

ALERIE

UNSE  
CHAMBER  
THE TRAN  
SIENT IMAGE

UNSE  
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CHAMBER  
THE TRAN  
SIENT IMAGE



# UNSEALED CHAMBER

THE TRANSIENT IMAGE

INDU  
ANTONY

PHILIPPE  
CALIA

APARNA  
NORI

ARPAN  
MUKHERJEE

16.10–  
03.11.2021

GALERIE ROMAIN ROLLAND  
ALLIANCE FRANÇAISE, DELHI

CURATION  
RAHAAB ALLANA

SCENOGRAPHY  
SUKANYA BASKAR

11 AM  
TO 7PM

OPEN ON ALL DAYS  
EXCEPT PUBLIC HOLIDAYS

  
AMBASSADE  
DE FRANCE  
EN INDE  
*Liberté  
Égalité  
Fraternité*

INSTITUT  
FRANÇAIS

IN COLLABORATION WITH

 Alliance Française  
Delhi

IN ASSOCIATION WITH

  
The Alkazi Foundation  
for the Arts



UNSEALED CHAMBER



TRANSIENT IMAGE

# UNSEALED CHAMBER

THE TRANSIENT IMAGE

Text on the wall to the right of the entrance, partially visible.





INDU  
ANTONY

PHILIPPE  
CALIA

ARPAN 16.10.2021 — 03.11.2021 APARNA  
MUKHERJEE NORI

ARPAN  
MUKHERJEE











My family was part of the phenomenon of large-scale migration from village to city that has been ongoing in Bengal from the 1950s onward. Hence my work is broadly marked by themes of displacement, exile and the making of a new home, presented through images that suggest a blend of personal space, collective memory and isolation. By frequently revisiting the same place across a span of time, I create a kind of layered memorialisation that constantly engages with through the device of inserting images of my immediate family within the frame. Thus a new, and chronological, trajectory is established around the concept of belonging that in my mind remains timeless.

The very process of image-making allows for its imperfections to be visible, and compels us to acknowledge that repeated manual printing never yields the same result. The unique properties and actions of organic chemicals that layer the glass plate, that manifest in the albumen print, that define the bichrome process, that appear mysteriously on the underprint – all these qualities that occur with time on these surface mark the image as an entity of its fixed state. For these works I also incorporated organic visual elements appropriate to the conceptual armature, created either by defects that led to reached plates, by technical error, and on occasion by intentional scratching of the glass plate negative.

From the series: Gola Vira Dhan, 2013–2021  
Iterative photographic processes and scale



ARPAN  
MUKHERJEE



My work *Nalla Pilla* articulates the journey of becoming comfortable in my own skin. It began through exploring my relationship to my body, and listening closely to myself, questioning my anxieties, navigating my emotional states. Through the many phases of my life – as a child, a teenager, an adult, a mother – my body, existing within the entitlements and repressions of patriarchal culture, has experienced compulsion, dissonance, assault and ridicule. These bodyscapes, extreme close-ups of my skin, its flaws, folds and grooves, its varied responses to varied stimuli, build a visual document of the interior terrain I have walked all these years.

The creative process placed me in the roles of performer-spectator as I attempted to project the discomfort and trauma, the coercions of the external gaze and of the actions imposed upon me. For my final prints I used the salt-paper process, which I felt most naturally reflected, and thus extended, a highly textured personal narrative.

The final fifteen images are printed on 110 GSM Awagami Editioning fine-art paper. They are supported by a video installation: a performance piece in which I explore the words, phrases, experiences and emotions registered by the instrument of my skin, with textual content inscribed in my mother tongue Telugu and in English.

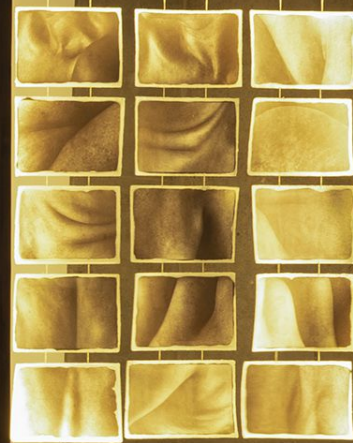
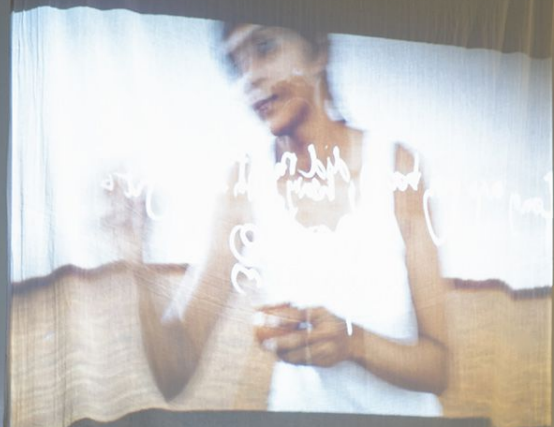
From the series *Nalla Pilla*, 2021  
Gold Borax-toned Salted Paper Prints  
7 x 10 inches each

Single-channel video projection on cloth  
Ratio: 16:9  
Duration: 15'58"



APARNA  
NORI









INDU  
ANTONY









There existed a time when reality was monochrome, I used to think as a child. Black-and-white movies and old family albums had indeed moulded my understanding of the past in such a way. But at what moment did everything change to colour? It is also during childhood that, seeing plumes of smoke emerge from large thermal plants, I believed they would become clouds, bringing bad weather and constant rain.

Decades later, during the Covid-19 lockdown, while scoping the world through satellite imagery platforms, I located mining sites – deeply gouged and ruthlessly exploited sections of land that stood out from hundreds of kilometres above sea level. These mines are the source of crucial metal needed for the hardware of digital image-making devices – and thus, for the production, storage and circulation of photographs today. Some sites are being developed on land that has been sacred to indigenous communities for millennia.

Zooming in and out, using the very technology created via those very elements perhaps extracted from those very mines, I focused mostly on toxic tailing ponds: depressions used to dump the acidic waste water of ore-extraction processes. I reproduced and then reworked the smooth, aerial images of these sites, washing and degrading them to produce new landscapes.

In contrast to the unbounded immensities of geological time, the video installation is composed from one family photograph taken on a beach by my father in the 1970s and a few more recent images I took decades later by his side. They take me to an era before I was born as well as outline the more intimate shores of personal memory.

From the series *The Shape of Clouds*, 2021  
Variable photographic processes and sizes

Single-channel video projection on two frosted-glass panels

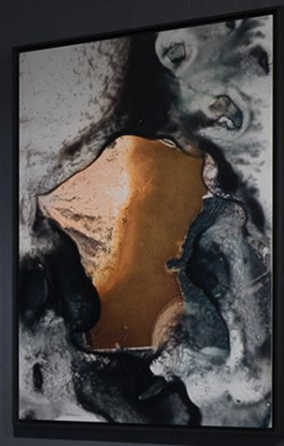
Sound by Rafael Murillo

Ratio: 32:9 | 540p | Stereo  
Duration: 15'15"



PHILIPPE  
CALIA







0°24'42"S, 150°40'02"E  
BHP OLYMPIA DAM  
AUSTRALIA (2010)  
SILVER, GOLD, URANIUM  
& COPPER



04°03'19"S, 134°49'40"E  
BHP OLYMPIA DAM,  
AUSTRALIA (2010)  
SILVER, GOLD, URANIUM  
& COPPER



22°51'01"N 87°46'47"E  
MALAKAND, INDIA (2007)  
COPPER



01°49'40"N, 12°46'00"E  
PILCHER, CANADA (2010)  
COPPER



30°46'30"S, 12°46'00"E  
PILCHER, CANADA (2010)  
COPPER



28°30'10"S, 132°31'10"E  
MOUNT WOOD, AUSTRALIA  
(2011)  
RARE EARTH



14°40'30"S, 120°40'E  
GATA, THAILAND  
(2011)  
GOLD



01°24'10"N, 127°42'00"E  
PILCHER, CANADA (2010)  
COPPER



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