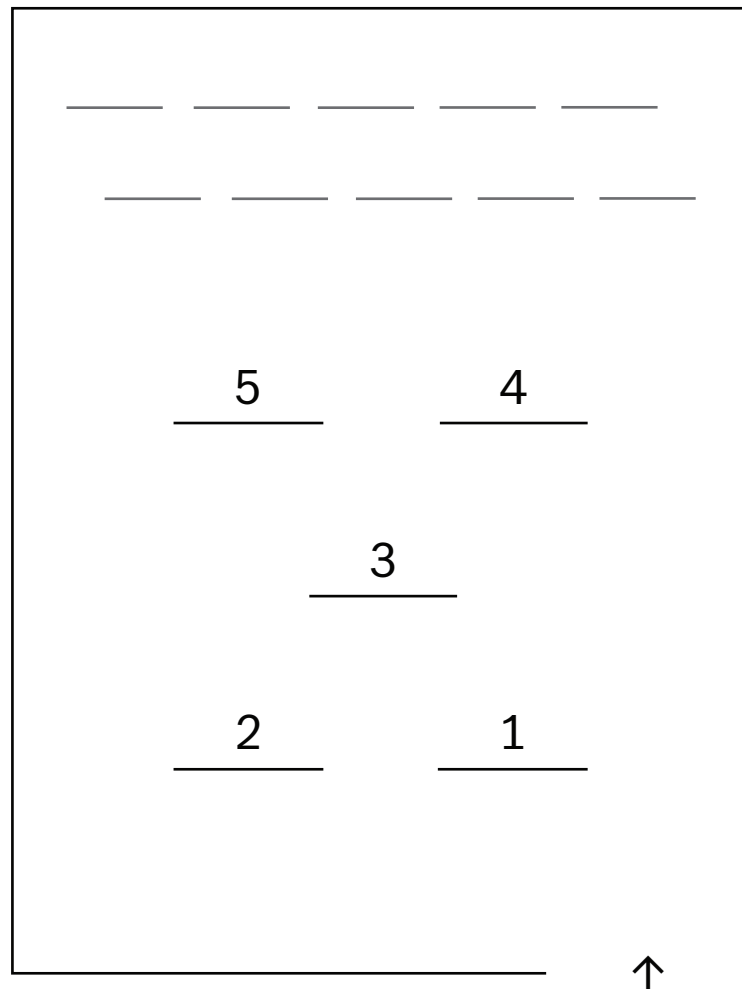


For centuries, the nomadic and pastoralist Bakarwal, Gujjar, and Gaddis tribes have inhabited the mountainous region of Kashmir, described by emperors and poets as “paradise on earth.” In *Home, Land* (2023–25), Sheikh contrasts the serene beauty of the area’s landscape with the ongoing precarity, displacement, and estrangement experienced by these communities. In *Home, Land 4*, stenciled text foregrounds Bakarwal voices: “We are living in forests for hundreds of years and now we are being termed as illegal occupants.” Included in the series are two text panels that recount the horrific acts of violence committed against Asifa, an eight-year-old Bakarwal girl, which sparked international outrage in 2018. As she has for decades, Sheikh responds to this atrocity with deep care, centering the suffering and consequences caused by colonial, ideological, and patriarchal violence.

In this monumental series of ten long scrolls, Sheikh positions the sky as witness to the devastation caused by war, violence, and ecological duress. The scrolls’ lower registers depict landscapes ravaged by fires and floods, and communities desecrated by displacement, destruction, and death. Unfolding above them are fractured skies—some rendered in muted shades of grey with blood-red horizons, others in pale blues suggestive of a distant sun. Otherworldly beings observe the turmoil below, while birds in flight chart paths toward more hopeful skies. Made in 2025–26 in response to this specific gallery space at MoMA and commissioned by KNMA, this epic cycle of destruction and renewal is Sheikh’s most recent reflection on the forces that shape human life and the natural world.

From **Each Night Put Kashmir
in Your Dreams*** 2003-14
Casein tempera on canvas



1. **Valley** 2003/2010
Private collection
2. **Construction Site** 2009–10
Chemould Prescott Road
3. **Son et Lumière** 2006/2010
Collection: Kiran Nadar Museum of Art,
New Delhi
4. **We Must Bear** 2014
The Art Institute of Chicago. Through prior
purchase from the Mary and Leigh Block
Fund, 2014.636
5. **Dying Dreaming** 2007/2010
Lekha and Anupam Poddar Collection

Sanjhi stencils: Sanjay Soni and the family of Vishnu Prasad Soni of Mathura

Painting assistance: Omprakash Sharma,
Soumen Das, Chandrashekar Koteswar,
and Rashmimala

Stencil printing (verso): Omprakash Sharma,
Rashmimala, Akash Gaur, Praveen Tiwari,
Banoj Kumar Mohanty, Siddarth Pansari,
Kamal Kishor, Jaldip Chauhan, Rajesh
Parmar, Puja Vaish, Shrimanti Saha, and
Chandrashekar Koteswar

Facilitation: Sukhdev Rathod

Editorial assistance: Samira Sheikh

In the center of the gallery is a selection from *Each Night Put Kashmir in Your Dreams*, a series of eleven suspended, double-sided scroll paintings. Created over the course of a decade, the series offers a prismatic portrait of the Kashmir Valley. To evoke the region's layered past and lived realities, Sheikh depicts interconnected scenes of daily life, mythological and historical narratives, and political turbulence. She adapts a range of art-historical references—from Persian miniatures to pre-Renaissance art—and draws from a variety of literary sources, including fourteenth-century mystic poetry, contemporary journalism, and Agha Shahid Ali's anthology *The Country Without a Post Office* (1997), from which the series takes its title. The works' elongated, suspended format recalls Asian scroll painting practices, while the stenciled patterned motifs conjure Kashmir's renowned textile and craft traditions, underscoring centuries of cultural and economic exchange fostered by the region's position at the crossroads of South, Central, and East Asia, along the historic Silk Road.

* The title of the series is a quotation from Agha Shahid Ali's "I See Kashmir from New Delhi at Midnight," published in *The Country Without a Post Office: Poems, 1991-1995* (Ravi Dayal Publisher, 1997).