

In the **Forests**
of the **Night**

In the Forests *of the Night*

Works by **Tara Sabharwal**
2014 – 2023

Curated By: **Jesal Thakar**

DECEMBER, 2023
Bikaner House

artalive
GALLERY



Two small, rectangular informational panels mounted on the wall to the left of the archway.





IN THE FORESTS OF THE NIGHT

Jesal Thacker

The title of the exhibition featuring Tara Sabharwal's works spanning a decade, is taken from William Blake's famous poem, *The Tyger*. Although the focus of the poem surrounds the elusive and mysterious characteristics of the tiger it also questions its ferocious quality. Does creation need to be wild and untamed or is it expressed only through and as the sublime? What is the purpose of creation and how do these extremes play out within the psyche of an artist?

*Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?*

In the Forests of the Night, takes off from this very enquiry of observing the process of creative abstraction that emerges from the subliminal, a term psychologists employ to mean below the threshold of consciousness. A plane of being that absorbs all experiences, just as the way night absorbs all light or black absorbs all colour. A perceptive space that dissolves light and shadow into a mythic experience of the subliminal, that Leonard Mlodinow an American theoretical physicist and mathematician, terms as the new unconsciousness.

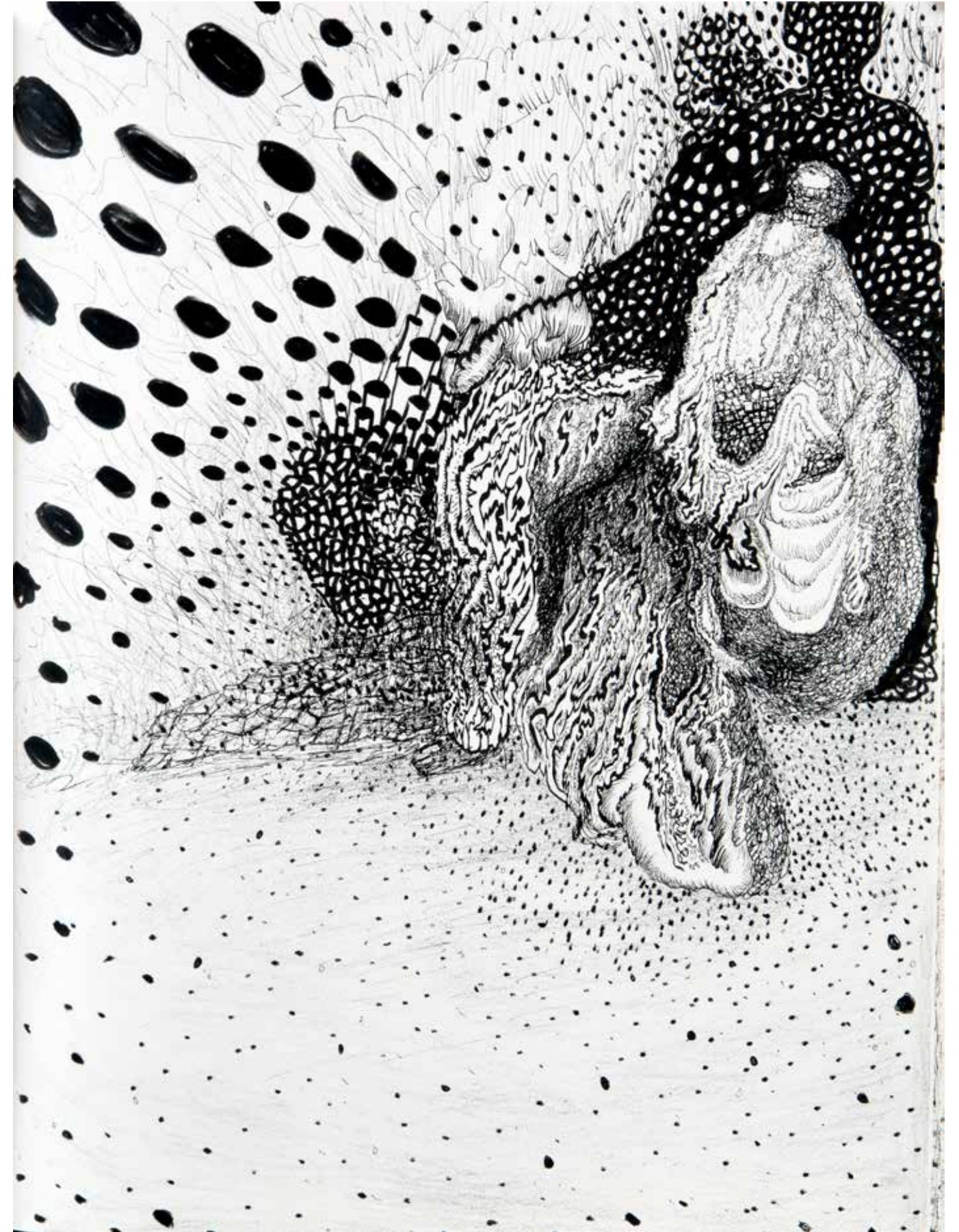
Tara Sabharwal's abstraction is a walk into the forests of the night, where the cognitive faculties are refined to suit more than one purpose. In a manner where the auditory, olfactory and tactile faculties chart the map of envisioning the way into the forest, which metaphorically represents the subliminal.

Each of the series presented in the exhibition is a mnemonic pattern bridging the worlds of the unconscious to the conscious. Unlike abstraction that derives from minimalizing nature/ landscape, or an abstraction that is composed through the notations of sound and music, or an abstraction that reflects the memory of a place; Tara's abstraction blurs all conscious attempts of reality and presents the invisible roots that governs conscious-visible existence.

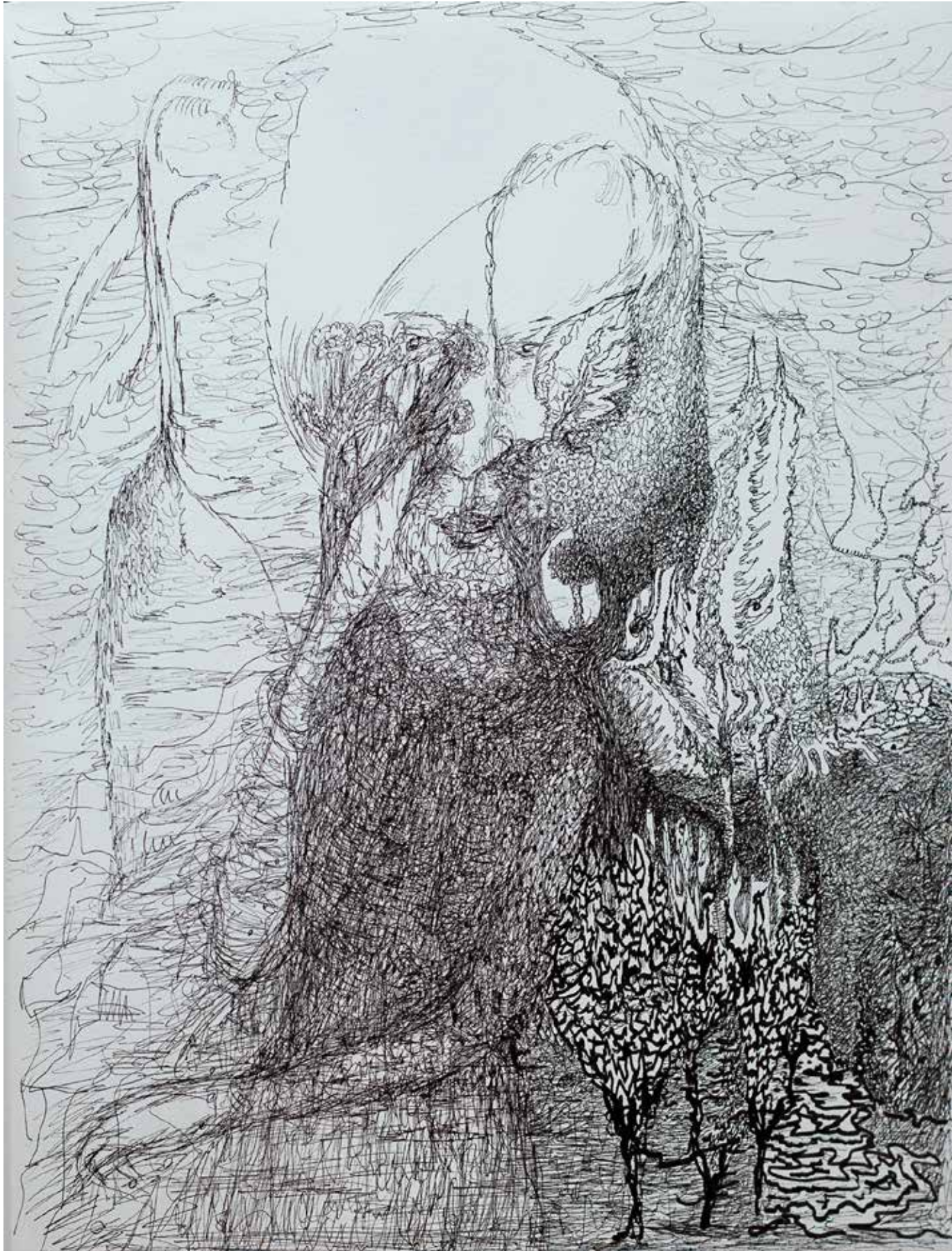
Every seed has the potential of growing into a tree, and how is one to express that potential within the seed, without seeing the tree? As a practitioner of Buddhist meditative disciplines and a transcriber of her own dreams, Tara navigates through layers of consciousness expressing its extremes, and at times plunging into the subliminal void from which emerge all possibilities. The exhibition thus traces the antithesis, as well as the probabilities of chance, expressed through textural patterns, splurges of colour and an architectonic of shapes. An undefined composition and uncertainty uphold these abstractions, unwilling to be defined through any specific language or aesthetics. She carefully orchestrates a chance aesthetics from the subliminal.



Smoke 14 x 10.5 inches Ink on Inkjet Print 2021



Echo 14 x 10.5 inches Ink on Inkjet Print 2020



Merging Parts 14 x 10.5 inches Ink on Inkjet Print 2021



Two hands 14 x 10.5 inches Ink on Inkjet Print 2020



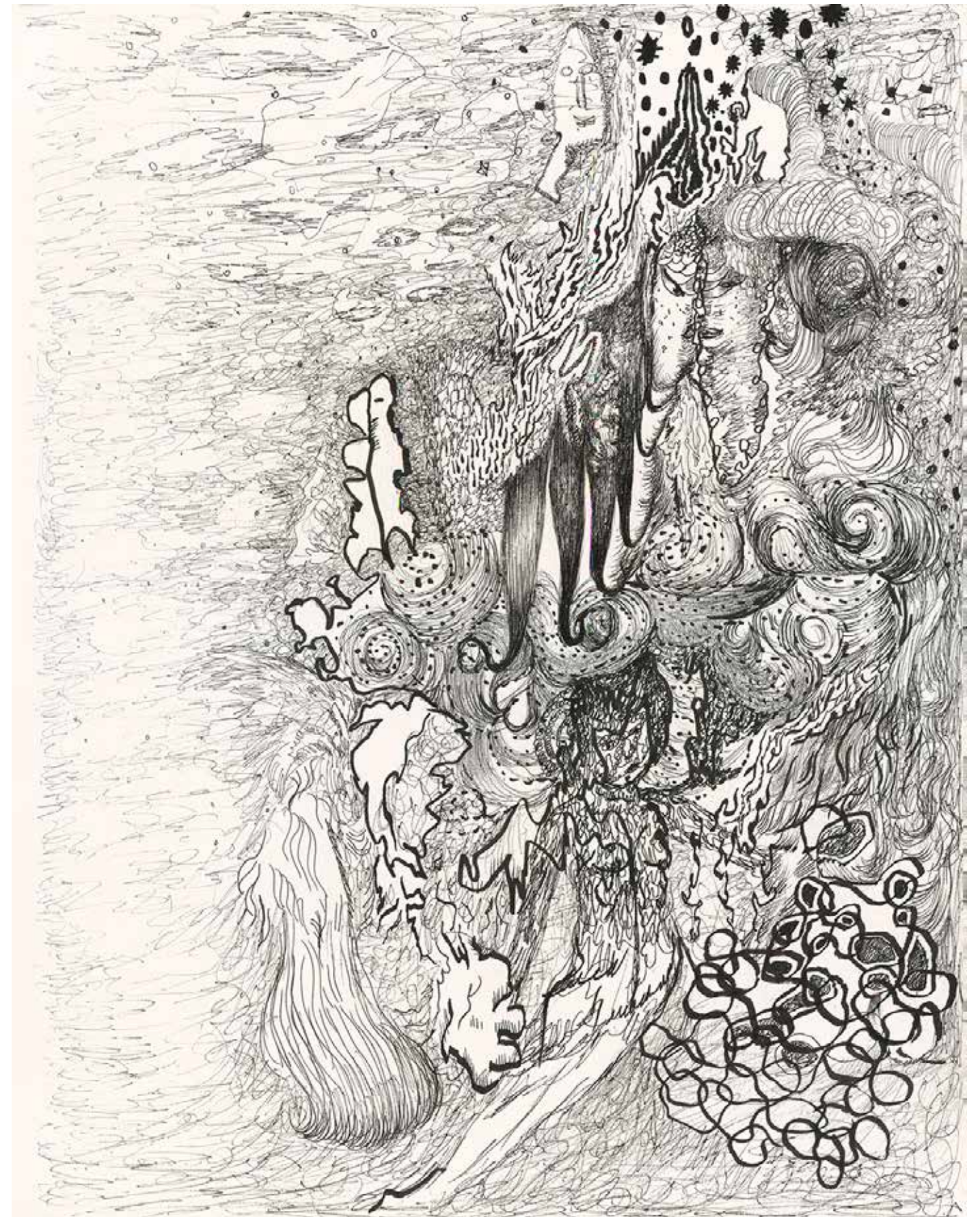
Waiting Again 14 x 10.5 inches Ink on Inkjet Print 2021



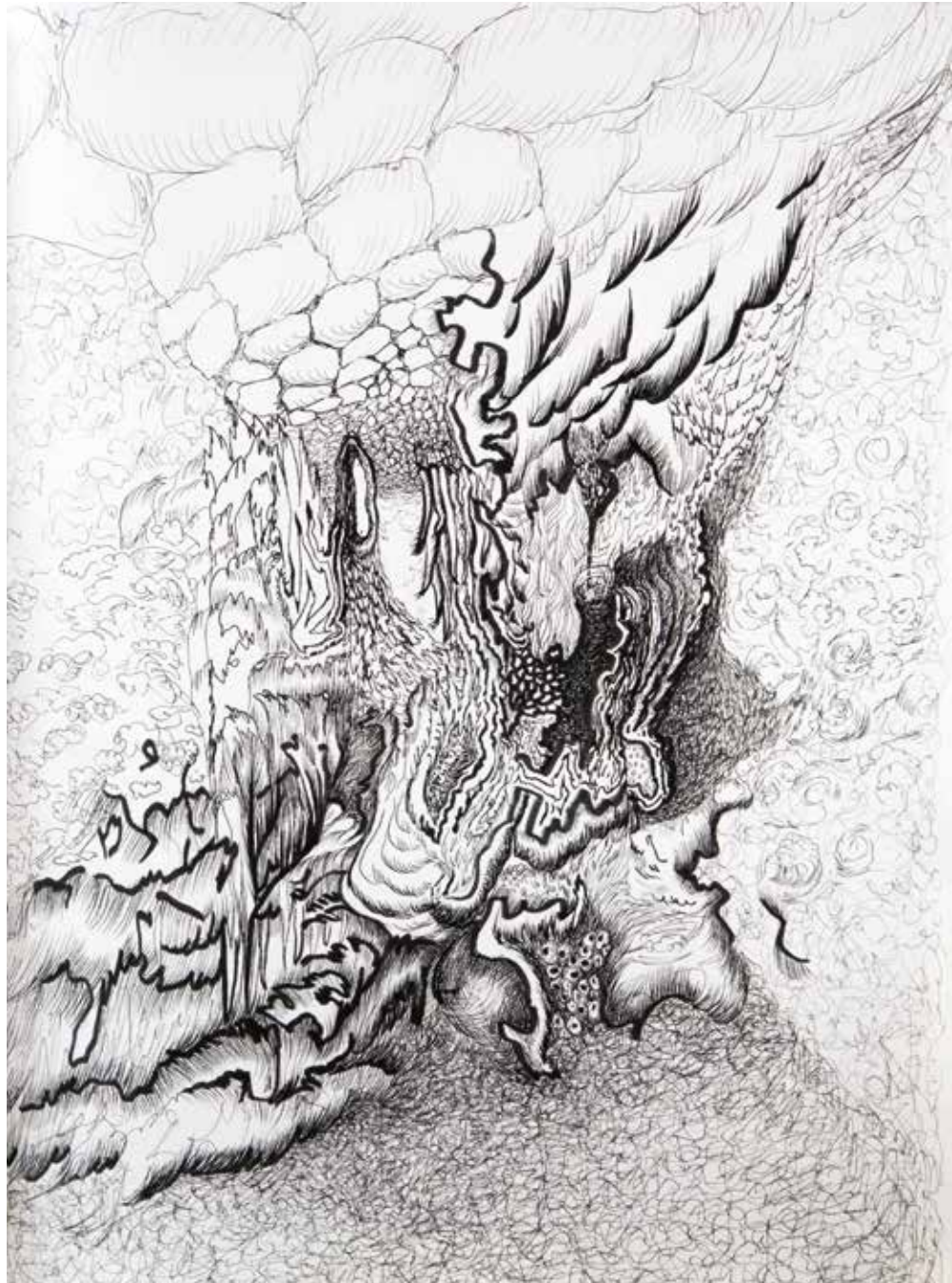
Sleeping Together 14 x 10.5 inches Ink on Inkjet Print 2020



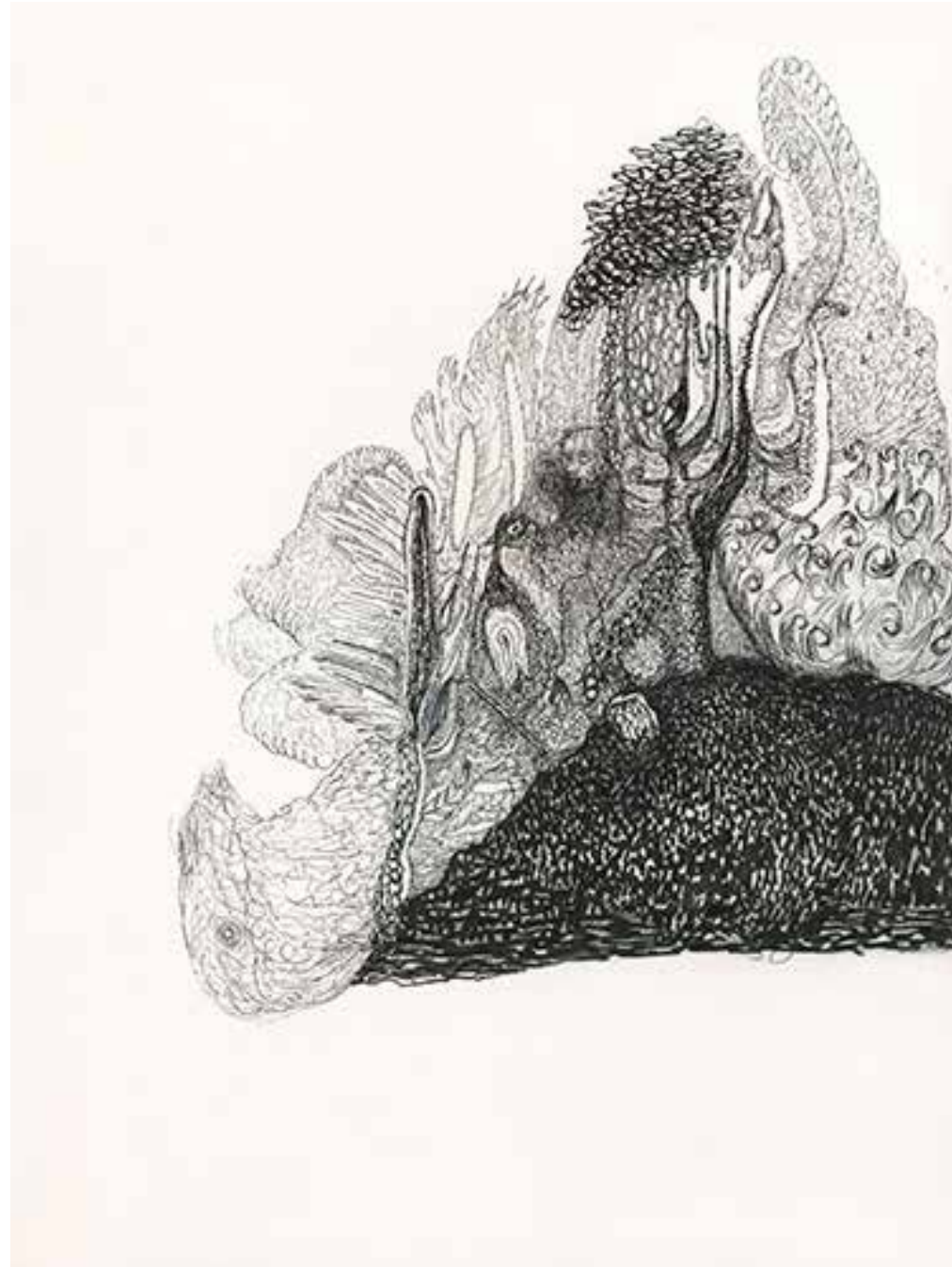
Between the Sheets 14 x 10.5 inches Ink on Inkjet Print 2020



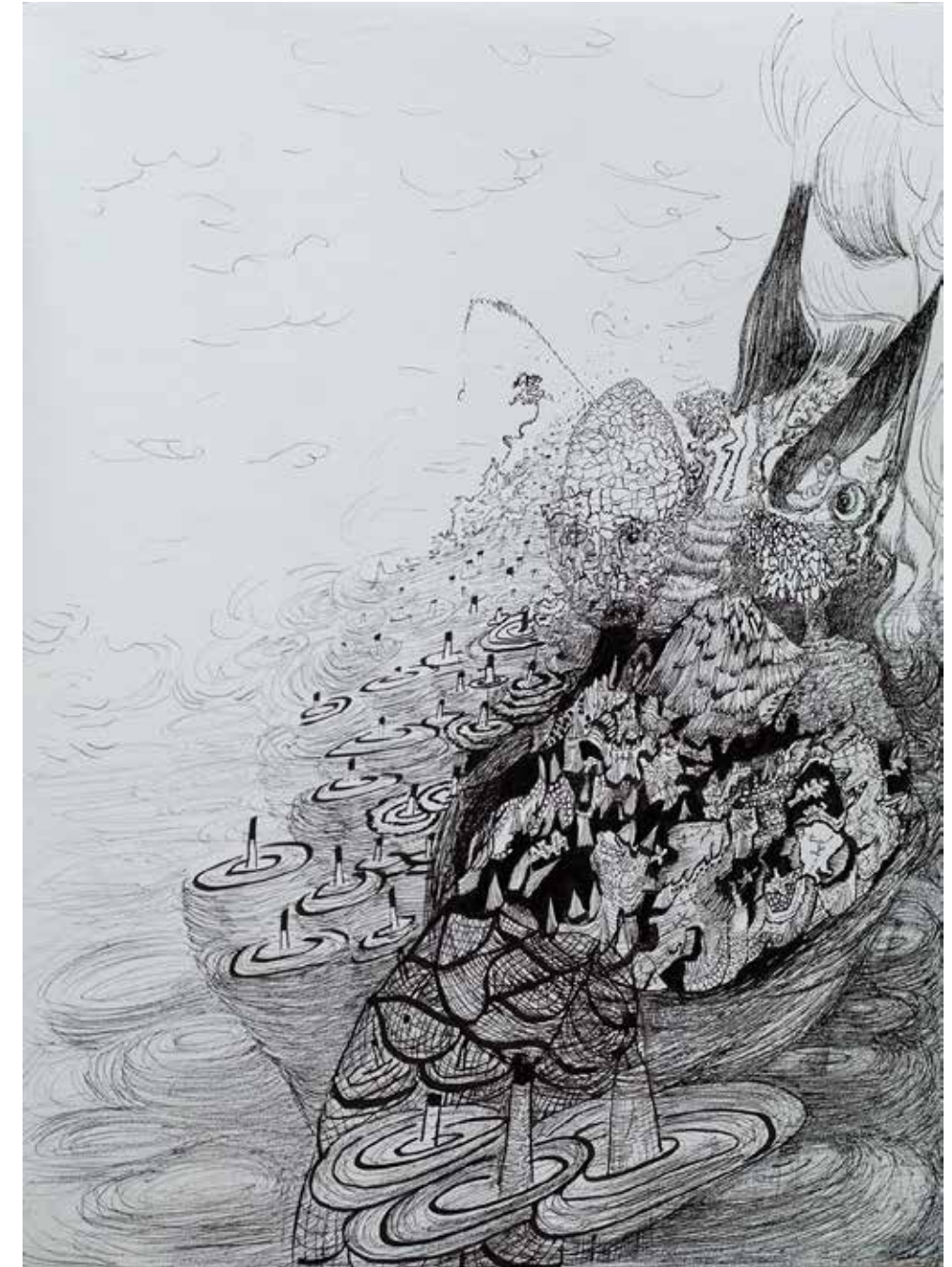
Related Parts 14 x 10 inches Ink on Inkjet Print 2020



Foliage 14 x 10 inches Ink on Inkjet Print 2021



Big Bird 14 x 10 inches Ink on Inkjet Print 2020



Exiled Parts 14 x 10.5 inches Ink on Inkjet Print 2021



Anniversary 27 x 40 inches Etching Ink, Watercolor and Pastel on Collograph Monoprinted Paper 2016



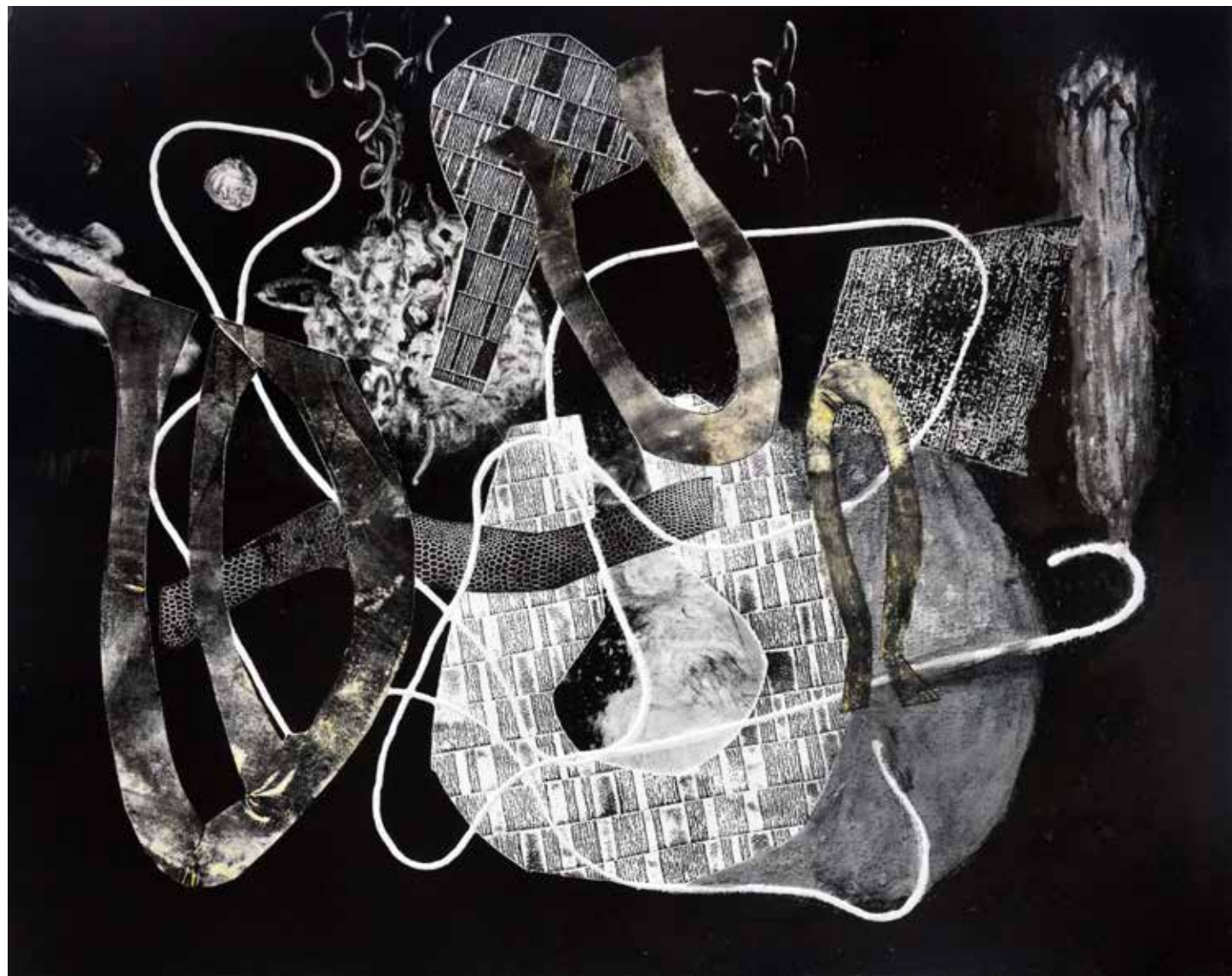
Night Sparkle 1 21.5 x 30 inches Etching Ink, Charcoal on Monoprint Paper 2014



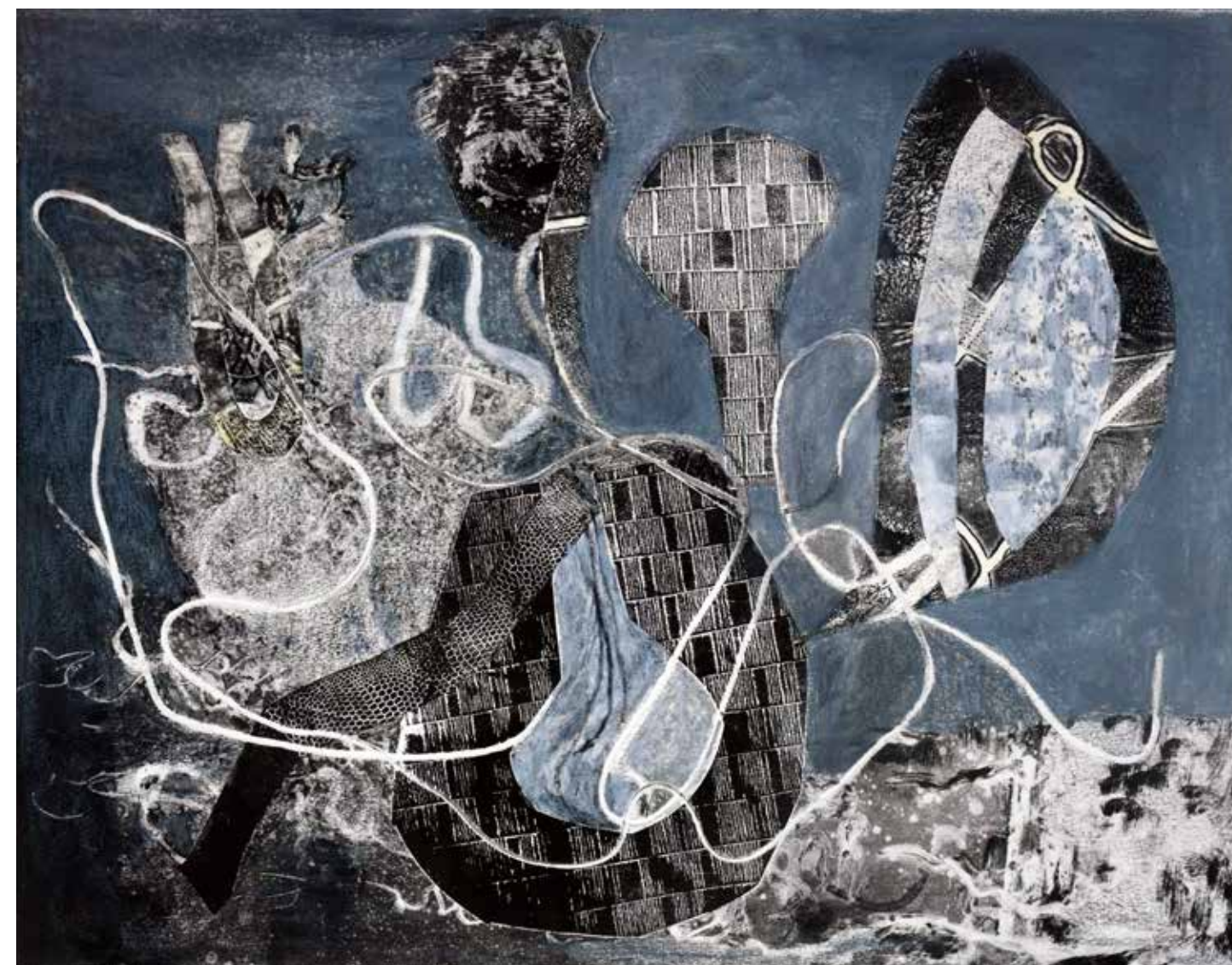
Night Sparkle 2 21.5 x 30 inches Etching Ink, Charcoal on Monoprint Paper 2014



Fleeing Through 26.5 x 40 inches Etching Ink, Watercolor and Pastel on Monoprint Paper 2014



Pour 15.5 x 20 inches Etching Ink Watercolor and Pastel on Monoprint Paper 2018



Dusk 15.5 x 20 inches Etching Ink, Watercolor and Pastel on Monoprint Paper 2018



Pour 15.5 x 20 inches Etching Ink Watercolor and Pastel on Monoprint Paper 2018



Dusk 15.5 x 20 inches Etching Ink, Watercolor and Pastel on Monoprint Paper 2018



Display at Bikaner House



In Between Worlds 18 x 24 inches Etching Ink, Watercolor and Pastel on Monoprint Paper 2017



Time Past Time Present
Etching Ink, Watercolor and Pastel on Monoprinted Paper with Chine Colle 2015



Remembering Through Time 40 x 27 inches
Etching Ink, Watercolor and Pastel on Monoprinted Paper with Chine Colle 2015



Book Object 1 & 2 11 x 15 inches We are Together, Alone, Hinged Extended Object 2019



Listening 24x18 inches Etching Ink, Watercolor and Pastel on Viscosity Monoprint Paper 2015



Drape 2 18 x 24 inches Etching Ink, Watercolor and Pastel on Collagraph Monoprint Paper 2019



Brown City Walk 22 x 30 inches Watercolor and Pastel on Monoprinted Paper 2019



Pink City Walk 22 x 30 inches Watercolor and Pastel on Monoprinted Paper 2019



Purple City Walk 22 x 30 inches Watercolor and Pastel on Monoprinted Paper 2019



Drape 1 22 x 30 inches
Watercolor and Pastel on
Monoprinted Paper 2019



Hook (Ghost of Dance) 30 x 40 inches Collagraph on Monoprined Rice Paper 2017



Dance 30 x 40 inches Etching Ink, Watercolor and Pastel on collographed Monoprined Rice Paper 2017



Hang 29.5 x 40 inches
Etching Ink, Watercolor
and Pastel on Collographed
Monoprinted Rice Paper 2017



Mask 3 26.5 x 40 inches Etching ink, Watercolor and Pastel on Collagraph Monoprint Paper 2018



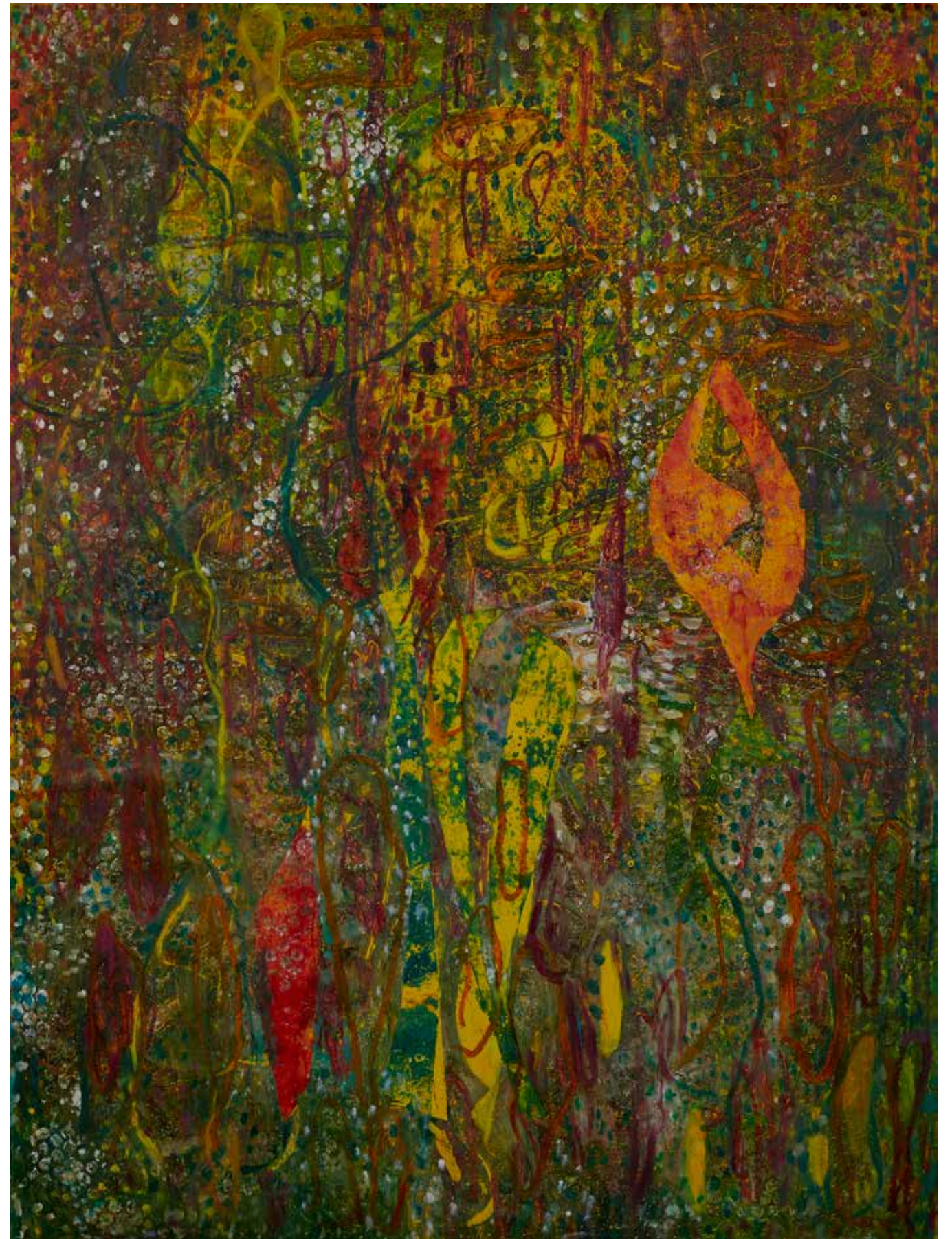
Mask 2 26.5 x 40 inches Etching ink, Watercolor and Pastel on Collagraph Monoprint Paper 2018



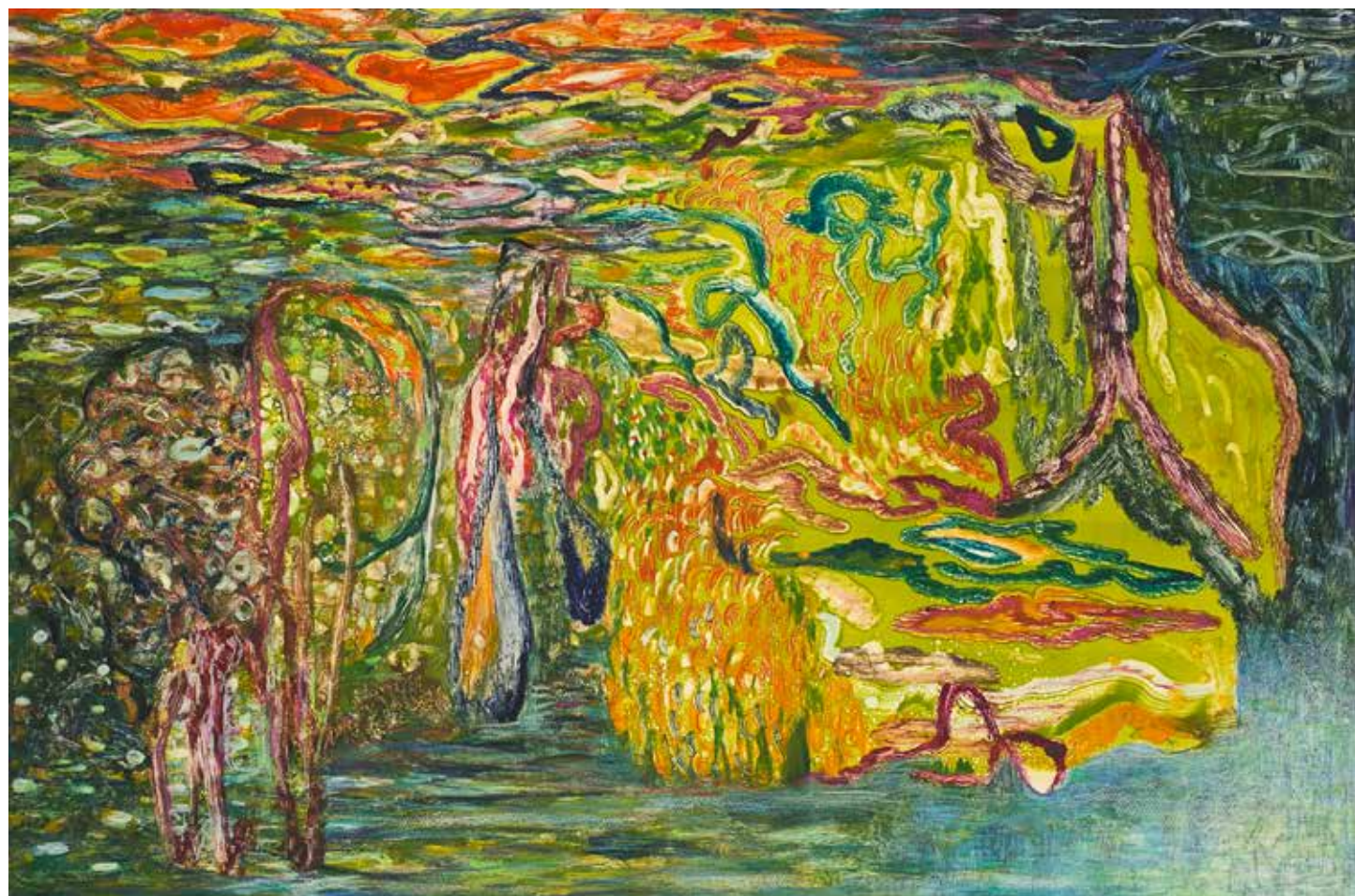
Mask 1 26.5 x 40 inches
Etching Ink, Watercolor
and Pastel on Collograph
monoprinted Paper 2018



Blue Gold 30 x 40 inches Etching Ink, Watercolor and Pastel on Collograph Monoprinted Paper 2017



Sun Soak 30 x 40 inches Oil on Canvas 2017



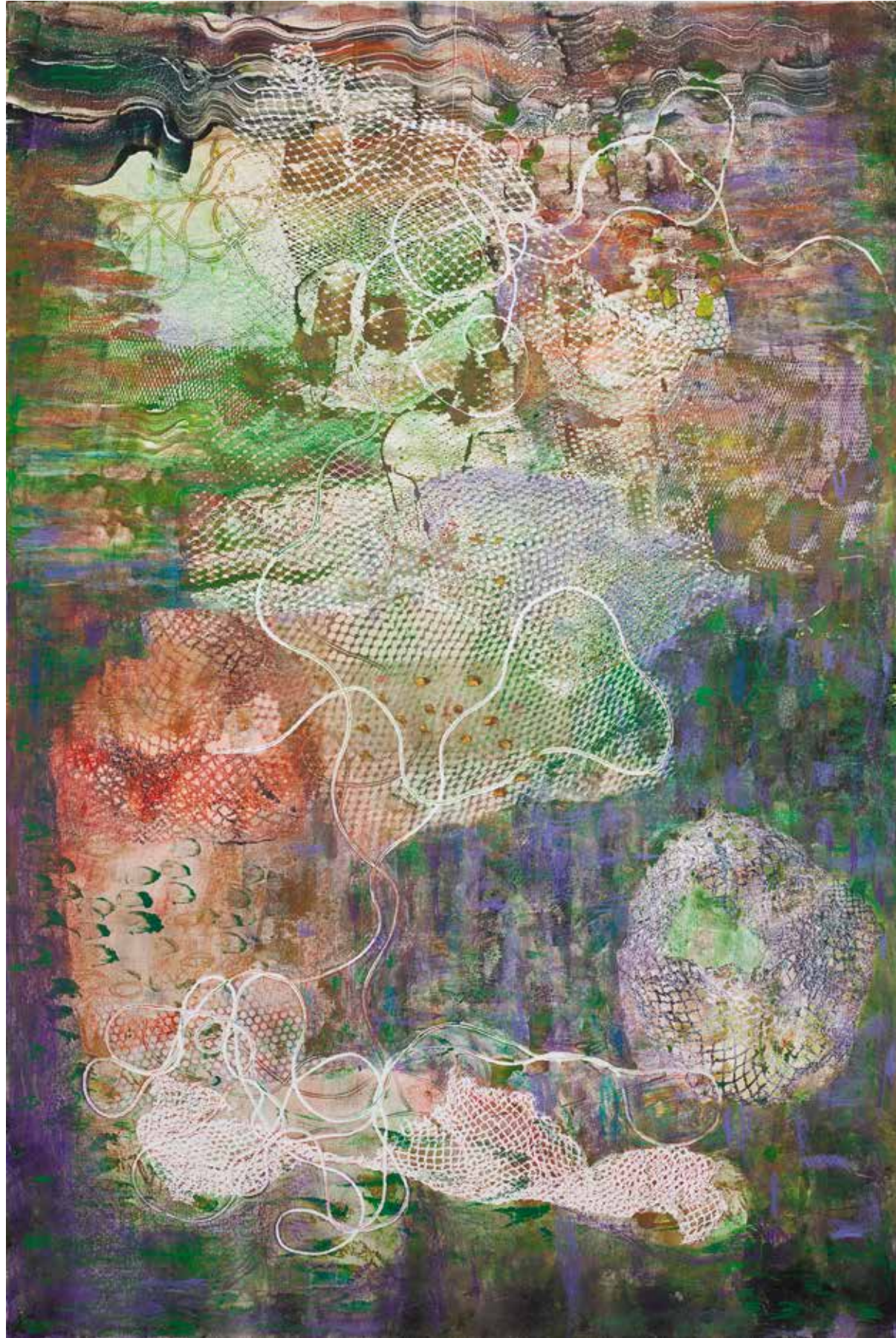
Fertile Evening 27x40 inches Etching Ink, Watercolor and Pastel on Monoprinted Paper with Chine Colle 2022



Fertile Morning 27x40 inches Etching Ink, Watercolor and Pastel on Monoprinted Paper with Chine Colle 2022



Flooding Boundaries
26.5 x 40 inches
Etching Ink, Watercolor and Pastel
on Monoprinted Paper 2023



Rust 40 x 26.5 inches
Etching Ink, Watercolor and Pastel on Collagraph Monoprint Paper 2023



Ghost 40 x 26.5 inches
Etching Ink, Watercolor and Pastel on Collagraph Monoprint Paper 2023



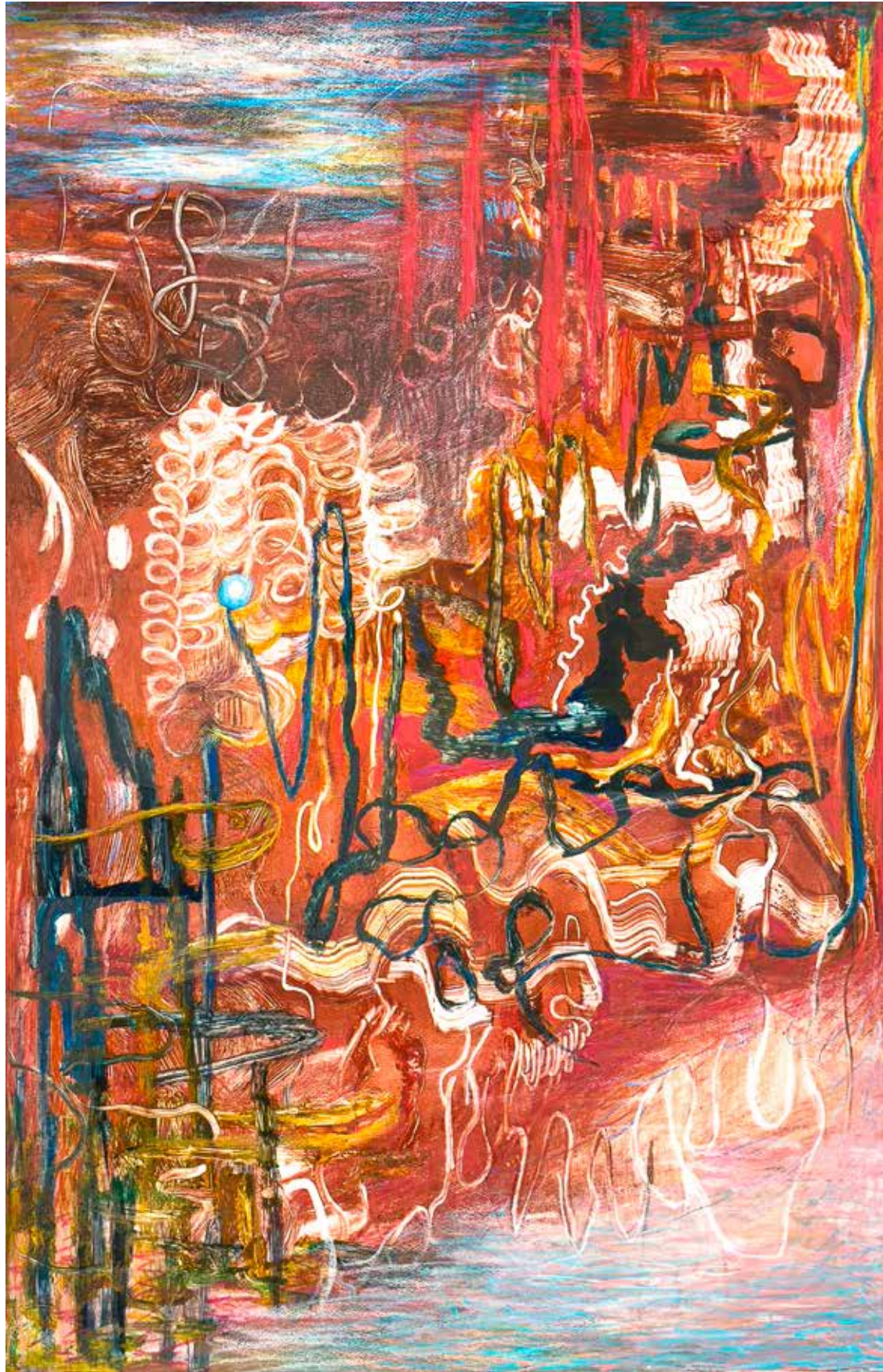
Lust Garten I

30 x 40 inches

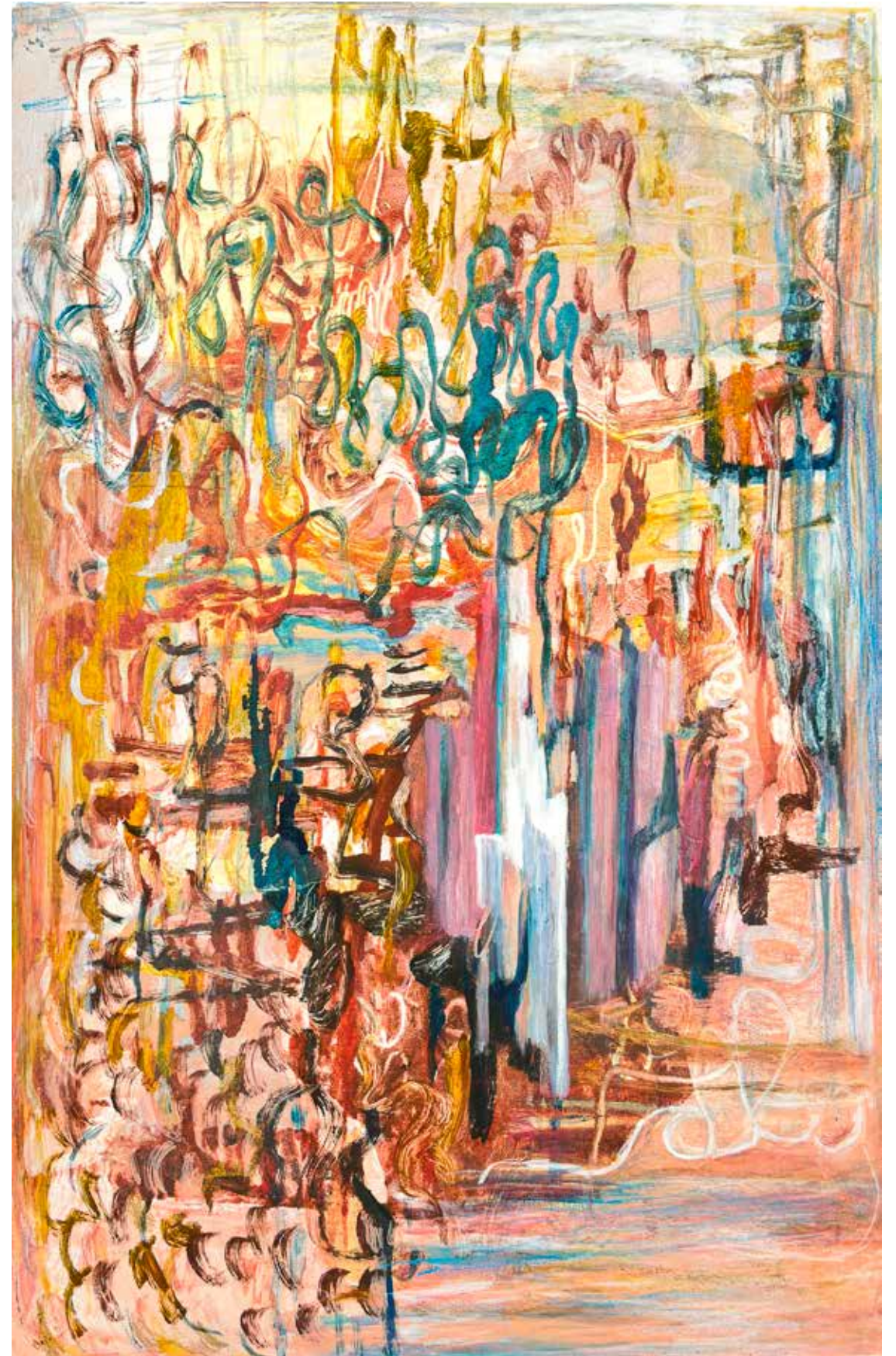
Etching Ink, Watercolor and Pastel on
Collograph Monoprinted Paper 2017



Shadow Talk 22 x 30 inches
Etching Ink, Watercolor and Pastel on
Monoprint Paper 2015



Grace 1 40 x 26.5 inches
Etching Ink, Watercolor and Pastel on Monoprint Paper with Chine Colle 2022



Grace 1 40 x 26.5 inches
Etching Ink, Watercolor and Pastel on Monoprint Paper with Chine Colle 2022



Grace 1 40 x 26.5 inches
Etching Ink, Watercolor and Pastel
on Monoprint Paper
with Chine Colle 2022



Returning Shapes 2 22 x 30 inches Watercolor and pastel on Collograph Monoprinted Paper 2017



Returning Shapes 3 22 x 30 inches Watercolor and pastel on Collograph Monoprinted Paper 2017



Returning Shapes 6
22 x 30 inches Watercolour
and pastel on Collograph
Monoprinted Paper 2017



Finding Solid Grounds
27 x 40 inches Etching Ink, Watercolor and Pastel on Monoprint Paper with Chine Colle 2016



Finding Solid Grounds
27 x 40 inches Etching Ink, Watercolor and Pastel on Monoprint Paper with Chine Colle 2016



Evening Rush 26.5 x 40 inches Etching Ink, Watercolor and Pastel on Monoprint Paper 2016



Boundaries 26.5 x 40 inches Etching Ink, Charcoal on Monoprint Paper 2016



Fertile Afternoon 27 x 40 inches, Etching Ink, Watercolor and Pastel on Monoprinted Paper 2022



Letting go 40 x 26.5 inches Painting on Collagrated Monoprint Paper 2022



With Helmet and Armour
40 x 26.5 inches Painting on Collagrated Monoprint Paper 2022



Adrift 16 x 20 inches Etching Ink, Watercolor and Pastel on Collagraph Monoprint Paper 2018



Bare 40 x 26.5 inches Painting on Collagraphed Monoprint Paper 2022



Animal 16 x 20 inches Etching Ink, Watercolor and Pastel on Collagraph Monoprint Paper 2018



Now 1 22 x 30 inches Etching Ink, Watercolor and Pastel on Collagraph Monoprint Paper 2019



Wounds 11 x 14 inches Watercolor, Sumi-e Ink and Gold leaf on Paper 2014



Lust Garten 2 30 x 40 inches Etching Ink, Watercolor and Pastel on Collograph Monoprinted Paper 2017

About the Curator

JESAL THACKER

Jesal Thacker, an artist by training, chose to pursue research as a practice. A graduate with a degree in painting from Sir J.J. School of Art, Mumbai, her primary interest is to work on the legacy and archives of those artists from India's modern period who have somehow not been historicised and theorised sufficiently. Also contemporary practices that have a distinctive way of responding to history are of special interest to her.

In 2005, she set up Bodhana, a not-for-profit organisation that would fulfill her vision of researching and publishing books on Indian art. Through which the foundation has published several books, notable Vasudeo Gaitonde: Sonata of Solitude, authored by Meera Menezes, Prabhakar Barwe: The Blank Canvas translated by Shanta Gokhale and edited by Jerry Pinto, Prabhakar Kolte: From Art to Art, a collection of essays, to mention just a few.

Believing in a collective working, she works through her organization Bodhana and also independently collaborating with various institutes and galleries for special projects. Through Bodhana, which is supported only through donations, the focus is largely translation and publication of books for education purpose, with a mass outreach. And as an independent curator and researcher she is able to materialize large projects in collaborations.

Rhizome: Tracing Ecocultural Identities, a curatorial proposition by Jesal Thacker in collaboration with the CSMVS Museum, Mumbai was her most recent endeavour in 2023. The exhibition presented site-specific projects of fourteen contemporary artists as their individual responses to specific museum artefacts, iconography and aesthetics. Besides contemporary interventions she is well researched on India's Modern period with specific interest in abstraction and has curated/written on artists Vasudeo Gaitonde, Prabhakar Barwe, Ganesh Haloj, Shanti Dave, Prabhakar Kolte, Vasant Wankhede to mention a few. Her research interests lie at the intersections of sound, abstraction, ecology and poetry.



Tara Sabharwal, Location Art Alive Gallery, Delhi

TARA SABHARWAL

Born in Delhi in 1957, Tara Sabharwal studied painting at the MS University, Baroda, and received her Masters from the Royal College of Art in London. Her subtly layered compositions employ dreams and memories to create abstract forms and surreal imagery. She uses watercolour, pastels, ink, collage, and found objects to weave personal narratives into imagined spaces. Her work explores themes of identity and gender, with a special focus on the crisis of migration and the effects of displacement.

She has held solo shows in London, Germany, New York, and India. She has shown at HISHIO, Japan, Orvieto Arts Festival, Italy, and Versailles, as well as the Chamalieres and Douro Print Triennials in France and Portugal.

Her work is in the collections of the British Museum and Victoria and Albert Museum in London, the Peabody Essex Museum in Boston, and the Library of Congress in Washington DC..

She lives and works in the United States of America.



Art Alive Gallery

Founded in 2001, Art Alive is a contemporary art gallery based in New Delhi. The gallery has been committed to creating a culture of engagement between art connoisseurs, art enthusiasts and artists. It represents well known contemporary artists from all over India and has organised shows of Indian art in London, Chicago, Palo Alto, Seoul, Dubai, Sydney, Singapore and Abu Dhabi.

The gallery presents a holistic showcase of contemporary, modern and emerging art from the country through its curated exhibitions and retrospectives, artist talks and extensively researched books and catalogues promoting a multi-faceted approach to art. With a vision to stimulate art practices in the contemporary sphere, the gallery also works steadily in promoting young talent from the country and offers its space for incubation of new narratives and fresh creative vision.

Art Alive Gallery has also ventured into publications to contribute in documenting and archiving contemporary Indian art, publishing a range of books and catalogues. Some of the notable publications are *Faces of Indian Art, 2007*, *A Life in Art: S.H. Raza, 2007*, *The World on a Canvas: Paresh Maity, 2010*, *Sakti Burman: A Private Universe, 2015* and most recently, *20th Century Indian Art, 2022*, a critically acclaimed landmark publication showcasing the history of Indian art across the subcontinent and South Asia from the late-nineteenth century to the present day published in association with Thames and Hudson.

A regular participant in International art fairs and events, Art Alive Gallery aspires to build aesthetically active visual experiences, promote emerging perspectives and assist the growth of Indian art on a global platform.

artalive
GALLERY

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