

ARCHITECTURE OF REMEMBERING

Philippe Calia | Supriyo Manna

Duo Show

Opening : Saturday, 24 January 2026

On view until 07 February, 2026

Curated by **TAK Contemporary**

In collaboration with **Alliance Française Trivandrum**

ARCHITECTURE OF REMEMBERING

TAK Contemporary and **Alliance Française Trivandrum** are pleased to present "Architecture of Remembering" a duo exhibition featuring **Philippe Calia** and **Supriyo Manna**.

Bringing together the works of Philippe Calia and Supriyo Manna, the duo show reconsiders how we adapt to ever-changing environments shaped by urbanization, technology, and displacement. Calia employs digital tools, micro-publications, and media interventions in public space to investigate how personal histories endure in an era dominated by transient data. Manna focuses on frugal innovation, disappearance, and displacement, foregrounding the material consequences of urban transformation.

Together, the exhibition frames remembering not as a passive act of preservation, but as a conscious, spatial, and temporal practice—one that continually reshapes how communities understand themselves and the histories they carry.

ARCHITECTURE OF REMEMBERING

In a Benjaminian philosophy of history, memory gains meaning through temporal immediacy: the past matters only when activated in the present. As Walter Benjamin writes, history is constructed not in “homogeneous and empty time,” but in the charged moment of the “here-and-now.” Building on this idea, the exhibition also foregrounds the spatial embeddedness of memory—how histories are inscribed in sites, objects, and structures, and how communities inhabit and transmit them. Architecture of Remembering explores memory as fragmentary, experiential, and shared, shaping both individual and collective life.

The exhibition opens with *Cloud Atlas* by Philippe Calia, presenting satellite views rendered as cyanotypes that depict mining zones vital to digital infrastructure alongside ponds where extraction waste is deposited. These images offer an immediate encounter with landscapes that are geographically distant yet materially embedded in the devices we hold in our hands. In the darkened space, *Praxis du Souvenir* dissolves and reappears recollections from before the artist’s own existence, centered on a family photograph that traces the interplay between intimate histories and shared cultural narratives. This approach continues in *The Bodyguard Lane Album*, a multimedia documentary preserving scattered or lost family photographs within broader social frameworks.

Echoing with an ecosystem of memories and its erasure, Supriyo Manna’s *Anatomy of a Dead Garden* presents the skeletal remains of a vanished garden erased by urban development, with tree branches evocative of human bones created from architectural plans of the site’s replacement. Accompanied by drawings, the installation foregrounds the fragility and destruction inherent in urban architectural processes. Manna further investigates disappearance and displacement in *Nest of an Urban Ploceidae*, inspired by weaver birds. The nest reflects on the makeshift homes of migrant workers, revealing the fragile persistence of personal and collective histories under urban transformation.

Philippe Calia



Philippe Calia (b. 1985, Paris) is a French-born, India-based visual artist whose practice engages with notions of time and memory, often navigating between the personal and the collective, poetics and politics. He works primarily with photography, video and text, adopting a conceptual approach that draws on his dual training in photography and social sciences. Everyday encounters are central to his work, placed in dialogue with a wide range of disciplines including modern literature, anthropology, geology and theoretical physics.

Rather than pursuing a singular style, Philippe explores the thresholds between found and constructed, figuration and abstraction, moving and still images. The spatial presentation of his works remains crucial, allowing him to probe the situational dimensions of authorship and viewership. Through the lenses of various institutions (the archive, the library, the museum), technologies (the album, the digital cloud) and terrains (the city), Philippe examines contemporary practices of image-making and memory-keeping, as well as the discourses, economies and modes of preservation, perception and commemoration they establish.

His works have been shown at Serendipity Arts Festival, India (2025); Jimei x Arles, China (2024); Les Rencontres d'Arles, France (2023); Kunstmuseum Wolfsburg, Germany (2023); Singapore International Photography Festival (2022) and UP Gallery, Taiwan (2021), among others. Philippe has held two solo exhibitions with TARQ, Mumbai – The Second Law (2025) and Lèthè (2022). His works are part of the public collection of the Centre national des arts plastiques (CNAP), Paris, as well as several private collections.

Since 2013, Philippe has been collaborating as a photo editor with PIX, a platform for contemporary photography in South Asia. Between 2015 and 2020, he co-directed BIND, a platform for photobooks in India with a public library based in Mumbai.

He currently lives and works in Bangalore, India.

Supriyo Manna



Supriyo Manna's (b. 1993, Kolkata) practice is informed by the flux in different geographical, psychological and philosophical spaces. He completed MFA in Painting from Visva Bharati University, Santiniketan in 2017 and a BFA from the Rabindra Bharati University, Kolkata in 2015. Currently beside his artistic practice, he is also a guest lecturer at College of Fine art- CKP, Bengaluru, India.

As an artist and pedagogue, he is constantly mobilizing across different spaces and occupations. This mobility provides him with the different experiences of sites that he has been working with. There is an effort to mummify the land, an experience or a phenomenon in his works. His process involves the native knowledge system, derived from various history, body and memory. Supriyo is deeply interested in the fields like botany, anthropology, museology, architecture and urban planning.

His artworks have been displayed at SD Ahuja Museum for Arts in Kolkata, the Students Biennale 2016 in Kochi, Shristi Art Gallery in Hyderabad, Kalakriti Art Gallery in Hyderabad, and at the Art Ichol in Madhya Pradesh among others. In addition to his exhibitions, Supriyo has been the recipient of several prestigious awards and fellowships. He was awarded the Space Studio Baroda Fellowship (2022-2023), Alternative Art School Fellowship in the USA (2022), Lalitkala Akademi Research Fellowship (2017-2018) and the Scholarship for Young Artists by the Ministry of Culture, India in 2016.

Currently he is based in Bangalore, India.

Philippe Calia



Praxis du souvenir (Parallels that meet)
Single channel video installation
[link](#)

Philippe Calia



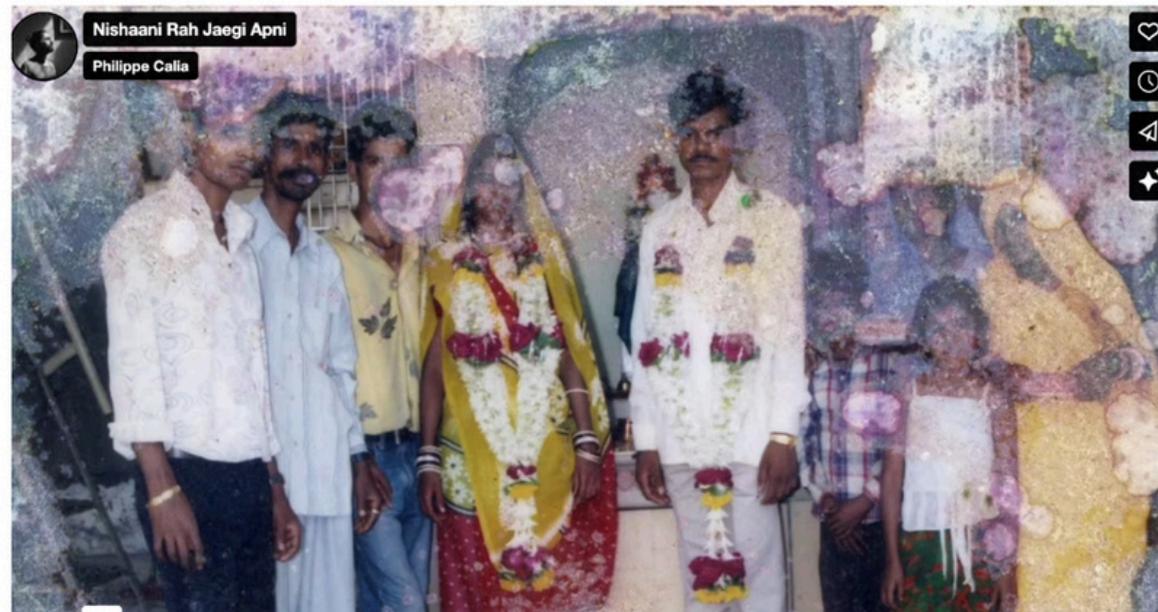
Cloud Atlas (2022), cyanotypes of archival paper, 8x8 inches each

Philippe Calia



*The Bodyguard Lane Album, Album (2017) Offset & Screen Printing (Colour Screens, Mumbai)
Edition of 1300 | 52 pages | Soft-Cover | Self-Published | BIND*

Philippe Calia



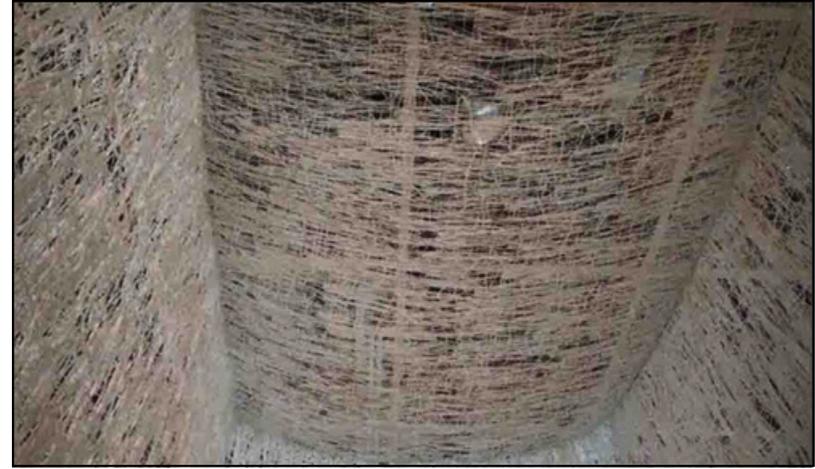
*Documents - Found damaged photographs from Chor Bazaar and Paris
Nishaani Rah Jaegi Agni video - 4mins*

Supriyo Manna



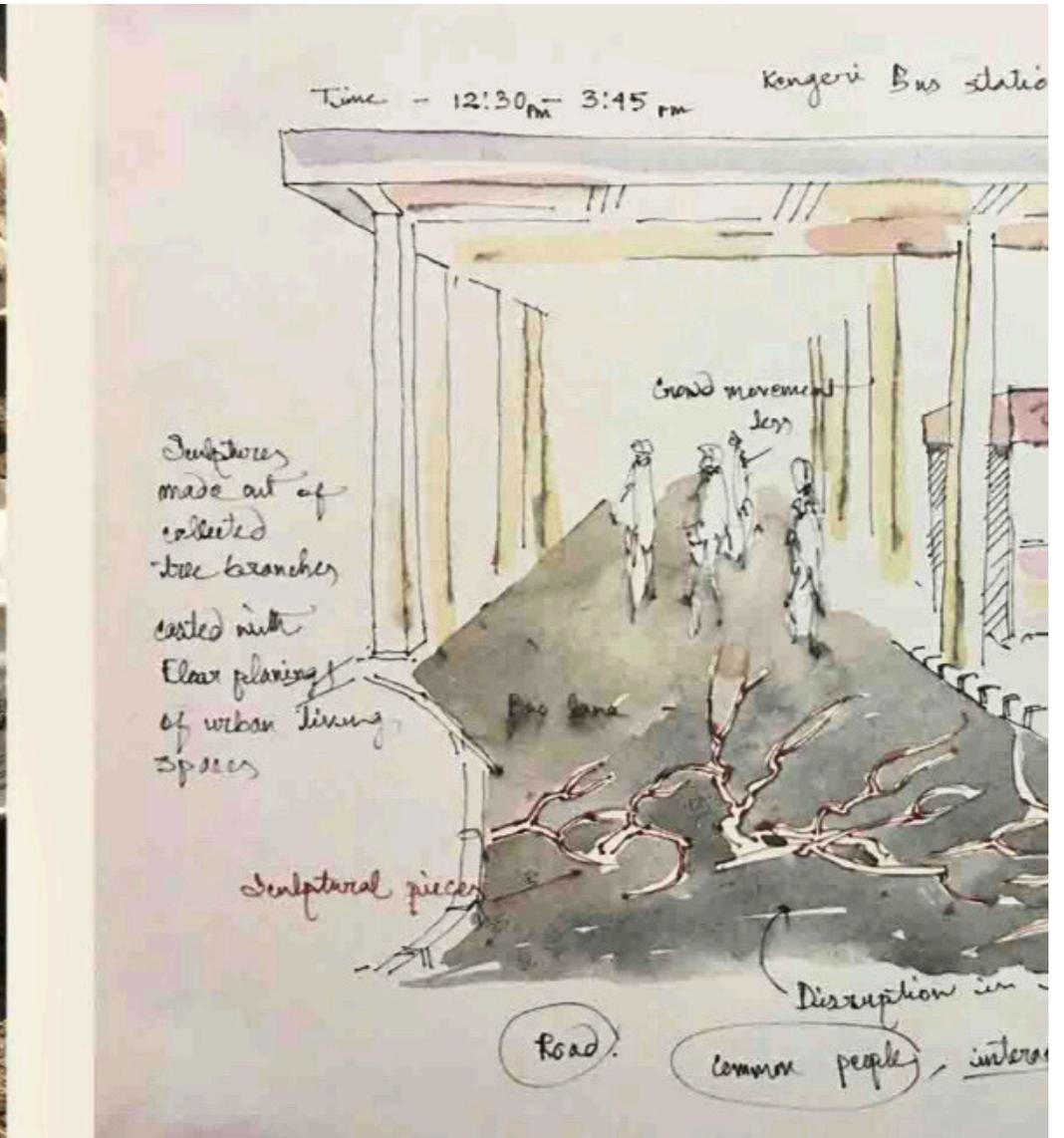
Nest of an urban Ploceidae (2021)
Weaving with acid free paper
275 x 183 x 183 cm

Supriyo Manna



Nest of an urban Ploceidae (2021)
Weaving with acid free paper
275 x 183 x 183 cm

Supriyo Manna



Anatomy of a dead garden, 2022

Public intervention, Site specific research, narrative of a city, Paper Sculpture, Kengeri Satellite Town Bus Station, Bangalore

Supriyo Manna



Anatomy of a dead garden, 2022
Public intervention, Site specific research, narrative of a city, Paper Sculpture,
Kengeri Satellite Town Bus Station, Bangalore

About

TAK Contemporary

Founded in 2023, TAK Contemporary is a trio of art curators, of Indian origin based in Paris. The initiative aims to encourage and promote artists from South Asia and its diaspora across Europe while introducing international artists to India.

In addition to exhibitions, TAK Contemporary organizes and supports hors-les-murs programs, including conferences, roundtables, screenings, performances, and workshops.

Tak in Hindi means "until", referring to a point in the trajectories of time and space. The initiative suggests a temporal meeting point for art on the vast map of time and geography.

Today, South Asia showcases a progressive, diverse, and vibrant contemporary art scene. Its artistic landscape reflects a unique fusion, balancing the evolution of global art history while deeply anchoring its conceptual and visual foundations in a cultural heritage shaped by thousands of years of artistic evolution.

Founders



SHUBHANKAR PR. BHARTI (b. Uttar Pradesh, India) is an artist and curator based in Paris, whose practice engages with societal constructs like class and caste, reflecting on identity, accessibility, and the spaces we inhabit.

Graduated in fine arts from Kala-Bhavana, Santiniketan, W.B. India, and École des Beaux-arts de Marseille, he has participated in group exhibitions across India and France. Having worked as art professor at the College of Fine Art, Bengaluru, his expertise extends from curation to exhibition management. It has led him to work with institutions such as LUMA Arles, INTACH-CKP and Collection Lambert.

He currently works as Director of Operations at 193 Gallery, Paris.



ELIZABETH PRANITHA JOSEPH (b. Kerala, India) (b. Kerala, India) is an art curator based in Paris, France. She envisions enhancing communities through artistic collaborations and interactions.

Her interest in art began with organizing events to promote local mosaic artists in Fort Kochi, Kerala. In 2022, she pursued it further by learning an MBA in Contemporary Arts at IESA art&culture, Paris. Elizabeth curated the exhibition Rivers and Roads with 11 Indian artists at the AAIE Center for Contemporary Art, Rome, Italy. She later gained experience as a researcher at Carpenters Workshop Gallery and a gallery assistant at Galerie Carole Kvasnevski.

Currently, she works as studio manager of French artist Ben Arpea in Paris.



DAMINI KULKARNI (b. Maharashtra, India) is an art curator, writer and cultural mediator based in Paris. Since completing her master's thesis at IESA Art & Culture (2023) in Paris, she has been passionate about exploring cross-cultural dialogues and sustainable approaches within contemporary art.

She began her career as a studio assistant at ZAGA Studio (Pune, 2018), then managed by Nachiket Prakash. Following internships at NFAI (Pune, 2019), TIFA Working Studios (Pune, 2019), she went on to pursue MBA in Contemporary Arts in Paris.

Presently, she collaborates as a freelancer with GALLERIA CONTINUA and Boutique Mohanjeet, and serves as the South Asia correspondent for Geometricae magazine.

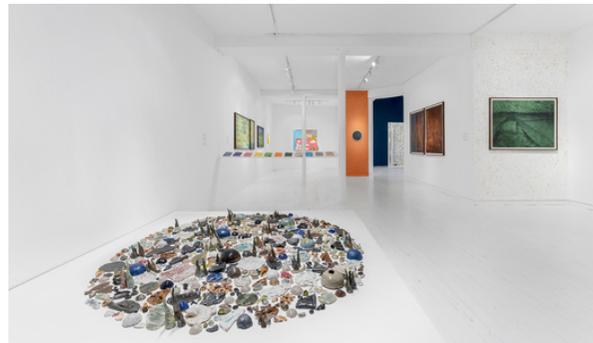
TAK'S PROJETS

2025

- *Transience Monuments* by Sumakshi Singh at Asia NOW – in collaboration with 193 Gallery | October 2025, Paris
- *Run to the Horizon*, roup exhibition hors-les-murs at Boutique Mohanjeet | June 2025, Paris
- *Long March*, solo exhibition (hors-les-murs) by Salik Ansari at the at the Dissident Club | May 2025, Paris
- *Mango Man : Allegories of Political Propositions*, group exhibition at 193 Gallery | February 2025, Paris

2024

- *Paysages Politisés*, group exhibition at Gallery Art & Charlie | August 2024, Mumbai
- *Lines Laid on a Liminal Land*, group exhibition at Strangers House Gallery | May 2024, Mumbai
- *Verukal*, group exhibition at David Hall Gallery | March 2024, Fort Kochi



For enquiries
contact@takcontemporary.com

www.takcontemporary.com

[IG: takcontemporary](#)