



The show, entitled “It’s possible because it’s possible”, brings together around twenty pieces and is open to visitors from 12 June

CA2M present the first Raqs Media Collective exhibition in Spain

- Members of this group tend to analyze the past, think about the present and imagine the future, through imprecise poetics
- This is a joint project with the MUAC, Museo de la Universidad Autónoma de México and Fundación PROA, in Buenos Aires

09.jun14.- CA2M Centro de Arte Dos de Mayo, in Madrid, is putting together the first ever exhibition in Spain of the Indian group, Raqs Media Collective. Curated by Ferran Barenblit and Cuauhtémoc Medina, the show bears the title *It’s possible because it’s possible* and analyzes the effects of global capitalism, showing up the impositions of a system that apparently offers no alternatives or spaces for imagination. The exhibition, which includes over twenty pieces, will be open to the public in Madrid from June 12, will travel to Mexico in March and to Argentina in October 2015.

Raqs is a thought laboratory which takes aesthetics as the starting-point for social and political reflection. The origin of its name refers to both the word used in Persian, Arabic and Urdu to refer to meditation, and to the English acronym for “rarely asked questions” (RAQs). Through a plurality of roles, the members of Raqs take on the guise of artists, curators and “philosophical agent provocateurs” –as they like to define themselves -.

The group, based in New Delhi, was created in 1992 by Jeebesh Bagchi (1966), Monica Narula (1969) and Shuddhabrata Sengupta (1968). At present, the group is involved in installations and performances, as well as editorial, curatorship and educational projects approached through different





areas such as sociology, geography, mathematics, industrial design and urbanism. Always drawing on an imprecise poetry, Raqs Media Collective analyses the past, mulls over the present and imagines the future.

It's possible because it's possible

It's possible because it's possible constitutes a long-term reflection based on the emergence of what Raqs calls "political contemplation", asking itself which personal and social spheres it belongs to and how to act on them by creating new meanings. *Marks* (2010), a work created for the Oscar Niemeyer building, headquarters of the French Communist Party, generates a new meaning for some of the most abused symbols in history. In this work, the hammer and the sickle are retransformed into signs of surprise and questioning.

In the case of *However Incongruous* (2011), Raqs recreates the story of the first rhinoceros to set foot in Europe in modern times, a male sample that abandoned Goa, in India, in 1514 en route to Lisbon. Precisely 500 years later, the rhinoceros represented here based on the famous wood-cut by Durero, created without ever having seen the animal, emerges as an insurgent and persistent reality, and as the universal image of the rhinoceros. The idea here is that, under the conviction that all humans pertain to the same community, there is a risk that they are all under the sign of a global capitalism that gives a meaning value to differences on an exclusively market-based plane.

Much of Raqs' reflections revolve around the notion of time and its significance both as a dimension in which the events of our lives are ordered and the new meanings it receives from capitalism, which goes so far as to endow inhuman time fractions that we are not even capable of detecting with value. *Now, Elsewhere* (2010) generates a poetic meaning for time by mutating the hours of the day into individual and group feelings that range from fear to guilt and from nostalgia to anxiety.

From March 2015, the exhibition will travel to Mexico, to be displayed in the MUAC, University Contemporary Art Museum and to Argentina in October, in Fundación PROA.

