

## *Towards a Maturing Intensity*

To render complex and subtle human experiences, Tara does not require complex human situations. They emerge from the simple and often repeated Images' of day to day life and come from the obvious scenic elements and apparent properties of nature. Thus a figure, a plant, an object and a certain interior of a house come handy to her. With these she explores the whole gamut of time—past, present and future, and explores the tensions and intimacies inherent in relationships and the subtleties of dreams, memories and fantasies.

In miniature format she creates a world which is easy to recognize yet requires de-coding, time and again. Her works have a certain charged atmosphere where tiny figures and forms come alive to speak of the flow of life, to speak of the passages of time, to speak of the various weathers and to speak of the withering and flowering of experiences, big and small.

At times there is a certain playfulness, even comicality, in Tara's work, yet not without a sense of irony and a tinge of sadness. Perhaps this is the only way an artist can come to terms with the ever changing ways of life and nature.

And why these tiny figures and forms in an age of large canvasses and huge installations? Will they be recognized, observed minutely and seriously? Will they satisfy the viewer who has been unwittingly trained in seeing only the bold and the big on the screen and on the walls of galleries and museums? Answers are not easy to find. One can only hope that with patience the viewer, initiated or uninitiated/ will be able to read Tara's works like a book which is how they are meant to be read.

Tara lives in two worlds, two cultures, in her home country India and also in England and America. It goes to her credit that this has not caused a split in her personality. She is interested in cross-cultural dialogues yet takes human situations, problems and challenges in their own inner and outer revelations, as and when they come, and does not place them in any simplified cultural context for easy solutions.

She weaves an intricate world of forms and images in a manner which is personalized, yet not so personalized. She creates this world not with a finality, but with a sense of wonder and curiosity.

In some of her works Tara has painted the mother-child theme. Now herself mother of a little son, she rejoices in this theme and in a most curious manner plays with it. Here she fantasizes and perhaps goes down memory lane to find herself as a child.

The flashback technique in Tara's work is not incidental. She uses it to place the

present in different perspectives. Tara does it amusingly, curiously, sincerely and cautiously, only to get the close-ups of sentiments in all their shades and colours. In some of the works her style of building the structure or total image, dot by dot, line by line, stroke by stroke, colour by colour, reveals this facet of her personality as an artist.

In these works Tara seems to aspire for a pictorial language which would be by her side to sustain her through the tides and torrents that may come in her way as a person and as an artist. These may not be definitive works, but assertive they are. We can certainly feel happy at the assertion and look forward to their maturing intensity.

***Prayag Shukla***