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PHILIPPE CALIA'S FIRST SOLO SHOW TITLED 'LETHE' ON VIEW AT TARQ GALLERY

The show includes a two-channel video installation and a set of chemically altered satellite images.

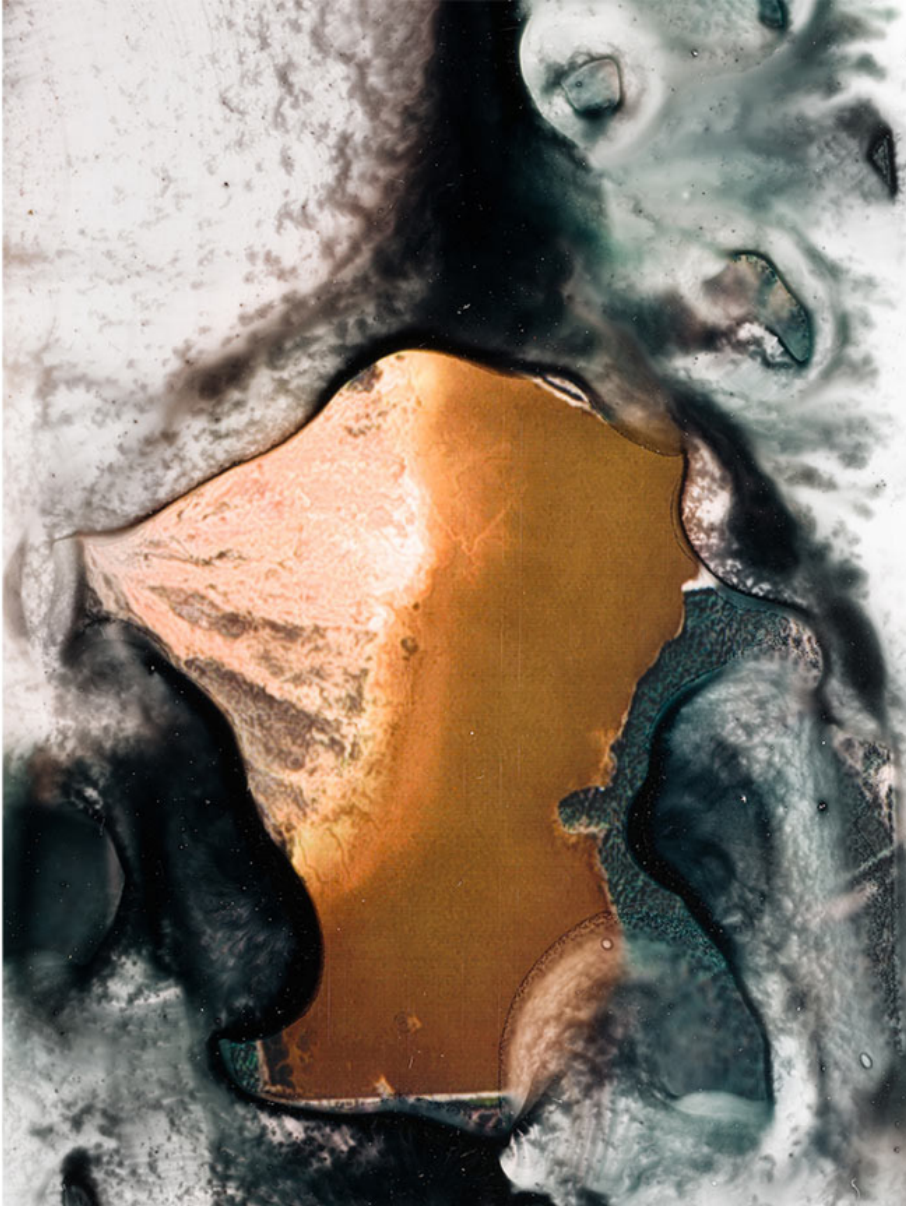
BY **AVNI RAUT** | MAY 1, 2022, 00:34 IST

TARQ gallery in Mumbai is currently hosting artist Philippe Calia's first solo show titled 'Lethe'. Through the works in this show, he has explored the materiality of our digital memory and made use of different medium, like photochemigrams, cyanotypes, and video, that would best help him express his ideas and perceptions.

Speaking about the show, Philippe says, "Over the past three years, I have been interested in the project of a political economy of memory: What does it take to remember? How much does it cost? Who can afford it? Who is archiving/erasing who? As the first chapter of this survey, this show looks more specifically at the mineral resources that are crucial to the infrastructure of the cloud. The hypermnesic civilisation we are building (where nothing gets forgotten) naturally has a physical and ecological pendant, which the market-driven terminology of the "cloud" is trying to conceal. Using this very motif of the cloud, I could create a thread between the different artworks and artefacts presented in this show, thereby exploring the materiality of digital technology."

In his work titled 'Levikha', the original image taken is that of a water body affected by acid mine drainage, while the original images of 'Worsley II' and 'Buenavista' depicted tailing ponds. All the three prints were chemically altered by Philippe, after which they were rephotographed. "The result is a confusion and a collapse of scales, between the immensity of the geological and the microscopy of matter and dust. I wanted to make images that are somewhat impossible. Digital

images are not supposed to get degraded through time, unlike a family album photograph for instance. As a matter of fact, I have collected damaged photographs for many years now and this is where I took some of my inspiration from,” he explains. ‘Murin Murin’ draws from a similar technique but is created by employing different tools.



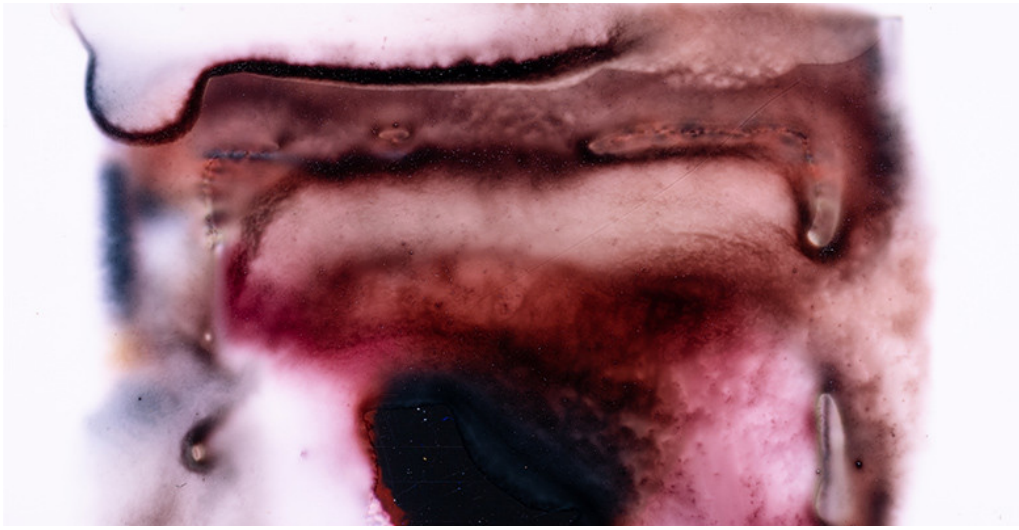
Levikha (Russia, 2019), from the ‘Dissolving The Earth’ series, 2021
Photochemigram (Digital photograph of chemically treated thermal paper print), Inkjet print on Hahnemühle Metallic Paper. Courtesy of Philippe Calia and TARQ



Worsley II (Australia, 2018), from the 'Dissolving The Earth' series, 2021
Digital Chemigram, Inkjet print on Hahnemühle Metallic Paper. Courtesy of
Philippe Calia and TARQ



Buenvista (Mexico, 2013), from the 'Dissolving The Earth' series, 2021
Photochemigram (Digital photograph of chemically treated thermal paper
print), Inkjet print on Hahnemühle Metallic Paper. Courtesy of Philippe Calia
and TARQ



Murin Murin (Australia, 2021), From the 'Memory Holes' Series, 2021
Photochemigram (Digital photograph of chemically treated thermal paper),
Inkjet print on Thin Kozo Natural Washi paper. Courtesy of Philippe Calia and
TARQ

'Encounter' portrays an ID photograph that Philippe found in Paris almost six years ago. "This is a detail of an ID photograph I found on the pavement of a street in Paris in 2014, in an album soaked in rainwater. I let it degrade further in Bombay for another six years," he says. 'Cloud Atlas' is the artist's attempt of a representation of the cloud infrastructure. "It comprises details of satellite images (tailing ponds and data centers) as well as of a map of underwater sea cables, through which all data circulates today at a global level," he elaborates.



Encounter (Paris-Bombay, 2014-2020) , 2021 Digital photograph, Inkjet print on Hahnemuhle Rice paper. Courtesy of Philippe Calia and TARQ



Cloud Atlas (detail), 2022 Digital photographs and map details, Cyanotype prints on Hahnemulhe Platinum Rag. Courtesy of Philippe Calia and TARQ

The show will continue to be exhibited at TARQ gallery in Mumbai till 4th June 2022.