

Press Release**N.N. Rimzon***It Is Your Turn*

February 5 – May 31, 2025

**Talwar, New Delhi** is delighted to present *It Is Your Turn*, an exhibition of sculptures, paintings and works on paper by N.N. Rimzon. On view will be four pivotal sculptures from his oeuvre from 1986-1991, alongside recent new works by the artist. Spread across almost four decades, from quietly evocative sculptural works to modest markings on paper and canvas, Rimzon has continued to create a deeply meditative space for contemplation.

In the 1980s while pursuing his Masters in Baroda, Rimzon was attempting to break from the monolithic sculptural traditions dominant in India, exploring multi part installations that liberated his practice and his language for sculpture. Detaching himself from the narrative school of Baroda, but not having yet subscribed to the conceptualism and minimalism of the West, Rimzon released his work from a single anchor and presented multiple points of entry, experience and interpretation for viewers to forge their own. *Thousand stories and a cloth bundle* (1986) was created during moment of political transition and turmoil, with frequent violence and shutdown of their campus. The work encapsulated the tension and angst permeating the environment.

Being away from India for the first time while at the Royal College of Art in London from 1987-89, and untethered from cultural inertia, Rimzon steered frequently to a state of introspection. Channeling those journeys into his works Rimzon remarked, "Objects react with the unconscious from where the images emerge. There is no rationality here. I want my objects to hit your soul." In his work *Port from Malabar* (1987), created while at The Royal College, Rimzon imbues a tension within seemingly contrasting parts, eliciting precariousness and balance, violence and stillness. During this period, he was also introduced to the transformative power of the medium through work of Beuys and Arte Povera.

On returning to India in 1989, Rimzon chose Delhi for its active art community and engagement. It was here that he began using found objects in his work, which was rare at the time. *From the ghats of Yamuna* (1990), features two conjoined earthen pots invoking a sense of inner/hidden space, which later became an integral theme of his practice. *Yellow Psalms* (1991), is a four-part sumptuous configuration on the wall featuring an enormous blue shell, a compacted structure of a dwelling, an egg-shaped solid form resting on a plank and below it, a lovemaking couple in embrace. These floating forms on the wall conjure multiple thoughts and emotions that elude a unifying narrative. Metaphors for home, womb, the divine, earth, seed, origin and self, they are instigated by Rimzon to negotiate in our mind, and settle like a haiku.

Rimzon continues to work our senses in a myriad of ways with his most recent sculptures. *Vessel for the blue* (2025) draws upon Ayurveda, a widely practiced healing and holistic way of being in his native Kerala. Cast in bronze, steps lead to an immersion tank filled with herbs, for cleansing and a path to the divine. Adjacent to the rectangular tank sits a long-rounded form which seems to echo the entirety of the cosmos. Its simplicity and compassion, constructs of Buddhism underlies this new work, as in the *Miracles on the wind* (2025) in which a bronze figure sitting by the side of a river of turmeric, with hands clasped and raised to the sky, seems to beckon the divine.

In Rimzon's paintings and drawings, a keen attention to structure and color is paired with simple, recognizable forms that deftly steer away from any specific narratives. Instead, shrouded in mystery, they provoke a deep emotional and intellectual response.

Central to Rimzon's practice is his ability to create works that are not just visually compelling but also thought-provoking. Often juxtaposing the idea of the exposed and hidden, they create environments that challenge the viewer's understanding of space and the physical world. Open ended and charged they invite reflection and encourage a deeper consideration of how art can engage across boundaries of society, culture, religion, geography and time.

Rimzon's works have been exhibited at museums across the globe including recently at The Barbican Centre, London, UK; The National Museum of Modern and Contemporary Art, Seoul, Korea; Queensland Art Gallery, Brisbane, Australia; Art Gallery of New South Wales (AGNSW), Sydney, Australia; Fukuoka Asian Art Museum, Japan; Museo de Arte Contemporáneo de Monterrey (MARCO), Mexico; Berkeley Art Museum, Berkeley, CA; Kiran Nadar Museum of Art (KNMA), Delhi, India; Art Gallery of Western Australia, Perth; Asia Society, New York; Museum of Modern Art, (MuHKA), Antwerp, Belgium; National Art Museum of China, Beijing; Singapore Art Museum; Taipei Fine Arts Museum, Taiwan and The Stedelijk Museum, Amsterdam, Netherlands.

Nedumgottil Narayanan Rimzon (N.N. Rimzon) was born in 1957 in Kakkoor, Kerala, India. Rimzon earned a Bachelor of Fine Arts (BFA) in sculpture from the College of Fine Arts, Trivandrum (1982), a Master of Fine Arts in sculpture at MS University, Baroda (1984) and a Master of Arts from the Royal College of Art, London (1989). Rimzon taught Sculpture at the College of Fine Arts in Trivandrum, India and was the Director of the Art School from 2011-2014.

Rimzon lives and works in Thiruvananthapuram, Kerala.

*For further information please call the gallery at (011) 4605 0307 or visit [talwargallery.com](http://talwargallery.com)*