Objects in the mirror are closer than they appear: contemporary art histories and other news

MENTOR
Monica Narula (Raqs Media Collective)

GUEST
Rasmus Nielsen (Superflex)

DATES
16 -20th November (deadline for application submission 16.10.2015)

LANGUAGE
English

PARTICIPATION FEE
€ 570 (including accommodation and half-board)

TOPICS / TAGS
Improvisatory Knowledge, Foraging Practices, Conversation, The Effect of Time on a Gathering of ideas

MODULE OUTLINE
A folk tale found in many cultures speaks of the magical culinary ability of a host surprised by a sudden guest which consists of her being able to cook a delicious soup, out of odds and ends, (with a hot stone as a base ingredient), apparently out of nothing. The host makes the delicious soup, insisting all the time, that it is made of nothing but stone, while borrowing odd bits of flavouring and an assortment of ingredients, from the guest and from neighbours.

Raqs Media Collective will deploy this method to devise a set of procedures for the making of an art work / situation while directly addressing the questions of temporality, responsibility and participation. A gathering of participants who commit to acting together for a few days will be asked by Raqs to contribute a hot stone - an idea, an image, a question, a memory, a hope or an anxiety - these hot stones are the catalysts for a soup or soups - that Raqs will cook, together with the participants during the time of the module. The stones will interact with each other and with their contributors, over time, to produce a matrix of possibilities - a soup full of charmed and flavoursome particles.
Some of this may give rise to art works, or curatorial, or educational projects.

In this way, Raqs will introduce methodologies of collaborative work, protocols of
thinking together in a public way, and invite the module participants to consider the
task of thinking together as a joyous, and delicious, activity.

**SCHEDULE**

**November 16th**

*morning*
Guided tour to Cittadellarte, including the Pistoletto, Arte Povera collections and temporary exhibitions (curated by Luca Furlan).
Introductions.

*afternoon*
Setting out of the idea of the hot stone.
Discussion of what catalysts can mean in artistic and curatorial contexts.
Viewing of *Capital of Accumulation* (Raqs Media Collective); discussion of what could have been the hot stone in this work.
Discussion of assignment for the next day - Readings, as well as the task to find a hot stone for each participant.

**November 17th**

*morning*
Report on assignment - each participant to bring their hot stones to the table, accompanied by showing of short excerpts from the participants selected works.
Raqs feedback on the participants work, and assignment.
Discussion. Participants to jointly propose two works (by other artists) to be seen by the group.

*afternoon*
Discussion of Readings - Wonderful Uncertainty, For the Curatorial, from the Trapeze and Syn Processes (Texts by Raqs).

*break*
Viewing of Raqs work - Strikes at Time Discussion. Further refinement of Participant’s Hot Stone projects, in smaller groups.

*evening*
Viewing of the works proposed by the group.

**November 18th**

*a day with Rasmus Nielsen (Superflex)*

*morning*
Screenings and discussion of Superflex works.

*afternoon*
Viewing of the works proposed by the group. (contd.)

**November 19th**

Participants spend the day working on their projects. Raqs visits them in turns, and one on one discussions.
Finishing of projects.
Preparation of presentations.

**November 20th**
Presentation and performances of the Hot Stone Projects throughout the day.

_evening_

The Stone Soup Party. (Based on pot-luck principles!).

REFERENCES

_The mentor will prepare a reader for participants with key texts, some of which will be discussed during the week_

Wonderful Uncertainty (Raqs Media Collective)
For the Curatorial, from the Trapeze (Raqs Media Collective)
Syn Processes (Raqs Media Collective)

MENTOR

BIOGRAPHY AND STATEMENT

Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. They make contemporary art, have made films, curated exhibitions, edited books, staged events, collaborated with architects, computer programmers, writers and theatre directors and have founded processes that have left deep impacts on contemporary culture in India.

Raqs (pron. rux) follows its self declared imperative of kinetic contemplation to produce a trajectory that is restless in terms of the forms and methods that it deploys even as it achieves a consistency of speculative procedures.

The Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Raqs remains closely involved with the Sarai program at the Centre for the Study of Developing Societies (www.sarai.net), an initiative they co-founded in 2000.

PROJECTS (selection)

_Solo Exhibitions_
2015 _It's Possible Because It's Possible_, Fondacion PROA, Buenos Aires
2015 _Luminous Will_, School of the Museum of Fine Arts (SMFA), Boston
2015 _It's Possible Because It's Possible_, Museo Universitario Arte Contemporaneo, Mexico City
2014 _Untimely Calendar_, National Gallery of Modern Art (NGMA), New Delhi
2014 _Corrections to the First Draft of History_, Frith Street Gallery, London
2014 _It's Possible Because It's Possible_, Centro de Arte Dos de Mayos (CA2M), Madrid
2014 _A Sublime Economy of Means_, tranzitdisplay, Prague
2013 _Strikes at Time_, Museum An de Stroom, Antwerp (for Europalia)
2013 _Extra Time_, Chronus Centre, Shanghai
2013 _Raqs Media Collective: Black Box_, Baltimore Museum of Art
2013 _The House of Everything and Nothing_, 24 Jorbagh for Outset, New Delhi
2012 A Phrase, Not A Word, Nature Morte Gallery, Delhi
2012 The Great Bare Mat and Constellation, Isabel Stewart Gardner Museum, Boston
2012 Primary Education of the Auto-didact, Audain Gallery, Simon Fraser University, Vancouver
2012 An Afternoon Unregistered on the Richter Scale, Photographers’ Gallery, London
2012 Guess Work, Frith Street Gallery, London
2012 Reverse Engineering, Nature Morte, Berlin
2012 A Different Gravity, Solo Booth, India Art Fair
2011 Reading Light, PCF Building, Festival d'Automne, Paris
2011 Surjection, Art Gallery York University, Toronto, Canada
2011 Premonition, Experimenter Gallery, Kolkata
2010 The Capital of Accumulation ++, Project 88, Mumbai
2010 The Surface of Each Day is a Different Planet, E-flux Space, New York
2010 The Capital of Accumulation, Museum of Modern Art, Warsaw
2010 The Capital of Accumulation, HAU Theater, Berlin
2010 Things that Happen while Falling in Love, The Baltic, Newcastle
2009 The Surface of Each Day is a Different Planet, Tate Britain, London
2009 Escapement, Frith Street Gallery, London
2009 When the Scales fall from Your Eyes, Ikon Gallery, Birmingham
2009 Decomposition, Asia Art Archive, Hong Kong
2006 The KD Vyas Correspondence, Vol.1, Museum of Communications, Frankfurt
2006 There Has Been a Change of Plan, Nature Morte Gallery, New Delhi
2004 The Impostor in the Waiting Room, Bose Pacia Gallery, New York
2004 The Wherehouse, Palais des Beaux Arts, Brussels
2004 The Listening Room, Das TAT, Frankfurt
2003 The Co-ordinates of Everyday Life, Roomade, Brussels

Curatorial Projects
2014 INSERT2014, Mati Ghar, IGNCA, New Delhi
2012 August – 2013 April Sarai Reader 09: The Exhibition, Devi Art Foundation, Gurgaon.
2012 The Absent Photograph, “PHoto Espana”, Online aspect
2008 The Rest of Now, Manifesta 7, Sud Tyrol/Trentino Alto Adige, Italy
2008 Scenarios, Manifesta 7, Sud Tyrol/Trentino Alto Adige, Italy (co-curated with Adam Budak, Anselm Franke, Hila Peleg)
2007 Building Sight, Watermans Gallery, London
2006 Building Sight, On Difference #2, Kunstverein Stuttgart

Public Art Projects
2014 “Meanwhile | Elsewhere”, Dhaka Art Summit
2014 “The Vertebrae of Knowledge”, Instal Hope, Gothenburg Airport
2013 “How to Get from Here to There”, Visual Motif, Festwochen Vienna
2012 “The Fruits of Labour” for REAKT: Olhares e Processos, Guimares, Portugal
2012 “Primary Education of the Auto-didact” and “Robin Hood of Wisdom” for the Copenhagen Art Festival, Copenhagen, Denmark
2012 Whenever the Heart Skips a Beat (Print), 30 billboards in the 48 SHEET Billboard Project, Birmingham
2010 “Five Uneasy Pieces”, Anyang Public Art Project, Seoul, Korea
2009 Participation in a competition-by-invitation for proposing a piece of public art in a square in central Oslo.
2008 “Unusually adrift along the shoreline“, Neighbourhood Secrets, Stavanger/Sandnes.

**Performances and Lecture-Performances**

2015 An Appointment with an Untimely Calendar, National Gallery of Modern Art, New Delhi
2014 India and History’s Ghosts, Barnard College, NYC
2014 Time: The Raqs Media Collective and Sven Lutticken, Stedelijk Museum, Amsterdam
2014 Additions and Subtractions: On Being a Collective in Contemporary Art, International Lecture Series, Lincoln School of Art and Design, University of Lincoln, UK
2014 Triangulations, Glassell School of Art, Houston
2013 The Last International, Performa, New York
2013 Notes for a Biology of Numbers: Birds, Beasts and Games with Forms, Lecture for STUDIO @ Institute of Comparative Literatures, Columbia University
2013 The Constant Baptism of Newly Created Things, Centro de Arte Dos de Mayo, Madrid
2013 Strangers at the Border: Perforations Along the Lines of Control, Lines of Control: Partition as as Productive Space, Nasher Museum of Art, Duke University,
2013 Seen at Secunderabagh (with Zuleikha Chaudhri Productions), Chronus Centre, Shanghai
2013 The Future will be Self-Organized, ‘The Future Imperfect’ Conference, Tate Modern, London
2013 After Hours: Art, Imagination and the Residue of the Working Day, Momentous Times Forum, Centre for Contemporary Art, Derry, Northern Ireland
2013 The Taste of Nowhere, Habits of Living, Brown University, Providence
2012 The Great Bare Mat Exchanges, Calderwood Hall, Gardner Museum, Boston
2012 Oxygen, Engadin Art Talks (EAT), Zuoz, Switzerland
2012 About Time, Wide Open School, Hayward Gallery
2012 Seen at Secunderabagh (with Zuleikha Chaudhri Productions), Kunsten Wochen, Vienna
2012 Two or three things we know about the future, SITAC, Mexico City
2012 Closing Panel, Indian Art Fair, New Delhi
2012 Triangulations, SALT Galata, Istanbul
2011 Time Capsule: Reconsidered, Bezalal Academy of Art and Design, Tel Aviv
2011 An Ephemeris, Corrected for the Longitude of Tomorrow, Clark Institute, Williamstown
2011 Triangulations, Claflin Lecture, Vassar College, Poughkeepsie
2011 Timeliness, ZKM Museum, Karlsruhe
2011 Contemporary Artist Series, Cleveland Museum of the Arts
2011 Seen at Secunderabagh (with Zuleikha Chaudhri Productions), KunstenFestival, Brussels + Festival d'automne, Paris
2011 The Qualities of Time, Portikus, Frankfurt
2009 As Transient as a Whale, Asia Art Archive, Hong Kong
2009 Photographs and Phantoms, Prefix ‘Urban Field’ Lecture Series, Toronto
2009 Talking to KD Vyas, Leonard and Bina Ellen Galleries, Montreal
2009 The Pupil Dilates in Darkness (3 parts), The New Museum, New York
2008 Transhumance, Frieze Art Fair Lecture Series
2006 The Anthropometry of the Soul, iniVA, London

Group Exhibitions
2015 Postdate: Photography and Inherited History in India, San Jose Museum of Art, San Jose
2015 How to Construct A Time Machine, Milton Keynes Gallery, Milton Keynes
2014 Whorled Explorations - Kochi Muziris Biennale, Kochi
2014 Highlights and Classics, Museum fur Moderne Kunst, Frankfurt
2014 The Jerusalem Show VII, Khalidi Library, Jerusalem
2014 A Museum of Immortality, Ashkal Alwan, Beirut
2014 Spaghetti Harvest, Project 88, Mumbai
2014 Agitationism, Ireland Biennale, Limerick, Ireland (with Iswanto Hartono)
2014 Fear and Understanding, Bucharest Biennal, Bucharest
2014 Helsinki Photo Biennal, Helsinki Museum of Photography, Helsinki
2014 Waiting for the Wind, Experimentere Gallery, Kolkata
2013 Aesthetic Bind | Phantomata, Gallery Chemould, Mumbai
2013 Singapore Biennale, with Iswanto Hartono, Singapore
2013 Aesthetic Bind | Citizen Artist: Forms of Address, Gallery Chemould, Mumbai
2013 Momentous Times, Centre for Contemporary Art, Derry
2013 Off Modern: Ruins of the Future, Stella Art Foundation, Moscow
2013 Real DMZ Project, Artsonje Centre Seoul & Cheorwon-gun, South Korea
2013 Lines of Control: Partition as a Productive Space, Nasher Museum of Art, Duke University
2013 Bill of Lading, Two-Person Show, Herzeliya Museum, Israel
2013 *Host and Guest*, Tel Aviv Museum of Art, Tel Aviv
2013 *Words Don’t Come Easily*, Centre for International Light Art, Unna, Germany
2013 *The Multitude Art Prize*, Ullens Contemporary Art Centre, Beijing
2013 *Weiner Festwochen*, Vienna
2013 *Sharjah Biennale*, Sharjah
2013 *Theo.do.lites*, Institute for Contemporary Arts, Singapore
2013 *Benzine: Energies of the Mind*, Palazzo Re Enzo, Edinburgh & La Triennale, Milan
2013 *Economy*, Stills & CCA, Edinburgh
2012 *Colecion VI*, Centro de Arte Dos de Mayo, Madrid
2012 *Benin Biennale*, Benin
2012 *Bandung Pavilion, Shanghai Biennale*, Shanghai
2012 *2nd Ural Biennial of Contemporary Art*, Ekaterinaberg, Russia
2012 *Art Unlimited*, Art Basel, Switzerland
2012 *Creative Destruction*, Whitney Curatorial Program, New York
2012 *Helicotrema*, Serra dei Giardini, Venice, Italy
2012 *Living Copenhagen*, Royal Danish Academy of Arts, Copenhagen
2012 *Critical Mass*, Tel Aviv Museum, Tel Aviv
2012 *In Deed: Certificates of Authenticity*, SALT Beyoglu, Istanbul
2012 *Manifesta 9*, Genk, Belgium
2012 *Lines of Control*, Johnson Museum, Ithaca
2012 *Social Fabric*, Iniva, London
2012 *The Contemporary Sultanate*, Exhibit 320, New Delhi
2012 *Between the Cracks*, Latitude 28, New Delhi
2011 *Critical Fetiches*, Museo de la Ciudad de Mexico
2011 *India side by side*, Centro Cultural Banco do Brasil, Rio De Janeiro, Brazil
2011 *Words: A User’s Manual*, Exhibit 320, New Delhi
2011 *In You is the Illusion of Each Day*, Latitude 28, New Delhi
2011 *The Matter Within: New Contemporary Art of India*, Yerba Buena Centre for the Arts, San Francisco
2011 *The Global Contemporary: Art worlds after 1989*, ZKM, Karlsruhe
2011 *In Deed: Certificates of Authenticity in Art*, De Vleeshal, Netherlands
2011 *Medit(t)ation: Asian Art Biennial*, Taichung, Taiwan
2011 *Indian Highway V*, MAXXI, Rome
2011 *Momentum: Nordic Biennial*, Moss, Norway
2011 *Próximo Futuro*, Gulbenkian Foundation, Portugal
2011 *Contemporary Art Archipelago*, Turku and the Baltic Archipelago, Finland
2011 *Paris-Delhi-Bombay*, Centre Pompidou, Paris
2011 *Indian Highway IV*, MAC, Lyon
2011 *Against All Odds*, Lalit Kala Akademi, New Delhi
2011 *Where do we migrate to?*, Centre for Art, Design & Visual Culture, Baltimore
2010 *Shanghai Biennale*, Shanghai, China
2010 *From the West Heavens*, Shanghai, China
2010 *Sao Paulo Biennale*, Sao Paulo, Brazil
2010 Documents 2010, Today Art Museum, Beijing
2010 Anyang Public Art Project, Anyang, South Korea
2010 The River Project, Campbelltown Arts Centre, Australia
2010 KODRA Fresh Festival, Thessaloniki, Greece
2010 Real/Unreal, Experimenter Gallery, Kolkata
2010 The New Décor, Hayward Gallery, London
2010 Critical Fetishes, Centro de Arte Dos de Mayo, Madrid
2010 DORM, The Model, Sligo, Ireland
2010 KrimiSeries, Museum London, Ontario, Canada
2010 Indian Highway, HEART Museum, Denmark
2010 Untitled Project Part 1, Gallery Open Eyed Dreams, Cochin
2010 Experimental Geography, Miller Gallery, Carnegie Mellon, Pittsburgh
2010 Ballard Estate, Religare.i, New Delhi
2009 Living off the Grid, Anant Art Gallery, NOIDA
2009 The Astonishment of Being, Birla Academy, Kolkata
2009 Now What - Democracy and Contemporary Art, Space Hamilton, Seoul
2009 The Republic of Illusion, Gallery Krinzinger, Vienna
2009 Whose Exhibition is this?, Taipei Fine Art Museum, Taipei
2009 Indian Highway, Astrup Fearnley Museum, Oslo
2008 - 2009 A Question of Evidence, Thyssen Bornemisza Art Contemporary, Vienna
2008 Indian Highway, Serpentine Gallery, London
2008 Chalo India, Mori Museum, Tokyo + National Centre for Contemporary Art, Korea + Essl Museum, Vienna
2008 The Art of Participation: 1950 to Now, San Francisco Museum of Modern Art
2008 Collection as Aleph, Kunst Museum Graz
2008 Territorial Phantom, Netherlands Media Art Institute
2008 The Santhal Family, MUHKA, Antwerp
2007 Horn Please, Kunstmuseum Berne
2007 Urban Manners, HANGAR BICOCCA, Milan
2007 Istanbul Biennial
2007 India: New Installations, Mattress Factory, Pittsburgh
2007 Shooting Back, Thyssen Bornemisza Art Contemporary, Vienna
2007 The Thermocline of Art, ZKM, Karlsruhe
2007 Touring Show, Rhizome.Org at the New Museum of Contemporary Art
http://rhizome.org/events/timeshares/
2007 World Factory, San Francisco Art Institute, San Francisco
2007 Art of the Possible, Lund Konsthall, Lund
2006 Dictionary of War, Graz
2006 Academy: Learning from Art, MuHKA, Antwerp
2006 Public Moment, Seoul
2006 Utopia Station_Free Speech, Davis Centre, Princeton University
2006 janken: The Power of Chance, Ogaki Biennale of New Media Art, Ogaki
2006 Sub-contingent, Fondazione Sandretto Re Rebaudengo, Turin
2006 Zones of Contact, Sydney Biennial, Museum of Contemporary Art, Sydney
2006-2007 *The Backroom*, San Francisco (New Langton Arts and San Francisco Camerawork), Los Angeles (Culver City), Mexico City (University Claustro de Sor Juana), Paris (Kadist Art Foundation)

2006 *Dark Places*, Santa Monica Museum of Art, California

2006 - 2005 *Digital Discourse*, Malta

2005 *Linked*, Govett-Brewster Gallery, New Plymouth, New Zealand

2005 *Cultural Futures*, AUT, Auckland

2005 *Icon: India Contemporary*, 51st Venice Biennale, Venice

2005 *Beyond*, 2nd Guangzhou Triennial, Guangzhou

2005 *Citizen*, London, Leicester, Belfast


2004 *International 04*, Tate Gallery Café, Liverpool Biennial, Liverpool

2004 *Do you Believe in Reality?*, Taipei Beinnial 2004, Taipei

2004 *Globalia*, Frauen Museum, Bonn

2004 ISEA 2004, Tallinn

2003 *The Structure of Survival*, 50th Venice Biennale, Venice

2003 *Utopia Station*, 50th Venice Biennale, Venice

2003 *How Latitudes Become Forms*, Walker Art Centre, Minneapolis

2003, *Geography and the Politics of Mobility*, Generali Foundation, Vienna

2002 *Invisible Cities*, Belfast

2002 *Kingdom of Piracy*, Ars Electronica, Linz

2002 *Emocao Art.Ficial*, Itau Cultural Centre, Sao Paulo

2002 *Documenta 11*, Kassel

PUBLICATIONS (selection)

RAQS MEDIA COLLECTIVE (BY): BOOKS, ANTHOLOGIES & MONOGRAPHS

*With an Untimely Calendar*. Edited by Shveta Sarda. Featuring notes, scripts and the correspondence of the Raqs Media Collective. Published by the National Gallery of Modern Art, New Delhi, 2014.


*It's Possible Because It's Possible / Es Posible Porque Es Posible*. (English / Spanish ). Ferran Barrenblit, Cuauhtemoc Medina and Raqs Media Collective. Published by Centro de Arte Dos de Mayo (Madrid), Museo Universitario Arte Contemporaneo (Mexico City) and Fundacion PROA (Buenos Aires), 2014.
It's Written Because It's Written. (English / Spanish). Raqs Media Collective. Published by Centro de Arte Dos de Mayo (Madrid), Museo Universitario Arte Contemporaneo (Mexico City) and Fundacion PROA (Buenos Aires), 2014.


RAQS MEDIA COLLECTIVE (ABOUT): ESSAYS & TEXTS IN RECENTLY PUBLISHED BOOKS


ESSAYS / WRITING / PUBLISHED WORK BY RAQS (SELECTED) IN BOOKS, CATALOGS AND JOURNALS


To Culture: Curation as an Active Verb by Raqs Media Collective in Cultures of the Curatorial. Edited by Beatrice von Bismarck, Jörn Schafaff & Thomas Weski, Sternberg


_In the Theatre of Memory: The Work of Contemporary Art in the Photographic Archive_, by Raqs Media Collective, in _Lalit Kala Contemporary #52_ (Journal), Photography as Art and Practice in India, 2012.


_How to be an Artist by Night_ by Raqs Media Collective in _Art School: Propositions for the Twentieth Century_, Edited by Steven Madoff. MIT Press, Boston, 2009.

_The Rest of Now_ by Raqs Media Collective in _Index, Manifesta 7_. Silvana Editoriale, Milan, 2008.


*Yaksha Prashna/The Yaksha's Questions* by Raqs Media Collective in *Santhal Family: Positions Around an Indian Sculpture* Edited by Anshuman Dasgupta, Monika Szewczyk & Grant Watson. Published by MuHKA in association with Bodhi Art, Antwerp, 2008


*Just the Name (Ashwatthama)* by Raqs Media Collective in *System Error: War is a Force that Gives us Meaning*, Edited by Lorenzo Fusi and Naeem Moahaiemen, Silvana Editoriale, Milan, 2007.


German).

*Dreams and Disguises, As Usual* by Raqs Media Collective in *Sarai Reader 05: Bare Acts*, Sarai CSDS, Delhi, 2005.


*Call Centre Calling: Technology, Network and Location* by Raqs Media Collective in *Sarai Reader 03, Shaping Technologies*, Sarai-CSDS, Delhi 2003 (Translated into Farsi).

*We are the Data that we Swirl In* by Raqs Media Collective in *Artspeak: Art India Magazine*


Researching the Documentary by Raqs Media Collective in Double Take edited by Raqs Media Collective, Public Service Broadcasting Trust, Delhi, 1999. (Translated into Hindi).


ESSAYS ON RAQS MEDIA COLLECTIVE AND ITS PRACTICE IN JOURNALS AND MAGAZINES


The Flights of the Pink Flamingo or Historiae Sub-Rosae of Capital and the Twentieth Century by Kaushik Bhaumik, in 'Art India', Vol XV, Issue III, Quarter III, 2010.

Talking Cure by HG Masters in Art Asia Pacific, Issue 64, August 2009.

How to Be a Collective in the Age of the Consumer Sovereign by Pamela Lee, Art Forum, October 2009.

Whirling Dervishes and Urban Design by Francesco Manacorda, Frieze, June 2007.


BOOKS EDITED BY RAQS MEDIA COLLECTIVE
The Sarai Reader Series, Books 1 - IX (2000 – 2012), Published by The Sarai Program at CSDS, Delhi.
Sarai Reader I : The Public Domain,
Sarai Reader II : Cities of Everyday Life,
Sarai Reader III : Shaping Technologies,
Sarai Reader IV: Crisis / Media,
Sarai Reader V : Bare Acts,
Sarai Reader VI : Turbulence,
Sarai Reader VII : Frontiers,
Sarai Reader VIII : Fear,
Sarai Reader IX : Projections

Double Take edited by Raqs Media Collective, Public Service Broadcasting Trust, Delhi, 1999.