Country of the Sea

2015

Solar exposed cyanotype print on cotton fabric, commissioned by Dr. Bhau Daji Lad Museum.

CAMP with Shunya collective and Clark House Initiative.



# **Boat-Modes**

2012

Photographic prints on acrylic cruciforms

Set of 8, suspended in the shape of the constellation *Thuraya*, *Krutika* or *Pleiades*.

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, Thurayya* in Gujarati and Arabic navigation maps.







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 effects enter parasitic exchanges with other mediums like film or photography. For instance, before cinema, in the 18th century seaside camera obscura, 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 the Dover Coastguard. But binoculars don't have speed limits, or built-in censors. 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": coastquard 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.









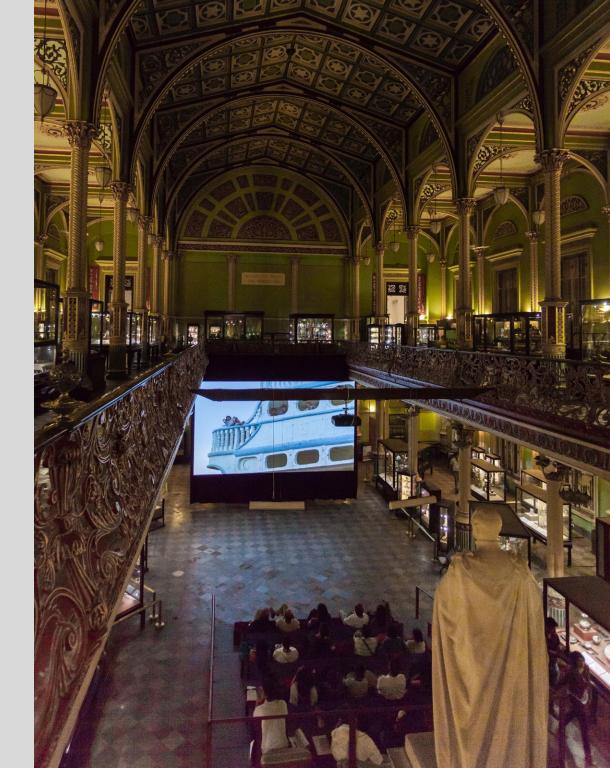
## From Gulf to Gulf to Gulf

2013

83 mins

Original formats: HDV, SDV, VHS, Cellphone videos (variable) Languages: Kutchi, Hindi, Urdu, Arabic with Hindi and English Subtitles.

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. 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.



#### **EXHIBITION HISTORY:**

#### 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 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, Curutiba

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

Underdox, Munich

BFI London Film Festival

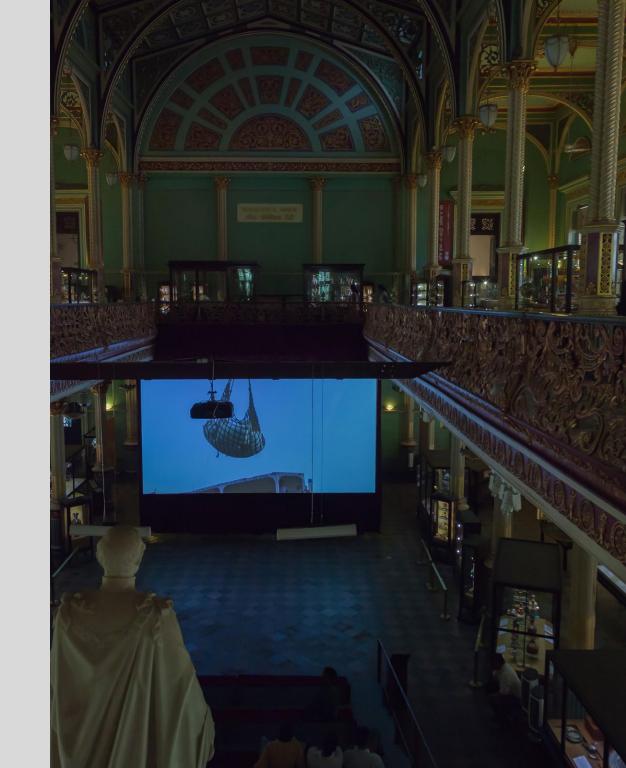
Festival Internationale de Cinema (FID) Marseille

Le Pont, Museum of Contemporary Art, Marseille

Sharjah Biennale XI, Sharjah

2012

dOCUMENTA(13)











In October 2010, a major international conference 'Gujarat and the Sea' or GATS was organised in the port town of Mandvi in Kutch. It was accompanied by an exhibition titled 'Gujarat and the Sea: A Theatre of the World'. This exhibition was, as its British curator puts it, "opportunistic". It made use of access to UK-based archives to bring some 80 rare documents to Mandvi, from the British Library collection, the UK National Maritime Museum, and private collections both in Gujarat and abroad. There was a specific poignancy to the material as it was exhibited: they were mostly digital reproductions printed on archival paper, but had contractual permission to be shown over a duration of three months only.

The GATS exhibition mostly ignored the contemporary boat building and seafaring activity a stone's throw away from the exhibition venue, on Mandvi's Bandar Road. It was organised by a well-known Gujarati cultural group, a British curator, local NGO partner, with financial support from local government and industry, and multinational interests. It travelled from Mandvi to Surat, and then to the National Institute of Design, Ahmedabad. It occluded current and historical relations with Africa, slavery, piracy, or even the cultural presence of the contemporary seafaring society of Kutch today. The exhibition's informants were local Kharwa Hindus, some of whom made model ships of a time past, just as giant Kutchi Vahans took form and fleets still left to Dubai, Basra, Aden and Somalia from outside their windows. Who can be "opportunistic"? This question has implications for exhibition practices and what exhibitions can be. These photos crop, layer, write-over and collaborate with people from the original "Gujarat and the Sea". Through our own work on contemporary Gujarati and Iranian seafaring activity, we believe that many more layers of this story can be written. This is exhibition as "relay", where images and meanings are unfrozen, and can be further translated and traded.



The Annotated "Gujarat and the Sea" Exhibition Install View





The Annotated "Gujarat and the Sea" Exhibition



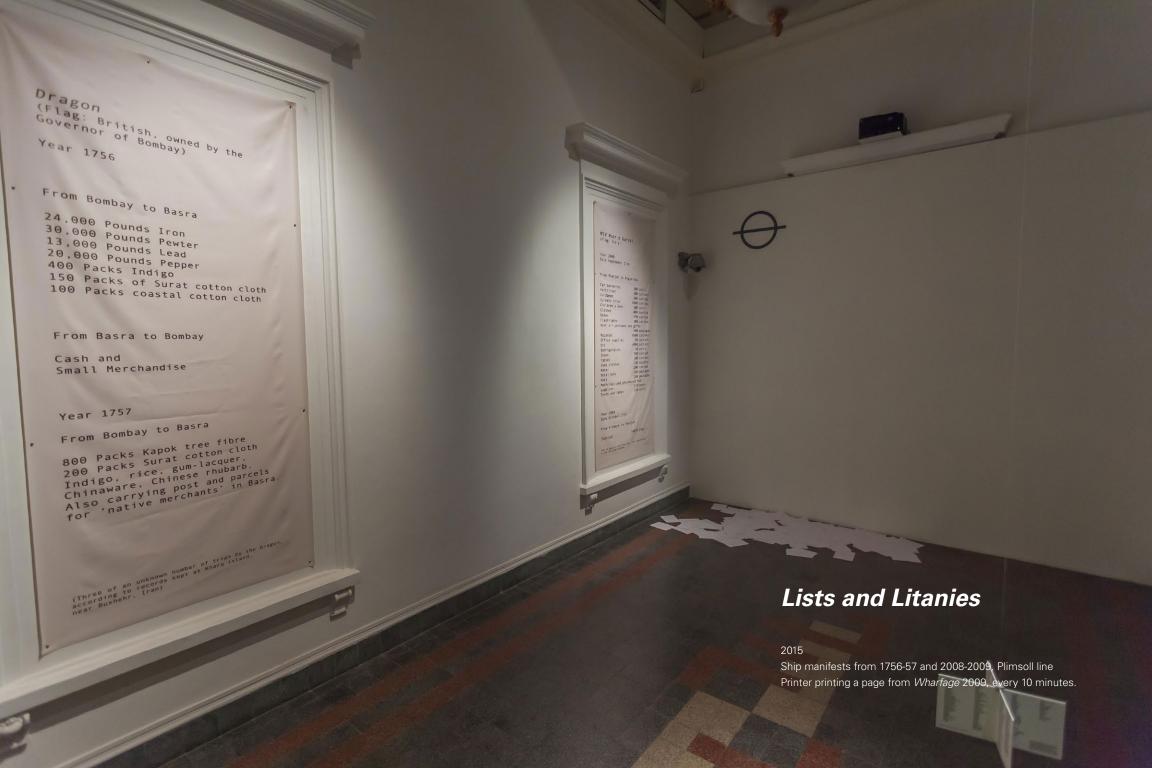


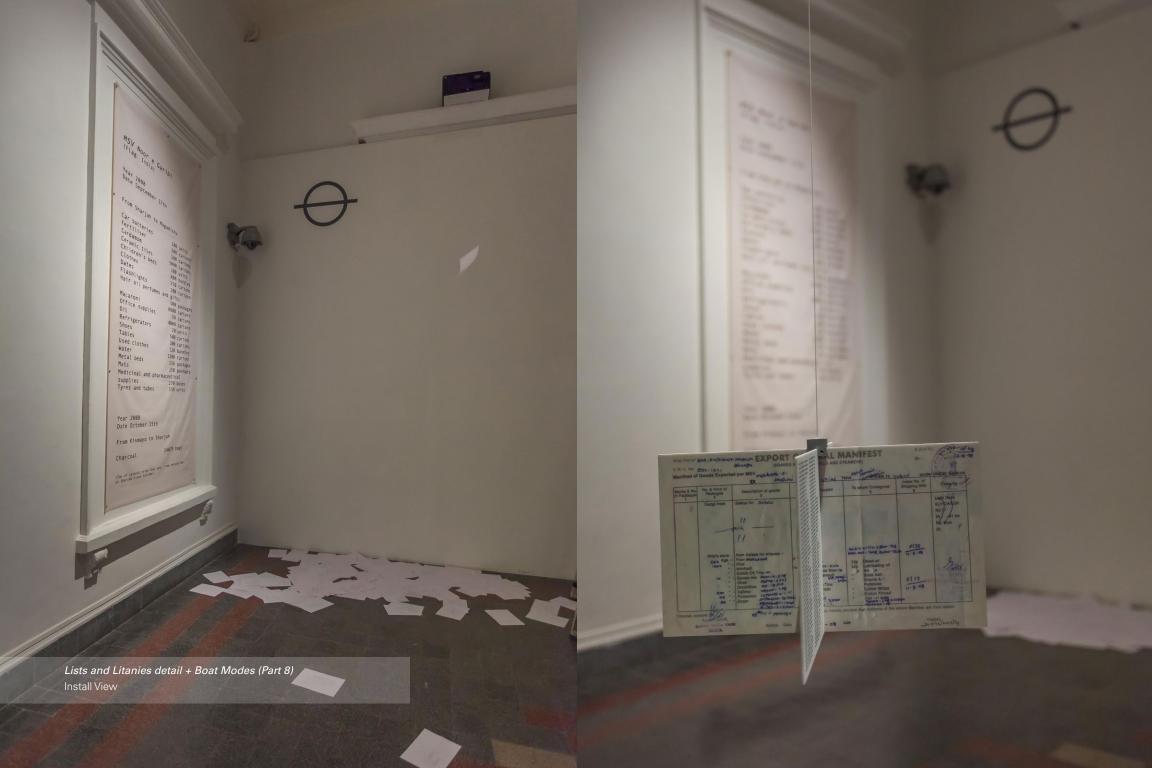






The Annotated "Gujarat and the Sea" Exhibition Install View





## Radio Meena 100.3 FM

2009

6 mins loop

4 evenings of FM transmissions along the Dhow Wharfage, Sharjah Creek

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+ kilometer 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. This work begins CAMP's continuing friendship with the sailors from the Gulf of Kutch, and other workers in the UAE. Radio Meena led to their 4-year collaboration on the feature film, *From Gulf to Gulf to Gulf.* 



Radio Meena stickers in Hindi, Urdu, English and Gujrati Install View



# Stuffing and Destuffing

2015

20 mins, looped video. 4 channels With Hindi and English Titles Filmed in inland Container Freight Stations (CFS) CAMP





(It's 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. Now, thousands of pieces of the port - goods, workers, customs' seals, excel sheets - are scattered across the 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's 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.

#### **EXHIBITION HISTORY:**

#### 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







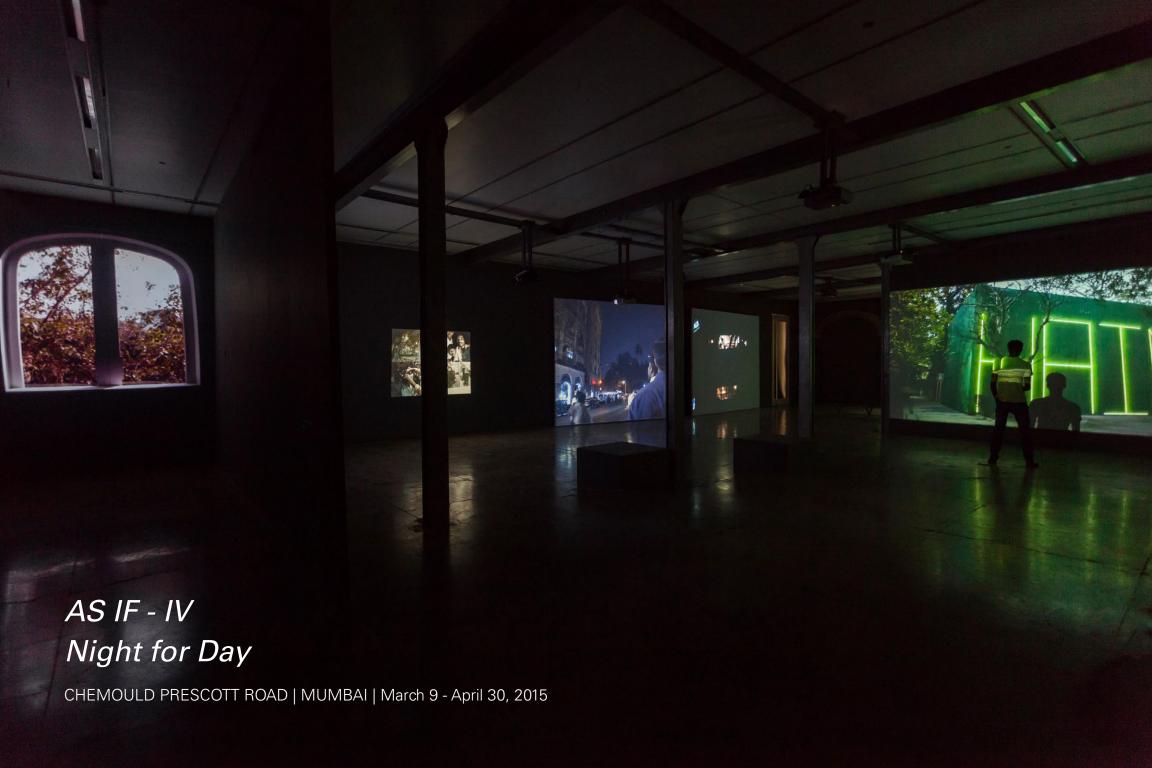












In early film craft, Day for Night was when scenes shown as night were shot in the day. For reasons of necessity: technology of the time could not sense light as well as human eyes did. Night for Day propagates this idea in the reverse direction. It promotes night as an imaginative, experimental, cinematic and subterranean aspect that sits for now on the other side of "the everyday". It also acknowledges that technologies exceed and route human sensing. And that they may or may not have the character of "extensions of man" or of the human nervous system, as Mcluhan once put it. So what is their "character"?

The exhibition contains works and documentation of works and events from 2003-2015, from nighttime worlds in many different parts of the world. The exhibition has various concrete interventions, but one way to read through them is through the spirit and memory of "the virtual". Both as a term applied in digital technology (in early virtual reality for ex.), and more philosophically as what is possible, but is immediately or currently absent.

In "Urban Revolution", Henri Lefebvre made the point that in architectural, political or theoretical discussions of the city, what is ultimately left out is a deeper vision of urban society. For him the urban revolution is not about the city (a clearly defined object) but about urban society

(a virtual or possible object). He called this an example of a "blind field" caused by gaps in disciplinary thinking. There is much more so say, but we think the basic insight still holds true today (in so much of the discussion around Mumbai's DP for example).

But, for us there is clearly the reverse or inverted issue as well. That is, the physical landscape is now what is increasingly "virtual". In what sense? In the sense of inaccessible: made up of real estate deals, unknowably dirty rivers, high voltage grids, spectral spectrums, and other large infrastructures that are physical, financial, technological, bureaucratic and industrial capitalistic, tending to be out of reach of ordinary sense organs, intelligences. The urban social atleast in terms of "social media", social organisations and even "social work" are somewhat known today, but the landscape itself (which was supposed to be the known or knowable object) is spectral. So, put briefly, Night for Day is about making forays between a cinematic "social virtual" of the past century, into this other virtual landscape of less known or disappearing things (if we still want to call it a virtual, is another question). The movement is both forwards and backwards in time.

The exhibition is a loop of 8 synched (but separate) videos about 7 minutes long, plus two live works.

AS IF - IV NIGHT FOR DAY

In early film craft, 'Day for Night' was when night scenes were shot in the day - a trick of necessity. NIGHT FOR DAY propagates this idea in the reverse direction.

Screens fill the space with electric, sonic, filmic and other uncategorisable works from 2003 to 2015 that took place in the nighttime worlds of Bombay, Delhi, Kabul, Dakar, London and other non - places exploring time, energy and imagination on the other side of the 'everyday'.

Thus we bring into the gallery our version of what was once called the 'virtual', which not so long ago broke the horizon of what is (or what could have been) possible to see, hear or sense

- CAMP

Radium wall text Install View AFGHAN FILMS: ARCHIVE PRACTICUM (d)ocumenta 13 workshops, Kabul 2012

+

SEPT SOIREES: SEVEN EVENINGS WITH ELECTRICITY

Dakar Biennale - Off 2008

This is in Kabul, where we did a several weeks of workshop at Afghan Films in 2012. The legend was that the Taliban had destroyed the entire Afghan Films archive. But this is not true, most of it survives, by the efforts and creativity of AF staff. About 100 reels that we digitised and worked on with people there, can be seen on <a href="Pad.ma">Pad.ma</a>, here <a href="https://pad.ma/grid/title/source==Afghan Films">https://pad.ma/grid/title/source==Afghan Films</a>

In this short video you see two tentative people walking, and on a truck, announcing an outdoor film screening. They are from Afghan Films' mobile film unit, which used to take films into towns and villages. It is a kind of performance of how this government unit used to function. They perhaps have not done such an "Elaan" for many years. The film screening in Share-Nau Park in central Kabul, is of a footage edit we had made quickly during that visit. There is a resonance between this mode of advertising films, and the content of those films, but they both appear out of place and time today. But positively so, like in "as if".

In Dakar, where the old cinemas are now mostly churches and wedding halls. In 2008 we did a series of evening screenings and discussions in a suburban market. It was summer and electricity was only available for 5-6 hours in the day, so these evenings were powered by a car battery, and in general were organised by showing up at a street corner, and negotiating the rest. In one scene, the senior film critic Baba Diop introduces Djibril Diop Mambety's film by telling the gathered children:

If Mambety were here, he would say, "close your eyes and rub them really hard. What you see when you open them, is cinema." Sounds doable.

Cinema is mobile as an idea outside "the cinema". But also just before it, in front of it, and without it too.

GPS (GLOW POSITIONING SYSTEM) Mumbai Festival, 2005

+

RECURRENCIES - ACROSS ELECTRICITY AND THE URBAN Various sites, Bombay 2007

Electricity and film are about the same age, a bit more than a century old. For a while you could say they shared overlapping functions: illumination or entry into "dark spaces", national spectacle, anthropological encounter, and as a kind of surveillance. But ultimately their paths seem quite separate; cinema develops into a highly visible entertainment industry and electricity retreats into subterranean energy networks.

In the first screen to the right are some performative works with electricity. Among them is one from 2007 in which a street decoration is stretched, or topologically unfolded to its maximimum size, so it now sheds its "toran" form, overflows its sponsored street and ends up elsewhere than where it started. Another one is a switch that hung outside our house for several months in 2007, creating many small and memorable events over time.

To the left, is a large-scale electrical work from 2005, at the Kabutarkhana in front of the GPO in Fort. In it, various existing, festive, unknown or could-be forms of non-utilitarian lighting (decorations of the GPO itself, of restaurants,

in people's homes, on trees) are connected in a giant loop. Then this loop can be played back at different speeds using a hand-crank, once used in film both as recording and playback gesture, and also in pre-cinema moving panoramas. The electrical network changes shape, and with it direction and purpose.

INTERIOR DESIGN – III Kitab Mahal, Bombay 2004

+

KHIRKEEYAAN

Khirkee Extension, Khoj, Delhi 2006

Multiple images are cut and redistributed on screen. The left screen shows an almost-live bombay landscape in 2004, in parts. As if the famous "movement photos" of Muybridge were now studies of people (bottom half) or birds (top half) being followed. That is, the movement is not just the movement of the self-propelled horse or human, but this self-movement plus the external following motion: of camera tracking software plus the human and animal movements, in an urban landscape.

To the right in a scene from *Khirkeeyaan* (2006) television becomes something to speak into rather than only watch, in the night of a Delhi urban village. People gather in and outside shops, including a barber shop. They make holes in the surface of the usual televised image. Talking to each other over televisions, sometimes in code language, often in jokes or poems, allusive but directly to each other.

THE NEIGHBOUR
P3, London 2009
+
FOUR-LETTER FILM

24 Jorbagh, Delhi 2015

Voyeurism, surveillance, and the figure of the neighbour haunt cinema. Or put differently, this is what lies at different internal and external limits of the gaze. This also haunts physical reality today, but ofcourse not only in an optical way.

In the first screen to the right, the scene is of one house, lace curtains and all, filmed from another (except the last scene). The historical moment is of trouble in a certain a modernist dream: that your house can move, or you can take it with you. Both objects are versions of "mobile homes". Both are from 1980, in the UK. The story goes that in the 1970s outside say the city of London, the highways would be jammed every weekend with people trying to leave the city in "mobile homes". Later, they would end up in seaside campsites with even less space from the neighbour, than in the city. This kind of situation warns us about the general destiny of mobile homes, or ideal of mobility, which devolved from a fancy of the rich to a thing the poor had to do, i.e. from mobility as lifestyle to "being movable". The scene we see is of a car (which could be lived in) parked, while a house (which could move) gently slides in next to it. We may be reminded of "padosi" films, or "rear window", which hold despite their voyeurism, a certain desire of community.

On the left is a view of a recent work on Lodhi Road, in Delhi. We have been calling it a "four-letter-film" It is a film made with the minimum of data, at a maximum of physical size. Four characters i.e. letters show us a conversation between two women, discussing among other everyday things the proliferation of CCTV cameras in Delhi. They seem to be aware that their

conversations will be heard. Their conversation is in a very minimal language, but still probing and provoking, about spaces like the doctor's or the beauty parlour, or uber taxis.

### MARINE DRIVE

Bombay, Badarpur Border: Site-seeing and Other Pleasures Apeejay Media Gallery, Delhi 2005

+

INTERIOR DESIGN - II

Harvestworks, New York 2003

The wave piece at the left of the entrance is called "Marine Drive", from 2005. It is a rendering of video as stuck on another, virtual surface. It can be "brought to life" via two keyboard buttons, one that drives the animation forwards upto 25 fps and one that drives it backwards, in case you missed something.

The last work in the corner is the oldest, from 2003. It considers a pre-history of cinema, drawn from the fact that words like kamera, kamra or chambre being from the same root. A window lets in light and the view into the gallery. What a relief, in the black box of new media art! Then when the window closes, the room "plays the window" back. At the end of the short video, the window opens again, like an alien breath, or a trap.

Before film or celluloid, the powers of the black box of cinema to come, could be seen in camera obscura rooms. These histories are part of cinema's own "virtual", its past but also its future, which will be different from its current uses or orientations.





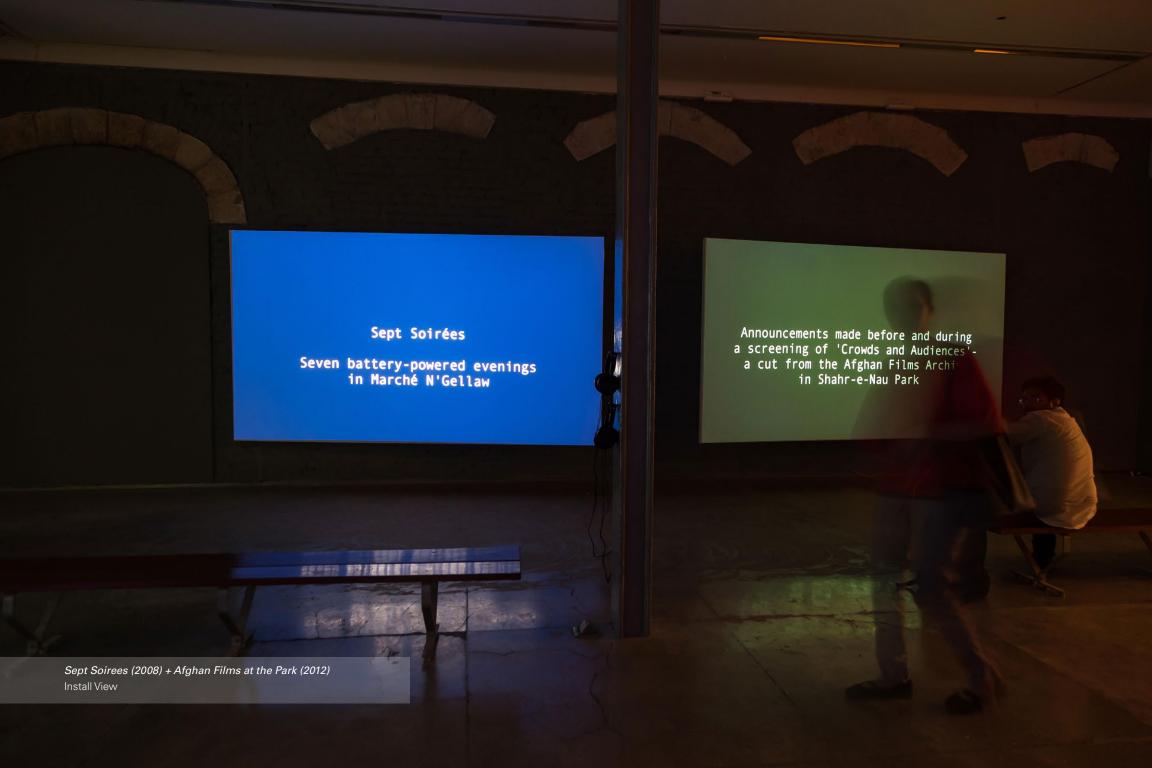
















Afghan Films at the Park, Kabul (2012) Install View





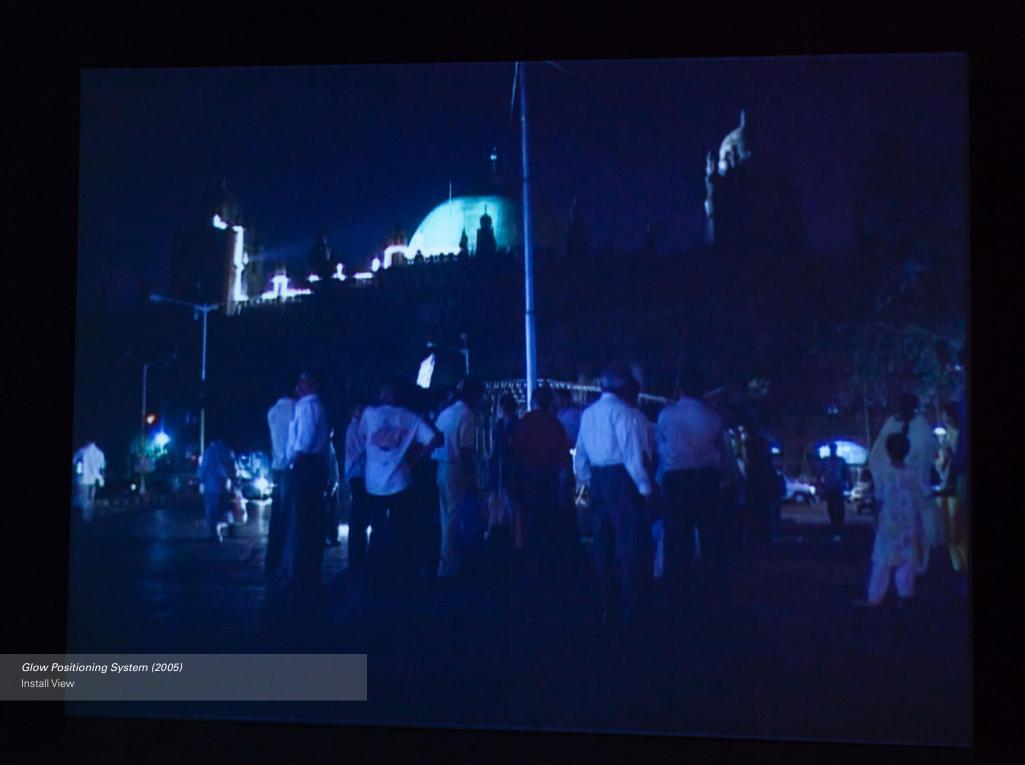
Install View







Glow Positioning System (2004) + Recurrencies across electricity and the urban (2006) Install View















Interior Design II (2004) + Khirkeeyaan (2006) Install View









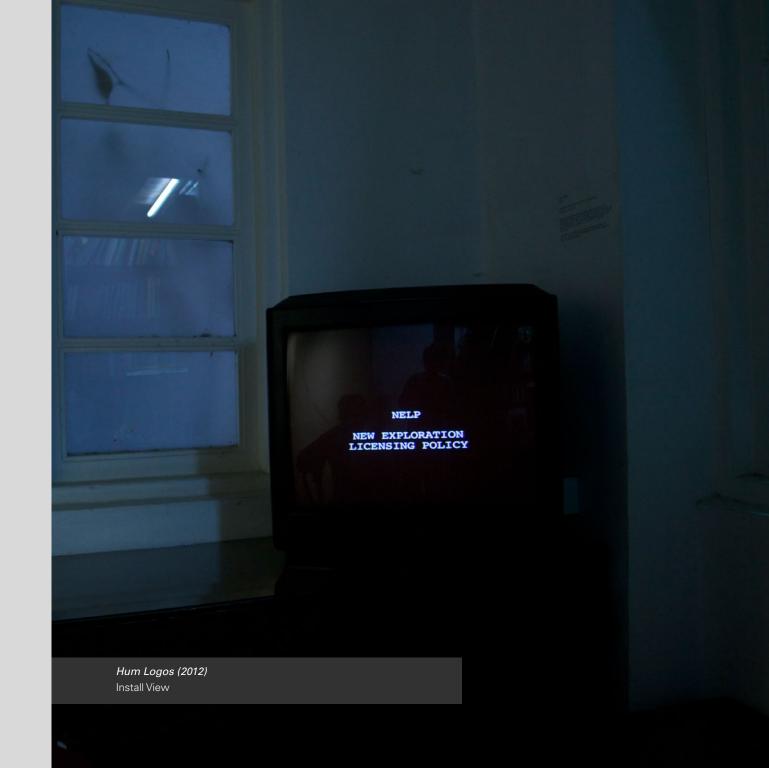




A fifth and surprise show takes place in the intimate and comradely setting of Clark House Bombay, in which CAMP members look back at ook back and their early broadcast and documentary experiments. Seen for the first time are episodes from ChitraKarkhana's *Tellavision Mumbai Project* (2001-2) - a documentation of events on news channels, but also in the city of Bombay in the wake of 911. An unfinished project produced in friendship; its critique and failures informed the inception of CAMP and Pad.ma, both of which were formed in 2007.

Early broadcast interventions into TV's changing landscape are seen in projects such as *Rustle TV*, (2004) a utopian TV station inside a market, or *World Information City TV*, (2005) comprising of programming generated for a 3500-home cable TV channel in Bangalore.

Among newer works, a 'documentary film' based on the Radia Tap(e)s; essential listening for journalists - an *As If* for news media in the time of leaks. A future-facing proposal is made in <u>Pad.ma</u> TV, a 24x7 channel streaming 90-minute edited programs from the Pad.ma online archive that members of CAMP run in collaboration with <u>0x2620.org</u>, and other friends.



## Tellavision Mumbai

2002 Mini DV ChitraKarKhana

TELLavision Mumbai is a documentation of one delicately poised edge of global conflict. South Asia is a patchwork of 20th century histories- once colonial, once divided, once socialist, once "non-aligned". Now, we stand abreast the rest of the world: nuclearised, liberalised, terrorised; suffused with right-wing politics, bigoted and belligerent.

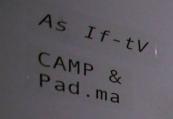
...Television! In a few years India has moved from 2 state-owned channels to over 90. Yet, after a decade of privatisation, the country's huge middle class (more than the population of the USA) does not have access to a single truly independent channel. There are alternative worldviews emanating out of our own neighborhoods, and public schools of thought, but often TV remains the only window into the world, a fishbowl space of refracted information.

If our city really had an independent channel, we wondered, what would make news? Who would shape our views? Where, in the open city, could the camera go and what alternatives, fresh or forgotten, would we find?

TELLavision Mumbai, the video documentary series, was born here; an outward projection, a view from within an Indian city that needed to be shared. It was an opportunity to cast our vote, to be counted in the reckoning for a common geo-political future. But it also became, importantly, a mirror looking inwards into Mumbai; a record of the patterns of public grief, anger and belief; an excavation of our own many layers for the symptoms and cures of a global malaise.

...The film's treatment exploits and counters TV's visual language. A contrapuntal structure that is supported by energetic editing. We cut between the *Ambient TV* of our daily lives- packaged, overloaded, truncated by restless surfers-to the verite of *Direct DV* - immediate, unpredictable, immersive, an almost participatory experience.

(excerpts from the TELLavision Mumbai Project website, <a href="http://chitrakarkhana.net">http://chitrakarkhana.net</a>. Chitrakarkhana began in 2001. It is where Shaina Anand, Sanjay Bhangar and Ashok Sukumaran began working together; an autonomous and energetic DIY studio and in many ways a precursor to CAMP, which they together founded in 2007.)



# Tellavision Mumbai Episode 1

2002 38 mins

From Bandra Station to Currey Road. October 1, 2001.

A Train Journey, a street play, a protest song.
A journey home into the world of TV.
Another Journey to Dadar.

October 15 2001.

A Public meeting called by Trade Union Solidarity Committee.

Lecturing Dissent vs Manufacturing Consent.

Public-speak vs News-speak.

Anthrax. Afghanistan. Aa Ab Laut Chale.







## Pad.maTV

2007-

24 x 7 streaming channel, 90 mins x 16 online edits from and in http://pad.ma. Updated Weekly.

### AS IF TV



Real Estate Developer encounters a Housing Movement: A day in the life of Niranjan Hiranandani: At work

Previous

On April 8, 2008 the Central Bureau of Investigation (CBI) Tuesday swooped down on the homes and offices of leading Mumbai realty developers Niranjan Hiranandani and his brother Surendra, and three senior government officials for committing a Rs.1.68-billion fraud on the Employees Provident Fund (EPF). Four PF officers, five companies of the Hiranandani group (the flagship Hiranandani) Properties Private Ltd, Hiranandani Private Developers Ltd, Messrs. Roma Builders Pvt Ltd and Messrs. Lake Meadow Hotels & Resorts Private Ltd.) and two directors of the group, Niranjan and Surendra Hiranandani, have been named in an FIR on March 29 for an alleged conspiracy to cheat the government and their employees of Rs 168 crore. The CBI said that they prepared bogus bills of provident fund contributions of the five group companies although the money was not paid to the government as required under the law.

#### Full article:

http://www.parinda.com/news/business/20080# /3778/hiranandani-developers-raided-mumbai-168-crore-fraud

At the Powal office of the company, the CBI also found 23 bottles of foreign liquor which were seized. A case has been filed under the Excise Act with the police.

http://timesofindia.indiatimes.com/CII\_raids\_Nur al\_builders\_offices/articleshow/2936047.cms

N. Hiranandani is signing few papers as he continue to talk to the camera person. He explains why it is beneficial to finish work by going to meet the employees directly rather than them taking appointments to come and meet him, and how all this helps in saving time.

SA: Sir you'll say that line that you said, 'this is

NH: This is really management by walking about. You don't have people coming to you to the management directors office. You really go to the people individually and be able to clear 90 percent



# **Act II: Hum Logos**

Phone audio, projected subtitles and text. 2012

Based on the Radia Phone Tap(e)s

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 II, Hum Logos is a series of cuts through the Radia tapes archive, and following chronologically from Act - I, Swearing-in Whispers, the screenplay. Borrowing from film, this edit moves between the scales of small clips played back on mainstream media, and the larger, mostly unremembered scale of the leaked data.

Niira: With... he wants to interview
Mukesh Ambani. So, Manoj needs to
send me a mail and also needs to prepare
the questions that Vir Sanghvi should ask
Mukesh...









# Rustle TV

2004

20 mins

3 channel documentation

ATV channel produced and broadcast on-site in Russell Market, Bangalore. Realised as a workshop with students from Srishti school of Art, Design and Technology, Bangalore What would it be like, if Russell market had its own TV channel?

A market posed as a microcosm of the real world; over which was forced the conditions of a 'utopia'.

The people of the market became the clients, the stars and the primary audience for this media channel.

A crew consisting of students acquired 'video skills' as programming was rapidly generated on-site.

Open locations and processes of production came full circle as Rustle TV went 'on air' over three days inside the market.

Twelve TV sets were cabled to receive feed from two desks that functioned as an open studio. A 2-way screen was added in the central aisle of the market.

Video became both open site and container, for a feedback mechanism of shared memories and experiences.



## **ACKNOWLEDGEMENTS**

As If – I Rock, Paper, Scissors EXPERIMENTER, Kolkata

#### At Experimenter

Priyanka Raja, Prateek Raja, Mohor Mukherjee, Nivedita Poddar, Parni Ray, Haroun Mullick, Jamai, Souvik Dutta, Ranjit Dutta and Proloy.

#### At CAMP

Zinnia Ambarpardiwala, Shaina Anand, Sreya Chatterjee, Anuj Daga, Ashok Sukumaran

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

### At 24 Jorbagh

Architects: Balaji Mohan, NILA, Exhibition coordinator: Priyanshi Saxena, Civil work: Phoolchand Kumar Gupta, Electrical: Gomati Pandey, Deepak Pandey, Painting: Radhe Shyam Gupta, Mitla Prasad Gupta, Carpentry: Mahindar Shekhar, Taking care: Pankaj Kumar, Sonu Kumar.

#### At CAMP

Anuj Daga, Ashok Sukumaran, Sandeep Mhatre, Shaina Anand, Sreya Chatterjee, Zinnia Ambapardiwala

#### With thanks to:

Feroz Gujral, Geet Nagi - Gujral Foundation, Priyanka Raja, Prateek Raja, Mohor Mukherjee - Experimenter, Robin Mullick, Farah Batool - Max Mueller Bhavan, Pooja Sood, Sitara Chowfla - Khoj, Tushar Jiwarajka - Volte, Shireen Gandhy

- Chemould Prescott Road, Anupam Poddar, Srinivas Aditya Mopidevi - Devi Art Foundation, Poonam Jain, Amol Patil - Clark House Initiative, Antoine Schweitzer - Foundation for Arts Initiatives, Jan Gerber, Sebastian Lütgert - 0x2620, Vishal Dar, Nishant Lall, David D'sa and Ananda Yosaemon.

As If – III Country of the Sea
DR. BHAU DHAJI LAD MUSEUM, Mumbai

At Dr. Bhau Daji Lad Museum.

Curation: Tasneem Zakaria Mehta, Curatorial team: Himanshu Kadam, Vinay Badve, Anant Shelke, Madhura Shelke, Nishita Zachariah, Installation team: Suresh Ghadge, Vijay Nakti, Sanjay Bhonsle, Ram Sundar Yadav, Kamlakar Randive, Mahendra Nawale, Vijay Patekar, Nitin Waidande, Mehilal Verma, Naresh Jadhav, Krishnanand Rai, Raju Waghmare, Sanjay Gimal, Vinayak Ugale, Narayan Lingayat. Dhananjay Bhurke, Sachin Pawar, Dipak Tarkar, Sudarshan Magar, Tushar Jagadale. Vishal Jadhav, Hemant Jadhav, Ashish Mohite, Naresh Kadam, Mahesh Bhalke, Deepak Maske, Hitesh Lakhan, Eknath Pawar, Rajesh Moleshri, Satyendra Yadav, Vaibhav Mohal, Adhik Mali, Sagar Katkar, Akash Tambe Consultants: Vikas Dilawari, Mr Kelkar and team

#### At CAMP

Anuj Daga, Ashok Sukumaran, Halim Abdul, Sandeep Mhatre, Shaina Anand, Sharif Sheikh, Sreya Chatterjee, Zinnia Ambapardiwala

#### With thanks to:

Shireen Gandhy, Prateek Raja, Priyanka Raja, Edward Simpson, Ashok Lal

# As If – IV Night For Day CHEMOULD PRESCOTT ROAD

At Chemould Prescott Road

Firdosh Antia, Naina Baria, Satish Jaiswal, Sandra Khare, Vijay Prasad, Contractor Ramlal, Rajubhai, Janhavi Shirwadkar, Vitthal Solankar, Shambhu, Makhanlal Vishwakarma, Kamlaprasad Vishwakarma

#### At CAMP

Zinnia Ambapardiwala, Shaina Anand, Sanjay Bhangar, Tanaya Bhattacharya, Sreya Chatterjee, Anuj Daga, Faiza Ahmed Khan, Abdul Halim Shaikh, Ashok Sukumaran

With thanks to:

Experimenter Kolkata, Volte, Project 88 and Shireen Gandhy.

As If - tV

**CLARK HOUSE INITIATIVE** 

At Clark House

Sachin Bonde, Sanjay Londhe, Poonam Jain, Sumesh Sharma, Zasha Colah, Prabhakar Pachpute, Nikhil Raunak, Yogesh Barve, Amol Patil.

At CAMP

Zinnia Ambapardiwala, Shaina Anand, Sanjay Bhangar, Sreya Chatterjee, Ashok Sukumaran.

### Photographs:

As If – I	Debanjan Das, Shaina Anand
As If – II	Shaina Anand, Sebastian Lutgert
As If – III	Anil Rane, Shaina Anand, Tanaya Bhatacharya
As If – IV	Anil Rane, Shaina Anand, Tanaya Bhatacharya
As If – V	Shaina Anand

Folio design: Mohor Mukherjee, Experimenter Kolkata

## **CREDITS**

KHIRKEEYAAN

With Aastha Chauhan, Gaurav Chandelya

Thanks: Anita Dube, Tanmoy Sarkar, Manoj VP, Hemant Sreekumar, Pooja

Sood, KHOJ

THE NEIGHBOUR BEFORE THE HOUSE (AL JAAR QABLA AL DAAR)

With Shereen Barakat, Nida Ghouse, Mahmoud Jiddah, Mahasen Nasser-

Eldin, Aarthi Parthasarathy

Thanks: Al Mamal Foundation, Nina Montmann

CCTV SOCIAL AND CAPITAL CIRCUS

With Chris Clarke, Marissa Draper, Ultimate Holding Company

Thanks: Kathy Rae Huffman, Livewire, Cornerhouse

ONE AGREEMENT

Thanks: India Foundation for the Arts, Daniel Langlois Foundation

CITY OF GLASS

Thanks: Colab Art and Architecture, Suman Gopinath

SHORT CIRCUIT TV

Thanks: Kiberpipa, Err0r Collective

**SAFENESS** 

Thanks: Florian Schneider, Annette Busch, Adrienne Goehler

FROM GULF TO GULF TO GULF

Camera and sound: 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 many years. *Direction:* Ashok Sukumaran and Shaina Anand *Editing:* Sreya Chatterjee. Commissioned by *Sharjah Art Foundation Production Program* 2010 with support from *Foundation for Arts Initiatives* and *documenta (13)* 

#### THE COUNTRY OF THE BLIND, AND OTHER STORIES

Iyesha Geeth Abbas, Shaina Anand, Ashok Sukumaran, Guy Mannes-Abbott, Mukul Patel with *The National Coastwatch Institution*, Folkestone (Trevor Hughes, Andrew Lovibond, Andy Pope, Ciaran Casey, Frank Pope, Bev Sheppard, Roger Goody, Eric Harris, Anne Houghton, Graham Pay, Tony Hutt, Dick Liggett, Chris Hutchinson, John Keeble, Len Price, Mike Stranks, Mavis Taylor, Ken Humphrey, John Roberts) Commissioned for the *Folkestone Triennial* 2011

THE ANNOTATED "GUJARAT AND THE SEA" EXHIBITION

Shaina Anand, Ashok Sukumaran, Iyesha Geeth Abbas with Samir Parker

#### THE COUNTRY OF THE SEA

CAMP, with Shunya collective and Clark House Initiative (Amol Patil, Anuj Daga, Ashok Sukumaran, Nikhil Raunak, Poonam Jain, Prabharkar Pachpute, Rupali Patil, Shaina Anand, Sumesh Sharma, Yogesh Barve, Zasha Colah, Zinnia Ambapardiwala) Commissioned by *Dr. Bhau Daji Lad Museum* 

**BOAT - MODES** 

Ashok Sukumaran, Prerna Bishnoi, Shaina Anand, Sindhu Thirumalaisamy Commissioned by *documenta* (13) 2012

#### RADIO MEENA 100.3 FM

Ashok Sukumaran, Hakimuddin Lilyawala, Nida Ghouse, Sanjay Bhangar, Shaina Anand Commissioned by *Sharjah Biennial* 2009

#### STUFFING AND DESTUFFING

With Pooja Sharma, Sreya Chatterjee. Originally commissioned by *Kochi-Muziris Biennale* 2012

INTERIOR DESIGN - II

Harvestworks, New York 2003

INTERIOR DESIGN - III

Kitab Mahal, Bombay 2004

MARINE DRIVE

Bombay, Badarpur Border: Site-seeing and Other Pleasures, Solo, Apeejay Media Gallery 2005

GPS (GLOW POSITIONING SYSTEM)

Mumbai Festival, 2005

CHANGES OF STATE

Word Information City, Bangalore 2005

Thanks: Alternative Law Forum, Sarai-CSDS, Public Netbase, Vienna, Ayesha

Abraham, Namita Malhotra

EVERYTHING IS CONTESTABLE

Singapore Biennale, 2006, Sharmini Pereira

RECURRENCIES - ACROSS ELECTRICITY AND THE URBAN

Various sites, Bombay 2007

India Foundation for the Arts, Daniel Langlois Foundation

SEPT SOIREES

Dakar Biennale - Off 2008

Thanks: Ker Thiosanne, Patrick Watkins, Marion Louisgrand, Marche N'Gellaw,

Sicap Liberte

#### THE NEIGHBOUR

P3, London 2009

Thanks: Arts Catalyst, Gillean Dickie, Nicola Trescott, Rob LeFrenais

AFGHAN FILMS: ARCHIVE PRACTICUM

(d)ocumenta 13 workshops, Kabul 2012

with Mariam Ghani, Faiza Ahmed Khan

Thanks: Engineer Latif, Ashraf and Roula Ghani

#### FOUR-LETTER FILM

24 Jorbagh, Delhi 2015

#### TELLAVISION MUMBAI PROJECT

ChitraKarKhana.net with Shaina Anand, Nikhil Anand, Ashok Sukumaran,

Sanjay Bhangar, Sameer Khedekar

Thanks: YUVA, BUILD and Meena Menon

#### WICITYTV

Word Information City, Bangalore 2005

Thanks: Alternative Law Forum, Sarai-CSDS, Public Netbase, Vienna, Lawyers Collective, Ayesha Abraham, Namita Malhotra, Lokesh, Divya Cable Vision

#### ACT – II HUM LOGOS

Ashok Sukumaran, Shaina Anand, Zinnia Ambarpardiwala, Sanjay Bhangar Thanks: New Museum Triennial, Eungie Joo

#### PAD.MATV

Jan Gerber, Sebastian Lutgert, Zinnia Ambapardiwala, Ashok Sukumaran, Shaina Anand with material in Pad.ma archived and accessed between 2007-2015

### RUSTLE TV

Bangalore. November, 2004.

With: Shaina Anand, Qusai Kathawala, Jasmeen Patheja, Arathi Parthasarthy, Ishan Ghosh, Nupur Mathur, Pratima Kalmadi, Siddharth Muthyali, Pallavi Agarwala, Anitha Vadivel, Navin Kumar, Khushrav Writer, Nomita Khatri Cable TV: DH Lokesh and Mubarak, Documentation edit: Shaina Anand, Ishan Ghosh, Arathi Parthasarathy, Ramyah Gowrishankar with Nupur Mathur, Pratima Kalmadi.