

One Home, Many Nests

18 September – 17 October 2026



Aninda Varma · Debasree Das · Mahima Kapoor · Prerna Sharma
Ruchika Wason Singh · Shyamali Haldar · Sonal Varshneya

MAG CONTEMPORARY · CHANAKYAPURI, NEW DELHI



Curatorial note

One Home, Many Nests brings together the practices of artists who are also mothers, reflecting on how motherhood has gently, and sometimes profoundly, reshaped their artistic journeys, opening new directions while interrupting the linear trajectories often expected of an artist's career. Artists Aninda Varma, Debasree Das, Ruchika Wason Singh, Prerna Sharma, Mahima Kapoor, Shyamali Haldar and Sonal Varshneya, through their individual experiences of struggle, discovery and persistence, share the many ways of continuing to create while making room for the demands and joys of motherhood.

Aninda Varma's ceramic works, resembling clusters of banana flowers, speak to the shifting rhythms of her practice and the many responsibilities and heaviness that accompany motherhood. Sonal Varshneya's series of etchings with marble inlay trace her evolving relationship with her daughter, as well as with herself. Debasree Das's paintings explore motherhood alongside the enduring presence of patriarchy, reflecting on the challenges of reclaiming space for oneself and the quiet solidarity that emerges when women hold space for one another.

Works by Prerna Sharma and Ruchika Wason Singh, created when they were new mothers, offer a glimpse into moments of personal and artistic transition from over a decade ago. Prerna's painting, with its warm yellow glow, evokes the tenderness of self-love and the often-elusive gift of time for oneself. Ruchika's non-figurative works trace an intuitive graduation towards a parallel world in her garden, which too had germination and the processes

of evolution, and which became her method to depict the emotional pulsations of the partum stage in her life. Shyamali Haldar returns to exhibiting after a long pause shaped by motherhood. Working with her daughter's old toys, she transforms familiar objects into sculptural forms, finding new possibilities for making within the materials of everyday life. Mahima Kapoor's iron sculptures, meanwhile, explore the uneven trajectories of motherhood through a material that holds both strength and malleability, resisting the pressures placed upon women by society.

Together, these practices reconsider the many ways an artistic life can continue to grow, even when its path does not follow a straight line. Pauses and gaps in an artist's career are not necessarily moments of absence or inactivity; they can also hold forms of learning, care and lived experience that quietly shape the work. One Home, Many Nests thus creates a space for these intertwined experiences to be seen and held with care. It reflects on the expectations placed upon women as mothers and artists, while recognising the many ways they continue to nurture their practices alongside their families.

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Aninda Varma

ARTIST STATEMENT

In the rhythmic dance of creation, where the past converges with the present and tradition intertwines with innovation, I find myself immersed in a continuous cycle of allyship and solidarity. My journey as an artist is one of discovery, balancing the act of honouring age-old traditions while forging new paths of expression.

Rooted in India's rich textile and handloom heritage, my work explores interconnectedness, weaving threads of cultural memory with contemporary vision. Through ceramics, I seek to build alternative knowledge, challenge conventional narratives, and invite dialogue on identity, belonging and solidarity. Each vessel becomes a container of stories, reflecting the diverse voices that shape our shared humanity. In the liminal space between past and present, tradition and innovation, I aim to find new possibilities where boundaries dissolve and connections emerge. My practice stands as a testament to art's power to bridge divides, foster empathy and inspire collective action.

BIOGRAPHY

Aninda Varma, born in India, is a contemporary artist whose practice moves fluidly between found objects, ceramics and textiles. She received her Bachelor of Fine Arts from the Maharaja Sayajirao University, Baroda, in 2007, followed by a Master of Fine Arts from the Pennsylvania Academy of the Fine Arts, Philadelphia, in 2009. In 2011 she completed her Master of Arts in Contemporary Art from Sotheby's Institute of Art, London. Her practice is rooted in shaping nostalgia while reimagining traditional methods of art-making; her works explore material memory, craft processes and the tension between the handmade and the found.

She held her debut solo exhibition, *Serenity*, at Kalakriti Gallery, Hyderabad, in 2012, and has since taken part in group exhibitions internationally, including Winter Craft Show, Stroud and London (2023); Thrown Contemporary Online Ceramic Show (2023); 1000 Vases, Milan (2021); Kingston Community Centre Open House, London (2014); and Blink 182 Gallery, Philadelphia (2007). She has taught hand-building pottery at Kingston Adult Education Centre, London, and worked as Artistic Liaison at the Floodlight Foundation, New Delhi. Aninda Varma lives and works in Singapore.



What We Carry

Aninda Varma, 2026, Glazed ceramic, suspended, Dimensions variable

Debasree Das

ARTIST STATEMENT

My practice encompasses drawing, painting, hand embroidery and appliqué, working across materials such as silk, canvas and paper. I approach mixed-media painting as a cathartic process, an intuitive space where I can release and work through sorrow, pain and the complexities of lived experience. While my earlier works were largely narrative and centred on the self, my recent practice turns outward, responding to the world around me and reflecting on its struggles, resilience and moments of triumph.

I am drawn to the inner emotions of all living forms and believe that every being has the right to express, grow and be nurtured. In my recent body of work I respond to the unsettling realities of our time by creating vibrant compositions that hold space for hope and optimism. I imagine them as moments of celebration, an emergence into light after a prolonged and difficult struggle.

BIOGRAPHY

Debasree Das, born in Guwahati in 1979, holds a Bachelor's degree in Printmaking from the Government College of Art and Crafts, Guwahati (2005), and a Master's in Printmaking from the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda (2007). Her group exhibitions include Anatomy of Landscape at Akara Contemporary, Mumbai (2026); Art Tint, Baroda (2024); the Alumnus Exhibition at Space Studio, Baroda (2023); the 59th National Exhibition of Art at Lalit Kala Akademi, Delhi (2018); and Behold the Nature at Gallery Dhi Art Space, Hyderabad (2016). She has received the Junior Fellowship from the Ministry of Culture, Government of India (2017–18), the Camlin Europe Art Tour Award (2010) and the Asia Pacific Artists Fellowship at the National Art Studio, Changdong, South Korea (2013). She lives and works in Vadodara.



An Unspoken Holding I

Debasree Das, 2025, Gouache on rice paper pasted on board, 27 x 18 in



An Unspoken Holding II

Debasree Das, 2026, Watercolour and gouache on rice paper pasted on board, 16 x 12 in



An Unspoken Holding III

Debasree Das, 2026, Watercolour and gouache on rice paper pasted on board, 16 x 12 in

Mahima Kapoor

ARTIST STATEMENT

I am interested in the space between becoming and being, where form remains open, identities shift, and movement becomes a quiet act of resistance. My practice moves between painting, printmaking and sculpture, not as separate disciplines but as fluid languages that allow me to translate my inner and outer landscapes. I often work with organic forms, not to imitate nature but to understand how it moves, transforms, adapts and finds its own course.

My process is intuitive, shaped by what I observe, remember and feel. Like a river, my works negotiate between control and release, structure and drift, vulnerability and strength. Becoming a mother has further shifted my understanding of identity and the roles placed upon women. I resist fixed definitions, both of the self and of artistic practice.

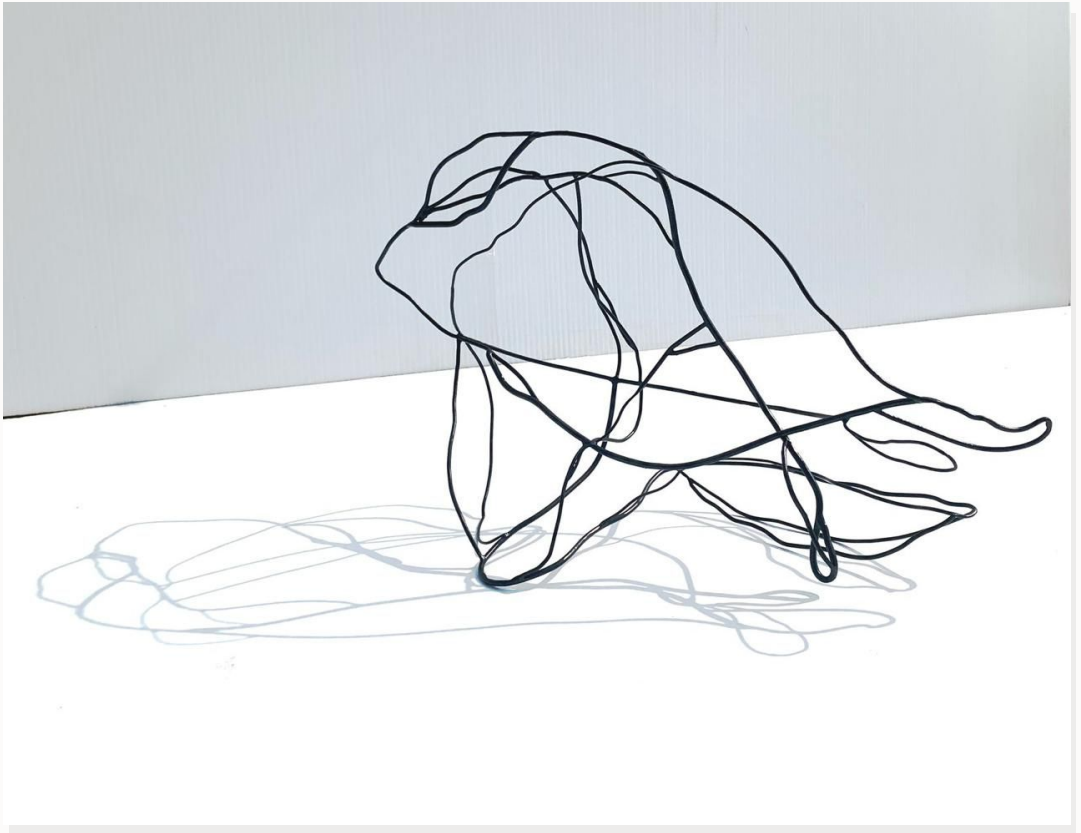
BIOGRAPHY

Mahima Kapoor is an artist based in New Delhi. She completed her BFA at the College of Art, New Delhi (2015) and her MFA at the Massachusetts College of Art and Design, Boston (2018), and has since shown in group exhibitions in India and the United States. Her debut solo exhibition, *At the Edge, the River Bends*, was held at MAG Contemporary, New Delhi, in 2026. She has been a fellow at residencies including Salem Art Works, New York; the Ucross Foundation, Wyoming; L'AiR Arts, Paris; Belgrade Art Studios, Serbia; and Nidarsana Art Residency, Kerala. Her work moves between painting, contemporary printmaking, installation, drawing and sculpture. She works from her studio in New Delhi.



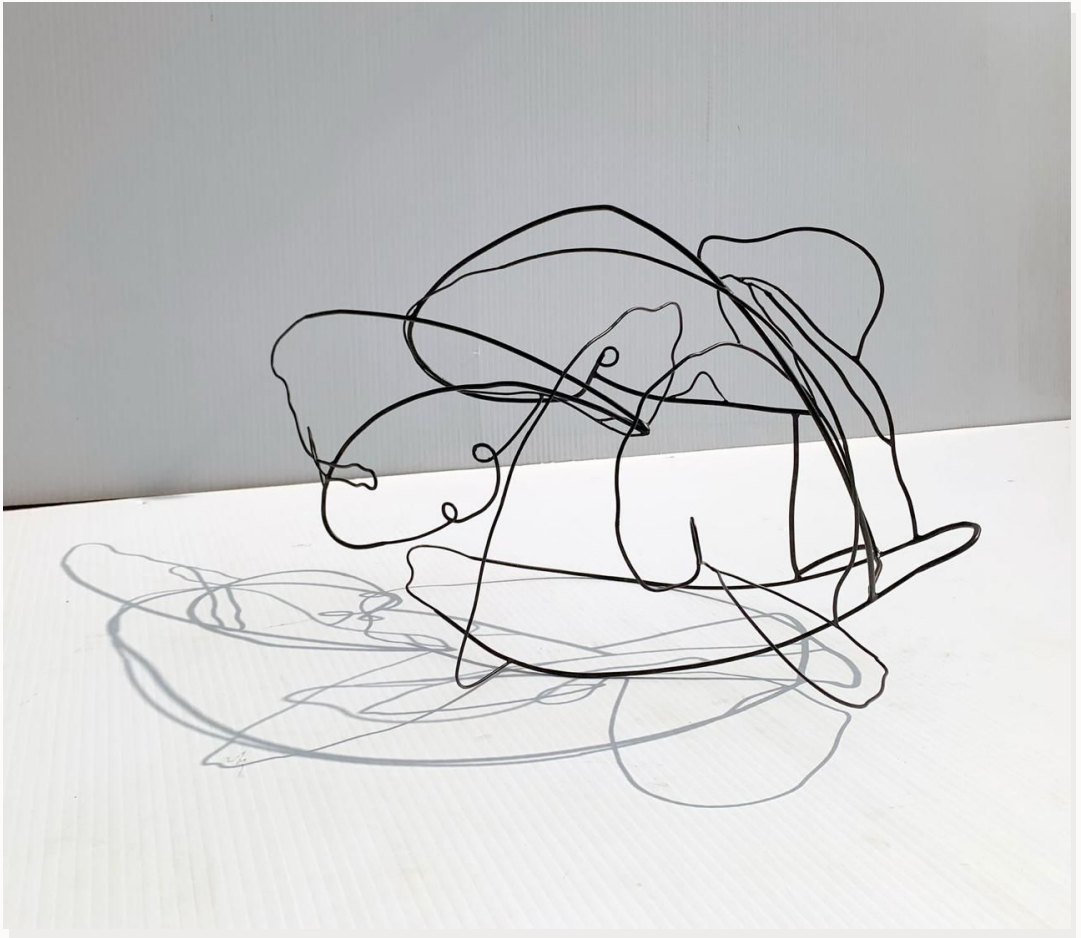
Across the Deep Pond

Mahima Kapoor, 2025, Paint on paper, textile and metal, 41 x 40 x 27 in



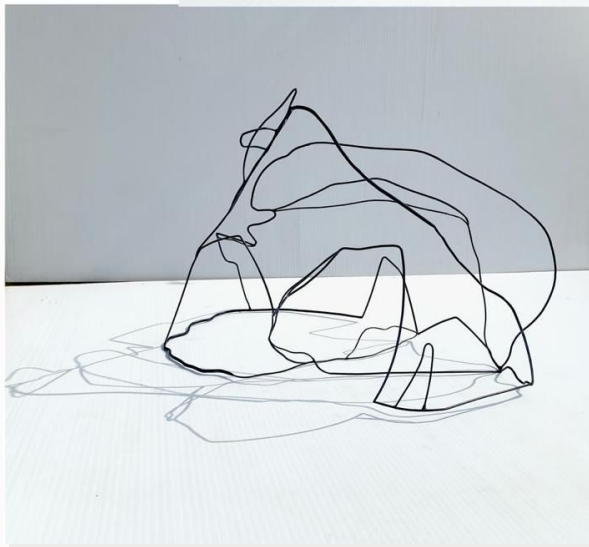
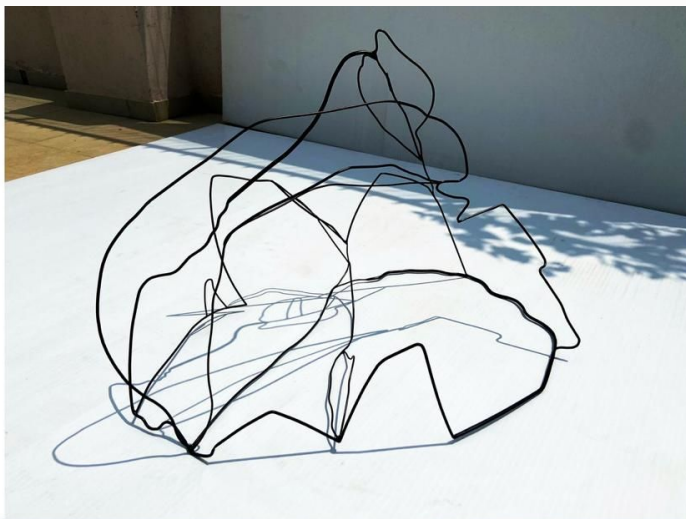
Wired Movement I

Mahima Kapoor, 2021, Metal, 25 x 20 x 20 in



Wired Movement 2

Mahima Kapoor, 2021, Metal, 25 x 20 x 20 in



Wired Movement 3

Mahima Kapoor, 2021, Metal, 25 x 20 x 20 in

Prerna Sharma

ARTIST STATEMENT

My practice has long been rooted in narrative art, shaped by personal observations and an interest in portraying myself and those close to me. Through self-portraiture I explore the changing relationship with my own identity, approaching it with a softness and tenderness that often becomes difficult to hold on to through the years of motherhood. In recent years my work has increasingly turned towards the self, drawing from personal photographs taken across different moments and occasions.

My exploration of different mediums has gradually led me towards ceramics, where I have found new possibilities for my visual language. Since 2017 I have been exploring its sculptural and chromatic possibilities, with a particular interest in the relationship between domesticity, memory and the lived experiences of women. My ceramic works often bring fish and domestic utensils together as metaphors, reflecting the complexities of women's lives within Indian households, where the idea of home is never entirely fixed but continually shifts and transforms.

BIOGRAPHY

Prerna Sharma (b. 1973, Greater Noida) is an artist whose practice spans painting, photography and ceramics. She holds a Bachelor's degree from Chandigarh College of Art and a Master's in Painting from Jamia Millia Islamia, New Delhi, and trained in pottery and ceramics at Blue Pottery Studios, Delhi. She has held solo exhibitions at Punjab University Museum and IndusInd Bank, Chandigarh, and a solo shelf show at Gallery Espace, and has taken part in several group exhibitions. She has taught as a lecturer at DAV College, Amritsar, and for eight years at a school in New Delhi. She lives and works in Greater Noida.



Untitled

Prerna Sharma, 2014, Acrylic on canvas, 36 x 24 in



Untitled

Prerna Sharma, 2014, Acrylic on canvas, 24 x 36 in



Untitled

Prerna Sharma, 2014, Acrylic on canvas, 36 x 24 in



By the Seashore I

Prerna Sharma, 2022, Ceramic, 14 in diameter



By the Seashore 2

Prerna Sharma, 2022, Ceramic, 14 in diameter

Ruchika Wason Singh

ARTIST STATEMENT

The Nursery is a set of works from the project Transit Spaces, metaphorically alluding to the maternal body as a space that cares, nurtures and gives birth. In these non-figurative works the plant world becomes my chosen visual vocabulary for my partum experiences, following the birth of my daughter in 2002. The works bring biology and botany into an interface, drawing on the fact that I had started to enjoy gardening and planting during my pregnancy. This intuitive graduation towards a parallel world in my garden, which too had germination, growth and the processes of evolution, became my visual method for the emotional pulsations of that stage in my life. Seeds, roots and shoots created a world that was mysterious to me. Since I could not look within my body to express it, I began looking at plants that resonated with similar vibrations.

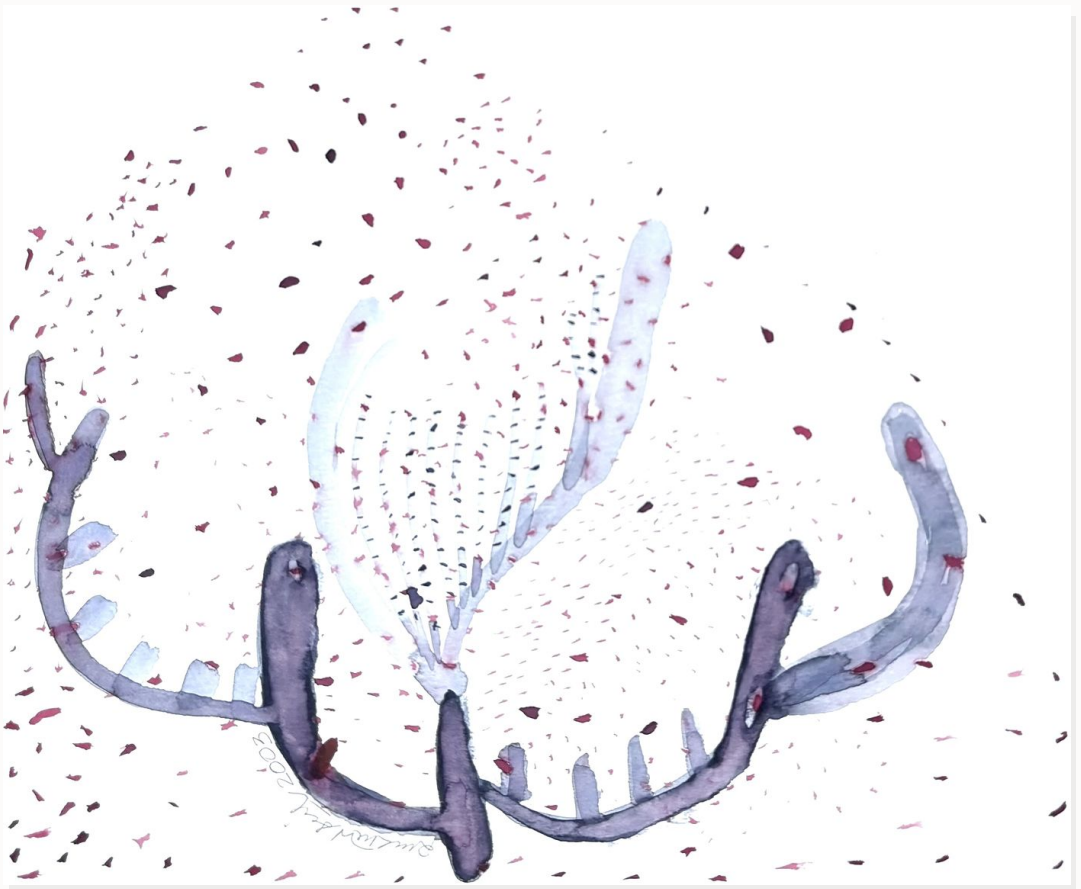
The works unassumingly contest the notions of time and space, between the inner and the outer world. While the gestation period was a slow stage of anticipation and anxiety in the interior of my body, the fast-paced deadlines of the external artistic world thwarted my body clock. Reflecting on these works after more than two decades, I see them as more than the expressions of a first pregnancy. They draw attention to artistic trajectories grounded in extended roles of caregiving, studio practice and inclusive possibilities in the art world.

BIOGRAPHY

Ruchika Wason Singh is a Delhi-based visual artist, art educator and independent researcher whose practice explores the intersections of human habitation, environment, gender and lived experience. She holds a BFA (1997) and MFA (1999)

in Painting from the College of Art, New Delhi, and a PhD from the University of Delhi (2008), supported by a UGC Junior Research Fellowship. In 2016 she founded A.M.M.A.A., the Archive for Mapping Mother Artists in Asia.

Her six solo exhibitions include Seeking a Common Ground – Looking at the Other M/other at FRISE Künstlerhaus, Hamburg (2023); Balagan in Metamorphosis and Other Stories, curated by Manuela De Leonardis, at Shridharani Gallery, New Delhi (2019); Project Habit/At at Huong Ngo Art Space, Hanoi (2017); Transit Spaces at Lalit Kala Akademi, New Delhi (2007); and Yesterday Once More at Triveni Gallery, New Delhi (2002). Recent group exhibitions include Temporal Materials at Ganges Art Gallery, Kolkata (2026); Adolescēre-Me, Empoli, Italy (2026); the M(Other)hood Project at Serendipity Arts Festival, Goa (2024); Motherhood II – Shifting Realities, Berlin (2024); Intimate Distance at Bikaner House and Art Centrix Space, New Delhi (2024); and Diffuso at the Museo Internazionale delle Donne Artiste, Italy (2023). Her residencies include FRISE Künstlerhaus, Hamburg (2023); the Jeonnam International SUMUK Biennale, South Korea (2021); The Heritage Space, Hanoi (2017, 2021); and Theertha International Artists' Collective, Sri Lanka (2007). Her writing has appeared with Demeter Press and Routledge. She has taught at the College of Art, New Delhi, and is a Visiting Professor at Ashoka University.



The Nursery I

Ruchika Wason Singh, 2003, Watercolour on paper, 9 x 12 in



The Nursery II

Ruchika Wason Singh, 2003, Watercolour on paper, 9 x 12 in



The Nursery III

Ruchika Wason Singh, 2004, Acrylic on paper, 9 x 12 in



The Nursery IV

Ruchika Wason Singh, 2004, Acrylic on paper, 9 x 12 in

Shyamali Haldar

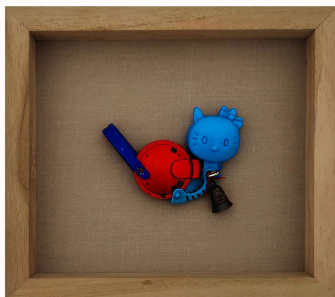
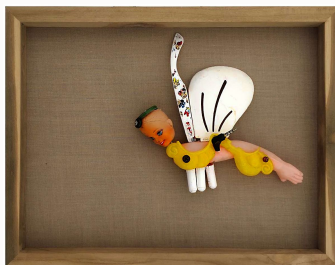
ARTIST STATEMENT

My engagement with plastic scrap relief sculptures began not in the studio but through spontaneous play with my daughter. Working with discarded toy pieces, we experimented with assembling broken fragments, merging distinct forms and creating entirely new shapes. What began as an unscripted, everyday interaction gradually evolved into a conscious artistic practice. These works are born from the fluidity of play, intuition and experimentation, embracing the unexpected possibilities of creation.

Beyond their playful origins, my relief sculptures carry an environmental concern. Rather than allowing discarded plastic to enter nature or conventional waste streams, I seek to give these materials another life. By collecting, reshaping and incorporating plastic scraps into sculptural compositions, I transform potential waste into lasting visual forms, and invite viewers to reconsider their relationship with synthetic materials and the possibilities that lie within the discarded.

BIOGRAPHY

Shyamali Haldar (b. 1982, Sainthia, West Bengal) is a sculptor based in Vadodara. She completed her MFA in Sculpture at Kala Bhavana, Visva-Bharati University, Santiniketan, in 2008. She has taken part in exhibitions including the third edition of 1X1X9 at the Faculty of Fine Arts, Vadodara (2025); the 61st and 62nd National Exhibitions of Art, Lalit Kala Akademi, New Delhi (2019–20); and Vis-à-Vis during the Kochi-Muziris Biennale (2018). She received the Junior Fellowship from the Ministry of Culture for 2014–15, and a Bronze Medal (2017) and Gold Medal (2024) at the Prafulla Dahanukar Art Foundation's Kalanand Art Contest. She lives and works in Vadodara.



Renaissance

Shyamali Halder, 2024, Found plastic and domestic materials, relief. A series of 15



Renaissance, continued

Shyamali Halder, 2024, Found plastic and domestic materials, relief. A series of 15

Sonal Varshneya

ARTIST STATEMENT

Rooted in the discipline of printmaking, I have long felt that the intricate process of metal etching most profoundly mirrors the concerns and essence of my subjects. For the past three to four years I have embraced pencil as my primary medium. While etching captures the conceptual core of my work, drawing has expanded my stylistic range, allowing greater fluidity of form and a broader exploration of my themes.

My work portrays Indian women as protagonists within the cultural and domestic spheres of urban and semi-urban landscapes. By highlighting the ritual practices woven into the fabric of a woman's daily life, I reposition the female figure as the nucleus of tradition and culture. Increasingly my process merges these traditional themes with contemporary global events. My storytelling interweaves folklore, regional myths and mythological narratives with the political and social realities of the present, all through a lens of personal identity. I continue to interrogate mass culture and the domestic position of women, often composing these concepts in panel formats that add a rhythmic visual aesthetic.

BIOGRAPHY

Sonal Varshneya (b. 1985, Agra) is a visual artist based in Lucknow whose practice spans printmaking and painting. With over eighteen years of practice, her work explores women's labour, domesticity and the social realities of everyday life. She holds an MFA in Printmaking from Lalit Kala Sansthan, Dr B. R. Ambedkar University, Agra (2007). Solo exhibitions include *Kissa Goi* at Aakriti Art Gallery, Kolkata (2021); *Jo Jahan Hein Wahin Rahe* at Art Houz (2020); *Ambubachi* at the Museum of Goa (2016); *The Heroine's Last Dreams* at Apparao Infinity Art Gallery, Chennai (2015); and shows at Gallery OED, Kochi (2017–18) and Triveni Art Gallery, New Delhi (2014).

She has shown at the 1st International Print Biennale, Lalit Kala Akademi, New Delhi (2018); *Stree Vision*, an Indo-Polish exhibition (2019); *12 x 12* at Art Pilgrim, Gurgaon (2019); *I Rise Edition V* at Art Houz, Bengaluru (2019); *Collective 22* at Palette Art Gallery, New Delhi (2021); and *India Art Fair*, New Delhi (2026), represented by Art Houz Gallery. Her awards include the Junior Fellowship in Visual Art (Graphics) from the Ministry of Culture (2016–17), the International Award at the International Biennial Print Exhibition, Taiwan (2012), and the All India Award in Printmaking from the Prafulla Dahanukar Art Foundation, Mumbai (2015). Residencies include the Korea Print International Residency (2013) and a curatorial project at Art Ichol, curated by Paula Sengupta (2025). Her works are held in public and private collections in India and abroad.



SONAL VARSHNEYA. ETCHING WITH PARCHIN KARI. TOP-SECRET NOOK. 13.5X15 INCHES EACH WORK. 2025



SONAL VARSHNEYA. ETCHING WITH PARCHIN KARI. TOP-SECRET NOOK. 13.5X15 INCHES. 2025



SONAL VARSHNEYA. ETCHING WITH PARCHIN KARI. TOP-SECRET NOOK. 13.5X15 INCHES. 2025



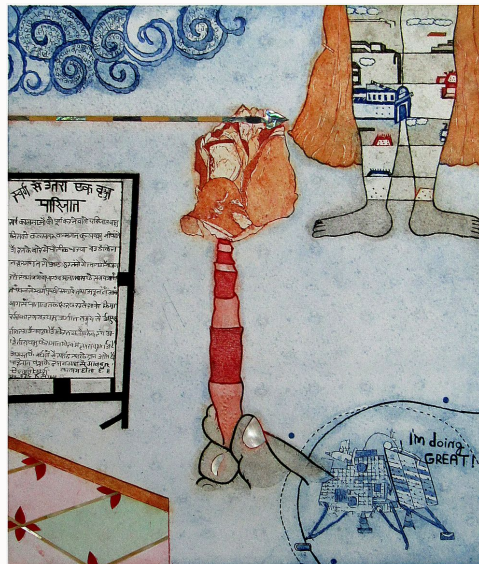
SONAL VARSHNEYA. ETCHING WITH PARCHIN KARI. TOP-SECRET NOOK. 13.5X15 INCHES. 2025

Top Secret Nook

Sonal Varshneya, 2025, Etching with parchin kari, 13.5 x 15 in, Edition AP 1/5. A series of 7



SONAL VARSHNEYA, ETCHING WITH PARCHIN KARI, TOP-SECRET NOOK, 13.5X15 INCHES, 2025



SONAL VARSHNEYA, ETCHING WITH PARCHIN KARI, TOP-SECRET NOOK, 13.5X15 INCHES, 2025



SONAL VARSHNEYA, ETCHING WITH PARCHIN KARI, TOP-SECRET NOOK, 13.5X15 INCHES, 2025

Top Secret Nook, continued

Sonal Varshneya, 2025, Etching with parchin kari, 13.5 x 15 in, Edition AP 1/5. A series of 7

— TO ENQUIRE

Every work in this catalogue can be seen at the gallery, during opening hours or by appointment.

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