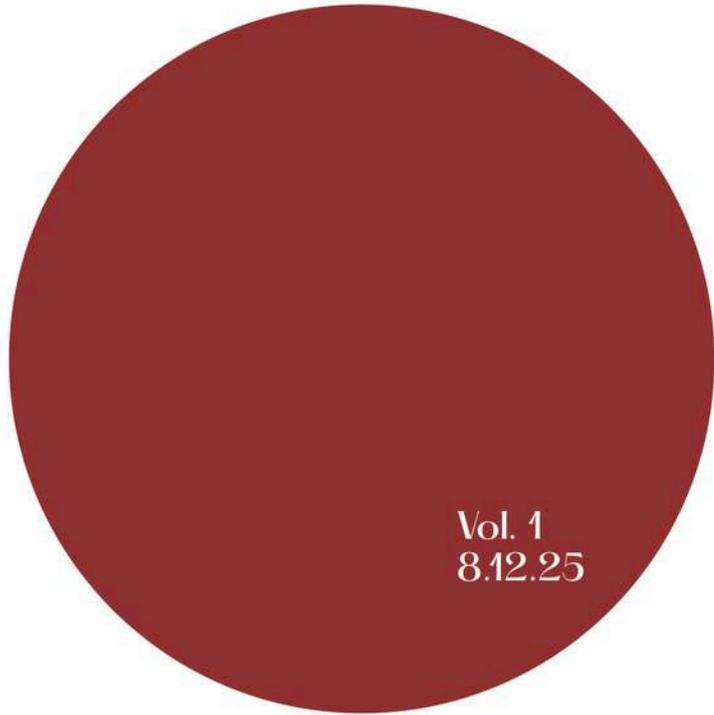


In Time
Again



Vol. 1
8.12.25

Established in **2018** by FSCA Art Advisory, our mission is to forge connections between **budding artists** and **newfound collectors** via innovative online exhibitions and dynamic pop-up events. Our driving force is to cultivate a tapestry of creativity and meaningful associations between the next generation of collectors and emerging artists from the subcontinent. Our foremost dedication is to the aspirations and requisites of the artists who define our identity. Their creations serve as mirrors reflecting the ever-evolving global landscape. Concurrently, we are dedicated to engaging with a globally inquisitive community that resonates with our shared vision of enhancing the art world. Through every endeavor, the essence of the 'next generation' remains central to our ethos, underscoring our approach in all facets of operation.

www.cultivateart.in
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Repetition, as both form and methodology, lies at the heart of this exhibition. In *Time, Again* brings together a collection of contemporary practices that engage reiteration not as mimicry, but as a critical tool at once mnemonic, pedagogical, and emancipatory.

Across disciplines and materialities, the artists in this exhibition draw from embodied gestures, cyclical processes, and iterative forms to explore memory, labor, and resistance. Repetition here is not a stutter but a strategy: a means to re-inscribe forgotten histories, re-perform cultural rituals, and re-contextualize identity within shifting social and political landscapes.

These practices echo rich epistemological lineages from oral traditions and devotional chants to protest slogans and textile patterns each loop offering a new lens, a new fracture, a new possibility.

By invoking repetition as a generative force, *In Time, Again* invites viewers to listen more closely: to the return, to the rupture, to the quiet power of doing again—and differently.

17
[Faint handwritten text]

18
[Faint handwritten text]

The [Faint title]
[Faint handwritten text]

19
[Faint handwritten text]

[Faint title]
[Faint handwritten text]

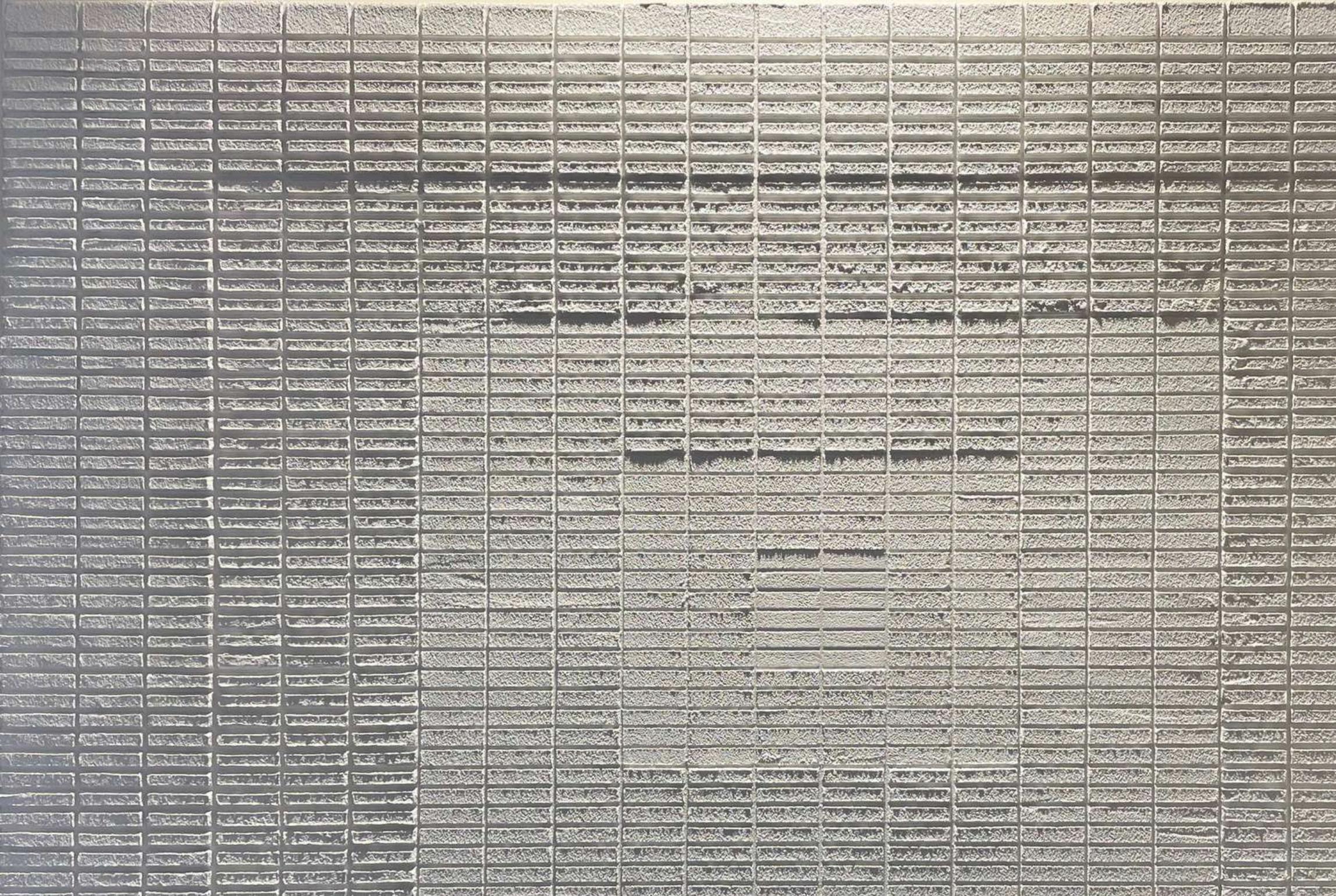
20
[Faint handwritten text]

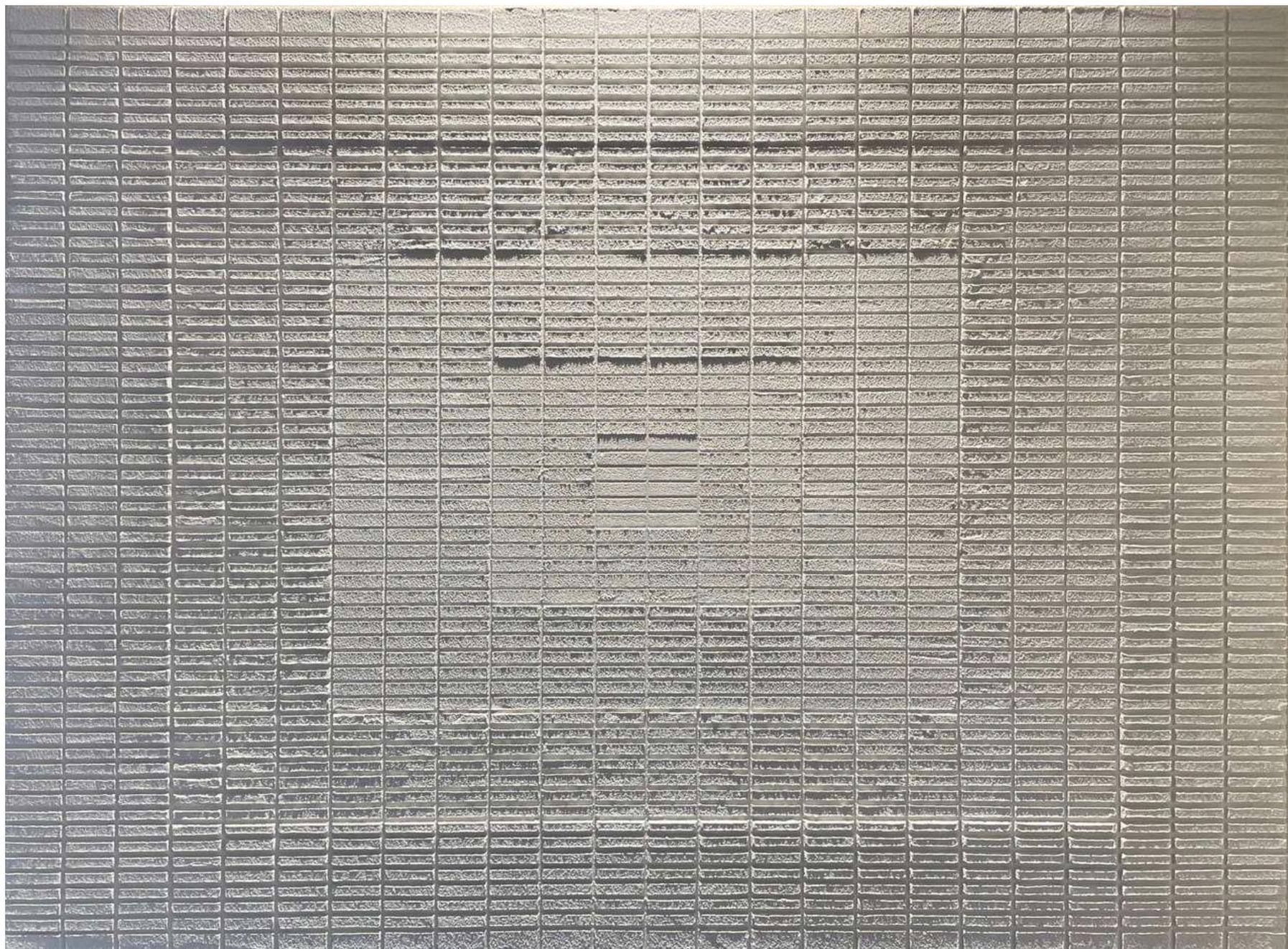
Repetiition is not repetition.
The same action makes you feel something completely
different by the end.

PINA BAUSCH



**ADITYA
KRISHNAMURTHY**





The wait no.1

Acrylic paint, texture gel on linen
canvas
18 X 24 in
INR 2,40,000



Fragments of time (1-5)

Acrylic paint and tinted gesso on Clairfortaine special acrylic paper (360 g/m²)

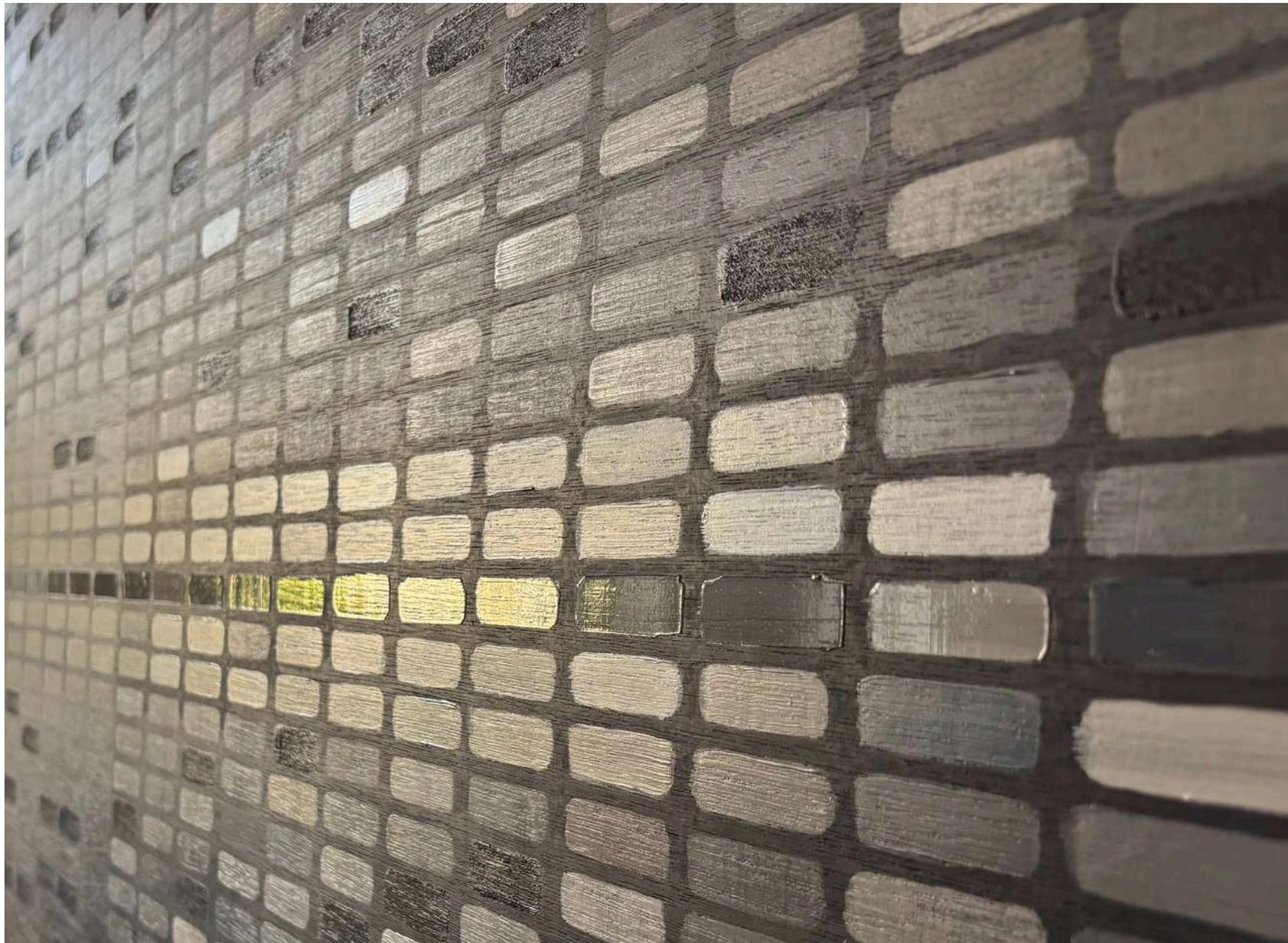
15 X 9.5 in each

INR 3,25,000 set







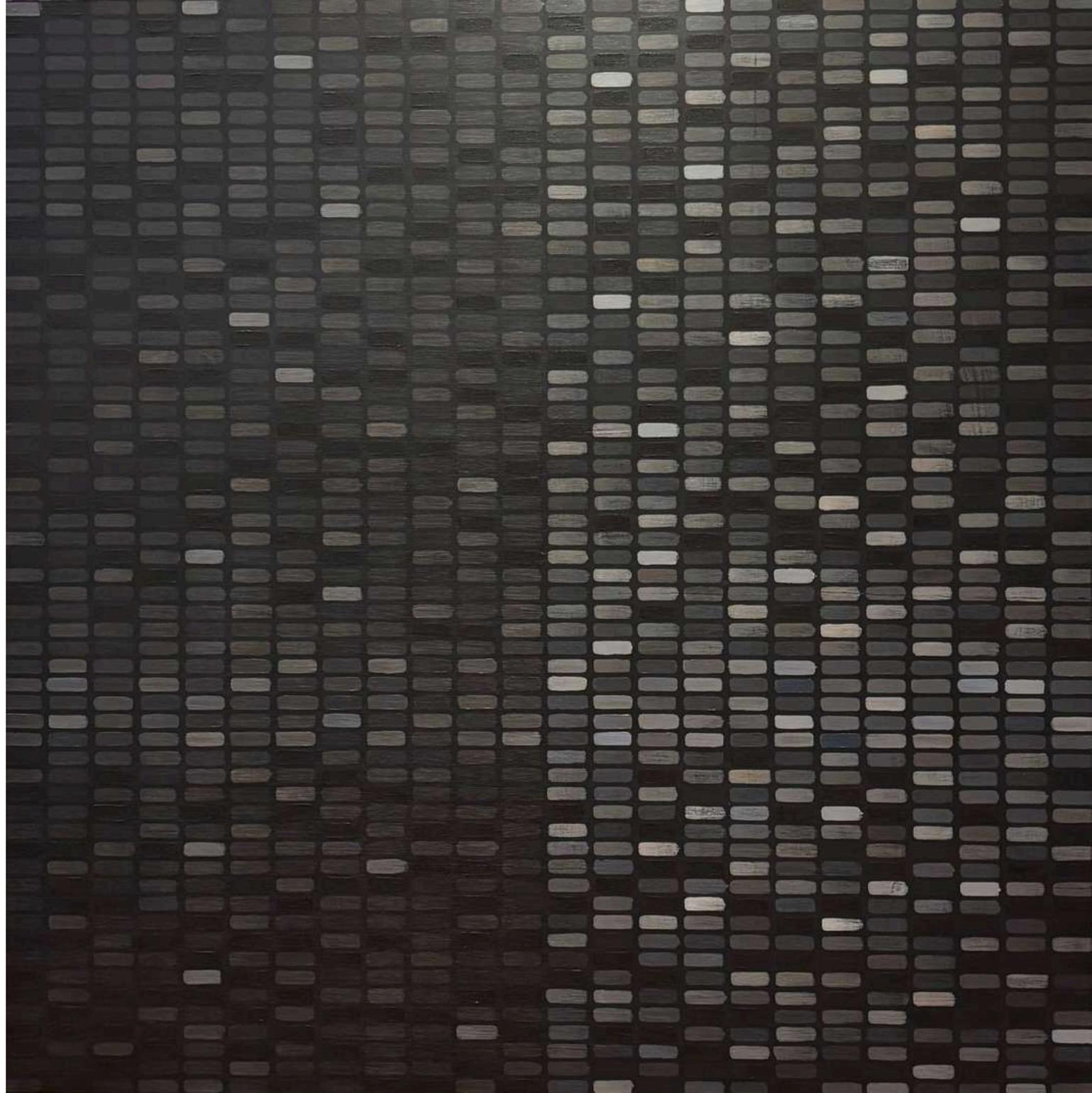


Untitled (Duality)

Acrylic on wood panel

48 X 48 in

INR 6,50,000



Aditya Krishnamurthy's practice explores time as both a measurable system and a lived experience. Using numerical units like 24 hours, 1,440 minutes, and 86,400 seconds, he translates temporal structure into visual form through methodical grids and repeated marks. His clean, process-driven approach reflects his training in design and his interest in systems of logic, order, and information.

What begins as pattern and repetition becomes a contemplative space, where each cell signifies a moment. Through works on paper, installations and iterative drawing processes, Aditya invites viewers to consider how we perceive, organize, and emotionally inhabit the passage of time — turning duration into something quietly visible and personal.



TOSHA PARMAR



Bowl of stripes

Gas fired nerikomi sculpture

4 X 3.5 in

INR 16,000





Ceramic

Gas fired nerikomi vase

9 X 9 in (diameter)

INR 75,000





Bowl of dots

Gas fired nerikomi sculpture

7.5 X 4 in

INR 30,000



Flower garden

Porcelain, Gas fired nerikomi vase

14 X 3.5 in (diameter)

INR 75,000





Bowl of stripes

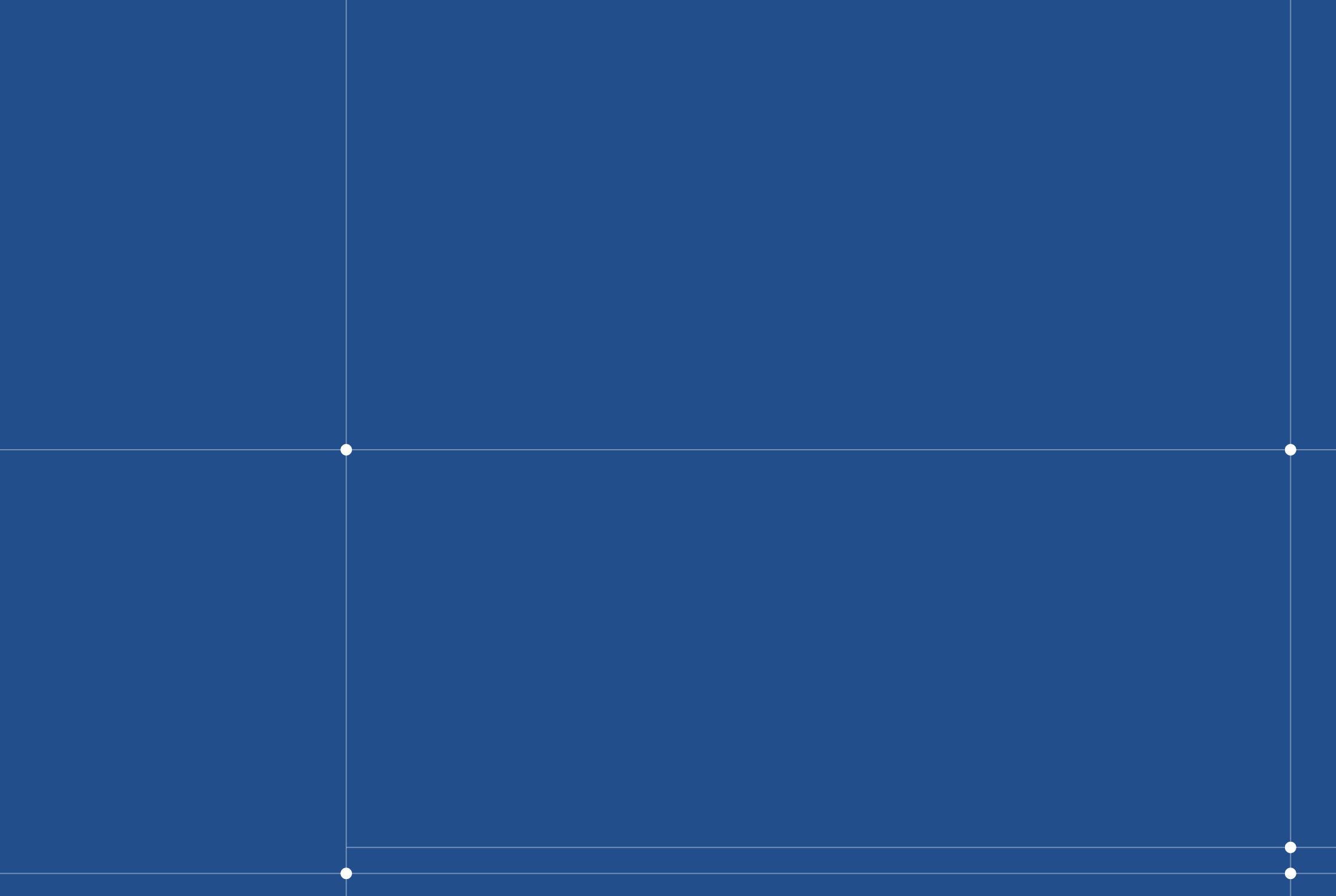
Gas fired nerikomi sculpture

4 X 3.5 in

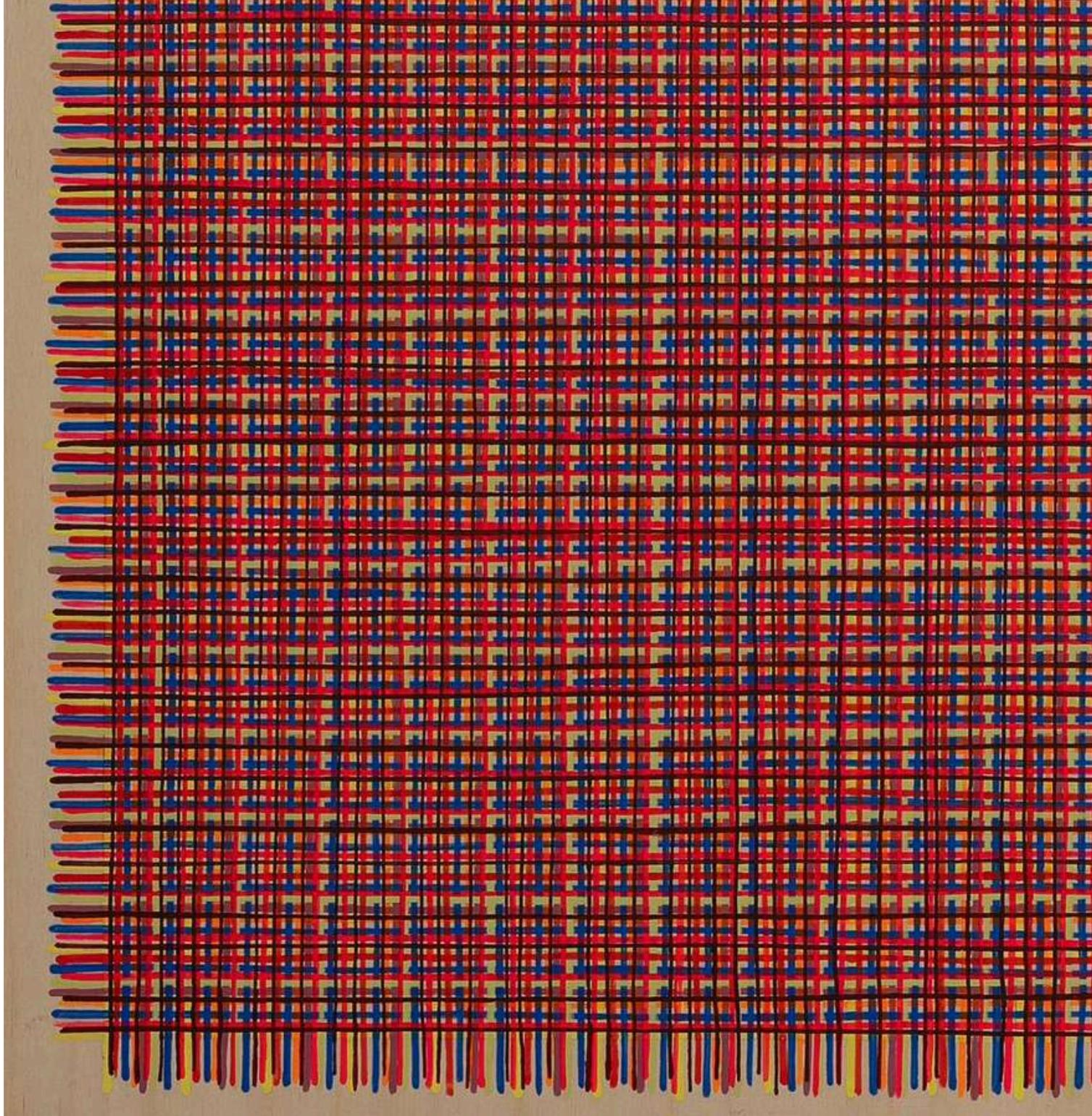
INR 16,000

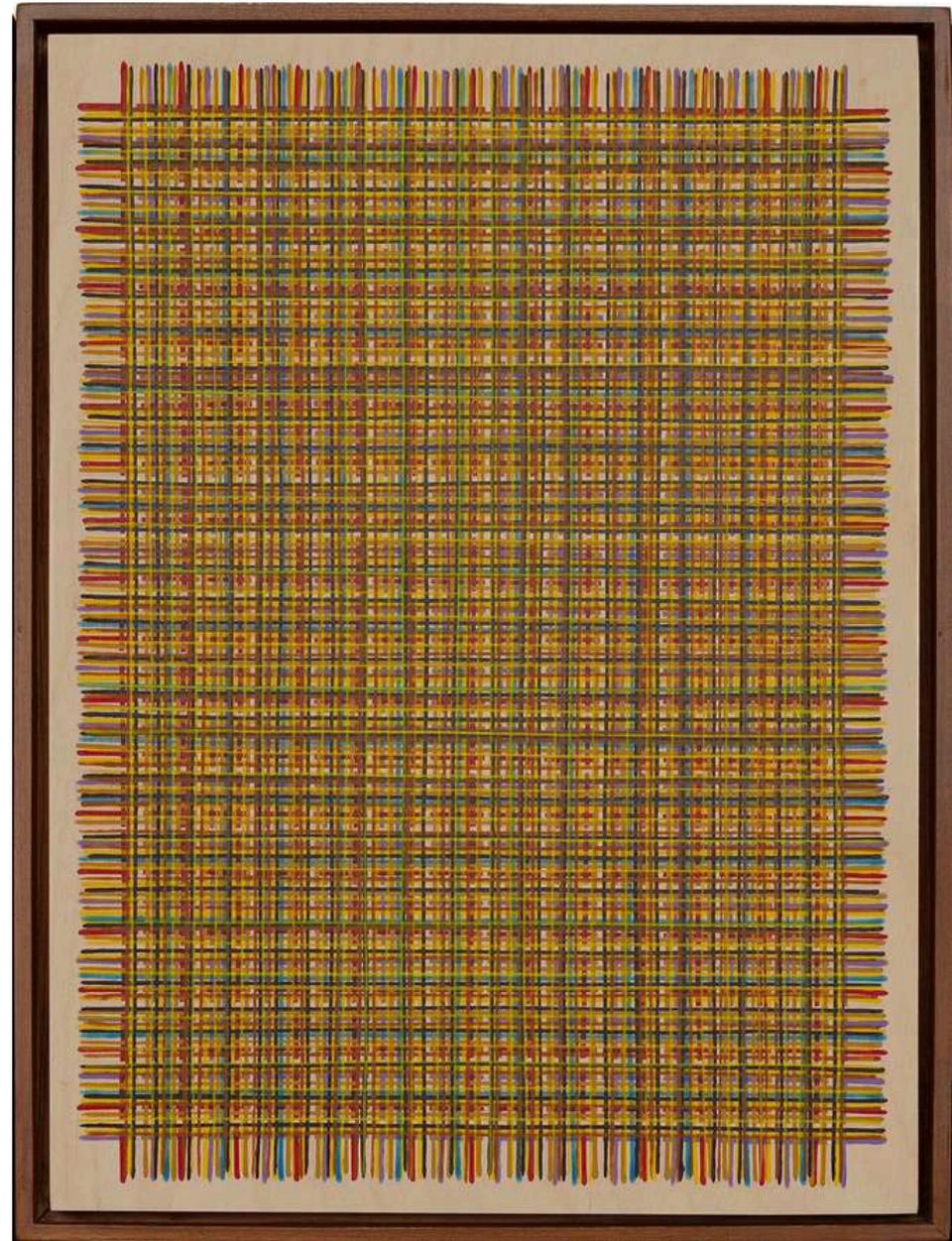
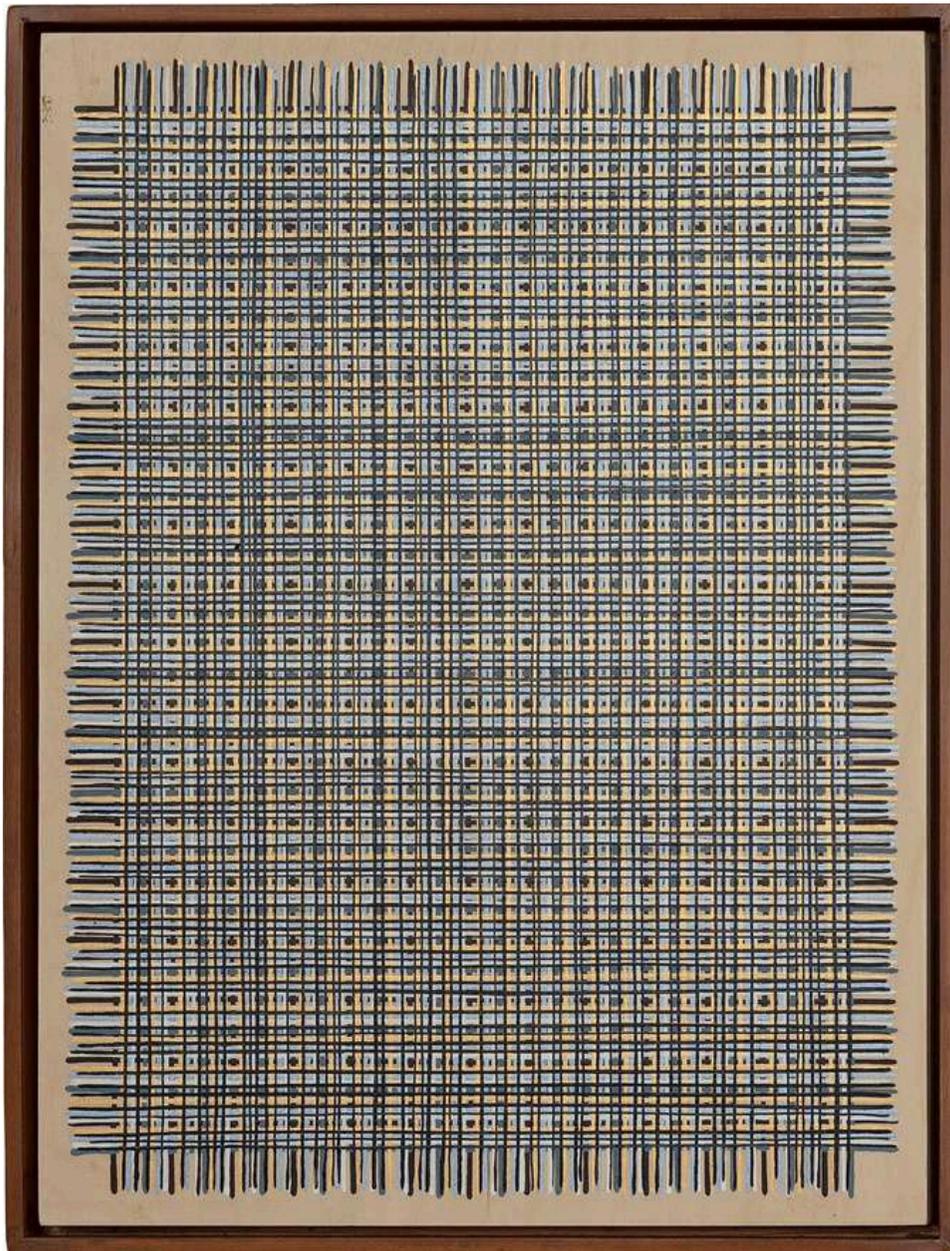
Tosha Parmar is an architect turned ceramic artist whose practice blends structural thinking with tactile experimentation. Born and raised in Ahmedabad, she brings the multidisciplinary sensibility of CEPT into her studio work, approaching clay as a material system to be engineered, reimagined and resolved. Now based in Auroville, she explores Nerikomi an ancient Japanese technique of layering coloured clays to create ceramic pieces that appear in motion even when still.

Tosha's work often evokes textile-like surfaces, inviting viewers to look closely and question whether they are seeing fabric or clay. By combining different clay bodies and embracing the unpredictability of firing, she creates patterns, textures and forms that hold a sense of dynamic energy. Her ongoing exploration of joinery, material contrast and subtle movement gives each piece a distinct architectural presence, while honouring the quiet, meditative nature of the craft.

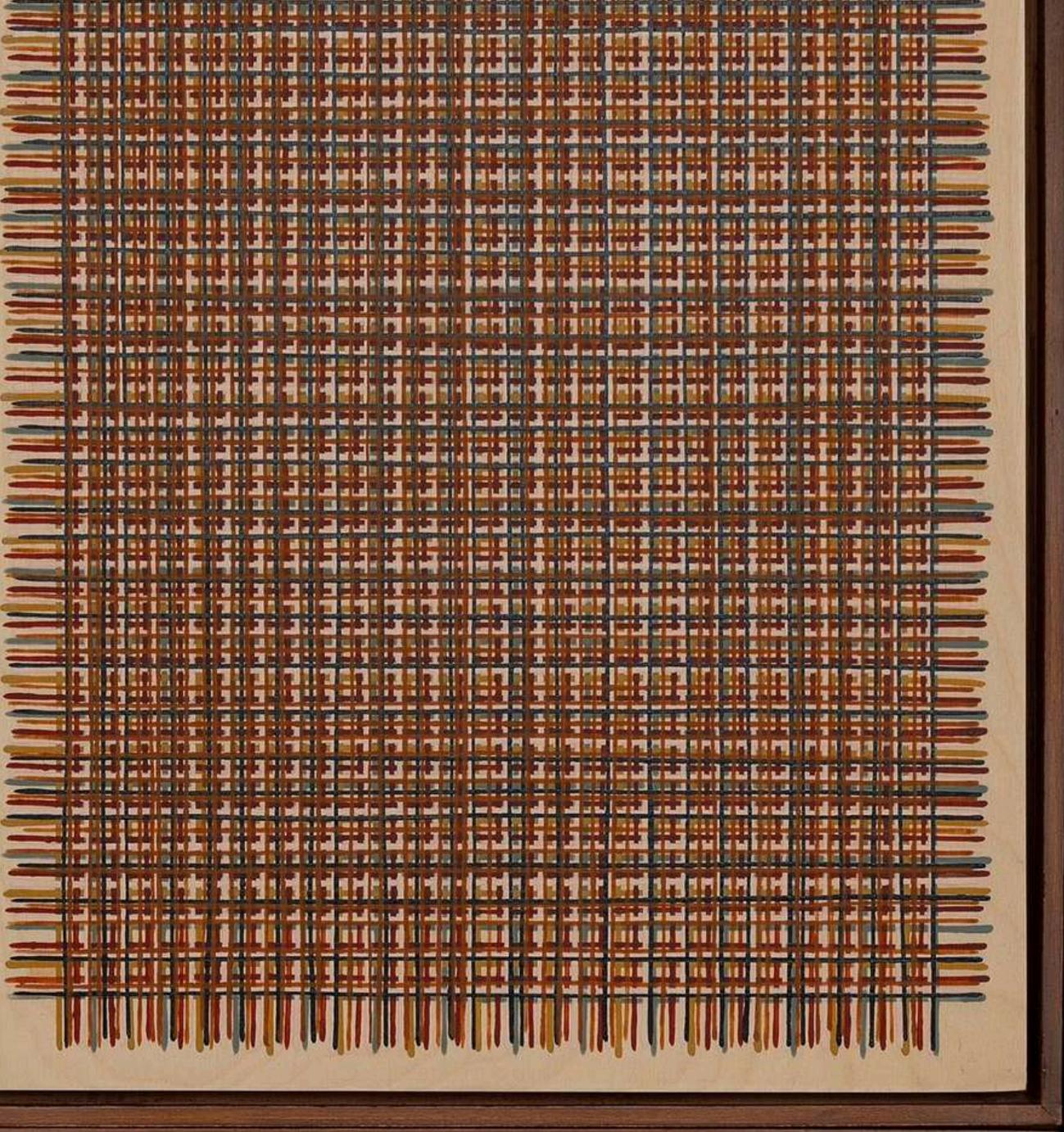


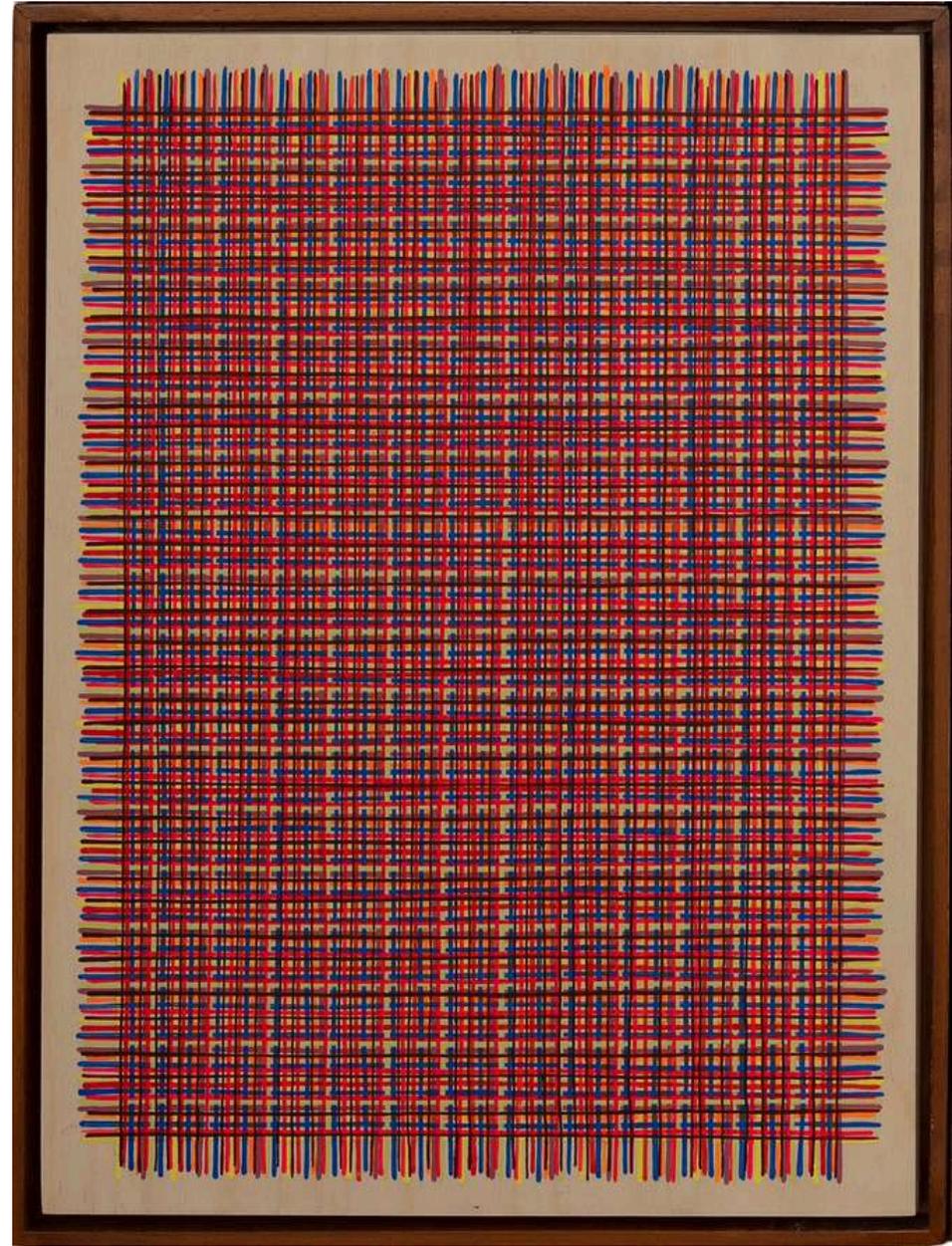
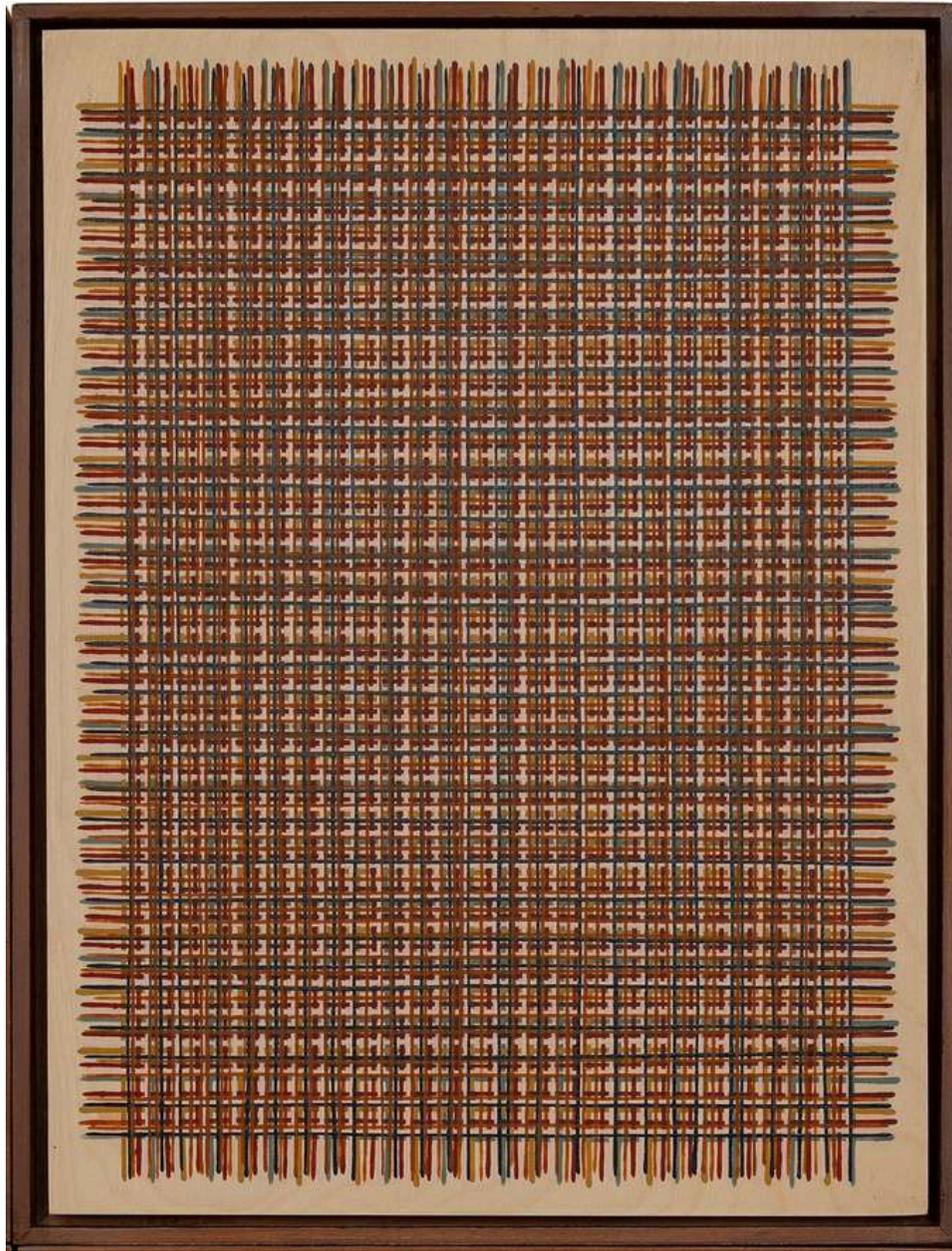
**HARISHA
CHENNANGOD**





Untitled 1,2
Acrylic on wood panel
12.5 X 16.5 in each
INR 1,20,000 each



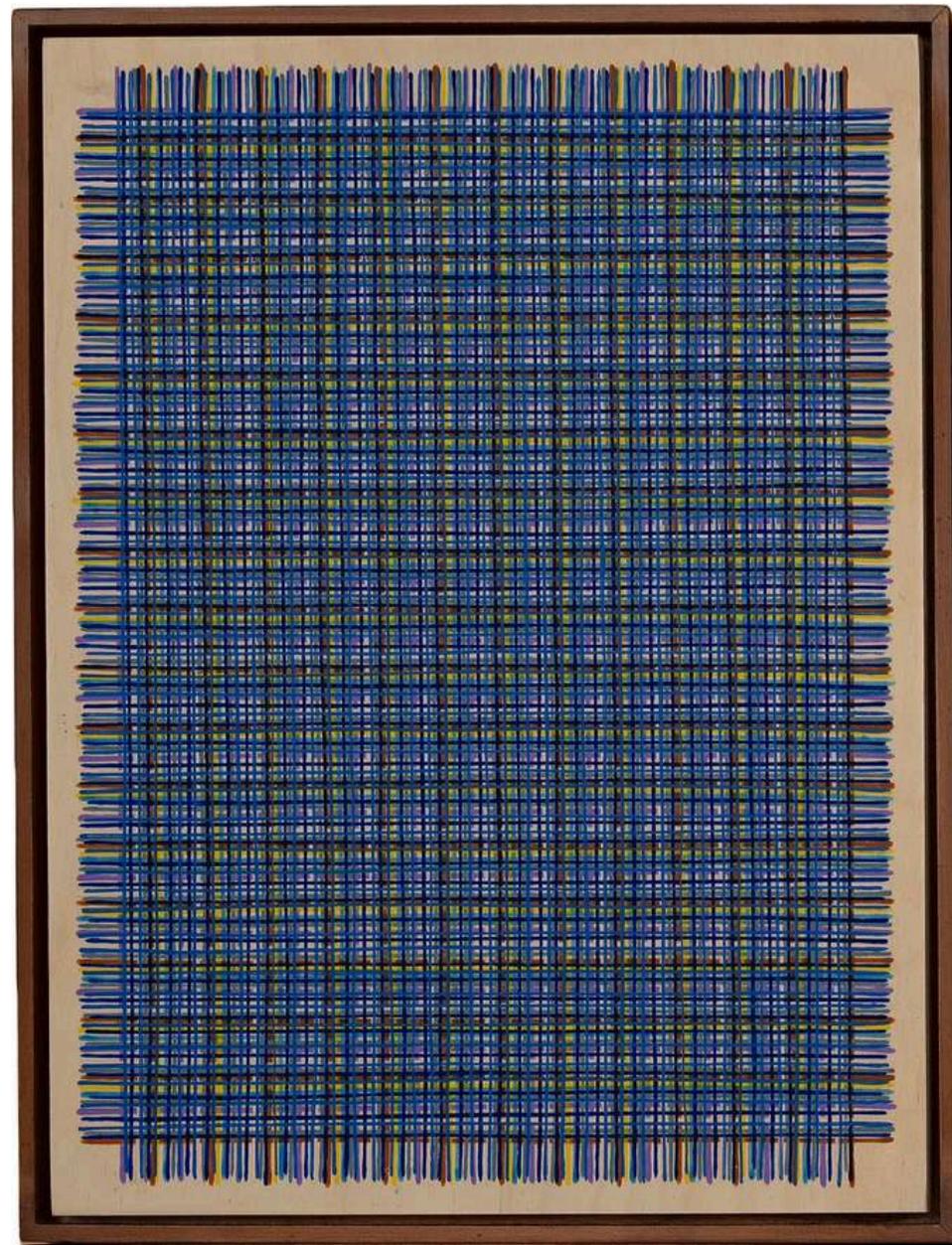
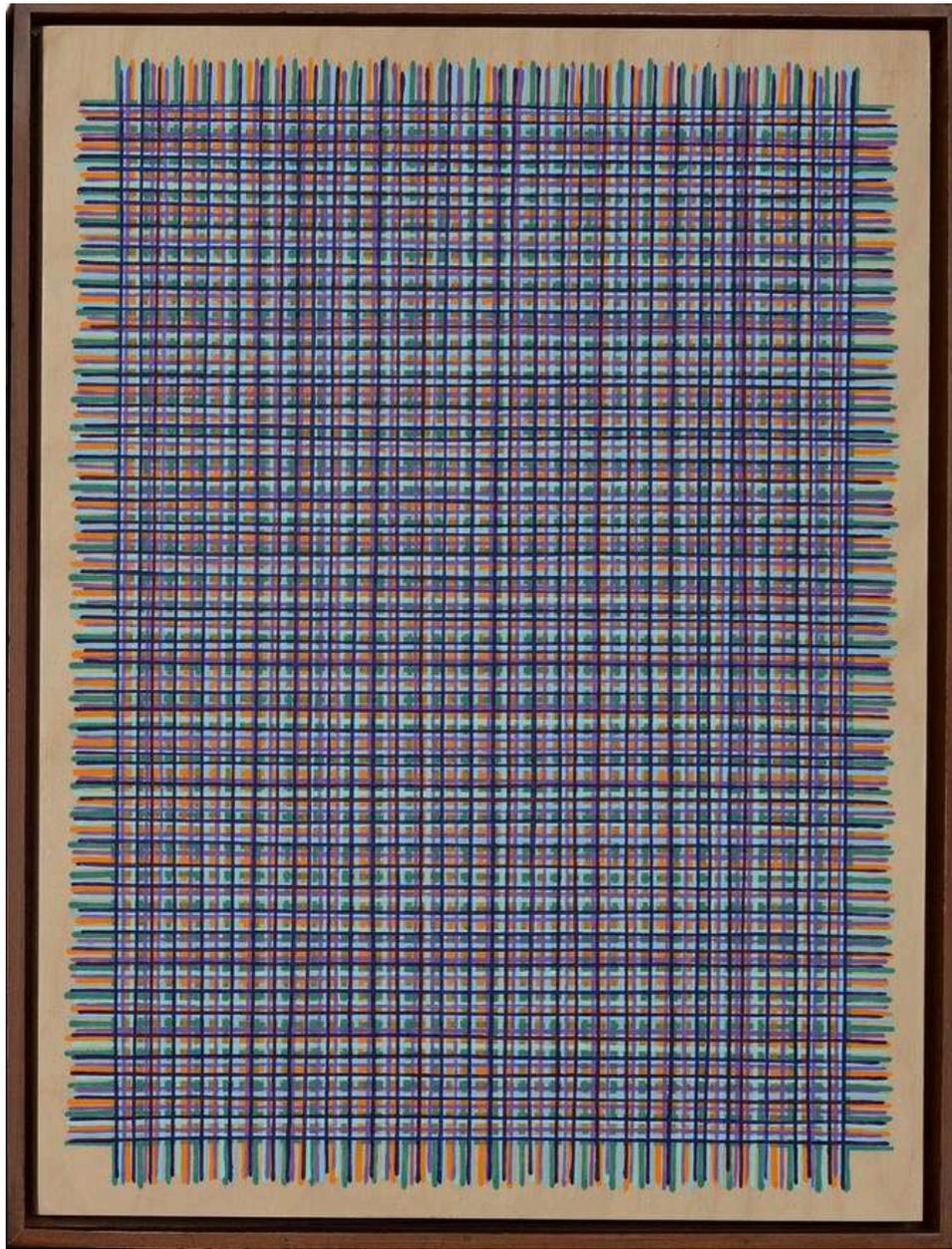


Untitled 3,4

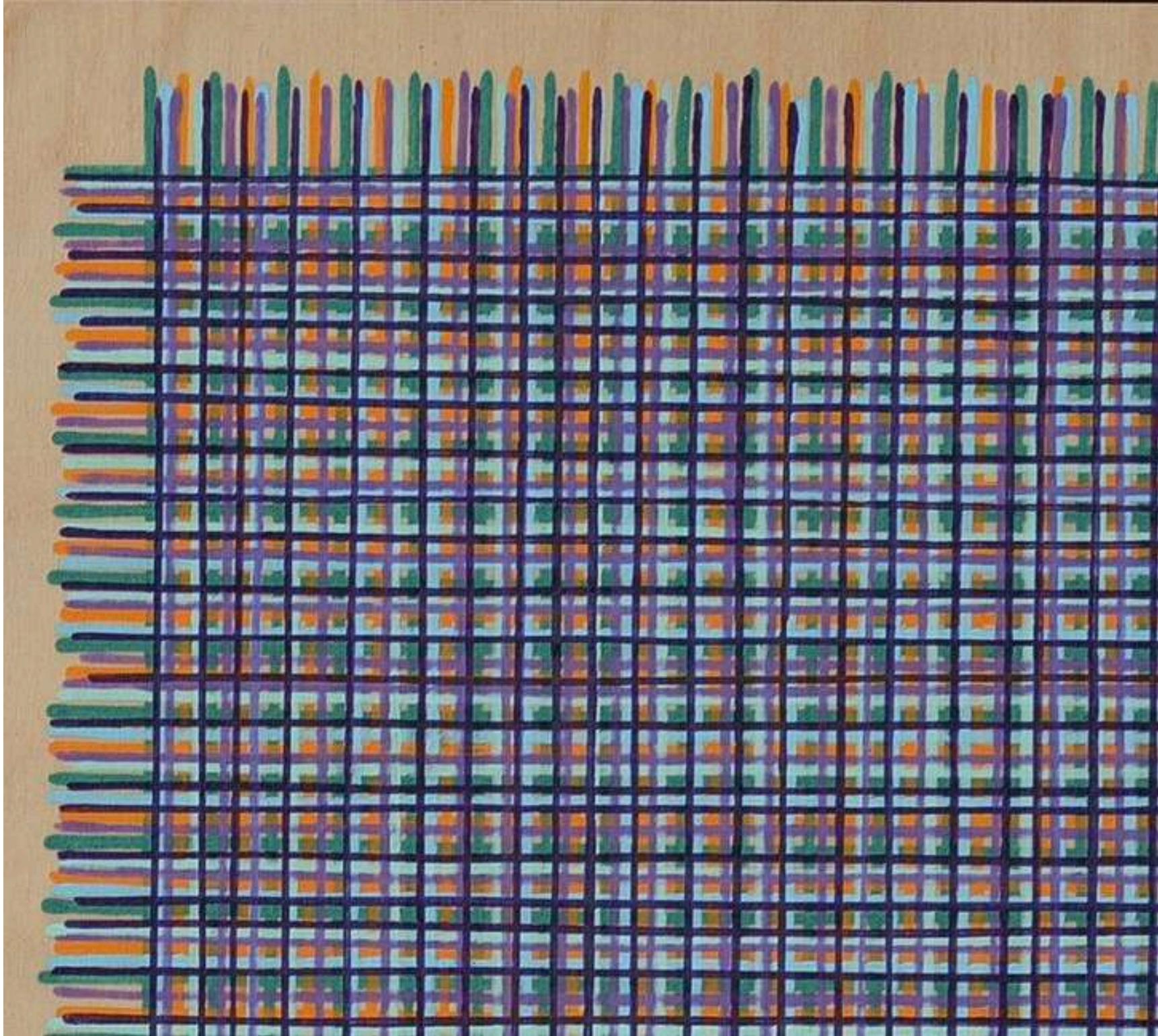
Acrylic on wood panel

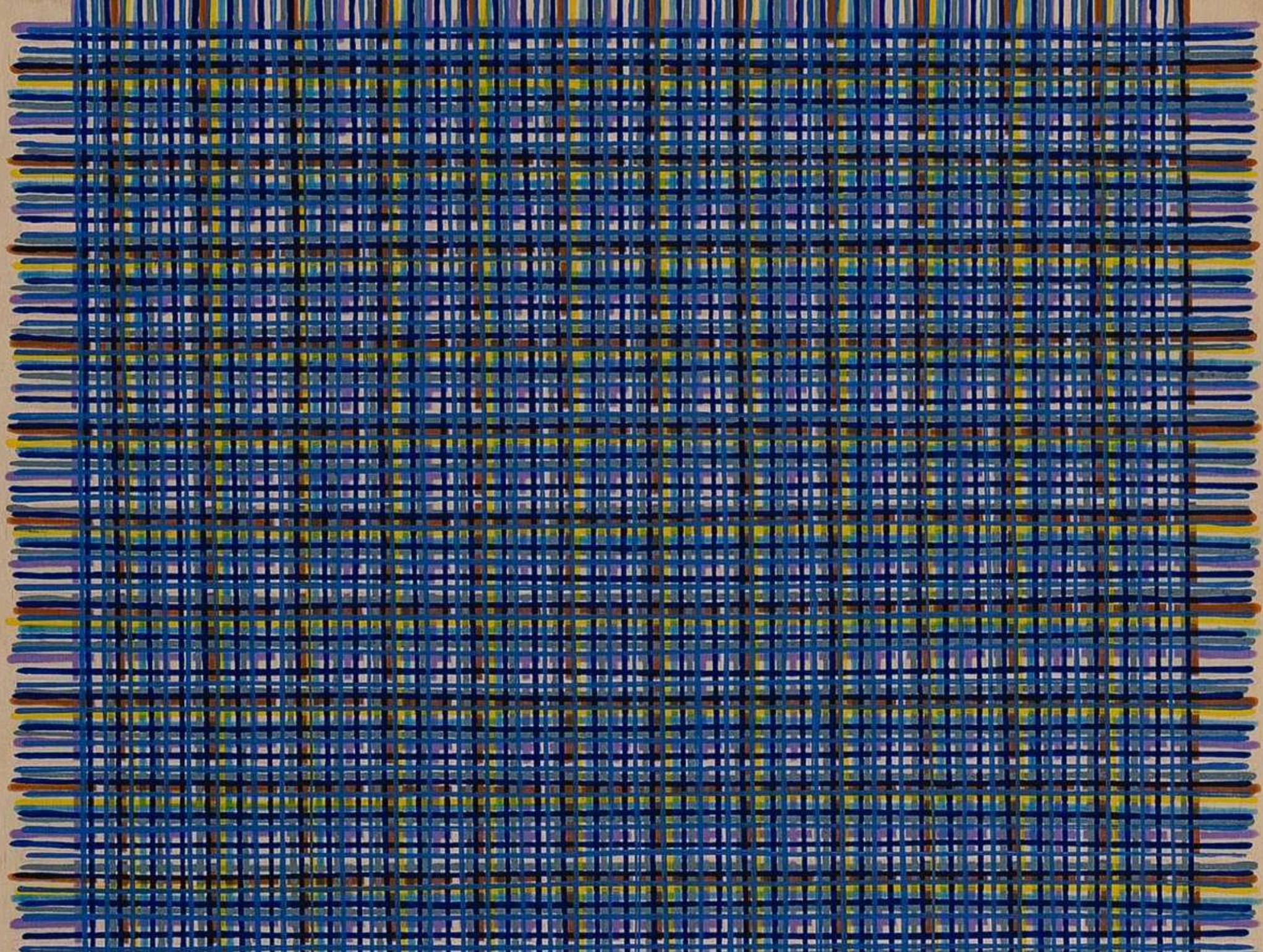
12.5 X 16.5 in each

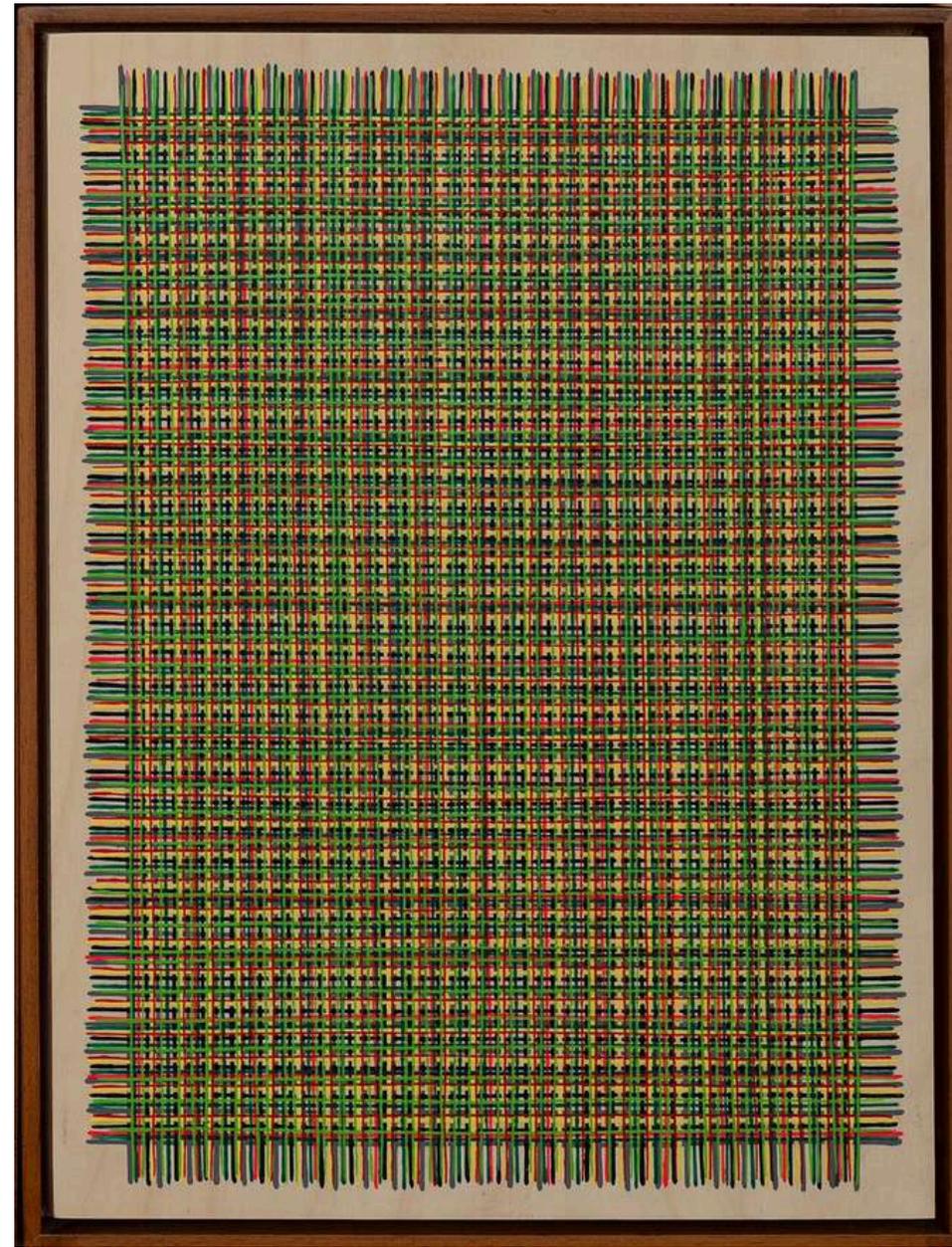
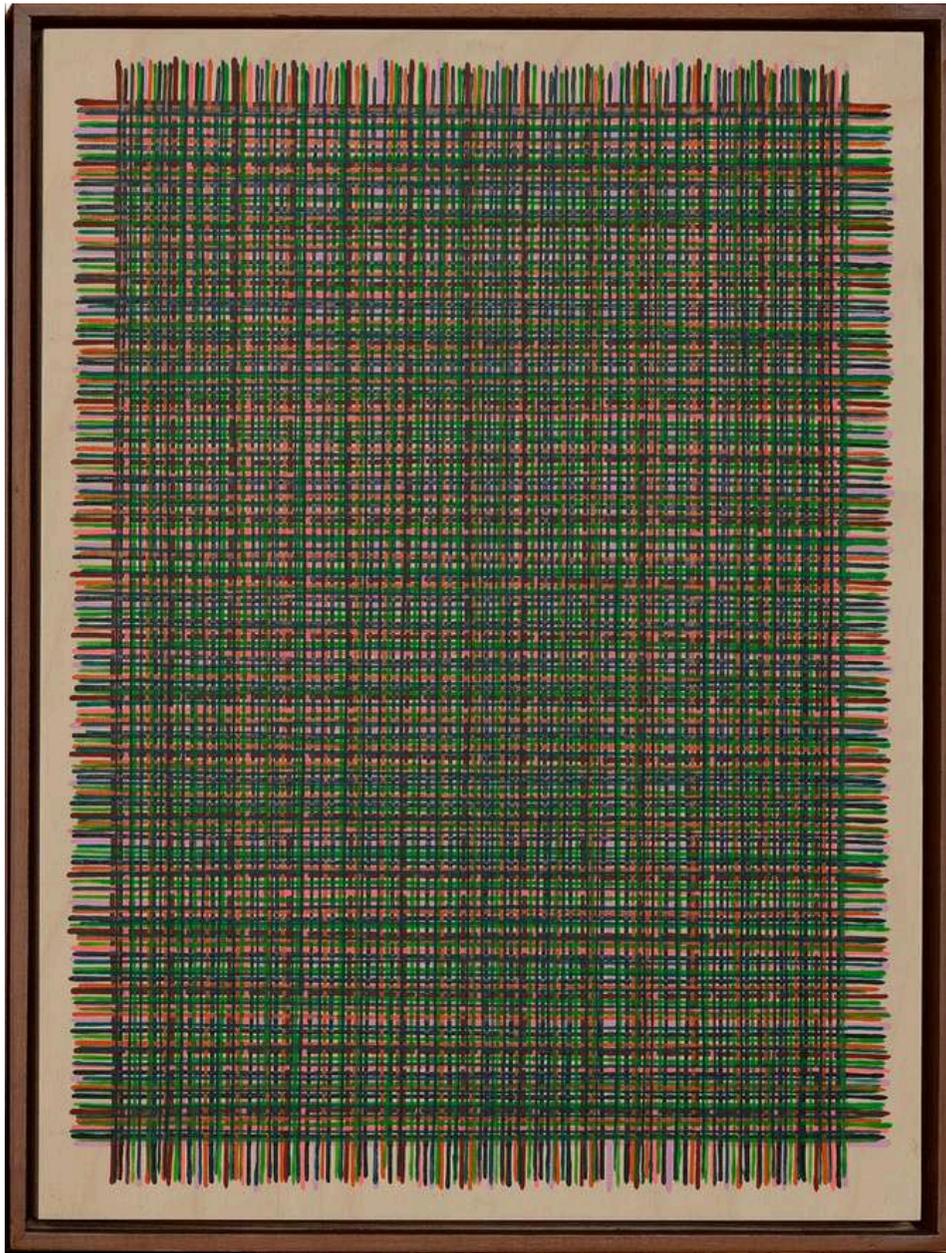
INR 1,20,000 each



Untitled 5,6
Acrylic on wood panel
12.5 X 16.5 in each
INR 1,20,000 each





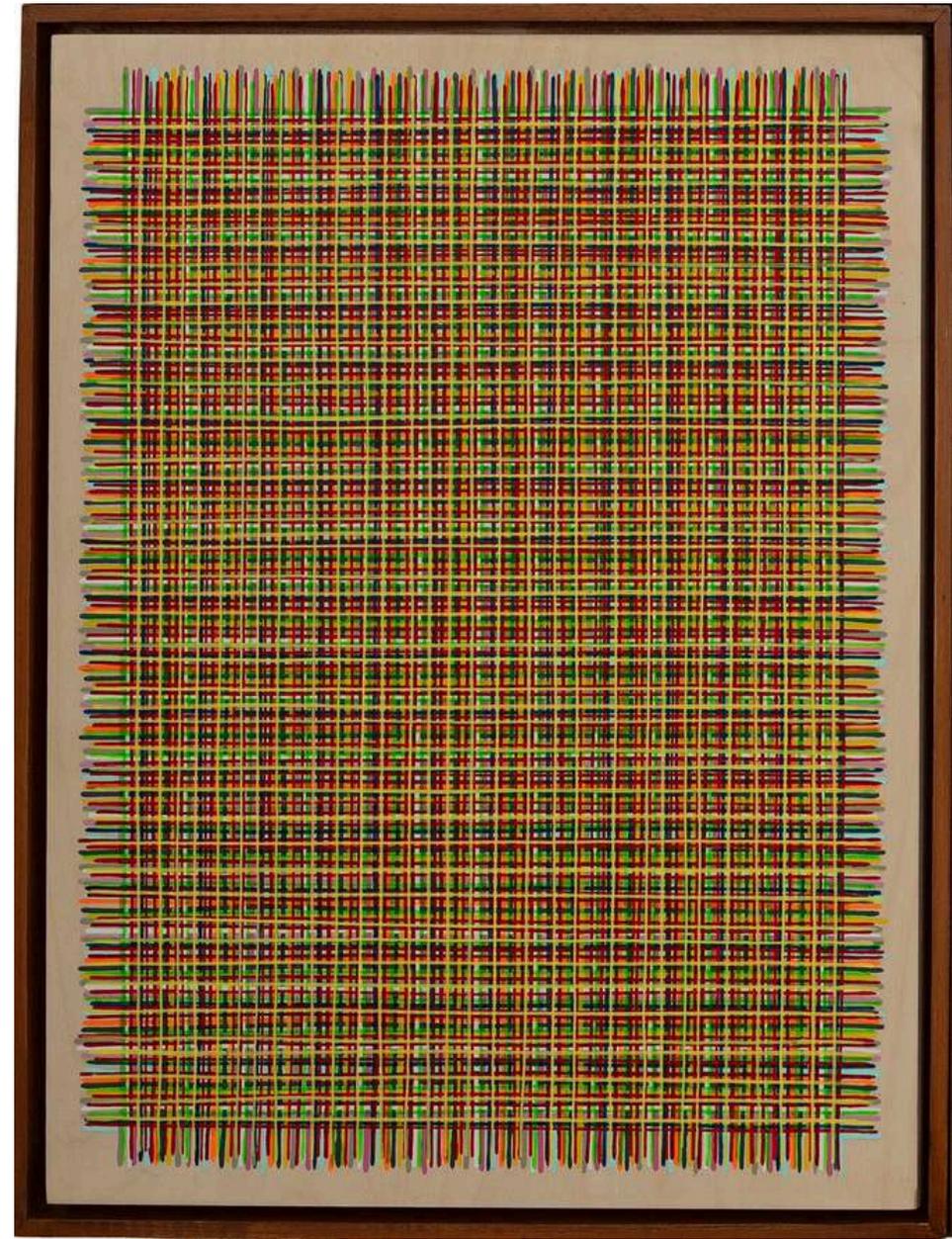
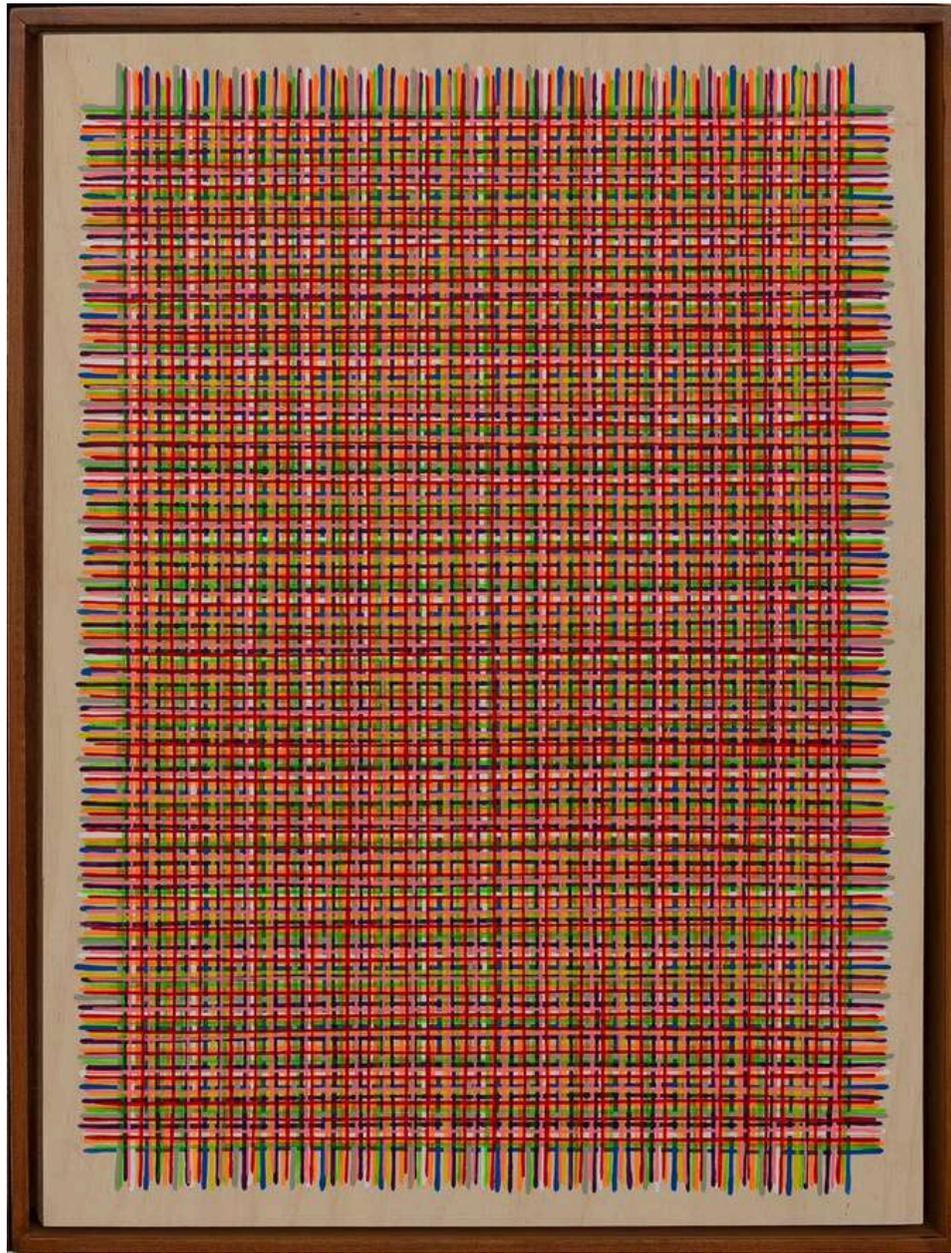


Untitled 7,8

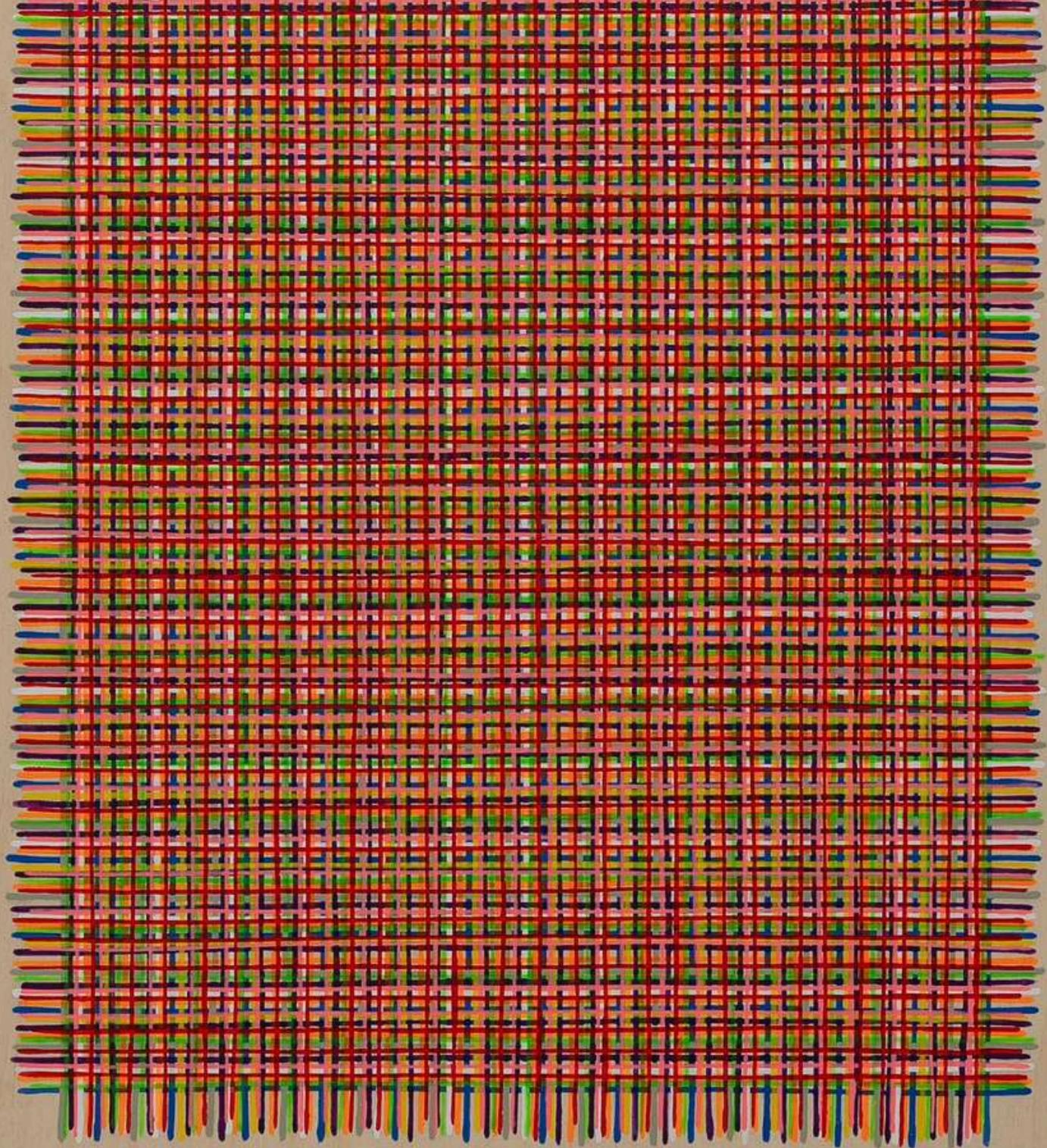
Acrylic on wood panel

12.5 X 16.5 in each

INR 1,20,000 each



Untitled 9,10
Acrylic on wood panel
12.5 X 16.5 in each
INR 1,20,000 each



Harisha Chennangod is a contemporary artist from Kerala, currently based in Vadodara, Gujarat. His practice investigates the tension between order and chaos using vibrant colour, intricate linework and layered structure. Working with multiple layers of horizontal and vertical lines, he creates textile-like surfaces where repetition becomes both framework and release. The dynamic crossings of colour and space evoke emotion and curiosity, inviting viewers to navigate shifting passages that mirror the unpredictable energy of life.

Harisha holds an MA in Museology from MS University of Baroda and a BFA in Painting from CAVA College, Mysore. He has exhibited widely in India, including Iterations at Vida Hyderi Contemporary, Pune (2024); Phantasm at Srishti Gallery, Hyderabad (2024); Contextual Cosmologies at Trivandrum Fine Arts Gallery (2023); and Permateriam at Latitude 28, New Delhi (2022). He has also participated in residencies and camps at Kochi Muziris Biennale, 1Shanthiroad, Bangalore, and Niracharthu, Thrissur.



ZOYA CHAUDHARY



From August 23'...

Acrylic paint, newsprint paper on canvas

86 ⁵/₈ X 37 ³/₈ in

INR 6,60,000

Image courtesy Blueprint 12





Panel 1, from September 24'...

Acrylic paint, newsprint paper on canvas

25 x 63 in

INR 4,20,000

Image courtesy Blueprint 12

Zoya Chaudhary (b. 1982) is a Singapore-based, India-born artist whose multidisciplinary practice—spanning installation, video, cut-out collage and painting—explores perception, memory and time in a media-saturated world. Beginning from intimate, personal fragments, her works expand outward to probe how individual experience intersects with broader public narratives. Informed by her background in theatre and illustration, Zoya often stages images and motifs like scenes or props, layering them to suggest shifting viewpoints and overlapping timelines. Through this approach, she creates quietly cinematic spaces that invite viewers to reflect on how stories about self and society are constructed, repeated and unsettled.

MANSHA CHATTWAL



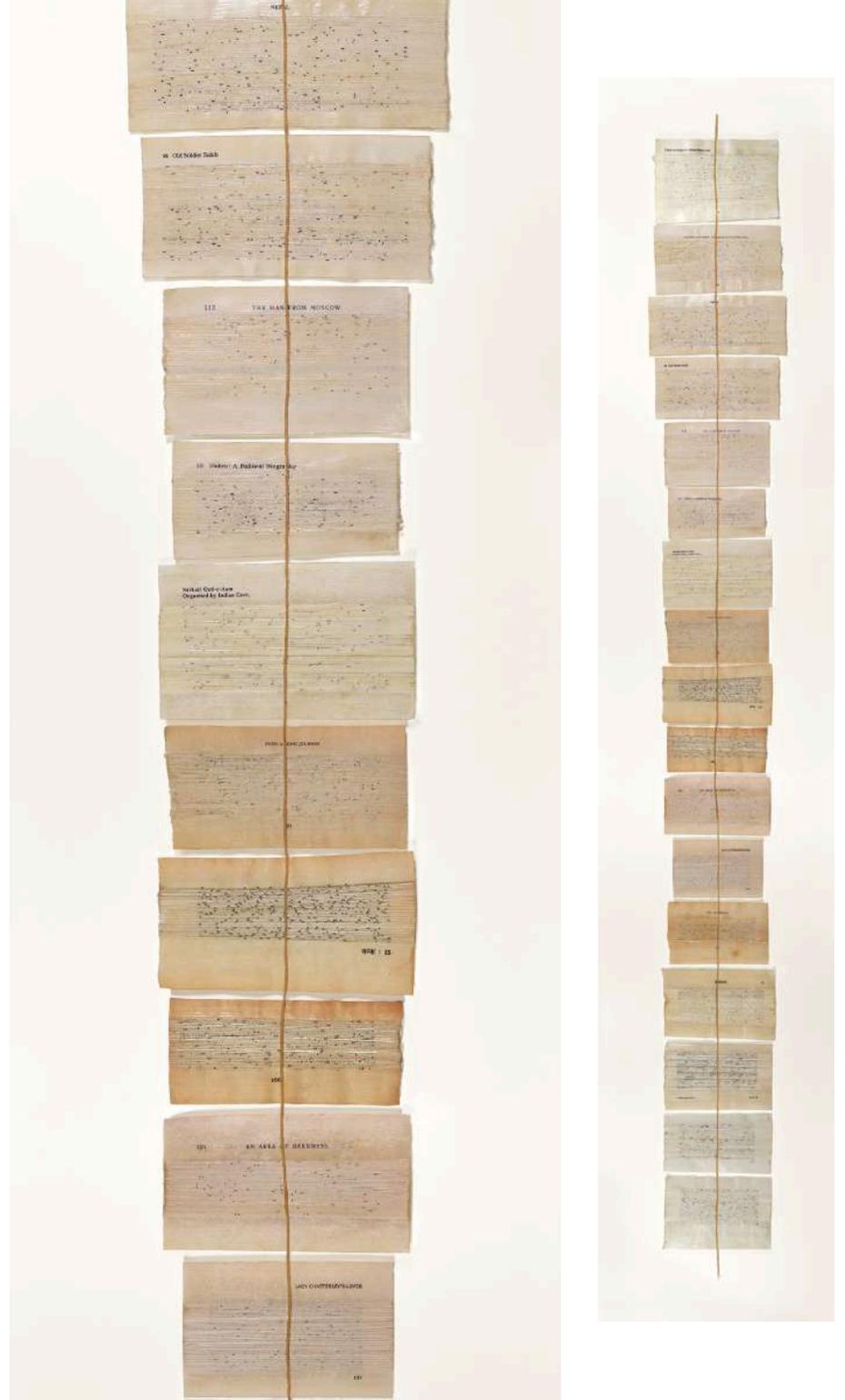
The Indian-Bookshelf Series II

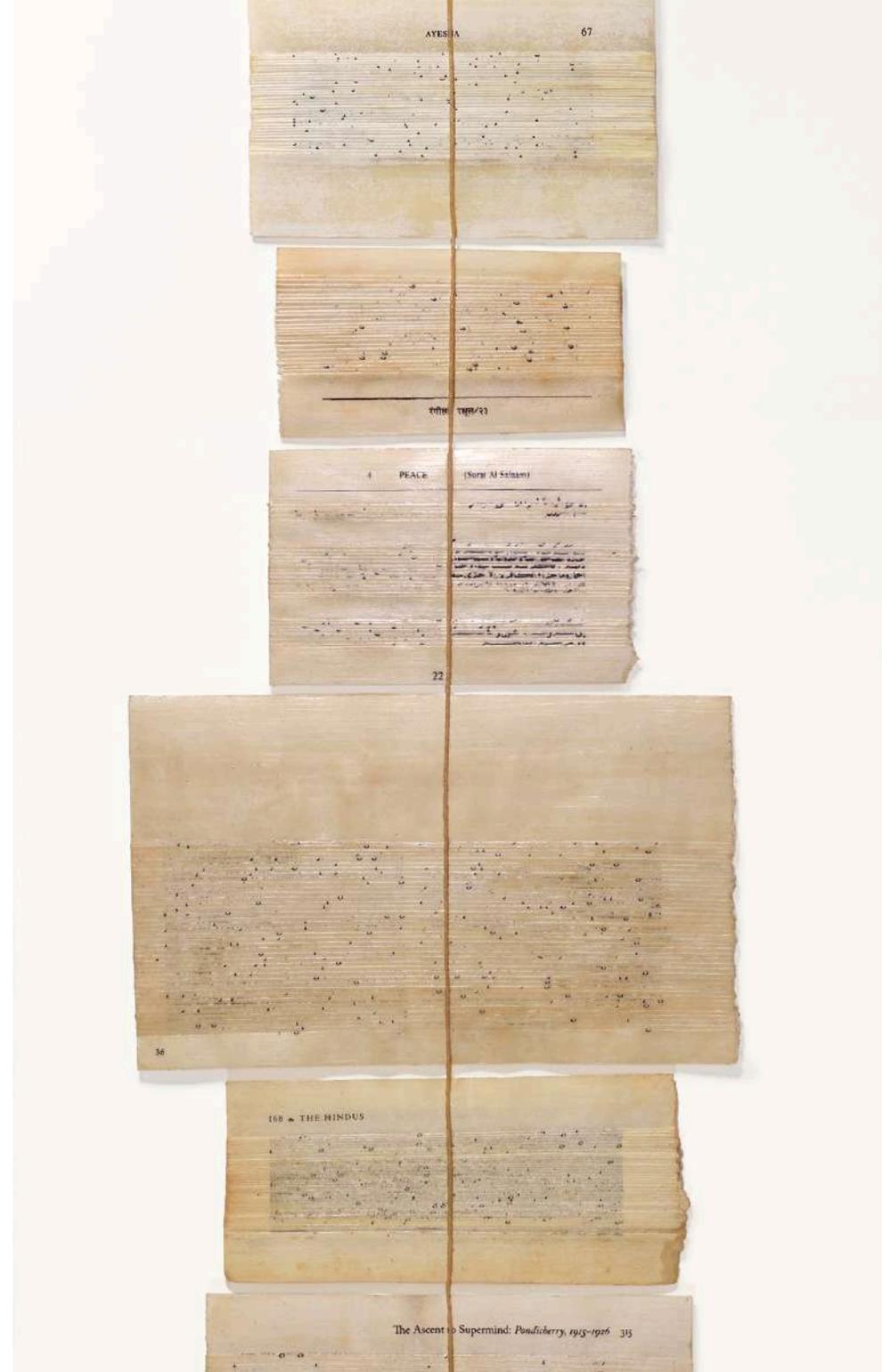
Book pages, Beeswax, Damar Resin, Thread

60 x 11 ½ in

INR 3,30,000

Image courtesy Blueprint 12





The Indian-Bookshelf Series III

Book pages, Beeswax, Damar Resin, Thread

60 x 11 ½ in

INR 3,30,000

Image courtesy Blueprint 12

Mansha Chattwal (b. 1974) is an artist based in Mumbai whose research-driven practice investigates book burning as a lens through which to examine history, censorship, memory and loss. An avid reader, she traces stories of banned books, writers and libraries, using them as points of entry into questions of power, identity and cultural erasure. Materials play a central role in her work—sometimes amplifying the subject, sometimes resisting it—adding tactile layers that invite viewers to look beyond the surface and recognize the texts that inform each piece.

After nearly two decades in advertising, Mansha shifted toward a more open, exploratory approach to artmaking. Her practice now spans drawings, sculptures, artist books and installations, united by a desire to experiment, learn new techniques and create immersive encounters. Through these multidimensional works, she encourages audiences to reflect on what is preserved, what is silenced and how stories endure despite attempts to erase them.

CONTACT US

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