

PRESS RELEASE

CAMP

Two Stages Of Invention

23rd September – 19th November 2011

Opening preview: Friday, 23rd September 2011

Experimenter presents a solo, *Two Stages of Invention*, by CAMP.

This exhibition suggests an after-life and before-life for two of art's usual objects. The first, *The Country of the Blind and Other Stories*, is a film based on video material gathered over a year on the English Channel, now re-installed in the gallery. The second, *Pal, Pal, Pal, Pal...* is a formal response to "leaks", through a treatment of the Radia tap(e)s as a screenplay accompanied by an audio guide. Both of these moments, like in much of CAMP's work, are lit up by separate alignments of government, technology, and opportunity... but also by ships, voices, spectra and prayers, as we will find in the exhibition.

1. A recent CAMP project, *The Country of the Blind and Other Stories*, was based in Folkestone, on the English Channel. For it, coastguards at the National Coastwatch Institution in Folkestone filmed the sea through their telescopes for over a year, rather than just watching the coast. Their "duties" and their tools were both reinvented, towards a broader sense of what happens at sea, rather than merely the protection of the shoreline. This could be seen as universal, i.e. applying to watchkeepers, timekeepers, security guards and guard-institutions elsewhere. Also invoked is the [Big Society](#), and other notions of what could happen when the state "withdraws", and encourages volunteer-based services such as the coastwatch.

A 60-minute film made from this footage that was installed "site-specifically" at the NCI, is now put online and simultaneously installed in the gallery in Kolkata. Much like the coastwatchers themselves, the film now pushes beyond its own given "horizon", and begins to act at a distance. Reviews of the film installed in Folkestone for the Triennial (currently on, upto Sept. 25, 2011) have been very warm: "I'd happily stay all day" (Adrian Searle, *The Guardian*, 26 June 2011), "the volunteer's cricket-style commentary makes the film so enjoyable" (David Trigg, *Art Monthly*, September 2011).

2. Is a "sketch" in response to the question: when data leaks, how to approach this as an aesthetic problem? How to feel a leak, and by what means, especially at the scale at which recent digital leaks have occurred? In the case of the [Radia tapes](#), TV-sized sound bytes seemed to be enough to make us all engaged voyeurs. But perhaps a more interesting kind of feeling, or effect, lies somewhere between the allure of individual conversations and the big dump of information that the leak represents... a level that has to be invented. Suggesting such a level in the exhibition is a screenplay treatment based on the Radia tapes released so far, along with a comprehensive "audio guide" as its soundtrack.

CAMP suggests through this exhibition that instead of fetishizing "process" as something incomplete, flowing, etc. it is rather more interesting to view art practice, and even an artwork itself, as passing through a set of concrete stages, or steps: each of which offers a new space for invention.

CAMP is an organisation formed in Mumbai, India, in 2007. Its artistic projects engage with “infrastructures” as diverse as radio, cable television, cycle rickshaws, CCTV, electricity, sea trade, and the internet. Their work combines a long-term interest in the mediations produced by such technologies with the production of open-access archives, and artworks that are themselves nestled in these contexts.

Most recently CAMP has exhibited work at the Sharjah Biennials 2009 and 2011, the Folkestone Triennial 2011, Indian Highway exhibition 2009- 2011, the Liverpool Biennial 2010, Lalit Kala Academy Delhi 2011, Home Works V Beirut 2010, the Edgware Road project of the Serpentine Gallery London 2010-ongoing, Power Plant Toronto 2009, the Jerusalem Show 2009, Nottingham Contemporary 2008, Cornerhouse Manchester 2008, among other venues around the world.

CAMP members have been awarded the Jury’s first prize at the Sharjah Biennial 2009, a Golden Nica at the Prix Ars Electronica 2007, First prize of the the UNESCO Digital Arts Award 2006, among others awards.

CAMP are co-initiators of the Pad.ma online archive, and various other public projects and creative pursuits from their home base in Mumbai: see <http://camputer.org>

The exhibition will continue till November 19th. For any further information feel free to email Prateek Raja at prateek@experimenter.in or call on +9198300 15854.