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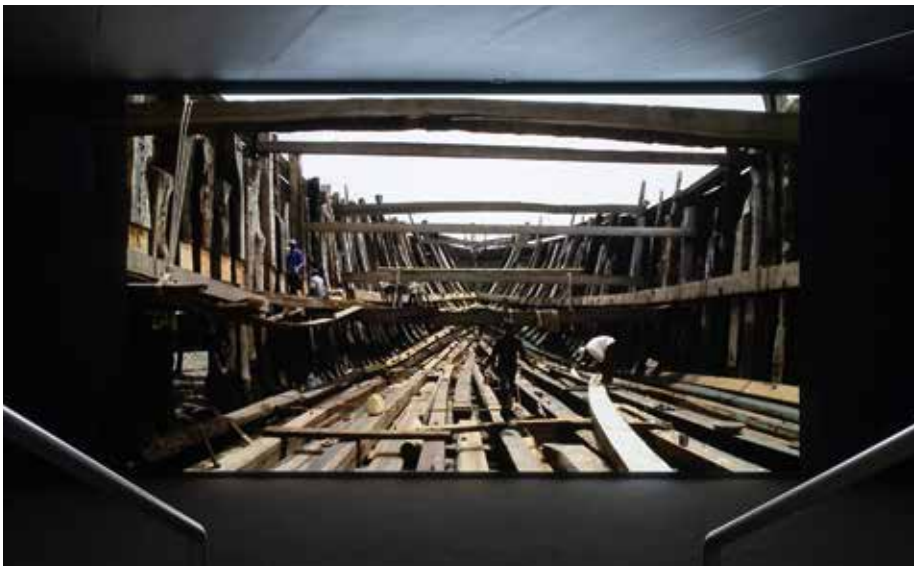
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Video After Video: The Critical Media of CAMP, installation view at MoMA, New York, 2025. Photo: The Museum of Modern Art / Jonathan Dorado.

Anand, Ashok Sukumaran, and Sanjay Bhangar, CAMP organizes various public programs in relation to the moving image and cohosts open-access online video archives in collaboration with platforms such as pad.ma, which also houses the collective's source material used in the exhibition's works.

For the exhibition, *Bombay Tilts Down* is contextualized within two earlier projects: *From Gulf to Gulf* (2013) and *Khirkheeyaan* (2006), tracing the evolution of the collective's relationship to technology and the changing roles among each video's producers, distributors, and audience. The former was recorded over four years in collaboration with sailors navigating the Indian Ocean. Using cell-phone cameras and Bluetooth transfers, the sailors documented their journeys from the Gulf of Kutch to the Persian Gulf and the Gulf of Aden. The sailors joke with each other and gaze directly into the cameras—or at us. At 83 minutes, *From Gulf to Gulf to Gulf* sometimes feels redundant, yet what makes it worth its length in its entirety is the gesture to preserve the original rhythms of single takes. *Khirkheeyaan*, by contrast, is rooted in a hyper-local network across New Delhi's dense urban villages. Using a DIY configuration of CCTV cameras, microphones, audio mixers, and television sets, CAMP created live video portals across households, shops, and factories. The Hindi title—a portmanteau of *khirkee* (window) and *yaan* (vehicle)—underscores the project's aspiration to connect through technologies that suddenly feel vernacular, existing for no other reason than to enable real-time communication among strangers across caste, gender, and religion, in communities segregated, not only by sectarian and class interests, but also by divisions within the settlement's informal economy, its residential, commercial, licensed, and illegal-migrant sectors. Seated on stools in the exhibition, facing one of three monitors screening the work, we were able to watch the neighborhood communities interact. We, in turn, assumed a voyeuristic role, peering into an intimate and otherwise inaccessible social panorama of other lives.

Unlike many artists working with surveillance, post-internet aesthetics, or the poor image, CAMP does not abstract their footage. Rather, the formal qualities of CAMP's videos adhere to the conditions of their filming, evoking something more forensic. *Video After Video* thus may first appear to be an exhibition about the social

controls of surveillance and infrastructure, of neatly transforming found footage during post-production into a narrative about human connection despite a panoptic existence. Yet what distinguishes all three works from reality TV, a documentary, or music video is their embedded and inconclusive proposal for making art within the systems we insist on changing, generating works which question their very use. As per Nam June Paik, whose organization also co-commissioned *Bombay Tilts Down*, practices of artistic anthropology can reorient the emphasis from the art work to the work of art,¹ which then shifts the focus to the artist's patterns of insight, knowledge, and coproduction, rather than refining a single medium. The medium is thus not a fixed choice but rather emerges from the conceptual logic of each work. As viewers, we become complicit to this logic based on how we participate, and to the formal dissonance between watching from the position of the all-seeing gaze and our own projection of it. In all three works, the gaze is both mediated by us and directed back at us, implicating our presence in the authorship, distribution, and communication of images within a system that seems already entrenched.

1 See Ranjt Hoskote and Nancy Adajana, essay in *Nam June Paik Reader no. 1: Contributions to Artistic Anthropology*, ed. Youngchul Lee and Henk Slager (2010), pp. 16-19, esp. p. 18.

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Your Ears Later Will Know How to Listen

Nottingham Contemporary, Nottingham,
31. 5. – 7. 9. 2025

by Ellie Armon Azoulay

Your Ears Later Will Know How to Listen offered an exploration and demonstration of what listening to, or making sound (and music), has meant across generations and different communities around the world; it can be a practice of care, a tool against forgetting or one of resistance, a way to heal and grieve a traumatic past, a system of knowledge, or a way to connect with ancestors for protection and guidance. In an ongoing age of crisis and violence, which we are currently ex-

periencing and witnessing, this exhibition works as a crucial reminder.

As part of a funded collaborative doctoral award involving Nottingham Contemporary and Nottingham University, this exhibition was curated by the sound archivist and curator Andrea Zarza Canova together with the team from the museum. It comprises films and videos, sculpture, sound work, and other forms of installation. That there are no sound bleeds between different projects and rooms is thanks to the curatorial and technical expertise. While there was a lot to take in—in terms of quantity, lengths, and contexts—the show was not overwhelming.

Each artwork, and the exhibition as a whole, celebrated systems of knowledge and practices by centering mostly on rural, working-class, and Global Majority people. Such important representation is, unfortunately, still not as common within cultural and artistic institutional activities in the UK. Listening takes time and attentiveness and—as Dylan Robinson, xwélmexw artist, curator, and writer (Stó:lō/Skwah), reminds us with his essential book *Hungry Listening* (2020)—it is embedded in and shaped by our positionality. That's why visitors were provoked to hold back from entering the space automatically or carelessly by a first sound piece at the entrance foyer: "You arrive. Arriving, passing through, arrivals with each step. As you listen, we return this to you. This haunted counterpoint. This call is addressed to you and only you." This commissioned work titled *here, inside, kwetxwí:lem* reflects "Indigenous conceptions of listening through arrival and departure," as stated in the curators' notes. It consisted of layers of eerie soundscapes, featuring a choir, singing, and speech in English and two North American Indigenous languages. This



Stills from: Nguyễn Trinh Thi, *How to Improve the World*, 2021. 2-channel video (color, sound), 47'. Courtesy: the artist.

conception echoes in the utterance "Listening is about remembering," which underscores the necessity of this practice as a form of survival and resistance—in particular of Indigenous or First Nations people, many of whom are survivors of genocide and erasure. This theme ran like a common thread through the exhibition, and it emphasized listening as a tool against forgetting, especially for communities shaped by colonial violence, dispossession, and assimilation.

For example, Nguyễn Trinh Thi's 2021 work *How to Improve the World* was presented as a

three-channel video installation orchestrating an intergenerational conversation. This conversation takes place between the artist, who remains unseen but whose presence is felt through the camera work and the editing process, and the questions she poses to her teenage daughter and to a Jarai elder. Interwoven in between is a sonic and visual documentation of the Central Highlands of Vietnam and the various communal, spiritual, cultural, musical, linguistic, and social aspects of this Indigenous group's life. While Trinh Thi's daughter notes that her memory and trust are in the visual realm, the artist spends significant time with her camera directed toward an elder who reflects through speech and singing on the centrality of sound (*mi-na-re*) and listening (to listen, *mong*) that have kept this community together for centuries. He details some of these traditions: from the first such initiation when a shaman blows into the ear of a newborn baby with a bamboo stick and says, "your ears will later know how to listen," to a demonstration of musical instruments, to a storytelling tradition called Khan. These traditions, and the sense of community, like the land his family once owned and worked, have been disappearing, and loneliness begets forgetting.

Sky Hopinka's 2015 work *Jáaji Approx* is an intimate and raw piece. A hybrid between a sonic archive, a time capsule, sort of a mixtape, and a journal, Hopinka weaves recordings that his father made on cassette tape with a collage of moving images of places they spent time together, recorded separately. *Jáaji*, according to Hopinka, "a near translation for directly addressing a father in the Hočak language." Like the elder in Trinh Thi's work, in this case Hopinka's father shares his memories and passes on stories and songs of the Ho-Chunk Nation as part of an intergenerational exchange. The intimate atmosphere in this work is not only conveyed through the aural- and sonic-scapes, but also by the views and landscapes we saw, and by witnessing the time Hopinka and his father spent close together: for example, a blurred red-orange light contrasting with the dark sky, probably taken from the car, unclear if it was at sundown or sunset, flickering lights passing quickly by the window, or the final shot juxtaposing a whistle with the silhouette of his father sitting in the passenger seat, gazing at the early morning lights meeting the water.

Satch Hoyt's installation brought together a selection of paintings and a sound piece, which are more commonly presented and performed separately. Shown in the first gallery, the viewers entered a warm, well-lit space with a bespoke structure consisting of wooden walls, stretched mesh-cloth rectangles, and built-in speakers from which the newly commissioned sound piece played. These walls also displayed Hoyt's large-scale paintings, created between 2017 and 2021, which appeared abstract at first, but as one's eyes get used to darkness, as one spent time listening to the sound piece that played simultaneously, one started noticing objects, themes, and movements that hold (as much as one can) the multifaceted, lingering horrors and trauma of the transatlantic slave trade. Between the sixteenth and nineteenth centuries, approximately 12 million people were forcibly uprooted from their homes and homelands (mainly in West Africa) and taken to the Americas. Roughly 2 million died during the Middle Passage. Hoyt considers sound to be "a primary element that has kept the transnational African Diaspora intact." Drums, sticks, scores, and circles (resembling drums or

perhaps a speaker dome) appear in many of his paintings, alongside piles positioned at the bottom of two large spaces representing the voyage from one place to another, and those who perished, left unknown at the bottom of the ocean. This piece is a critique of forgetting and a celebration of the aural and sonic traditions of this diaspora.

Other works—such as John Pepper's 2023 research and display *Notes on Cuts* about music censorship during the apartheid regime in South Africa, Hong-Kai Wang's *Southern Clairaudience – Some Sound Documents for a Future Act* (2016–ongoing) about the sugar cane song, and Yee I-Lann's *Oh My Dalling* (2022)—offered different approaches, conceptualizations, and activations of archives that are sonic, performative, and imaginative. With the growing reliance on AI and innovative technology in many areas of our lives, this exhibition ultimately offered an alternative focus and turned our attention to Indigenous, vernacular systems of knowledge that are rooted in intergenerational care, solidarity, and sustainability for both humans and nature.

Ellie Armon Azoulay is a cultural historian, curator, and DJ. She recently curated *Resounding Diasporic Sonic Worlds: Archives of Music, Resistance and Community* at Newbridge Project, Newcastle (GB).

13th Berlin Biennale for Contemporary Art: passing the fugitive on

Various venues, Berlin, 14. 6. – 14. 9. 2025

by Erëmirë Krasniqi

Spread across four venues, the 13th Berlin Biennale for Contemporary Art has taken over the entire KW Institute for Contemporary Art, a large hall at Hamburger Bahnhof – Nationalgalerie der Gegenwart, the Sophiensæle theater, and two full

mar. Under Zasha Colah's curation, the works invite a comparative reading of distinct political contexts, highlighting shared threads of resistance, memory, and political imagination. Redressing historical blind spots, the artists engage not only with their lived, politically dense realities but also with the histories of the exhibition venues, foregrounding a site-aware praxis that heightens the resonance of their work while echoing Germany's own past. These practices are often grounded in a commitment to activism and resilience, unfolding through procession and commemorating the genocide committed by Germany in Namibia (1904–08), by Turkey in Armenia (1915–16), by Serbia in Bosnia (1995). Also treated are assemblies that critically engage with the performativity of law and justice, while remaining attentive to what is fleeting and preserved fugitively through bodily memory. Taken together, they trace connections across geographies and time, revealing how artists confront state violence, censorship, and authoritarian rule through tactics of survival such as "passing," "foxing," and, at times, "laughing."

Jane Jin Kaisen's centrally placed video installation in the east wing of Hamburger Bahnhof examines war's enduring imprints on bodies, waterscapes, and archives. Presented in a continuous loop, the four videos *Halmang* (2023), *Portal* (2024), *Core* (2024), and *Wreckage* (2024) and the textile spatial configuration *Knots and Folds* (2025), converse through shared visual elements. At the entrance, the work *Halmang* features eight elderly women performing near-choreographed gestures of folding and unfolding *sochang*, a white cotton cloth within what initially appears to be a narrow coastal vignette but is, in fact, Jeju Island, South Korea's largest island.

Captured in intimate close-ups, the women's aged hands uphold their bond through the textile. As they fold the cloth that unites them, the video weaves together affective and literal threads, later expanding to larger frames that de-



Front (from left to right): Jane Jin Kaisen, *Knots and Folds*, 2025; *Wreckage*, 2024; *Core*, 2024; back: Zathingla Ruivah Shimray, *Luingamla Kashan*, 1990 and 2025. Installation view at 13th Berlin Biennale, Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, 2025. Copyright: the artist and Bildrecht, Vienna, 2025. Photo: Eberle & Eisfeld.

floors of the former Courthouse Lehrter Straße in Moabit. Titled *passing the fugitive on*, the show has brought together more than sixty artists whose works interweave multitemporal narratives spanning various contexts, including the Cold War frontier in Korea, the so-called Arab Spring, and the recent military coup in Myan-

pict the women in convivial moments. Through almost-ritualistic movements, the women build and sustain communal meaning-making. Signifying female labor, their folding and knotting of the cloth toward the lava-strewn shore echoes individual histories and collective memory, while also functioning as a measuring tape and bound-

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