

Press

Release

Title	Winner of the Nam June Paik Art Center Prize 2020	
Inquiry	Kwinjin Cho (curator, t. +82-31-201-8548), kwonjin@njpartcenter.kr Sunyoung Kim (curator, t. +82 -31- 201-8552) sykim@njpartcenter.kr	
Press Release	Download links in email	
Release Date	October 13, 2020	11 pages

Nam June Paik Art Center Prize 2020



2020
백남준아트센터
국제예술상
NAM JUNE PAIK
ART CENTER
PRIZE

■ **7th Nam June Paik Art Center Prize awarded to CAMP**
- Prize Ceremony and Talk (Online): **November 20, 2020**

Nam June Paik Art Center
10 Paiknamjune-ro, Giheung-gu, Yongin-si
Gyeonggi-do 17068
Korea

press@njpartcenter.kr
<http://www.njpartcenter.kr/>
[Twitter](#) / [Facebook](#) / [Instagram](#)

CAMP Wins Nam June Paik Art Center Prize 2020

- ▶ **This year, at a time when Nam June Paik’s notion of the artist’s role has become more critical than ever, CAMP has been selected as the winner of the 7th Nam June Paik Art Center Prize for their future visions and innovations in media productions of resistance and openness.**
- ▶ **CAMP builds sustainable relationships of communication and participation through the artistic practice of questioning social systems and technological infrastructures across local communities and global issues in their open-platform collaboration.**
- ▶ **Nam June Paik Art Center will host an online award ceremony and related events in November, which will be followed by CAMP’s solo exhibition in 2021.**

Nam June Paik Art Center is pleased to announce that the jury has selected **CAMP (Mumbai)** as the winner of the **Nam June Paik Art Center Prize 2020**. **CAMP is a collaborative studio founded in 2007 by Shaina Anand, Ashok Sukumaran and Sanjay Bhangar**. CAMP works with film, video, electronic media and public art forms, exploring various media technologies through research, infrastructural interventions, presentation, and documentation.

Zoe Butt, Artist Director of the Factory Contemporary Arts Center, Ho Chi Minh City, and a member of the nomination committee, explains that “CAMP is a site and nexus of rethinking strategies of survival with hands-on technological experimentation.” Her recommendation comes from her understanding that **“their commitment to the idea of art as a social sphere of questioning, to which collaboration and exchange is crucial to the challenge of hegemony and its tools, is not only present in their methodologies of making, but also in their critical neighborliness which embraces openness to all forms of consciousness.”**

Dieter Daniels, Professor of HGB Leipzig and the chairperson of the jury, was drawn to CAMP for their “process-oriented and open-ended” way as seen in Paik’s ideas such as *Global Groove* or *Random Access Information*. They “develop low-threshold participatory concepts in a wide range of ‘media’ such as electricity, transport and surveillance systems, archives, cinema, video, radio, and the internet.” He suggests that their “interventions in the public domain allow for open access,” mounting resistance against “the power of globalized capital.”

The NJP Art Center Director Kim Seong Eun, who served on the jury, accentuates CAMP's **“corporeal approach of getting into the thick of things** and people in a time when words such as ‘participatory’ or ‘relational’ are losing momentum.” CAMP’s work, by “reconfiguring the concept of publicness and commons against the muscles of neoliberalism,” Kim adds, “is of particular import and relevance given the shifting horizons of network media culture in the face of the pandemic.” The jury members uniformly believe that with CAMP’s selection, Nam June Paik Art Center Prize has further crystalized the characteristics of its pedigree.

The first Nam June Paik Art Center Prize was awarded in 2009 to four artists, Ahn Eun-Me, Ceal Floyer, Lee Seung-Taek, and Robert Adrian X. Philosopher Bruno Latour won in 2010, followed by artists Doug Aitken in 2012, Haroon Mirza in 2014, Blast Theory in 2016, and Trevor Paglen in 2018.

The prize ceremony this year will be held online in November 20, along with related events. CAMP, as the winner, will be awarded a prize of KRW50,000,000, and their solo exhibition will be organized by Nam June Paik Art Center in 2021.

■ Nomination Committee

Bae Myungji (Curator, Performance and Video, MMCA Korea)

Natalie Bell (Curator, MIT List Visual Art Center, Cambridge MA)

Zoe Butt (Artistic Director, The Factory Contemporary Arts Centre, Ho Chi Minh City)

Cho Seon Ryeong (Professor, Art Culture and Image, Pusan National University)

Stuart Comer (Chief Curator, Media and Performance, MoMA New York)

Michel Van Dartel (Director, V2 Institute for the Unstable Media, Rotterdam)

Patrick D. Flores (Curator, Jorge B. Vargas Museum, and Professor, Art Studies, The University of the Philippines, Manila)

Anselm Franke (Head of Visual Arts and Film, Haus der Kulturen der Welt, Berlin)

Curatorial Team, Nam June Paik Art Center

■ Jury

Beck Jee-sook (Director, Seoul Museum of Art)

Daniel Birnbaum (Director, Acute Art)

Dieter Daniels (Professor, Art History and Media Theory, Hochschule für Grafik und Buchkunst Leipzig)

Kim Seong Eun (Director, Nam June Paik Art Center)

Eugene Tan (Director, National Gallery Singapore and Singapore Art Museum).

■ CAMP

CAMP is a Mumbai-based collaborative studio. It has been producing provocative new works in a practice characterized by a hand-dirtying, non-alienated relation to technology. CAMP's projects have entered many modern social and technical assemblies: energy, communication, transport and surveillance systems, ports, ships, archives – things much larger than itself. These are shown as unstable, leaky, and contestable "technology," in the ultimate sense of not having a fixed-function or destiny, making them both a medium and stage for artistic activity.

CAMP's work has been shown in global venues, as well as India, including MoMA New York, Tate Modern, Serpentine Galleries, HKW Berlin, Ars Electronica, Anthology Film Archives, Sharjah Biennial, Kassel documenta and Skulptur Projekte Münster, and also in the streets and markets of cities around the world. From their home base in Chuim village, Mumbai, they co-host the online archives Pad.ma and Indiacine.ma, and run a rooftop cinema for the past 14 years.

<https://studio.camp/>

Acceptance note, by CAMP

First, to the jury and the institution, thank you. We are honoured to receive this award in Nam June Paik's name in this year of ubiquitous, traumatic, and banal media interaction. The 1984 transmission *Good Morning Mr. Orwell* and the follow-up 1986 *Bye Bye Kipling* are meaningful and poetic, today. They are reminders above all, that things change, that we can take positions, that we can be wrong or glitch or fail, and that the collective work of artists might still be some of the more vivid milestones we have of desire and memory on Earth.

There is an old saying :) about media, that every new medium takes previous ones as its content. So that TV's content is theater, film and novels, the internet's content is TV serials, phone chats and magazines, AI's content is stuff on the internet, and so on. Nam June Paik showed us that this can also work in reverse, and in many other directions, including barely-perceptible futures. TV can be sculpture, but also a garden, or planetary-scale broadcast art. And not just as metaphors. There are moves other than cannibalization, academization, stuffing one thing into another to reap some profits. Art is not a subset of existing culture. Technology is not exhausted by its current deployment, or its critique. You and your friends can and should, dare to again play in the gardens or sewers of the "medium", which after all is just another word for the environments we are in.

CAMP cherishes and hopes to relay the artistic but also more general values of getting one's hands dirty, lightness, radiant generosity, transnationalism, media specificity, courage, relentlessness; historically alive, time and space bending, friendship and invention that are our translation, of what this award contains. We wish to thank all our collaborators, and friends and comrades of CAMP, over the years. Onwards.

Our best wishes,
CAMP



CAMP STUDIO

Two scanners, four computers, an NVR recorder, a PTZ joystick, microphones, salad, water, biscuits, coffee on the tables. Bookshelves made of paper rolls, books, routers, awards, air conditioning and fan above the tables. Inventory of electronics + museum of Jurassic technology below the tables, a person taking the picture.

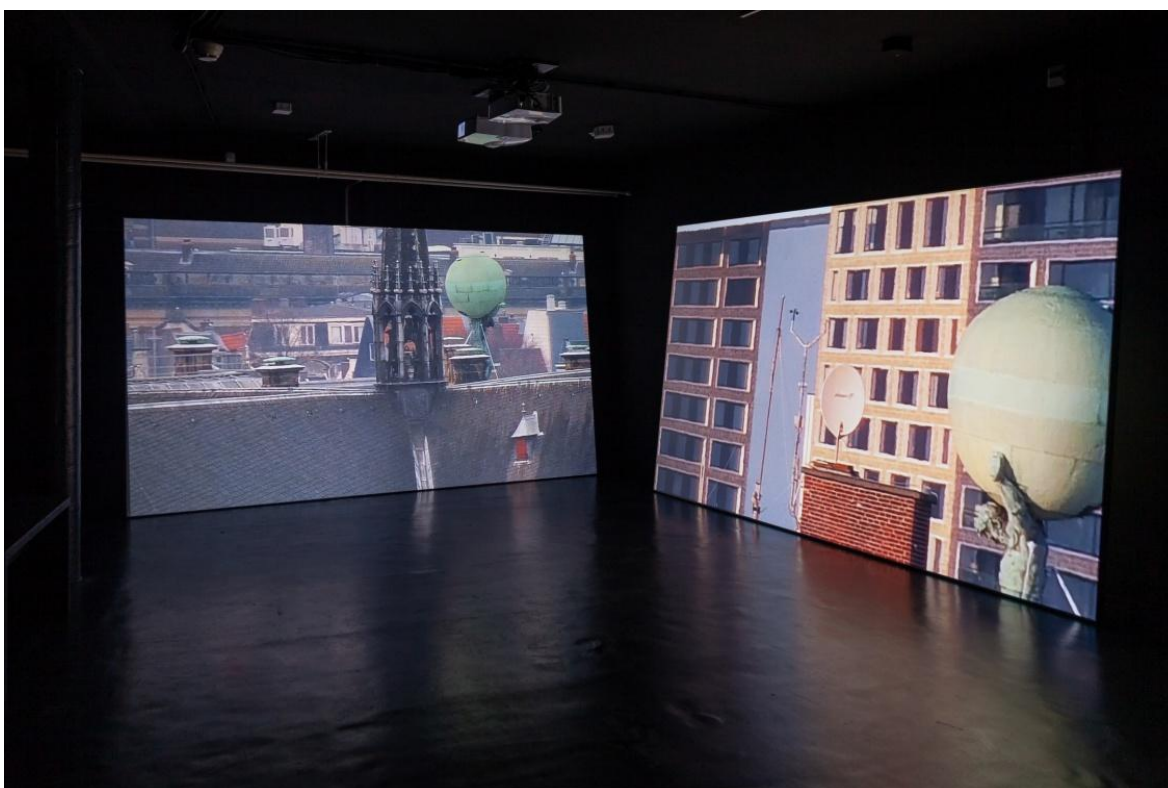


CCTV Landscape from Lower Parel, 2017

CAMP members Shaina Anand, Simpreet Singh and Ashok Sukumaran manipulate and talk over a live CCTV stream at the IMAX theatre in PVR Phoenix, Parel, Mumbai.



Four-Letter Film, 2004-2015
Install view, *Beginnings*, CAMP at Argos, Brussels, 2019.



In Cameras Res, 2019
Install view (partial), De Appel, Amsterdam, Three-channel city choreography with automated 4k CCTV cameras.



A Photogenetic Line, 2019

Install view (partial), *Experimenter*, Kolkata, Originally commissioned by the Hindu for the Chennai Photo Biennale 2019.



Matrix, 2017

Install view (partial), *Skulptur Projekte Münster*. Site-specific installation with electric cable, switches, speakers, monitors, custom electronics.



A Passage through Passages, 2020.

Part 3 Resource Frontier – Road to a coalfield, Tharparkar, Pakistan.

Install view, Brunei Gallery SOAS, London. 5 screen film, HD video, 5.1 sound, 85 min.

Chronology of the Nam June Paik Art Center Prize

First Prize (2009)

■ Winners: Lee Seung-taeck, Ahn Eun-me, Ceal Foyer and Robert Adrian X

■ Jury

▷ For International Artists

Hank Bull (Director, Centre A, Vancouver)

Jeong Do-ryeon (Assistant Curator, Museum of Modern Art, New York)

Udo Kittelmann (Director, Old National Gallery, Berlin)

Tetsuo Kogawa (Artist, Professor, Ryutsu Keizai University)

Barbara Vanderlinden (Independent Curator)

▷ For Korean Artists

Choi Jeong Hwa (Artist, Director, Heart Visual Development Institute)

Kim Mi-kyung (Professor, College of Fine Arts, Kangnam University)

Lim Geun-jun (Art & Design Critic)

Hong Seong-min (Artist, Professor, College of Plastic Arts, Kaywon University of Art & Design)

Lee Young-cheol (Director, Nam June Paik Art Center)

Second Prize (2010)

■ Winner: Bruno Latour (Professor, Sciences Po)

■ Jury

Xavier Douroux (Director, Le Consortium)

Anne-Marie Duguet (Professor, Pantheon-Sorbonne University)

Wulf Herzogenrath (Director, Kunsthalle Bremen)

Seong Wan-kyung (Professor, Inha University, Former Director, Gwangju Biennale)

Third Prize (2012)

■ Winner: Doug Aitken

■ Nomination Committee

Stephanie Rosenthal (Chief Curator, Hayward Gallery)

Tobias Berger (Curator, M+)

Lee Suk-kyung (Curator, Tate Liverpool)

Beck Jee-sook (Director, Atelier Hermès)

Kim Sung-hee (Director, FestivalBo:m)

■ Jury

Kang Tae-hee (Professor, Korea National University of Arts)
Hong Ra-young (Deputy Director, Leeum)
Bart De Baere (Director, Museum of Contemporary Art, Antwerp)

Fourth Prize (2014)

■ Winner: Haroon Mirza

■ Nomination Committee

Kazunao Abe (Artistic Director, Yamaguchi Center for Arts and Media)
David Joselit (Professor, Art History, Graduate Center of the City University of New York)
Kim Jang-eon (Chief Curator, National Museum of Modern and Contemporary Art Korea)
Seo Hyun-seok (Artist, Professor, Graduate School of Communication & Arts, Yonsei University)
Ahn Kyunghwa (Chief Curator, Nam June Paik Art Center)

■ Jury

Mike Stubbs (Director, FACT Liverpool)
Nobuo Nakamura (Director, CCA Kitakyushu)
Kim Sun-jung (Deputy Director, Art Sonje Center)
Ahn Gyu-cheol (Artist, Professor, Korea National University of Arts)
Park Manu (Director, Nam June Paik Art Center)

Fifth Prize (2016)

■ Winner: Blast Theory

■ Nomination Committee

Fumihiko Sumitomo (Director, Arts Maebashi)
Catherine Wood (Senior Curator, Performances, Tate Modern)
Rudolf Frieling (Curator, Media Art, San Francisco Museum of Modern Art)
Lee Young-jun (Professor, Intermedia Art, Kaywon University of Art & Design)
Ahn Kyunghwa (Chief Curator, Nam June Paik Art Center)

■ Jury

Suh Jinsuk (Director, Nam June Paik Art Center)
Bartomeu Marí Ribas (Director, National Museum of Modern and Contemporary Art Korea)
Jeffrey Shaw (Dean of the School of Creative Medi, City University of Hong Kong)
Nicolas de Oliveira (Director of Research and Curatorial Projects, Montabonel & Partners)
Roh So-young (Director, Art Center Nabi)

Sixth Prize (2018)

■ Winner: Trevor Paglen

■ Nomination Committee

Kim Sungwon (Artistic Director, ACC Creation)

Kim Haeju (Deputy Director, Art Sonje Center)

Tobias Berger (Artistic Director, Tai Kwun)

Alexie-Glass Kantor (Director, Art Space Sydney)

Mark B. N. Hansen (Professor, Literary and Cultural Studies, Duke University)

Philipp Ziegler (Chief Curator, ZKM Center for Art and Media)

Omar Kholief (Director, Collections and Senior Curator, the Sharjah Art Foundation)

Curatorial Team, Nam June Paik Art Center

■ Jury

Kim Hong-hee (Art Historian, Former Director, Seoul Museum of Art)

Suh Jinsuk (Director, Nam June Paik Art Center)

Jonathan Watkins (Director, IKON Gallery)

Mami Kataoka (Chief Curator, Mori Art Museum)

Inke Arns (Director, Hartware MedienKunstVerein, Dortmund)