

MYTHS WE INHERIT

Curated by
Prachi Kapoor

Artists

TIRTHRAJ SINH ZALA
ABHISHEK PANDEY
FARWA MOLEDINA

1st June to 31st August, 2025

About Artura Spaces, Mumbai

Presenting *Myths We Inherit*

Artura Spaces is a hybrid gallery that offers a calm, considered setting where contemporary art is placed with intention. Situated in Andheri East, the gallery brings together a curated selection of works that speak across mediums, moods, and materials. Each piece is allowed to breathe, to hold its own energy, and to speak to the environment it inhabits.

The collector Artura Spaces addresses is the urban thinker, the dreamer, the visual person—someone who values clarity, depth, and presence. Art here is not background. It is not decoration. It is dialogue.

Led by curator **Prachi Kapoor**, whose experience in art history and international arts management informs every decision, the space resists the idea that art should simply match your couch. Yet, it does invite you to consider: how might a work of art live in your already beautiful home, office, or conference room? What might it add—not just visually, but experientially?

At Artura, art is finally put in spaces. The question remains open: how will you choose to live with it?

**Founded and Curated by
Prachi Kapoor**

Myths We Inherit: Woven Narratives of Identity

Curatorial Note

Myths We Inherit is designed to intrigue—flowing lyrically in linear pathways and psychedelic repetitions that hold conceptual depth across the distinct yet interconnected practices of **Tirthraj Sinh Zala**, **Abhishek Pandey**, and **Farwa Moledina**.

Do we really inherit myths?
Is myth not a form of truth?
But then—what is truth?

The truth was a mirror in the hands of God.
It fell, and broke into pieces.

Everybody took a piece of it, and looked at it—thinking they had the truth.

Just as an oyster opens its mouth to swallow a single drop...

Now there's a pearl.
This exhibition invites curiosity—
Is it fact, or is it feeling?

Each artist brings forth a woven tapestry of mythological symbols, inherited memory, sacred spaces—ghats and gullies, ancestral echoes, and patriarchal imprints. These are not merely themes they explore—they are experiences lived, felt, and reshaped.

Like the oyster, they have gifted us pearls.

Tirthraj Sinh Zala's Neelantara plunges us into the sacred blue—a threshold between the seen and unseen, where divinity shimmers through ancestral and mythological symbols. His linear forms become invocations, not of nostalgia, but of a revived golden era—this time, painted boldly in blue.

In contrast, yet in seamless dialogue, **Abhishek Pandey** approaches myth as living architecture—mapping invisible energies through form, material, and memory. Rooted in Varanasi and Sarnath, his practice feels like psychogeography rendered in lyrical strokes. Through sacred spaces and abstracted maps, he reminds us that the modern holds myth too, waiting quietly to be touched.

Farwa Moledina steps into the narrative voids left by colonial histories and patriarchal silences. Her work resists orientalist mythologies projected onto Muslim women, reclaiming space through intricate patterns and architectural motifs. Everyday objects become vessels of resistance. Her practice becomes a radical sanctuary—reminding us that myth is not just what is told, but also what is left unsaid. To inherit, she shows us, is also to reshape and to remember differently.

Together, these artists offer myth not as something static, but as something living—fluid, reimagined, and resonant.

Myths We Inherit invites you to unfold your own story. After all, we each hold a fragment of the divine mirror. And through myth, we catch a glimpse of the whole.

Curatorial note by
Bansri Om Chavda
Artist / Art Educator

MYTHS WE INHERIT

curated by
Prachi Kapoor

TIRTHRAJ SINH ZALA

Artura Spaces Presents:

NEELANTRA

Write up by
BANSRI OM CHAVDA
ARTIST / ART EDUCATOR



ARTURA SPACES
— ART WITHOUT BORDERS —

Tirthraj Sinh Zala

A descendant of Gujarat's royal lineage, Tirthraj Zala inherits more than stories—he inherits a sensibility shaped by kings and queens, temple walls, and ancestral echoes. After a decade spent leading a pharmaceutical enterprise, Zala returns to where he feels most at home: among artists, textures, and the quiet pulse of mark-making.

In his practice, the myths of macho royalty are gently refused. In their place: a more fluid, cosmopolitan masculinity—attuned to stillness, devotion, and play. Warrior monks share space with symbols that smile. Queens choose their own adornments. The sacred becomes a cosmic wink.

Zala's visual language is meditative and restrained, yet emotionally resonant—subtle but certain, offering viewers space to look inward. Art, for Zala, is not escape but return—a reclaiming of sensibility, purpose, and presence.

Neelantara: The Sacred Hue

It begins with blue.

Not the ordinary kind—the sacred one. The kind that floats between sky and sea.

This blue has seen everything—weathered prayers, tide-buried secrets, gods sculpted out of memory and myth. It lives in temple walls and riverbeds, in offerings that drift like forgotten wishes. It lingers on the skin of deities, in the throats of those who speak their truth.

It is not just a color—it is inheritance. Presence. Space. A threshold between the sky and the sea. The inner blue—where stories are not told, but emerge.

Much like Tirthraj Singh Zala's process: intuitive, observant—a kind of visual archaeology. His art doesn't seek to explain; it invites. It doesn't display myth—it dwells in it. In symbols and forms already familiar to us—and perhaps that's why they connect.

Blue is aligned with the Vishuddha Chakra, the throat center of expression and truth, this blue becomes a bridge—between Zala's travels and his moments of quiet visual wonder.

In his words: "Inspiration is out there, all you have to do is look." After the reds of Rajputana women—embellished in dots—this time it's speeding lines in electric blue, inspired by the attire of the Nihangs, the warrior monks of the Sikhs.

Tirthraj's art is led by a quiet inner compass. It observes life, yet celebrates the glory of what once was. He has made mythology his own translation.

Through swirling blue lines, you'll find your Shiva, Nandi, the lotus, the divine union of Ardhanarishwara—companions in his journey and perhaps, in ours too.

Some of them even carry a soft grin. Don't be surprised if the queen chooses diamonds over the king—it's a gentle nudge, a cosmic wink. This journey through Neelantara is one of instinct over intellect. Come, step into the sacred hue—and may it awaken the blue within you.

by Bansri Om Chavda









King - Queen (2025)

31.5 x 42 inches
Acrylic on Canvas

Theme: King – Queen

Where Kings ride horses
And Queens carry stories—

Art is not made, it's inherited.
Zala inherits more than myth—
He inherits landscapes where Kings once ruled and quiet
afternoons where Queens passed down stories like heirlooms.

If I had a childhood like that, I'd weave stories too—
who wouldn't?

In Neelantara, this royal memory starts with a feeling ek tha
Raja, Ek thi Rani.





Nandi (2025)



Lotus (2025)

Nandi and Lotus are 16 x 21.5 inches and medium is acrylic on paper



Damru (2025)



Dancing Shiva (2025)

Damru and Dancing Shiva are 16 x 21.5 inches and medium is acrylic on paper

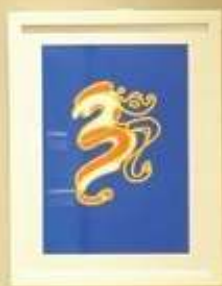


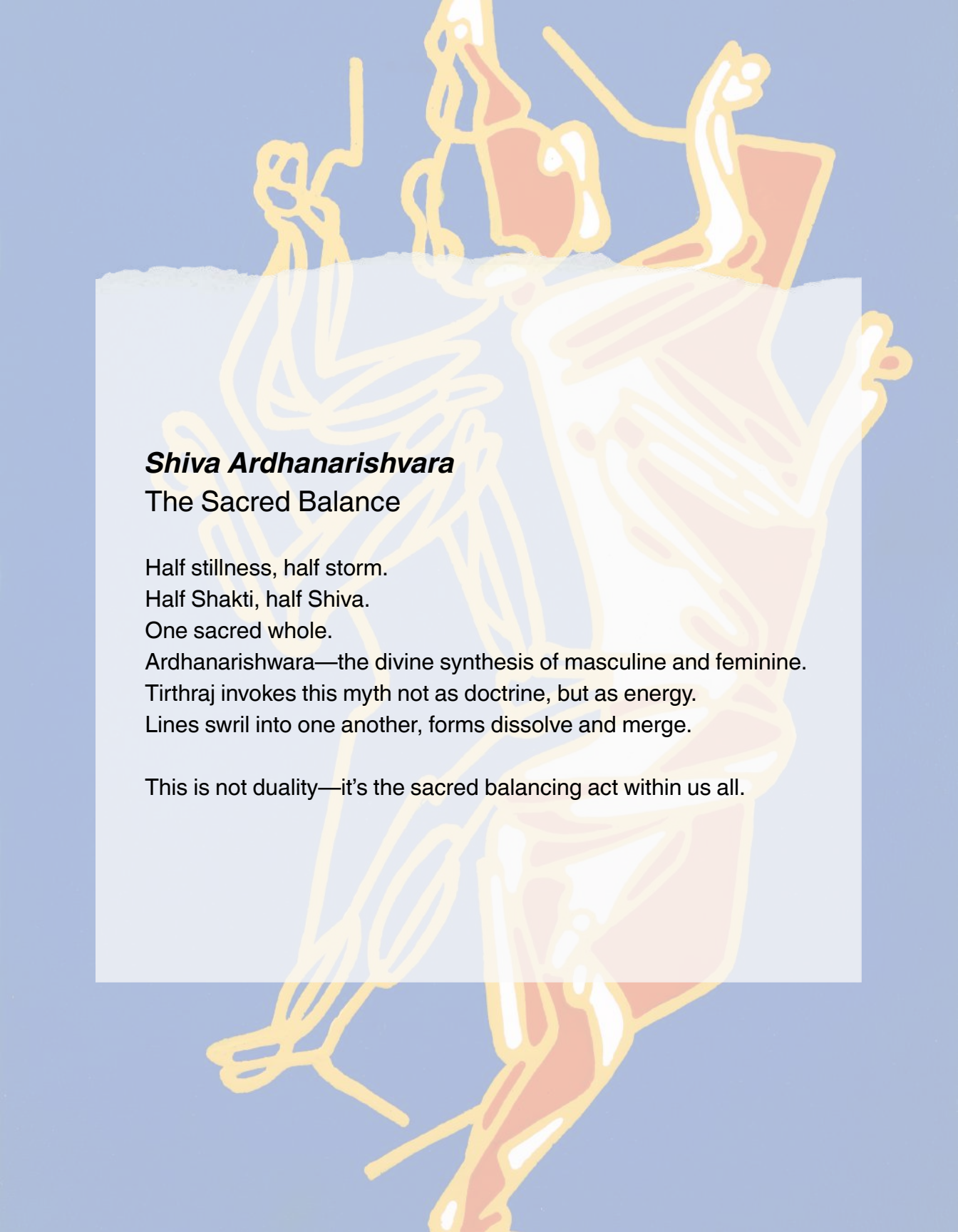
Om (2025)



Shiva (2025)

Om and Shiva are 16 x 21.5 inches and medium is acrylic on paper





Shiva Ardhanarishvara

The Sacred Balance

Half stillness, half storm.

Half Shakti, half Shiva.

One sacred whole.

Ardhanarishwara—the divine synthesis of masculine and feminine.

Tirthraj invokes this myth not as doctrine, but as energy.

Lines swirl into one another, forms dissolve and merge.

This is not duality—it's the sacred balancing act within us all.



Ardhanarishvara (2025)

63 x 52 inches
Acrylic on Canvas







Nandi (2025)



Shiva (2025)



Shankh (2025)



Trishul (2025)



Shiv Linga (2025)



Om (2025)



Ganesha (2025)



Lotus (2025)



Snake (2025)

The Blue Mandala

Theme: Shiva, Shivaling, Nandi, Trishul, Om, Ganesha, Snake, Shankh

A circle of symbols.

Each a doorway.

Each part of the myth we inherit.

From Trishul to Shivaling, from Ganesha to Shankh—they are mythic coordinates in Tirthraj's blue mandala, they converge to pulse!

To remind us: Myth is not just what we remember.

It's how we remember.

All the artworks are 5 x 5 inches each Acrylic on Canvas





Shiva – Shiv Nritya (2025)

64 x 60 inches

Acrylic on Canvas







King – Necklace - Queen (2025)

31 x 23 inches

Acrylic on paper

The Cosmic Wink

Theme: King – Necklace - Queen

The Queen smiles.

The King listens.

Sometimes, it's not about the throne.

It's about the story.

The blue myth wears a knowing smile.

One of Tirthraj's works gently nudges tradition—the Queen, radiant in her own right, chooses diamonds over the King.

It's playful! a reminder that power in myth is not always where you expect it to be.

But wait In mythology, the necklace is more than adornment.

It's lineage. It's love.

Let's choose our pick.





MYTHS WE INHERIT

curated by
Prachi Kapoor

ABHISHEK PANDEY

Artura Spaces Presents:

TANDRA

Write up by
BANSRI OM CHAVDA
ARTIST / ART EDUCATOR



ARTURA SPACES
— ART WITHOUT BORDERS —

Abhishek Pandey

Rooted in the spiritual terrain of Varanasi and now based in Pune, Abhishek Pandey's practice moves between sculpture, drawing, and architectural form—mapping the invisible energies that shape our physical world.

With a background in sculpture from Banaras Hindu University and a decade of material experimentation, Pandey crafts meditative structures that respond to memory, vibration, and sacred geometry.

His works are not objects of mere observation—they are quiet instruments of resonance. Influenced by early visits to Sarnath and the layered psychogeography of his hometown, Pandey seeks to hold presence and impermanence in the same breath. Clay, wood, and iron are not materials—they are conduits.

In *Myths We Inherit*, Pandey's forms echo ancient blueprints while reimagining perception itself. His energy-responsive sculptures are attuned to the subtlest shifts—of space, attention, and ancestry.

Through Kalaprabha, his studio and community platform, Pandey continues to shape spaces where traditional knowledge and contemporary sensibility meet.

For him, art is an act of listening—across time, matter, and myth.



Tandra: Mapping the Unseen

Tandra is not sleep.

It is not wakefulness either.

It is the flickering mind space in between—the glitch of consciousness as it shifts.

Abhishek Pandey's work finds its playground here.

Rooted in the alleys of Varanasi and the silent relics of Sarnath, his practice walks the fine line between sacred structure and intuitive memory.

Tandra—that soft Sanskrit word that describes the meditative state between waking and dreaming—becomes not an atmosphere that holds his work.

Much like the layered architecture of a dream within a dream, Abhishek's drawings and sculptures emerge as psychic blueprints—mapping emotional terrain, tracing energetic flows.

Clay, wire, and line become mediums of remembrance. His forms feel familiar, but their arrangement disorients—like turning a corner in the city and finding a temple where you expected a shop, or an echo where you expected silence.

There's a subtle dialogue here with the philosophy of movie Inception—not in its cinematic drama, but in the slow drift between real and imagined. His cityscapes are both inner and outer, drawn from streets walked daily, and yet shaped by time, memory, and the sleepy glitch. Each artwork is a portal.

Tandra listens, it grasps pause between what is seen and what is sensed.

And in doing so, it offers a deeper architecture—

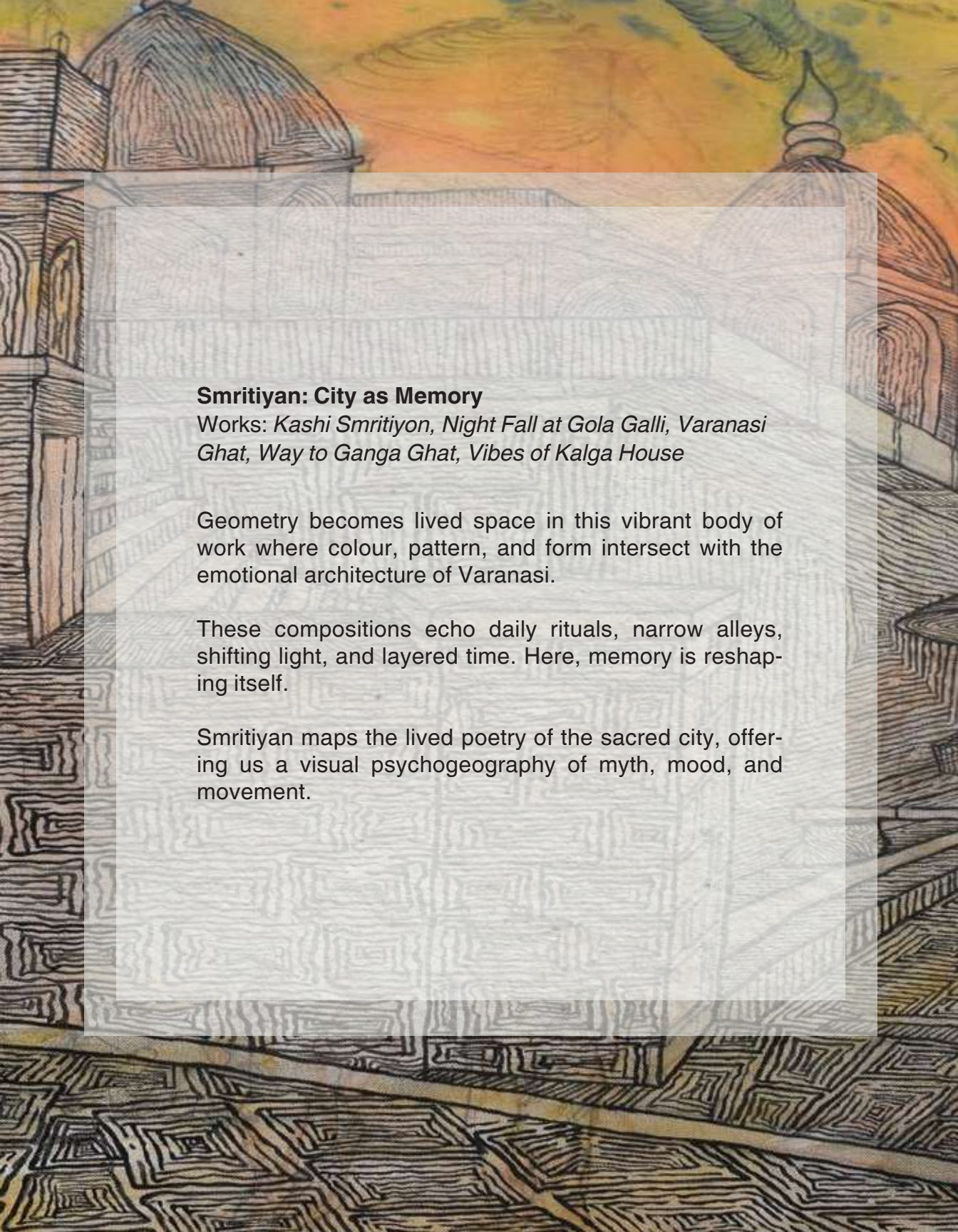
Not just of space, but of perception itself.

Come closer.

The streets are still speaking.

by Bansri Om Chavda





Smritiyan: City as Memory

Works: *Kashi Smritiyon, Night Fall at Gola Galli, Varanasi Ghat, Way to Ganga Ghat, Vibes of Kalga House*

Geometry becomes lived space in this vibrant body of work where colour, pattern, and form intersect with the emotional architecture of Varanasi.

These compositions echo daily rituals, narrow alleys, shifting light, and layered time. Here, memory is reshaping itself.

Smritiyan maps the lived poetry of the sacred city, offering us a visual psychogeography of myth, mood, and movement.



Kashi Smritiyon (2024)

36 x 48 inches
Acrylic on Canvas



Nightfall at Gola Galli (2020)

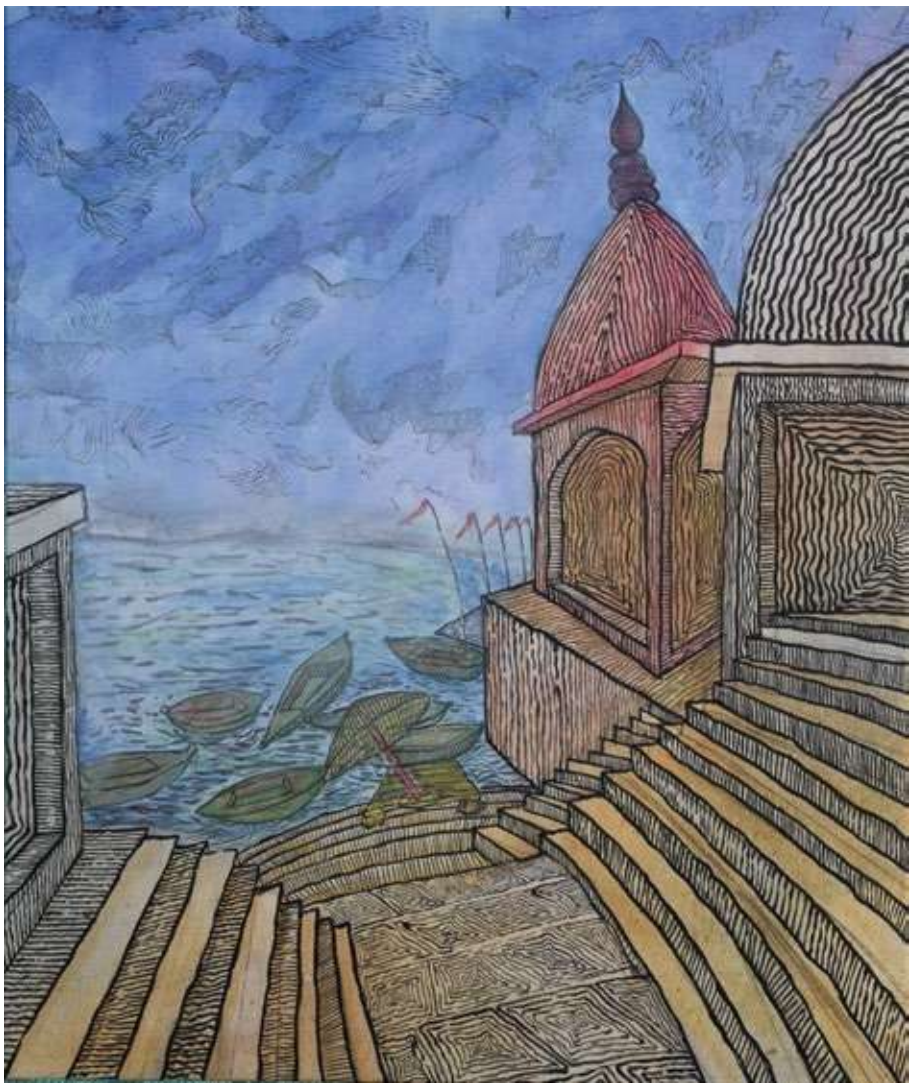
31 x 29 inches

Acrylic on Canvas



Varanasi Ghat (2024)

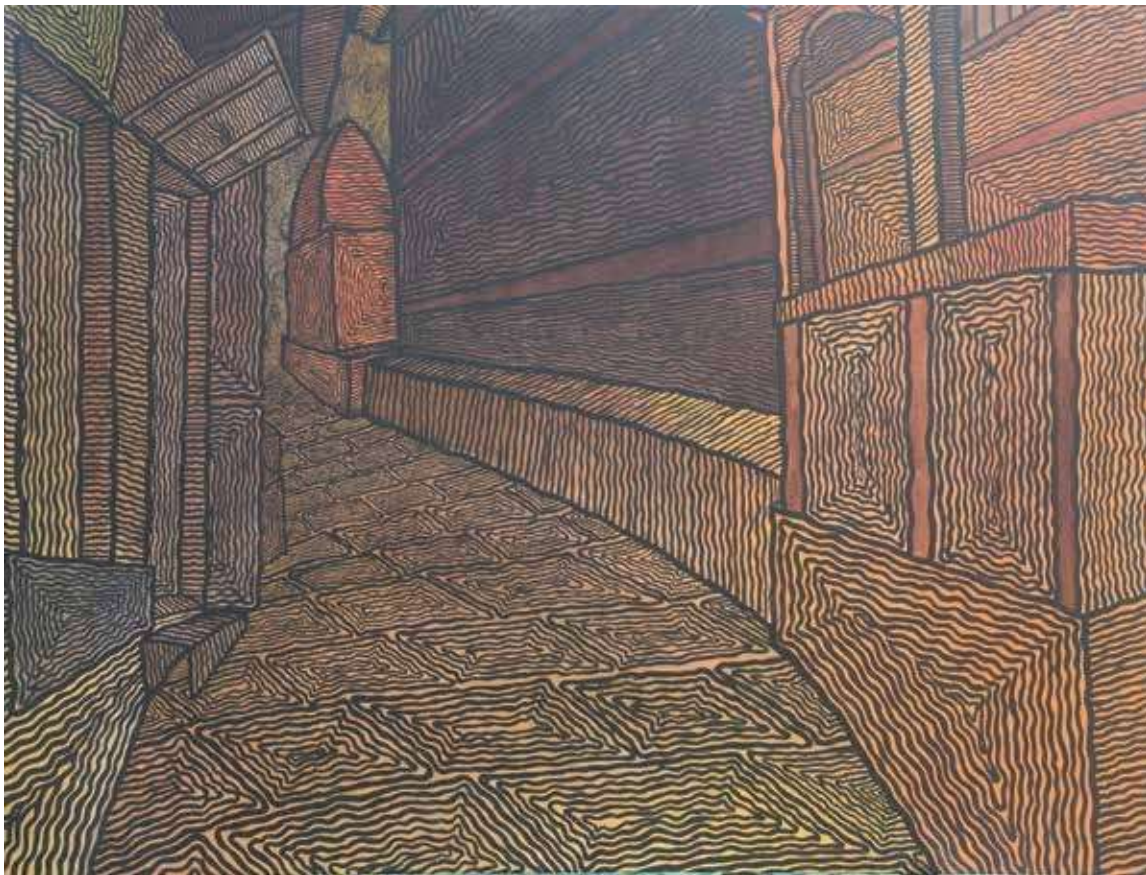
31 x 35 inches
Acrylic on Canvas



Varanasi Ghat 3 (2023)

20 x 24 inches

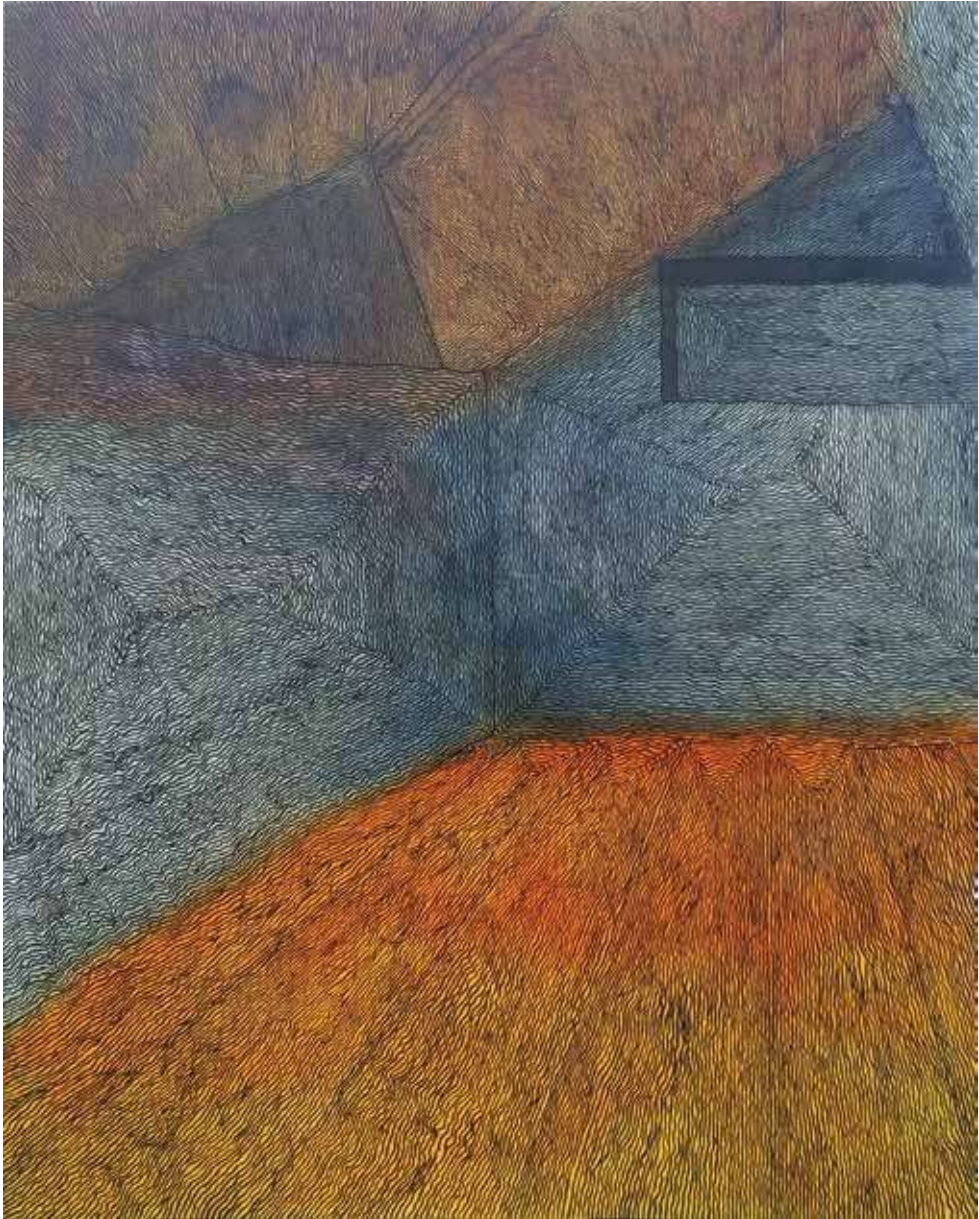
Acrylic on Canvas



Way to Ganga Ghat (2020)

46 x 35 inches

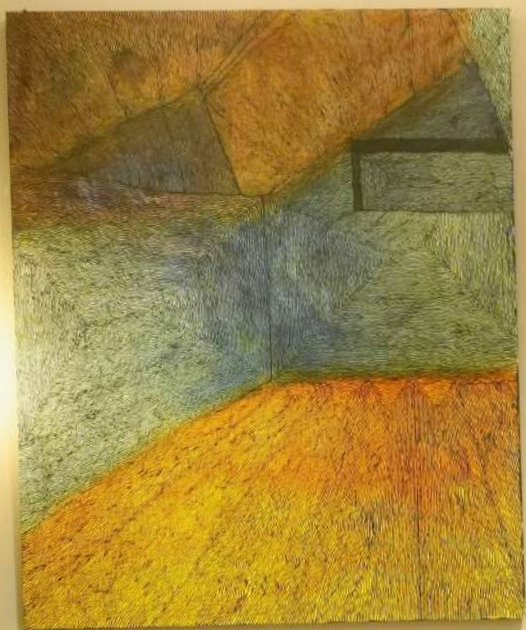
Acrylic on Canvas



Vibes On Kalga house 1

60 x 48 inches

Acrylic on Canvas







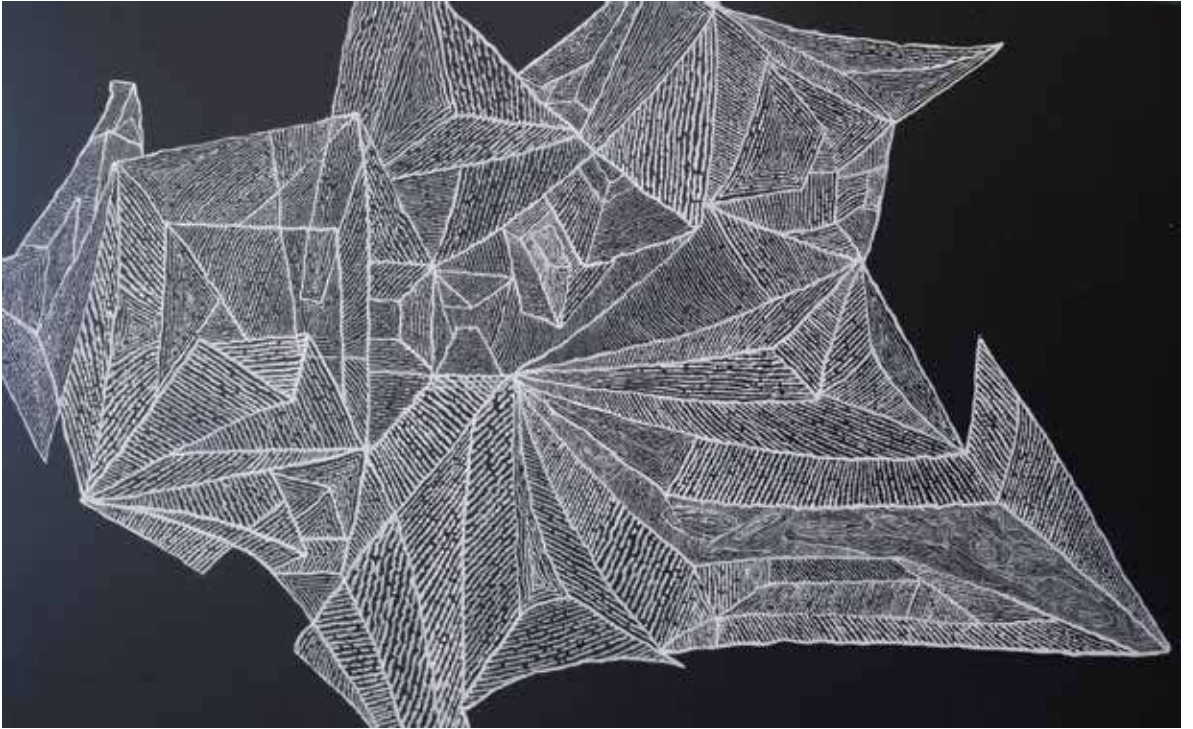
Rekha: The Silent Pulse

Works: Amrut, Empty Space, Transcendent Waves

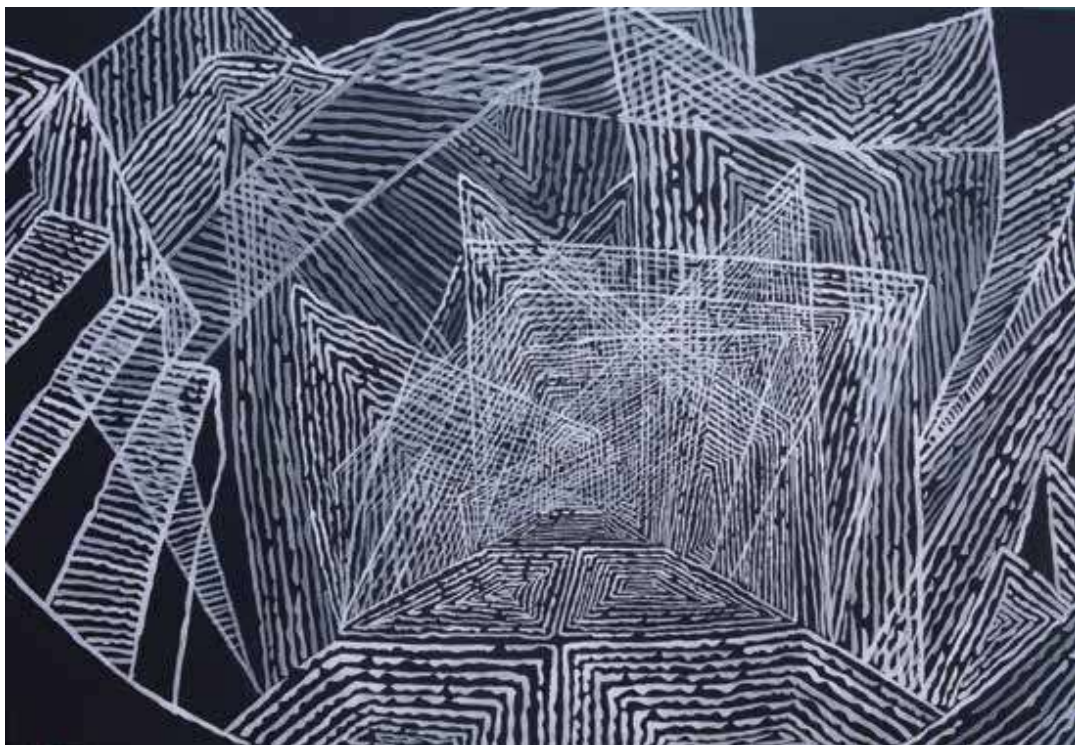
This section draws us into the essence of line—its rhythm, its restraint, its meditative geometry. In stark black with white lines, Abhishek Pandey's linear compositions are like quiet silver wire walks in a dark night: measured, infinite, inward.

These drawings are not mere studies of form, but diagrams of unseen energy—each line a pulse, careful like that of a wirewalker.

Rekha invites us to step into the stillness and contemplate.



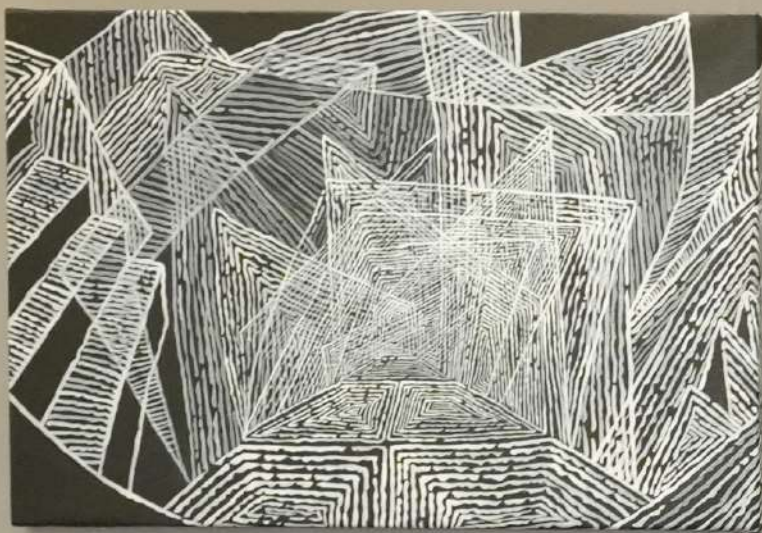
Amurt 4 (2022)
36 x 21 inches
Acrylic on Canvas



Empty Space (2024)

25 x 17.4 inches

Acrylic on Canvas





Transcendent waves (2023)

25 x 24 inches

Acrylic on Canvas

MYTHS WE INHERIT

✦ Curated by
Prachi Kapoor

FARWA MOLEDINA

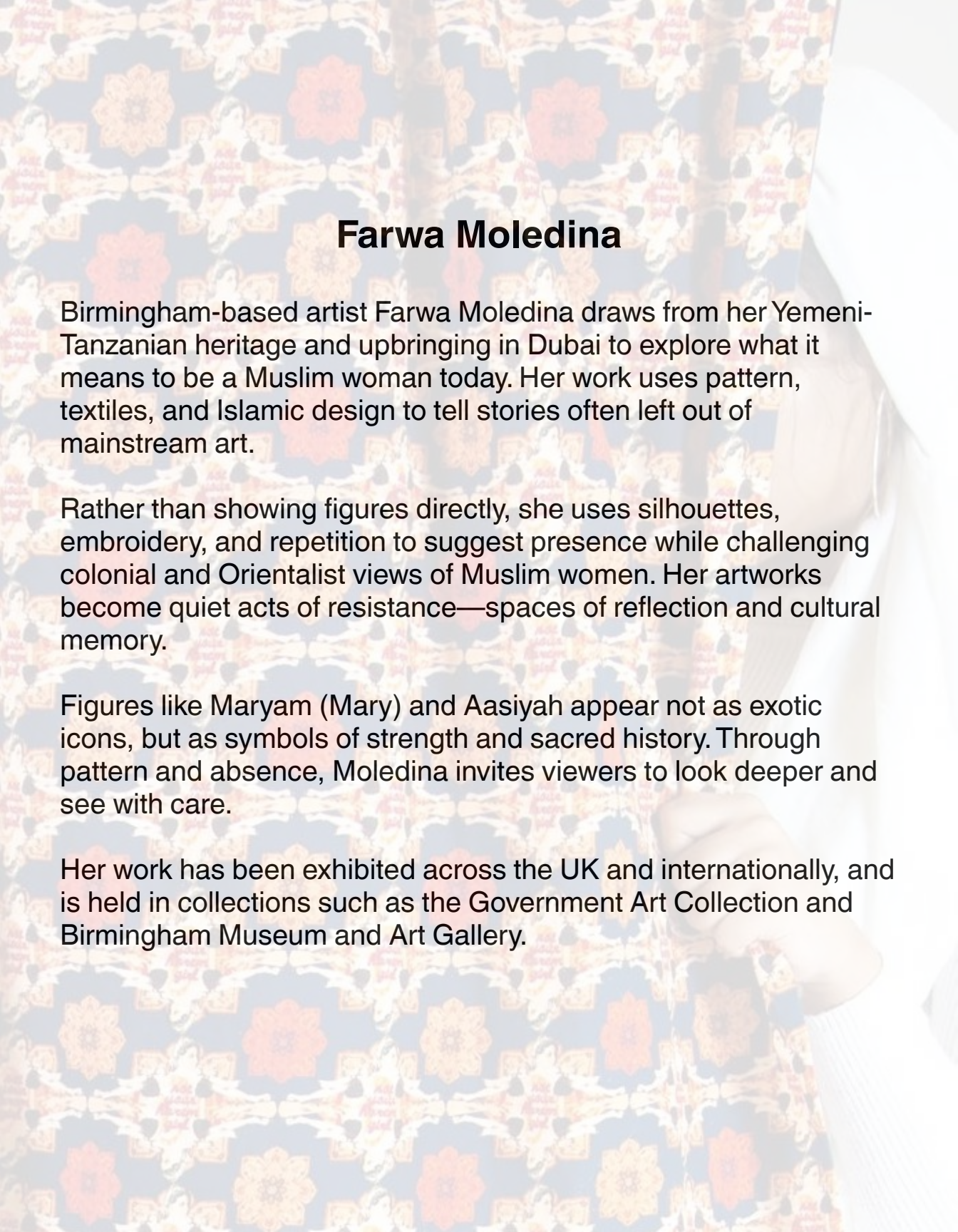
Artura Spaces Presents: :

THIS IS NOT YOUR
FANTASY

Write up by
BANSRI OM CHAVDA
ARTIST / ART EDUCATOR



ARTURA SPACE
ART WITHOUT BORDERS

The background of the entire page is a photograph of a person, likely a woman, wearing a garment with a complex, repeating geometric and floral pattern in shades of blue, red, and gold. The person's hand is visible, holding a white object, possibly a cup or a piece of fabric, which is partially visible on the right side of the frame. The overall tone is artistic and cultural.

Farwa Moledina

Birmingham-based artist Farwa Moledina draws from her Yemeni-Tanzanian heritage and upbringing in Dubai to explore what it means to be a Muslim woman today. Her work uses pattern, textiles, and Islamic design to tell stories often left out of mainstream art.

Rather than showing figures directly, she uses silhouettes, embroidery, and repetition to suggest presence while challenging colonial and Orientalist views of Muslim women. Her artworks become quiet acts of resistance—spaces of reflection and cultural memory.

Figures like Maryam (Mary) and Aasiyah appear not as exotic icons, but as symbols of strength and sacred history. Through pattern and absence, Moledina invites viewers to look deeper and see with care.

Her work has been exhibited across the UK and internationally, and is held in collections such as the Government Art Collection and Birmingham Museum and Art Gallery.

Not Yours: Patterned Resistance and Sacred Presence

Farwa Moledina's work resists in by throwing a strategy - a visual maze — through symmetry, repetition, and the intimate language of domestic pattern.

In *Myths We Inherit*, Moledina's pieces feel like carefully layered acts of declaring delebrate boundries. *Not Your Harem Girl*, *Not Your Fantasy*, *Ramadan*, and *Maryam* form a counter-archive—gently dismantling colonial gazes and reclaiming the right to name, to narrate, to imagine anew. Where Orientalist painters once layered silks and skin to eroticize Muslim women, Moledina weaves geometry and absence—inviting us to look again, and then, to look deeper.

These works do not fill the space with bodies—they create a maze, they become sanctuaries, guarded to who is allowed the access to.

The embroidered scripts, the echoes of architectural symmetry, the silhouettes that seem familiar and yet unnamed—all work together to unwrite the myth of the "exotic" woman.

They not only refuse the gaze. They return it.

In *Maryam*, the artist reshapes a figure often viewed only through the lens of Christian iconography. Here, she reclaims Mary as Maryam—restoring her place in Muslim visual culture, and with it, the nuances of a lineage often erased.

This is a declaration of ownership . It is meticulously quiet, patterned. It is a recla- mation stitched into textiles, etched into frames, hidden in ornamental logic. And it is deeply feminine. In its radical patterns, Moledina's work reminds us that what is decorative can also be defiant.

To inherit, in her practice, is to resist beautifully. To remember is to redraw. And to be seen, finally, on your own terms, is myth-breaking.

by Bansri Om Chavda



Sacred Lineage: Women of Spirit and Story

Works: *Aasiyah, Ramadan, Maryam*

In these contemplative pieces, Moledina reclaims the stories of Muslim women whose spiritual and historical significance has long been sidelined.

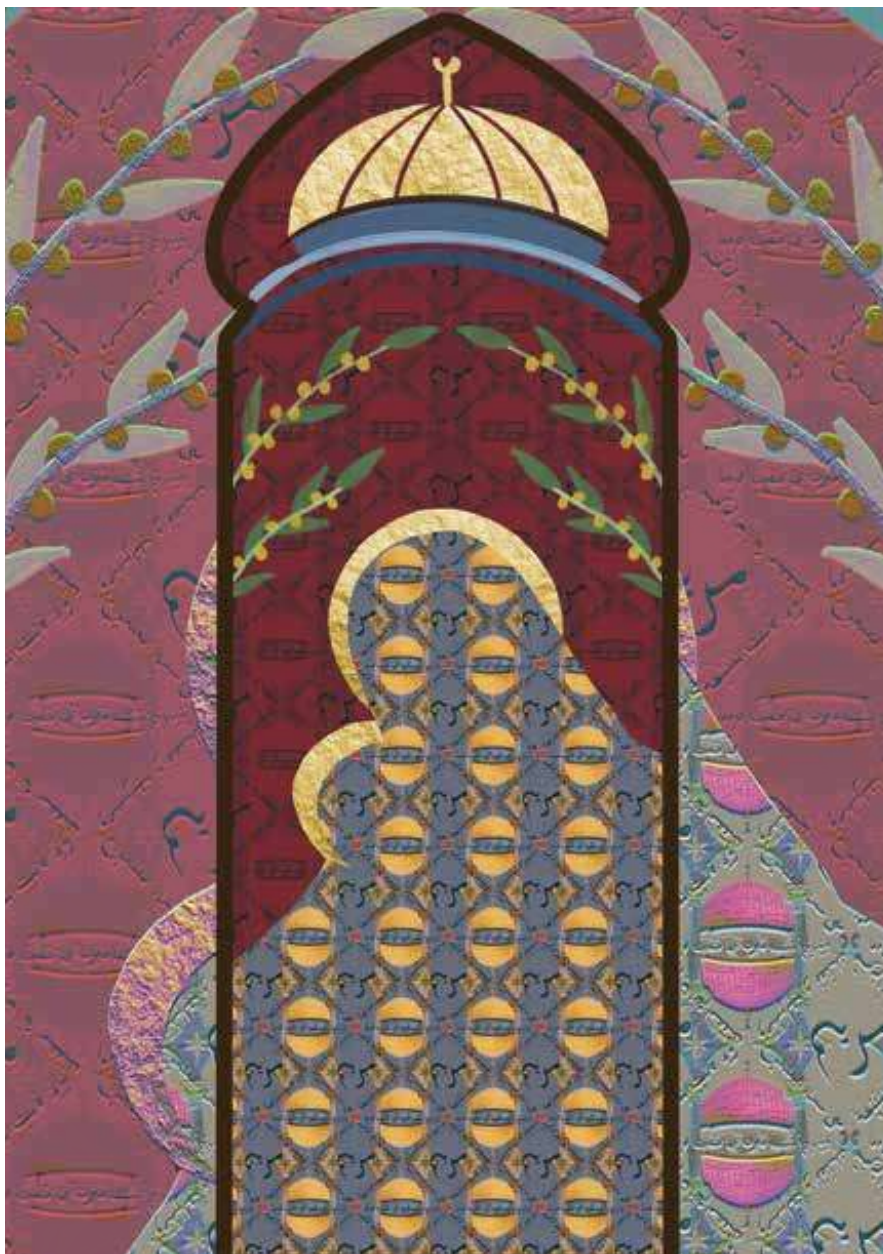
Maryam places the revered mother of Isa (Jesus) in a silhouette inspired by Christian iconography, but reorients her within Islamic lineage. Aasiyah and Ramadan continue this thread—honouring sacred femininity through spatial stillness and layered pattern. These works are not portraits; they are sanctuaries. Moledina offers viewers to sit with the power of what's not shown, but deeply felt.



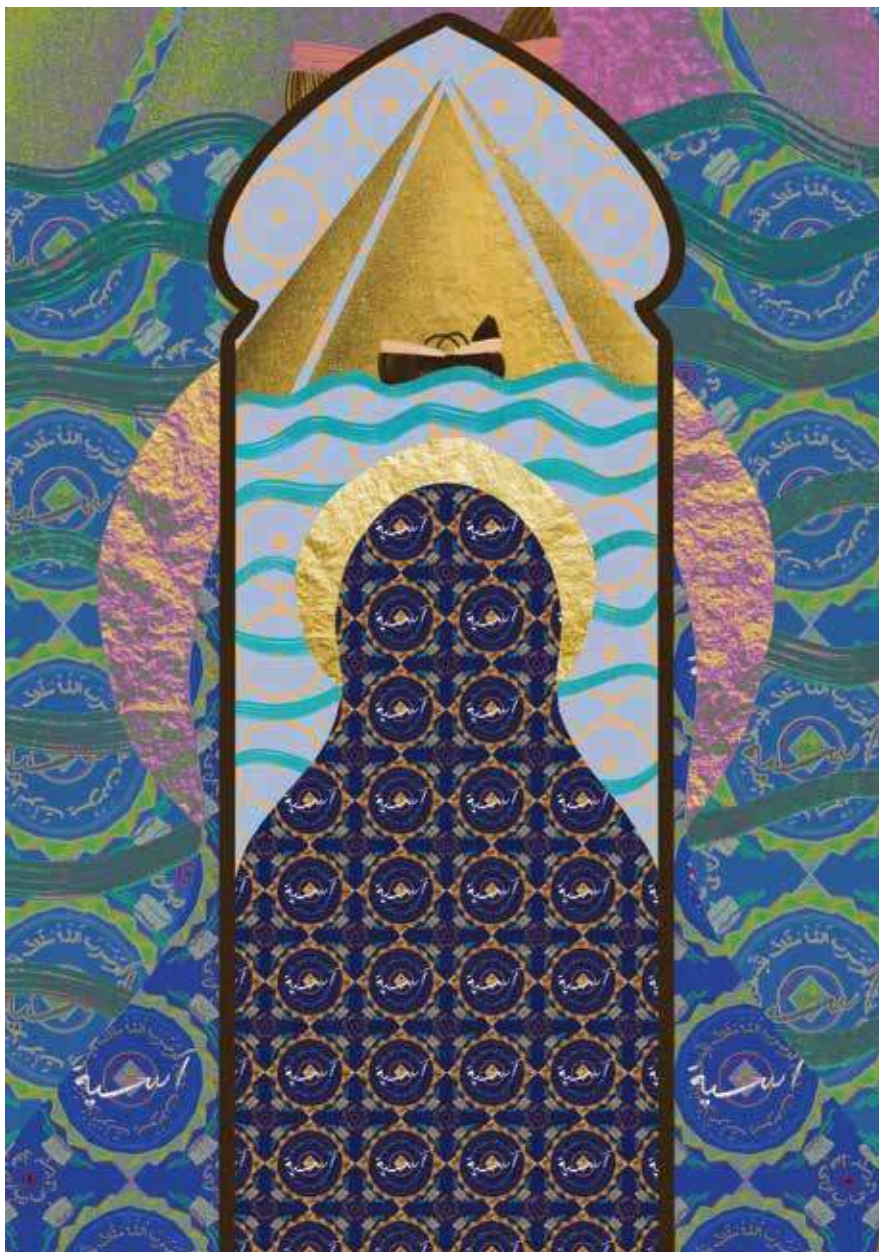
Ramadan (2025)

12 x 12 inches

Digital print on canvas



Maryam (2025)
23.5 x 33 inches
Digital print on canvas



Ashiyah (2025)
23.5 x 33 inches
Digital print on canvas



Ramadan (2025)
29 x 16 inches
Digital print on canvas



Not Your Harem Girl / Not Your Fantasy

Digital print on canvas
UK

In this arresting digital print, Farwa Moledina reclaims the image of the Muslim woman from the grip of Orientalist fantasy. Turning her back to the viewer, the veiled figure defies centuries of objectification—most notably in Western art like Ingres' *La Grande Odalisque*.

Here, absence becomes power. Patterned with symbolic fragments—an odalisque's dismembered form, a hennaed hand, the stitched assertion "Not Your Harem Girl" —Moledina replaces voyeurism with resistance. Her use of Islamic geometric motifs recasts the decorative as declarative, the background as the message.

This is not a fantasy. This is a refusal.



Farwa Moledina, *Not your Harem Girl*, 2018



Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814, 35 × 64 in,
Oil on canvas, Musée du Louvre



Not your Harem Girl (2018)

23 x 16.5 inches

Digital print on canvas, 2025



Not your fantasy (2018)

33 x 23.5 inches

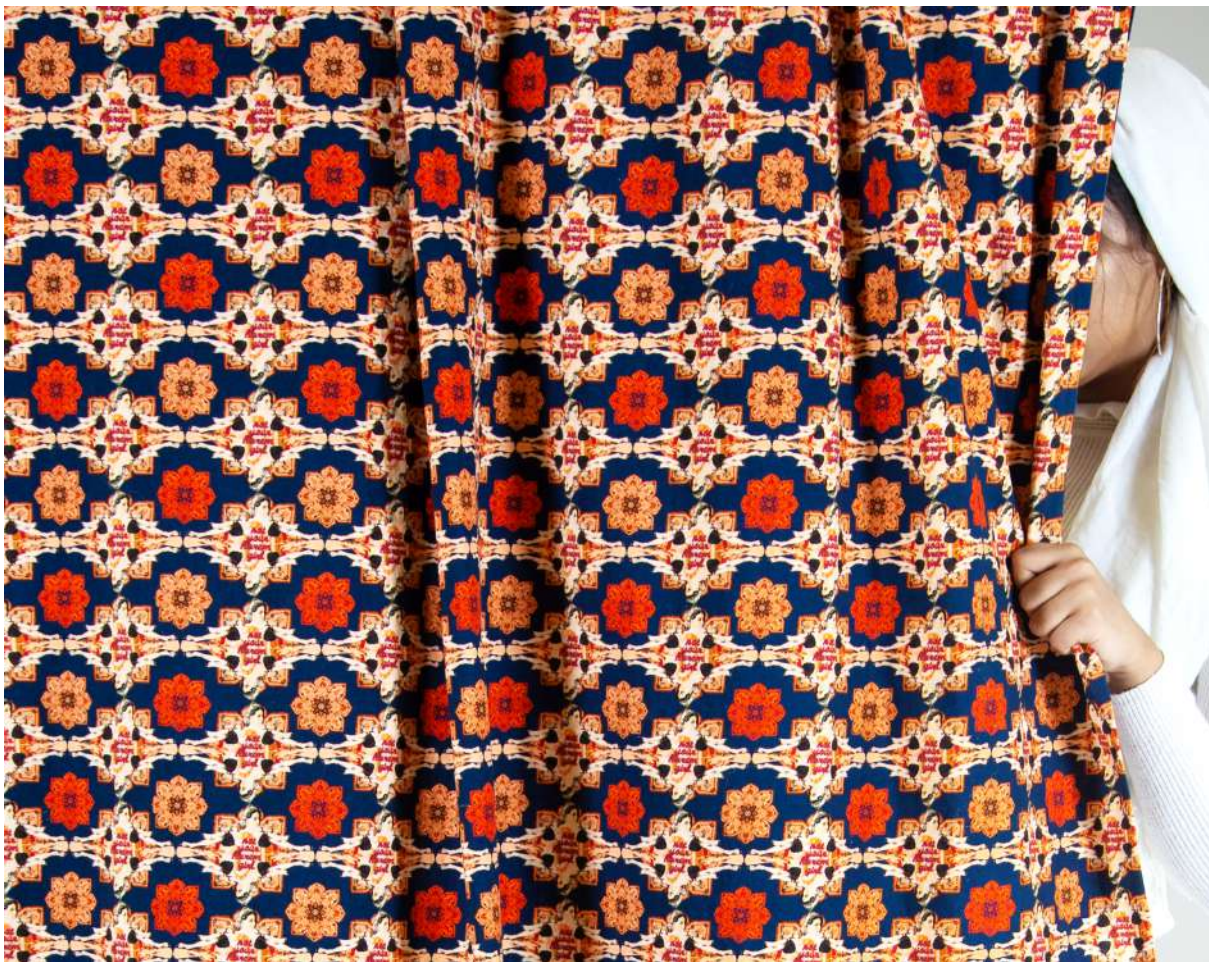
Digital print on canvas 2025



Not your fantasy (2018)

23 x 16.5 inches

Digital print on canvas 2025



Not your fantasy (2018)

33 x 23.5 inches

Digital print on canvas 2025





Prachi Kapoor

Founder & Curator, Artura Spaces

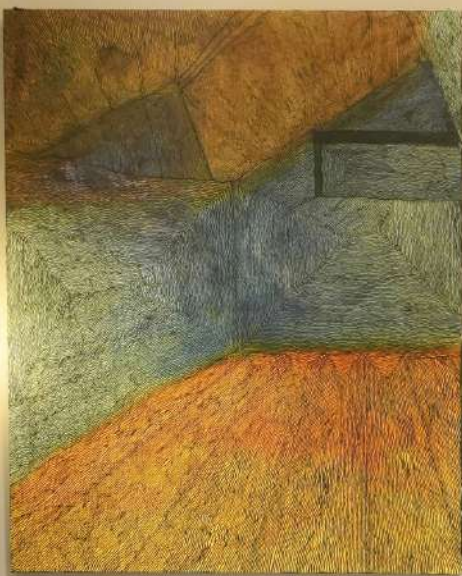
Prachi Kapoor brings a rare sharpness to curation. With a Master's in Curating and Art History from the UK, and experience at the National Portrait Gallery and Ikon Gallery, she carries both depth and distance in how she sees art.

She works with a precise eye. Her selections are intentional, her placements exact. Every exhibition at Artura Spaces reflects her belief that art holds power when it is placed with clarity. Her curatorial process respects the artist, trusts the viewer, and always leaves room for silence.

Prachi's work is rooted in research, but it moves beyond theory. She carries the discipline of international practice, yet responds instinctively to the pulse of contemporary Indian aesthetics.

At Artura Spaces, her vision is clear—art doesn't follow interiors, but it belongs in real spaces. Homes, offices, studios—places where ideas live. She curates for the visual mind, the thinking collector, the one who doesn't need to be told what to see.

Prachi Kapoor stands for curatorial strength, and it shows.



Bansri Om Chavda

Co-Curator

The Artist Who Forgot to Choose Just One Thing

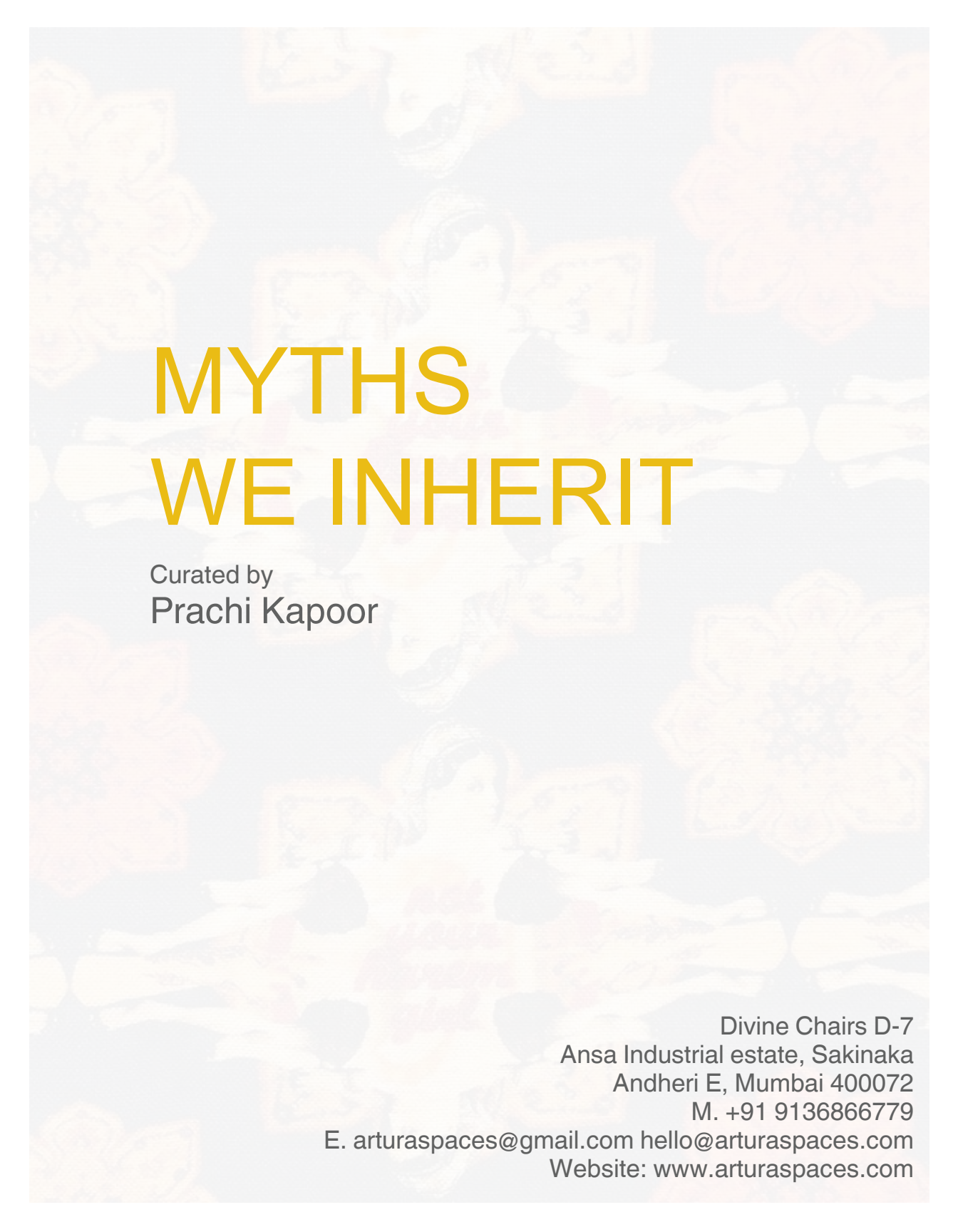
If art had a passport, Bansri's would be covered in stamps. From scribbling chalky dreams on studio floors in Rajkot to co-curating exhibitions like *Myths We Inherit*, Bansri has been joyfully dodging every box the world tried to put her in. Trained in commerce but allergic to spreadsheets, she rerouted herself—into the glorious mess of ink, sound, charcoal, form, and formlessness.

As an artist, she flirts with chaos and marries minimalism. As an educator, she's shaped over 600 lesson plans and still finds ways to make six-year-olds and sixty-year-olds equally curious with a paintbrush. Her studio *Art Your Way* in Rajkot is a wabi-sabi haven, where imperfections are welcome and blue is a sacred frequency ;)

But Bansri's art doesn't end on paper. In her ongoing art and sound project, she walks into forests, shorelines, and quiet corners of the Earth, finds fellow believers to record natural geo-sounds—building sonic archives that speak of conservation, collective memory, and the poetry of the planet. This work is her love letter to stillness, to nature, to oneness.

When not making art, she's collaborating—with architects, dancers, puppeteers (yes, puppets), musicians, and occasionally, time. She believes in art as osmosis: porous, playful, public. Whether it's a gallery in Rome, a wall in a mall, or a Sunday on Zoom, Bansri's work shows up wearing a wide, welcoming smile !

Now, as co-curator of *Myths We Inherit*, she brings her instinctive eye and deep listening to the table—bridging the sacred with the spirited, the symbolic with the spontaneous. Because for Bansri, every myth is just a story waiting to be cracked open... preferably with a charcoal stick or a seashell full of sound.



MYTHS WE INHERIT

Curated by
Prachi Kapoor

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