

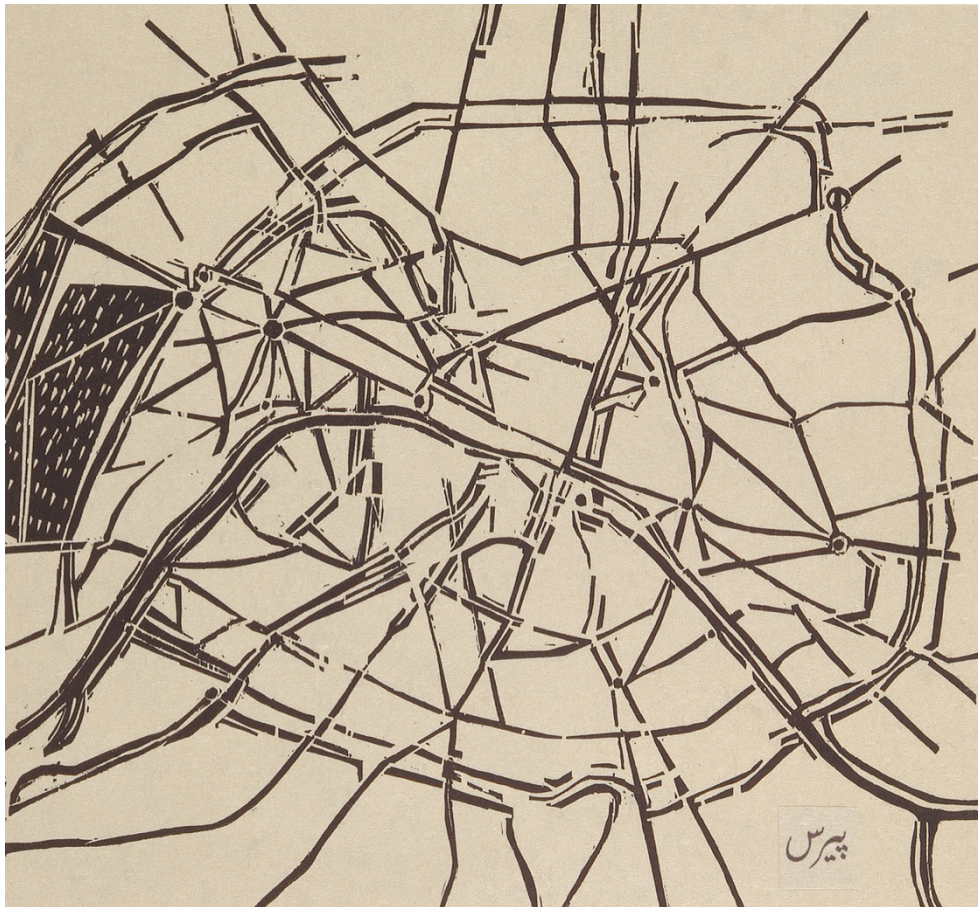
## STPI Annual Special Exhibition

# Zarina: Directions to My House

**Media Preview:** 5 June 2026, 4 – 5pm

Curator Sarah Burney will be present for a guided tour.

**Exhibition Dates:** 6 June – 1 August 2026



Zarina, *Paris*, from the portfolio *Cities I Called Home*, 2010.

© Zarina; Courtesy of the artist and Luhring Augustine, New York. Photo: Lamay Photo.

STPI presents **Zarina: Directions to My House**, a landmark solo exhibition of Zarina (1937–2020, Aligarh, India; London, United Kingdom), one of the most significant printmakers of the late 20th and early 21st centuries and a key figure in minimalist and diasporic practice. This show will be the largest presentation of Zarina's works in Southeast Asia.

Curated by New York-based independent curator and Zarina's former studio manager Sarah Burney, *Directions to My House* offers a deeply informed perspective on the artist's life and work. This major exhibition brings together over 50 works from 12 lenders across multiple cities, presenting her practice at a scale not previously seen in Southeast Asia and reflecting her

life that was profoundly shaped by numerous continents – having lived across Bangkok, New Delhi, Paris, Bonn, Tokyo, Santa Cruz, and finally New York.

Following the presentation of two works in STPI’s inaugural edition of The Print Show and Symposium, Singapore in January 2026, this Annual Special Exhibition delves further into Zarina’s pioneering work with print. As a gallery dedicated to championing print and paper, STPI is distinctly placed to foreground how Zarina’s minimalist vocabulary of line, language and handmade paper redefined what printmaking can hold – formally, politically and emotionally – and to bring this conversation into a Southeast Asian context at a time when questions of home, borders and belonging are pressing. Alongside the exhibition, STPI will also present a series of public programmes inspired by Zarina’s work, including activities centred on collagraphy, cartography, and poetry.

*“STPI invites audiences to step inside Zarina’s world, as part of our commitment to spotlighting significant bodies of work by seminal figures in modern and contemporary art, at our 2026 Annual Special Exhibition. Zarina transforms print and paper into sites of memory, mapping, and displacement, resonating strongly with STPI’s dedication to pushing the expressive possibilities of print and paper through experimentation.”*

**– Nathaniel Gaskell**

Director of Exhibition Programming & Content Development, STPI

*Directions to My House* arrives at a moment of sustained momentum and critical attention over the artist’s seven-decade career. The artist has presented major international exhibitions such as *Paper Like Skin* (Hammer Museum, Los Angeles; The Guggenheim Museum, New York) (25 January – 21 April 2013), and *Atlas of Her World* (Pulitzer Arts Foundation) (6 September 2019 – 2 February 2020), as well as a body of work currently on view at The Metropolitan Museum of Art, New York as part of the permanent collection. As a significant showcase in Southeast Asia, the exhibition engages with themes of migration, borders, language, and identity, issues that remain deeply relevant and resonate strongly in a region shaped by histories of movement and cultural exchange.

Seminal works include a series of woodcut prints, *Home is a Foreign Place*, 1999, a series of 36 minimalist woodblock prints that translate Urdu words into abstract visual forms to express themes of home, memory, and displacement; as well as *These Cities Blotted into the Wilderness* (*Adrienne Rich after Ghalib*), 2003, a portfolio of nine woodcuts, each an aerial map of geographical borders and contested terrains scarred by political conflict.

The exhibition will also present more recent works such as *Rohingyas: Floating on the Dark Sea*, 2015, responding to contemporary displacement that extends the artist’s lifelong engagement with exile into urgent global realities; and *Letters from Home*, 2004, embedding intimate, familial memory into the work through her sister’s handwriting, foregrounding language and correspondence as vessels of connection across distance and time.

Exhibited alongside completed prints, rare insight into Zarina’s artistic development and early experimentation will also be revealed through the exhibition of printing plates, woodblocks, and tools - foregrounding the behind-the-scenes processes behind the artist’s intricate practice

and emphasising the act of mark-making – cutting, engraving, incising – as central to her exploration of memory and inscription.

**For media inquiries, please contact:**

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**Press kit**

Please click [here](#)

## About Zarina

One of the most distinctive printmakers of the late 20th and early 21st centuries, Zarina (1937–2020, Aligarh, India; London, United Kingdom) redefined the medium as a deeply personal and political language of exile, migration and home—particularly for South Asian and diasporic art histories. Working additionally in sculpture and drawing, her work is often associated with the Minimalist movement, characterised by a refined abstraction informed by her early studies in mathematics and architecture.

Reduced to simple geometric forms, Zarina's stark renderings of maps, borders and architectural layouts carry a profound emotional weight shaped by the trauma and violence of political displacement. Her restrained visual language of line and form—largely monochromatic—recurs across serial works, conveying a proliferation and insistence of shared memory beyond a fixed time and place.

Anchoring Zarina's practice is her keen attention to language and poetry, where austere compositions are frequently accompanied by elegant Urdu calligraphy. In *Home is a Foreign Place* (1999), the series of thirty-six woodblock prints are indexed by words rendered in nasta'liq script: "threshold," "door," "courtyard,"—articulating ideas of home associated with her mother tongue.

Beyond her expertise in intaglio, woodblock, lithography and silkscreen, Zarina's later work extends the material possibilities of paper. Through mark-making methods like puncturing, scratching, sewing; and reconstruction by crushing, casting and collaging, the artist captures the transience of belonging, tracing her lifelong journey of making and remaking home.

Zarina obtained her BS in mathematics from Aligarh Muslim University in 1958, and later studied printmaking in Bangkok, Paris and Tokyo. Her work is held in major collections including Bibliothèque Nationale, Paris; Guggenheim Museum, New York; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Tate Modern, London; and Victoria & Albert Museum, London, among others.

Notable solo exhibitions include *A Life in Nine Lines* (2021), Kiran Nadar Museum of Art, New Delhi; *Atlas of Her World* (2020), Pulitzer Arts Foundation, St. Louis; and *Paper Like Skin* (2012–2013), Guggenheim Museum, New York and Hammer Museum, Los Angeles. Her works have also been featured in numerous group exhibitions including *Urdu Worlds* (2026), Ishara Art Foundation, Dubai; *Out of the Ordinary: Uncommon Materials, Marks and Matrices* (2025), Hammer Museum, New York, and *Fault Lines: Contemporary Abstraction by Artists from South Asia* (2022), Philadelphia Museum of Art, Philadelphia.

## About Sarah Burney

Sarah Burney is an independent curator and writer based in New York. Raised in Kuwait and Pakistan, she specialises in contemporary printmaking and contemporary art from South Asia and its diasporas. Her work is grounded in close attention to artists' materials and processes, and seeks to expand the histories, geographies, and material conversations through which contemporary art is understood.

Burney's curatorial projects include *Krishna Reddy: Heaven in a Wildflower* at Print Center New York (2025), *Umber Majeed: Digital Handicrafts* at 12Gates Arts (forthcoming, 2026), and *Chitra Ganesh: Impressions of Mythic Futures* at the Eskenazi Museum of Art at Indiana University, co-curated with Ben Levy (forthcoming, 2027). She has written for Ishara Art Foundation, ArtAsiaPacific, Sotheby's, Kaja! Magazine, Tribe Photo Magazine, Scroll Projects, Aicon Contemporary, Union Pacific Gallery, Praise Shadows Gallery, and Alexis Bittar's Journal, among others. In 2018, Burney partnered with Zarina to co-author one of the artist's last major publications, *Directions to My House*, published by the Asian/Pacific/American Institute at New York University.

Burney's writing and curatorial work are informed by a range of perspectives gained across the field, including her work in Zarina's studio, the Robert Blackburn Printmaking Workshop, the South Asian Women's Creative Collective, and the Guerrilla Girls. She serves on the Board of Trustees of Print Center New York.

## About STPI

STPI is a dynamic creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is a not-for-profit organisation committed to promoting artistic experimentation in the mediums of print and paper and has become one of the most cutting-edge destinations for contemporary art in Asia. STPI sits alongside National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.

[www.stpi.com.sg](http://www.stpi.com.sg)

## About the STPI Annual Special Exhibition

The STPI Annual Special Exhibition features a highly anticipated exhibition that offers audiences a rare opportunity to encounter remarkable printmaking and papermaking explorations of some of the most significant modern and contemporary artists in history. Specially curated to highlight and foster an appreciation for the artists' exceptional artistry and innovations in these mediums, each edition echoes STPI's spirit of collaboration and the bold experimentations that take place in STPI's creative workshop.

STPI is proud to have presented the works of many influential artists over the last two decades, including *The Mystery of Picasso's Creative Process: The Art of Printmaking* (2013), *Zao Wou-Ki: No Boundaries* (2016), *David Hockney: A Matter of Perspective* (2017), and *Takashi Murakami: From Superflat to Bubblewrap* (2019).

# ANNEX A

## Programmes

All programmes will be held onsite at STPI. See below for programme descriptions.

### **Opening Day Programme | Curator's Tour**

Saturday, 6 June 2026 | 2 – 2.45 pm

Free with registration at [stpi.com.sg](http://stpi.com.sg)

Delve into Zarina's evocative renderings of home with independent curator Sarah Burney as she guides visitors through the works on exhibit at *Zarina: Directions to My House*. Sharing insights from her role as Zarina's studio manager, Burney will shed light on the artist's intimate relationship with the medium of paper, and her poignant explorations of migration and memory on print.

### **Opening Day Programme | Curator's Note and Spoken Word Performance**

Saturday, 6 June 2026 | 3 – 5 pm

Free with registration at [stpi.com.sg](http://stpi.com.sg)

On the occasion of the exhibition opening, join us for an enigmatic sonic performance *Fractured Lines, Fluid Home* by multidisciplinary artist ArunDitha as she meditates on the exhibition's themes of home, displacement and exile. Blending otherworldly synths with visceral spoken word, ArunDitha's profound echo to Zarina's practice takes us on a resonant journey of rebirth and rediscovery.

The programme will open with a short address by Sarah Burney, independent curator and Zarina's previous studio manager.

### **Collagraphy Class: Mapping Memories**

Saturday, 20 June 2026 | 10am – 1pm, 2pm – 5pm

Wednesday, 8 July 2026 | 7pm – 10pm

SGD 100/pax (excludes GST)

Create monochromatic collagraphs inspired by Zarina's minimalist musings on histories and geographies. Collage a variety of materials to form textured printing plates based on archival and current maps of Singapore. Learn inking techniques to transfer these collaged compositions onto paper, creating tactile works that capture the beauty of personal cartographies.

Recommended for ages 12 and above. Participants are encouraged to bring materials with textured surfaces such as cardboard or thin pieces of wood for this class.

### **Chine Collé Class: Collected Recollections**

Wednesday, 17 June 2026 | 7pm – 9.30pm

Saturday, 11 July 2026 | 10am – 12.30pm, 2pm – 4.30pm

SGD 80/pax (excludes GST)

Draw inspiration from Zarina's use of architectural language and learn to print from copper plates etched with archival floorplans of old buildings in Singapore. Transfer these images onto delicate sheets of paper and carefully layer them, evoking how physical spaces hold memory.

Recommended for ages 12 and above. Participants are encouraged to bring a simple floorplan as reference material for this class.

### **Double Bill Special | From Site to Print: Hidden Treasures, Uncovered Textures**

Saturday, 4 July 2026 | 9am – 1pm

SGD 120/pax (excludes GST)

Inspired by Zarina's revisiting of memory and displacement, this double bill invites participants on a tour of a unique residence in Singapore, exploring the memories and personal treasures that turn a house into a home. Capture interesting textures found along the way with relief printing. After the tour, participants will return to STPI for a 2-hour hands-on printmaking class to create a print inspired by the stories and textures collected on the tour.

Recommended for ages 16 and above.

### **Arty Afternoon | Timber Textures: Charcoal Rubbings**

Saturday, 13 June, 18 July, 1 August 2026 | 11am – 5pm

Free, drop in activity

Explore the wonders of printmaking through charcoal rubbings in this free, drop-in workshop, where participants can create unique works by blending an array of textures from natural materials and carved woodblocks.

Recommended for participants of all ages, no registration is required.

### **Maps: Directions to My House**

Available during gallery opening hours

Mirroring how migration and movement shaped Zarina's practice, this participatory activity invites visitors to create a personal map of their travels, reflecting on the journey that brought them to STPI. Visitors are encouraged to contribute their maps to a growing collection of cartographies and witness how others have embarked on similar paths.

## **Public Guided Tours**

6 June – 1 August

Free with registration

### English Tours

Wednesday, 17 June & 8 July | 6pm

All Thursdays | 11.30am

All Saturdays | 2pm & 5pm

### Mandarin Tour

Tuesday, 30 June | 11.30am

### Japanese Tour

Tuesday, 28 July | 11.30am

Expert docents at STPI will lead guided tours that explore Zarina's reflections on belonging, displacement, and memory, offering deeper insight into how she translated her lived experiences into minimalist print and paper works that express a quiet yearning for home. The tour also includes a glimpse into the STPI Workshop, where her legacy continues to inspire contemporary print and papermaking practices.

Guided tours are free of charge, and walk-in visitors are welcome. Tours are conducted in English, with Mandarin and Japanese tours available on selected dates. For more information, please visit [stpi.com.sg](http://stpi.com.sg).