

‘Écriture II’

A collective from Baroda School of Art

Conceptualised and Facilitated by:

PRIYASRI ART GALLERY

Mumbai • Baroda

&

Co-facilitated by:

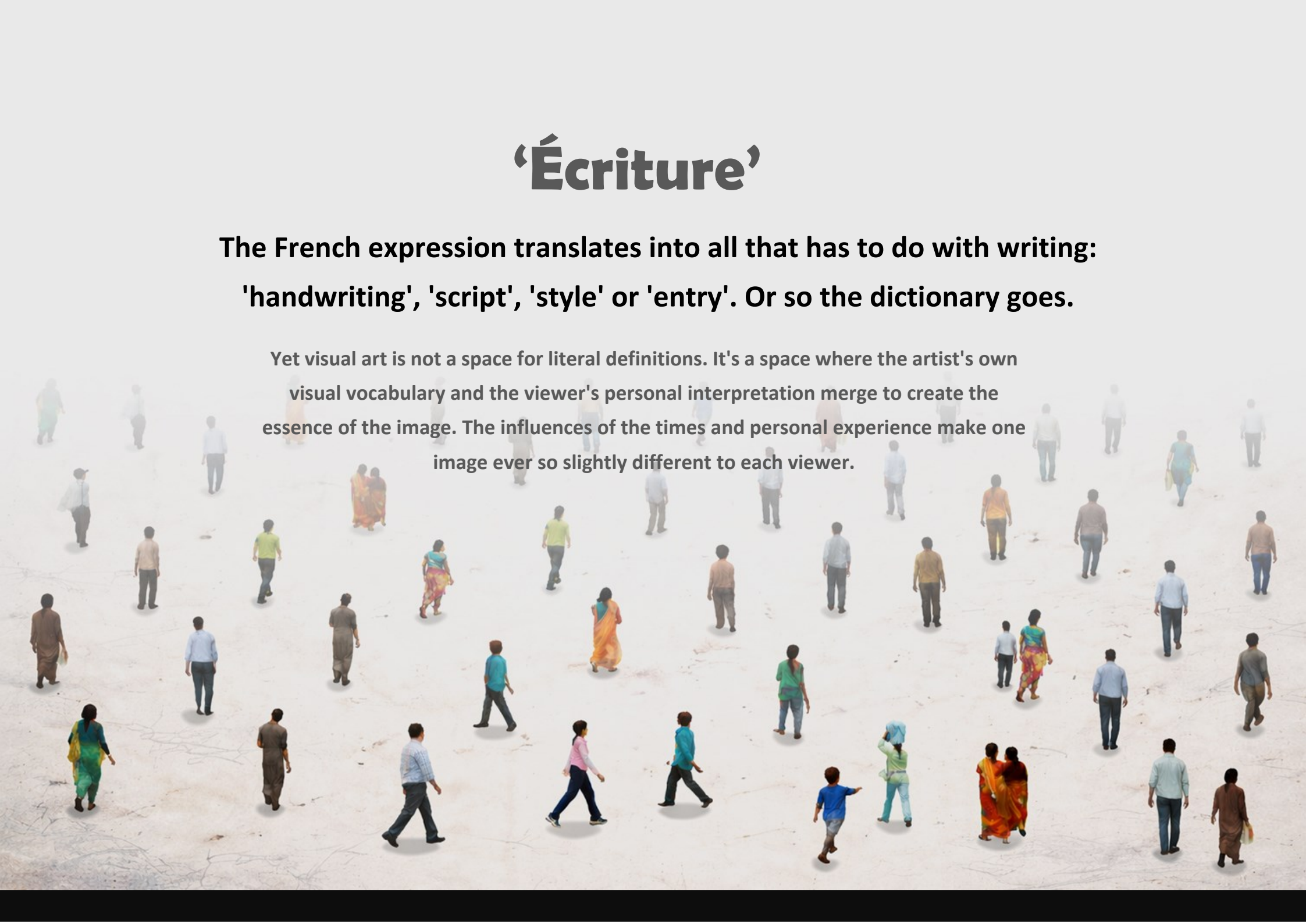
URVIJA MAFATLAL & NAISHA DIDWANIA

THE
MUMBAI
ART EXPO

‘Écriture’

**The French expression translates into all that has to do with writing:
'handwriting', 'script', 'style' or 'entry'. Or so the dictionary goes.**

Yet visual art is not a space for literal definitions. It's a space where the artist's own visual vocabulary and the viewer's personal interpretation merge to create the essence of the image. The influences of the times and personal experience make one image ever so slightly different to each viewer.



PRIYASRI ART GALLERY

Mumbai • Baroda

Founded in 2004, Priyasri Art Gallery has been extremely responsive to the evolving language of art and nurturing a gamut of artistic practices and expression. The gallery is dedicated to its role of exhibiting modern, contemporary and experimental artworks; besides focusing on showcasing young artists, we also represent more established artists like Akbar Padamsee and masters like Jogen Chaudhury. Priyasri Art Gallery also provide artists with a studio facility in the art hub of India – Baroda. Called AQ@Priyasri, the artist studio in Baroda has been providing studio space and housing for young artists since 2003, and has recently launched a separate printmaking practice.

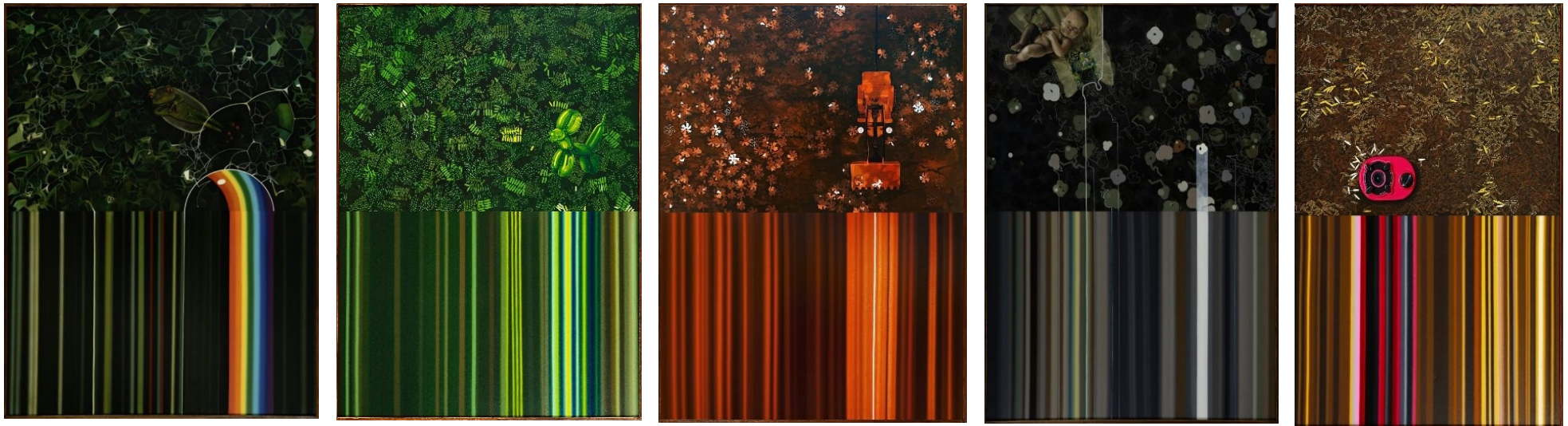
The diverse exchanges, communication and relations are an ongoing narrative that we consume every day and become a part of it, too. Storytelling continues to be a constant link whether it is an intangible or tangible mode of representation. The exhibition, in this case, considers objects of books, among others, as a resourceful visual reservoir of chronologies and tales that are not only ongoing but reshaping the multitudes of situations and perspectives.

Malleshi HV

What is air? Where does it come from? How does air look like? Is it a dirty thing? Can we touch it? What is the colour of air?

These above questions and many more questions like above, which might sound silly, but when asked by a child, then it is a matter of concern. Then it zeroes down to educate a child about the earth, its components and its environment. This very thought and the questions asked by a child, inspired my artworks. As a responsible citizen, and as a human, it is our responsibility and duty to protect and conserve our planet for a sustainable future. This is very much possible by making small changes, and taking simple steps of which awareness plays a very pivotal role, like teaching today's children about the environment, inform them of the steps and precautions and the tools to conserve it and encouraging them to take part in environmental activities like planting a plant, lessening the dependence on plastic, thereby contributing to an eco-friendly environment. Thus, in my works I have dealt with several environmental topics, and have used children's toys, with the intention of educating a child of the importance and the need of a pollution-free environment. My artworks are divided into upper and lower parts. At the top, there is a summary of the subject, and at the bottom, the subject is depicted as dissolving using the colours of the upper part.

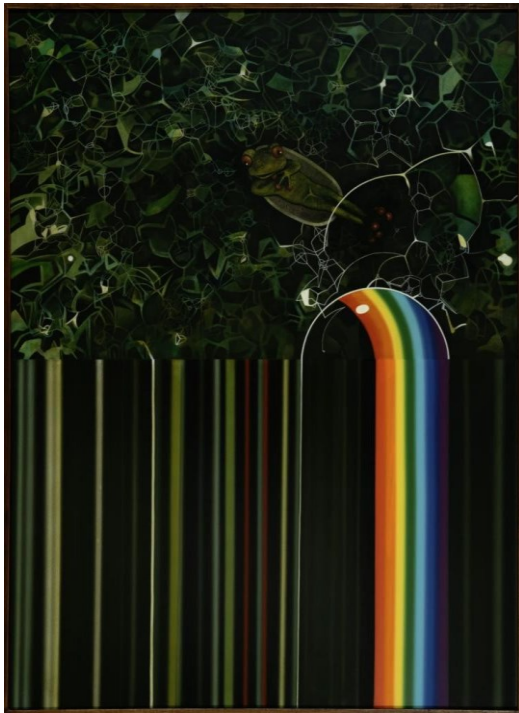
Malleshi HV



Paanee

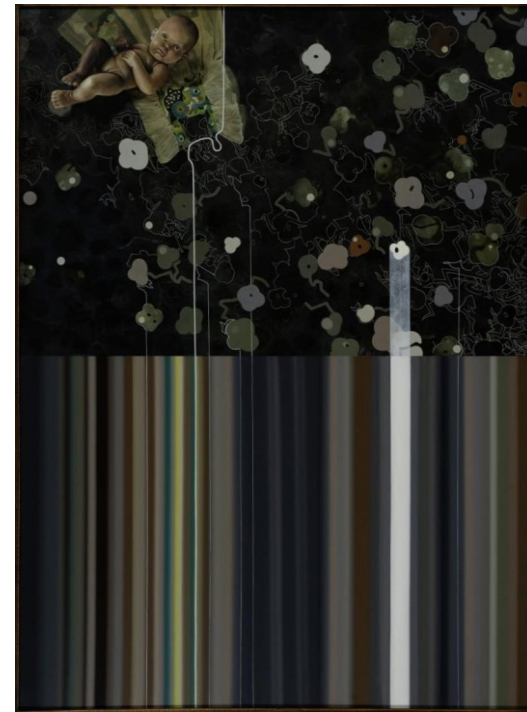
Acrylic on linen Canvas 36 x 48 Inches (Diptych)

Mallesi HV



Paanee

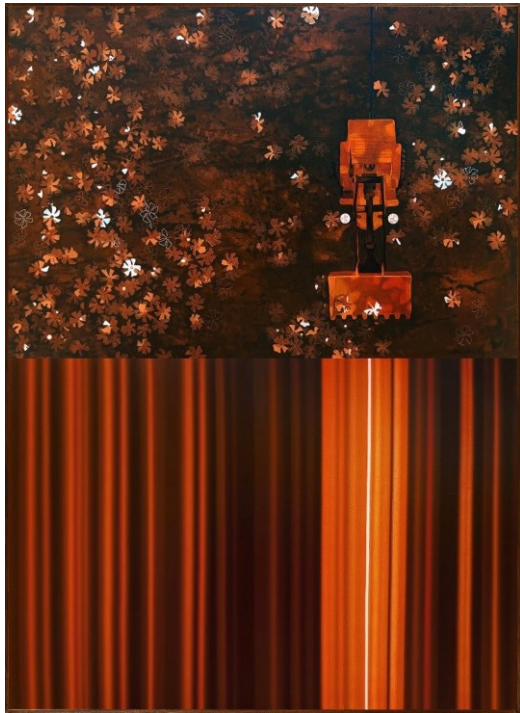
Acrylic on linen Canvas
36 x 48 Inches (Diptych)



Suti aur Kapda

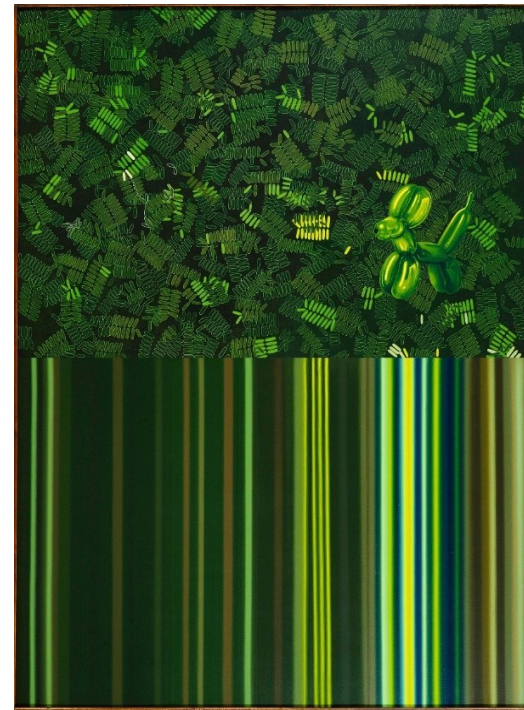
Acrylic on linen Canvas
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Mallesi HV



Dharatee

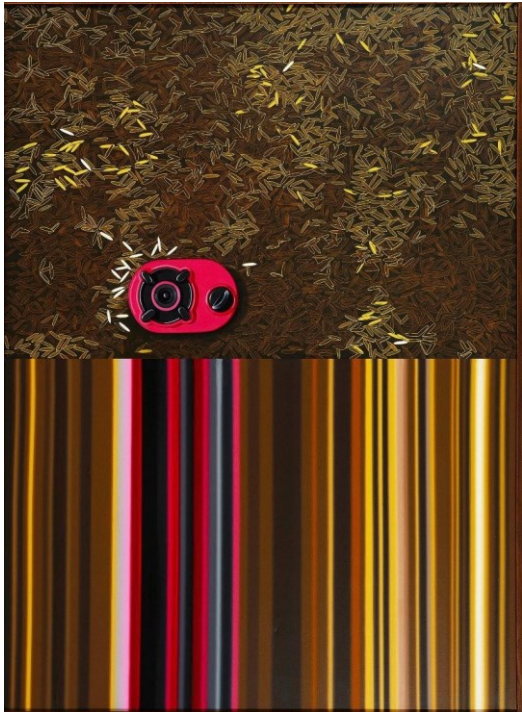
Acrylic on linen Canvas
36 x 48 Inches (Diptych)



Dharatee

Acrylic on linen Canvas
36 x 48 Inches (Diptych)

Mallesi HV



Chaaval

Acrylic on linen Canvas

36 x 48 Inches (Diptych)

Jagganath Mohapatra

Voice of contemplating nature

Nature is a masterpiece of endless beauty, a sanctuary of peace, and a source of boundless inspiration. The whispering winds, the golden sunrise, and the rhythmic waves speak a silent language of wisdom. Every flower bloom with purpose, every tree stands with resilience, and every bird sings with joy. To contemplate nature is to connect with something greater to awaken the soul, refresh the mind, and embrace the miracle of life. In nature's embrace, we find serenity, clarity, and boundless wonder.

Immersing oneself in nature fosters a profound connection that enriches both visual artistry and vocal expression. Artist like Casper Devid Friedrich capture the sublime essence of natural landscape, inviting viewers into deep reflection. Similarly, the rhythms of melodies of nature influence vocal expression, enriching our communicative abilities. By attentively observing the natural world. We enhance both our visual artistry and vocal nuances. leading to a more harmonious existence.

Jagganath Mohapatra



Sky – Seekers

Oil on Canvas 2.5ft x 2ft, 2025



Standing at the edge of my circular land;

I watched the horizon curve like a whispered secret
3 ft diameter, 2025

Azgar Ali

Azgar Ali completed his MVA (Sculpture) from Kala Bhavan, Visva Bharti, Shantiniketan. (2011) and BFA (Sculpture) from Andhra University, Vishakhapatnam. Ali had participated in many art exhibitions National & International both and achieved many awards and scholarships

In my current practice as a sculptor, I am endeavoring to achieve the forms that are minimal in structure, yet have a pertinent geometrical language. These forms are incentivized from day- to- day life as my optical discernment towards society and how I optically canvass the environment and its subsistence. The unsullied and effulgent surface of the sculptures are illusory, it resembles the stories, feelings and emotions towards human differences and cognations. There are the forms of flowers, seeds and many tentative living things that we live in our circumventions. Refulgent paints engender a layer of familiarity and affection towards otherwise sharp and cumbersomely hefty material and practice, which they conceal, inviting the viewer to come more proximate to the spatial intervention. These Sculptures have highly opinionated surfaces that project in multiple directions.

Azgar Ali



Untitled 1/3

Mild Steel, Stainless Steel
20 x 20 x 10 Inches, 2024



Gulmohar

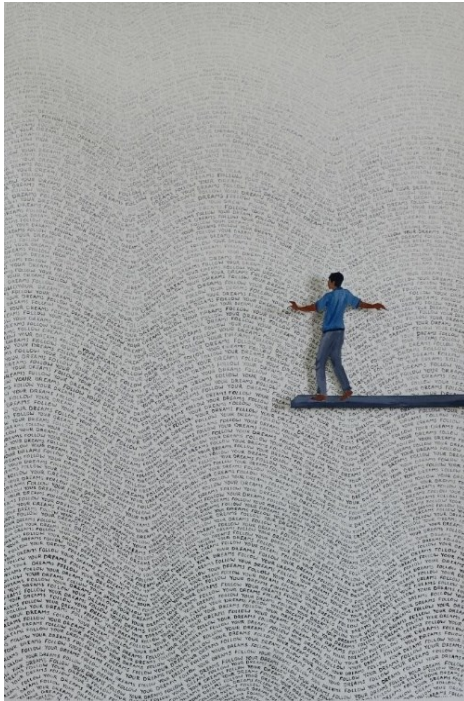
Stainless Steel, Polyurithine Colour
45 x 30 x 64 cm, 2024

Debasish Dutta

"Flow Your Dreams" is a captivating painting title that embodies the essence of aspiration, hope, and the unbridled pursuit of one's passions. This title invites the viewer to embark on a journey of self-discovery, to listen to the whispers of their heart, and to allow their deepest desires to flow freely. It's a celebration of the human spirit's innate ability to dream, to imagine, and to create. The painting itself is likely a vibrant, dynamic, and emotive piece, with colors and textures that evoke a sense of movement, energy, and fluidity.

The artist may have used bold brushstrokes, sweeping curves, and playful patterns to convey the idea of dreams in motion. "Flow Your Dreams" is not just a painting title; it's a mantra, a reminder to stay true to oneself, to nurture one's passions, and to allow creativity to flow unencumbered. It's an inspiration to live life fully, to chase one's aspirations, and to never let dreams fade away.

Debasish Dutta



Flow your Dream

Acrylic on paper
30 x 22 Inches, 2025



Flow your Dream

Acrylic on paper
30 x 22 Inches, 2025

Suroj Dolui

Suroj Kumar Dolui (b. 2000) was born in West Bengal, India, and now lives in Vadodara, Gujarat. He finished his MVA in Printmaking from The Maharaja Sayajirao University of Baroda in 2023 and his BFA in Printmaking from Indira Kala Sangeet Vishwavidyalaya, Khairagarh University, in 2021.

Suroj's artwork connects deeply with rural village life, especially focusing on the voices of people mainly women who face cultural, domestic, and political pressures. His inspiration comes from the Bagdi community, a working-class group tied to jobs like farming, fishing, and other land-based work. Their traditional lifestyle, culture, and stories inspire Suroj's art, especially the strength and creativity of women who navigate their lives through hard work and find ways to express themselves.

His work doesn't only look at tradition but also explores the natural flow of life in the villages, understanding how rhythms of nature shape daily routines. Suroj has shown his work in important exhibitions like "Pulp/Edition" at Pulp Studio, Delhi (2023), "Alter" at Priyasri Art Gallery, Mumbai, and the "Abhivyakti City Art Project" in Ahmedabad. He has learned from master printmaker Devraj Dakoji, U.S. artist Anita Jung, and attended a paper-making seminar led by Anupam Chakrabarti. In 2023, he received the National Award (CCRT) Young Artist Scholarship in Printmaking. Recently he completed 2024 Monsoon Residency at Space Studio Baroda.

Suroj Dolui



The Strength of Life

Multimedia, cyanotypes and acrylic on mathepart

250 x 96 Inches, 2023

Suroj Dolui



Strength of Life

Multimedia, Cyanotypes and Acrylic on Mathepart
250 x 96 Inches, 2023

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Multimedia, Cyanotypes and Acrylic on Mathepart
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Suroj Dolui



Untitled

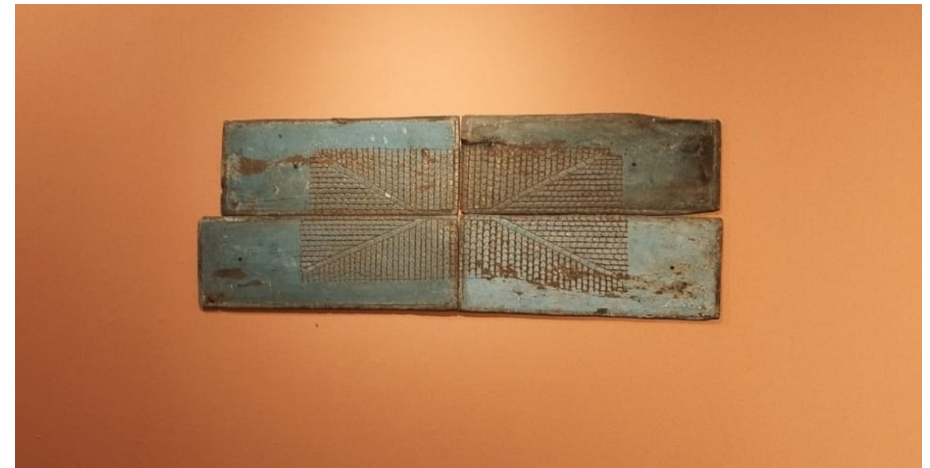
Cyanotype and Natural Pigment on Malmal Saree,
122 x 45 Inches

Rohit Varekar



Size: 75" 8" 3"

This work Joint Family is a sculptural work created from wood and hand carved. Reflecting the essence of familial bonds, memory, and shared history. The piece explores the layered narratives of traditional joint families, highlighting themes of cultural heritage and togetherness.



Size: 45" 18"

Chaupaki is a relief carving inspired by the vernacular chaupakh roof structure of Konkan, capturing the interplay of light, form, and the architectural heritage of rural landscapes. This work draws from my ongoing exploration of cultural decay and preservation.

Suraj Kamble

Created in ceramic, the medium plays a crucial role in shaping the narrative of the work. Its weight, solidity, and permanence echo the demanding nature of labour, while the hand-built textures, surface marks, and imperfections reflect the traces of human effort and time. The material itself becomes a metaphor for the worker's strength and vulnerability.

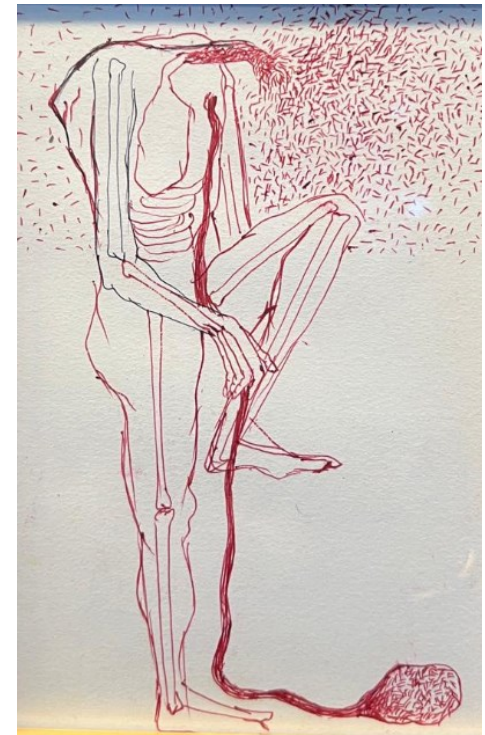
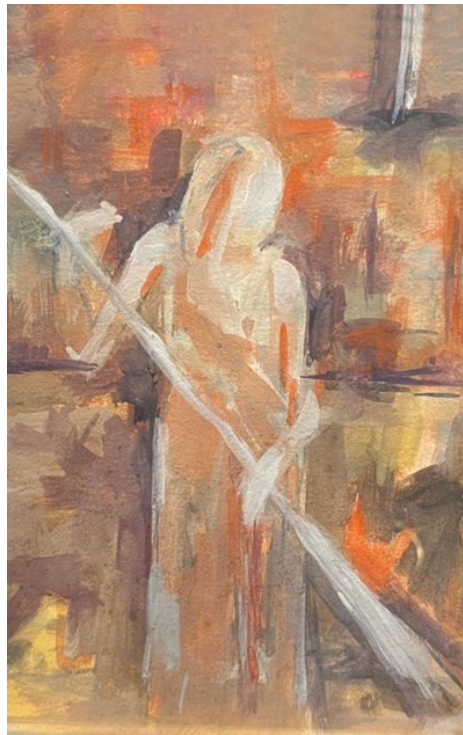
This painting opens an intimate view into the interior world of a sanitation worker's home. Contained within a severely limited space, the dwelling holds the life of an entire family. Built from scarcity and necessity, the home is not merely a physical structure but a lived environment shaped by labor, memory, and mutual dependence. Despite its confinement, the space resonates with warmth, coexistence, and a quiet determination to endure.

This body of work seeks to make visible lives that are often overlooked and to restore dignity to those who are treated as disposable by the city. The paintings bring into focus the workers who sustain urban cleanliness—those who collect waste and transform discarded materials into something usable once again. Through this work, I aim to reveal that where we see only waste and residue, life, relationships, and beauty continue to grow—quietly, persistently, and with profound resilience.

Suraj Kamble



Suraj Kamble



Suraj Kamble



The paintings depicts a drainage worker who remains largely unseen despite performing vital work for society. The labor plays a crucial role in maintaining the health and cleanliness of the city. The artwork emphasizes how society remains healthy because of such dedicated workers. Elements of natural greenery are included to symbolize a clean and balanced environment. The greenery represents the outcome of the workers' continuous efforts. The relationship between cleanliness and nature is central to the composition. The contribution of drainage workers is often overlooked and undervalued. Through this painting, an attempt is made to give visibility to their invisible labor. The work reflects the connection between human effort, environmental care, and social responsibility. This painting stands as a tribute to the workers who form the foundation of a clean and sustainable society



About Mumbai Art Expo's

Mumbai Art Expo's vision is to make it easier for emerging artists in South Asia to be seen, supported, and taken seriously early on, not only once they have already "made it." We want to create more consistent viewership and real exposure for new practices, and to grow an ecosystem where discovery feels active, public, and shared. Our approach is collaborative by design, working alongside local galleries and cultural spaces, and sponsoring events that bring wider audiences into contact with emerging work.

The idea for Mumbai Art Expo was first conceptualised by Urvija Mafatlal and Naisha Didwania, two students currently studying in the United States. While being in the U.S., we observed how much more infrastructure there often is around emerging artists including more residencies, grants and structured mentorships. Coming back to Mumbai, we noticed how hard it is for early-career artists to find sustained backing from private spaces. Mumbai Art Expo is our attempt to respond to that gap in a practical way, by building a platform that can grow over time.

Naisha Didwania

Naisha Didwania, the co-founder of the Mumbai Art Expo, is a junior at Brown University, studying Economics and Architecture, and cross-registering for design and fine arts courses at RISD. Her work sits at the intersection of contemporary art, collectible design, and the structures that shape cultural value, with a particular focus on South Asian artists and global exchange. Alongside her academic practice, she writes and conducts interviews across the art and design world, and is building projects that bridge emerging talent in India with international audiences. Creativity is the throughline in how she thinks and works, but social impact is the measure she cares about.

