



A 200 Hour Studio in Providence

Raqs Media Collective

A studio/classroom/clubhouse/atelier/meetingroom/museum gallery held its ground as a space animated by exercises in thinking, reading and making together. Providence, which also translates as destiny, ensured that the question at hand was that of what happens when we start looking carefully at the margins, at marginalia.

Raqs Media Collective was invited by Professor Denis Congdon, for the Vikram and Geetanjali Kirloskar Fellowship at the Painting Department of the Rhode Island School of Art & Design (RISD) in Providence. Raqs responded to the terms of this invitation with a plan for a thirty-day open studio focused on the idea of marginalia. This studio, located in the RISD Museum opened its doors to students, faculty, staff and museum visitors to engage with Raqs and with the promise of a space that asked to be filled. From the margins, to the centre.

This is a spectral record of what happened during from 11th of March to the 11th of April 2015, at the RISD Museum, Providence.



1. Preparing the Field

Printing large sheets of paper with blocks of indigo. These constitute the templates on to which marginal inscriptions can be made. Main areas of inscription of “text” are thus blocked out.

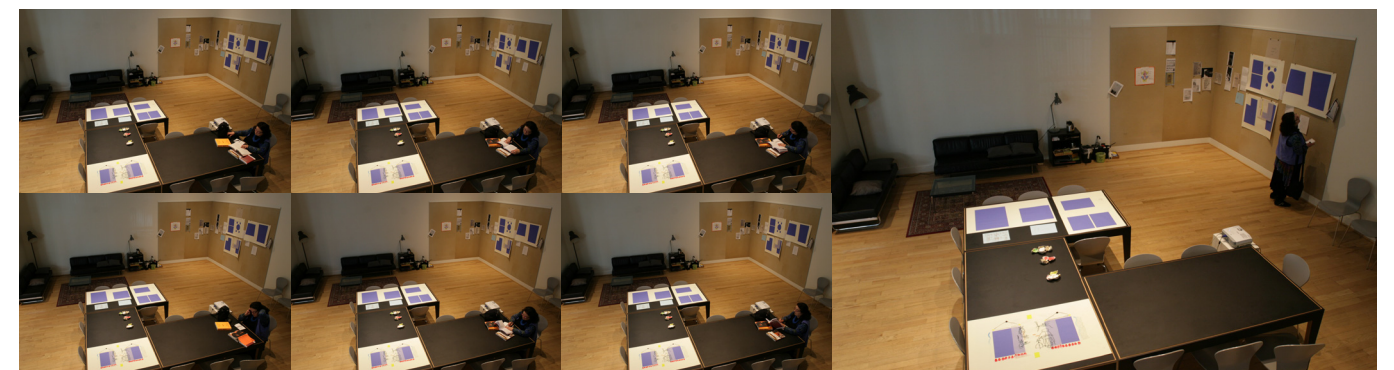
2. Becoming Robin Hoods of Wisdom

Inserting messages and quotations from unrelated sources into library books. A poem in a physics textbook for instance, or gardening instructions in a philosophical treatise.



3. Mapping Marginalia

Browsing maps at the John Carter Brown library. Examining legends and notations at the margins of maps. Reading the apparatus that transforms maps into metaphors of exactitude.



4. The Topography of Conversations

Finding diagrams of conversations, their ebbs, flows, connections, detours, surprises.



5. Aphorisms and Quotations

Inscriptions on index cards, or on the margins of the indigo imprinted sheets. Also working with inter-lineality and extra-illustration.



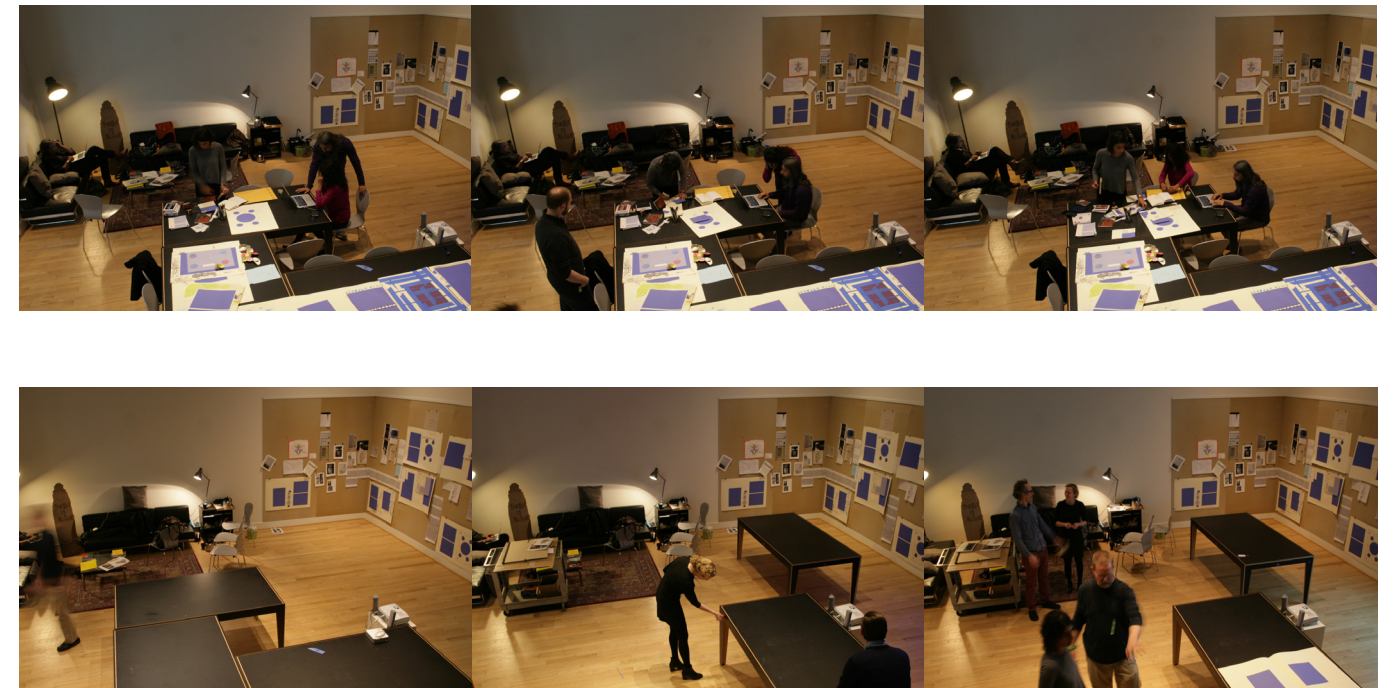
6. Palimpsest Drawings

Drawing above, below and between drawings and inscriptions. Copying figures found on the margins of medieval manuscripts. Drawing, like dancing, with each other.



7. A Harvest of Notices

Gathering notes, notices, extracts, points of interest, conversation starters - and finding a method to display them next to and along and across each other. Tools - pins, wits, imagination.



8. The Library That Grew and Grew

One book stands alone on a bookshelf, waiting for companions. Other books join it. The shelf becomes a library. People bring books to complement the books that are already there.



9. Chasing the Chase

Finding chase sequences in film clips from across the history of cinema. Following the chase sequences to see how the camera re-frames the visual field as characters keep trying to escape the margin.



10. X Notes on Practice: Reading the Marginalia Section

Reading and discussion of the Raqs text “X Notes on Practice”, and a discussion on how marginal figures enliven the world of making. Questions about labour, time, art and the economy. After reading from “A Peoples History of Science”- a question. Can there be “A People’s History of Art, Architecture and Design”?



