



LN Tallur

SCULPTING WITH LIGHT & DARKNESS

Curated by Ina Puri

 **KALAKRITI**
art gallery

9 NOVEMBER – 31 DECEMBER '25
SUNDAY – SATURDAY
11 AM – 7 PM

KALAKRITI ART GALLERY
PLOT 8-2-465/1, ROAD NO 4,
BANJARA HILLS, HYDERABAD

'SCULPTING WITH LIGHT & DARKNESS'. A 3 Person Sculpture Show at Kalakriti Gallery.

In this exhibition, we look at three contemporary art practices that represent the political, philosophical and metaphysical, the unique perspectives juxtaposing diverse realities that constitute our world.

The selection, acquired from the three outstanding sculptors over the last year, invite the viewer to act and interact with their narratives. The contours of their works come from deep engagement with their art, as well as experimentation and craftsmanship.

In the creative process, the distinctive practices draw from memories, traces of life, histories and collective memories. The show aims to look beyond the immediate realities and encompasses multiple implications involving the greater human predicament. We explore ideas to see if boundaries could collapse and if humankind can coexist spanning different geographies and histories.

KS Radhakrishnan, LN Tallur and Sumakshi Singh present their recent works, together for the first time. Their methods and artistic oeuvre are very different but in their responses to critical issues, there is an underlying synergy that is present, layering the work with greater depth and meaning.

Ina Puri
Writer, Art Curator, Collector

L.N.Tallur (b.1971) received a BFA in Painting from Chamarajendra Academy of Visual Arts (1996), a MFA in Museology from Maharaja Sayyajirao University (1998), and a MA in Contemporary Fine Art Practice from Leeds Metropolitan University (2002).

Tallur uses sculpture, wall pieces, interactive work, and site-specific installations to expose the absurdities of everyday life and the anxieties that characterize contemporary society. His work incorporates handmade craftsmanship, found objects, organic and industrial material; symbols of developing India, oftentimes creating a correlation between traditional and contemporary customs. The New York Times eloquently described the artist's work: "each of his pieces is like a miniature curiosity cabinet, hand-assembled down to the smallest detail and packed with charmed and puzzling surprises."

Tallur's impressive sculptures and installations have been exhibited internationally, including at solo exhibitions in Germany, South Korea, India, China, and the United States. He recently had a major survey exhibition at the Grounds for Sculpture in New Jersey, United States, in 2020 entitled Interference Fringe. Selected group exhibitions include The Idea of the Acrobat, Bikaner House, New Delhi (2020); The Sculpture Park at Madhavendra Palace (2018, 2017); India and the World: History in Nine Stories, CSMVS Museum, Mumbai and National Museum, New Delhi (2017); Constructs/Constructions, Kiran Nadar Museum of Art, New Delhi (2015), After Midnight: Indian Modernism to Contemporary India 1947/1997, Queens Museum, New York (2015); The 7th Asia Pacific Triennial of Contemporary Art (APT7), Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia (2012); Critical Mass: Contemporary Art from India, Tel Aviv Museum of Art, Israel (2011); Meditation: Asian Art Biennial, National Taiwan Museum, Taiwan (2011); The Empire Strikes Back: Indian Art Today, Saatchi Gallery, UK (2010) and La Route de la Soir, Tri Postal, France (2010).



SCULPTING WITH LIGHT & DARKNESS
K S Radhakrishnan • L N Tallur • Sumakshi Singh
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L N Tallur

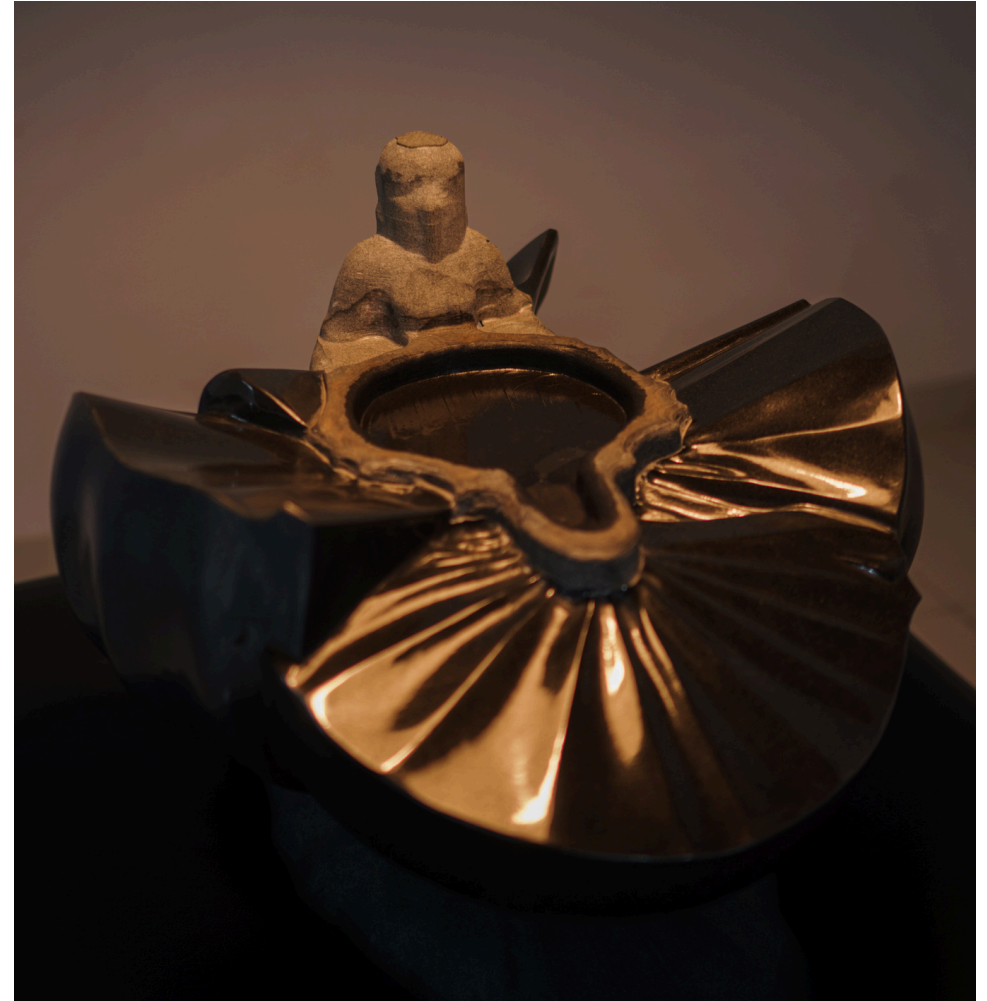




Chirag the Chatbot
2022

Black Granite with Padded Vinyl Pedestal
48 x 60 x 40 inches





Chirag the Chatbot plays on the idea of a modern-day genie — a voice that listens, obeys, and seems to care. Traditionally, a “chirag” or lamp was rubbed to summon a spirit that fulfilled wishes. Today, we speak to devices like Siri or Alexa with the same faith in invisible intelligence.

The sculpture looks devotional, almost like a ritual object from a museum collection, but it’s built from the logic of artificial empathy — a machine learning to imitate emotion. The humor lies in how easily we transfer belief from gods to gadgets. It’s playful on the surface, yet beneath that playfulness, it asks what kind of faith we now place in technology — and what kind of gods we’re creating in return.



Decision Tree
2022

Earth Colour on Concrete
36 x 23 x 46 inches
Weight : 400 Kg





Decision Tree (AI) A tree-and-branch model used to map choices and their possible consequences. It mirrors how both humans and algorithms learn by splitting, comparing, and deciding.



Over Fitting AI-3

2024

Bronze

13.5 x 8.5 x 5 inches, 13.5 x 8.5 x 9 inches

Weight : 30 kg



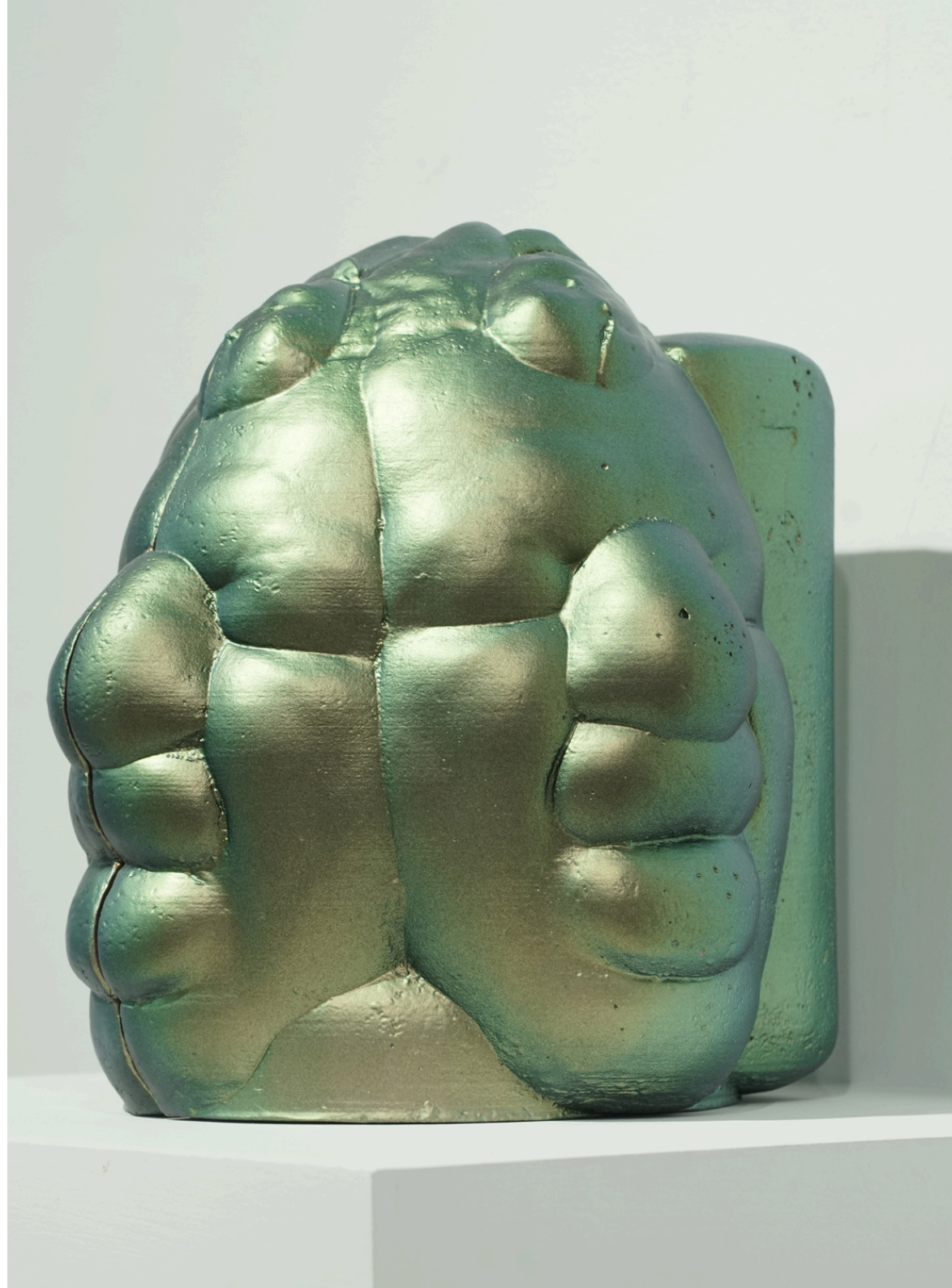


Overfitting happens when an AI model learns too much — memorizing noise, errors, and irrelevant details instead of understanding patterns. The result looks perfect in training but fails in reality



The interstice (2 heads)
2021

Electroplating on Sandcast Aluminum
10 x 9.8 x 8.8 inches (each)
Weight : 5 Kg





The Interstice (head) It dwells in the pause between thought and form, where absence becomes meaning. A digital mould of the artist's head, 3D-printed and sand-cast, becomes a personal Muka Linga — a self-portrait as a vessel. A hinged door opens within, revealing the unseen narrative that lingers as an impression





Fire Wall (Small)

2025

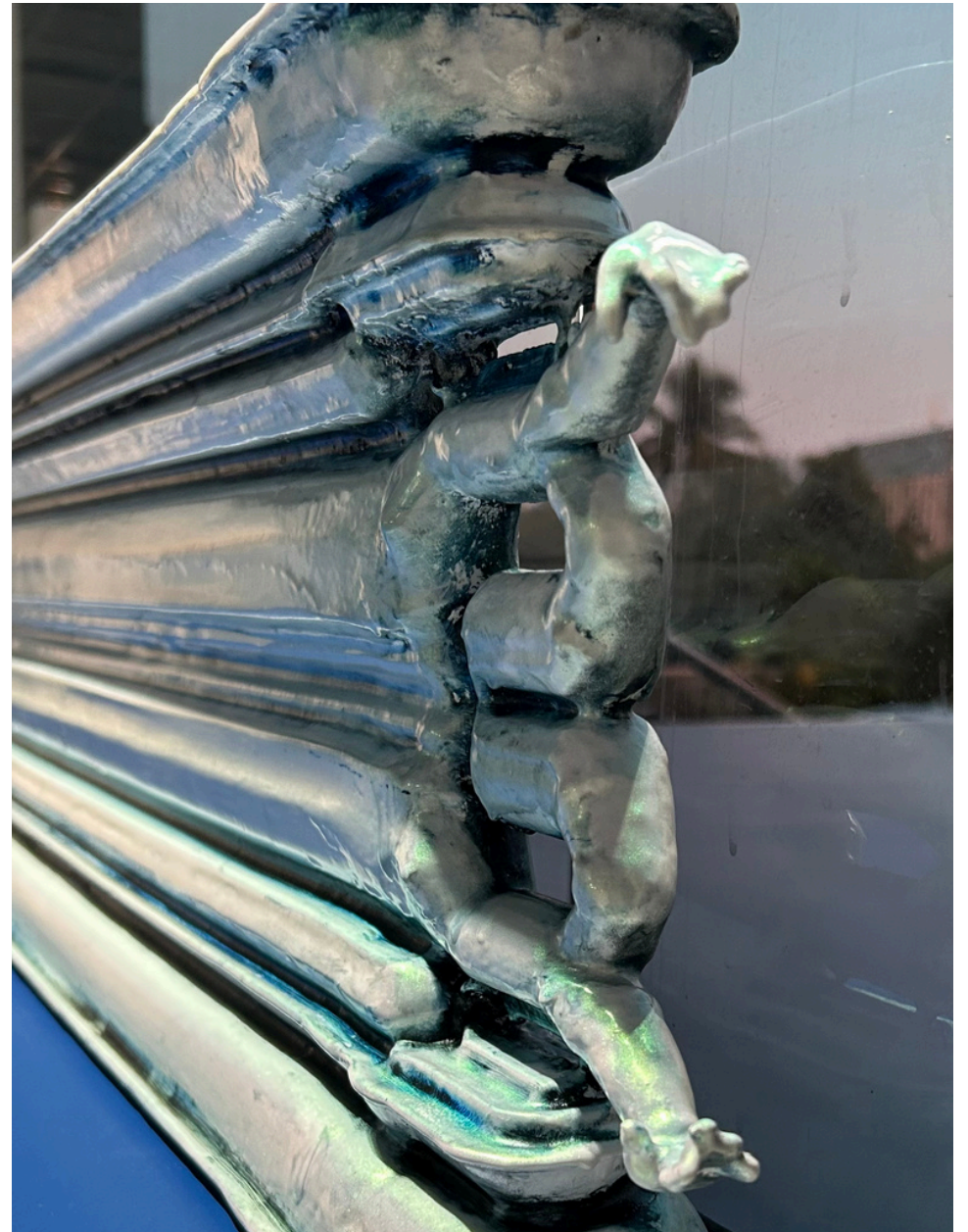
Bronze (casting in progress)

12 x 60 x 4 inches

Weight : 25 Kg

Edition of 3+1 AP





Firewall A barrier that filters data, emotion, and belief — deciding what enters and what is blocked. It reflects our need for protection in both digital and psychological spaces. through imitation.







RNN (Recurrent Neural Network)

2022

Ink on Marble with Padded Vinyl Pedestal

18 x 36 x 17 inches

Weight : 100 kgs



"Museology trained me to see how meaning — and feeling — shift with context and space. The same object can be sacred in a shrine, scientific in a lab, or aesthetic in a museum. Each work I create carries its own display logic; the pedestal, the colour, even the light become part of the sculpture's language. I like to blur those boundaries so that the viewer becomes aware not only of the object, but also of the system that frames it — and experiences that subtle shift between belief, knowledge, and emotion."

- LN Tallur







RNN (Recurrent Neural network.) A learning model designed to mimic the human brain — where each output loops back as new input. It mirrors how memory, habit, and prediction intertwine in both human and machine intelligence

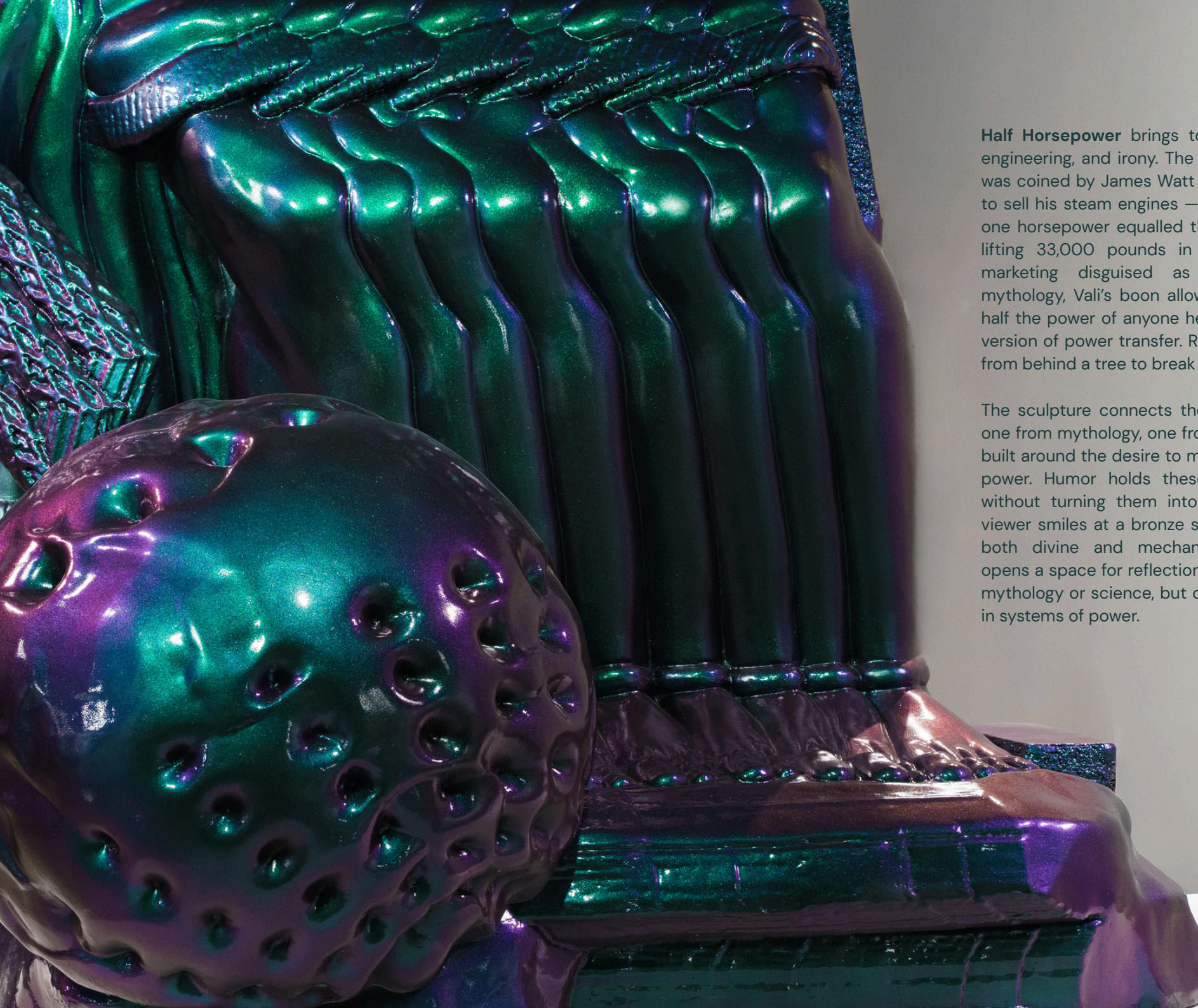


Half HP ("Half Horsepower"),
2025

Mica Paint on Bronze
60 x 48 x 36 inches
Weight : 980 kg approx
Edition of 3+1 AP

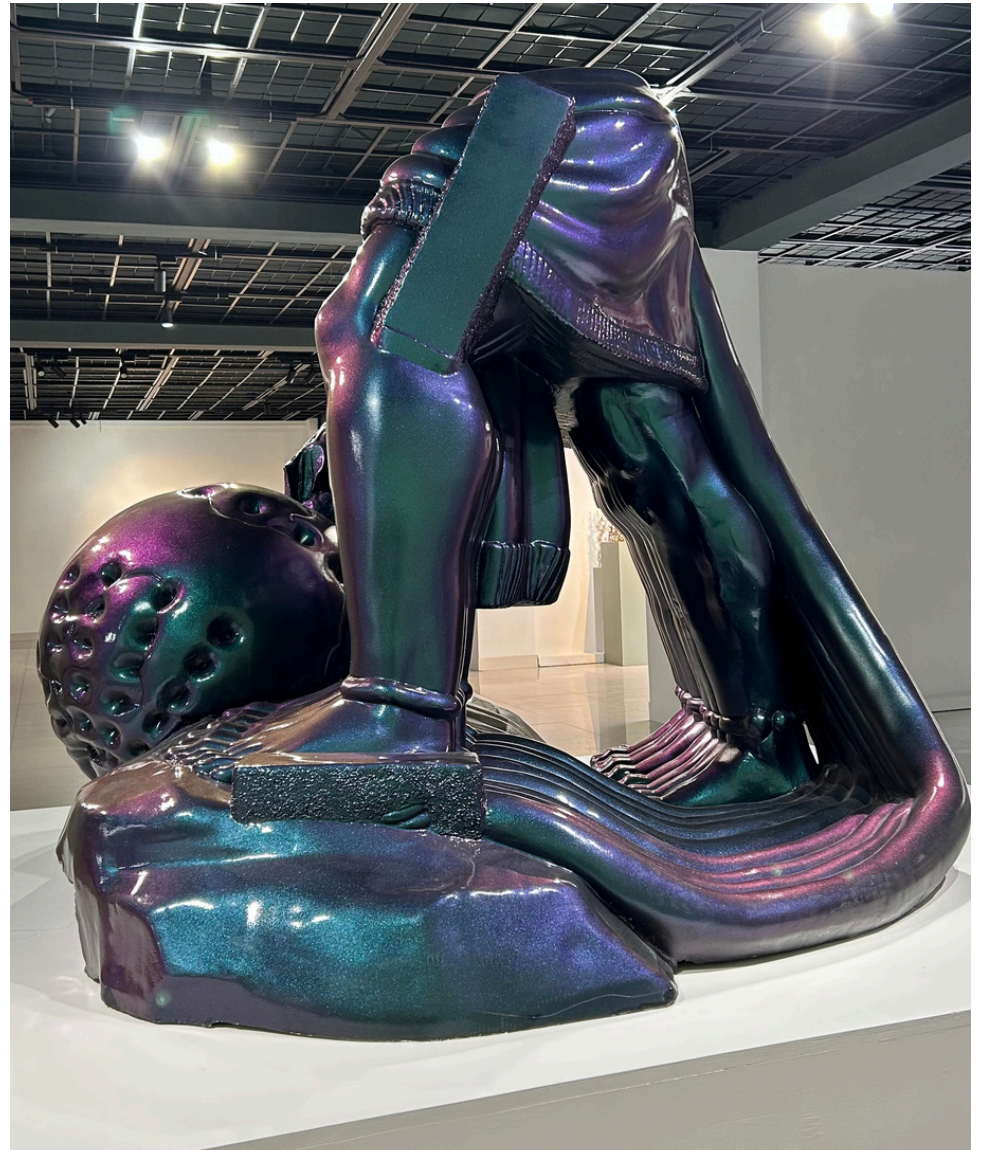






Half Horsepower brings together mythology, engineering, and irony. The term “horsepower” was coined by James Watt in the 18th century to sell his steam engines — he calculated that one horsepower equalled the work of a horse lifting 33,000 pounds in a minute. It was marketing disguised as mathematics. In mythology, Vali’s boon allowed him to absorb half the power of anyone he fought — a divine version of power transfer. Rama had to kill him from behind a tree to break that system.

The sculpture connects these two fictions — one from mythology, one from industry — both built around the desire to measure and control power. Humor holds these stories together without turning them into lectures. When a viewer smiles at a bronze sculpture that looks both divine and mechanical, the laughter opens a space for reflection. The joke is not on mythology or science, but on our endless faith in systems of power.





Kalakriti Art Gallery

Established in 2002, Kalakriti Art Gallery is one of South India's leading art spaces, dedicated to showcasing a wide spectrum of artistic practices from the region and beyond. Founded by Rekha & Prshant Lahoti, Over the past 23 years, the gallery has built a strong reputation for its commitment to both contemporary and modern Indian art, presenting works by established masters, post-independence pioneers, and emerging contemporary voices.

Spanning 7,500 square feet, Kalakriti has hosted numerous groundbreaking exhibitions, featuring stalwarts such as Jogen Chowdhury, Thota Vaikuntam, K.G. Subramanyan, Shuvaprasanna, Orijit Sen, Avijit Dutta, and Vinita Karim, while also championing younger contemporary talents including Anupama Alias and Priyanka Aelay. The gallery has also introduced several international artists to Hyderabad for the first time.

Beyond exhibitions, Kalakriti actively fosters dialogue and scholarship through talks, panel discussions, workshops, book launches, film screenings, and artist interactions. The gallery regularly collaborates with institutions such as Alliance Française, Goethe-Zentrum, and the University of Hyderabad, and has participated in national and international art fairs including the India Art Fair, New Delhi, and the Kochi-Muziris Biennale.

Kalakriti has also been at the forefront of public art initiatives in Hyderabad, with projects such as the Street Art Project, the IKEA India Underpass Mosaic Mural, the IKEA India Median Sculpture, and the iconic LOVE HYDERABAD installation.

In 2003, with the vision of enriching Hyderabad's cultural landscape, Kalakriti founded the Krishnakriti Foundation, its philanthropic arm. The Foundation organizes the annual Krishnakriti Art and Culture Festival, supports scholarships such as the Krishnakriti French Scholarship, and conducts art camps, residencies, and public art projects, advancing the pillars of art, culture, and education.

Kalakriti also houses one of the largest private collections of antique maps and vintage photographs of South Asia, preserved under the Kalakriti Archives (KA), offering a valuable visual record of the subcontinent's cultural history. Its initiatives further extend to The Gallery Café and Art Café, blending art with hospitality, lifestyle, and culinary experiences.

Over two decades, Kalakriti has remained steadfast in its mission: to promote diverse artistic perspectives, expand the cultural narrative, and build enduring platforms for Indian art on both national and international stages.

