



PSM

Schöneberger Ufer 61  
10785 Berlin

PHONE +49 30 246 492 00

EMAIL [office@psm-gallery.com](mailto:office@psm-gallery.com)

WEB [www.psm-gallery.com](http://www.psm-gallery.com)

OPEN Tue – Sat 12 – 6 pm

## Nadira Husain

### Portfolio



Nadira Husain's work appropriates symbols and stories from various cultural registers related to her own multicultural background. References to Mughal miniatures meet European comics and join anthropomorphic beings from furry fandom who immerse themselves in Sufi Islamic culture.

In the flattening of fore- and background, perspective and scale, Husain's paintings eliminate inherent formal hierarchies. Her painting practice follows in form and intention the logics of connectivity and relations, and seeks to produce an aesthetic language that would emerge from the acknowledgment of different art histories. This leads Husain to develop forms that embrace hybridity, mimicry, and ambivalence.

Her paintings often unfold into spatial installations where the notion of a centre is swept away. Through an expanded form of painting, Husain explores the performative character of her work. She is also involved in anti-racist and intersectional art collectives.





**Eros in the Bush, Fuchsia, 2022**  
Gouache, acrylic and glitter on canvas  
60 x 49 cm

In the flattening of fore- and background, perspective and scales, Husain's paintings eliminate inherent formal hierarchies. Her practice follows in form and intention the logics of connectivity and relations, seeking to produce an aesthetic language that would emerge from the acknowledgement of different art histories. This leads her to develop forms that embrace hybridity, mimicry, and ambivalence.

The ongoing work series Eros in the Bush emphasizes the fluidity of species and binary sexuality. Constellations of two or three figures demonstrate sexual positions in the manners of the Kama Sutra from India. In Husain's work the frivolous behavior becomes a coquettish game between beings who are on equal terms, who possess different animal/human characteristics and whose sex is mostly undefined.





**Somewhere Between Love and Fighting, détour, 2023**

Gouache, acrylic and glitter on canvas

60 x 49 cm

The ongoing series *Somewhere Between Love and Fighting* encompasses paintings inspired by the densely peopled scenes from the *Hamzanama*, a 16th century manuscript of Mughal miniature paintings that are extremely vivid and hybrid due to the intersection of several painting traditions. Limbs are intertwined to create a labyrinth of fused bodies where it is not possible to ascertain with certainty whether the figures are wrestling with each other or in love play.





**Chest, 2023**  
Hand-painted and glazed ceramic  
50 x 31 x 31 cm

Chest (2023) is the newest piece from an ongoing body of work that Nadira Husain began in 2020. Consisting of hand painted ceramic vases, the artist considers the individual works to be functional objects of domestic life yet also sculptural, anthropomorphic bodies. In this sense, she tries to reconcile the concepts of craft and art and consider the unitarian value of the artistic object.

The earlier works tend to embody different personalities and body types; their painted patterns referencing organic movements of flowers, insects, frogs, and seeds. The newer vases from 2023 feature erotic motifs, such as couples or trios of hybrid figures mating in flowers. The grotesque is an important concept in this series, representing a form of liberating exaggeration.



**Fish on the Hips, 2023**  
Hand-painted and glazed ceramic  
40 x 30 x 30 cm



**Hands on Hips, 2023**  
Hand-painted and glazed ceramic  
39,5 x 25 x 30 cm





**An Elephant in front of the Window,**  
Kulfi, 2022  
Inkjet print, acrylic on canvas  
and sewn textile  
139 x 120 x 3 cm





**Fantastic Plastic, Monobloc Chairs, 2022**

**salmon** (above left), **lila** (above right)

**grey** (bellow left), **beige** (bellow right)

Spray paint and stickers on plastic

each 54 x 80 x 56 cm



**Jali Window to the Past and  
the Future, Study, 2022**

Inkjet print on semi-transparent  
textile

400 x 230 cm





**Jali Window to the Past and  
the Future, Parlour, 2022**

Inkjet print on semi-transparent  
textile

400 x 230 cm





**Jali Window to the Past and  
the Future, Lobby, 2022**

Inkjet print on semi-transparent  
textile

400 x 230 cm





**Jali Window to the Past and  
the Future, Blue Bedroom, 2022**

Inkjet print on semi-transparent  
textile

400 x 230 cm





**Ancestor, chair, 2022**  
Acrylic on canvas and sewn textile  
542 x 177,5 cm



**Ancestor, mom, 2022**  
Acrylic on canvas and sewn textile  
216,5 x 192,5 cm





**Ancestor, Seeding, 2022**  
Acrylic on canvas and sewn textile  
343 x 186 cm





**Political Zenana, 2021**

Screenprint, gouache and acrylic on  
canvas and sewn textile

130 x 100 cm





**Eros in the Bush, 2021**

Underglaze screen print in 7 colors  
on set of 4 Golem tiles

17,5 x 20 cm





**An Elephant in front of the  
Window, White Pretzel, 2021**

Inkjet print, acrylic on canvas  
and sewn textile

125 x 106 x 3 cm





**TBA, 2021**

Vegetable-dyed Kalamkari  
cotton fabric, watercolor  
and acrylic on canvas and  
sewn textile (TBC)

170 x 120 cm





**Équilove, Eros in the Bush, 2021**  
Screenprint, gouache and acrylic on  
canvas and sewn textile  
78 x 62 x 2 cm





**Équilove, Nouilles, 2021**

Screenprint, gouache and acrylic  
on canvas and sewn textile

80 x 64 x 2 cm





Équilove, mo mo, 2021

Screenprint, gouache and acrylic  
on canvas and sewn textile

78 x 60 x 2 cm





**Équilove, Mamal, 2021**

Screenprint, gouache and  
acrylic on canvas and sewn  
textile

78 x 60 x 2 cm





**Équilove, Deepwater, 2021**  
Screenprint, gouache and acrylic  
on canvas and sewn textile  
80 x 64 x 2 cm





Équilove, Orbite, 2021

Screenprint, gouache and acrylic  
on canvas and sewn textile

80 x 64 x 2 cm





**Équilove, Golden Pretzel, 2021**

Screenprint, gouache and  
acrylic on canvas and sewn  
textile

80 x 62 x 2 cm





**An Elephant in front of the  
Window, Blue Marble, 2021**

Inkjet print, acrylic on canvas  
and sewn textile

133 x 112 x 3 cm





**Tisch für Vasen (Armory), 2021**  
Blockboard painted white  
80 x 180 x 60 cm





**Laughing turtle, 2020**  
gouache, acrylic and kalamkari  
(vegetable dyes) on canvas and fabric  
200 x 135 cm

Exhibition view:  
Bastard Magical Pragmatism  
PSM, Berlin, 2020





**Pilotage automatique, 2020**  
Vegetable-dyed Kalamkari cotton fabric,  
watercolour & acrylic on canvas and sewn  
textile

160 x 126 x 4 cm / 63 x 49 2/3 x 1 1/2 in





Exhibition view:  
Bastard Magical Pragmatism, PSM, Berlin, 2020





**Breasts, 2020**  
hand painted and glazed ceramic  
67.5 x 39 x 39 cm





**Torso, 2020**  
hand painted and glazed ceramic  
52.5 x 30 x 30 cm





Nadira Husain  
Boobs, 2020  
hand painted and glazed ceramic  
28 x 36 x 32 cm





**Somewhere Between Love and Fighting, argent, 2020**  
Watercolor and acrylic on canvas and sewn textile  
200 x 170 cm

Exhibition view:  
Nadira Husain – Confluence Sangam  
Heidelberger Kunstverein, Germany, 2020





Exhibition view:  
**Nadira Husain – Confluence Sangam संगम**  
Heidelberger Kunstverein, Germany, 2020





Global Bastard Education (above)  
 ICI, autour de la mer (below), 2019  
 Wood frame, sewn jeans and kalamkari (vegetable dyes painting), stickers, blue painted stones, painting and silk screen on paper, table  
 each panel 135 x 80 cm





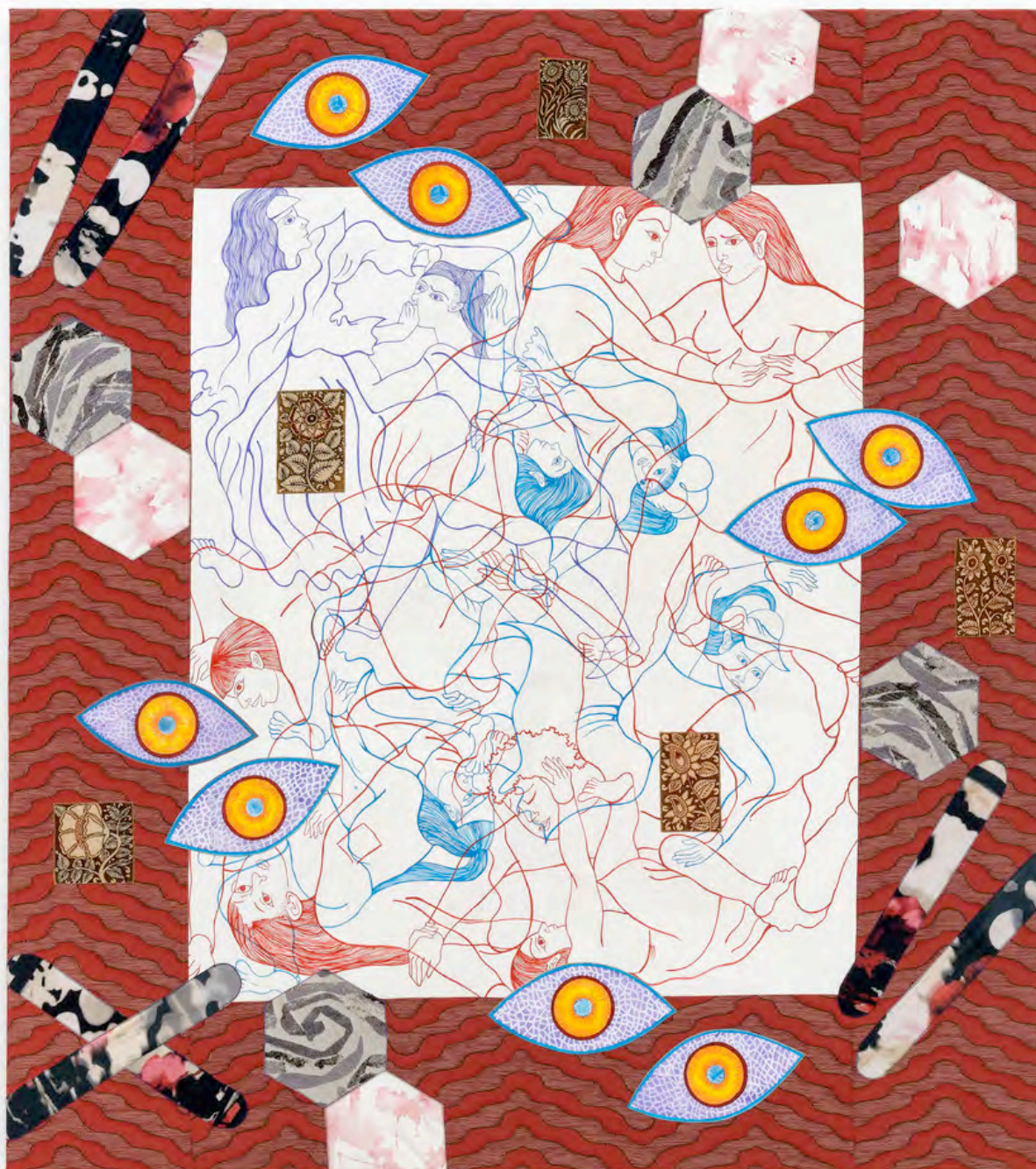
**Janam, 2019**  
Tempera, air brush and acrylic on patchwork canvas  
180 x 159 cm





Exhibition view:  
**Nadira Husain – Confluence Sangam संगम**  
Heidelberger Kunstverein, Germany, 2020





**Somewhere Between Love and Fighting, rouge, 2020**

Watercolor and acrylic on canvas and sewn textile

172 x 155 cm

In the painting "Somewhere between Love and Fighting, rouge" I am referring to a manuscript of Mughal miniatures of the 16th century called the Hamzanama that had been commissioned by the Mughal emperor Akbar. The miniature paintings in this manuscript are extremely vivid and hybrid because they are at the intersection of several painting traditions. I was always very impressed by the depiction of the bodies in it. Bodies were always interrelated and intertwined as ornamental subjects of the narrative. They were full of movement and I could never really be sure if they were embracing or fighting.

I was painting "Somewhere between Love and Fighting, rouge" during the coronavirus lockdown. As we were deprived of social interaction, it made sense to dream of bodily interaction. The bodies of the painting are deeply inspired by the figures of the Hamzanama; they create a pattern of collective bodies which shows this ambivalent state between a loving embrace and a fight.





**Somewhere Between Love and Fighting (sepia)**, 2019  
Tempera, acrylic and silkscreen on patchwork canvas and fabric  
220 x 195 cm





**Jeté d'éléphant, 2019**

Tempera, acrylic and silkscreen on patchwork canvas and fabric  
200 x 130 cm





Nadira Husain  
Performative Body- Embodied Performances (Red), 2018  
Acrylic und tempera auf canvas  
180 x 140 cm/70 3/4 x 55 in  
NH/P 61





**Soft Situation and Curls, 2018**

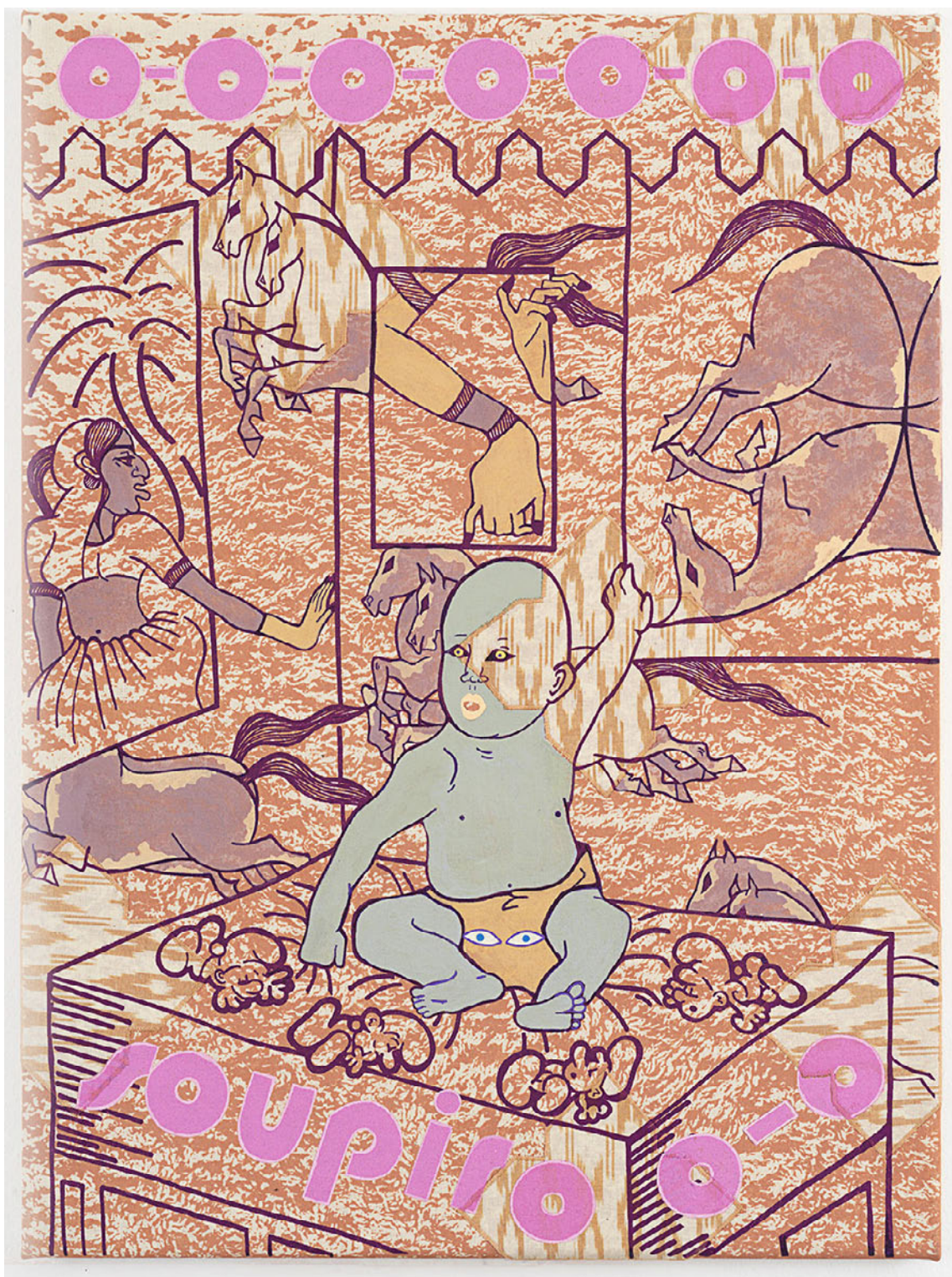
Digital print, silkscreen print, and ink painting stitched on canvas  
200 x 150 cm





**Ecrasé dans le Bleu, 2018**  
Silk screen and paint on canvas  
49 x 36 cm

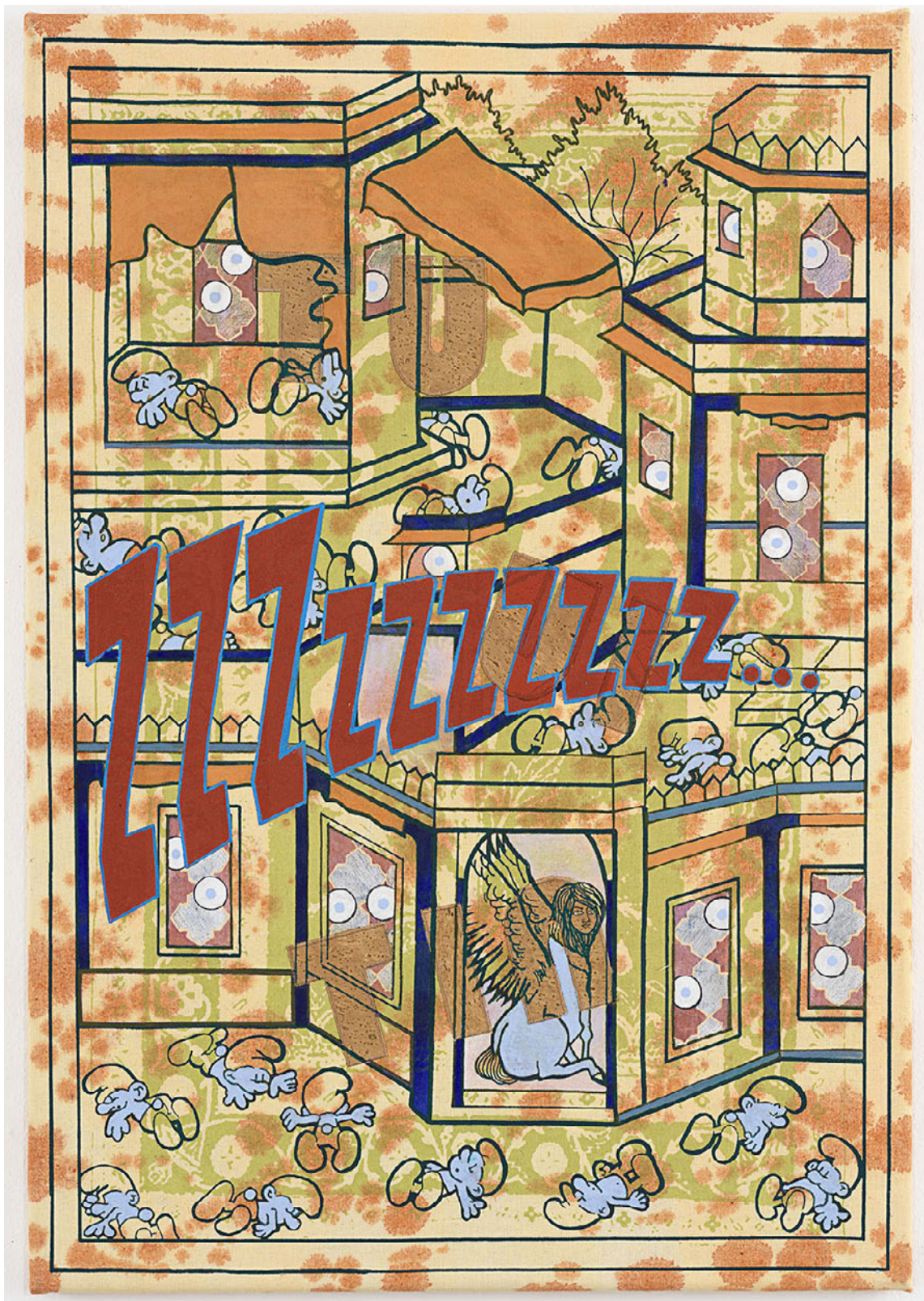




**Soupiro, 2018**

Silk screen, paint, embroidery on canvas (tempera and acrylic) on canvas  
60 x 45 cm





**Le temps suspendu, 2018**  
Dyes, silk screen, paint and embroidery on canvas  
60 x 45 cm



I grew up in a Parisian apartment mostly decorated like my grandmother's house in Hyderabad, India. The sofas were close to the floor and the carpets. Mughal miniatures, Pahari paintings, and ornamental excerpts from the Koran were hanging on the walls and were probably the first images I was exposed to.

At the same time, living in a country with a rich comics culture, I had access to a lot of them: French and Belgian ones, such as the Smurfs, but also several Mangas and the Indian Amar Chitra Katha comics for example.

At a young age, I was not very good at identifying and distinguishing the different things that I came across and I had a tendency to let everything coexist in my imagination. In that sense, I thought that Krishna, on top of being a Hindu god, was also a figure connected to the Smurfs because they both had blue skin.

Allowing different cultural symbols and forms to coexist at the same level of importance remained and has become a key element of my work.

Nadira Husain, 2020





**Plastic Manzil Kitten' Room & Plastic Manzil Blue Room Back Side, 2020**  
 inkjet prints on tarpaulin (PVC)  
 each 150 x 210 cm

Exhibition view:  
 Nadira Husain – Confluence Sangam संगम Heidelberger Kunstverein,  
 Germany, 2020





**Cosmic Trip Curtains, Al Borak s'envole (rouge), 2018**  
Semi-transparent painted curtain  
280 x 260 cm





**Intellectuelle dans le verger Violet/Rose &  
Princess's Birth Violet/Grey**  
**from the series Soft Paintings, 2018**  
Silkscreen of transformed Mughal miniatures on textile  
each 100 x 70 cm





**Only Paradoxes to Offer, 2018**  
Acrylic and tempera on canvas  
150 x 345 cm

Exhibition view:  
Nadira Husain - Pourquoi je suis tout bleu  
Villa du Parc centre d'art contemporain Annemasse, France, 2018





**Grosse Lassitude, 2018**  
In Situ wall painting

Exhibition view:  
**Nadira Husain - Pourquoi je suis tout bleu**  
Villa du Parc centre d'art contemporain Annemasse, France, 2018





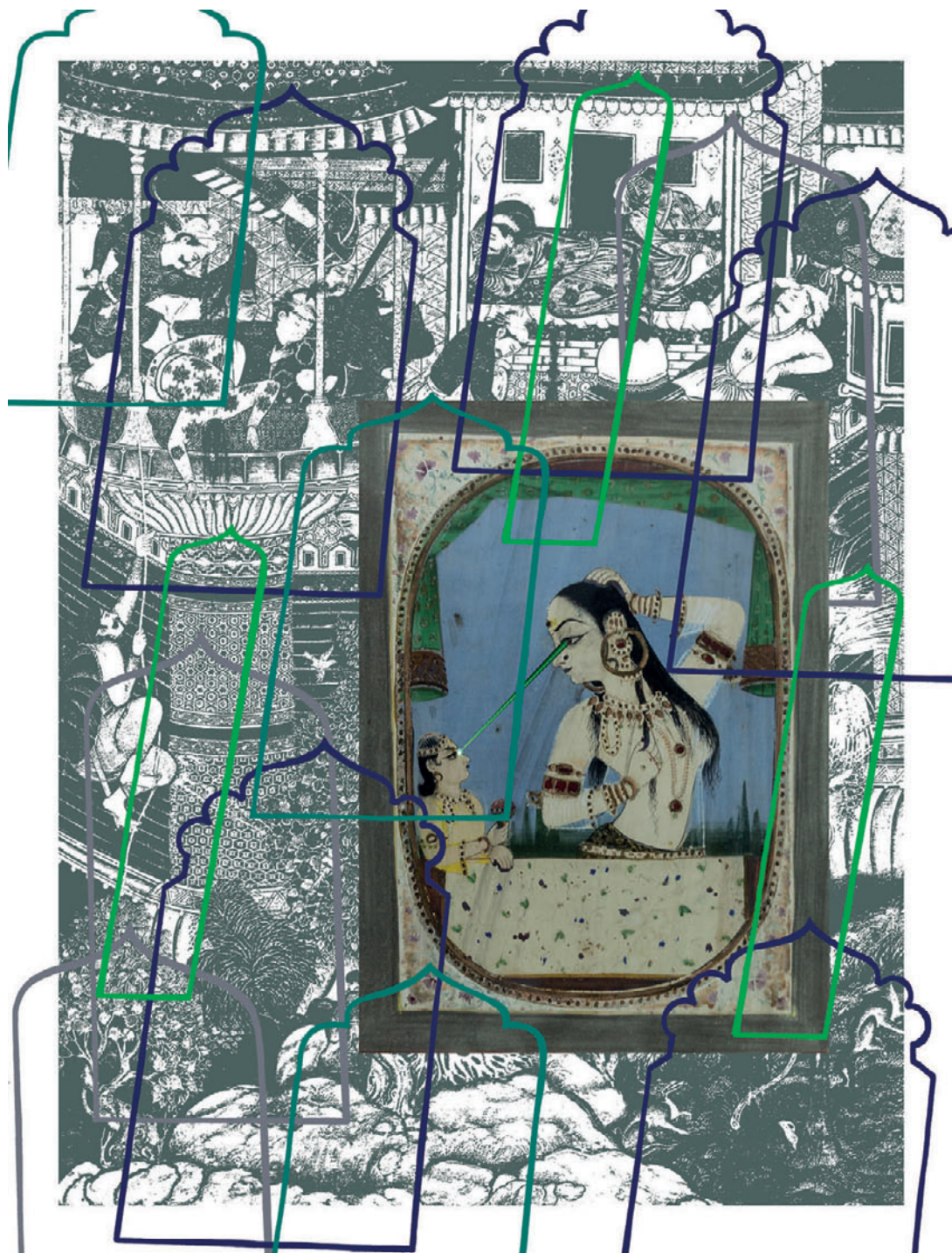
**Grosse Lassitude (Detail), 2018**  
Silkscreen on paper mounted on plexiglas (orange and blue)  
85 x 85 cm





**Manzil Miniature, Red, 2018**  
Photomontage, digital print  
50 x 33 cm  
Ed. of 5 + 2 AP





**Manzil Miniature, Femme laser , 2018**  
Photomontage, digital print  
49 x 37 cm  
Ed. of 5 + 2 AP





**Performative Body - Embodied Performances, Hibiscus, 2018**  
Acrylic and tempera on canvas  
180 x 145 cm





**Performative Body - Embodied Performances, Bougainvillea, 2018**  
Acrylic and tempera on canvas  
180 x 145 cm





**Embodied performances, 2018**

Silk screen, paint, embroidery on canvas (tempera and acrylic) on canvas  
60 x 45 cm





**Dans la Diagonale, 2017**  
Tempera, silkscreen and dyes on canvas  
178 x 136 cm





Exhibition view:  
**WERK.STOFF Malerei Preis**  
Heidelberger Kunstverein, Germany, 2018





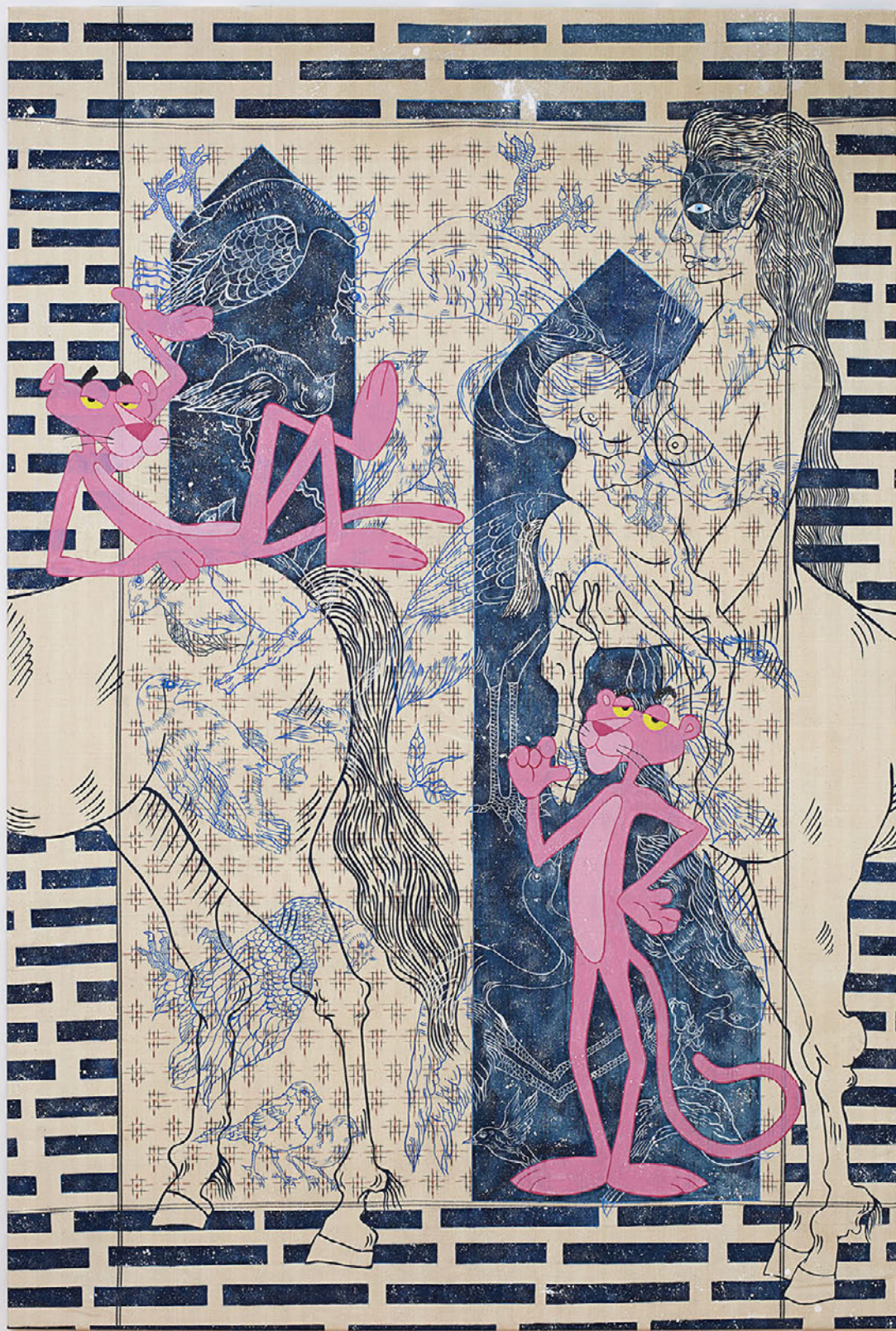
**Ponus Express, 2017**  
Tempera, silkscreen and dyes on canvas  
213 x 140 cm





Exhibition view:  
**Nadira Husain - Rider, Path and Vehicles**  
PSM, Berlin, 2017





**Milky Way**  
Tempera on Ikat fabric  
204 x 138 cm





Exhibition view:  
**Nadira Husain - Rider, Path and Vehicles**  
PSM, Berlin, 2017





**Equilove, 2017**  
Tempera on Ikat fabric  
204 x 140 cm





Exhibition views:  
**Nadira Husain - Rider, Path and Vehicles**  
PSM, Berlin, 2017





**Et un autre oiseau s'avance, 2017**  
Painted and glazed ceramic tiles  
306 x 306 cm





Exhibition view:  
**Nah und Fern Skulpturen-Triennale, Bingen, Germany, 2017**





Exhibition view:  
**Nadira Husain – Confluence Sangam संगम**  
Heidelberger Kunstverein, Germany, 2020





Exhibition view:  
K60, Wilhelmshallen, Berlin, 2020







**No English Translation, 2016**  
Tempera, dye and silk screen on canvas  
101 x 103 cm





**La Danse du haricot, 2016**  
Tempera, digital print and silkscreen on canvas  
100 x 75 cm





Ici Riace, 2015  
Kalamkari (Hand-painted with vegetable dyes on cotton)  
105 x 80 cm





Exhibition view:  
**Nadira Husain - Interim Tempo**  
Rubato, Tel Aviv, 2015





**Drift: Heř Juvenile Crisis, 2015**  
Silk screen, dye and tempera on handwoven Ikat fabric  
190 x 77 cm





Exhibition view:  
**Nadira Husain - Pourquoi je suis tout bleu**  
Villa du Parc centre d'art contemporain Annemasse, France, 2018





Exhibition view:  
**Nadira Husain - Femme Fondation**  
Galerie Tobias Naehring, Leipzig, Germany, 2015





**La saison des amours & La saison des passages, 2013**  
Tie and dye, textile bleaching and tempera on canvas  
each 120 x 70 cm





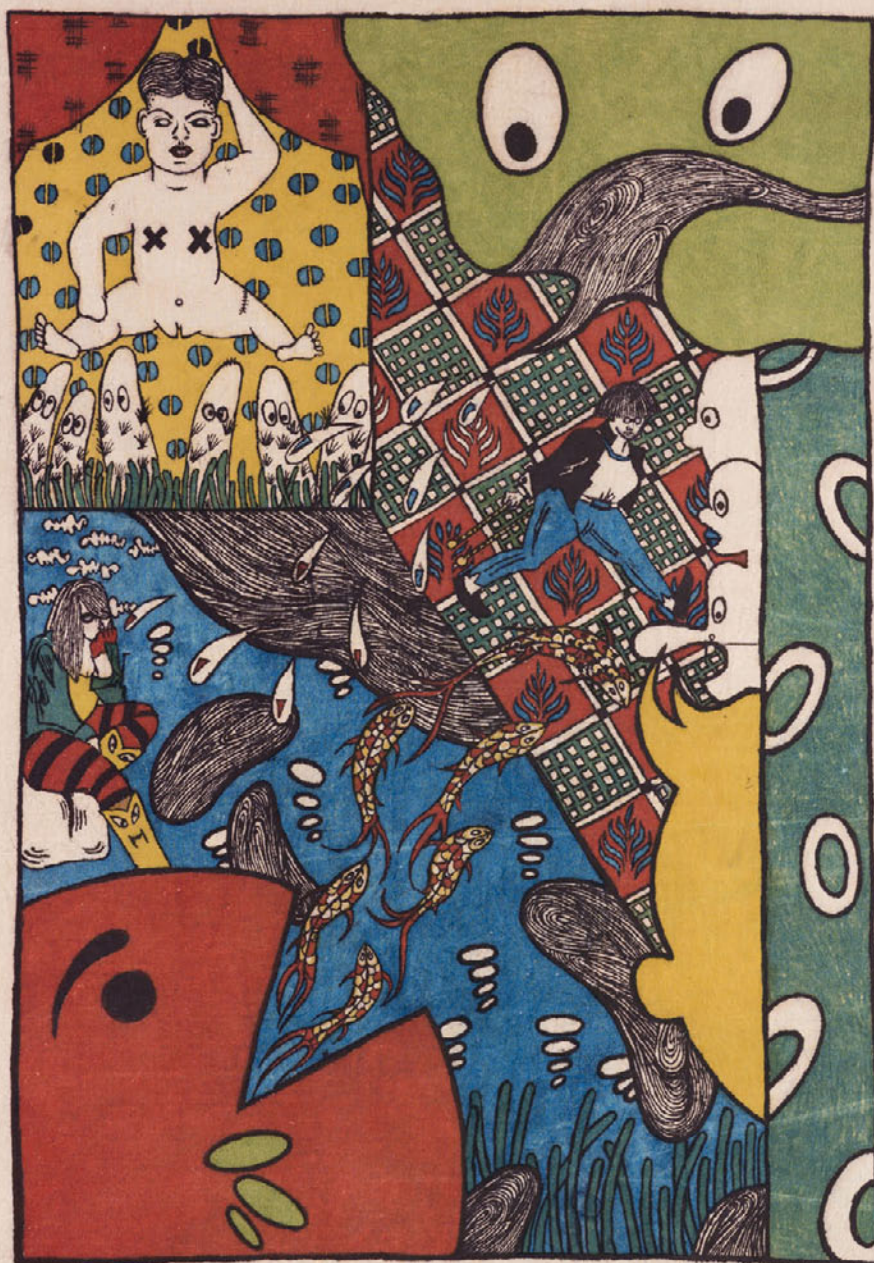
Exhibition view:  
**Nadira Husain - Feature Furry**  
Städtische Galerie Waldkraiburg, Waldkraiburg, Germany, 2015





**Vent d'anarchie, 2014**  
 Kalamkari (Hand-painted with vegetable dyes on cotton)  
 90 x 70 cm





**Pacific Ring, 2014**  
Kalamkari (Hand-painted with vegetable dyes on cotton)  
90 x 70 cm





**Kit de survie (rose), Pique-nique series, 2012**  
Tempera on canvas  
108 x 100 cm





Exhibition view:  
**Nadira Husain - Beugen Strecken**  
 Künstlerhaus Bremen, Bremen, 2014





Exhibition view:  
**Nadira Husain - Mon jardin est un tapis**  
PSM, Berlin, 2014





**Babies Staccato, 2014**  
Tempera on handwoven Ikat fabric  
215 x 150 cm





**Chez Sara Batroun, 2013**  
Tempera on canvas  
130 x 110 cm





**Manzil, 2013**  
Tempera and dye on canvas  
50 x 40 cm





Art Basel Miami Beach, 2013  
Position section, solo presentation  
**Fragments and Repetition: Onomatopoeia**,  
2012-2013 Painted and glazed ceramic tiles  
500 x 450 cm





## NADIRA HUSAIN

Born in 1980 in Paris, FR. Lives and works in Paris, Hyderabad and Berlin.

### EDUCATION

- 2000 - 2006** ENSBA, Ecole nationale supérieure des beaux-arts, Paris  
**2005** UBC, University of British Columbia, Vancouver

### SELECTED SOLO EXHIBITIONS

- 2024** Gallery Weekend Berlin, PSM, Berlin  
**2022** *Manzil Monde*, Institut Mathildenhöhe Darmstadt, DE  
**2020** *Magical Bastard Pragmatism* (with Zoë Claire Miller), PSM, Berlin, DE  
*Confluence Sangam संगम - Nadira Husain (with Varunika Saraf & Amina Ahmed) in honor of the WERK.STOFF Prize*, Heidelberger Kunstverein, Heidelberg, DE  
**2019** *Blumen und Elefant*, Galerie Tobias Naehring, Leipzig, DE  
**2018** *Pourquoi je suis tout bleu*, Villa du parc centre d'art contemporain, Annemasse, FR  
**2017** *Rider, Path, and Vehicle*, PSM, Berlin, DE  
**2016** *Interim*, Tempo Rubato, Tel Aviv, IS  
**2015** *Femme Fondation*, Galerie Tobias Naehring, Leipzig, DE  
*Feature Furry*, Städtische Galerie Waldkraiburg, Waldkraiburg, DE  
*Onion Skinning*, Appartement, Paris, FR  
**2014** *Beugen Strecken*, Künstlerhaus Bremen, Bremen, DE  
*Mon jardin est un tapis*, PSM, Berlin, DE  
**2013** *The Shattered Horizon*, Tempo Rubato, Tel Aviv, IL  
**2012** *Diabolo Menthe*, Galerie Tobias Naehring, Leipzig, DE  
**2011** *Out: Der Strich*, with Sandra Meisel, Erika Mustermann Collection, Berlin, DE  
*Nox and Shelter*, with Susanne M. Winterling, Tempo Rubato, Tel Aviv, IS  
**2010** *The Assassination of G. Hearst*, PSM, Berlin, DE  
*Paintings, Drawings, Collages*, Tobias Naehring, Leipzig, DE  
**2009** *Fries und Tisch, Une tasse est un thé est un Sahara*, Gmür, Berlin, DE  
**2008** *Dorff County*, Autocenter, Berlin, DE

### SELECTED GROUP EXHIBITIONS

- 2025** Kunstmuseum Stuttgart, DE  
**2024** *Burning down the House: Rethinking Family*, Kunstmuseum St. Gallen, CH  
**2023** *Wer wir sind*, Bundeskunsthalle, Bonn, DE  
*Vielheit - Geschichten aus der postmigrantischen Gesellschaft*, Kunst Meran, Meran, IT  
*Terra Cognita: A Ceramic Story*, Mariane Ibrahim Gallery, Chicago, US  
*So wie wir sind 4.0*, Weserburg – Museum für Moderne Kunst, Bremen, DE  
**2022** *Paradoxales*, FRAC – Poitou-Charentes, DE  
documenta fifteen with \*foundationClass\*collective, Kassel, DE



- Identität nicht nachgewiesen, Neuerwerbungen der Sammlung des Bundes,  
Bundeskunsthalle, Bonn & Museum Gunzenhauser, Chemnitz, DE
- 2021** *Jetzt oder Nie*, Kunstmuseum Stuttgart, DE
- 2020** *Studio Berlin* by Boros Foundation, Berghain, Berlin, DE  
*K60* – a joint exhibition by 7 Berlin Galleries, Wilhelmhallen, Berlin, DE  
*FEATURES. 10 Sichten auf Berlin*, Stadtmuseum Berlin, DE  
*The Economy of Borders*, Rathaus Tiergarten, Berlin, DE  
*\*foundationClass – from within the cracks*, hub for collective learning, nGbK, Berlin, DE
- 2019** *Global National*, Haus am Lützowplatz, Berlin, DE  
*Doing Deculturalization*, Museion Museum of Modern and Contemporary Art, Bolzano, IT  
*Body in Pieces*, curated by Julia Höner, KAI 10 | Arthema Foundation, Düsseldorf, DE  
*Hand Seiner Zeit*, KM Galerie, Berlin, DE  
*ACAW Asia Contemporary Art Week*, Field Meeting, Dubai, AE  
*This is not a Love Song*, PSM, Berlin, DE  
*Palmification*, \*foundationClass, Feldfünf Projekträume, Berlin, DE
- 2018** *Pissing in a River. Again!*, Kunstraum Kreuzberg/Bethanien, Berlin, DE  
*Werk.Stoff* – Preis für Malerei der Andreas Felger Kulturstiftung und des Heidelberger Kunstvereins, Heidelberger Kunstverein, Heidelberg, DE  
*Mess with Your Values*, curated by Marenka Krasomil and Michaela Richter n.b.k, Berlin, DE  
*Innenleben*, Galerie Tobias Naehring, Leipzig, DE
- 2017** *A JOURNEY IS JUST A JOURNEY*, After the Butcher, Berlin, DE  
*Nah und Fern*, Skulpturen-Triennale, Bingen, DE  
*From Without and From Within*, The Auroville Project, curated by Christoph Draeger and Heidrun Holzfeind, Kunstpavillon Innsbruck, AT  
*Unfinished Sympathy*, Goethe Institut, Maison Heidelberg, Montpellier, FR  
*Daydreamers*, Online exhibition  
*Summer group show*, Tobias Naehring, Leipzig, DE
- 2015** *Unorthodox*, The Jewish Museum, New York, US  
*Climate changes everything*, Garage, Kunsthaus Wien, Museum Hundertwasser, AT
- 2014** *Chroma Key*, PSM, Berlin, DE
- 2013** *Nadira Husain, Ella Kruglyanskaya, Birgit Megerle and Amelie von Wulffen*, GalerieTobias Naehring, Leipzig, DE  
*Painting Forever*, KW Institute for Contemporary Art, Berlin, DE
- 2012** *The Happy Fainting of Painting*, Zwinger Galerie, Berlin, DE  
*Nox and Shelter*, collaboration with Susanne Winterling, Tempo Rubato, Tel Aviv, IS
- 2011** *Field of questions*, Eva Winkeler Galerie, Cologne, DE  
*Stagnation*, Marquise Dance Hall, Istanbul, TR  
*About the Hinge*, Galerie Tobias Naehring, Leipzig, DE  
*Der Strich*, Erika Mustermann Collection, Berlin, DE
- 2010** *The Happy Fainting of Painting*, Zwinger Galerie, Berlin, DE  
*Captain Pamphile*, Städtische Galerie Waldkraiburg & Sammlung Falckenberg, Hamburg, DE  
*Holy Shit*, PSM, Berlin, DE
- 2009** *Fit to Print*, AMP gallery, Athens, GR  
*Die ums Feuer sind*, Arthur Boskamp-Stiftung M1, Hohenlockstedt, DE  
*Ein Koffer in Berlin*, Institut français, Berlin, DE



- 2008** *Pollen*, Neue Alte Brücke, Frankfurt am Main, DE  
*COBRA TO CONTEMPORARY*, Artnews Projects, Berlin, DE  
*A Member of the Wedding*, Daniel Reich Gallery, New York, US  
*Der Autorität*, Kunstverein Arnsberg, Arnsberg, DE
- 2007** *Secret-Flix*, Neue Alte Brücke, Frankfurt am Main, DE  
*Transgression/Excess*, Space Others, Boston, US

## AWARDS AND RESIDENCIES

- 2018** Werk.Stoff – Preis für Malerei Andreas Felger Kulturstiftung and Heidelberger Kunstverein, DE  
 Stiftung Kunstfonds, Katalogförderung
- 2017** Berliner Senat Arbeitsstipendium, Berlin, DE
- 2016** Hanse-Wissenschaftskolleg, Institut for Advanced Study, Delmenhorst, DE  
*Artists' Contact*, ifa (Institut für Auslandsbeziehungen), project *Weaving Manzil*, IN
- 2014** T.A.J. Residency, SKE Projects, Bangaluru, IN
- 2013** *Artists' Contact*, ifa (Institut für Auslandsbeziehungen), project vegetable dyes, IN

## TEACHING

- Since 2021** Guest Professor with Marina Naprushkina, UDK, Berlin
- Since 2017** Lecturer at \*foundationClass, Weissensee Kunsthochschule, Berlin, DE
- 2020 and 2021** Expanded painting class, Salzburg Summer Academy, AUT
- 2019** Workshop at Academy for transcultural exchange, Academy of Fine Arts Leipzig, DE

## SELECTED REVIEWS, CATALOGUES & MEDIA

- 2022**  
*Manzil Monde*, Nadira Husain, catalogue ed. by Sandra Bornemann-Quecke and Philipp Gutbrod, Artist concept Nadira Husain and Hit, texts by Jamila Adeli, Sandra Bornemann-Quecke, Philipp Gutbrod, Carolina Maddè and Barbara Muhr, 152 p., Berlin: DCV, 2022  
*Nadira Husain, Wie es ihr gefällt*, by Elke Buhr (D), Monopol, issue 02/2022, February 2022  
*Schaut, wir sind an der Oberfläche*, Review by Katharina J.Cichosch, taz am Wochenende, 2/3.07.2022
- 2020**  
 STUDIO BERLIN, Katalog, DISTANZ Verlag
- 2019**  
*Body in Pieces*, catalogue accompanying the group exhibition of the same title at KAI 10, Arthema Foundation, Düsseldorf (D), curated/edited by Julia Höner, essay by Kerstin Schankweiler, 112 pages, Spector books
- 2020**  
[\*Verhext und zugeschlumpft\*](#), Review by Julia Meyer-Brehm (D), gallerytalk.net, 9.11.2020



[Que\(e\)r durch die Kunst](#), Review by Sophie Jung (D), taz Berlin, 7.11.2020

[Point de Vue](#), 6 min. video portrait shot in Husain's studio, produced by The Office for Visual Arts of the French Institute of Germany, 5.11.2020

[Migration Pride](#), 4 min. video with Nadira Husain about her triptyche painting as commissioned by the Stadtmuseum Berlin, 10.9.2020

[Summer Academy Salzburg](#), 1 hour lecture by Nadira Husain about her artistic practice, 18.8.2020

[Nadira Husain](#), catalogue ed. by Nadira Husain and Maria Isserlis, texts by Leeza Ahmady, Sonia Recasens, Haytham el-Wardany, paperback, 204 p., Berlin: Bierke, 2020

[Krishna und die Schlümpfe](#), portrait by Kito Nedo (D), art – das kunstmagazin, July 2020

## 2019

[Digression Batarde](#), Interview by Sonia Recasens (F), possible - revue critique d'art contemporain, No. 4

## 2018

[Dissolved Binarities](#), interview by Seda Pesen (E), KubaParis – Zeitschrift für junge Kunst, June 2018

[Pourquoi je suis tout bleu \[Why I Am All Blue\]](#), review by Marie Chênél, La belle revue #9, 2018

## 2017

[Prix AICA France de la critique d'art](#), 7 min. lecture (French) by Timothée Chaillou about Nadira Husain's work

[La femme nouvelle](#), contribution by Nadira Husain, Starship Magazine, Issue #16, Spring 2017

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