

crowds at the behest of an accelerated time. Pixelated human forms stand behind these limbs, asking who breaks whom, what is broken and what is allowed to be healed?

5 Parade, 2017
Gold and silver screen print on velvet

One thing after another. Everything in and out of step. The Parade sidesteps the question of where it is headed.

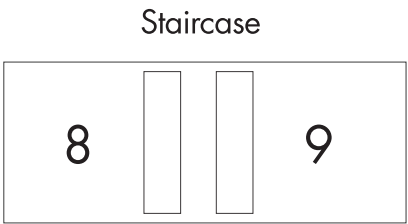
6 Wayfarers Series, 2025
Glitter drawings on paper

Raqs mobilises a congregation of illogical figurations embodying asynchronous forms of time-leakage stand outside histories and chronologies. Thinking through Ladakh's landscapes, the prints emanate from dreams, myths, and speculations, posing the question of what it might mean to extend human solidarity into the realm of the unknown.

7 An Infra-vocabulary for Capital, 2023
Vinyl on wooden plinth

This inscribed selection from a list of a thousand words (reminiscent of Bhisma's death-bed incantation of the thousand names of Vishnu) may be thought of as a 'dying declaration', or as a eulogy. The work involves us all as witnesses to this terminal state chanted by a dying man to the power that felled him.

Translations by
Urdu: Jigmet Norbu (Khayal Ladakhi)
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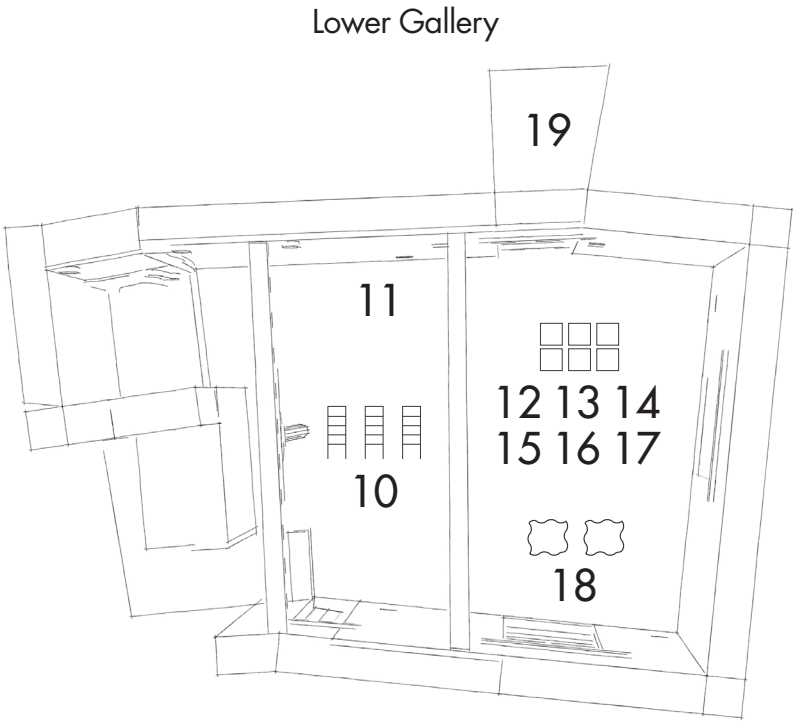


8 A Fortunate Spell of Pleasant Amnesia, 2011
Print

A Fortunate Spell of Pleasant Amnesia brings us face to face with how we encounter violence. An image that lingers with the question of how we deal with it and how we need not.

9 One Meter of Truth (Knowledge), 2015
Print

A stack of books, bereft of their titles, invoke an imagined library for thoughts that need articulation. This knowledge, emanating from thoughts and untried ideas are in line, finding its fuel in silence before they discover their grounding in words.



10 Comic Contempt, 2021
Laser cut on leather, prints on acrylic

A comic's contempt threatens the consensus, refracting the will of our time, illuminating its realities in front of us. Bail conditions set narrow perimeters, and life is forced into constraints. Laughter whispers the truth but remains in a dangerous terrain.

11 Seven Billion and One, 2015 (New Iteration)
Variations of the infinity sign in gold pigment, on pages of newspapers coated with blackboard paint (English, Hindi, Urdu)

The seven billion people of the planet are animated today as they have never been before. Taking the form of a recognition of abundance and a sense of infinite plenitude in everyday life, and in a million mutinies, that into occurrences, co-incidences and resistances. We are in the seizing and transformation of time.

12 Communard Biscuits, 2017
3D printing, silicone mould, flour, water, salt
3 of 500 biscuits
Made in collaboration with the People's History Museum, Kathryn Downey, University of Manchester and the Modern Caterer

A hard tack biscuit from the Paris Commune of 1871 was 3D scanned, 3D printed, a mould made and facsimile biscuits baked. Here, history is a facsimile, waiting for a bite, to swallow the doings of time.

13 The Assurance Clock: An Antidote for Alarmists, 2018
Functional metal timepiece, text

The Assurance Clock, a bespoke table-timepiece, is an object of an instance of assurance, the opposite of alarm. It is an embodiment of an antidote to the epidemic of alarm, caution and false-alarms that characterises our time. Offering two kinds of fluid time, 'Yesternow' and 'Presentomorrow', it weaves them into our calendars and schedules inhibiting us from embracing a more fulsome encounter with time.

14 Dew Lover, Drosophil(i)a, 2022
A hand-blown glass fly

Drosophila, an irksome animal which likes to linger on excrement and carcasses and is suspected of spreading disease. Found in ostensibly innocuous still lifes, Raqs identifies it as a symbol of transience, an interloper in a carefully choreographed expansion, carrying in its wake a paranoia of contamination. This glass fly hovers with compound eyes that notices everything and nothing, and floats itself into the entropy of time.

15 Waiting, 2013
Laser cut on coloured acrylic

With Waiting, the sense of being bracketed between the states of 'not yet' and 'has been' is translated into a word-sculpture.

16 Twisted Waters, 2024
1 of 18 hand-twisted borosil glass knots

A knot is indicative of how closely something is bound, tied up, with itself, or with something else. As a marine measure of speed, it is also suggestive of how quickly, how speedily, something moves away. Sometimes we are the knot, and other times we come undone; reading the cosmos and attending to care.

17 Pamphilos, 2019
Terracotta

Raqs made terracotta facsimiles after the form of the Pamphilos cup found in the 2000-year-old Antikythera shipwreck. The cup of universal friendship finds a life, not as a relic, but as an object both of utility and metaphorical work, as the "friend of all."

18 Ferment (Sear), 2026 (New Iteration)
Shamiana, embroidery

A comet-like streak sears space with its burning trail, as if it were setting the sky on fire. This emblazon on the familiar star pattern of a suspended fabric continues Raqs' turn towards the canopy-form as a device under which gatherings ferment under fertile signs.

19 Blood Moon, 2025
Video projection

Blood Moon is an invitation to stay with a passage of time in the way we imagine and inhabit it. It draws the viewer into an unfolding encounter felt through the body and the moon, a force that stirs the skin, unsettles the heart, and reshapes the tempo of lived experience. Time is measured here by the pulses of intensity: a shimmer, a blaze, a bloom.

Film Programme

Deep Breath, 2019
Film

Duration, 25 minutes
A phrase that is inscribed onto the sea floor and then filmed with the help of three divers, sign-posts an interval between the resting place of two shipwrecks; one ancient, another not. Together they might have transported a cargo of all the old and new things that defy memory, had they kept sailing.

The Blood of Stars, 2017
Single screen, video

Duration, 13 minutes
The Blood of Stars invites us to think about the relation between the presence of iron, a fugitive from the stars, sleeping deep inside the earth and the veins of warm-blooded mammals. Meanwhile, it reads meteorites for clues about the stains at the edge of every sharp blade that cuts into flesh, and registers resonances that ricochet between mining, militarism and the mutations that mark a remote landscape.

A Planet Turns on its Axis Without Permission, 2018
Single screen, video

Duration, 18 minutes 4 seconds
A Planet Turns on its Axis Without Permission turns to the Rann of Kutch, where salt stretches between sea and land, dazzling the horizon. The film is a reflection on cycles of erosion and renewal, where earth remembers its transformations.

Provisions for Everybody, 2018
Single screen, video

Duration, 50 minutes
Provisions for Everybody inscribes an eccentric itinerary between Northern England, Eastern India, Myanmar (Burma) and Catalonia. Raqs pause at Wigan Pier (England) where George Orwell queried the future, at Motihari (his birthplace in Bihar), in Durham investigating coal mining and miners, and in the streets of Barcelona, where he dodged bullets.

All works courtesy of Raqs Media Collective

THE TIME IS

NEVER RIFE

Rags Media Collective

Curated by Qamoos Bukhari

The Time is Never Ripe, Rags Media Collective presents artistic production by the group, comprised of independent media practitioners and theorists Jeebesh Bagchi, Monica Narula, and Shuddhabrata Sengupta, that engages with knowledge of the natural and supernatural worlds to respond to developments in the public arena. Working internationally from New Delhi since 1992, Rags is recognised as one of the most acclaimed and influential contemporary artist collectives. Their work traces time periods that go beyond the human: deep time embedded in minerals and fossils; historical time shaped by empire and industry; and speculative time oriented towards uncertain futures. The exhibition at LAMO brings their hybrid art across photography, painting, sculpture, installation and film into dialogue with the landscape of Ladakh. It considers how our planet is being reshaped by economic systems, fractures in public trust, climate volatility and technological advancement, and how these transformations are clearly noticeable in this region.

The Time is Never Ripe
Rags Media Collective
2 July – 31 August 2026

Rags Media Collective
Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta
Curator
Qamoos Bukhari
Director, Project 88
Sree Banerjee Goswami
Guidebook Design
Associated Media

Our thanks also to the teams at Rags Media Collective:
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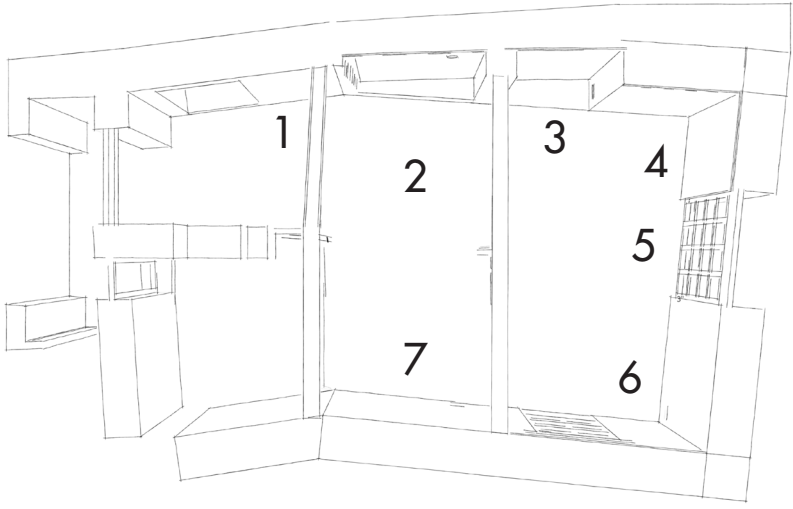
LAMO Centre | Below Leh Palace | Old Town, Leh | U.T. Ladakh 194101 | India
www.lamo.org.in
Opening Hours
Monday – Saturday
11 AM – 5 PM
Galleries are closed on Sundays
(except 2 and 9 August)

**FOUNDATION**
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Upper Gallery

1 Chimera Chorus, 2025
Embroidered figure on organza
Chimera Chorus is a striking mixed-media artwork that combines embroidery and organza to create an intricate, dream-like figure on fabric. It serves as a poetic meditation on forgotten histories, and shifting dimensions, blending figures from both the deep past and the future.

2 Itineraries X. 2025
Print on clear film
The print serves as condensed enigmas, visual annotations of the questions that surfaced during the making of Rags’ film ‘Cavalcade.’ This work is shaped by prompts exchanged among the artists and responses elicited from AI agents, becoming an inquiry into how we gather, perform, and belong in a shared universe.

3 Chromachron, Ladakh, 2026 (New Iteration)
Print, Pantone colours of the year 2003, 2009, 2010, 2012, 2014, 2019, 2020, 2024, 2025
Through the years of Ladakh’s administrative changes, deaths, ecological crisis, protests, gatherings, and mobilities, each year gets a colour variation. And the room becomes a witness to the test of time, with unexpected arrivals and departures, transforming the colour densities of different epochs into a musical score.

4 Prostheses for the History of Insurgent Crowds, 2017 (New Iteration)
Print and installation with wax ex-votos
The alters of progress and speed are often impeded by accidents. Legs, arms, hands, eyes, and other bits of life (found ex-votos from a Mumbai church) become unpredictable