

Revue de presse Zarina

URL : <https://www.nytimes.com/2020/05/05/arts/zarina-hashmi-dead.html>

Pays : États-Unis

Date : 5 mai 2020

Journaliste : Holland Cotter

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## *Zarina Hashmi, Artist of a World in Search of Home, Dies at 82*

Ms. Hashmi was of a generation of artists whose life and work were haunted by the 1947 partition of India.



The artist Zarina Hashmi, who became internationally known for woodcuts and intaglio prints, many including semiabstract images of houses and cities she had lived in. Ram Rahman

Zarina Hashmi, an Indian-born American artist who turned the history of her peripatetic life into an emotional and spiritual guide composed of spare images, poetic words and subtle politics, died on April 25 in London. She was 82.

# The New York Times

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The cause was complications of Alzheimer's disease, said Imran Chishti, her nephew.

Ms. Hashmi, who preferred to identify herself professionally by only her first name, became internationally known for woodcuts and intaglio prints, many combining semiabstract images of houses and cities she had lived in accompanied by inscriptions written in Urdu, a language spoken primarily by Muslim South Asians. (It is the official national language of Pakistan.)

In South Asia itself, she is particularly revered as a representative of a now-vanishing generation of artists who were alive during the 1947 partition of the subcontinent along ethnic and religious lines, a catastrophic event that, she felt, cut her loose from her roots and haunted her life and work.

Zarina Rashid was born on July 16, 1937, the youngest of five children, in the small Indian town of Aligarh, where her father, Sheikh Abdur Rashid, taught at Aligarh Muslim University. Her mother, Fahmida Begum, was a homemaker.



Revue de presse Zarina

URL : <https://www.thenews.com.pk/tns/detail/652130-her-home-her-world>

Pays : Pakistan

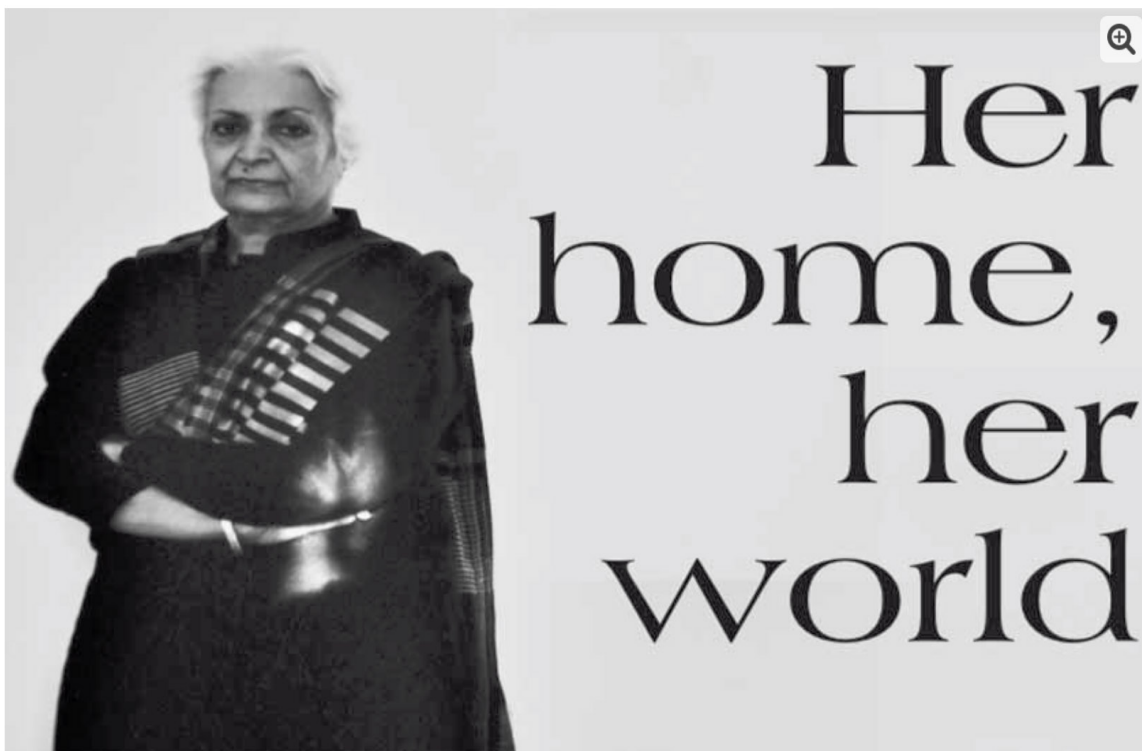
Date : 3 mai 2020

Journaliste : Aasim Akhtar

## Her home, her world

Aasim Akhtar | **Encore** | May 3, 2020

Zarina Hashmi's work will always be recognised as an art of affirmation, both cosmic and intimate at the same time



If you ever had the pleasure of visiting Zarina Hashmi, the preeminent visual artist, at her apartment in Chelsea, Manhattan, in New York City, you will recall two things that stood out. The first was her impressive library of meticulously arranged books on every subject of art history accompanied by a printmaker's press.

The second was her beloved nature; an eagerness to charm guests through her knowledge, hospitality and a wonderful sense of humour.

And even though she had lived in the same apartment for over forty years (ever since her arrival in the United States in 1975), 'home' had always meant to her the house she was born in, in Aligarh in 1937.

"New York is not my home; this is someone else's home. I've lived here for 40 years, but my identity is basically that of an exile," she would say.

Zarina, as she preferred to be called, passed away on April 25 at the age of 83 in London.

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Throughout her long battle with several ailments, she resiliently fought Alzheimer's in private, allowing only close friends to be on hand for support. Her niece, with whom she had an incredible bond, finally took her to London. Many of her friends and admirers will see her passing away as a release from the pain and incapacity that stalked her final years.

Most people will remember Zarina as a quietly spoken, courteous and charming octogenarian, but she was also a thinker, buoyed by a solid core of conviction.

Unphased by occasional criticisms that her work was repetitive, she remained inclined to take this as a compliment.

In the opening lines of her memoirs *Directions To My House* (with Sarah Burney), Zarina writes: "Memory is the only lasting possession we have. I have made my life the subject of my work, using the images of home, the places I have visited, and the stars I have looked up to. I just want a reminder that I did not imagine my experiences."

Zarina's series of woodcuts and chin colle, and paper pulp reliefs is a moving and thought-provoking meditation on loss, new beginnings and ways of remembering.

Her work eloquently reveals shifts in thinking over time in relation to commemorating major turning points in history, such as the Partition in 1947, and the people who endured in her memory.

Her work follows the approach that attains its special power through the physical and conceptual nature of its construction – through the evocative, poetic resonances emanating from the interrelations of the parts to the whole. Like the Urdu alphabets and words engraved in wood blocks, their sounds evoke in direct and poetic ways those distant voices that echo from the past into the present. Contemplating the prints and their imagery as a whole, particular experience becomes intertwined with the universal, calling to mind the many individuals who have departed from their original lands and travelled across vast oceans to find new beginnings, creating an awareness of life and the resonances of memory across time and space.

At heart, Zarina was a classically minded modernist, who described her style as 'precise, clear and deliberate,' yet she was also a deeply spiritual person who was born in Aligarh, India, in 1935.

She showed an aptitude for art at an early age, and recalled her infancy as a period in which she spent a considerable amount of time watching and observing her father who was a professor of history. Although her family relocated to Karachi in the '50s, she got married in 1958 and travelled extensively with her husband, Saad Hashmi who was in the Indian Foreign Service. For twenty years the couple travelled around the globe. This afforded Zarina the privilege of mobility unheard of for women coming from her part of South Asia in those days.

Zarina started off her career in printmaking and sculpture in the 1960s by first training in Thailand. She continued to learn printmaking with SW Hayter at Atelier 17 in Paris, followed by stints at St Martin's School of Art, London, and Tokyo where she studied woodblock printing under Toshi

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Yoshida in 1974. "...Hayter was a great teacher. He showed me there are no shortcuts in prints. Like when you solve a problem in mathematics, you can't jump a step because you'll get caught," confided the artist.

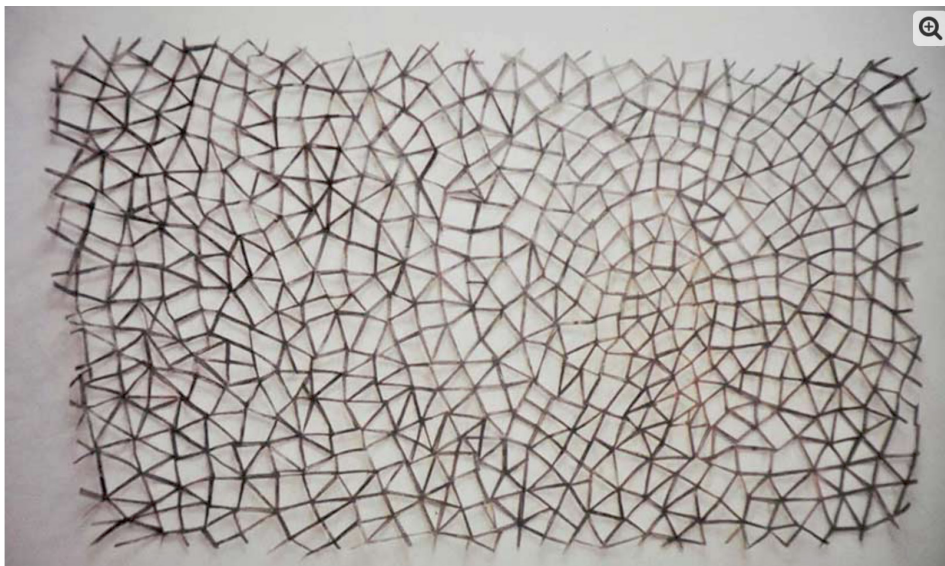
Zarina returned to Delhi, a haven for retired colonels and post-colonial properness where her 'Muslimness' demanded an explanation, giving her work a politicised interpretation.

In 1975, she landed in the US, first settling in Los Angeles and finally in New York. She moved to New York, the move that sharpened a sense of placement and displacement, but here Zarina found less pressure to answer all those questions – and the work could be more honest.

Her work commanded a territory that was taut with a very fragile tension.

Long before the age of political correctness, Zarina was a vocal supporter of ethics and fairness in the society. She rigorously defended the conviction that women should be allowed a 'place in the sun' as editor of *Heresies* – a feminist journal. While working on the cover story *Third World Women: The Politics of Being Other*, she came into conflict with fellow editors on the disparaging tone that the term *Third World* carried.

Her friend Ana Mendieta invited her to co-curate for AIR Gallery – an invitation that Zarina declined.



The idea of house/home continued to engage Zarina almost throughout her career. Back in the 1980s, she created reliefs and forms in cast paper, and the series it gave birth to was baptised as *Kaghaz ke Ghar*. "Because these images in cast paper are tangible, they substantiate the idea of permanence; yet they retrieve the past and yield to the idea of impermanence."



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There is an early sculpture called *Places to Hide* and another called *Twisted House*. "Several forms focus on structural elements of the house, *Wall, Roof, Steps, Corners*; then the house extends into the garden with the *Seed, Rock, Lotus and Phool*," confesses Zarina.

Home, migration, exile, displacement, boundaries, maps, journeys, distances and memory remained Zarina's recurrent leitmotifs, starting with *The House in Aligarh*, followed by *House With Four Walls*, *House of Many Rooms*, *Homes I Made/A Life in Nine Lines*, *Home is a Foreign Place*, *Atlas of my World*, *House on Wheels* (cast and painted aluminium) and *These Cities Blotted into the Wilderness* – the last series based on maps of contested territories devastated by war and conflict.

Like the places she lived in, Zarina's work gave her shelter. In her work, home, somehow, remained a fluid, abstract space that transcended physicality or location. As Zarina would often quote Ghalib: *Be dar-o-deewar sa ik ghar banaya chahiye*.

In 1991, she illustrated in woodcut ten Urdu proverbs selected from the book of 100 Urdu proverbs compiled by her sister Kishwar Chishti alias Rani, as part of the residency at Women's Studio Workshop at Rosendale, NY.

Considering *Letters from Home* – a series of facsimile prints of unsent letters from her sister Rani, written in states of mourning and overlaid by Zarina with bold floorplans and architectural outlines – Zehra Jumabhoy suggested that the work "hovers between political loss and personal grief – floating in the unbridgeable gulf between nation and self."

While the western critic labeled her imagery as minimalist, and repeatedly likened it to Sol le Witt and Richard Serra, in my opinion it is to the Japanese modernists of woodblock printing, Zarina owes the most.

Brevity and incisiveness are the governing principles of her entire practice where 'less is more,' employing metaphor instead of symbol.

Zarina was always impeccably dressed either in a *tussar* silk shalwar kamees or sari and shawl, more like a relaxed housewife than a dauber. The precision of her intellect was no less manicured.

Her knowledge of literature was vast: Borges's short stories, the poetry of Mirza Ghalib, Faiz Ahmed Faiz, Bahadur Shah Zafar, Iqbal, Rumi, Adrienne Rich and Emily Dickinson, to name just a few old favourites, were all subject to intelligent if not distinctive admiration. Her views were even-handed, and her prejudices mostly well-reasoned and concisely stated.

Zarina left her homeland. Her migration from India to the United States may not appear as a big journey. However, the impact of migration might be better understood in terms of the shift in ways of seeing the world.

The distance she travelled was not as significant as the degree of change in perspective. Travel had not so much broadened the imagination, but highlighted the sense of loss and absence that pervades

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Zarina followed a search for the paths and signs that could provide a sense of where we are in this world. She questioned the conventional landmarks and maps that are used to designate location and direction. She provided a double take on what we can see and how to get there. Underlying her approach was an ongoing oscillation between the axioms of absence and presence, horizon and home.

In 2011, the curator, Ranjit Hoskote, chose Zarina to represent India at the Venice Biennale. A year later, retrospective of her work was held at the Hammer Museum in Los Angeles that travelled to the Guggenheim Museum in New York and The Art Institute of Chicago.

Last year, the Pulitzer Arts Foundation in St Louis, USA, and Kiran Nadar Museum in New Delhi, India, mounted a major survey of her work. Her monograph *Paper Like Skin*, showed the underlying strength of her artistic practice over decades. Zarina's work will always be recognised as an art of affirmation, by turns cosmic and intimate. It is a rare distinction for an artist to have cast off the gloom and the angst of the modern era, to come out on the side of the angels. Her epitaph should read:

*Meray ghar ka seedha sa itna pata hai*

*Yeh ghar jo hai chaaron taraf se khula hai*

*Na dastak zaroori, na awaz dena*

*Meray ghar ka darwaza koi nahin hai*

*Hain deewaren gum aur chhat bhi nahin hai*

— **Sudarshan Faakir**



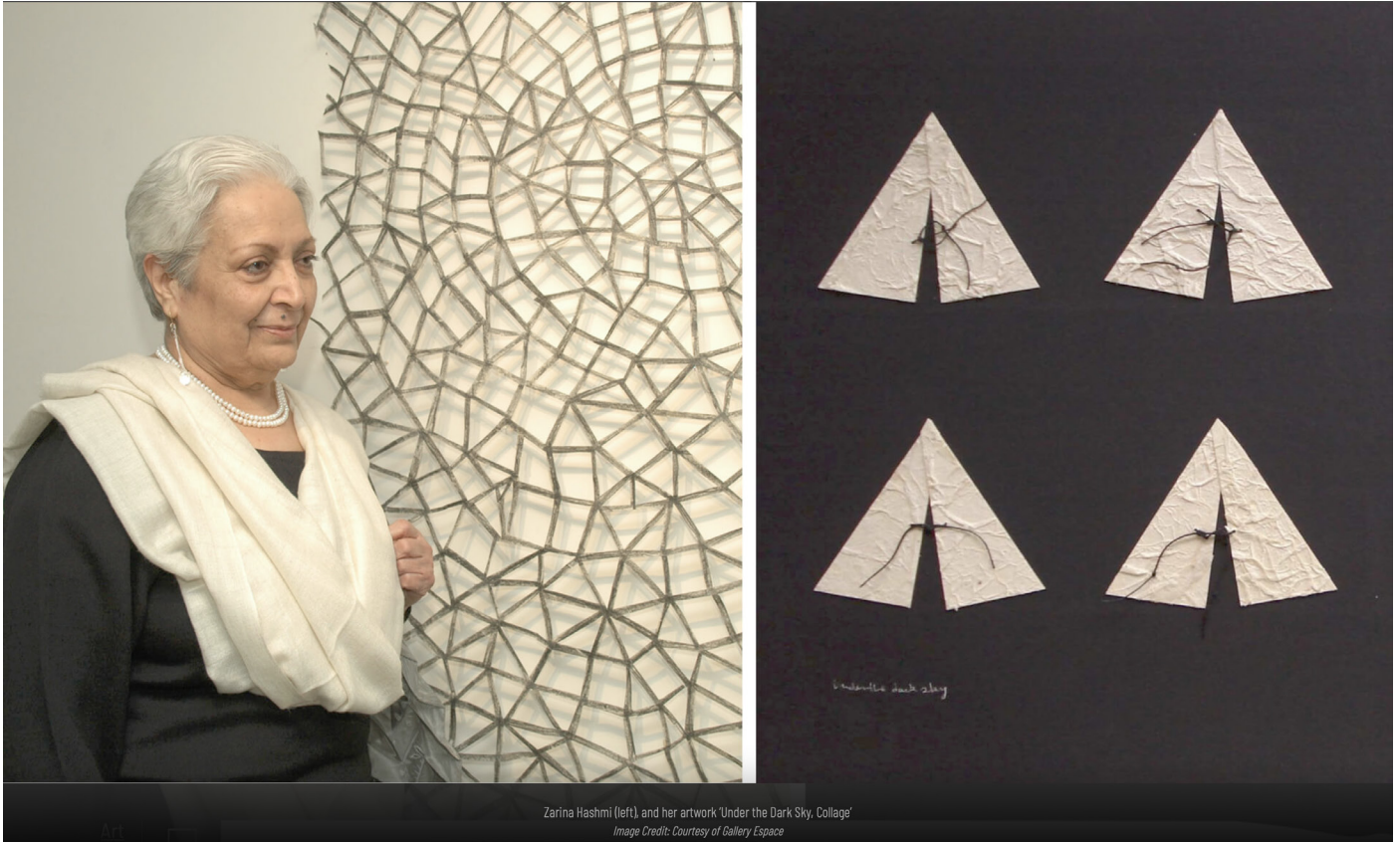
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Zarina Hashmi (left), and her artwork 'Under the Dark Sky, Collage'  
Image Credit: Courtesy of Gallery Espace

# Flying for truth – celebrating the life of Zarina Hashmi

Author and curator Nancy Adajania writes a heartfelt tribute for the revered minimalist, Indian-American artist and print maker Zarina Hashmi.

by Nancy Adajania | Published on : May 02, 2020

Zarina had known the smell of fear, but she enjoyed the blood-quickenning taste of adventure more. As a young woman, she had piloted a glider and was irresistibly drawn to the challenge of flying. At the age of 83, on the first day of the holy month of Ramzan, April 25, 2020, she soared into the sky.

"Have you heard the sound that the night blossom makes when it blooms?" she asked me, one afternoon in **New York**, in the fall of 2016. Like the Indo-Greek Buddhist king Menander/

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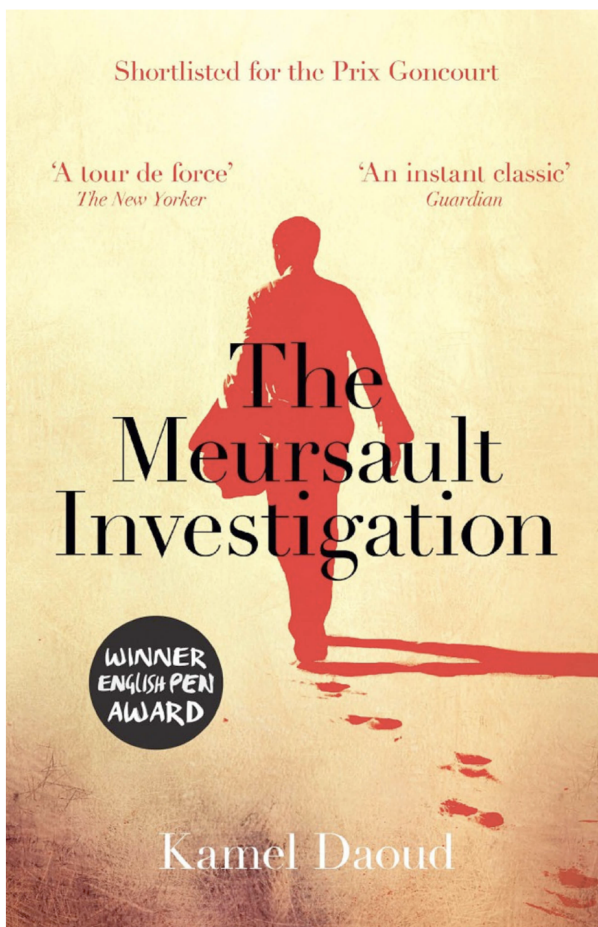
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one afternoon in **New York**, in the fall of 2016. Like the Indo-Greek Buddhist king Menander/Milinda, she might well have asked me: "What is the colour of the wind?" As I tried to imagine the imperceptible sound of blossoming, Zarina began to chant the names of flowers: "*Raat ki rani, din ka raja, harsingar...*". Sitting with her in the neatly organised apartment that had long served her both as home and studio, Ranjit (Hoskote) and I were reminded that it was located in New York's once-flourishing Flower District. But the flowers whose names she was recalling, like an incantation, had perhaps never been sold in these once-fragrant streets. In her art, too – her woodcut portfolios, etchings, **sculptures** in metal and cast paper, and mixed-media productions – she would bring the names and devices of distant cultures into the heart of the West.



Kamel Daoud, *The Meursault Investigation*, 2015  
Image Credit: Courtesy of oneworld-publications.com

Over Japanese cookies and green tea, our conversation had ranged from nocturnal flowering shrubs, to the scent of Islamic gardens, to the Syrian refugee crisis. "Have you read Kamel Daoud's *The Meursault Investigation*?" We hadn't. She immediately gifted us a copy. The Algerian novelist retells Camus' 1942 existentialist novel, *The Stranger* (*L'Étranger*) from a postcolonial perspective, that of the Arabs who are both victimised and marginalised in the Camusian narrative. The central protagonist of *The Stranger* inexplicably murders a man who Camus refers to only as 'the Arab'. Rather than shroud the murder in the threadbare existentialist tropes of alienation and ennui, Daoud gives the anonymous 'Arab' a name and thus the right to be seen as a human being, reclaiming his dignity from the careless anonymity thrown his way by a French *pied noir* novelist who thought of himself as 'Algerian'.



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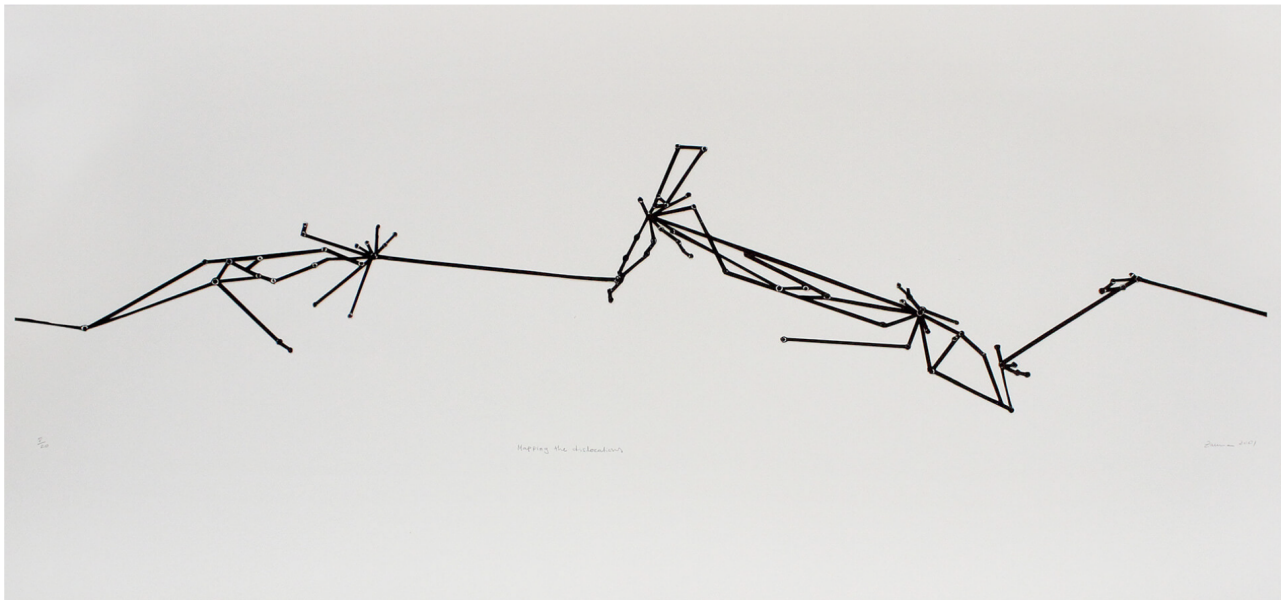
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Zarina opposed all forms of Othering. Having grown up in a progressive Muslim family in Aligarh, she could not reconcile herself with the partition that had accompanied India's (and Pakistan's) independence. She was 10-years-old when millions of people were displaced on both sides of the border. The trauma never left her. The tropes of exile, homelessness and the fractured self became ingrained in her *zehn* or consciousness, manifesting themselves as schisms and perforations in her works.



Mapping the dislocations, woodcut print on Nepalese handmade paper

Image Credit: Courtesy of Gallery Espace

As I leaf through Daoud's book, I am drawn to Zarina's powerful woodcut, *The Dividing Line* (2001), etched as a trail of thick black blood, a reference to the border drawn hastily and arbitrarily by Cyril Radcliffe in 1947. The shadow of imminent threat is portrayed in a novella-like portfolio of etchings, *House With Four Walls* (1991), each accompanied by a brief sentence. It unlocks the artist's childhood memories: her burning soles when she runs out into the afternoon sun; a tightly coiled snake lying in wait; the ghost stopping by; and the one-eyed maid whose augury eclipsed all future possibilities ("We will have to move far away").

Zarina has been described as an abstractionist, but her abstraction was never sanitised of visceral experience. Her chosen medium, paper, was not a static surface that she worked

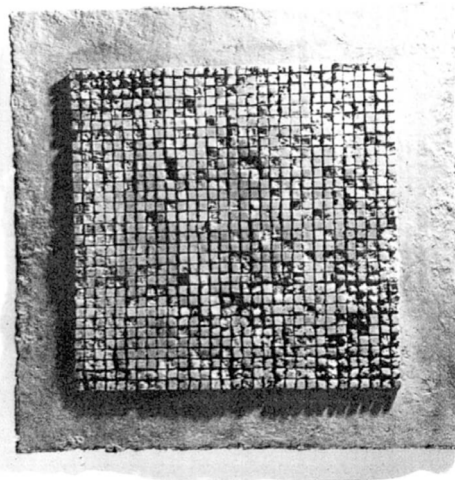
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Zarina. Wall. 1979. Cast paper, 24" x 24". Photo credit: Ram.

"Wall", 1979, Cast Paper

Image Credit: Ram Rahman, Courtesy of Heresies 8 (Third World Women: The Politics of Being Other), Vol 2, No 4, Issue 8, 1979

Zarina breathes life into such generic tropes and protocols of minimalism as the grid and seriality, imprinting them with her own intense memories of homes lost and found. She does not merely quote Malevich or Agnes Martin. Rather, she articulates her own *mahaul* – an Urdu word that resists translation – the atmospheric and affective register of her Islamicate culture. She draws on the books she read as a child growing up in Aligarh; the miniature paintings she saw as reproductions in books; the Urdu poetry of Mir, Ghalib and Faiz that she knew by heart; the trips that she made with her father – a professor of medieval history – to experience the courtyards and *jaalis* of Fatehpur Sikri.

The exquisite series of woodcuts, *Home is a Foreign Place* (1999), has been much exhibited. It was shown at the first-ever Indian pavilion at the **Venice Biennale** in 2011, curated by Ranjit Hoskote. After her appearance in **Venice**, Zarina became better known globally and was acknowledged with a retrospective held at the Hammer Museum in **Los Angeles** (2012), curated by Allegra Pesenti; this retrospective travelled to the **Guggenheim Museum**, New York and the Art Institute of Chicago in 2013. We could say of the art world's institutions, in proper Urdu: *der aaye durust aaye* (better late than never). *Home is a Foreign Place* became a conversation piece at Venice. Each of its 36 prints carries a title, written as captions in Urdu and in English. Some – including many Indian viewers who understand Urdu but can't read it – could access only the English caption. Others, especially Arab colleagues, didn't know Urdu but could read its script and form an impression of what the words meant.

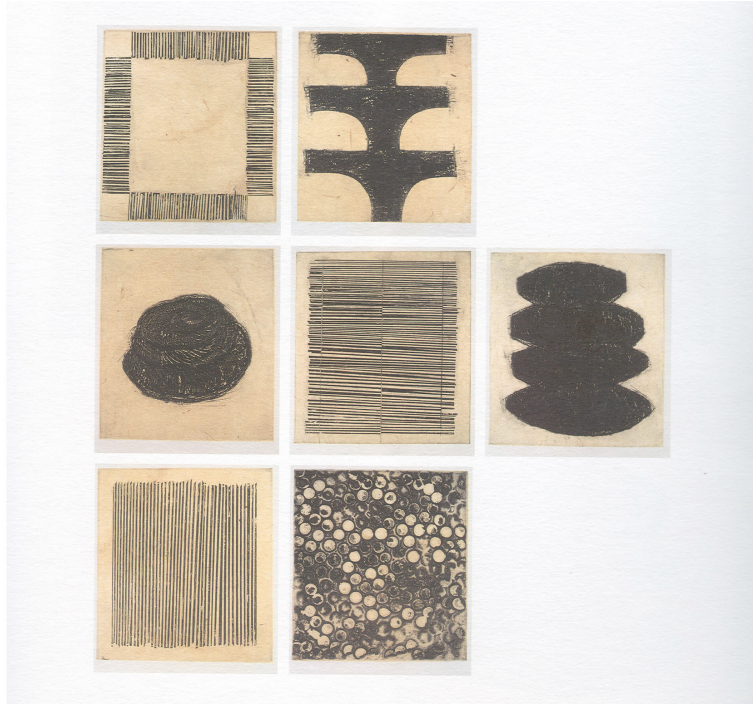
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House with Four Walls, 1991

Image Credit: Courtesy of Gallery Espace

The questions of legibility and distance opened before us, and we had to negotiate them. These woodcuts demand that the viewer turn into a viewer-reader-reciter, calling as they do for a voicing of the memory of lost locations and submerged histories. The key to Hashmi's abstraction, paradoxical as this might sound, is language: the aura and resonance of language. We might reasonably argue that an abstract image, when annotated, begins to signify something specific. What, then, happens to the universalist claims of abstraction? For instance, we read the annotation 'ghar' in Urdu (house), or 'dehleez' (threshold) or 'zubaan', (language). The 'house' is depicted as a spare floor plan veined with the desire for entry, the 'threshold' is a tantalising edge that appears out of nowhere, inviting you to jump over it, and 'language' is a musical score, waiting for notation.

Urdu was poisoned by partition. In India, it has been allowed to die a slow death because it is perceived as a language of the minority; in Pakistan, where it is the official language, it is instrumentalised by an identarian politics or museumised by official culture. Zarina's reclaiming of such an endangered language and its poetry is a way of inscribing a subtle political position in her work. In a conversation with Aamir R Mufti, she wonders whether



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she could be considered an “Urdu’ artist rather than an Indian (or Pakistani) one.” By rejecting territorial identities and embracing an exilic, endangered language as her space of belonging, she places herself in a position of fluidity that cannot be easily labelled. Might this be an act of defiance against art-historical and political taxonomies that rushed to frame her as a minimalist or diasporic sensibility, an Indian or an American artist?

Language, as Saussure has pointed out, is a social fact. The visual image can be private and idiosyncratic, but language is addressed to an assumed community of fellow linguistic beings, fellow speakers, readers and listeners. By seeing, reading and reciting Zarina’s images, I would argue that we engage in a form of sociality that is uncommon to abstraction with such a pronounced classicizing tendency as hers seems to be, at first glance. However isolated, the word is an invitation to the voice. However solitary, the voice is an invitation to converse. Conversation is the beginning of sociality. The word is the talisman of social action.



Pin Drawing, 1977

*Image Credit: Courtesy of Navjot*



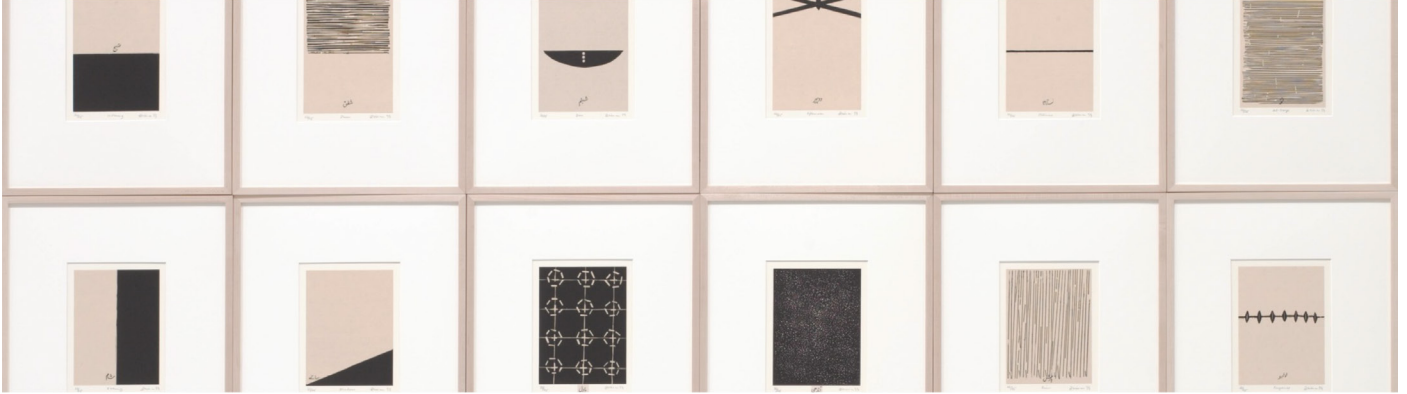
see. think. inspire. reflect

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Recalling her gliding lessons in early-1970s Delhi, in a conversation with Allegra Pesenti, Zarina said that she was “flying for truth” like the birds in Attar’s poem *Mantiq at-Tair* (The Conference of Birds). The birds in this 12th-century Sufi allegory realise that in their quest for the mythical Simorgh or Phoenix, they have forged a solidarity with each other and become the Simorgh. I can’t help thinking that Zarina’s gradual politicisation of abstraction in the 1990s had its beginnings in the dialogues she had with her colleagues at the New York Feminist Art Institute in the 1970s.

There, she read Lucy Lippard and familiarised herself with the works of Louise Bourgeois and Ana Mendieta. She was also part of the editorial collective that published an issue on ‘Third World Women: The Politics of Being Other’ (1979) for the journal *Heresies: A Feminist Publication on Art and Politics*. Working on *Heresies* brought her in contact with the lives and works of African American, Latino and Caribbean artists. Together these women artists, with their various dispositions – Marxist, socialist, lesbian, anarchist – who had been othered by white feminist culture, flew together to craft their own truth.

**Revue de presse Zarina****URL :** <https://www.moma.org/magazine/articles/307>**Pays :** États-Unis**Date :** 30 avril 2020**Journalistes :** Sean Anderson, Christophe Cherix, Rattanamol Singh Johal, Glenn D. Lowry, Sarah Suzuki**Tribute****Remembering Zarina (1937–2020)****MoMA's staff recalls the widely admired artist.**

Sean Anderson, Christophe Cherix, Rattanamol Singh Johal, Glenn D. Lowry, Sarah Suzuki

Apr 30, 2020



Portrait of Zarina by Ram Rahman

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I first learned about Zarina Hashmi as a graduate student working on early Mughal architecture in India in the 1980s. I had traveled to Aligarh, where Zarina was born in 1937 and home to one of India's great universities, where her father taught, to meet with a number of scholars. One of them, who was an old family friend of the Hashmis, asked me if I knew of Zarina. I did not. Fast forward almost 30 years to a chance encounter with her in New York City, and the rekindling of an old memory. I think she was surprised, maybe even a little amused, that I had not only been to Aligarh but that she was still talked about there, as her family had fled to Pakistan after Partition. Over many studio visits and shared moments, I came to admire her quiet intelligence and elegant manner, and to cherish her stories about the worlds she knew and the worlds she imagined. We talked about Aligarh and Delhi, London and New York, nomadic existences, and the need for someplace to call home.

Zarina did not have to say much, or speak forcefully. Her art did that and more for her, with its complex associations between traditional Indian art and craft, and the languages of modernism filtered through her deeply cultured mind. *Blinding Light*, for instance, with its squares of gold leaf over paper, is both a meditation on craft and a sublimely abstract work that conjures associations with Agnes Martin as much as it does with Indian temple painting. And *Santa Cruz*—four etchings and a line of Urdu poetry by Faiz Ahmed Faiz—uses the rigid formality of light and dark blocks to conjure up the mysterious space of creativity out of which poetry appears, while alluding to the works of artists like Brice Marden and Richard Serra.

At her best, Zarina made the invisible filaments of memory tangible and alive, evoking distant spaces and current feelings; a life left behind and a life well lived. Her work could be stunningly beautiful and haptic as easily as it could be cerebral and abstract—but it was always meaningful and carefully considered, as she was herself. Just before the novel coronavirus shut down travel, I was in India on the tail end of a trip to Asia, and the last exhibition I saw there was a beautiful [survey of Zarina's work](#) at the Kiran Nadar Museum of Art—a perfect coda to my first hearing about her, and a memory I will never forget, just as I will never forget her.

—Glenn D. Lowry, David Rockefeller Director of MoMA



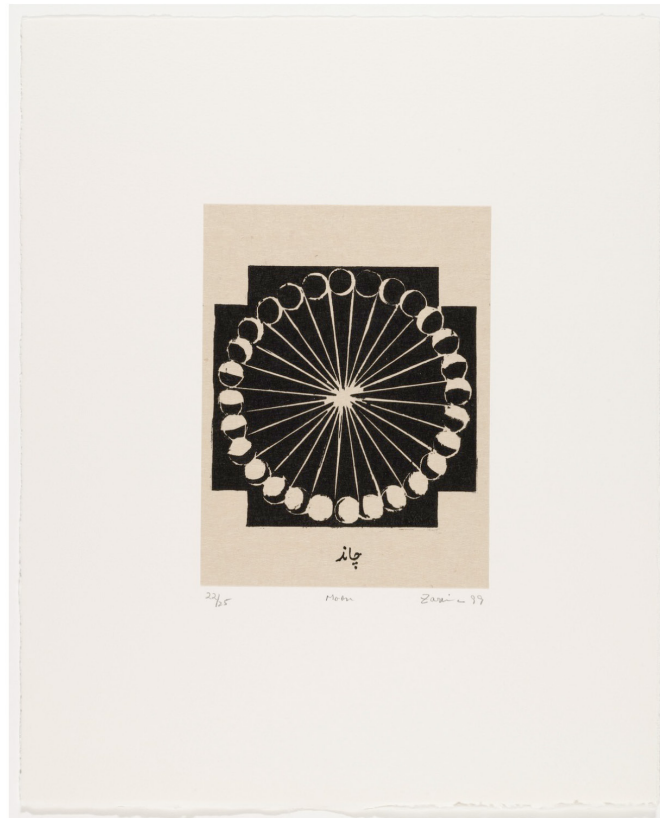
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Zarina. Moon from *Home Is a Foreign Place*. 1999

As I was touring the Chelsea galleries in the summer of 2009, Zarina Hashmi's *Home Is a Foreign Place*, a portfolio of 36 woodcuts published a decade earlier, stopped me in my tracks. I had just opened a group show at MoMA titled *In & Out of Amsterdam: Travels in Conceptual Art*, which focused on the role of travel, both literally and figuratively, in the art of the late 1960s and early 1970s. Zarina's work provided a formidable echo to all of the ideas that I had tried to explore in my show. *Home Is a Foreign Place* was not about a distinct network of relationships during a brief period of time, but the perpetual wanderings of an artist around the world. For Zarina, home was not defined as the faraway place of her childhood but wherever she had decided to settle. Home was a present-tense verb.

Zarina happened to be at the gallery when I stopped by. A few weeks later, on a hot day in August, I paid a visit to her home and studio on West 29th Street. I remember it as a small loft in which everything seemed to fit perfectly—a home carefully built to reflect its occupant rather than the industrial building or even the city around it. Surrounded by objects from across the globe, we sat down and started talking. A discussion about her past was like embarking on a whirlwind journey as



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Journalistes : Sean Anderson, Christophe Cherix, Rattanamol Singh Johal, Glenn D. Lowry, Sarah Suzuki

she spoke of all of the cities that she had once called home. While we sipped tea, our minds traveled from New Delhi to Bangkok, from Paris to Bonn, from Los Angeles to Santa Cruz, until I completely lost track of time and place.

Zarina loved words. As she told me on that day: language always came to her first, images only followed. Her mother tongue was Urdu and many of her prints illustrated words that she felt were on the verge of disappearing. I remember wondering that afternoon whether she felt a warm breeze, an exquisite fragrance, a flash of light, or whether any passing moment might cease to exist if left unnamed. As she described one beautiful word after another, it became clear to me that Zarina's art was about suspending time. And, as I said goodbye, I remember the slight sadness in her eyes when she told me how much she had enjoyed gliding in her youth. She just couldn't bear the thought of having to come down again. Her art, at least, will stay up there forever.

–Christophe Cherix, Robert Lehman Foundation Chief Curator of Drawings and Prints



Zarina. *Beyond the Stars*. 2014

## Revue de presse Zarina

URL : <https://www.moma.org/magazine/articles/307>

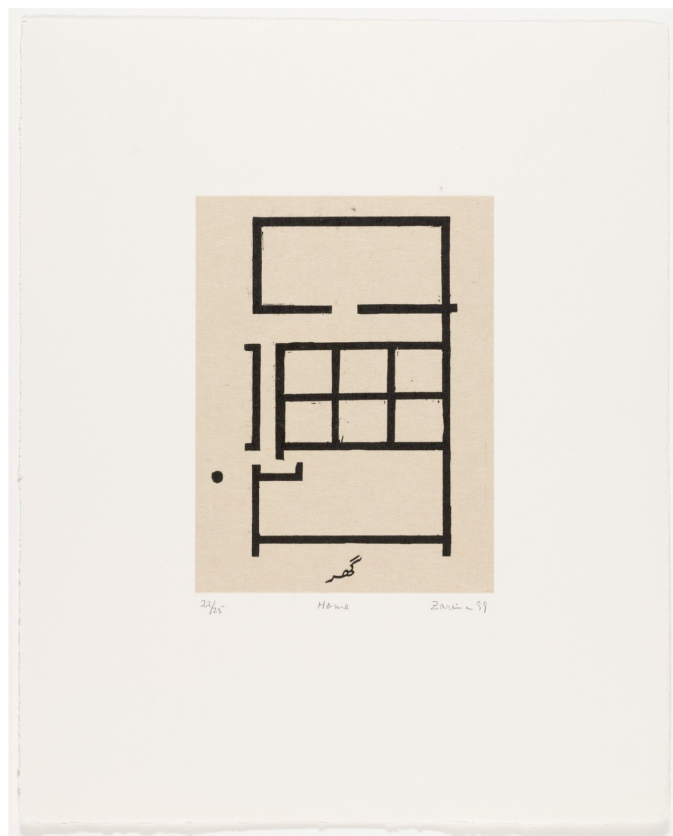
Pays : États-Unis

Date : 30 avril 2020

Journalistes : Sean Anderson, Christophe Cherix, Rattanamol Singh Johal, Glenn D. Lowry, Sarah Suzuki

Forty-four years separate MoMA's first acquisition of Zarina's work, in 1974, and its most recent, a span that serves as a testament to the enduring career and lasting influence of this extraordinary artist, who passed away earlier this week. I came to know Zarina through our shared passion for printmaking. Hers was sparked by the innate potential in handmade Rajasthani paper, and fanned by stints at Atelier 17, Stanley William Hayter's esteemed laboratory for intaglio mediums in Paris, and at Toshio Yoshida's woodblock studio in Tokyo. It always seemed to me that she had been everywhere and knew everyone. Displaced by Partition, hers was a peripatetic life, as she sought an ever-elusive sense of home wherever she traveled; she found community all along the way, from Aligarh to Bangkok to London. It was impossible not to be drawn to her: she was fiercely intelligent, wildly independent, breathtakingly elegant, wickedly witty, effortlessly poetic, all terms that equally describe her body of work. Acquired in 2018, *Beyond the Stars* seems like a fitting memorial: a monochrome woodcut flecked with gold leaf, a shimmering depiction of the heavens and the celestial universe of which she is now part.

–Sarah Suzuki, Curator in the Department of Drawings and Prints



Zarina. *Home from Home Is a Foreign Place*, 1999

**Revue de presse Zarina****URL :** <https://www.moma.org/magazine/articles/307>**Pays :** États-Unis**Date :** 30 avril 2020**Journalistes :** Sean Anderson, Christophe Cherix, Rattanamol Singh Johal, Glenn D. Lowry, Sarah Suzuki

From the 13th century on, throughout Persian and Urdu poetry, art, architecture, and music, the door, the gate, and the threshold are used as leitmotifs to symbolize the ritual aspects of one's movement between and into new worlds. The great Persian poet Hafiz, for example, often used the terms *dar*, *astan*, and *chaukhat* (a room, a space, and threshold, and similar in meaning) to suggest that one's desire or veneration was subject to a mythic architecture through which one must pass. More frequently, the architecture of shrines (*dargahs*) and other sacred spaces was intended to be a metaphorical expression of doctrine inscribed on the walls as poetry. Language, it seemed, was to be occupied and built as much as it was to be revered.

For Zarina Hashmi, these same constructions—of language and desire, of space and longing, of the physical world meeting the ephemeral—all constituted realms throughout her life and work in which she recognized unerring transits of meaning. Born in India 10 years prior to the violent 1947 Partition with Pakistan, she was forever subject to its afterlives as her parents and siblings moved to Karachi. Such departures reconfigured the ways in which Zarina was at once guided by constellations across well-trodden pathways, but more often into invisible landscapes that she was forever bound. Loss cannot be circumscribed. Among Zarina's prints, the fractures of geography—itsself an invention of lines, fields, and planes—mark edges and horizons which both drew and repelled her. The boundaries that define territory also mark each one of us: our origins, our hopeful movements toward a home that we may yet find. We are fortunate to stand at the thresholds of an architecture Zarina has assembled with words and images, peering inward to an incalculable and immense universe.

**–Sean Anderson, Associate Curator in the Department of Architecture and Design**



Portrait of Zarina by Dev Benegal



## Revue de presse Zarina

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Pays : États-Unis

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ka.ī baar is kā dāman bhar diyā husn-e-do-ālam se  
magar dil hai ki is kī khāna-vīrānī nahīñ jaatī

*How often it is filled with the beauty of both worlds,  
and yet the emptiness of my heart remains*

–Faiz Ahmed Faiz

(quoted by Zarina and translated by Sadia Shirazi)

Well before I met Zarina in New York, her story had permeated my consciousness, exemplifying two defining characteristics of the 20th-century artistic experience: abstraction and exile. Through her work she invites us into her homes and worlds, with their alluring geometries and cosmopolitan geographies, while keeping us at bay by gently underscoring linguistic barriers and the limits of image making. Her rigorously rendered lines evince the significance of language and space that are central to her conception of home, an idea that firmly adhered to her and her practice. That idea's inherently constructed nature and enduring fragility were lifelong subjects of inquiry for Zarina, guided by poetry, literature, conversations, and correspondence in her beloved Urdu.

For an artist who made her life the subject of her practice, biography acts as both an enabler and a crutch. The abundance of significant details about Zarina's familial relationships, her peripatetic life, her living spaces, her teachers and friends—enriching and evocative as they are—have often overshadowed engagement with her sophisticated work with paper, wood block, and ink.

Unlike some of her peers and close friends, Zarina received widespread recognition during her lifetime, and her work will undoubtedly continue to be studied, taught, collected, and exhibited around the world. As home follows her into higher realms, she leaves behind memories of her inimitably sharp wit, her impeccably elegant style, and the gifts and challenges of a distinctive practice and diasporic subjecthood.

–Rattanamol Singh Johal, Mellon-Marron Museum Research Consortium Fellow in the  
Department of Painting and Sculpture

# INDIAARTFAIR

## 2021 25.02 - 28.02

Revue de presse Zarina

URL : <https://indiaartfair.in/3-things-to-know-zarina-hashmi>

Pays : Inde

Date : 30 avril 2020

Journaliste : /

### 3 Things to Know: Zarina Hashmi



Zarina Hashmi in her studio in New York, 2005. Courtesy of Manisha Gera Baswani

**As the world mourns her passing, we take a look at moments that define Zarina Hashmi's extraordinary legacy — an artist we admire and shall sorely miss**

#### **She witnessed India's Partition**

Zarina was born in Aligarh, in Uttar Pradesh, India in 1937. At the age of ten, she and her family were displaced, among the millions of other people, during the violent Partition of 1947. The British Raj dismantled, giving birth to two independent nations – India and Pakistan – separated by hastily drawn borders. This childhood experience had a lasting impact on young Zarina and was the beginning of her lifelong fixation with ideas of home, migration and belonging.

While her family relocated to Karachi, Pakistan in the 1950s, Zarina continued her journey in India, transitioning from being a student of mathematics to finding her feet as an artist. Influenced by early encounters with papermakers in Rajasthan, Zarina chose prints as her medium of expression. In Paris, she trained under the legendary printmaker Stanley William Hayter at his Atelier 17 and went on to study traditional Japanese woodblock printing at The Yoshida Studio in Tokyo on a scholarship. It was during this period that Zarina developed a distinctly minimalist sensibility for which she became renowned.

#### **She witnessed India's Partition**

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# INDIAARTFAIR 2021 25.02 - 28.02

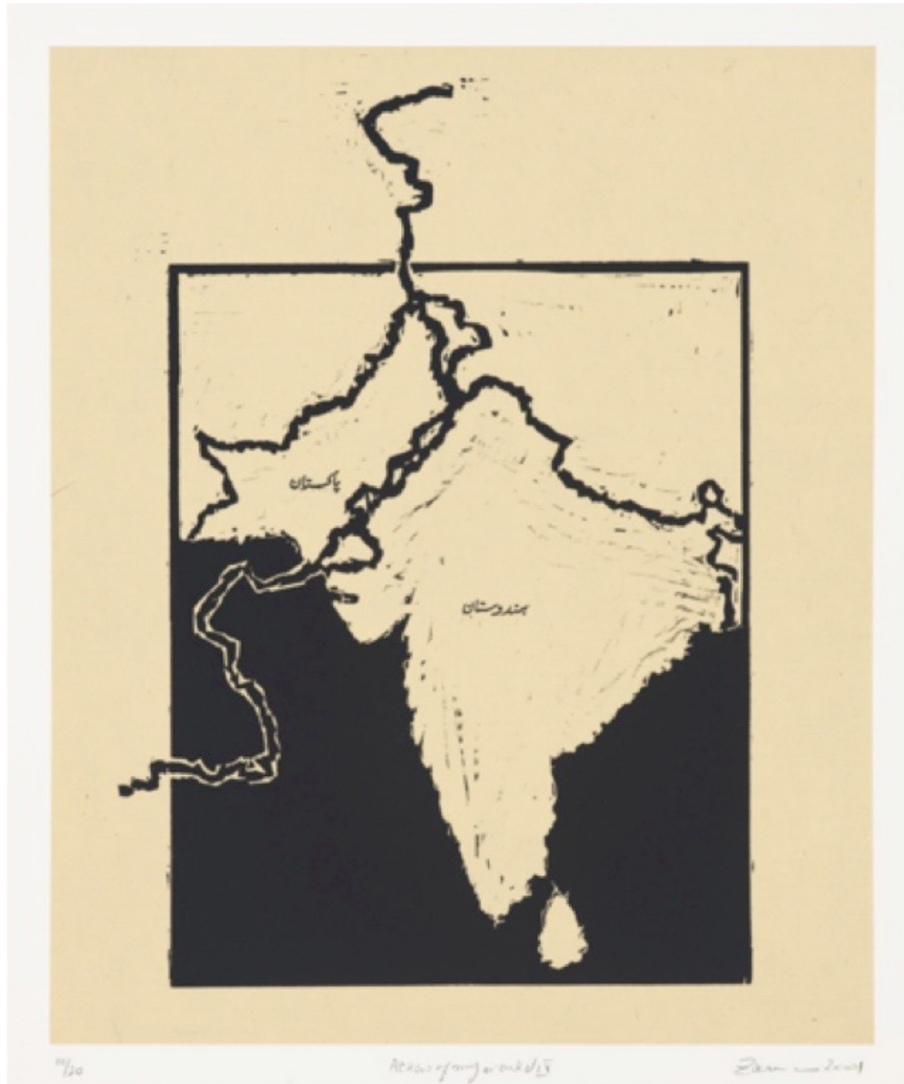
Revue de presse Zarina

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Pays : Inde

Date : 30 avril 2020

Journaliste : /



**Zarina Hashmi. *Atlas of My World*, 2001. Woodcut print. Courtesy of the artist**

## She was a prominent figure in the feminist art movement

Owing to her husband Saad's position in the Indian Foreign Services, the couple lived and travelled around the world, finally settling in New York in 1976. Alongside experimenting with prints and sculptures in her Manhattan studio, Zarina was deeply involved in the city's burgeoning feminist art movement. To support her practice, she undertook teaching duties at the [New York Feminist Art Institute](#) where she was a member. In 1979, Zarina became the only South Asian guest editor of a special issue of *Heresies*, *Third World Women: The Politics of Being Other*, a feminist and political journal.

Reflecting on her early days in the United States, she said: "Upon my arrival, I became part of the community of women artists. My world changed radically – as it had also in Paris. This was the beginning of a new awareness. Until then, I had no contact with the 'other' America: the Hispanics, the Afro-Americans, the native Americans and other discriminated minorities." However, despite residing in New York for 40 years, she always thought of herself as an exile.

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Zarina Hashmi in her home studio in New York, 1984. Pigment print. Courtesy of Ketaki Sheth and PHOTOINK

## She represented India at the Venice Biennale

In 2011, Zarina was one of only four artists to represent India at the prestigious Venice Biennale, with her installation *Home is a Foreign Place* (1999) taking centre stage at the National Pavilion. With outlines of home, maps and borders as recurrent motifs, the project echoed the trauma of Partition and the subsequent nomadic life that many were forced into. Other works on display, *Noor* (2008) and *Blinding Light* (2010), similarly interwove personal and political histories.

Since then, Zarina has been featured in major exhibitions with galleries such as Chawkandi Art in Karachi, Gallery Espace in New Delhi, Luhning Augustine in New York and Jeanne Bucher Jaeger in Paris. Held in several important private and public collections, from the Tate in London to the Kiran Nadar Museum of Art in New Delhi, her strikingly beautiful, contemplative and poetic body of work will continue to engage and inspire artists and art lovers for years to come.

# INDIAARTFAIR

## 2021 25.02 - 28.02

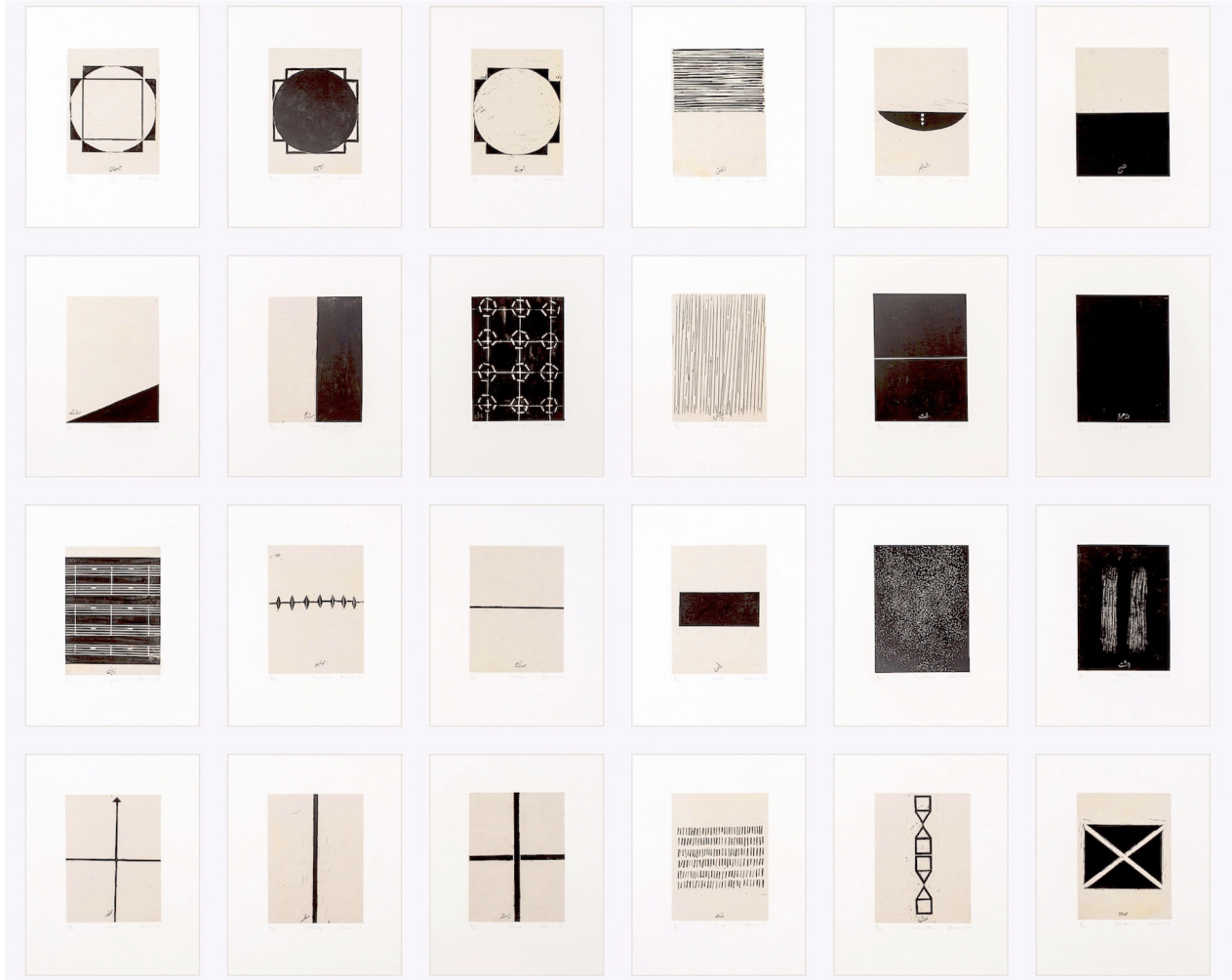
Revue de presse Zarina

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Pays : Inde

Date : 30 avril 2020

Journaliste : /



Zarina Hashmi. *Home is a Foreign Place*, 1999. 24 woodcut prints on Kozo paper. Courtesy of the artist

**Zarina Hashmi passed away in London on 25 April 2020. She is celebrated as one of the pioneering female abstractionists of her time. The artist is represented by Gallery Espace in New Delhi and has regularly showcased at India Art Fair.**



Revue de presse Zarina

URL : <https://www.firstpost.com/living/remembering-zarina-hashmi-simplicity-and-meditativeness-of-artists-minimalist-style-feels-timeless-8307441.html>

Pays : Inde

Date : 30 avril 2020

Journaliste : Anouk Arora

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## Remembering Zarina Hashmi: Simplicity and meditativeness of artist's minimalist style are timeless

In an interview during her first retrospective, Zarina Hashmi, the Aligarh-born American artist who passed away on Saturday at the age of 83, had said: “I like natural materials, which are close to the earth. Wood, paper, cloth. I like fragile materials, which will become part of the earth, because it is life completing the circle.” During that interview, filmed for Los Angeles’ Hammer Museum in 2012, she used the same metaphor of completing the circle, this time with reference to the process of life and death: “When you are young, you think you will never die. But you begin to accept the mortality, and you long for it — that it will happen sooner than later. You just wait for this cycle to end to unite with the divine.”

The retrospective at the Hammer Museum, which curated about 60 works covering a large part of her life from the 1960s to the present, was titled “Zarina: Paper Like Skin”, suggesting the body — and by extension, her life — and her art are not different things for this artist. While Zarina (b. 1937) has become a part of the earth, to borrow her own phrase, her work lives on.

Zarina, who chose to use only her first name over the last few years, is known for her career-long commitment to the language of abstraction through a wide body of work in printmaking, paper works and collages, and sculptural objects in paper pulp and metal. Her personal life, in which themes of home, displacement, belongingness and exile were paramount, shaped her art practice. “The stark minimalism of her visual language was ahead of the times when she first began exploring it in the 1960s and ’70s, but their simplicity and quiet meditativeness speak to us today as we grapple with a world in disarray,” said Renu Modi, founder-director of Delhi-based Gallery Espace, which represented the artist.

Widely regarded as one of the foremost printmakers since the 20th century, Zarina’s work is born out of a sparse exploration of form — primarily the line, both straight and jagged; along with grids and geometric shapes pared down to their bare essentials. Maps of cities and countries from her travels, architectural models of homes that she has lived in, Urdu letters from her sister, or just a meandering line over a barren-looking surface — Zarina’s idiom resonates with the global narratives of borders, division, loss of home, and a permanent sense of dislocation, either voluntary or forced.

Despite the minimalist use of form — she rarely used colour, except in some of her sculptures or early prints — her works evoke a strong emotional response because of the refined tenderness of her aesthetic and the way she transforms simple materials into objects of timeless quality. By showing little, Zarina says a lot, about lives, memories, families, and personal journeys of migration and constant change. On memories, she is often quoted thus: “Memory is the only lasting possession we have. I have made my life the subject of my work, using the images

## Revue de presse Zarina

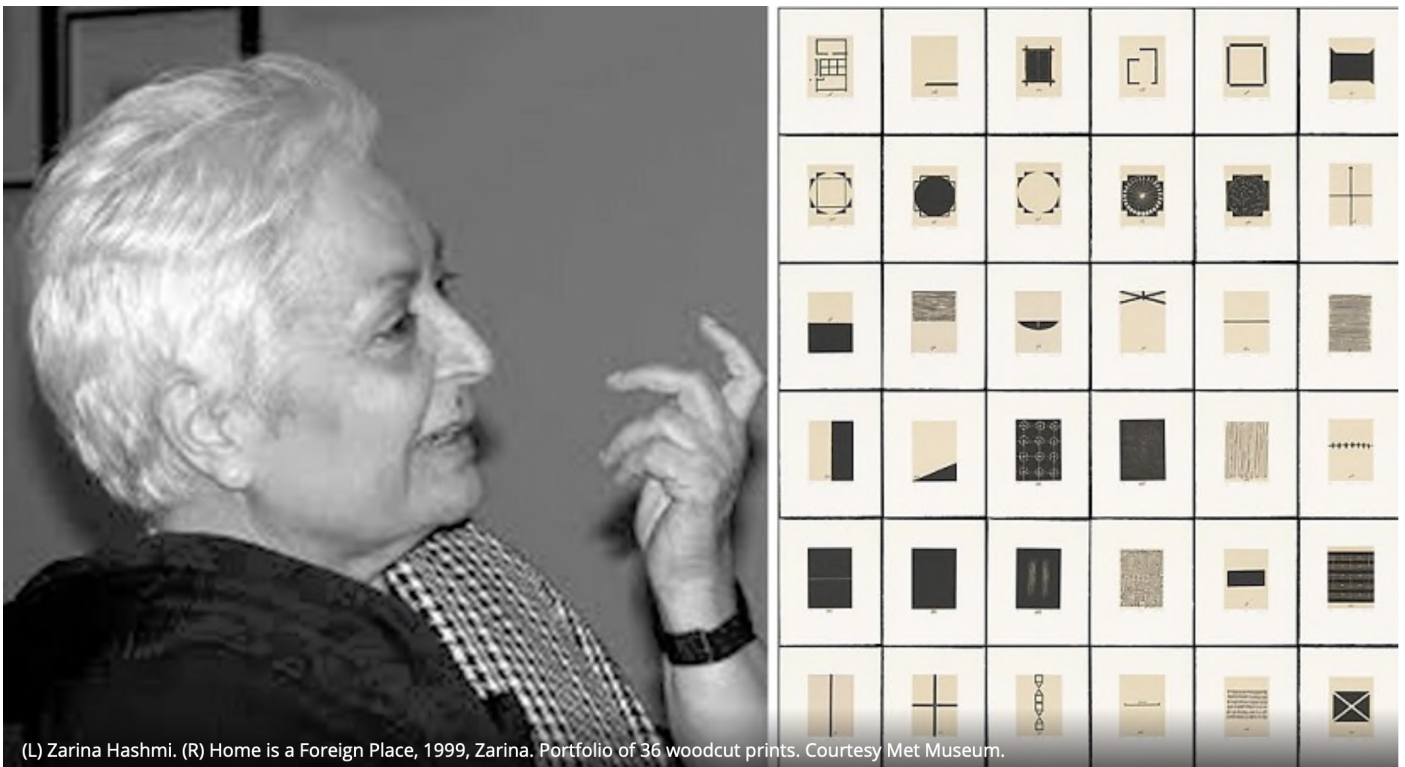
**URL :** <https://www.firstpost.com/living/remembering-zarina-hashmi-simplicity-and-meditativeness-of-artists-minimalist-style-feels-timeless-8307441.html>

**Pays :** Inde

**Date :** 30 avril 2020

**Journaliste :** Anouk Arora

of home, the places I have visited, and the stars I have looked up to. I just want a reminder that I did not imagine my experiences.”



(L) Zarina Hashmi. (R) Home is a Foreign Place, 1999, Zarina. Portfolio of 36 woodcut prints. Courtesy Met Museum.

One of her most famous works is a set of 36 woodblock prints, which she made as she faced the threat of eviction from her Manhattan loft in New York City. The work is a series of folios, under the title ‘Home is a Foreign Place’ (1999), and is part of the Met Museum’s collection. Sparse geometric shapes, minimal Urdu lettering and a distinct emptiness of physical space in these works point to the fact that even as her own country’s partition was in the past she continued to be drawn towards and affected by themes of dislocation.

She was 10 years old when India was partitioned in 1947 — a bloody and life-altering event in South Asian history that has shaped the practice of many other artists from the subcontinent and beyond, such as Ganesh Haloi, Krishen Khanna, Jogen Choudhury, and the late Satish Gujral, among others. But she was also a voracious traveller, who always had her suitcase packed and ready, as she believed to be human was to be a nomad. “Stillness is in death,” she said during her first retrospective.

Her marriage to a diplomat in the late 1950s took her to different parts of the world. She lived in France, Germany, and Thailand and Japan, where she studied woodblock printing in Bangkok and Tokyo, respectively. During the ‘60s, when her husband was posted in Paris, she apprenticed with the legendary printmaker Stanley William Hayter at his famous studio Atelier-17, which also played a major role in the career of another well-known printmaker, the late Krishna Reddy.

**Revue de presse Zarina****URL :** <https://www.firstpost.com/living/remembering-zarina-hashmi-simplicity-and-meditativeness-of-artists-minimalist-style-feels-timeless-8307441.html>**Pays :** Inde**Date :** 30 avril 2020**Journaliste :** Anouk Arora

In the '70s, she migrated to the United States, where she lived for most part of her later life, first in Los Angeles, and eventually in New York City. New York witnessed a burst of artistic and creative activity after the World War II, shifting the focus of the art world from Paris. It was in the US that she encountered and came under the influence of major art movements of the 20th century, such as American Minimalism, known for its simple arrangements of geometric patterns and directness of form.

Prior to learning printmaking, she studied mathematics in India, which explains her controlled lines which she made with precision. One of the most profound aspects of Zarina's practice is her ubiquitous use of the Urdu language and poetry, recalling major ingredients of Islamic art, such as Arabic calligraphy and geometric patterns. Like her father, who taught history at Aligarh Muslim University, Zarina wanted to be a teacher, and not a housewife, like her mother. In her deep engagement with the written text, and the precedence of words over images, Zarina is the conscientious teacher, a title she preferred instead of being referred to as an artist, a label she thought was "embarrassing" and "pompous".



Delhi Series 1, 2, 3, Woodcut Prints, Zarina. Gallery Espace Collection. Courtesy Shrine Empire.

As per tradition, she started learning Arabic, the language of the *Quran*, at an early age, which has made language the mainstay of her practice. In Zarina, the language is embedded with faith. It reflects her concerns over the extinction of Urdu, which developed centuries ago in India and borrows heavily from Arabic and Persian. "Once you are separated from language, it's a great loss. You don't have access to your own scriptures, your poetry, literature," she has said in an interview to The Met Museum, New York.



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Her passing away follows the opening of a major exhibition of her work, “Zarina: A Life in Nine Lines | Across Decades, Borders, Geographies,” at the Kiran Nadar Museum of Art, New Delhi. The exhibition, named after Zarina’s portfolio of nine etchings from 1997, is a survey of her woodcut prints, lithographs, etchings and a few sculptural objects. According to Kiran Nadar, the museum’s founder and chairperson, “Zarina was a dynamic artist who worked in multiple formats, and was one of the foremost women artists of her time. Her interest in architecture was reflected in her works, especially her use of geometry and structural purity. She also made regular use of geometry found in Islamic architecture.”

Some of Zarina’s other major exhibitions have been held at the Guggenheim, New York, the Art Institute of Chicago, and at the Venice Biennale in 2011, as part of the India Pavilion, with Ranjit Hoskote as the curator.

How should Zarina be remembered now? In both personal and political terms, given the nature of her practice. For Delhi-based curator and art critic Meera Menezes, who included Zarina’s work in her recent exhibitions at Mumbai’s Sakshi Gallery and New Delhi’s Shrine Empire, the artist’s legacy, quite appropriately, can be seen in relation to the home and the lack of it. Menezes says: “As she passes on, I cannot help but recall the words of one of her favourite writers, Federico Garcia Lorca: ‘but now I am no longer I, nor is my house any longer my house’.”

Critic Geeta Kapur, on the other hand, situates abstract practices like Zarina’s in the realm of the political, which resonates with the artist’s personal choices, of being a fiercely independent woman, and her deep involvement with feminist movements of the 20th century. In a recent *Marg* issue (“in focus: abstraction,” 2016), Kapur commented on the pithiness of abstract art by women artists: “Aesthetic autonomy on a feminist premise has often entailed opting for an economy of means. In societies that maintain male authority, and in cultures based on iconographic excess, there is place for retraction which counts as resistance.”

Revue de presse Zarina

Presse papier

Pays : France

Date : 29 avril 2020

Journaliste : Pauline Chevallereau

Le Quotidien de l'Art

Mercredi 29 avril 2020 - N°1939

LES **4** ESSENTIELS DU JOUR**DISPARITION****Zarina, éternelle expatriée**

L'artiste indienne minimaliste Zarina Hashmi s'est éteinte des suites d'une longue maladie, à Wimbledon le 25 avril dernier, à l'âge de 83 ans. Née en 1937 à Aligarh (Uttar Pradesh) dans une famille musulmane, Zarina est âgée de 10 ans lors de la partition de l'Inde. Marquée par la sécession du Pakistan, l'artiste dessine des cartes, atlas et plans de villes évoquant ses multiples voyages et déplacements. Épouse d'un diplomate indien, ce déracinement perpétuel se poursuit tout au long de sa vie. Installée à New York à partir de 1976, elle continue pourtant d'explorer le concept de foyer et de maison, notamment dans sa série de gravures sur bois *Home Is a Foreign Place* (1997), en tant qu'éternelle expatriée. Cette mathématicienne de formation développe également une fascination pour l'architecture moghole, symétrique et équilibrée, dont son style, abstrait et géométrique, est fortement imprégné. Ses œuvres, réalisées principalement sur papier gravé, tissé, percé ou sculpté, matériau qu'elle qualifie de « seconde peau », témoignent de la fragilité des hommes et de ses échanges avec sa sœur, restée au Pakistan. Représentée par la galerie Jeanne Bucher Jaeger en France, exposée dans les collections permanentes du MOMA, du Whitney et du Metropolitan Museum à New York, Zarina a fait l'objet d'une rétrospective majeure au Hammer Museum en 2012, intitulée « Zarina: Paper Like Skin », présentée par la



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suite au Guggenheim de New York et au Chicago Art Institute. En 2011, elle représente l'Inde, aux côtés de trois autres artistes, lors de la première participation du pays à la Biennale de Venise. Dernièrement, après avoir parcouru le monde, elle étudiait les étoiles et les astres à travers l'utilisation de la feuille d'or.

PAULINE CHEVALLEREAU

Zarina Hashmi,  
*Home Is a Foreign Place,*

1997, 36 gravures sur bois avec texte  
Urdu imprimé en noir sur papier indien  
fait à la main et monté sur papier  
Somerset, 266,7 x 220,9 cm.

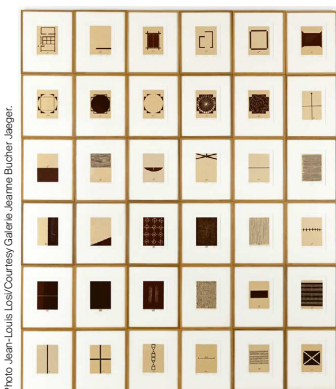


Photo: Jean-Louis Losl/Courtesy: Galerie Jeanne Bucher Jaeger.

**DÉCONFINEMENT****11 mai : voie libre aux galeries et petits musées**

Le Premier ministre Édouard Philippe a annoncé hier devant l'Assemblée nationale les principes de déconfinement qui seront appliqués à partir du 11 mai prochain – en supposant qu'un certain nombre d'indicateurs sanitaires (notamment moins de 3000 cas supplémentaires par jour) soient favorables à la date du jeudi 7 mai. Dans une première phase qui s'étendra jusqu'au 2 juin, tous les commerces pourront rouvrir, sauf les centres commerciaux ayant une trop grande zone de chalandise. Les galeries d'art sont donc incluses dans la liste : étant généralement fermées le lundi, on peut prévoir une ouverture généralisée à partir du 12 mai. Le port du masque n'étant obligatoire que dans les transports, elles pourront cependant l'imposer – comme tous les commerces – à leurs visiteurs. Les bibliothèques et les médiathèques seront également autorisées à rouvrir. Du côté des musées, une ligne de démarcation – floue pour le moment – a été établie entre les « petits », qui pourront rouvrir le 11 mai, et les « grands », ceux « qui attirent un grand nombre de visiteurs hors de leur bassin de vie », qui devront attendre, tout comme les cinémas et les théâtres. Les événements attirant plus de 5000 personnes et nécessitant une déclaration en préfecture ne pourront pas se tenir avant septembre – sans qu'il ait été spécifié si cette jauge valait pour un moment précis ou pour une période de plusieurs jours (comme la plupart des festivals).

RAFAEL PIC

**LES TÉLEX DU 29 AVRIL**

La foire **Art Basel** (qui a été décalée du 17 au 20 septembre) a annoncé que la date limite de confirmation pour les galeries était repoussée d'un mois, du 1<sup>er</sup> mai au **1<sup>er</sup> juin** / **Magnum Photos** a annoncé avoir fait un don de 1 million de dollars à **Médecins sans frontières** grâce à sa dernière vente « *Turning Points* » et au mécénat d'un donateur privé / Créée en 2016, la **Fondation ALIPH** (Alliance internationale pour la protection du patrimoine dans les zones de conflit) a mis en place un fonds d'urgence pour renforcer son action pendant la pandémie (financement des charges de fonctionnement et d'outils numériques), doté au départ d'une enveloppe de **1 million de dollars** / La **Royal Academy of Arts** de Londres a dévoilé son nouveau calendrier 2020 : elle annule les expositions sur **Angelica Kauffmann** et **Cézanne**, prévues cet été, et reporte à 2021 celles consacrées à Marina Abramović et Rita Angus.

Revue de presse Zarina

URL : <https://thewire.in/the-arts/the-burning-purity-of-zarina-hashmi>

Pays : Inde

Date : 29 avril 2020

Journaliste : S. Kalidas

## The Burning Purity of Zarina Hashmi

Zarina is the rare artist of Indian origin who manages to conceive a profound monochromatic, minimalist aesthetic that is shorn of clutter and ornamentation.



Zarina Hashmi. Photo: Ram Rahman

On the first day of Ramazan, April 25, 2020, the extraordinary artist and feminist Zarina Hashmi died in London. The day is significant because Zarina was an Indian Muslim and a believer. And it was in the auspicious month of Ramzan that the *Quran* was first revealed to Prophet Muhammad.

It was poignant for me personally, because it is also the day my painter father J. Swaminathan died in 1994. Like my father, Zarina too was, essentially, a self-made, self-taught artist who had taken on both life and the art world upfront and fiercely on her own terms.

Among all major Indian artists, it is easily Zarina who achieved, towards the end of her life, the most international acclaim with major museum shows at the Guggenheim, The Met in New York, The Chicago Art Institute and the Tate in London. Neither Francis Newton Souza who had lived in London from the 1950s and later in New York, nor M.F. Husain could match Zarina's quiet but unrivalled success and acclaim in the global art scene in their lifetimes.



**Revue de presse Zarina****URL :** <https://thewire.in/the-arts/the-burning-purity-of-zarina-hashmi>**Pays :** Inde**Date :** 29 avril 2020**Journaliste :** S. Kalidas

Zarina's preferred medium was ink on paper, though she has done sculptures in wood, bronze and steel too. On her last trip to India, she took me to Aligarh where she was born in 1937 and her father Shaikh Abdul Rashid had taught medieval Indian history to the likes of Irfan Habib. Unlike most women of her generation, Zarina graduated with a BSc in mathematics. It here that she met and married the dashing and genial Saad Hashmi, who had just qualified for the Indian Foreign Service in 1957. On our last visit there, she went to visit and pray at his grave.

Life with Saad had been tumultuous but not quite what either had wanted from it. Zarina was not cut out to be a typical diplomat wife. She was too intelligent to make small talk and never quite took to making samosas and drawing up table placements. During Saad's first posting in Bangkok, she came across Japanese woodcut prints and started to learn woodblock printing. She enjoyed the process of carving and gouging the wood with knife and chisel and then inking it and pressing it on paper to make the final print.

Within a few years Saad was posted in Paris where Zarina joined Stanley William Hayter's legendary Atelier 17. Zarina had now found her metier and she delved into it with full focus. In Paris she met with Krishna Reddy, the famous Indian printmaker and sculptor, who was to remain a lifelong friend. She also developed contacts and friendships in the art community of Paris including other Indian artists living there like S.H. Raza and Akbar Padamsee.



Tasbih, rosary from the exhibition Noor (divine light).

Photo: Anup Sood

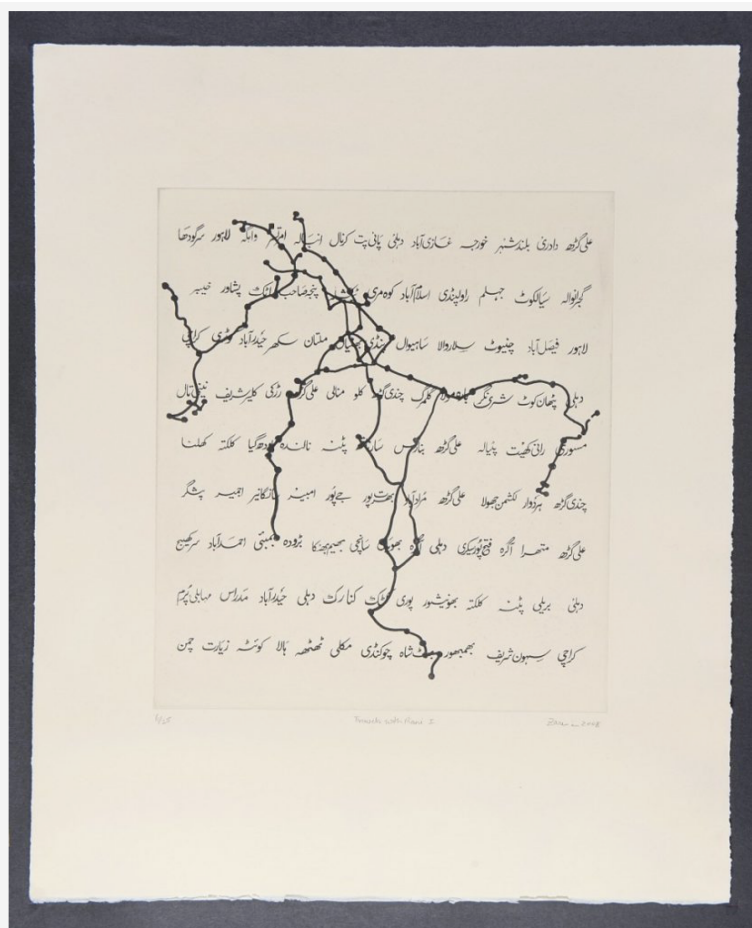
Revue de presse Zarina

URL : <https://thewire.in/the-arts/the-burning-purity-of-zarina-hashmi>

Pays : Inde

Date : 29 avril 2020

Journaliste : S. Kalidas



Travels With Rani I, a mind map of the places Zarina visited with her sister overlaid with names of the cities. Photo: Anup Sood

However, their relationship was floundering and when Saad returned to India, Zarina decided to stay back in New York. Then Saad Hashmi suddenly died of a heart attack and Zarina had no family left in India. Her parents had moved to Karachi, Pakistan, in 1959. New York offered the milieu and opportunity to work as an artist and keep in touch with her family in Pakistan.

By then Zarina had set up a studio in a rented loft that was also her home. In this period, she engaged with the early feminists and joined the New York Feminist Art Institute and served as a member of the editorial board of the feminist art journal *Heresies*. Living in New York was liberating but a sense of displacement, a feeling of 'otherness' prevailed. To support herself she took on teaching jobs and worked as a printer for other artists.

With no home to call her own, she turned that sense of insecurity into an artistic device. When she saw notices of spaces to rent, she read them as *Spaces to Hide*. This idea of loss of home and shelter has been a recurring theme among her favourite Urdu poets Meer and Ghalib, and Zarina encapsulated their lines in an amazingly tight visual vocabulary resulting in a seminal series of works with cast paper titled variously as *Corner*, *Homecoming*, *Home is a Foreign Place* etc.

While doing so she was also devising new techniques and methods of making, casting, sizing and printing of paper to give form and materiality to her *oeuvre*. Paper, she asserted, is like skin: "It can be stained, pierced and moulded and it still has the capability of

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breathing and ageing. It has a fragility and resilience.” Through the 1980s and 1990s in India Zarina’s work was increasingly being recognised by her peers as outstanding. She was a leading name among the artists of her generation, and not just as a woman artist.

However, it was only in the new millennium that Zarina got her full due from the Indian governments and the market. She was presented by India at the Venice Biennale as an official entry and was soon represented by major galleries in New York and Paris.

In India she was shown by Gallery Espace, Delhi, in 2007 with an exhibition evocatively titled *Kagaz ke Ghar* or Paper Houses. Apart from the play on words (recalling the phrase “a house of cards” in English; and Guru Dutt’s classic *Kagaz ke Phool* in Hindi/Urdu cinema), in that exhibition Zarina had used a line from Ghalib: *bedar-o-deewar sa ik ghar banaya chahiye / koi hamsaya na ho aur pasban koi na ho* (Make me a house without doors or walls /no need for a companion, no sentry required). In her reclusive realm of a wall-less self-celebrated solitude, Zarina had realised full autonomy as an artist and as a Single, Self-made, Muslim, Woman.



Dilli, Meer Taqi Meer’s ghazal (Dilli Jo ik Sheher Thaa) of lament for a Delhi lost overlaid on a road map of Delhi. Photo: Anup Sood



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Steering clear of both Indian and Pakistani nationalities, Zarina now declared herself to be an Urdu artist. In several works over the last decade of her life she kept returning to the notion of the ‘self’ in transit through memory. So from the floor plan of her father’s home in Aligarh (as in the work *ghar*), to the places she visited with her sister (*Travels with Rani*), to cities she had lived in or travelled through or had seen in conflict (*Cities, Countries and Borders*) – all make for an opus that weaves a vulnerable thread of personal history within the harsher grid of geopolitical time-space.

Zarina is the rare artist of Indian origin who manages to conceive a profound monochromatic, minimalist aesthetic that is shorn of clutter and ornamentation. Her display of an amazing leap of imagination or a dazzling flash of technique is invariably tempered by an equally grave sense of restraint. There is austerity and starkness in her articulation, but there is also an intense clarity of tone and warmth of timbre. Her visual haikus encapsulate whole narratives of experience, of memory, or just an abstract emotion or a fleeting feeling with incredible intelligence and economy of expression.

Zarina’s passion for geometry is palpable. Geometry, Zarina maintained, was “sacred practice”. She loved working with a geometry box, using the ruler, the compass and the triangle. As a much-travelled artist she could not have been oblivious of the trajectory of geometric abstraction in European art history. Yet Zarina’s art manages to remain resolutely rooted in the Indo-Persian tradition through condensed images and forms of step wells, niches and arches; through Urdu poetry and through personal history. Urdu-Persian poetic traditions had developed concepts for division of space – both private and public – in relation to society and the visions of paradise (*bahisht*). So, there is a God-made/ man-made; worldly/ other-worldly; nature/ culture dialectic happening there which puts Zarina’s practice of the Sacred Geometry in an orbit of its own.

In her last phase, Zarina played with the concept of *noor*, or divine light, in Sufism. Like a *darvesh* in the throes of ecstasy, she let go of her habitual reserve and splurged extravagantly with pure gold. Being an Indian and having lived in Thailand, she associated gold with the divine and the auspicious. Using 22-carat gold leaf she gilded strings of wooden beads shaped to resemble giant *tasbihs* (rosary), or she made large hanging screens (*purdah/chilman*) that were cut or sliced in geometric grids, or woven like a mat.

“Initially, I thought a screen this size in gold might be garish; I put it off until it became necessary to express the title, *Blinding Light*. The title is inspired by the legend of Moses asking God to reveal himself. God warns him that he would not be able to stand the light of

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His presence but Moses insisted. When God revealed himself, Moses fainted and the surrounding hills and bushes burned...”

Invested with a lifetime of experience, painstakingly honed skill and the final surrender to Faith, Zarina’s art will ever remain in burning purity.

Revue de presse Zarina

URL : <https://www.lequotidiendelart.com/articles/17620-zarina-éternelle-expatriée.html>

Pays : France

Date : 28 avril 2020

Journaliste : Pauline Chevallereau

## Zarina, éternelle expatriée



Zarina Hashmi.  
DR.

L'artiste indienne minimaliste Zarina Hashmi s'est éteinte des suites d'une longue maladie, à Wimbledon le 25 avril dernier, à l'âge de 83 ans. Née en 1937 à Aligarh (Uttar Pradesh) dans une famille musulmane, Zarina est âgée de 10 ans lors de la partition de l'Inde. Marquée par la sécession du Pakistan, l'artiste dessine des cartes, atlas et plans de villes évoquant ses multiples voyages et déplacements. Épouse d'un diplomate indien, ce déracinement perpétuel se poursuit tout au long de sa vie. Installée à New York à partir de 1976, elle continue pourtant d'explorer le concept de foyer et de maison, notamment dans sa série de gravures sur bois *Home Is a Foreign Place* (1997), puis *Cities I Called Home* (2010), en tant qu'éternelle expatriée. Cette mathématicienne de formation



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développe également une fascination pour l'architecture moghole, symétrique et équilibrée, dont son style, abstrait et géométrique, est fortement imprégné. Ses œuvres, réalisées principalement sur papier gravé, tissé, percé ou sculpté, matériau qu'elle qualifie de « seconde peau », témoignent de la fragilité des hommes et de ses échanges avec sa sœur, restée au Pakistan. Représentée par la galerie Jeanne Bucher Jaeger en France, exposée dans les collections permanentes du MOMA, du Whitney et du Metropolitan Museum à New York, Zarina a fait l'objet d'une rétrospective majeure au Hammer Museum en 2012, intitulée « Zarina: Paper Like Skin », présentée par la suite au Guggenheim de New York et au Chicago Art Institute. En 2011, elle représente l'Inde, aux côtés de trois autres artistes, lors de la première participation du pays à la Biennale de Venise. Dernièrement, après avoir parcouru le monde, elle étudiait les étoiles et les astres à travers l'utilisation de la feuille d'or.



Zarina Hashmi, "Untitled", 2016, collage de feuille d'or 22 carat et papier BFK light imprimé à l'encre noire, monté sur papier Somerset Antique, 62,2 x 55,8 cm.

DR/Courtesy Galerie Jeanne Bucher Jaeger.

Revue de presse Zarina  
Presse papier  
Pays : France  
Date : 28 avril 2020  
Journaliste : Alexandre Crochet

## NEWS BRIEF



Le Centre de la Vieille Charité. © Wikipédia commons

### LES MUSÉES DE MARSEILLE SE LANCENT SUR YOUTUBE

Pour conserver un lien avec le public pendant le confinement, les musées de la Ville de Marseille ont lancé il y a une semaine leur chaîne sur YouTube. Les vidéos invitent à visiter virtuellement les collections des quatorze musées de la municipalité dont le musée d'Histoire, le musée des beaux-arts, le Musée d'art contemporain (MAC), le Musée Borély, le Musée Cantini, le musée Grobet-Labadié, le musée d'arts africains, océaniques, amérindiens (MAAOA) ou encore le musée d'archéologie au Centre de la Vieille Charité. Outre les présentations des différentes institutions et collections, la chaîne a déjà mis en ligne un entretien vidéo de l'artiste autrichien Erwin Wurm dans son atelier, et un court documentaire sur la naissance des alphabets, en partenariat avec le musée d'archéologie méditerranéenne. **A.L.T.**

[www.youtube.com/channel/UC0gXp4QfTaD1sQaPd8Zt6A/featured](https://www.youtube.com/channel/UC0gXp4QfTaD1sQaPd8Zt6A/featured)



Iris Amizlev, conservatrice des arts interculturels, MBAM. © MBAM / Christine Guest

### IRIS AMIZLEV REJOINT LE MUSÉE DES BEAUX-ARTS DE MONTRÉAL

Iris Amizlev a été nommée conservatrice des arts interculturels du Musée des beaux-arts de Montréal (MBAM), un nouveau poste créé par Nathalie Bondil, directrice de l'institution (lire notre édition du 27 avril), pour rendre celle-ci plus inclusive. « Avec ce titre novateur qui promeut les arts interculturels et le vivre-ensemble, je suis convaincue que le MBAM continue de bâtir une nouvelle voie vers plus de paix sociale et d'inclusion », explique la directrice du musée. Commissaire indépendante et historienne de l'art, Iris Amizlev est diplômée d'un doctorat en histoire de l'art et anthropologie et d'une maîtrise en histoire de l'art. Elle connaît bien le MBAM pour y avoir dirigé le service des guides bénévoles et pour avoir contribué à l'exposition permanente de la collection des « arts du Tout-Monde », en 2019. Elle a auparavant travaillé dans les services de la conservation du Musée des beaux-arts du Canada (MBAC) et ceux de la Bibliothèque et Archives nationales du Québec (BAnQ). « Son expertise, notamment en art contemporain et auprès des guides et des artistes, permettra d'élargir la portée de nos projets et de nos valeurs humanistes », souligne Nathalie Bondil. **A.L.T.**

[www.mbam.qc.ca](http://www.mbam.qc.ca)



Zarina devant son œuvre *Shadow House*. Courtesy Jeanne Bucher Jaeger

### DISPARITION DE L'ARTISTE ZARINA HASHMI

L'artiste indienne Zarina est décédée le 25 avril à Wimbledon, à l'âge de 83 ans. Sculptrice et graveuse, elle réalisait des œuvres minimalistes qui exploraient le thème du foyer, des migrations historiques et dont résultaient des images épurées et souvent basées sur le langage. Née en 1937 à Aligarh, en Inde, dans une famille musulmane lettrée, elle étudie les mathématiques, un domaine qui, avec l'architecture, influencera considérablement sa production artistique. Zarina se forme à la gravure à Bangkok et à Tokyo avec Stanley William Hayter et Toshi Yoshida pour mentors. Mariée à un diplomate indien, elle sera amenée à voyager, ce qui imprégnera son travail d'un tissu sophistiqué de diagramme, de cartes, de souvenirs... En 2011, elle fait partie des quatre artistes choisis pour représenter l'Inde à la Biennale de Venise. En 2019, la Pulitzer Foundation for the Art à Saint-Louis (Missouri, États-Unis) lui a consacré une exposition intitulée « Zarina : Atlas of Her World ». Elle est représentée, en France, par la Galerie Jeanne Bucher Jaeger. **A. Co.**



Revue de presse Zarina

URL : <https://www.architecturaldigest.in/content/looking-back-life-highly-acclaimed-indian-origin-artist-zarina-hashmi/>

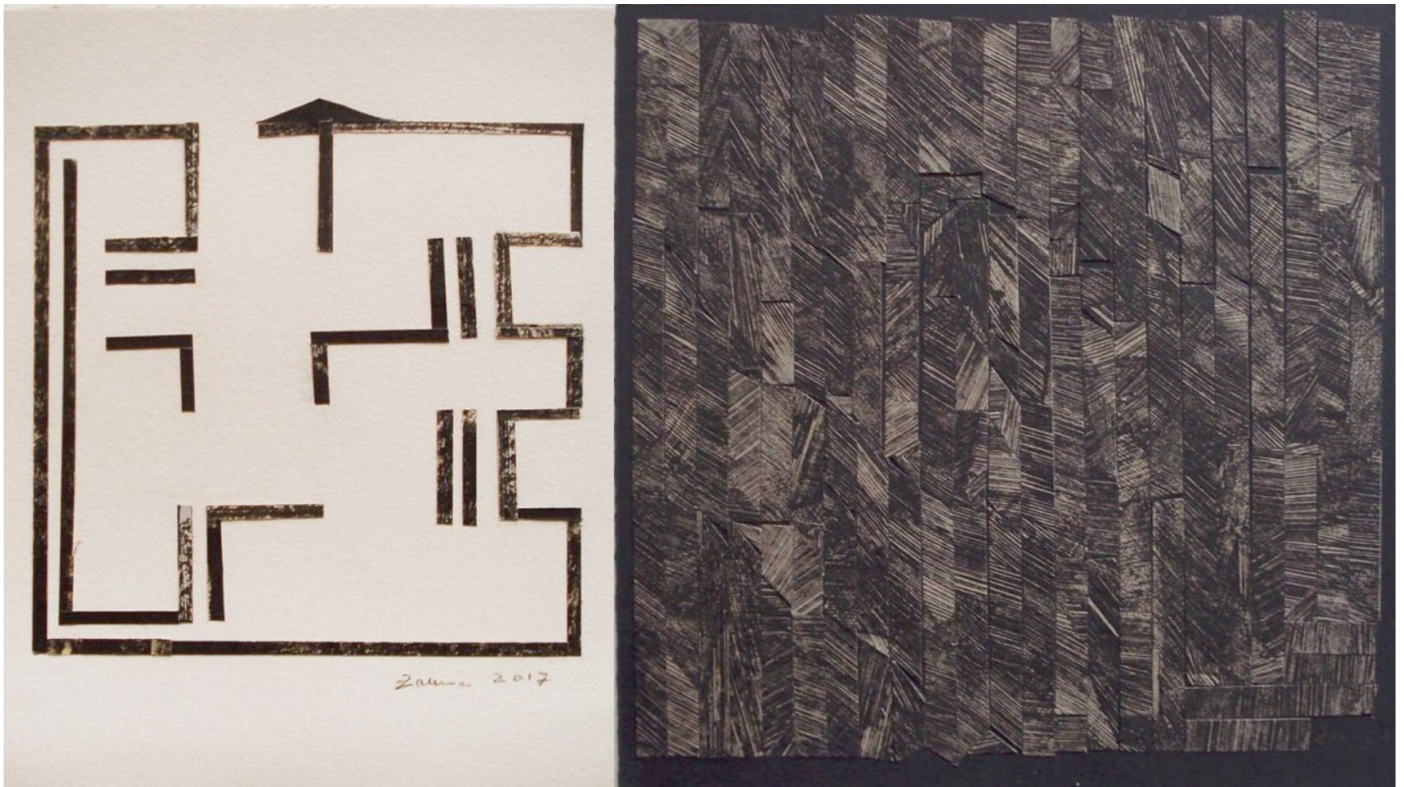
Pays : Inde

Date : 28 avril 2020

Journaliste : Avni Raut

## Looking back at the life of the acclaimed Indian-origin artist Zarina Hashmi

*Hashmi, who recently passed away, was one of the artists who represented India at the Venice Biennale in 2011 and earned the President's Award for Printmaking in 1969 (India)*



*Zarina's creations were based on her experiences and strongly conveyed themes such as home, displacement, and more*

Zarina Hashmi, the prolific Indian-origin artist passed away in London on April 25, after succumbing to a prolonged illness. While it is difficult to encapsulate the extent and impact of her works in just a few words, the 83-year-old artist's remarkable career and achievements speak for themselves. After earning a degree in mathematics, Zarina discovered and chose to nurture her artistic bent and gradually, through sheer determination, hard work and zeal, prominently established herself in the global art world.

### Influences and Inspirations

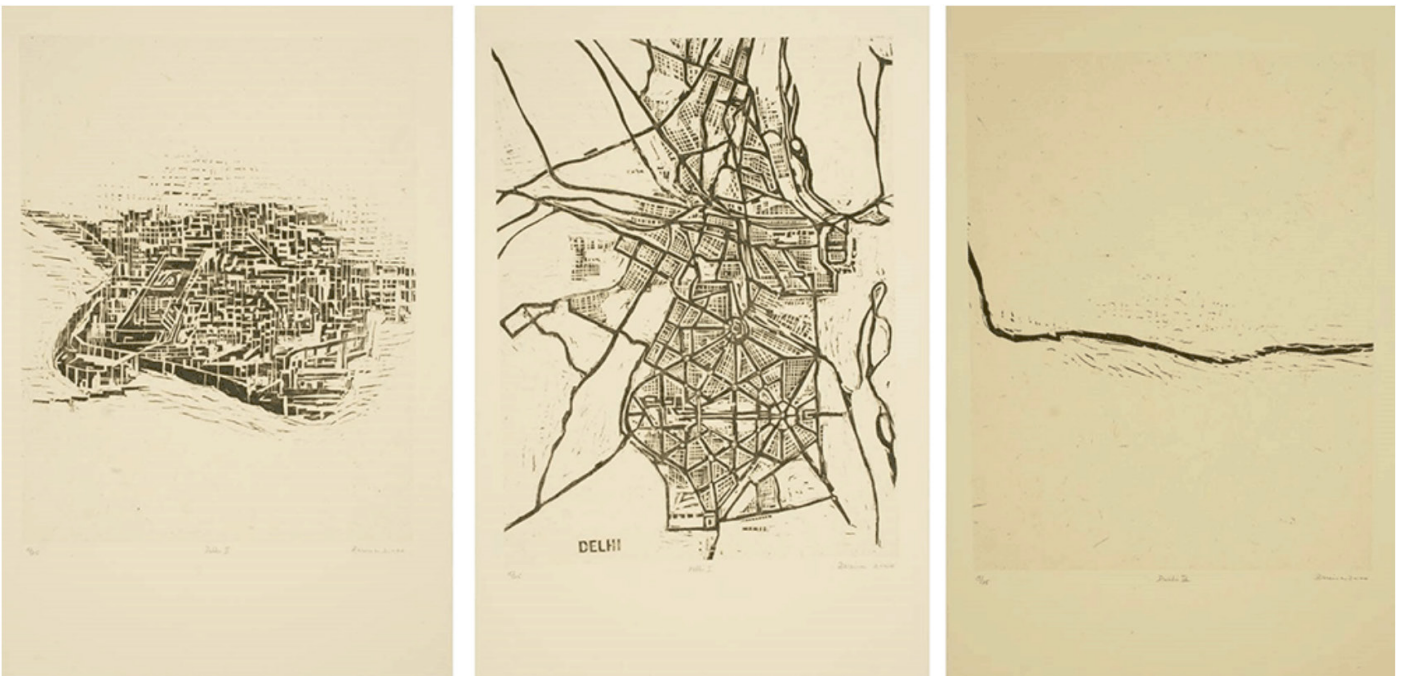
Zarina was born in Aligarh, India in 1937, and got the opportunity to travel extensively post her marriage. Beginning with her hometown, several aspects of her house, early life, including events such as the partition of 1947, influenced her works. Every place she traveled to thereafter contributed significantly in shaping her career and moulding her as an artist in some way or the other. Communicating themes of home, borders, memory, displacement and more, her works, however abstract, could be looked at as tangible expressions of her experiences, feelings and personal life.



**Revue de presse Zarina****URL :** <https://www.architecturaldigest.in/content/looking-back-life-highly-acclaimed-indian-origin-artist-zarina-hashmi/>**Pays :** Inde**Date :** 28 avril 2020**Journaliste :** Avni Raut**Traveling the World**

She discovered printmaking in Bangkok, trained under painter and printmaker Stanley William Hayter in Atelier 17 in Paris and learned to create silkscreens while she was in Bonn. Her other travels included Tokyo, where she went to learn Japanese woodblock printing at Toshi Yoshida Studio in Tokyo after receiving a Japan Foundation Fellowship in 1974. Zarina moved to New York in 1976 and worked and lived in her studio there. In 1992 she began teaching printmaking at University of California, Santa Cruz and would travel between Santa Cruz, New York and Pakistan (her family shifted there after the partition). She moved back to New York in 1999 and was said to have been living with her family in London when she breathed her last on April 25.

Zarina's works included printmaking (Intaglio, Silkscreens, Lithography, woodblocks) and creating sculptures out of materials like bronze, aluminium, paper pulp, tin and more. She experimented diversely with paper and its forms, further exploring the potential of this material through puncturing, sewing, scratching and weaving. Her articulation of some ideas through maps and diagrams and her portrayal of geometric lines in certain works stemmed from her fascination with architecture.



*Photo Caption: Zarina Hashmi, Delhi Series I, II, III, Woodcut Print, 25.5×19.5 inches, 2000, Ed 19 of 25 (Gallery Espace Collection)*

**Gallery Associations and Awards**

Zarina's works have been exhibited in galleries across the globe, some of which include The Museum of Modern Art, New York, Galerie Jeanne Bucher Jaeger, Paris and Gallery Espace, New Delhi. Hammer Museum in Los Angeles held a retrospective of her works titled, 'Zarina: Paper like Skin' in 2012, which

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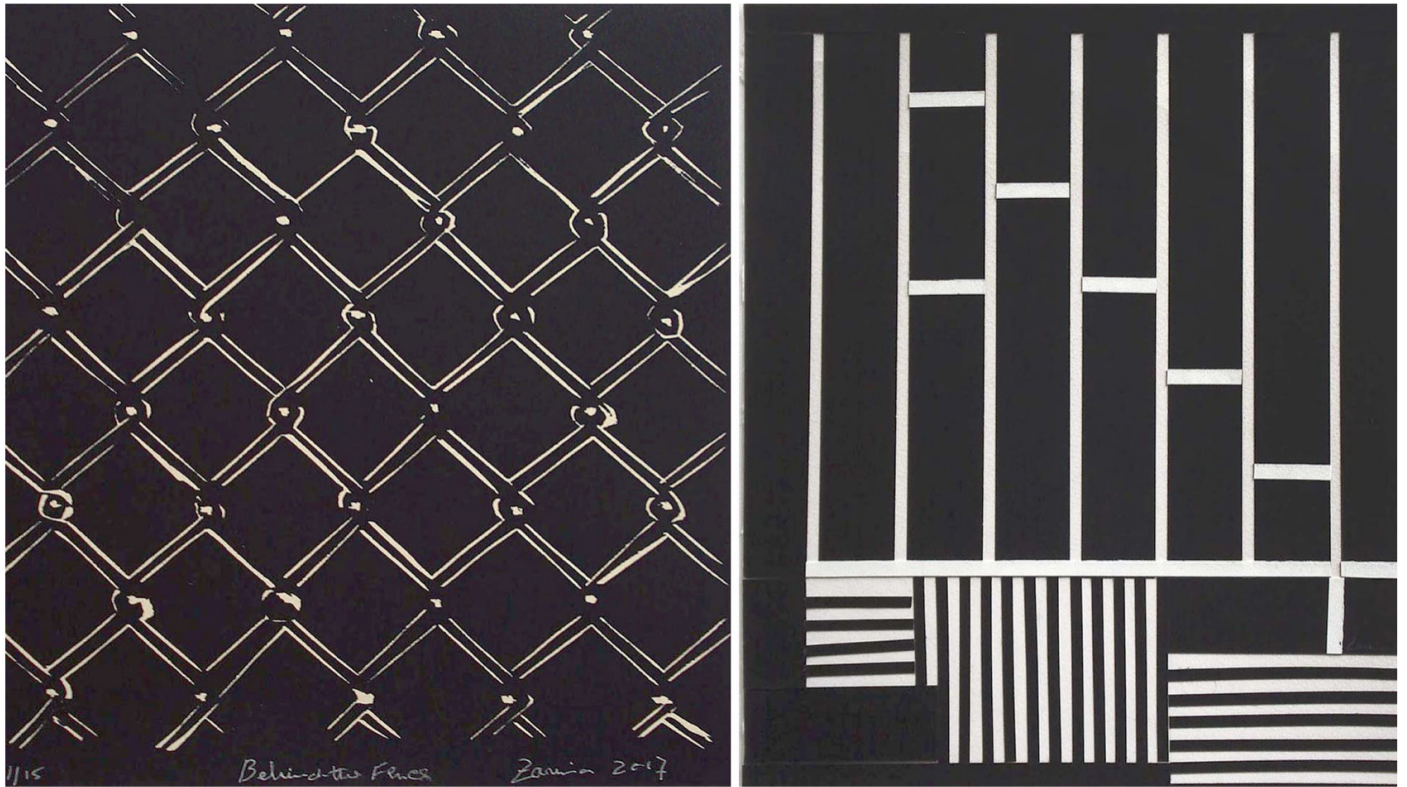
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was then exhibited at the Guggenheim Museum, New York in 2013 and subsequently at the Art Institute of Chicago. She was also one of the artists to represent India when it had its first-ever national pavilion at the Venice Biennale in 2011 and has been a recipient of quite a few awards and fellowships, including the President's Award for Printmaking (India, 1969).

Zarina's works emerged as a result of her experiences and strongly conveyed themes that one point or another had affected her life and they will continue to narrate her story, almost offering a window into the life she lived.



(Left) Zarina Hashmi, *Behind the Fence*, 2017, woodcut printed in black on BFK light paper, mounted on Arches Black paper, edition 1/15; (Right) *Untitled*, 2017, collage with BFK paper printed with black ink, mounted on Somerset Antique paper, unique at Gallery Espace, New Delhi

**Revue de presse Zarina****URL :** [https://www.metmuseum.org/about-the-met/curatorial-departments/modern-and-contemporary-art/zarina-hashmi-in-memorial?fbclid=IwAR33-SHHwF\\_g0BAPwljiwFC4qbWfUBI8h91H4bsLLs9Y1eHs5oSEyY0ltCc](https://www.metmuseum.org/about-the-met/curatorial-departments/modern-and-contemporary-art/zarina-hashmi-in-memorial?fbclid=IwAR33-SHHwF_g0BAPwljiwFC4qbWfUBI8h91H4bsLLs9Y1eHs5oSEyY0ltCc)**Pays :** États-Unis**Date :** 28 avril 2020**Journaliste :** Sheena Wagstaff

# In Memoriam: Zarina Hashmi

**Sheena Wagstaff**, *Leonard A. Lauder Chairman, Modern and Contemporary Art*, April 28, 2020

Today we mark the loss of one of India's great cultural figures, Zarina Hashmi (1937–2020), who passed away on April 25th. Zarina was an outstanding artist, with an extraordinary life story. For many of her formative years, she was immensely peripatetic, living in all four corners of the globe. After her family home was ravaged due to the 1947 partition of India, imposed by the British to divide the country into two independent states, India and Pakistan, various family members were subsequently displaced to both sides of the divide. Later, Zarina left the Indian subcontinent to travel internationally with her diplomat husband, setting down for a couple of years in one city, then moving onto another. It was only when she was in her forties that she finally grew tentative roots in New York, though she never lost her sense of being an exile.

Primarily working in intaglio, woodblock, lithography, and silkscreen on handmade paper, Zarina made exquisite graphic images pared down to simple, clear delineations, often complemented by Urdu inscriptions, exploring ideas of home, place, borders, and memory. These not only emphasize the essential nature of line in the language of both word and image—its ability in Zarina's work to trace the contours and borderlines of place and memory—but also to invoke her mother tongue, which denotes a lifelong 'translation' of artistic and linguistic expression. "Somewhere along the line I decided to make my own life the subject of my work, but I didn't realize how people would respond to that. Some people who have come and settled in the United States don't look back, but I'm not one of them. They are lucky!"

While her artistic practice is inflected by her lived experience, Zarina's work is refreshingly free from narcissism. In her seminal suite of 36 woodcut prints, entitled *Home is a Foreign Place*, 1999, Zarina works as cartographer of memory. Each print delineates something from memory, such as a perfect, simple pictograph of a ceiling fan in a vast room; it is a form that is universal yet also the essence of a personal experience. It also acts as a reminder of the geo-political specificity of a cultural heritage and identity. Describing the response to one of her exhibitions, she said "I have had people come to my show and start to cry. I always ask them why, and usually they say 'that is our story also.' A lot of them were people who were exiles from their own country: Holocaust survivors, or people who had the desire to return home. I realize that if you tell your story and if someone can come and cry on your shoulder, I think that is sharing."



## Revue de presse Zarina

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**Pays :** États-Unis

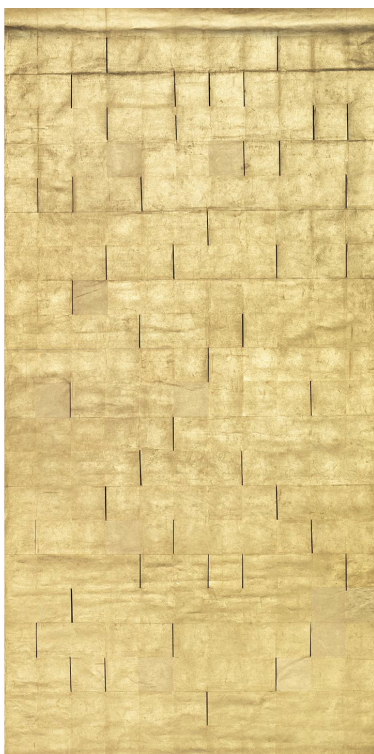
**Date :** 28 avril 2020

**Journaliste :** Sheena Wagstaff

With a degree in mathematics, Zarina found a different vocation in Paris where she studied inataglio with the renowned English painter and printmaker Stanley William Hayter from, 1963–67, subsequently learning woodblock printing at the Toshi Yoshida Studio in Tokyo, on a Japan Foundation Fellowship (1974). Once asked who her historic mentors were, she mentioned two names, the first being Dürer, who she discovered when she lived in Germany. "I went to Nuremberg for the 500th anniversary of Dürer's birth [in 1971], and I bought a couple of prints, including *Knight, Death, and the Devil*." The other was Rembrandt whose work she studied in The Morgan Library.



Zarina was a remarkable human being. Ever focused on her art, she lived frugally, even ascetically, in a tiny Manhattan apartment; when a light bulb went out, she was known to neglect replacing it, relying sometimes on a candle's softer illumination.



Over copious lashings of first-flush Darjeeling tea and English biscuits, Zarina was intellectually generous and very well read; a conversation with her would range from deep knowledge of current American politics to poetry to a reminiscence of meeting Agnes Martin. She had a quiet wisdom born of a life in perceptive observation of humankind all over the world, and a fierce wit, sassy irreverence and hilarious sense of humor that turned any teatime into a party. Above all, her sense of what 'home' meant lay within her, in a deep belief in a spiritual life, that enabled her not just to come to terms with her permanent displacement, but also to serve as a

Revue de presse Zarina

URL : <https://thefederal.com/features/zarina-artist-who-painted-pain-of-exile-homebound-at-last/>

Pays : France

Date : 28 avril 2020

Journaliste : Urmi Chanda

## Zarina: Artist who painted pain of exile, homebound at last

Acclaimed printmaker Zarina Hashmi's death marks two significant losses: the figure of an Indian Muslim woman in the art world, and a quietly empathetic voice for the homeless, rootless, 'other'



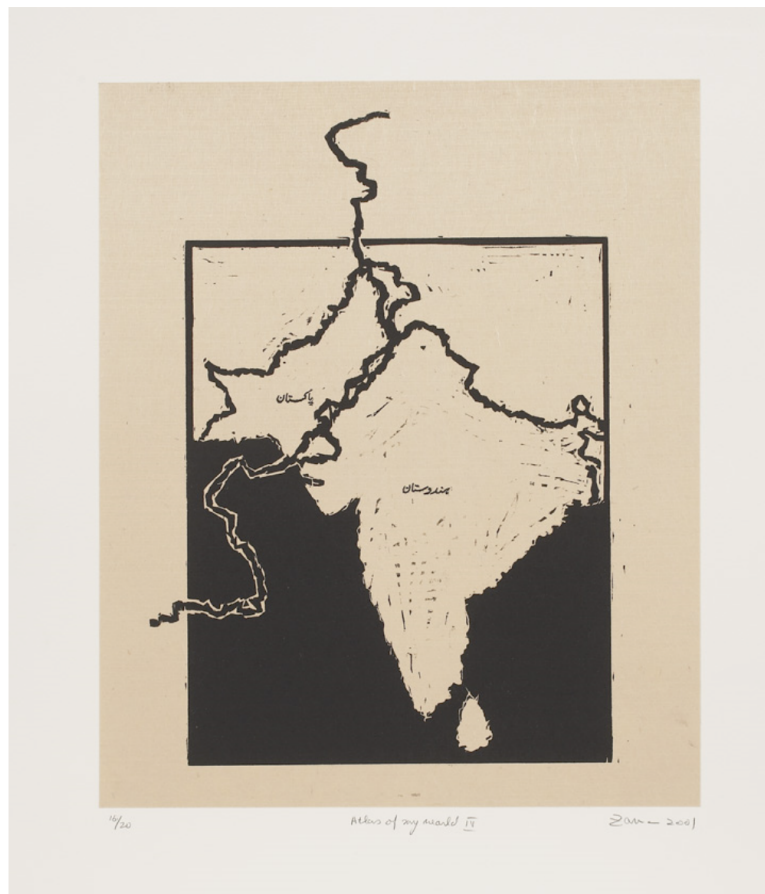
Zarina Hashmi's presence in a domain that has been chiefly the preserve of men was marked by erudition, a quiet assertion, and a style so unique it couldn't be mistaken for anyone else's. Photo: Twitter/@India\_ArtFair

*(There has been a stream of heart-warming obituaries for 83-year-old Zarina Hashmi in the media since she passed away in London on April 25. The passing of an octogenarian artist inspiring so many headlines during a global pandemic may seem like a surprise to some, but perhaps it isn't. Art is the only balm for our collective anxieties at the moment, and the loss of a figure like hers is profound indeed. And it evokes twice the mourning because it implies not just the loss of an Indian Muslim woman in the realm of modern art – a rarity – but also the loss of a quietly assertive voice that represented the underrepresented.)*



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Three clichéd yet definitive words first come to mind when one thinks of Zarina (the artist used only her first name professionally) and her work – modern, Muslim, woman. Her presence in a domain that has been chiefly the preserve of men was marked by erudition, a quiet assertion, and a style so unique it couldn't be mistaken for anyone else's.



Zarina's Atlas of My World IV series (Woodcut with Urdu text printed on Indian handmade paper) in 2001 depicting the Partition of India: Images: artsy.net

**From displacement to finding solace in art**

Born in 1937 in Aligarh, Zarina's childhood was marked by the tragedy of Partition. Her family relocated to Karachi in the 1950s, and this was just the beginning of her lessons in displacement. Travelling with her IFS officer husband, Saad Hashmi, Zarina went to Japan, Germany, Thailand, and France, among other places, before settling in New York in 1976. But her life on the move didn't impair her learning. After earning a degree in Mathematics from Aligarh Muslim University, she went on to study printmaking methods in Thailand, France (apprenticed to Stanley William Hayter), and Japan (under printmaker Tōshi Yoshida in Tokyo).

In her long, illustrious career as an artist, she has exhibited her works across the globe including the Guggenheim and MoMA

(New York), Galerie Jaeger Bucher (Paris), Mills College Museum (Oakland), Gallery Espace (New Delhi), and Alana Gallery (Oslo) among others. Of the many honours she earned, were a place at the first ever India pavilion at the Venice Biennale (2011), a residency award at the New York University's Asian/Pacific/ American Institute; the Artist in Residence award at the University of Richmond as recently as 2017; and the President's Award for Printmaking, India in 1969. As a teacher, she taught at the Bennington College, Cornell University and the University of California in Santa Cruz.

The expansiveness of her art and her scholarship cemented Zarina's place in the roster of India's great modern artists, her identity as a Muslim woman notwithstanding. Nasreen Mohamedi – another noted



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Pays : France

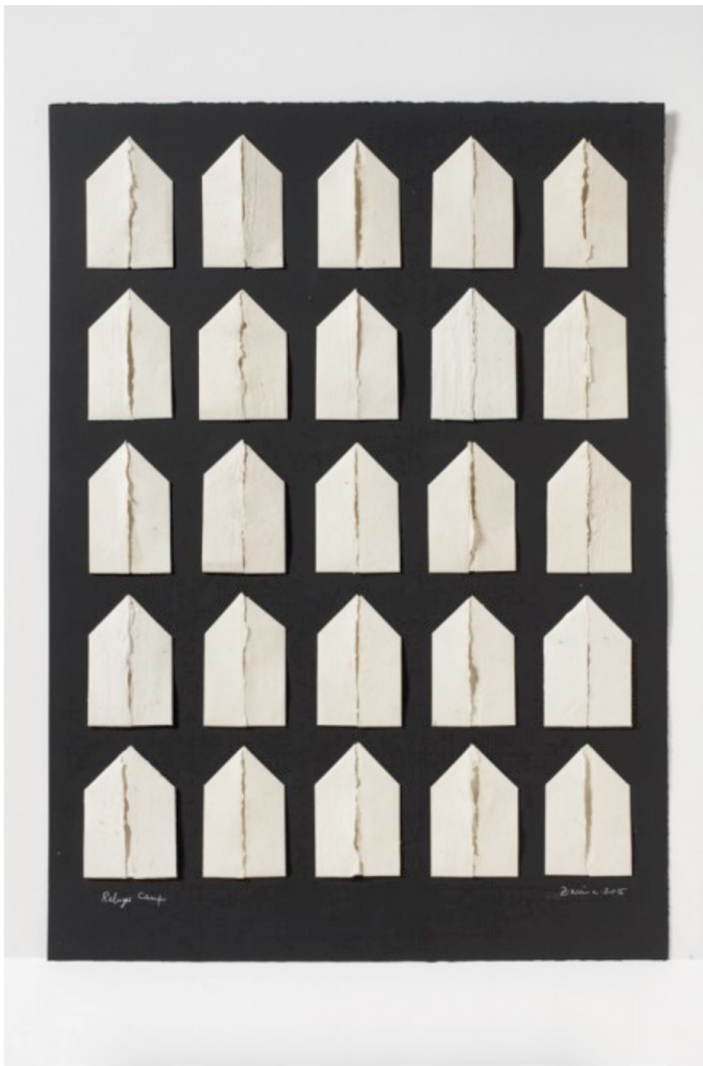
Date : 28 avril 2020

Journaliste : Urmi Chanda

Indian abstractionist, who shared not just these identity markers with Zarina, but also her birth year, can perhaps only match the rareness of her kind. Mohamedi passed away in 1990.

### The art of 'homelessness'

As abstractionists, both Nasreen and Zarina had an affinity for lines. Stark, geometric and monochromatic, their work spoke a minimalistic language from which meanings had to be prised out. Unlike the colourful palettes of many of their contemporaries, their oeuvre was defined by a Spartan restraint.



Zarina's work 'Refugee Camp', 2015, a collage with handmade Indian paper on printed black bfk light paper, inspired by the theme of exile

Zarina's style and choice of material (always paper) were informed by the central theme of her life and art: exile. In a 2017 interview with *The MET*, she said, "Some people who have come and settled in the United States don't look back, but I'm not one of them. They are lucky! New York is not my home, this is someone else's home. I've lived here for 40 years, but my identity is basically that of an exile."

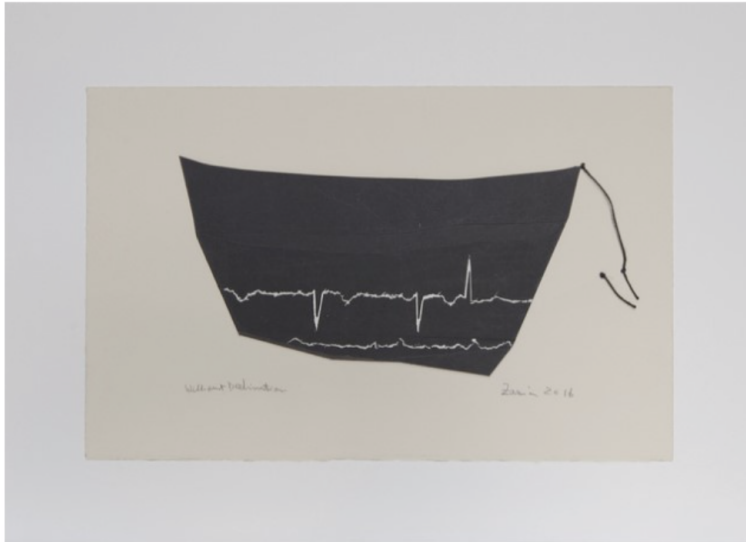
The idea of home – or the lack of it – is something that Zarina has relentlessly pursued through her art over the years. Whether through intaglio, collages, paper sculptures or paintings, she expressed what may be called 'hiraeth' in Welsh, 'depaysement' in French, or 'fernweh' in German.

With elements from cartography (map-like renderings of the India-Pakistan border areas) and calligraphy (Urdu script), Zarina evoked a strong sense of displacement and sadness, yet never giving in to the morbidity of loss. Her expressions of home were always

interwoven with hope, her silence with resilience.

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*'Without destination', 2016, a collage with woodcuts printed on BFK light paper, depicts a boat carrying a heartbeat or a hundred people who may or may not reach a place that they may call home*

Even as Syrian and many other refugee crises unfolded, her work resonated with their despair. "Leaving home is never easy, and many migrants do not have a choice. They use whatever transportation is available to run away, and falsely believe they are moving to safety. In reality, they move into a country that is not theirs and not a friendly place," said Zarina in another interview. Her work 'Without Destination' (Figure 3) depicts a boat carrying a heartbeat or a hundred people who may or may not reach a place that they may call home. It is strongly evocative in its simplicity, and brutal directness.

Perhaps this work and her life will serve to remind us of our many migrant brethren walking hundreds of unkind miles, because even at home, they're at sea.

Revue de presse Zarina

URL : <https://www.connaissancedesarts.com/art-contemporain/disparition-de-lartiste-indienne-zarina-hashmi-11137855/>

Pays : France

Date : 27 avril 2020

Journaliste : Guy Boyer

## Disparition de l'artiste indienne Zarina Hashmi



Zarina, est décédée le 25 avril à Wimbledon. Photo ©Galerie Jeanne Bucher Jaeger

**L'artiste indienne, appelée simplement Zarina, est décédée le 25 avril à Wimbledon. Elle était représentée, en France, par la galerie Jeanne Bucher Jaeger, qui avait exposé plusieurs fois ses représentations minimalistes d'architecture et ses œuvres en papier gravé et sculpté.**

Née à Aligarh en 1937, dans la région du nord de l'Uttar Pradesh en Inde, Zarina Hashmi a toujours utilisé sa vie et ses expériences comme sujets principaux de son œuvre. Le support qu'elle a choisi est le papier qu'elle sculpte, grave, tisse et perce.



## Revue de presse Zarina

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« Ses œuvres, rappelle Véronique Jaeger, sont les partitions d'une mémoire continue, initiée dans un univers familial intellectuel et cultivé, où l'histoire enseignée par son père et la littérature et la poésie contribuent au raffinement de son esprit ». Pour elle, le papier est une seconde peau et les mots précèdent les images (sa langue maternelle est l'urdu qu'elle intègre dans ses œuvres). Ayant fait des études de mathématiques, elle représente souvent des formes pures, minimalistes. Il faut d'ailleurs chercher du côté de l'architecture moghole, symétrique et équilibrée, l'origine de ces formes géométriques parfaites.



Zarina, *Blinding Light*, 2010, Courtesy Jeanne Bucher Jaeger, Paris © Georges Poncet

## De l'Inde aux États-Unis

Ayant épousé un diplomate indien en 1958, elle va voyager pendant plus de vingt ans, puis va se fixer à New York où elle s'installe en 1976. « Son œuvre est à jamais imprégnée d'atlas, de cartes de lieux où elle a vécu, de villes qu'elle a vu détruites, de migrations qu'elle a connues (âgée de dix ans, elle a subi la terrible partition de l'Inde en 1947), de lettres qu'elle échangeait avec son inséparable sœur Rani, vivant à Karachi, autant de vécus et d'échanges constituant un grand livre ouvert sur sa vie », souligne encore Véronique Jaeger. Dans les dernières années de sa carrière, Zarina a utilisé la feuille d'or dans son travail, symbole de lumière, des étoiles et de l'astral. Hormis lors de quelques expositions au PS1 ou au LACMA de Los Angeles, son œuvre a été exposé pour une première rétrospective au Guggenheim Museum de New York en 2013 comprenant estampes, lithographies, sculptures en bronze et papier moulé.

## GUGGENHEIM

## Revue de presse Zarina

**URL :** <https://www.guggenheim.org/blogs/checklist/guggenheim-conservator-jeffrey-warda-on-zarina-and-her-drawings-made-of-shadow>

**Pays :** États-Unis

**Date :** 27 avril 2020

**Journaliste :** Caitlin Dover

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# Guggenheim Conservator Jeffrey Warda on Zarina and Her “Drawings Made of Shadow”

By Caitlin Dover

*This post was originally published on the occasion of the opening of Marking Time: Process in Minimal Abstraction at the Guggenheim. On Saturday, April 25, we marked the passing of Zarina, whose remarkable work and practice is described below. We are deeply saddened by this great loss to the art community.*

Walk into Marking Time: Process in Minimal Abstraction, an exhibition of work from the 1960s and '70s now on view at the Guggenheim, and you'll see two rows

## GUGGENHEIM

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of frames holding what appear to be blank white sheets of paper. Move closer, and you'll start to notice subtle marks: thousands of tiny holes piercing the surface of each sheet.

This piece, *Untitled* (1977), is the work of artist Zarina Hashmi (who prefers to use her first name only). Born in 1937 in Aligarh, India, Zarina studied printmaking early in her career, with stints at Stanley William Hayter's Atelier 17, Paris, and at Toshi Yoshida Studio, Tokyo, in the 1960s and '70s. Now based in New York, Zarina is known for her minimal approach, her interest in paper, and her interweaving of personal and political issues, such as memory, the body, borders, and dislocation.

Her materials and process hold particular fascination to *Jeffrey Warda*, the *Guggenheim's Senior Conservator, Paper and Photographs*. Warda met with Zarina in her studio to discuss *Untitled*, which is part of the museum's permanent collection. Here, he answers a few questions about the artist and her work.





## GUGGENHEIM

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## How did Zarina make *Untitled*?

She began by gluing two sheets of paper together with wheat starch paste to make them a little stiffer and then traced out a faint grid pattern on the back, in graphite. Sometimes she would use graph paper, instead, and lay that over the back.

Next, she used various needles, some quite large, to puncture the paper through the back, sometimes following and sometimes diverting from the initial grid or graph paper. She worked with the paper laying over a sheet of Styrofoam to provide just the right amount of resistance to produce a more pronounced puncture without it getting flattened. In this way, she varied the quality of the punctures—some large, some small—and imparted a pronounced surface pattern in an otherwise white sheet of paper.

## How did she choose the type of paper for this piece?

Like many who are interested in printmaking, Zarina collects paper—she has drawers and boxes full of different papers. Zarina has talked a lot about her fascination with paper, equating it to skin. It has similar qualities. It ages.

For this work, she used a classic printmaking paper called Rives BFK, a popular French mould-made wove paper. It is often prized for its rich and velvety-smooth surface texture that eloquently reflects light.

## What do you find most fascinating about *Untitled*?

When you approach these drawings, you see this blank slate from a distance. As you get closer to them, or as you move from left to right, they change. You see

## GUGGENHEIM

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something different in them that you didn't originally see as the pinholes catch shadows and come into focus.

These pieces are hard to photograph because they become very two-dimensional. In person, they're constantly changing. You have these seemingly white slates, and as you get closer, you realize there are patterns. They're essentially drawings that are made of shadow—caught in the interstices of each fine hole. When lit properly in the gallery, the shadows can register as drawing ink.

Often you're bombarded with so much in an art museum. It's hard to have an intimate moment with a work of art. And these pin drawings sort of require that. They're Minimalist white objects that you can easily miss. To me, what's always interesting is this multifaceted way they can engage you. But you have to take a moment and move closer.

*See Untitled and works by other artists in Marking Time, on view through August 2, 2020.*

Revue de presse Zarina

URL : <https://elle.in/article/remembering-zarina-hashmi/>

Pays : États-Unis

Date : 27 avril 2020

Journaliste : Radhika Chopra

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I acquired *A Home I Made / A Life in Nine Lines* (1997) shortly after the interview and subsequently followed Zarina's career for over twenty years. From exhibitions in Delhi and Mumbai to the Guggenheim Museum, I would absorb the simplicity of her art that was layered with history.

It is ironic that I am surrounded by her works at home in Delhi especially at a time when there is nowhere for any of us to turn, and I am reminded once again of Zarina's notion of home. Floor plans and four walls, borders and boundaries, dislocation of journeys; we are all experiencing an uneasy feeling of being trapped these past 33 days. Yet today, there is comfort in knowing that Zarina has finally found *home*.





Revue de presse Zarina

URL : <https://elle.in/article/remembering-zarina-hashmi/>

Pays : États-Unis

Date : 27 avril 2020

Journaliste : Radhika Chopra

## Remembering the iconic artist, Zarina Hashmi



With tributes for the much-respected Zarina Hashmi being shared across social media today, I couldn't help but think back to my first encounter with the artist in 1997. I had just joined New York-based Bose Pacia Gallery, tucked away in a historic SoHo warehouse building, at an idyllic time for contemporary Indian art, pure and not driven by market forces.

Within my first few weeks at work, I was sent on my very first assignment to interview the print-maker for her upcoming exhibition at the gallery. With very little knowledge of her work in those early days of contemporary Indian art in America, yet eager to learn, I was struck by the warm welcome of a woman who was about my mother's age, dressed in a salwar kameez just like my mother.

We sat surrounded by paper prints with words I could not read, but a script that reminded me of my father and his memories of his childhood at Chief's College Lahore in the 1930s, only a handful of Sikhs to attend the prestigious royal institution. Pouring over sheets of handmade paper, our conversation that afternoon centered around the idea of finding an identity in our adopted homeland, never fully belonging, clinging to childhood memories. The story was similar to my own. We shared familiar memories over a cup of tea, that of my mother's in Gujranwala and her's in Aligarh, a mirror opposite of my parent's history. Growing up in America in the 80s and 90s, with very little connection to my past, here I was finding home in Zarina.

I acquired *A Home I Made / A Life in Nine Lines* (1997) shortly after the interview and subsequently followed Zarina's career for over twenty years. From exhibitions in Delhi and Mumbai to the Guggenheim Museum, I would absorb the simplicity of her art that was layered with history.

Revue de presse Zarina

URL : [https://news.artnet.com/art-world/zarina-indian-artist-whose-peripatetic-lifestyle-imbued-delicate-prints-died-83-1845996?gclid=EAlaIQobChMlj6TpgMaQ6glVi4eyCh0IDQhaEAMYAyAAEglaCPD\\_BwE](https://news.artnet.com/art-world/zarina-indian-artist-whose-peripatetic-lifestyle-imbued-delicate-prints-died-83-1845996?gclid=EAlaIQobChMlj6TpgMaQ6glVi4eyCh0IDQhaEAMYAyAAEglaCPD_BwE)

Pays : États-Unis

Date : 27 avril 2020

Journaliste : Taylor Dafoe

## Zarina, the Indian Artist Who Chronicled Her Peripatetic Lifestyle in Delicate Prints, Has Died at 83

The artist passed away after a long illness Saturday in London.



Zarina Hashmi. Photo: Ram Rahman. Courtesy of Luhring Augustine.

Zarina, an artist whose elegant works on paper ruminated on her elusive relationship to the concept of home, has died.

The news was first reported by the *Hindustan Times*, which explained that the Indian-born artist passed away Saturday, April 25 in London after a “long illness.” She was 83.

## Revue de presse Zarina

**URL :** [https://news.artnet.com/art-world/zarina-indian-artist-whose-peripatetic-lifestyle-imbued-delicate-prints-died-83-1845996?gclid=EAlaIqobChMIj6TpgMaQ6gIVi4eyCh0IDQhaEAMYAyAAEglaCPD\\_BwE](https://news.artnet.com/art-world/zarina-indian-artist-whose-peripatetic-lifestyle-imbued-delicate-prints-died-83-1845996?gclid=EAlaIqobChMIj6TpgMaQ6gIVi4eyCh0IDQhaEAMYAyAAEglaCPD_BwE)

**Pays :** États-Unis

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**Journaliste :** Taylor Dafoe

Though Zarina largely lived in New York for the last four and half decades of her life, she didn't consider the city her home. She likened her identity to that of a perpetual exile, saying once, "I do not feel at home anywhere, but the idea of home follows me wherever I go."

This sense of deracination featured in much of her work, including her 1999 series of minimalist prints, "Home is a Foreign Place," which was a highlight of the new permanent collection installation of the Museum of Modern Art's contemporary art galleries last year.



Zarina, *Home is a Foreign Place* (1999) to the right of Doris Salcedo's *Widowed House IV* (1994). Photo: Ben Davis.

In 1947, Zarina and her family were among the several million Muslims displaced to Pakistan in the Partition of India. After that, she embraced a peripatetic lifestyle, living for stints in Bangkok, Delhi, Paris, Bonn, Los Angeles, and Tokyo, before moving to New York in 1975. Topographical silhouettes of five of these locations



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**Journaliste :** Taylor Dafoe

were featured in Zarina's 2010 portfolio of woodblock prints on handmade Nepalese paper, "Cities I Called Home."

Long an admired figure in feminist art circles, Zarina garnered more universal appreciation over the last decade. In 2011, she was one of four artists chosen to represent India at the 54th Venice Biennale—the country's first pavilion. A well-regarded retrospective of her work, "Zarina: Paper Like Skin," opened at the Hammer Museum in Los Angeles a year later and travelled both to the Guggenheim Museum and the Art Institute of Chicago.

Another survey of the artist's career, "Zarina: Atlas of Her World," opened last fall at the Pulitzer Art Foundation in St. Louis in September 2019, closing just this February. The artist's work is included in the collections of the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, and the Metropolitan Museum of Art, among others.



Zarina Hashmi, *Untitled* (2015). Courtesy of Gallery Espace.

## Revue de presse Zarina

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Pays : États-Unis

Date : 27 avril 2020

Journaliste : Taylor Dafoe

Zarina, whose full name was Zarina Hashmi but preferred to go only by her given name, was born in 1937 in Aligarh, India. At 21, she married a diplomat whose work moved the couple around the world. The artist was able to study printmaking in Paris with Stanley William Hayter at the famed art school Atelier 17, and in Tokyo with artist Toshi Yoshida.

She returned to India for six years starting in the late 1960s, then settled in New York in 1976 and decided to remain there after her husband died unexpectedly in 1977. Zarina quickly became part of New York's feminist art community. She was a member of the Heresies collective of feminist artists and activists and edited the group's short-lived but influential journal.

A master printer, Zarina also worked in sculpture and poetry. Across each medium her output was marked by a sense of seriality, minimalist repetition, and an abstracted sense of place.



Zarina, *Cities I Called Home* (2010). Courtesy of Luhring Augustine.

"Zarina's was a quest of individuality," curator Uma Nair told India's Economic Times, "one that has grown out of her own meditative moorings, one that has refused to be bogged down by time and one that has found its own artistic integrity because of its silent intensity. Her life embodied that signature."

**Revue de presse Zarina****URL :** <https://www.pennews.net/national/2020/04/27/new-york-based-indian-artist-zarina-hashmi-no-more>**Pays :** Inde**Date :** 27 avril 2020**Journaliste :** /

## New York-based Indian artist Zarina Hashmi no more

London, Apr 27: New York-based Indian artist Zarina Hashmi, known as the proponent of the simple and minimalist art, passed away on Saturday at her niece's home in London, following a long illness, a family member confirmed the news.

She was 83. Born in Aligarh in 1937, much of Hashmi's works are marked by the aftermath of the partition and the experience of exile. She was married to Saad Hashmi, who was in the Foreign Services, the artist travelled the world and lived in many different cities, an experience that manifested in her art.

She began to incorporate maps in her works, which expanded to include the topographical details of cities whose histories have been torn due to political conflicts—Aligarh, New Delhi, New York, Baghdad, Kabul. "Her work can be instantly recognised through its minimalism. She said everything using the



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simplicity of her lines," Modi, who has known and represented the artist for over two decades said, adding that it was difficult to "quantify the loss" caused by her death.

During her long illustrious career, Hashmi showcased her works across the globe including at Modi's Gallery Espace (New Delhi); Galerie Jaeger Bucher (Paris); Museum of Modern Art (New York), Mills College Museum (Oakland); and Alana Gallery (Oslo). Hashmi won several accolades during her artistic career, including the Residency Award at the New York University's Asian/Pacific/American Institute and Artist in Residence at the University of Richmond, both in 2017. She also received the President's Award for Printmaking, India in 1969. (UNI)

Revue de presse Zarina

URL : <https://www.nationalheraldindia.com/obituary/us-based-indian-artist-zarina-hashmi-no-more>

Pays : Inde

Date : 27 avril 2020

Journaliste : Girish Shrivastava

## US based Indian artist Zarina Hashmi no more

New York based Indian artist Zarina Hashmi, a contemporary of great icons like MF Hussain, SH Raza, FN Souza, and other modernist masters, passed away on April 25, 2020



*Zarina Hashmi*

Zarina Hashmi, the stark minimalist New York based Indian artist popular for her work around the theme of home and exile, a contemporary of great icons like MF Hussain, SH Raza, FN Souza, Ara, Ram Kumar and other modernist masters, passed away on April 25, 2020 at her niece's home in London, following a long illness.

# NATIONAL HERALD

Revue de presse Zarina

URL : <https://www.nationalheraldindia.com/obituary/us-based-indian-artist-zarina-hashmi-no-more>

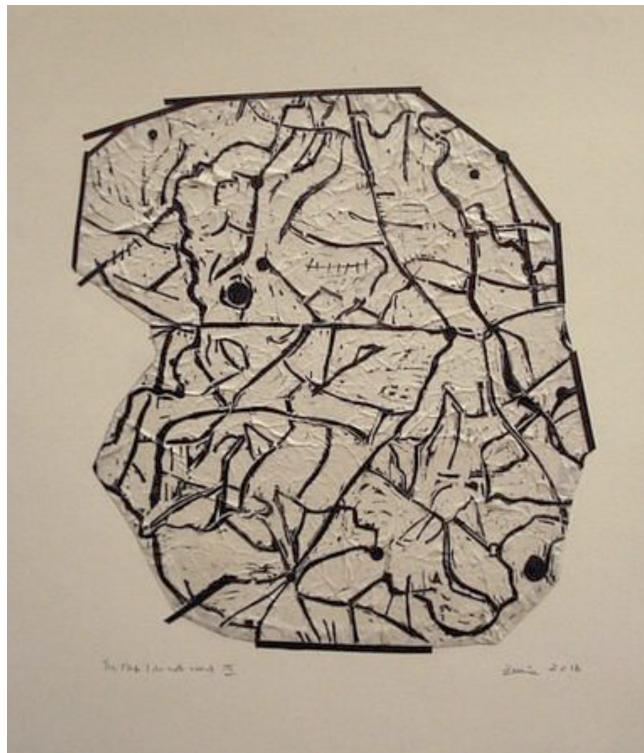
Pays : Inde

Date : 27 avril 2020

Journaliste : Girish Shrivastava

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She was 83. “Her visual language was ahead of the times when she first began exploring it in the 1960s and 1970s, but their simplicity and quiet meditateness speak to all of us today grappling with a world in disarray”, said Delhi based gallerist and Zarina’s friend Renu Modi.



Born in Aligarh (1937) Zarina Hashmi is known professionally by her first name only. Her works include drawing, printmaking, and sculpture. Associated with the Minimalist movement, her work utilized abstract and geometric forms. She earned a degree in mathematics from AMU before studying a variety of printmaking methods in Thailand, France (where she was apprentice to Stanley William Hayter), and printmaker Toshi Yoshida in Tokyo, Japan.

She lived and worked in New York City. During the 1980s, Zarina served as a board member of the New York Feminist Art Institute and an instructor of papermaking workshops at the affiliated Women’s Center for Learning. While on the editorial board of the feminist art journal *Heresies*, she contributed to the “Third World Women” issue.



# NATIONAL HERALD

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Her art was informed by her identity as a Muslim-born Indian Woman, as well as a lifetime spent travelling from place to place. She used visual elements from Islamic religious decoration, especially the regular geometry commonly found in Islamic architecture. The abstract and spare geometric style of her early works has been compared to Minimalists such as Sol LeWitt.

Zarina's work explored the concept of home as a fluid, abstract space that transcends physicality or location. Her work often featured symbols that call to mind such ideas as movement, diaspora, exile. For example, woodblock print "Paper Like Skin" depicts a thin black line meandering upward across a white background, dividing the page from the bottom right corner to the top left corner. The line possesses a cartographic quality that, in its winding and angular division of the page, suggests a border between two places, or perhaps a topographical chart of a journey that is yet unfinished.

Zarina was one of the four artists/ artist-groups to represent India in its first entry at the Venice Biennale in 2011. The Hammer Museum in Los Angeles organised the first retrospective of her work in 2012. Entitled Zarina: "Paper Like Skin", the exhibition travelled to the Solomon R Guggenheim Museum and the Art Institute of Chicago. In the 2017-18 academic year Zarina was the Artist-in-

# NATIONAL HERALD

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Residence at the Asian/Pacific/American Institute at NYU. The residency culminated in a solo exhibition, Zarina: Dark Roads (6 October 2017- 2 February 2018) and a publication, Directions to My House.

“As Kandinsky said art is meant to be made by hands and relished by eyes, I need to touch, to feel the materials. I can’t imagine making anything without my personal intervention”, Zarina had said to this author while exhibiting last time in Delhi in 2006.

Her “Dividing Line” is such a powerful work and those on the Indian subcontinent know the blood and tears behind that work and can feel the pain and loss of partition. “Partition did affect millions of Indians across the artificial border drawn on a map. My family did not suffer any physical harm. However I am the only member of my family who stayed in India. I have carried this scar on my heart for my entire adult life. Now it has come to haunt me in my old age”, she had said.

Some of her major works include, “These Cities Blotted into the Wilderness”, “Home is a Foreign Place”, “Dark Night of the Soul”, “Blinding Light”, “Homes I Made/ A Life in Nine Lines” and others. “Blinding Light” and “Dark Night of the Soul” are about reconciling with mortality. Her solo exhibition named “Zarina-A Life in Nine Lines” is continuing at New Delhi’s Kiran Nader Museum, till June 30, 2020.

“I don’t know when I will embark on this journey, I do know where it will take me”, she said quoting Ibne-Arabi. “I just want a quiet corner where I can pursue my work. Celebrity has never interested me. I have no control over how my work will be remembered, the artwork is fairly fickle and as they say dying is not the best career move”, Zarina philosophises her journey in the world of art and life.



Revue de presse Zarina

URL : <https://www.siasat.com/artist-zarina-hashmi-passes-away-london-1880147/>

Pays : Inde

Date : 27 avril 2020

Journaliste : Rasia Hashmi

## Artist Zarina Hashmi passes away in London



**New Delhi:** New York-based Indian artist Zarina Hashmi, best known for creating simple, minimalist, yet powerful works, passed away on Saturday at her niece's home in London, following a long illness. She was 83.

“She passed away after a long illness, but she died peacefully, in London where she was living with her niece and nephew,” Delhi-based gallerist and Hashmi's friend Renu Modi told PTI.

“The stark minimalism of her visual language was ahead of the times when she first began exploring it in the 1960s and 1970s, but their simplicity and quiet meditateness speak to all of us today grappling with a world in disarray,” Modi said.



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“We were very close to each other, just like family. I would have long, very long conversations with her at least once a month, and we would talk about everything. Sometimes it would be about what’s happening around the world, sometimes it would be about her art, and at other times we would talk about something as mundane as clothes,” she added.

## Birth

Born in Aligarh in 1937, much of Hashmi’s works are marked by the aftermath of the Partition and the experience of exile.

## Marriage

Married to Saad Hashmi, who was in the Foreign Services, the artist travelled the world and lived in many different cities, an experience that manifested in her art.

## Art

She began to incorporate maps in her works, which expanded to include the topographical details of cities whose histories have been torn due to political conflicts Aligarh, New Delhi, New York, Baghdad, Kabul.

“Her work can be instantly recognised through its minimalism. She said everything using the simplicity of her lines,” Modi said.

During her long illustrious career, Hashmi showcased her works across the globe including at Modi’s Gallery Espace (New Delhi); Galerie Jaeger Bucher (Paris); Museum of Modern Art (New York), Mills College Museum (Oakland); and Alana Gallery (Oslo).

Revue de presse Zarina

URL : <https://www.siasat.com/artist-zarina-hashmi-passes-away-london-1880147/>

Pays : Inde

Date : 27 avril 2020

Journaliste : Rasia Hashmi

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According to curator Uma Nair, India and the world lost a “phenomenal abstractionist” in the passing away of Hashmi.

She understood “the context of materials, mediums, history, and memory,” Nair, who wrote catalogues for two of Hashmi’s shows, said.

“Between her woodcuts and intaglios her works had an aura that was minimalist and magical for its silence. She invited a quiet mood, an emotion that spoke of sculptural dignity, and a deeper understanding of politics and history. I wrote her catalogues for two shows in 2006. I was a fledgeling but never did she let me feel it.

“Zarina’s was a quest of individuality, one that has grown out of her own meditative moorings, one that has refused to be bogged down by time and one that has found its own artistic integrity because of its silent intensity. Her life embodied that signature,” Nair said.

## Condolences

Several other members of the art fraternity took to Twitter to express their condolences.

Artist Ranjit Hoskote, who had curated the India Pavillion at 2011 Venice Biennale, which Hashmi was a part of, said it was a “privilege” to have worked with her.

“She was 10 when borders not of her choosing changed her life; she spent her life defying borders and the exclusionary claims of territories, learning from diverse teachers, always true to the compass of a lost home. Inna lillahi wa inna ilayhi raji’un.

**Revue de presse Zarina****URL :** <https://www.siasat.com/artist-zarina-hashmi-passes-away-london-1880147/>**Pays :** Inde**Date :** 27 avril 2020**Journaliste :** Rasia Hashmi

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“Heartbroken to hear that Zarina Hashmi has passed away in London. She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India’s first-ever national pavilion at the Venice Biennale, 2011. RIP,” he tweeted.

The National Gallery of Modern Art (Delhi) also put out a tweet mourning the artist’s death.

“NGMA expresses deepest heartfelt condolences upon the passing away of Zarina Hashmi (1937 to 2020) Her work spans drawing, printmaking, and sculpture,” it said.

Writer and dancer Poorna Swami said she loved Hashmi’s “sparse and captivating work”.

“Sad to hear that Zarina Hashmi passed away. I loved her sparse and captivating work. Though it would be incorrect to call her an “Indian” artist, she was, along with Nasreen Mohamedi, a woman abstractionist in a boys club. In a history of minimalism, it is usually men we hail,” Swami wrote.



Revue de presse Zarina

URL : <https://www.newindianexpress.com/cities/delhi/2020/apr/27/quite-a-coincidence-that-we-are-having-her-show-at-this-time-2135845.html>

Pays : Inde

Date : 27 avril 2020

Journaliste : Ornella D'Souza

# 'Quite a coincidence that we are having her show at this time'

*On April 25, the Indian-born American artist passed away at age 83 in London after a prolonged illness.*



In her complete oeuvre that stemmed from her lived experiences in Aligarh, Bangkok, Paris, New York and London, artist Zarina Hashmi constantly questioned the idea of home and belonging.



Her abstract geometric collages, floorplans and maps in printmaking techniques (largely in intaglio, lithography, silkscreen and woodblock), handmade paper and sculpture, and often accompanied with Urdu calligraphy, reflect her Islamic roots, formal degree in mathematics, an interest in architecture, ponderings over rigid geo-political boundaries and tragic memories of the 1947 Partition. The Victoria and Albert (V&A) Museum in London, Museum of Modern Art (MoMA), Hammer Museum Guggenheim Museum in New York...have featured her works in their public collections.

On April 25, the Indian-born American artist passed away at age 83 in London after a prolonged illness.

Poet and culture theorist Ranjit Hoskote, who curated 'Everyone Agrees: It's About to Explode' – India's first national pavilion at the Venice Biennale (2011) – in which he displayed Hashmi's prints, was among the first ones to tweet of her demise. "Heartbroken to hear that Zarina Hashmi has passed away in London. She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision..." he wrote, and proceeded to tweet snapshots of her prints being installed and the final display at the 2011 edition.

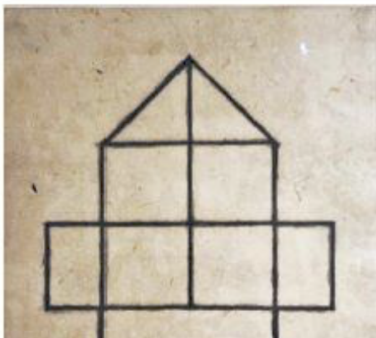
**Revue de presse Zarina**

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**Pays :** Inde

**Date :** 27 avril 2020

**Journaliste :** Ornella D'Souza



Zarina Hashmi's prints (top) Letters I Called Home/Bangkok series; and Bangkok 1958-1961

In fact, a major retrospective 'Zarina: A Life in Nine Lines' at The Kiran Nadar Museum of Art (KNMA), New Delhi that opened on January 30 during the annual India Art Fair was ongoing till the nationwide lockdown commenced. But Kiran Nadar, Founder-Chairperson of KNMA, is determined the show must go on. "We will be showcasing this show on our virtual platforms for everyone to enjoy. It is quite a coincidence that we are having her show at this time, and we lost her at this moment. It's a huge loss to the art world." Nadar remembers meeting Zarina a few times, when she first acquired her work some years ago. "Zarina was much more active and younger at that time. Over the years whenever she came to India, I would get an opportunity to interact with her. Zarina's art is very subliminal, very basic at one level. She deals with lines and distance that she has abstracted in many ways. When you see her work, it looks emotional."

For Renu Modi, Founder-Director of Gallery Espace, Hashmi was a dear friend of the gallery. "The passing of Zarina is a deep personal loss. She was a friend as well as an artist Gallery Espace represented. She was a very special person, exceedingly compassionate and lived her life gracefully, on her own terms."

Revue de presse Zarina

URL : <https://www.artforum.com/news/zarina-1937-2020-82843>

Pays : États-Unis

Date : 26 avril 2020

Journaliste : /



Zarina. Photo: Ram Rahman.

April 26, 2020 at 9:45am

**ZARINA (1937–2020)**

Zarina, the mononymous artist whose uncategorizable five-decade practice unsettles ideas of home, memory, and unsettledness itself, has died at age eighty-three. Best known as a printmaker, the Indian-born artist's spare and often language-based imagery draws from Minimalism, Zen Buddhism, and Sufism, as well as the historical ruptures and migrations that shaped her own peripatetic life. Although wider recognition arrived late in Zarina's life, she became one of the most celebrated South Asian artists of the past century and was among the first artists to represent India in the Venice Biennale, for its fifty-fourth edition in 2011. A survey of the artist's output, "Zarina: Atlas of Her World," opened at the Pulitzer Art Foundation in Saint Louis in September 2019 and closed this February.

Born in 1937 into an erudite Muslim family in Aligarh, in the Indian state of Uttar Pradesh, Zarina earned her university degree in mathematics, a field that, along with architecture, strongly informs her artmaking. She was separated from her family in the 1950s, when her parents and siblings moved to Karachi following the violent 1947 partition of India and Pakistan. Wed in an arranged marriage to New Delhi-based diplomat Saad Hashmi, Zarina stayed in India, but traveled constantly alongside her husband, to London; Bonn, Germany; Santa Cruz; and Los Angeles (she eventually separated from Saad, but they remained married until his sudden death in 1977). After learning printmaking methods in Bangkok, Paris, and then Tokyo—her mentors included Stanley William Hayter and Toshi Yoshida—she finally moved, in 1976, to New York, where she quickly established herself in the city's feminist art community, joining the Heresies collective, cocurating an exhibition at A.I.R. Gallery with Ana Mendieta and Kazuko Miyamoto, and eventually serving as a board member of the New York Feminist Art Institute. She remained New York-based for the rest of her life but felt uprooted. "New York is not my home, this is someone else's home," she said in 2017. "I've lived here for forty years but my identity is basically that of an exile."

"Zarina's visuals refuse to serve as simplistic illustrations of art, history, or theory," wrote Zehra Jumabhoy in a feature on Zarina for *Artforum's* September 2019 issue. Considering *Letters from Home*, 2004—a series of facsimile prints of unsent letters from her sister Rani, written in states of mourning and overlaid by Zarina with bold floorplans and architectural outlines—Jumabhoy suggested that the work "hovers between political loss and private grief—floating in the unbridgeable gulf between nation and self."

Although she primarily made woodblock, lithographic, intaglio, and silk-screen prints, Zarina also crafted papier-mâché, metal, wood, and terra-cotta sculptures. Her art—which resides in the collections of numerous institutions



Revue de presse Zarina

URL : <https://www.artforum.com/news/zarina-1937-2020-82843>

Pays : États-Unis

Date : 26 avril 2020

Journaliste : /

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worldwide and was the subject of a retrospective, her first, at the Hammer Museum in Los Angeles in 2012—revels in a multitude of references, from the American Minimalism of Carl Andre and Sol LeWitt to Urdu poetry and her own biography. “I think we are witnesses to the times we are living in,” she told an interviewer when recently asked about the role of the artist in society. Describing *Home Is a Foreign Place*, 1999, a major portfolio of thirty-six geometric woodcuts, she called it “my narrative of the house I was born in and left in my early twenties never to return.” The archetypal house form, as well as thick lines suggesting geographic boundaries and psychic fault lines, is a recurring motif in her oeuvre. “I work in small scale,” the artist told writer Lisa Liebmann in 1984. “I know the work has density of emotion and it will create its own space around it.”

Revue de presse Zarina

URL : <https://www.artnews.com/art-news/news/zarina-dead-1202684872/>

Pays : États-Unis

Date : 26 avril 2020

Journaliste : Alex Greenberger

## Zarina, Maker of Tender Prints Evoking Displacement and Trauma, Is Dead at 83



Zarina.  
COURTESY JEANNE BUCHER JAEGER

**Zarina**, an artist whose melancholy minimalist prints meditated on traumas resulting from forced displacements, has died at 83. The *Hindustan Times*, which first **reported** the news, said she died of a long illness on Saturday in London.

With her stark, stripped-down work on paper as well as sculptures, Zarina considered the emotional turmoil that followed her family's personal experience with Partition, the violent division of British India into two states in 1947. But rather than depicting the horrors of her subject outright, she evoked them through tender abstractions whose politics only become clear when considered in reference to Indian history and the artist's life.

# ARTnews

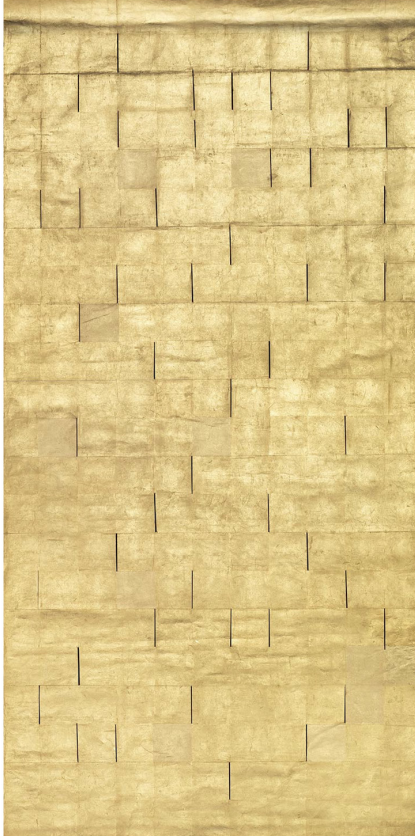
Revue de presse Zarina

URL : <https://www.artnews.com/art-news/news/zarina-dead-1202684872/>

Pays : États-Unis

Date : 26 avril 2020

Journaliste : Alex Greenberger



In 1947, Zarina became one of millions of Muslims who were displaced to Pakistan. Though based in New York for much of her career, she said she never felt entirely at home there. “New York is not my home, this is someone else’s home,” she said in a **2017 interview** conducted for the Metropolitan Museum of Art. “I’ve lived here for 40 years but my identity is basically that of an exile.”

The concept of home—both as a concept and an object—was a subject explored frequently by Zarina. In her 1999 suite of woodcuts *Home Is a Foreign Place*, she offers a series of spare images that resemble a cross between architectural plans and Minimalist aesthetics. (In formal terms, her work has been compared to Sol LeWitt’s.) In some images, four bold lines stand in for a domicile; in others, hashmarks and circular forms resembling the lunar cycle evoke homes in a more metaphorical sense. Zarina has said each print included was a response to poetry written in Urdu, her native language.

The repetition glimpsed in this work and others relied upon by Minimalist artists in 1970s New York, but Zarina used it toward decidedly more political means. Homi K. Bhabha, a theorist who has written extensively on the impact of colonialism on recent art history, has claimed that Zarina’s repetition was a way of working through traumas. Art historian Zehra Jumabhoy **has written** that Zarina’s work focused on homes is “a perennial partition, a serialization of sadness.”

Zarina Hashmi was born in 1937 in Aligarh, India. Her father was a history professor at Aligarh Muslim University, where she later went to school for mathematics, and she credited his extensive library with spurring an interest in the possibilities of paper. In 1958, she married a diplomat and began traveling the world. She created prints at Paris’s Atelier 17 studio, where some of the most famous artists of the 20th century worked, and studied her preferred medium in Tokyo with the celebrated artist Toshi Yoshida.

In 1975, Zarina traveled to New York, where she worked for much of the remainder of her career. She fell in with an artistic crowd and her friends included artist Ana Mendieta, who invited Zarina to co-curate an exhibition at the essential A.I.R. Gallery, which hosted shows



# ARTnews

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Pays : États-Unis

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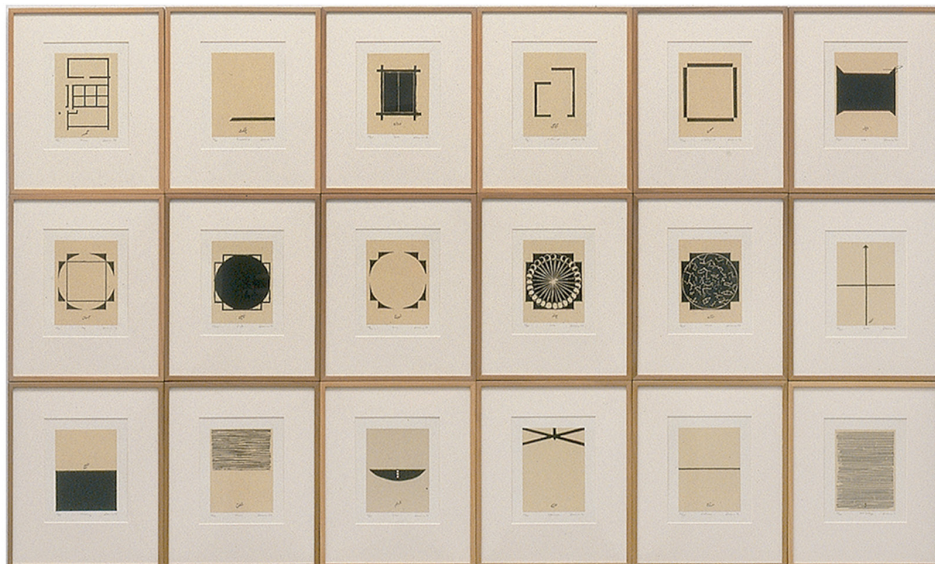
Journaliste : Alex Greenberger

of feminist art. (Zarina declined the invitation because she felt the women who founded the gallery thought unwell of her, considering her too upper-class.)

Zarina had a complicated relationship with the feminist scene of the day. She served as an editor of *Heresies*, a short-lived but hugely important feminist publication, and she worked on its famed 1979 issue “**Third World Women: The Politics of Being Other**,” which included key texts by artists Jaune Quick-To-See Smith, Howardena Pindell, Adrian Piper, and others. But Zarina sensed a disparaging tone in the use of the term “Third World,” and her fellow editors were “horrible” to her, she **told Post**, a blog run by the Museum of Modern Art.

It has not been until the past few years that Zarina’s art has risen to prominence on the international circuit. In 2011, she was chosen to represent India at its first-ever Venice Biennale pavilion. One year later, a retrospective opened at the Hammer Museum in Los Angeles before traveling also to the Guggenheim Museum and the Art Institute of Chicago. Last year, the Pulitzer Arts Foundation in St. Louis mounted a major survey of her work.

Zarina described people being moved to tears by her art—in particular people who had experienced displacement themselves. In her interview with the Met, she said, “I realize that if you tell your story and if someone can come and cry on your shoulder, I think that is sharing.”



Zarina, *Home Is a Foreign Place*, 1999.  
©ZARINA/COURTESY LUHRING AUGUSTINE

Revue de presse Zarina

URL : <https://www.thehindu.com/news/national/zarina-1937-2020-a-fiercely-independent-woman-artist/article31438440.ece>

Pays : Inde

Date : 26 avril 2020

Journaliste : Nada Raza

## Zarina (1937-2020) : A fiercely independent woman artist



**Zarina's works on paper, in print and collage, and her sculptures, made from paper pulp or metal, found homes in prominent museum collections.**

Zarina, as she was known, made an indelible mark in the international art world as one of South Asia's leading artists. Widely recognised in her lifetime, she will be remembered as a fiercely independent woman artist who achieved artistic recognition on her own terms, through powerful yet restrained works that drew on her linguistic and cultural heritage and experiences of estrangement, dislocation and loss.

Revue de presse Zarina

URL : <https://www.thehindu.com/news/national/zarina-1937-2020-a-fiercely-independent-woman-artist/article31438440.ece>

Pays : Inde

Date : 26 avril 2020

Journaliste : Nada Raza

Zarina was raised within the cultural and intellectual milieu of the Aligarh Muslim University, a world that informed her aesthetic sensibility, encompassing her father's history books and the strong feminine bonds of the *zenana*. She took up printmaking while married to an officer in the Indian Foreign Service, first woodblock carving in Bangkok, then learning experimental ink and intaglio techniques at the Atelier 17, the cosmopolitan Paris studio run by Bill Hayter (the subject of a focused exhibition in 2016 at the Metropolitan Museum, *Workshop and Legacy: Stanley William Hayter, Krishna Reddy, Zarina Hashmi*). Zarina is best known for her series of etchings and woodblock prints that express the estrangement of migration, geographical dislocation and exile, captured in works such as *Travels with Rani* 2008, a dotted diagram of all the towns and train stations she and her family had passed through, forming a mind map of an undivided subcontinent.

## Quiet struggle

She experimented with papermaking techniques, testing the limits of the medium with expert craftsmen in India, moulding and piercing paper into sculptural and architectural forms that resembled packed earth, terracotta and stone (*I Whispered to the Earth* 1979, *Wall II* 1979, *Fence* 1980, *Pool I*, 1980, Tate Collection). The opportunity to leave Delhi for the United States in the 1970s brought personal and artistic freedom, but also many years of quiet struggle.

After itinerance for many years between training in Japan, teaching in California and New York, her family in Aligarh, Delhi and Karachi, and an artistic circle in New York, she was able to base herself in her studio in Manhattan while continuing to exhibit regularly in India. With strong opinions and immense self-discipline, Zarina resisted being pigeon-holed into the prevalent art world orthodoxies.



Revue de presse Zarina

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Her peers included Judy and Krishna Reddy, Ram Rahman, Mehli Gobhai and Meena Alexander among others, and she joined postcolonial feminist networks, co-curating an exhibition with the Cuban artist Ana Mendieta at the A.I.R Gallery titled *Dialectics of Isolation: An exhibition of Third World women artists in the United States* in 1980. The exhibition *WACK! Art and the Feminist Revolution* at MOCA in 2007 led to critical attention, and her first major museum exhibition. The retrospective exhibition *Paper Like Skin* travelled from the Hammer Museum in Los Angeles (2012) to the Guggenheim, New York and the Art Institute of Chicago (2013).

Zarina's works on paper, in print and collage, and her sculptures, made from paper pulp or metal, found homes in prominent museum collections such as the Tate Modern in London, the Metropolitan Museum, MoMA, Whitney and Guggenheim in New York. Her work is in many private collections and recent exhibitions have been held at the Kiran Nadar Museum in New Delhi (2020) and the Ishara Art Foundation in Dubai (2019).

## Of exile

It was in the poetics and yearnings of exile that she grounded her work, after the Partition and its upheaval fractured their lives in Aligarh, a world relentlessly yearned for; 'Language ties my work together. Urdu is home', and this included its capaciousness for metaphor and multiple meanings. '*Ghar*' was always the floorplan of her father's academic bungalow in Aligarh, described poignantly in *Letters from Home* 2004.

In recent years, claiming that time was running out and that she wanted to use up all the scraps left in her studio, she had worked mostly with paper collage, referencing Faiz, Ghalib and Iqbal in the titles of inky starscapes, lines such as '*Akhri shab ke humsafar*' or '*Sitaron se age jahan aur bhi hain*'.

**Revue de presse Zarina****URL :** <https://www.thehindu.com/news/national/zarina-1937-2020-a-fiercely-independent-woman-artist/article31438440.ece>**Pays :** Inde**Date :** 26 avril 2020**Journaliste :** Nada Raza

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Zarina departed on Saturday for the world beyond the stars, cared for and survived by her sister's children in London. Zarina *apa*, as I called her, was a role model for how to live an independent life without compromise, navigating the world with the dignity, etiquette and razor-sharp wit of Aligarh.

*(Nada Raza has been a curator for South Asian art at the Tate Modern museum)*

Revue de presse Zarina

URL : <https://www.thenational.ae/arts-culture/art/indian-artist-zarina-hashmi-passes-away-at-83-in-london-1.1011117>

Pays : Émirats Arabes Unis

Date : 26 avril 2020

Journaliste : Melissa Gronlund

# Indian artist Zarina Hashmi passes away at 83 in London

► Known for her simple forms, her work represented the voice of migration



'Home is a Foreign Place' (1999) is Zarina's most famous work. Courtesy of the artist and Luhring Augustine, New York

Acclaimed Indian artist Zarina Hashmi, who went by the mononym Zarina, has died in London at the age of 83.

Her subtle and profound work investigated the key issues of the subcontinent in the 20th and 21st centuries: the partition of India; the idea of home as a foreign place (subject of her most famous work); and loss and longing. Her work was minimal, rendered in wood-block prints and silkscreens, or metal, wood and terracotta sculptures.

Zarina was born in 1937 in Aligarh, close to India's capital New Delhi. She married a diplomat at the age of 21, and they travelled to global postings: Bangkok, Bonn, London and Los Angeles. In the 1950s, after the partition of India, her parents and sister resettled in Pakistan. Though Zarina was abroad for the move, she was affected by it for years to come. It became increasingly difficult to move freely between the two countries and maintain family bonds.



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**Date :** 26 avril 2020

**Journaliste :** Melissa Gronlund

Zarina studied art in various global cities before making New York her home in 1976. In Paris, she studied at the Atelier 17, an important site for Abstract Modernist print-making, and in Tokyo with Toshi Yoshida, who worked in the Japanese Modernist tradition of self-drawn, expressive prints, known as *Sosaku Hanga*. When Zarina arrived in New York, it was at the height of conceptual art and feminist thinking in the city, which she engaged with through, for example, feminist writer Lucy Lippard, or performance artist Ana Mendieta, with whom Zarina co-curated a show.

Though this diverse background influenced the form of her work, her subject matter remained rooted in India. Zarina's family home on the Aligarh Muslim University campus, became the source for many reimaginings, and became an emblem for the loss experienced by those at the time of partition, by economic migrants or by political refugees. It recurs in her works: in the collages *Dreams From my Veranda in Aligarh* (2013); in *The Dark House* (2016); and in *Directions to My House*, a collection of poems, essays and photographs that she produced in 2018 with curator Sarah Burney. In acknowledgement of the importance of the house in Zarina's work, the opening show of the Ishara Art Foundation in Dubai last year mapped the gallery exhibition according to the layout of the house.

Displacement and loss were also at the centre of her most famous work: the stunning *Home Is a Foreign Place* (1999). This series of 36 ideograms, each rendered as a separate woodblock print, based on words Zarina chose as important, such as "distance", "road" and "wall".



She sent the words to a calligrapher in Pakistan who worked in the *nastaliq* script used for Urdu manuscripts, and from his interpretations she developed different images for the words: simple grids and crosses; triangles obliquely set on the page; overlapping geometric forms of squares and circles. The work creates a new language, part-textual, part-visual – and part in Urdu, part in the Modernist language of her aesthetic education – for the idea of displacement: a unique vocabulary for the experience of migration.

"Language itself became 'home,'" says curator Nada Raza, a long-time follower and curator of Zarina's work. "The literary, urbane Urdu of the Indo-Persianate culture of north India, with all its etiquette and yet the capacity for metaphor and multiple meaning. I am reaching for something to say about her, but only Urdu comes out – as if the language of her grief is the only language that can encompass her loss."

Revue de presse Zarina

URL : <http://artasiapacific.com/News/ObituaryZarinaHashmi19372020>

Pays : Chine

Date : 26 avril 2020

Journaliste : HG Masters

## OBITUARY: ZARINA HASHMI, 1937–2020

BY HG MASTERS



Portrait of **ZARINA HASHMI** by Ram Rahman. Courtesy Luhring Augustine, New York.

Zarina Hashmi, one of India's most celebrated artists of the post-independence era, died in London on April 25 after a long illness. A printmaker, sculptor, and poet, Zarina was deeply influenced by her family's history as well as her own peripatetic life, during which she lived in numerous cities including Bangkok, Delhi, Bonn, Los Angeles, Tokyo, New York, and ultimately with her family members in London. Five of these locations became the subject of a series of woodblock prints, *Cities I Called Home* (2010). "I do not feel at home anywhere, but the idea of home follows me wherever I go," she later remarked.

Zarina was one of four artists to represent India in the country's first pavilion at the 54th Venice Biennale in 2011. The following year, her retrospective exhibition "**Zarina: Paper Like Skin**" opened at the Hammer Museum in Los Angeles, before traveling to the Solomon R. Guggenheim Museum in New York and the Art Institute of Chicago in 2013. Her works

# ArtAsiaPacific

Revue de presse Zarina

URL : <http://artasiapacific.com/News/ObituaryZarinaHashmi19372020>

Pays : Chine

Date : 26 avril 2020

Journaliste : HG Masters

have been collected by many leading museums in the United States, including the Hammer Museum; the San Francisco Museum of Modern Art; the Whitney Museum of American Art, New York; the Solomon R. Guggenheim Museum; The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; and The Menil Collection, Houston. Her works have also been collected by London's Tate Modern and the Victoria and Albert Museum.

The youngest of four children, Zarina was born in pre-Partition India in 1937, in Aligarh, where her father was a professor of history at Aligarh Muslim University. The family's house and her mother's garden later inspired many of her works and prints. She received a degree in mathematics and went on to study printmaking in Bangkok, in Paris with Stanley William Hayter at the art school Atelier 17, and in Tokyo with Toshi Yoshida. In 1958, she married Saad Hashmi who worked in the foreign service, a job which took the couple to Bangkok, Bonn, and Paris. Zarina returned to India in 1968 and lived by herself in Delhi from 1968 to 1974, after which she went to Tokyo and eventually to New York. While on a posting in New York, Saad died unexpectedly in 1977 during a trip to Delhi. Zarina decided to stay in New York where she became an active figure in feminist art circles and subsequently lived for nearly four decades. She was part of the editorial collective that produced *Heresies: A Feminist Publication on Art and Politics*, and her works were featured in Issue 8 on "Third World Women: the politics of being other." In 1978 she participated in two New York group exhibitions of contemporary Indian artists, at the New India House and at the Alternative Center for International Art. From there onwards her work has been included in hundreds of international exhibitions.

Her works are known for their minimal, serial forms, and abstract references to her own life, often spelled out in Urdu phrases. One of her most iconic works, *Dividing Line* (2001), is a woodblock print of a jagged line, which like a lightning bolt cuts across the page. Her own family was divided by the 1947 Partition, and for a few years relocated to Lahore, before returning to India. Her sister Rani, to whom she was very close, married a descendant of a Sufi saint and lived in Karachi, where Zarina made annual visits. Zarina's storied life, fiercely independent personality, and poignantly austere works attracted numerous admirers in artistic communities across South Asia and around the world. "Memory is the only lasting possession we have," she wrote at the beginning of her 2018 memoir *Directions to My House*.



Revue de presse Zarina

URL : <https://www.hindustantimes.com/art-and-culture/artist-zarina-hashmi-passes-away-in-london/story-dz9blzzZbkJ-9vHu5oqOzUJ.html>

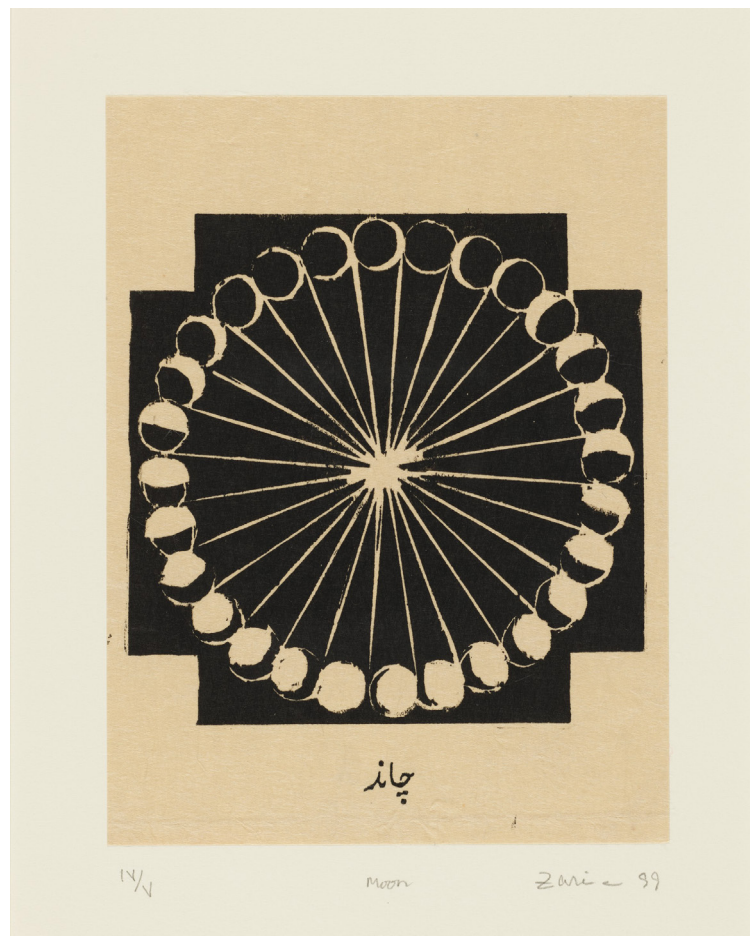
Pays : Inde

Date : 26 avril 2020

Journaliste : /

## Artist Zarina Hashmi passes away in London

Zarina Hashmi, 83, passed away after a long illness in London on Saturday.



Zarina Hashmi, 83, passed away after a long illness in London on Saturday. The artist, a proponent of minimalist art, had several ongoing shows, including solos at New Delhi's Kiran Nadar Museum of Art and the Pulitzer Arts Foundation in Missouri, and group exhibitions at the Guggenheim and Met Breur in New York.

Zarina, who went by her first name as an artist, was born in Aligarh a decade before Partition. Her father, Sheikh Abdur Rasheed, was a professor of history at the Aligarh Muslim University (AMU). Zarina went on to study Mathematics at AMU and married Saad Hashmi, who was in the Foreign Service at the age of 21. Saad passed away at age 45, following which Zarina chose to remain in New York. She would, however, visit India often.

## Revue de presse Zarina

**URL :** <https://www.hindustantimes.com/art-and-culture/artist-zarina-hashmi-passes-away-in-london/story-dz9blzzZbkJ-9vHu5oqOzUJ.html>

**Pays :** Inde

**Date :** 26 avril 2020

**Journaliste :** /

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The minimal approach, which gained ground among American artists in the 1960s and '70s, saw artists like Donald Judd and Frank Stella pare down the flourishes in their works to focus on the physical engagement with the medium. The Solomon R Guggenheim museum exhibition titled, Making time: Process in minimal abstraction, calls upon the viewer to engage with the artist's creative process instead. Zarina distilled references from her life into her art. Her preoccupation with paper was well known, but her other works like woodcuts and sculptures, carried forward her minimalist approach. For a 1987 sculptural piece titled Flight Log, Zarina wrote a poem: "I tried to fly/ Got lost in the thermal/ Could never go back/ Having lost the place to land." Later, describing this, she wrote, "These four lines are my whole biography. I can't go back because there's no place to land. Where will I go?"

Gallerist Renu Modi recalled the first time she saw Zarina's works in 1997. Modi, the owner of Gallery Espace which has represented Zarina for well over two decades, said, "I was doing a huge show with Anupam Sood as the curator. It was called Mini Print, and it exhibited at the British Council in four cities. I still remember the first time I saw her work, the portfolio titled Rail Line. It was done so beautifully. I had no idea how minimalism would do in India, but I knew I wanted to show her works."

Revue de presse Zarina

URL : <https://www.khaleejtimes.com/citytimes/artist-zarina-hashmi-passes-away-at-83>

Pays : Émirats Arabes Unis

Date : 26 avril 2020

Journaliste : /

## Artist Zarina Hashmi passes away at 83



Artist Zarina Hashmi passed away at the age of 83 in London, reported the *Hindustan Times*. The artist, who was born in Aligarh, was a proponent of minimalist art, and had several ongoing shows, including solos at New Delhi's Kiran Nadar Museum of Art and the Pulitzer Arts Foundation in Missouri, and group exhibitions at the Guggenheim and Met Breur in New York.

"She passed away after a long illness, but she died peacefully, in London where she was living with her niece and nephew," Delhi-based gallerist and Hashmi's friend Renu Modi told *PTI*.

Modi, who has known and represented the artist for over two decades, said it was difficult to "quantify the loss".

"Zarina was one of the foremost artists of her generation, a pioneer who lived and created art on her own terms, drawing from her life, and true, always, to her own convictions and singular artistic vision.

"The stark minimalism of her visual language was ahead of the times when she first began exploring it in the 1960s and 1970s, but its simplicity and quiet meditateness speaks to all of us today grappling with a world in disarray," Modi said.



Revue de presse Zarina

URL : <https://www.tribuneindia.com/news/entertainment/artist-zarina-hashmi-passes-away-following-long-illness-76608>

Pays : Inde

Date : 26 avril 2020

Journaliste : /

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# Artist Zarina Hashmi passes away following long illness

Born in Aligarh in 1937, much of Hashmi's works are marked by the aftermath of the Partition

**New Delhi, April 26**

New York-based Indian artist Zarina Hashmi, best known for creating simple, minimalist, yet powerful works, passed away on Saturday at her niece's home in London, following a long illness. She was 83.

"She passed away after a long illness, but she died peacefully, in London where she was living with her niece and nephew," Delhi-based gallerist and Hashmi's friend Renu Modi told PTI.

Modi, who has known and represented the artist for over two decades, said it was difficult to "quantify the loss".

"Zarina was one of the foremost artists of her generation, a pioneer who lived and created art on her own terms, drawing from her life, and true, always, to her own convictions and singular artistic vision.

"The stark minimalism of her visual language was ahead of the times when she first began exploring it in the 1960s and 1970s, but their simplicity and quiet meditateness speak to all of us today grappling with a world in disarray," Modi said.

"We were very close to each other, just like family. I would have long, very long conversations with her at least once a month, and we would talk about everything. Sometimes it would be about what's happening around the world, sometimes it would be about her art, and at other times we would talk about something as mundane as clothes," she added.

Born in Aligarh in 1937, much of Hashmi's works are marked by the aftermath of the Partition and the experience of exile.

Married to Saad Hashmi, who was in the Foreign Services, the artist travelled the world and lived in many different cities, an experience that manifested in her art.

She began to incorporate maps in her works, which expanded to include the topographical details of cities whose histories have been torn due to political conflicts—Aligarh, New Delhi, New York, Baghdad, Kabul.

"Her work can be instantly recognised through its minimalism. She said everything using the simplicity of her lines," Modi said.

During her long illustrious career, Hashmi showcased her works across the globe including at Modi's Gallery Espace (New Delhi); Galerie Jaeger Bucher (Paris); Museum of Modern Art (New York), Mills College Museum (Oakland); and Alana Gallery (Oslo).

**Revue de presse Zarina****URL :** <https://www.tribuneindia.com/news/entertainment/artist-zarina-hashmi-passes-away-following-long-illness-76608>**Pays :** Inde**Date :** 26 avril 2020**Journaliste :** /

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According to curator Uma Nair, India and the world lost a "phenomenal abstractionist" in the passing away of Hashmi.

She understood "the context of materials, mediums, history, and memory," Nair, who wrote catalogues for two of Hashmi's shows, said.

"Between her woodcuts and intaglios, her works had an aura that was minimalist and magical for its silence. She invited a quiet mood, an emotion that spoke of sculptural dignity, and a deeper understanding of politics and history. I wrote her catalogues for two shows in 2006. I was a fledgeling but never did she let me feel it.

"Zarina's was a quest of individuality, one that has grown out of her own meditative moorings, one that has refused to be bogged down by time and one that has found its own artistic integrity because of its silent intensity. Her life embodied that signature," Nair said.

Artist Ranjit Hoskote, who had curated the India Pavillion at 2011 Venice Biennale, which Hashmi was a part of, said it was a "privilege" to have worked with her.

"She was 10 when borders not of her choosing changed her life; she spent her life defying borders and the exclusionary claims of territories, learning from diverse teachers, always true to the compass of a lost home. Inna lillahi wa inna ilayhi raji'un.

"Heartbroken to hear that Zarina Hashmi has passed away in London. She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India's first-ever national pavilion at the Venice Biennale, 2011. RIP," he tweeted.

The National Gallery of Modern Art (Delhi) also put out a tweet mourning the artist's death.

"NGMA expresses deepest heartfelt condolences upon the passing away of Zarina Hashmi (1937 to 2020) Her work spans drawing, printmaking, and sculpture," it said.

Writer and dancer Poorna Swami said she loved Hashmi's "sparse and captivating work".

"Sad to hear that Zarina Hashmi passed away. I loved her sparse and captivating work. Though it would be incorrect to call her an "Indian" artist, she was, along with Nasreen Mohamedi, a woman abstractionist in a boys club. In a history of minimalism, it is usually men we hail," Swami wrote.

Actress and author Lisa Ray also expressed her condolences.

"Very sad to learn of the passing of #ZarinaHashmi a legend of the art world. Her ability to distil emotion into singular images and forms will resonate on and on," she wrote.

Hashmi won several accolades during her artistic career, including the Residency Award at the New York University's Asian/Pacific/American Institute and Artist in Residence at the University of Richmond, both in 2017. She also received the President's Award for Printmaking, India in 1969. **PTI**

## Revue de presse Zarina

URL : <https://www.thedailystar.net/arts-entertainment/news/internationally-celebrated-artist-zarina-hashmi-passes-away-1897096>

Pays : Bangladesh

Date : 26 avril 2020

Journaliste : Zahangir Alom

## Internationally celebrated artist Zarina Hashmi passes away

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**Zahangir Alom**


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*"Memory is the only lasting possession we have. I have made my life the subject of my work, using the images of home, the places I have visited, and the stars I have looked up to. I just want a reminder that I did not imagine my experiences"- Zarina Hashmi*

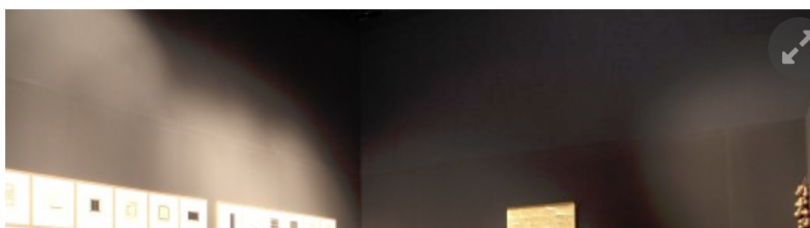


Photo: Collected

The enigmatic lines took innumerable forms in

Zarina Hashmi's works – at times they appeared as political borders, on other occasions, they exemplified her interest in architecture. They were jagged veins that denoted vague and distinct memories that the artist gathered from experiences and interactions with people and places across the world. Zarina Hashmi lived in numerous cities, from Aligarh to Bangkok, Paris, New York and London, and in every place, she sought to create a home. She passed away in London, at 83, after a prolonged illness. Contemporary Indian poet, art critic, cultural theorist and independent curator Ranjit Hoskote made the announcement about the death of the celebrated Indian-born American artist on Twitter, on April 26.

"Heartbroken to hear that Zarina Hashmi has passed away in London," shared Ranjit Hoskote in his post. "She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India's first-ever national pavilion at the Venice Biennale, 2011.



I was fortunate to see the iconic works by Zarina Hashmi in an exclusive art exhibition, titled 'Homelands: Art from Bangladesh, India and Pakistan', that showcased works by 11 contemporary artists of South-Asian origins, at Kettle's Yard, University of Cambridge, UK,



**Revue de presse Zarina****URL :** <https://www.thedailystar.net/arts-entertainment/news/internationally-celebrated-artist-zarina-hashmi-passes-away-1897096>**Pays :** Bangladesh**Date :** 26 avril 2020**Journaliste :** Zahangir Alom

Memories of 'Everyone Agrees It's About to Explode', India's first-ever national pavilion at the Venice Biennale (2011), by Zarina Hashmi.

last January when I attended an international symposium to mark the exhibition. The exhibition, alongside various other programmes, was supported by Durjoy Bangladesh Foundation (DBF).

"I am a great fan of Zarina's works because of my keen interest in the print media. Most of iconic works were done in etching and relief prints. She was an artist who had identity and origin from India and Pakistan though she lived in USA until recently before she moved

to the UK. Her traumatic experience with the Partition of 1947 and her subsequent nomadic life anticipated in many ways the world we live in today," says Durjoy Rahman, the founder of DBF.

Zarina Hashmi was born in Aligarh in Uttar Pradesh in 1937 and is known to be one of the very few Indian female artists of her time who made her mark with her printmaking and sculptures, distinctly identifiable with her minimal sensibilities. The daughter of a professor at Aligarh Muslim University, Hashmi was 10 when the Partition took place and was witness to the subsequent communal violence. Though her family relocated to Karachi in the late 50s, the artist had married and later, travelled with her diplomat husband during his various postings. In her early 20s, she began taking lessons in woodcut printing from a Thai artist.

A graduate in mathematics, with a keen interest in architecture and part of the feminist movement in New York in the '70s, Hashmi's art training was rather unconventional and included her learning from interactions with papermakers during her visit to Rajasthan in the '60s, studying printmaking with Stanley William Hayter at Atelier 17 in Paris and woodblock printing at Toshi Yoshida Studio in Tokyo. Later, she moved to the US, where she lived for most of the next four decades.

Partition, migration and the loss of home were all recurring themes in her works, which are marked by their stark and minimal quality, tempered by their texture and materiality. Like the places she lived in, her work too, gave her refuge. In her works, home was a fluid, abstract space that transcended physicality or location. 'Home is a Foreign Place', 'Tears of the Sea' and 'Letters from Home' are some of her best-known works. Urdu poetry, the essence of Sufism and the aspects of many extinct languages appeared in many of her works in the form of calligraphy.

Winner of numerous awards, including the 1969 President's Award for Printmaking in India, her works are in the permanent collections of Museum of Modern Art in New York, Victoria and Albert Museum in London, Tate Modern, Solomon R Guggenheim Museum, Museum of Modern Art, Whitney Museum of American Art and Hammer Museum.

The Hammer Museum organised her retrospective exhibition in 2012, followed a year later by Guggenheim Museum and Art Institute of Chicago. A large show of her works, 'Zarina: A Life in Nine Lines' was exhibited earlier this year at the Kiran Nadar Museum of Art and at the Pulitzer Arts Foundation.

**Revue de presse Zarina****URL :** <https://www.thequint.com/lifestyle/art-and-culture/artist-zarina-hashmi-passes-away-in-london>**Pays :** Bangladesh**Date :** 26 avril 2020**Journaliste :** /

Artist Zarina Hashmi passed away in London. (Photo: Instagram)

# Artist Zarina Hashmi Passes Away at 83

Artist Zarina Hashmi passed away in London on Saturday, 25 April, after a long illness. She was 83. She had several ongoing shows, including solos at New Delhi's Kiran Nadar Museum of Art and the Pulitzer Arts Foundation in Missouri, and group exhibitions at the Guggenheim and Met Breuer in New York.

Poet and cultural theorist, Ranjit Hoskote, announced on Twitter about her demise. "Heartbroken to hear that Zarina Hashmi has passed away in London. She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India's first-ever national pavilion at the Venice Biennale, 2011. RIP," he wrote.

## Revue de presse Zarina

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**Pays :** Bangladesh

**Date :** 26 avril 2020

**Journaliste :** /



The Indian-born American printmaker was born in Aligarh in Uttar Pradesh in 1937. She was one of the very few women among the Indian artists of her time. Zarina, who went by her first name as an artist, worked on printmaking, sculpture and minimal drawing.

Her father, Sheikh Abdur Rasheed, was a professor of history at the Aligarh Muslim University (AMU) and she went on to study Mathematics at AMU.

Several artists took to Twitter to pay their tributes to Zarina.



Revue de presse Zarina

URL : <https://indianexpress.com/article/lifestyle/art-and-culture/artist-zarina-hashmi-passes-away-didnt-feel-at-home-anywhere-6380128/>

Pays : Inde

Date : 26 avril 2020

Journaliste : Vandana Kalra

## Artist Zarina Hashmi passes away at 83

Hashmi was known for her minimalist monochrome prints and themes of separation and memory.



The humble and enigmatic lines took innumerable forms in Zarina Hashmi's works – at times they appeared as political borders, on other occasions they exemplified her interest in architecture. They were jagged veins that denoted vague and distinct memories that the artist gathered from experiences and interactions with people and places across the world. Hashmi lived in numerous cities, from Aligarh to Bangkok, Paris, New York and London, and in every place, she sought to create a home. The journey came to an end on April 25, when she passed away in London, at 83, after a prolonged illness.

“Her work was an extension of herself. It had the simplicity of lines and minimalism but was rooted in Indian aesthetics and also political,” says Renu Modi, director of Gallery Espace in Delhi, that has represented her for over two decades.

**Revue de presse Zarina**

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**Journaliste :** Vandana Kalra

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Daughter of a professor at Aligarh Muslim University (AMU), Hashmi was 10 when the Partition took place and was witness to the subsequent communal violence. Though her family relocated to Karachi in the late '50s, the artist by then had married and later travelled with her diplomat husband during his various postings. A graduate in mathematics, with a keen interest in architecture and part of the feminist movement in New York in the '70s, Hashmi's art training was rather unconventional and included her learnings from interactions with papermakers during her visit to Rajasthan in the '60s, studying printmaking with Stanley William Hayter at Atelier 17 in Paris and woodblock printing at Toshi Yoshida Studio in Tokyo.

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**Journaliste :** Vandana Kalra



Like the places she lived in, her work too gave her refuge. If the 1997 series ‘Homes I Made/A Life in Nine Lines’ featured rough floor plans of the homes she lived in, ‘Home Is a Foreign Place’ in 1999 was an abstract representation of her home in Aligarh. The 2004 work ‘Letters from Home’ was based on unposted letters written by her sister Rani to her, and shared years later — the woodblock and metal cuts prints featured maps, floorplans, and Urdu text that also formed an integral part of Hashmi’s practice. “She was a modern, secular and fiercely independent woman. In Delhi, she learnt to fly and was a member of the gliding club, a lot of her map work is related to that experience... There was a minimalist streak in her. She had a refined sensibility of aesthetic and philosophy. A great fan of world cinema, she also read a lot, including philosophy in French, Urdu literature and poetry,” says photographer and activist Ram Rahman, a close friend of Hashmi.

The title of her 2013 solo at Guggenheim Museum, ‘Zarina: Paper Like Skin’ exemplified her relationship with the medium. Hashmi explored its numerous textures, including pin drawings, etchings and caste paper sculptures. Though she lived in New York for over four decades, from the ’70s, her works travelled the world. Winner of numerous awards, including the 1969 President’s Award for Printmaking in India, her works is in prestigious collections including the Museum of Modern Art in New York and Victoria and Albert Museum in London. In 2011, she was one of the artists who represented India at the Venice Biennale. “She said she didn’t feel at home anywhere. She was always searching for what is home, identity. That search never finished,” says Modi.



Revue de presse Zarina

URL : <https://scroll.in/latest/960250/artist-zarina-hashmi-dies-at-83>

Pays : Inde

Date : 26 avril 2020

Journaliste : /

## Artist Zarina Hashmi dies at 83

Born in Aligarh in UP in 1937, she was one of the few women Indian artists of her time. Her work ranged from minimal drawing to printmaking and sculpture.



A photo of printmaker and sculptor Zarina Hashmi | [Ranjit Hoskote/Twitter](#)

Indian-born American printmaker and sculptor [Zarina Hashmi](#) died in London, poet and cultural theorist Ranjit Hoskote announced on Twitter on Sunday. She was 83.

“Heartbroken to hear that Zarina Hashmi has passed away in London,” Hoskote wrote on Twitter. “She was magnificent: full of wit and shrewd

Revue de presse Zarina

URL : <https://scroll.in/latest/960250/artist-zarina-hashmi-dies-at-83>

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wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India's first-ever national pavilion at the Venice Biennale, 2011."

Zarina, who preferred using only her first name, was born in Aligarh in Uttar Pradesh in 1937. She was one of the very few women among the Indian artists of her time. Through her work ranging from minimal drawing to printmaking and sculpture, she explored the ideas of home and distances.

In Zarina's works, home is a fluid, abstract space that transcended physicality or location. Partition, migration and the loss of home were all recurring themes in the artist's works. *Home is a Foreign Place*, *Tears of the Sea*, *Phool* and *Letters from Home* are some of her best known works.

Zarina's interest in architecture was reflected in her works, especially her use of geometry and structural purity. She also made use of regular geometry found in Islamic architecture.

The artist's work has been featured in major exhibitions and represented in important public collections, including those of the Hammer Museum, the Museum of Modern Art, the Guggenheim Museum in New York, and the Victoria and Albert Museum in London.

Revue de presse Zarina

URL : <https://www.indulgeexpress.com/culture/art/2020/apr/26/art-world-mourns-the-loss-of-zarina-hashmi-celebrated-artist-passes-away-in-london-at-age-83-24406.html>

Pays : Inde

Date : 26 avril 2020

Journaliste : Jaideep Sen

## Art world mourns the loss of Zarina Hashmi, celebrated artist passes away in London at age 83



Zarina Hashmi (Source: Internet/archives)

*'Memory is the only lasting possession we have. I have made my life the subject of my work, using the images of home, the places I have visited, and the stars I have looked up to. I just want a reminder that I did not imagine my experiences.'* - Zarina Hashmi

Celebrated Indian-born American artist Zarina Hashmi breathed her last in London. She was 83 years old.

Art historian, curator, poet and cultural theorist Ranjit Hoskote made the announcement on *Twitter* on Sunday.



**Revue de presse Zarina**

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**Pays :** Inde

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“Heartbroken to hear that Zarina Hashmi has passed away in London,” shared Hoskote in his post. “She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India’s first-ever national pavilion at the Venice Biennale, 2011,” he says in the post.

Renu Modi, founder-director of Gallery Espace, also reacted to the loss with the statement, “The passing of Zarina is a deep personal loss – she was a friend as well as an artist Gallery Espace represented. She was a very special person, exceedingly compassionate and lived her life gracefully, on her own terms.”

Zarina Hashmi was born in Aligarh in Uttar Pradesh in 1937 and is known to be one of the very few women Indian artists of her time who made her mark with her printmaking and sculptures, distinctly identifiable with her minimal sensibilities. Zarina frequently explored the ideas of home and distances in her work, with recurring themes of Partition and migration in her works.

Zarina's brush with art, especially printmaking, began in Bangkok where she moved after she married Saad Hashmi, a young foreign services officer. It is here that she, in her early-20s, began taking lessons in woodcut printing from a Thai artist. Later, when Saad was posted in Paris, Zarina seized the opportunity to apprentice with Stanley William Hayter at his legendary workshop Atelier 17.

In 1974, she won a Japan Foundation grant and spent a year in Japan, studying Japanese woodblock printing. Later she moved to the US, where she lived for most of the next four decades.

**Revue de presse Zarina**

**URL :** <https://www.indulgeexpress.com/culture/art/2020/apr/26/art-world-mourns-the-loss-of-zarina-hashmi-celebrated-artist-passes-away-in-london-at-age-83-24406.html>

**Pays :** Inde

**Date :** 26 avril 2020

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Zarina's work was marked by their stark and minimal quality, tempered by their texture and materiality. She worked in various mediums - intaglio, woodblocks, lithography and silkscreen – and many of her works were in 'portfolios', a series of prints exploring a set of connected ideas.

In addition to printing on paper, she also explored its material possibilities by puncturing, weaving, scratching or sewing it. She also created sculptures using material such as bronze, aluminium, steel, wood, tin and paper pulp.

Her long and distinguished career was marked by exhibitions in galleries and museums across the world. She represented India at the 2011 Venice Biennale, and her work features in the permanent collections of Tate Modern, Solomon R Guggenheim Museum, Museum of Modern Art, Whitney Museum of American Art, and Hammer Museum.

The Hammer Museum organised a retrospective exhibition of Zarina in 2012, followed a year later by Guggenheim Museum and Art Institute of Chicago. A large show of her works, *Zarina: A Life in Nine Lines*, was on earlier this year at the Kiran Nadar Museum of Art and at the Pulitzer Arts Foundation.

**Revue de presse Zarina****URL :** <https://www.outlookindia.com/newsscroll/artist-zarina-hashmi-passes-away-following-long-illness/1815166>**Pays :** Inde**Date :** 26 avril 2020**Journaliste :** /

## Artist Zarina Hashmi passes away following long illness

New Delhi, Apr 26 (PTI) New York-based Indian artist Zarina Hashmi, best known for creating simple, minimalist, yet powerful works, passed away on Saturday at her niece's home in London, following a long illness. She was 83.

"She passed away after a long illness, but she died peacefully, in London where she was living with her niece and nephew," Delhi-based gallerist and Hashmi's friend Renu Modi told PTI.

Modi, who has known and represented the artist for over two decades, said it was difficult to "quantify the loss".

"Zarina was one of the foremost artists of her generation, a pioneer who lived and created art on her own terms, drawing from her life, and true, always, to her own convictions and singular artistic vision.

"The stark minimalism of her visual language was ahead of the times when she first began exploring it in the 1960s and 1970s, but their simplicity and quiet meditateness speak to all of us today grappling with a world in disarray," Modi said.

"We were very close to each other, just like family. I would have long, very long conversations with her at least once a month, and we would talk about everything. Sometimes it would be about what's happening around the world, sometimes it would be about her art, and at other times we would talk about something as mundane as clothes," she added.

Born in Aligarh in 1937, much of Hashmi's works are marked by the aftermath of the Partition and the experience of exile.

Married to Saad Hashmi, who was in the Foreign Services, the artist travelled the world and lived in many different cities, an experience that manifested in her art.

She began to incorporate maps in her works, which expanded to include the topographical details of cities whose histories have been torn due to political conflicts—Aligarh, New Delhi, New York, Baghdad, Kabul.

"Her work can be instantly recognised through its minimalism. She said everything using the simplicity of her lines," Modi said.

During her long illustrious career, Hashmi showcased her works across the globe including at Modi's Gallery Espace (New Delhi); Galerie Jaeger Bucher (Paris); Museum of Modern Art (New York), Mills College Museum (Oakland); and Alana Gallery (Oslo).

According to curator Uma Nair, India and the world lost a "phenomenal abstractionist" in the passing away of Hashmi.

She understood "the context of materials, mediums, history, and memory," Nair, who wrote catalogues for two of Hashmi's shows, said.

"Between her woodcuts and intaglios her works had an aura that was minimalist and magical for its silence. She invited a quiet mood, an emotion that spoke of sculptural dignity, and a deeper understanding of politics and history. I wrote her catalogues for two shows in 2006. I was a fledgeling but never did she let me feel it.

"Zarina's was a quest of individuality, one that has grown out of her own meditative moorings, one that has refused to be bogged down by time and one that has found its own artistic integrity because of its silent intensity. Her life embodied that signature," Nair said.



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Several other members of the art fraternity took to Twitter to express their condolences.

Artist Ranjit Hoskote, who had curated the India Pavillion at 2011 Venice Biennale, which Hashmi was a part of, said it was a "privilege" to have worked with her.

"She was 10 when borders not of her choosing changed her life; she spent her life defying borders and the exclusionary claims of territories, learning from diverse teachers, always true to the compass of a lost home. Inna lillahi wa inna ilayhi raji'un.

"Heartbroken to hear that Zarina Hashmi has passed away in London. She was magnificent: full of wit and shrewd wisdom, her work imbued with a tragic vision. I was privileged to have her as one of my artists in India's first-ever national pavilion at the Venice Biennale, 2011. RIP," he tweeted.

The National Gallery of Modern Art (Delhi) also put out a tweet mourning the artist's death.

"NGMA expresses deepest heartfelt condolences upon the passing away of Zarina Hashmi (1937 to 2020) Her work spans drawing, printmaking, and sculpture," it said.

Writer and dancer Poorna Swami said she loved Hashmi's "sparse and captivating work".

"Sad to hear that Zarina Hashmi passed away. I loved her sparse and captivating work. Though it would be incorrect to call her an "Indian" artist, she was, along with Nasreen Mohamedi, a woman abstractionist in a boys club. In a history of minimalism, it is usually men we hail," Swami wrote.

Actress and author Lisa Ray also expressed her condolences.

"Very sad to learn of the passing of #ZarinaHashmi a legend of the art world. Her ability to distil emotion into singular images and forms will resonate on and on," she wrote.

Hashmi won several accolades during her artistic career, including the Residency Award at the New York University's Asian/Pacific/American Institute and Artist in Residence at the University of Richmond, both in 2017. She also received the President's Award for Printmaking, India in 1969. PTI TRS MAH MAH