



Necropolis of Remains

Based on the book 'Mountain Tales' by Saumya Roy

Conceptualised and Facilitated by:

PRIYASRI ART GALLERY

Mumbai • Baroda

&

Co-facilitated by:

URVIJA MAFATLAL

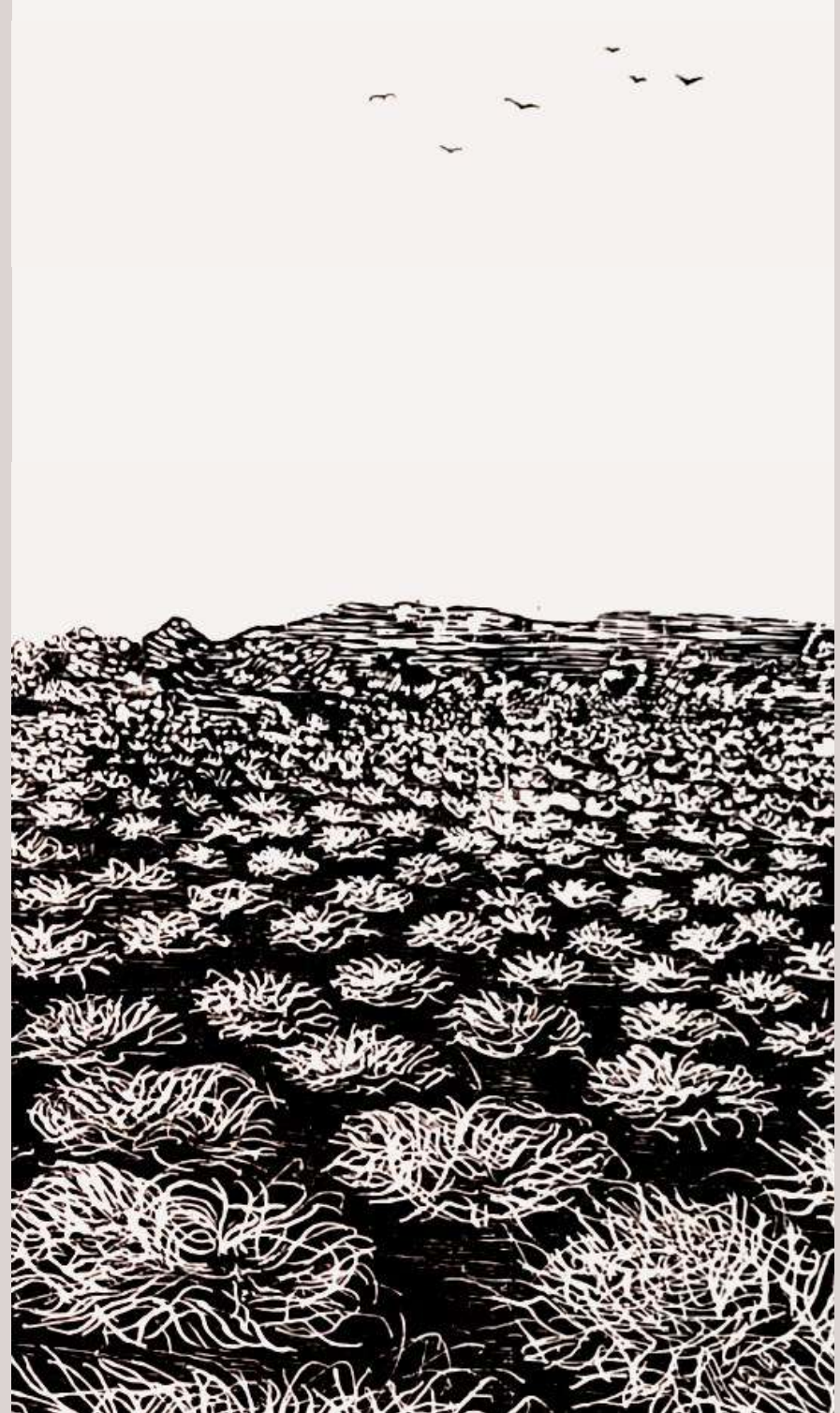
and

NAISHA DIDWANIA

THE
MUMBAI
ART EXPO

Artists

-  Arun B
-  Aasha Keshwala
-  Hina Bhatt
-  Md.Mussthafa
-  Raka Panda
-  Rashesh Chauhan
-  Simran Chowdhury
-  Subhasmita Ghadei
-  Suraj Kamble







The Mumbai Art Expo

The Mumbai Art Expo is a platform dedicated to empowering emerging artists and creating a recurring space for artistic visibility and meaningful discourse. It serves as a home for new and diverse voices in the contemporary art field. The expo seeks to identify and bring together the work of exceptional, undiscovered artists from across the country, offering them a stage to be seen, supported, and celebrated. MAE aims to grow into a consistent, influential space for dialogue, exchange, and community-building within the contemporary art and design ecosystem.

NECROPOLIS

OF REMAINS

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.

Arun B.

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Arun B (b. 1998, Kerala) is a sculptor and visual artist based in Baroda. He holds an MFA in Sculpture from the Faculty of Fine Arts, MSU Baroda (2025), and a BFA in Sculpture from the College of Fine Arts, Thrissur (2023). Working primarily with found and discarded materials, Arun explores the relationships between nature, the self, and the shifting meanings of objects. His sculptural practice repositions everyday materials to prompt reflections on cultural, historical, and emotional resonances. Arun has exhibited in “Sacred and Splintered” (Method Art Space, Kala Ghoda, Mumbai, 2025), MVA Degree Show (Faculty of Fine Arts, MSU Baroda, 2025), etc.

His work moves through states of pressure and residue; forms that appear held, marked, or surfaced by forces that exceed them. Terracotta bodies stand in the tension between presence and erasure, carrying the weight of what is cast off, what settles, and what remains. They exist as fragments of endurance shaped by unequal terrains. The photographs extend these forms into open ground, where small structures rise quietly from the landscape, tracing the thresholds between what is abandoned and what persists. Together, his works hold discardedness as a condition of being; a field where memory, weight, and survival continue to take form in subtle, resistant ways. His work responds to the concerns of Mountain Tales by reflecting on the quiet burden carried by bodies that live in the shadows of systems—economic, social, and environmental, showing how people and landscapes absorb pressure, how they carry marks of survival, and how they remain standing despite forces that try to confine or erode them.

Arun B.

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*Arun B.
Untitled.
Terracotta.
0.5 'x 2'.
2024*



*Arun B
Silent ache inside
Terracotta
16"x6"x8"(approx)
2024*

Arun B.

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Arun B.
Post-existence
Photograph
11 x 8 Inches
2023



Arun B.
Post-existence
Photograph
11 x 8 Inches
2023

Arun B.

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*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*

Arun B.

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*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*

Arun B.

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*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*

Arun B.

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*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*

Arun B.

PRIYASRI ART GALLERY

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*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*



*Arun B,
Post-existence,
Photograph,
11 x 8 Inches,
2023*

Aasha Keshwala

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Aasha Keshwala (b. 2002, Porbandar, Gujarat) is a visual artist based in Baroda. Aasha holds a BVA in Painting (2019–23) and an MVA in Graphic Arts (Printmaking) (2023–25) from the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda. Aasha has participated in “From Field to Frame at the Conflictorium” (Ahmedabad), the MVA and BVA Degree Shows at MSU Baroda, the 7th Rangotsav State Exhibition (Porbandar), etc.

In her art practice, she reflect on the narratives of farming and rural life. She try to show farming activities and the hard work farmers do, similar to the rag picker community in Saumya Roy’s *Mountain Tales*. For the rag picker community, collecting plastic waste is their lifeline, a vital source of income and sustenance. Similarly, for farmers in my village, peanuts are their treasure, providing food and livelihood. Both communities depend on hard, physical work to gather essential resources that support their lives. She explore the relationships between humans, animals, and nature, highlighting the impact of technology on our connection to the land. Her specialization in printmaking allows to draw parallels between farming and printing. Just as a farmer cultivates and multiplies seeds, She create plates and produce multiples of images. Her grandmother’s peanut farm, where She spent hours tending to the land, has been a significant source of inspiration for her. She recall the smell of the earth, the sound of birds chirping, and the joy of harvesting fresh produce. Through her art practice, She invite viewers to contemplate the beauty of rural life, reflect on the transformation brought by technology, and appreciate the importance of preserving our cultural heritage and natural world.

Aasha Keshwala

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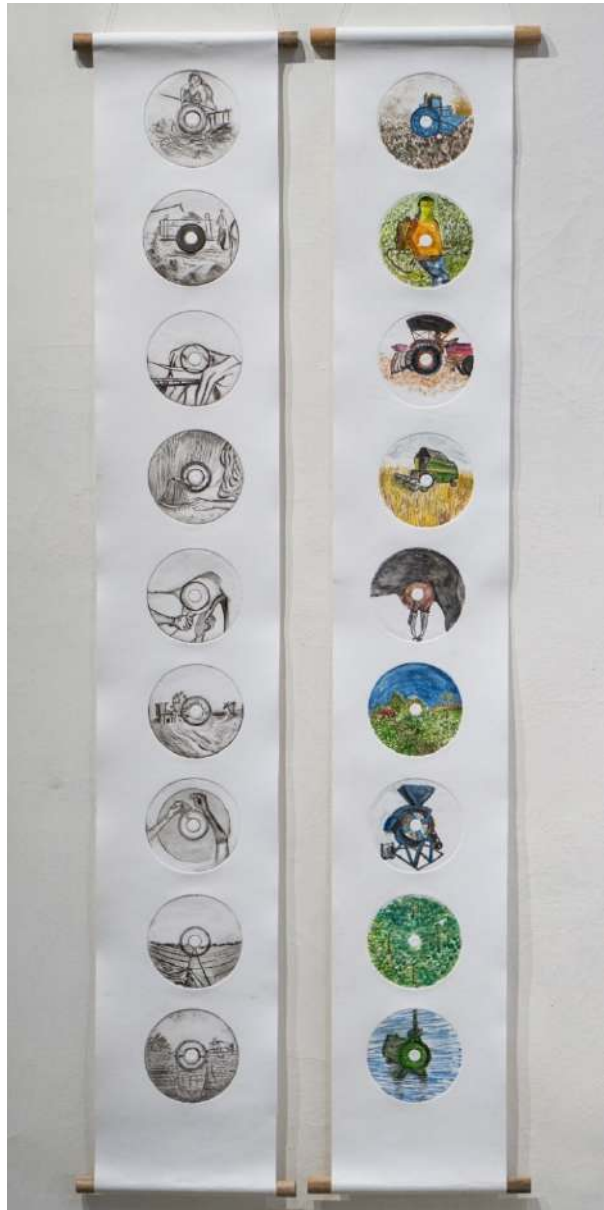
*Aasha Keshwala, Sensation,
Woodcut, 15.5 x 7 Inches, 2025*

Aasha Keshwala

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(Details)

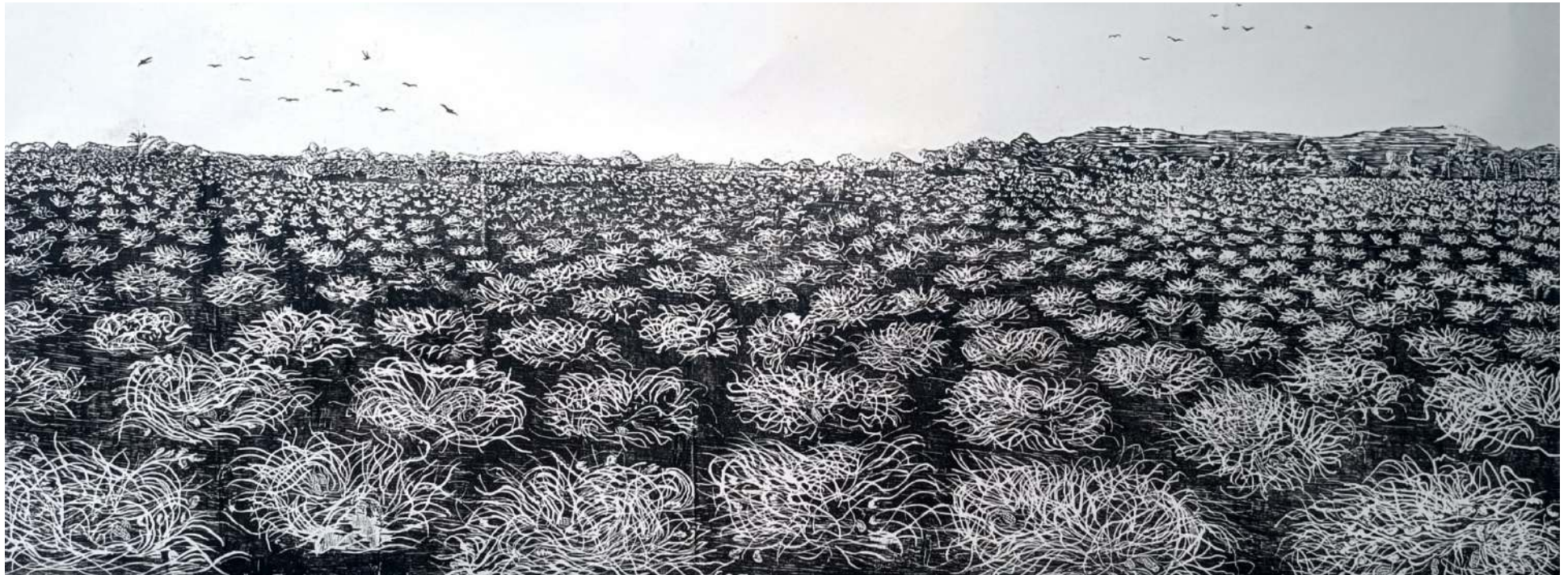
Aasha Keshwala
Fading Traditions,
Monotype and Dry Point on CD
58 x 7 Inches
2025

Aasha Keshwala

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Aasha Keshwala
Peanut Refuge,
Woodcut,
30 x 70 Inches,
2025

Hina Bhatt

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Hina Bhatt (b. 1970, Kavant, Gujarat) is a multidisciplinary artist working across painting, digital art, and ceramics. She completed her BFA in Painting (1993) and MFA in Mural (1995) from the Faculty of Fine Arts, M.S. University, Vadodara.

Her early career spans roles as a ceramic designer, digital artist, graphic designer, and educator, shaping a practice rooted in material exploration and continuous learning. Deeply inspired by her rural upbringing, Hina's work draws from traditional craft sensibilities while embracing contemporary methods. Hina has participated in over 125 group exhibitions, in ceramic symposiums including Global Art Festival (Rann of Kutch), Taoxichuan Spring & Autumn Art Fair (Jingdezhen), and the International Ceramic Culture Week (Yixing), etc.

Hina Bhatt's ceramic practice delves into the layered relationship between urban environments and the marginalized communities living on the peripheries of Mumbai. Through earthy palettes, textured surfaces, and carefully constructed forms, she reflects on the landscapes shaped by the city's waste—terrains navigated daily by rag pickers who remain essential yet largely invisible within the urban ecosystem. Her work draws from the colors, patterns, and materiality of these spaces, translating the dust, fragments, and discarded remnants of the city into sculptural narratives.

Bhatt's ceramics emphasize resilience, labor, and survival, highlighting how communities carve out dignity within challenging surroundings. The tactile quality of her surfaces mirrors the patchwork existence of those who work within Mumbai's garbage mountains, where every piece of waste becomes both burden and sustenance. While rooted in sensitivity to lived realities, her practice also reflects on broader themes: the tension between consumption and disposal, the overlooked networks that keep the city functioning, and the quiet strength embedded in everyday acts of labor. By engaging clay as both metaphor and material, Bhatt creates forms that invite viewers to pause, empathies, and reconsider the socio-environmental narratives that often go unnoticed within urban life.

Hina Bhatt

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Hina Bhatt
The Orange Knoll Ceramic
12" x 8.5" x 3"
2022



Hina Bhatt
Earthrise Ceramic
12" x 8.5" x 4.7"
2022

Hina Bhatt

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Hina Bhatt
Urban Patchwork Ceramic
11.2 x 12.7 x 4.2 Inches
2022



Hina Bhatt
Three for a Wedding
3 X 6 X 7 Inches
2019

MD. Mussthafa

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M D Musthafa (b. 1997, Telengana) is a visual artist based in Baroda. He is currently pursuing an M.V.A. in Painting at the Faculty of Fine Arts, MSU Baroda, and holds a B.F.A. in Painting from Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad. His practice centres on migration, displacement, and fragile urban existence, shaped by long-term engagement with inter- and intra-state migrant communities. Recurring elements such as Urdu script, Persian ornament, and Islamic geometric motifs anchor these personal encounters within wider socio-cultural contexts. Mussthafa has participated in Open Studio at AQ@Priyasri (Vadodara, 2025), AAGAM: MVA Midterm Show (Baroda, 2025), and ASLI: Final Display (Hyderabad, 2024), etc.

For him , the first glimpse of Deonar reveals a landscape where communities live amidst Mumbai's massive dumping yard, surrounded by waste and resilience. Houses stand near open drains, and rag pickers navigate heaps of discarded materials, embodying both struggle and hope. This environment, echoing the narratives in *Mountain Tales*, becomes a powerful metaphor for survival and adaptation. In his work, the harsh realities of Deonar are juxtaposed with the rich histories of design and memory. By integrating elements like Urdu script, Persian ornamentation, and Islamic geometric patterns, the art highlights the overlooked lives of migrant workers and marginalized communities. The use of materials such as rust, ash, and tea stains mirrors the decay and endurance found in these spaces, reflecting both the fragility and resilience of those who inhabit them. Through this practice, the artist draws a parallel between the forgotten corners of the city and the narratives of survival in *Mountain Tales*. The work invites viewers to reflect on the intersection of urban neglect, labor, and cultural memory, capturing the poetry and hardship of life at the city's periphery.

MD. Mussthafa

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Md. Mussthafa, Inteha, Watercolour, Ink, Silver Foil and Poster Color on Paper Plate, 6" Diameter, 2024

MD. Mussthafa

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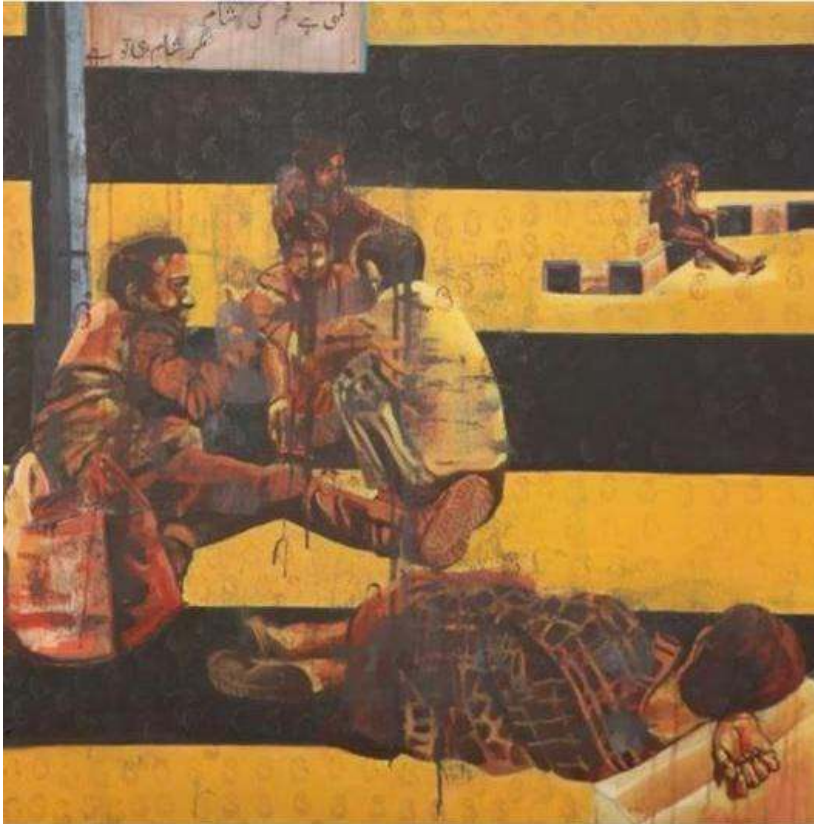
M D Mussthafa, Talaash-e-Raahat, Acrylic and Oil, 27.5 x 54 inches, 2025

MD. Mussthafa

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*MD. Mussthafa,
Gham Ki Shaam,
Acrylic on Canvas,
36 x 36 Inches,
2024*



*MD. Mussthafa,
Gehraime,
water color and
casein on paper,
22 X 32 Inches,
2025*

MD. Mussthafa

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*Md. Mussthafa,
Q,
Water color and Gouache on Paper,
60 x 196 Inches,
2024*

Reka Panda

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Raka Panda (b. 1990, West Bengal) is a visual artist based in Ahmedabad. She holds a BFA and MFA in Painting from Kala Bhavana, Visva Bharati, Santiniketan. Her practice explores memory, displacement, and daily life through layered drawings and mixed-media works on old fabrics, printed cloth, and Nepali paper. Drawing from Bengali folk motifs, miniature painting, and literature, she creates intimate visual narratives reflecting personal and collective experiences. Raka has exhibited widely, including at the India Art Fair and Art Mumbai. She has received the Emergent Art Space Award (2020), Junior Fellowship from the Ministry of Culture (2018–19), and a grant from The Elizabeth Greenshields Foundation (2015).

Raka says that ,” Mountain Tales resonates deeply with my ongoing practice. The lives of rag pickers, their invisible yet crucial role in society, and their layered narratives of survival and dignity have inspired me and opened new directions in my work. In response, I have begun a new series using old, used clothes as my primary material, both as surface and conceptual metaphor. These worn fabrics carry histories of touch, memory, and labor, allowing me to reflect on themes of reuse, fragility, and resilience. I also weave in elements from Rabindranath Tagore’s writings, linking lived experience with philosophical inquiry, along with drawings that extend these ideas. A central piece is a carpet stitched from discarded fabrics and layered with drawings, symbolizing collective memory and forgotten labor. As a continuation, Women with Wishing Tree uses scraps of cloth to explore the burdens of wishes we all carry, where the discarded becomes a metaphor of resilience and renewal.”

"There is always a group of unknown people in human civilization, they are the most numerous, they are the vehicles; they have no time to become human; they are raised on the surplus of the country's wealth. They eat the least, wear the least, learn the least, and serve everyone else; they work harder than everyone else, they are more disrespected than everyone else. In short, they die of disease, die of hunger, die of being kicked and beaten by their superiors—they are deprived of all the opportunities and conveniences for the journey of life. They are the pillbugs of civilization, standing upright with lamps on their heads—everyone above them gets light, oil rolls down their bodies." - Quote from Rabindranath Tagore’s poem/writing.

Reka Panda

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*Raka Panda,
Under the Lamp,
Oil Acrylic, Nepali Paper
Cloth Piece on Canvas,
48 x 36 Inches,
2025.*



(Details)

Reka Panda

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*Raka Panda,
Bird of Dusk,
Acrylic, Ink (Tempera prosses) on Nepali
paper, print on raw canvas,
42 x 52 Inches,
2025*



*Raka Panda
Once upon a time,
Acrylic, Ink (Tempera prosses) on Nepali
paper, print on raw canvas,
22 x 24 Inches,
2025*

Rashesh Chauhan

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Rashesh Chauhan (b. 1992, Vadodara, Gujarat) is a visual artist based in Vadodara. He holds a BVA (2015) and MVA (2017) in Painting from the Faculty of Fine Arts, Maharaja Sayajirao University, Baroda. His practice reflects on memory, fragments of daily life, architecture, and cultural histories, often exploring the presence of loneliness through discarded or derelict materials. Rashesh has exhibited at Space Studio Alumni Show (Baroda, 2023), the National Lalit Kala Akademi (Delhi, 2019–2020), etc. He has participated in residencies and workshops such as the Summer Residency at Space Studio, Baroda (2020), etc.

Rashesh's practice grows from nightly walks through the city, where outdated objects, old homes, rusted metal sheets, and fading signboards become markers of memory, neglect, and survival. These discarded materials mirror the world described in *Mountain Tales*, where the rag picker community lives within the city's overlooked and abandoned spaces. Using rejected objects as surfaces allows him to channel both loneliness and the quiet, unseen labor of those who sift through what the city leaves behind.

Rashesh says that, "Working with rust on metal, I explore the tension between neglect and remembrance, reality and illusion. This material language echoes the environments around Mumbai's garbage mountains, landscapes shaped by scrap, erosion, and endurance. My process of layering textures and building objects becomes a way of stitching together fragments of urban life, much like the book pieces together lives built from waste. Mumbai's coexistence of old architecture, chawls, industrial scrap yards, and markets like Chor Bazaar provides material and visual cues that resonate with *Mountain Tales*. Through these textures and stories, my work reflects on overlooked identities and the memories embedded in the city's discarded remains."

Rashesh Chauhan

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Rashesh Chauhan
*Natraj Cinema Hall, Red Oxide Enamel paint and lacquer
on Metal, 37 x 29 x 10 Inches, 2020-2021*



Rashesh Chauhan

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*Rashesh Chauhan,
Chawl House, Red Oxide Enamel
paint and lacquer on Metal, 18 x
9.5 Inches, 2023*

Rashesh Chauhan

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*Rashesh Chauhan,
House at Sardar
Bazaar, Red Oxide,
Enamel Paint &
Lacquer on Metal,
48' x 30' x 10,
2020-21*

Rashesh Chauhan

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*Rashesh Chauhan,
Untitled, Red Oxide, Enamel
paint, Acid Treatment &
Lacquer on Metal,
65" x 48" x 10",
2020-21*

Simran Chowdhury

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Simran Chowdhury (b. 2003, Kolkata, West Bengal) is a visual artist based in Baroda. She is currently pursuing a Bachelor of Visual Arts in Painting at the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda (2022–2026). Her practice centres on drawing as a mode of exploring memory, vulnerability, and the spaces she inhabits. She builds compositions through overlapping lines, fragments, and impressions drawn from personal experience. Simran has participated in group exhibitions at the Faculty of Fine Arts, including *Sanghat* (2025) and the Nasreen Mohamedi Scholarship Display (2025). She is a recipient of the Nasreen Mohamedi Scholarship in Painting (2024–25).

Simran explains that, “In this body of work, I respond to the book *Mountain Tales* by translating its oral, lived essence into my own visual language. While reading, I was struck by the coarseness, grotesque textures, and unsettling abnormalities that shape life in the Deonar village. My work exaggerates these sensations, distorting them to echo the emotional and ethical weight carried by the people who inhabit that space. I focus on elements that became symbolic for me, such as the weighing machines at the ‘Kata’ shops used to measure and sort discarded materials. These objects became a metaphor for the transactional nature of value in a world built on waste. I also thought about how festivals, moments of joy, excess, and collective celebration generate layers of trash that cycle back into the daily lives of people at the dumping ground. This led me to reflect on a larger tension: how a city’s over-consumption ends up consuming the city itself. The smoke rising from Deonar carries the scent and residue of the city’s habits back into Mumbai, forcing it to confront what it tries to hide. My work attempts to capture this moment of confrontation and the uneasy coexistence between consumption and survival.”

Simran Chowdhury

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*Simran Chowdhury,
Untitled
Drawing on paper
23.4 x 33.1 Inches
2025*



(Details)

Simran Chowdhury

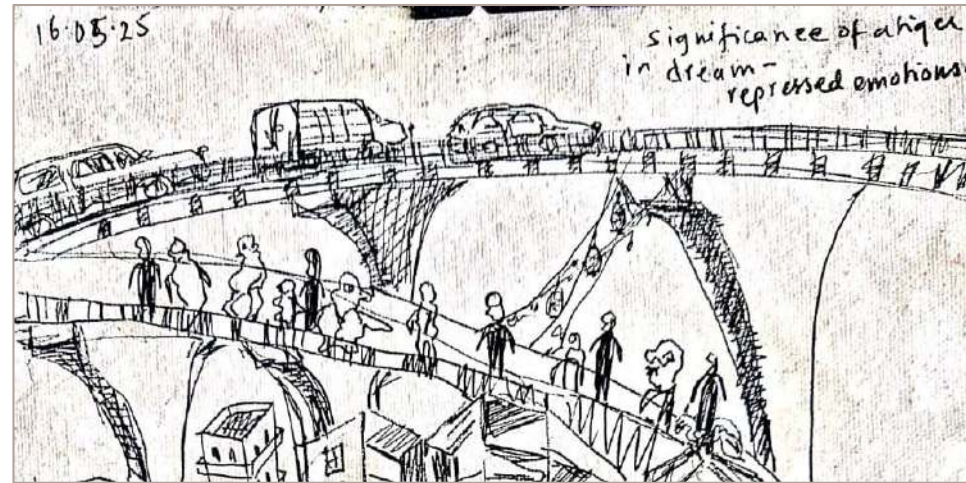
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Simran Chowdhury,
Untitled
Drawing on paper
11 x 8 Inches
2025



(Details)

Simran Chowdhury

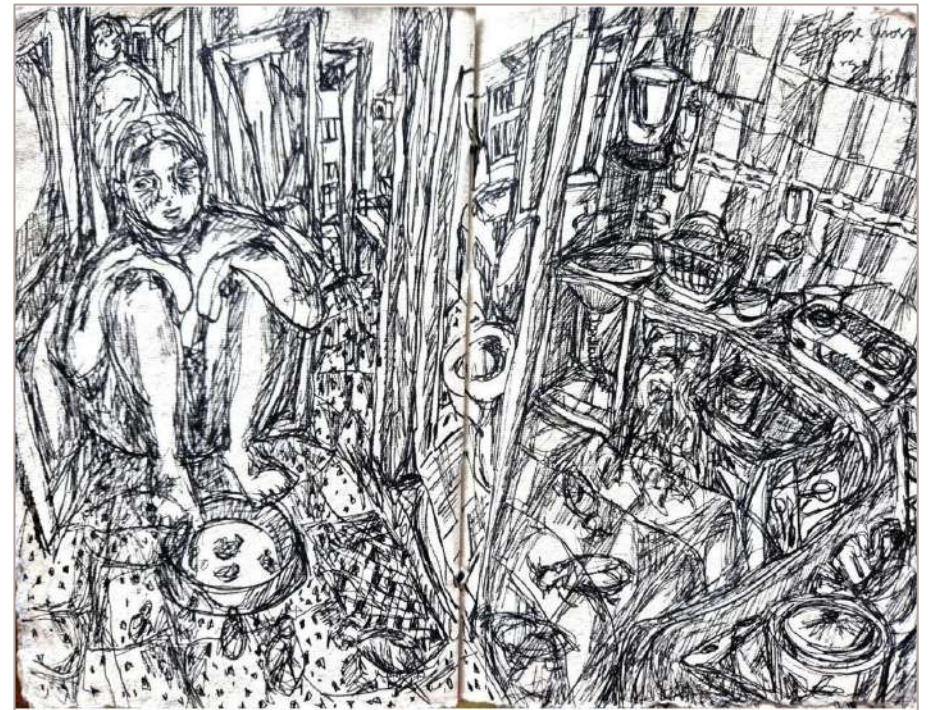
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Simran Chowdhury
Untitled
Drawing on paper
11 x 8 Inches
2025



Simran Chowdhury
Untitled
Drawing on paper
11 x 8 Inches
2025

Simran Chowdhury

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Simran Chowdhury
Untitled
Drawing on paper
11 x 8 Inches
2025



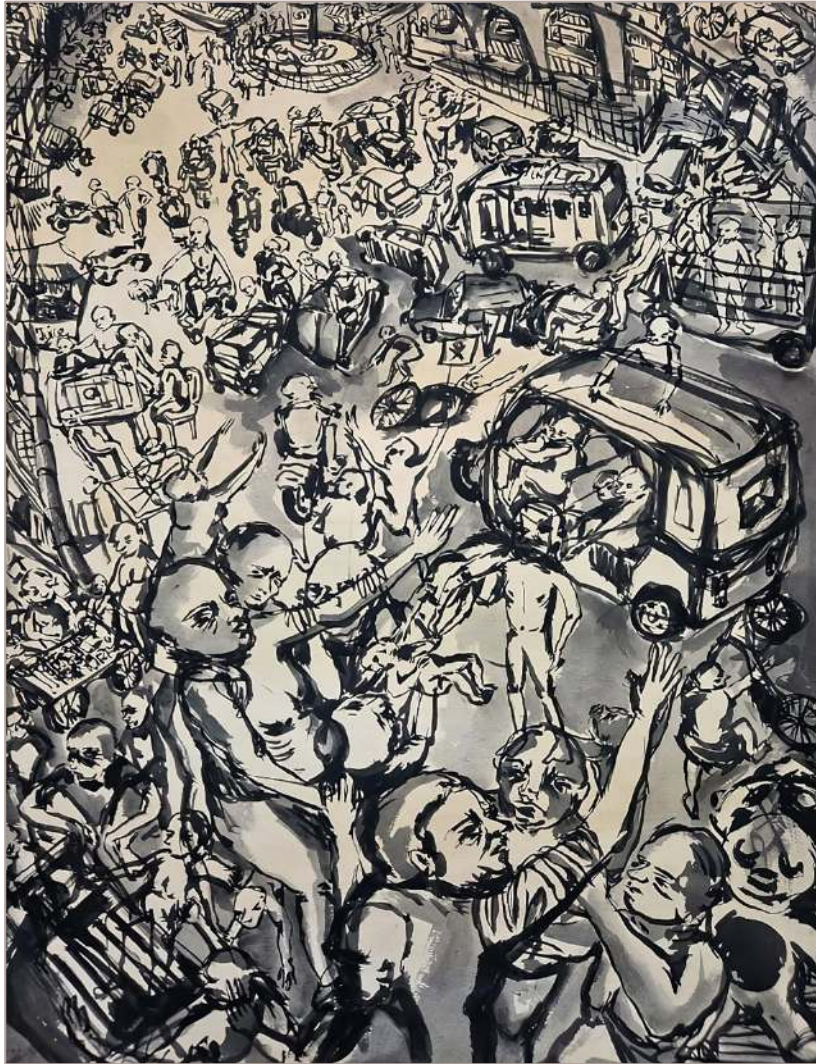
Simran Chowdhury
Childhood
Drawing on paper
23 x 33 Inches

Simran Chowdhury

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*Simran Chowdhury,
Fatehgunj, Drawing on paper,
33 x 23 Inches*



(Details)

Subhasmita Ghadei

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Subhasmita Ghadei (b. 1997, Kendujhar, Odisha) is a visual artist based in Baroda. She holds a BFA in Painting from B.K. College of Art & Crafts, Bhubaneswar (2019) and an M.V.A. in Painting from The Maharaja Sayajirao University of Baroda (2024).

Her practice engages with weaving as both method and metaphor, drawing from Odissi dance, traditional textiles, and the mythological iconography of Odisha. Through layered compositions that merge natural forms with feminine narratives, she reflects on emotion, resilience, and the everyday experiences of women. Subhasmita has participated in Abhivyakti City Art Project (Baroda), Lalit Kala Academies in Odisha, Assam, and Nepal, as well as group exhibitions in London, Norway, and Sikkim, etc.

Rooted in a traditional coastal village in Odisha, the artist's practice intertwines with the rich legacy of local crafts and the environmental shifts shaping rural life. Inspired by *Mountain Tales*, the artist draws parallels between Odisha's artisans and the rag picker community described in the book. Both communities navigate the balance between survival and memory amid evolving landscapes. By employing the palm-leaf engraving tradition, the artist captures stories of place and people, reflecting how these materials preserve cultural and ecological knowledge. Just as *Mountain Tales* highlights the resilience and invisibility of rag pickers, the artist's work documents Odisha's artisans, whose crafts persist through environmental changes.

In addition, the use of natural fiber grass evokes rural ecological shifts, such as flooding and drought, highlighting the tension between preservation and transformation. Through *Mountain Tales*, the artist creates a dialogue between tradition and contemporary ecological realities, honoring artisans and reflecting on how cultural traditions adapt to modern challenges.

Subhasmita Ghadei

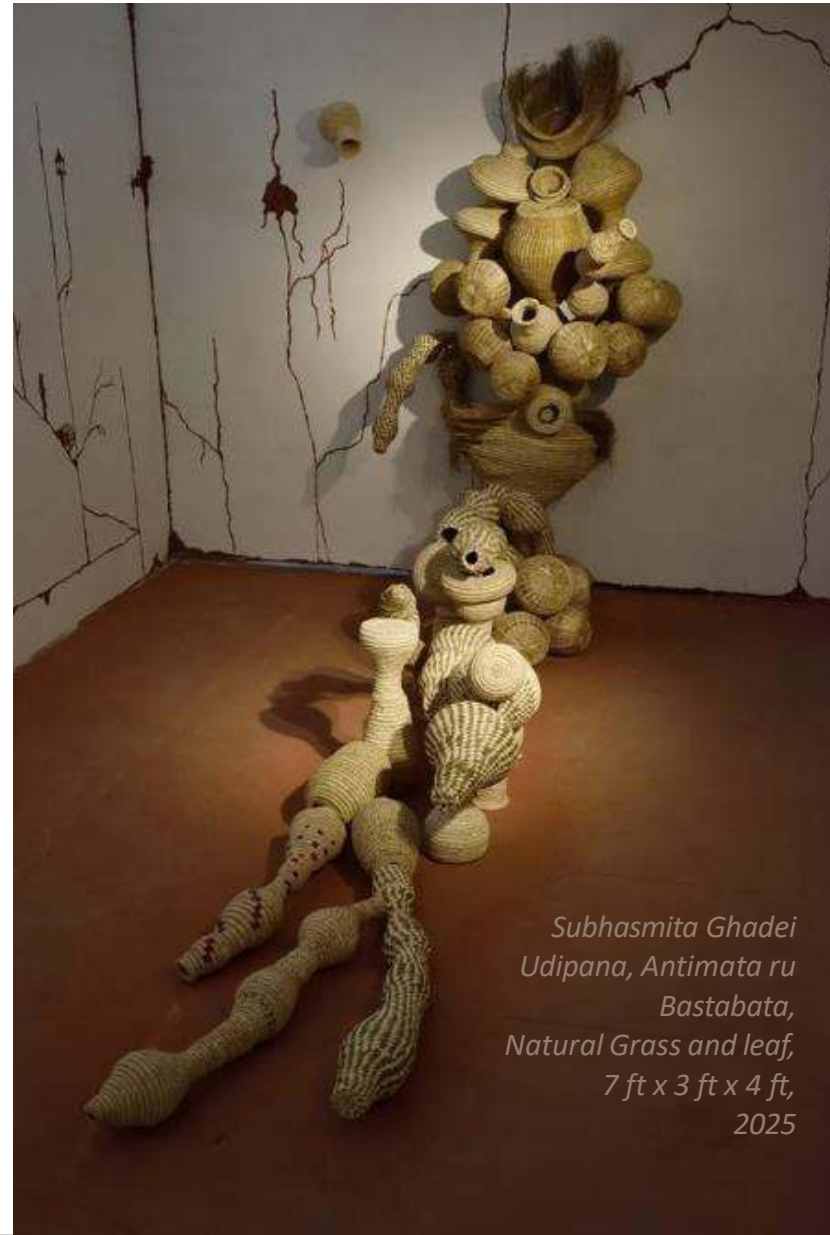
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*Subhasmita Ghadei,
Galpka O Kalpika,
Natural Grass on Fiber Glass,
48 x 36 x 3 Inches,
2023-2024*



*Subhasmita Ghadei
Udipana, Antimata ru
Bastabata,
Natural Grass and leaf,
7 ft x 3 ft x 4 ft,
2025*

Subhasmita Ghadei

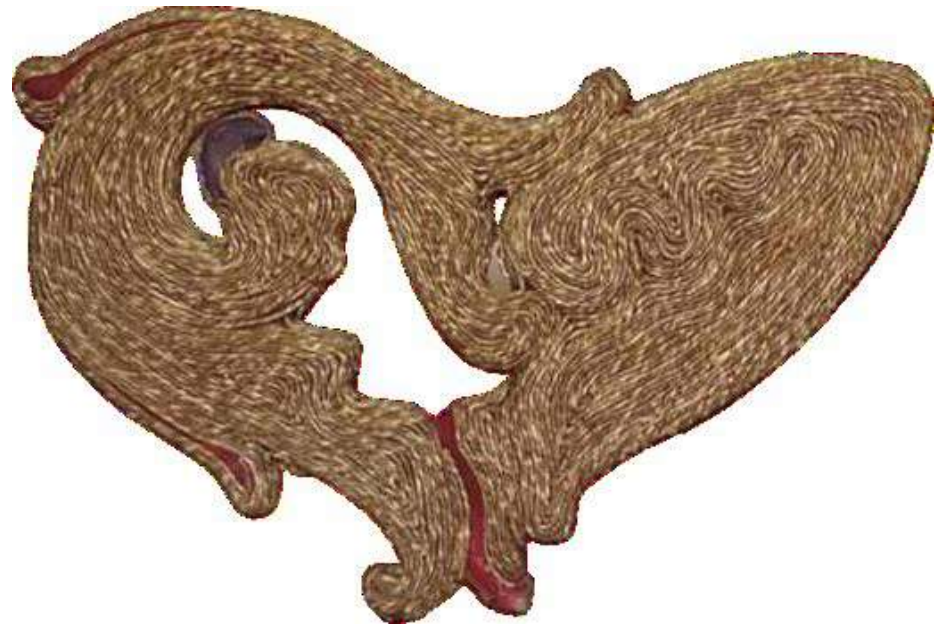
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Subhasmita Ghadei
Parisanstana
Natural Grass on Fiber Glass
30 x 24 Inches



Subhasmita Ghadei,
Naritwa,
Natural Grass on Fiber Glass,
30 x 24 Inches

Suraj Kamble

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“Inspired by Saumya Roy’s *Mountain Tales: Love and Loss in the Municipality of Abandoned Belongings*, this painting project reflects on the human stories within Mumbai’s Deonar Garbage Mountains.

Amid this toxic landscape, thousands of waste pickers—women, men, and children—search for value in what the city throws away. Their everyday labour turns abandonment into survival. They live between smoke and dust, transforming discarded objects into something of use, something that carries meaning again. Their presence questions how we define worth, cleanliness, and belonging.

This project seeks to humanize the invisible and dignify the discarded. It invites viewers to look closely at lives that sustain a city’s unseen systems—the workers who clean, collect, and rebuild what others abandon. Through these paintings, I wish to reveal resilience as a quiet form of beauty, and to show how life continues to grow within what we choose to throw away.”

Suraj Kamble

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*Suraj Kamble,
Untitled,
Ceramic,
8.5 x 9 x 5 inches*

Suraj Kamble

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Suraj Kamble,
Untitled,
Penbrush on Paper,
24 X 44 inches

Suraj Kamble

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*Suraj Kamble,
Untitled,*



*Suraj Kamble,
Untitled,*

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.



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.