

Artists & Prints

Masterworks from The Museum of Modern Art

Bonnard
Vailland
Renoir
Toulouse-Lautrec
Cézanne
Peguy
Gauguin
Munch
Redon
Eliot
Klee
Kokoschka
Kirchner
Heidel
Fechterstein
Nolde
Schmidt-Rottluff
Corinth
Feminger
Braun
Giacometti
Delaunay
Delaunay-Verk
Léger
Derain
Flight
Power
Willson
Morandi
Rozanova
Goncharova
Malevich
Rudchikova
Lipitzky
Mokuly-Nagy
Kandinsky
Chagall
Riviera
Bockmann
Dix
Kollwitz
Duchamp
Schwitters
Ernst
Dali
Masson
Ary
Hayter
Miro
Matisse
Picasso
Balthus
Hopper
Sheeler
Marin
Stow
Prendergast
Davis
Picada
Orszo
Riviera
Siqueiros
Smith
Pullock
Motherwell
Gottlieb
de Kooning
Newman
Dubuffet
Fautrier
Wols
Aleksinsky
Jorn
Tignes
Bontecou
Gego
Frankenthaler
Diebenkorn
Francis
Rainer
Rauschenberg
Oldenburg
Rivers
Johns
Dine
Warhol
Indiana
Rauschenberg
Lichtenstein
Ruscha
Paolozzi
Hamilton
Rockney
Polke
Roth
Richter
Bayes
Broodthaers
Bockner
Darboven
Artzchwager
DeMariani
Nasman
Albers
Shapiro
Kelly
LeWitt
Palermo
Mangold
Judd
Serra
Stella
Marden
Baselitz
Penck
Immerdorff
Kiefer
Hammons
Dittborn
Speer
Golub
Frasconi
Cattell
Johnson
Boonstra
Bourgeois
Freud
Rothenberg
Clemente
Guston
Murray
Pargyler
Sikander
Walker
Cole
Celmins
Kenbridge
Close
Katz
Peyton
Goker
Halber
Krugger
Gonzalez-Torres
Halley
Accardi
Marchy
Pittman
Winters
Dittman
Chapman
Hirst
Tuttle
Smith
Olla
Pardo
Hume
Sza

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Afloat. 2001. Screenprint, SHEET: 34³/₄ × 23¹³/₁₆" (88.3 × 60.5 cm). PUBLISHER: Editions Fawbush, New York, and Diane Villani Editions, New York. PRINTER: Axelle Editions, New York. EDITION: 35. Virginia Cowles Schroth Fund, 2001

Shahzia Sikander

Pakistani, born 1969

Trained in Pakistan at the National College of Arts, Shahzia Sikander defied current artistic trends and mastered the ancient art of miniature painting, relying on idioms from both Indian and Persian traditions. When she moved to the United States in 1993 to attend the Rhode Island School of Design, ultimately settling in New York, Sikander began integrating personal and contemporary symbols outside customary miniature painting, while also giving this centuries-old tradition renewed relevance. Varying greatly in scale and medium, Sikander's recent work emphasizes its physical, often labor-intensive formats, from jewel-like paintings and narrative scrolls to wall-size installations and digital montages. Her work continually challenges convention in both formal structure and content, crossing artistic and cultural boundaries—Hindu and Muslim, East and West, past and present, handicraft and digitization.

With a strong academic background in printmaking, Sikander created her first published print in 1999 with Deitch/Steinberg Editions in New York. Initially making a screenprint, she has since experimented with etching, photogravure, drypoint, and chine collé, often using a computer to reprocess and layer her imagery digitally. Working with a variety of workshops—Noblet Serigraphie, Burnet Editions, Crown Point Press, and Axelle Editions among them—she has completed twenty-five prints to date, including two portfolios.



For *Afloat*, Sikander returned to screenprinting, creating a bold, ethereal work inspired by her installations of painted murals layered with translucent drawings. She incorporates her recurring motifs, including a headless female figure with trailing tendrils and a smaller female figure in profile. The emanating, ornamental dot patterns relate to geometric shapes, in particular the circle, which has spiritual significance in the East. Although *Afloat* appears to comprise multiple overlapping sheets of paper, it is actually printed on both sides of one sheet of semi-transparent Thai Mulberry paper using gradations of color that achieve the look of layered translucency. J.H.