



Nadira Husain
Markues

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OPEN Tue – Sat 12 – 6 pm

At the Armory Show 2022, PSM is excited to present specially curated project with works by Nadira Husain and Markues. The presentation creates a dialogue between two bodies of work that show close conceptual similarities despite their visual differences. Both artists create paintings and objects that use ornament as a medium to explore questions of biography, migration, transculturality, and gender.

Nadira Husain's work in painting, drawing, textile, and hand-painted ceramics consists of many layers of interwoven pattern and ornament. Influenced by the aesthetics of both European and Islamic cultures, Husain describes her practice as "bâtarde," the female equivalent of bastard. Instead of focusing on cultural differences, she looks for relationships between diverse aesthetic forms and concepts, creating a symbiosis embodying a transcultural visual vocabulary.

Markues' practice in painting and installation embraces the ambiguous and indecipherable in order to create foundations for a diverse and inclusive community. In their subtle watercolors, words and ornaments flow and merge, reflecting the instability of gender and origin. Their elliptical titles are quotations indicating a web of references at once personal and political.

The ornamental forms in the watercolor series *The Troubled Waters of Ethnic Heritage* are borrowed from Westerwald and Bolesławiec pottery, as well as from carpets, curtains, wallpaper, and playing cards. The titles are marked as quotations, their context is hinted at, but the exact origin remains unnamed. They are quotations from the environment of the German forced resettlers between 1945 and 1950, who in their self-positioning as 'expellees' perpetuated a melange of nostalgia and resentment and often covered up their entanglements in the crimes of National Socialism with their own suffering of resettlement. Through the deployment and superimposition of quotations and ornamental forms, the works manage to find a sense of possibility in the lack of homeland by leaving ethno-nationalism behind. For despite all their ambivalence, the titles have the potential to call to mind various migrant testimonies. The specific context of the quotations as well as the painterly ornaments appear so dissolved that they cannot be conflated with individual experiences nor used to relativize them.

The installation *Jubilate Agno* is dedicated to the poet Christopher Smart. His eponymous poem was written 1757-69 during his incarceration in a mental health asylum (the reasons for which are debated) and was not published until 1939. In the first part of the poem each line starts with the word 'let,' in the second part with 'for'. Because history is a mess and only fragments of the poem exist it is unclear how Smart would have edited it himself, whether the 'let' and 'for' lines should alternate or whether they stand alone. In reference to the poem, Markues embroidered the words 'let' and 'for' with ballchains onto two paragliders. While its meaning is ambiguous, the poem is full of joyous humor, homoerotic innuendo (lots of puns about horns), and mysticism.



Nadira Husain
Swim, Swim, Swim, 2020
Vegetable-dyed Kalamkari cotton fabric, watercolor & acrylic on canvas and sewn textile
225 x 175 cm / 88 2/3 x 69 in
NH/P 77



Nadira Husain
Somewhere Between Love and Fighting, argent,
2020 Watercolor and acrylic on canvas and sewn textile
200 x 170 cm / 78 3/4 x 67 in
NH/P 74



Nadira Husain
Laughing turtle, 2020
Vegetable-dyed Kalamkari cotton fabric, watercolor & acrylic on canvas and sewn textile
197 x 134 cm / 77 1/2 x 52 3/4 in
unique
NH/P 75



Nadira Husain
Gombos, 2020
Vegetable-dyed Kalamkari cotton fabric, watercolor & acrylic on canvas and sewn textile
205 x 150 cm / 80 2/3 x 59 in
unique
NH/P 76



Nadira Husain
Pilotage automatique, 2020
Vegetable-dyed Kalamkari cotton fabric, watercolor & acrylic on canvas and sewn textile
160 x 125 x 4 cm / 63 x 49 1/4 x 1 1/2 in
unique
NH/P 81



Nadira Husain
Équilove, Golden Pretzel, 2021
Silkscreen, gouache and acrylic on canvas and sewn textile
80 x 62 x 2 cm / 31 1/2 x 24 1/2 x 3/4 in
unique
NH/P 82



Nadira Husain
Équilove, Mamal, 2021
Silkscreen, gouache and acrylic on canvas and sewn textile
78 x 60 x 2 cm / 30 2/3 x 23 2/3 x 3/4 in
unique
NH/P 87



Nadira Husain
Équiloove, mo mo, 2021
Silkscreen, gouache and acrylic on canvas and sewn textile
78 x 60 x 2 cm / 30 2/3 x 23 2/3 x 3/4 in
unique
NH/P 89



Nadira Husain
tba, 2022
Acrylic and glitter on canvas
63,5 x 50,8 cm / 25 x 20 in
NH/P 95



Nadira Husain
Butt, 2020
Handpainted and handmade glazed ceramic
39 x 29 x 29 cm / 15 1/3 x 11 1/2 x 11 1/2 in
NH/S 11









Nadira Husain
Breasts, 2020
Handpainted and handmade glazed ceramic
67,5 x 39 x 39 cm / 26 1/2 x 15 1/3 x 15 1/3 in
NH/S 13









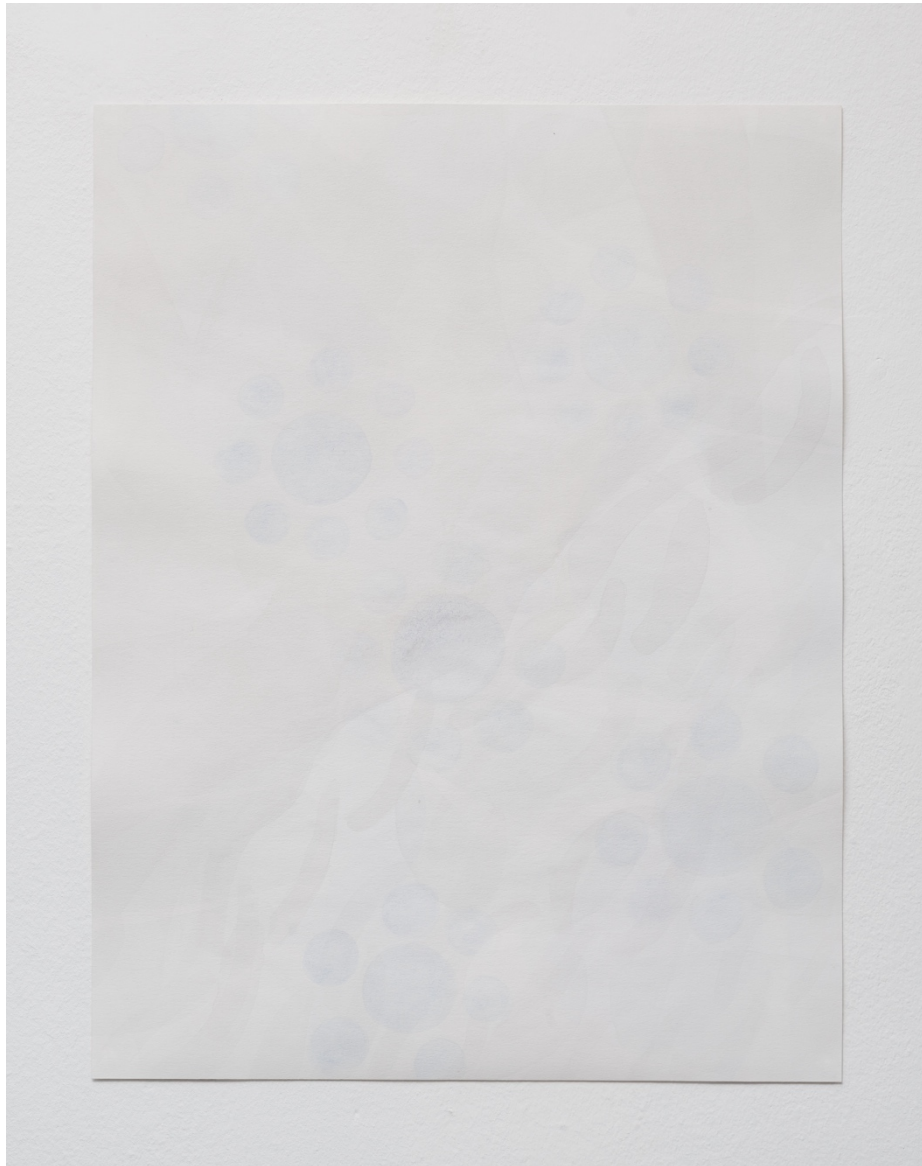


Markues
Jubilate Agno, 2021
2 Fallschirm bemalt mit Tinte und bestickt mit Kugelm
Format variabel / dimensions variable
M/11









Markues

„Die absolute Freiheit – es gab viele Heidelbeeren, Brombeeren, Himbeeren, Pilze, wilde Kirschen und noch mehr“ (“Absolute freedom – there were many blueberries, blackberries, raspberries,

mushrooms, wild cherries, and even more”), 2020

Watercolor on paper, framed

65 x 50 cm / 25 2/3 x 19 2/3 in

M/PW 1



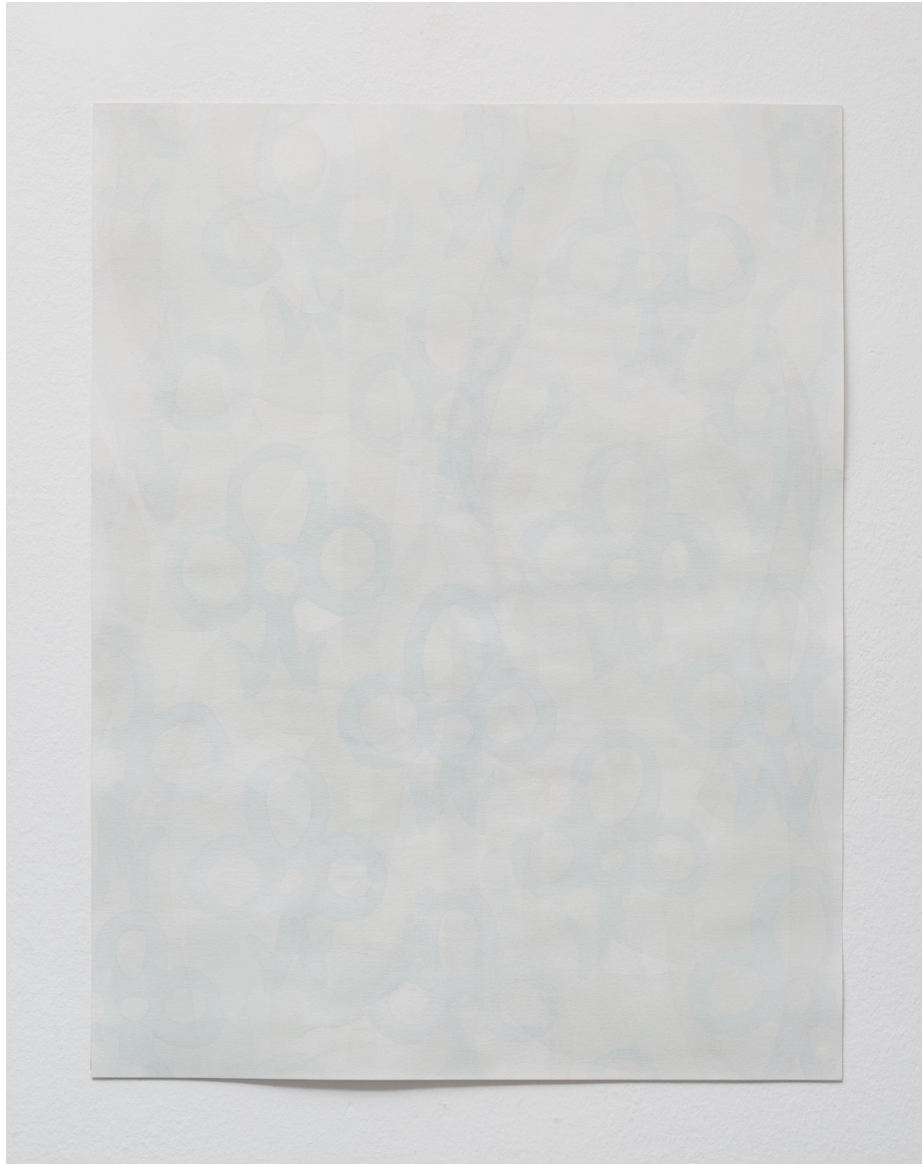
Markues

„Ach wie schmeckte die Wurstsuppe, Blutwurst, Leberwurst, ein Stückchen Quellfleisch und Sauerkraut“ (“Ah, the flavor of sausage soup, blood sausage, liver sausage, a bit of boiled pork belly and sauerkraut”), 2020

Watercolor on paper, framed
65 x 50 cm / 25 2/3 x 19 2/3 in
M/PW 4



Markues
„In meiner Heimat gab es noch keine so hochgezüchteten Rinder wie heute“/“In my homeland,
we didn't yet have such overbred cows as today”, 2020
Watercolor on paper, framed
65 x 50 cm / 25 2/3 x 19 2/3 in
M/PW 5



Markues

„Meistens waren Küche, Wohnzimmer, manchmal auch Schlafzimmer, alles in einem Raum – je nach Größe des Raums“ (“Usually the kitchen, living room, sometimes also the bedroom were all in one room – depending on the size of the room”), 2020

Watercolor on paper, framed
65 x 50 cm / 25 2/3 x 19 2/3 in
M/PW 6



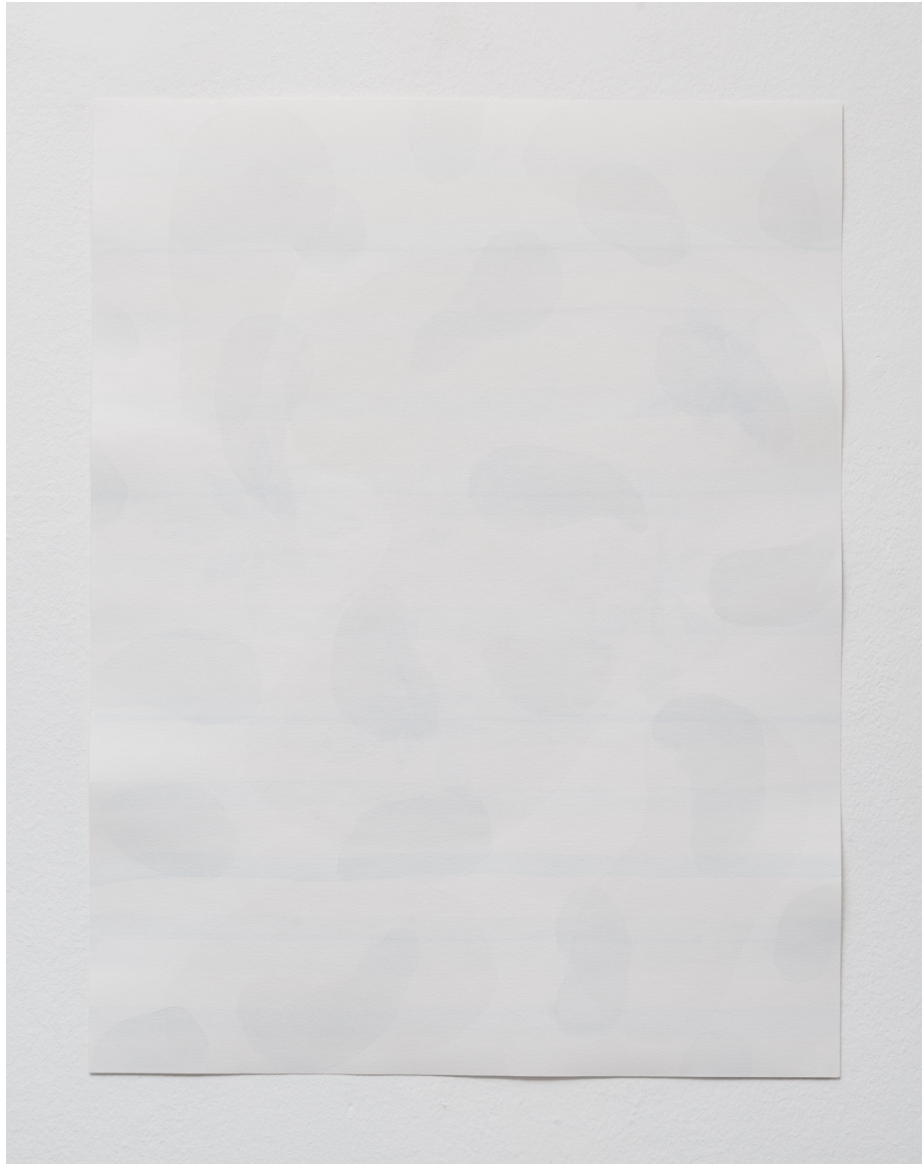
Markues

„Wir stellen heute oft die Frage nach dem Lebenssinn jener im Abseits verbliebenen
Menschenschicksale“ (“Today we often ask whether those human destinies that remain on the
sidelines have a purpose in life”), 2020

Watercolor on paper, framed

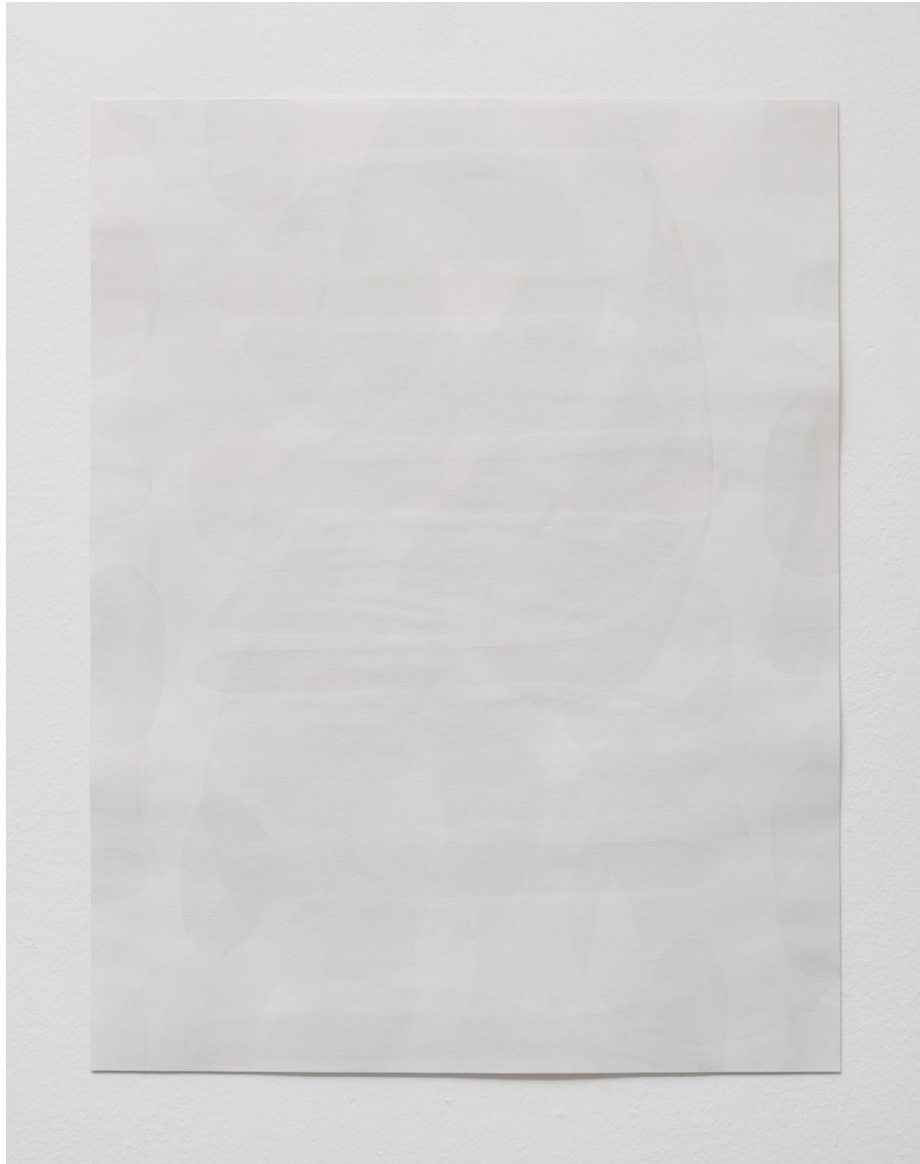
65 x 50 cm / 25 2/3 x 19 2/3 in

M/PW 7



Markues

„Das Übrige erledigte die gute Luft, die schwere Arbeit und das große Gottvertrauen“ (“Good air,
hard work, and utter trust in God did the rest”), 2020
Watercolor on paper, framed
65 x 50 cm / 25 2/3 x 19 2/3 in
M/PW10

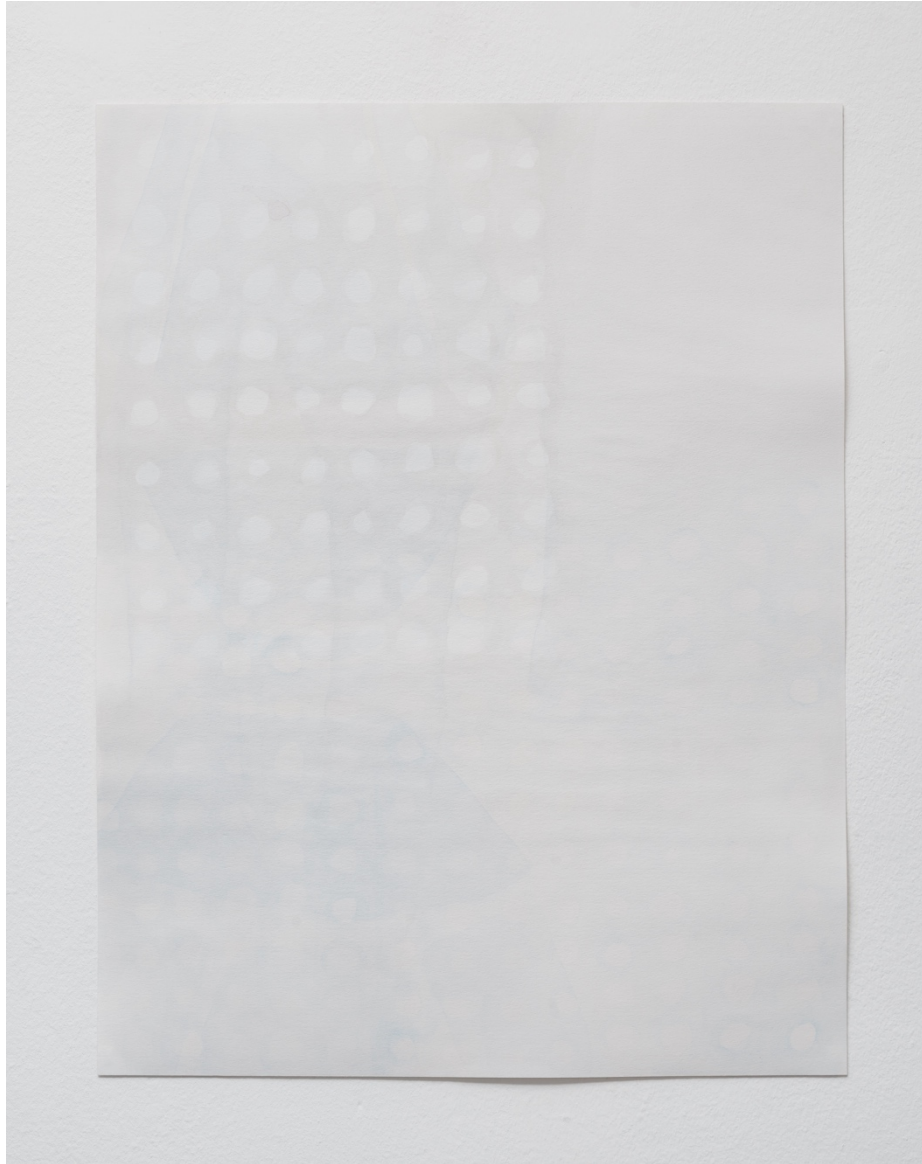


Markes

„Jetzt ging die Fahrt los, in den Kurven fiel alles um, Kinder, Gepäck, alte und junge Leute, alles lag auf einem Haufen und schrie“ (“Now the ride got going; in the curves, everything fell over: children, luggage, old and young people, everything lay in a heap and screamed”), 2020

Watercolor on paper, framed
65 x 50 cm / 25 2/3 x 19 2/3 in

M/PW11



Markues

„Zu erwähnen wären noch die Johanniskäfer, die in lauen Sommernächten herumschwirren. Die Glühwürmchen, welche fliegen, sind die Männchen und diese sind auf der Suche nach einer Partnerin. Diese sitzen im Gras und können nicht fliegen.“ (“The fireflies that swarmed around on balmy summer nights should also be mentioned. The glow worms that fly are the males, and they are on the lookout for a mate. These sit in the grass and cannot fly”), 2020

Watercolor on paper, framed

65 x 50 cm / 25 2/3 x 19 2/3 in

M/PW12