



PSM

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OPEN Tue - Sat 12 - 6 pm

**Nadira Husain**

Portfolio



Nadira Husain's artistic practice weaves together complex cultural systems, eroding and subverting their boundaries and binary dynamics to create fluid layers of meaning. Rooted in painting, her work incorporates craft-based techniques like textiles and ceramics often informed by her Indo-French heritage, but also expands into spatial and multimedia installations that disregard the notion of a central viewpoint. This disregard is, physically and metaphorically, paramount to her practice. Through it, she confronts the fixed Eurocentric perspective that has long imposed its aesthetic codes on contemporary art, instead revisiting art historical narratives and experiences of 'otherness' that have been marginalized. Her work, then, engages with visual forms that relay themes of post-migration, transculturality, and cultural hybridity, bringing these often-overlooked perspectives to the forefront.

Husain draws from symbols and myths rooted in her childhood and gradually superimposes them with contemporary reference points and cultural clichés, weaving them into pictorial compositions built around accumulation and coexistence. References to Indo-Persian miniatures intersect with European comics and merge with anthropomorphic figures from the furry subculture, who, in turn, engage with Sufi Islamic symbols. These compositions become receptacles for constructed layers of memory and cultural baggage which, through association, repetition and pattern, Husain keeps adding to – thus continuing the movement of creating cultural memory. Rejecting hierarchies, they favor logics of interconnectedness and relationships, expressed both through forms and the stories they convey. Their foreground, background, perspective and scale are flattened, and visual centers – or subjects, in a traditionally European sense – are foregone. In her words, "I make paintings where I show something, but at the same time I don't show something, because there is never a center, I don't construct a subject, there is layers, transparencies, and translucence."

There is also a certain proximity to notions of 'kitsch' or 'camp', dictated by a visual saturation and exaggeration which places, at first glance, a humorous distance between the viewers and the stories in her works. This is actually an invitation to take a closer look through those layers, because it's in the opacity, in her intertwining and multiplication of enlarged pretzels, Smurfs and miniature elephants, that Husain deposits the critical role of her pieces. She dissimulates scenes and figures, robbing viewers of singular entry points into the compositions, and highlights the irreverence towards hegemonic systems, subverting the traditional categorizations of ornamentation and art. In Western art history, the saturation of her pieces would be perceived as decorative; as secondary elements to complement main subjects, lacking

artistic autonomy. Husain toys with this and infuses it with notions of Islamic art, where ornamentation is a close expression of the infinite. She invites viewers to observe her compositions, autonomous and sarcastic, in their full cultural hybridity – and bastardy.

The concept of *bâtarde* (bastardy), which she uses as both a restorative and performative mantra, highlights the interplay of these complex multicultural legacies and identities within her work. Adopted in its feminine form to break away from patriarchal norms, it serves as a framework for reflecting on the confinement of identity through the lens of transcultural experience, confronting issues of cultural appropriation. The interaction between cultural identities is echoed in Homi K. Bhabha's idea of the Third Space—a metaphorical realm where cultures intersect and create something new. This space, which deeply informs Husain's theoretical framework, challenges binary oppositions such as colonizer and colonized, and emphasizes the hybrid nature of these identities.

Husain constructs a 'third space' for cultural heritage and belonging, both in form and content, and extends it to gender fluidity and sexual orientation, in her characters. She depicts anthropomorphic beings whose gender is non-identifiable or beyond binary classifications, and whose body parts are sometimes multiplied, sometimes animalized. A recurrent motif in her work is *Femme Fondation*: an empowering alternative to the white western male paradigm, a shape-shifting, primarily human creature in a tiger skin costume and cat's tail. Her chimeras and hybrid beings, at times portrayed in contexts of passion and violence, overstep the identity-labeling dictated by heteronormative codes – her work is thus not queer but queering, because its core lies in the process; it is a fluid proposition to deconstruct, decategorize.

Ultimately, Husain's practice engages with cultural hybridity as an apparatus that carves pathways around hegemonic narratives. With it, she explores the boundaries of cultural codes and identities – generationally, geographically, biologically, sociologically – and dissolves them, instead crafting a space where the coexistence of all beings, endless and unbroken, is celebrated.





**Giant, Hands, 2024**

Acrylic on canvas, sewn textile and hand painted  
and glazed ceramics  
269 x 190 x 48 cm





**Giant, Foot and Tentacles, 2024**  
Acrylic on canvas, sewn textile and hand painted and glazed  
ceramic  
252 x 210 x 64 cm





Exhibition view:  
**buti blossom**  
PSM, Berlin, 2024





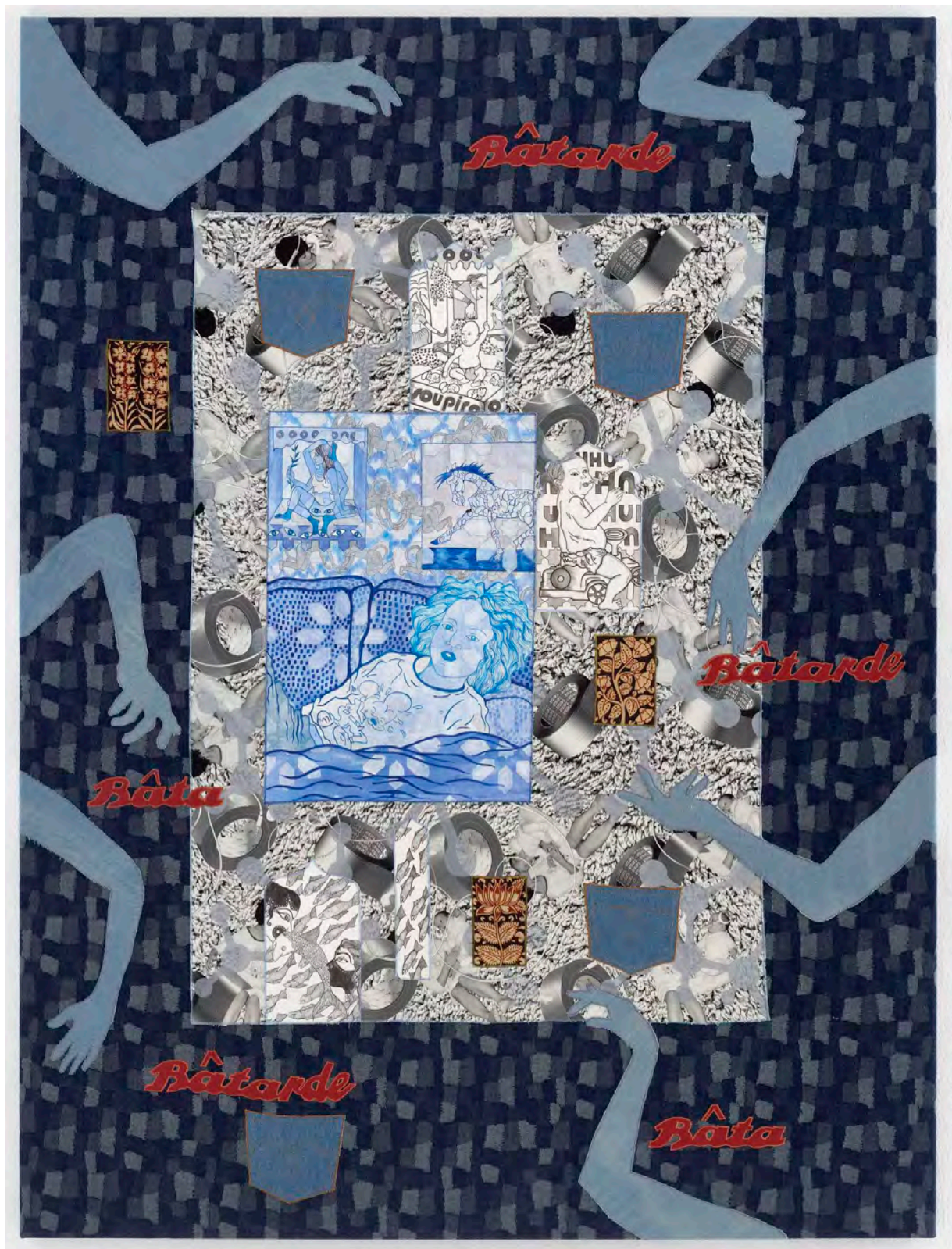
**Giant, Big Eye, 2024**  
Acrylic on canvas, sewn textile and hand painted and  
glazed ceramics  
280 x 210 x 10 cm



« Nadira Husain is a world observer that uses her very own alphabet of symbols and crafts slipping effortlessly in and out of regional art histories and imagery celebrating them as open sources whose sums can be blended together. Her cultural inheritance of French and Indian artistic traditions seem to continuously transcend into outer complex arrangements.

The textile sculptures – the 'giants' – are born from this particular transcultural identity. They hang in the middle of the gallery space, like ancestral figures devoid of the wearer, containing human body parts in fragments applied on the kaftans or Kurtas, evocative of traditional costumes. Equipped with ceramic elements in the shape of breasts, eyes and hearts, sometimes with leather strap whips for arms, padded fabric tentacles with ceramic breasts at the end or even sometimes a single huge foot, the giants end up with a somewhat clumsy appearance. These giants are hybrids born of Husain's action of re-composing with fragments, with skillfully crafted body parts that are rooted in key elements of Indo-Persian artistic traditions. »

Excerpt from the text by Juliet Kothe for the exhibition "Buti Blossom," PSM, Gallery Weekend, Berlin.



**Global Bâtarde Education, 2024**  
 Acrylic and ink, inkjet print on canvas, Kalamkari vegetable-  
 dyed cotton fabric and sewn denim  
 200 x 150 cm





**Soft Situation and Curls, 2018**  
Silkscreen, inkjet print, acrylic and ink, on canvas, denim and  
sewn textile  
180 x 150 cm





Exhibition view:  
**Burning down the House: Rethinking Family**  
Kunstmuseum St Gallen, St Gallen, CH, 2024





**Backdrop, Eros in the Bush, 2024**

Acrylic, watercolors, glitter, mirrors, pendant and  
chain on canvas and sewn textile  
62 x 49 cm





**Backdrop, Ants and Putti, 2024**

Acrylic, watercolors, mirrors, pendant and chain on  
canvas and sewn textile  
62 x 49 cm





**The Haunted Museum, Exit Procession Street, 2024**  
 Acrylic, watercolors, mirrors on canvas and sewn textile  
 62 x 49 cm

In The Haunted Museum series, Husain weaves a narrative around artifacts displaced during the colonial period, taken from their places of origin and relocated to European museums. Through imaginary narratives, she activates these objects that remain captive within museum walls—visible to some yet painfully absent to others.

Central to this ongoing series are two iconic artifacts housed in Berlin: the bust of Nefertiti at the Neues Museum and elements of Babylon's Processional Street, reconstructed in the Pergamon Museum. Since their removal, Nefertiti has been the subject of ongoing restitution claims by Egypt, and the Babylonian artifacts have been similarly claimed by Iraq. Yet, despite decades of appeals, these cultural treasures remain far from their homelands. In my work, Nefertiti emerges as a powerful symbol of Berlin's post-migration identity. She stands between two worlds: her absent presence in Egypt, where she is missed, and her iconic place within Berlin's cultural landscape since the 1920s.





**The Haunted Museum, Souplesse, 2024**  
Acrylic, watercolors, mirrors on canvas and sewn textile  
62 x 49 cm





**The Haunted Museum, Hooka, 2024**  
Acrylic, watercolors, mirrors on canvas and sewn textile  
62 x 49 cm





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

The ongoing series Eros in the Bush explores the fluidity of species and sexualities. Constellations of two or three figures engage in sexual interactions within a gravity-defying vegetal landscape. In Husain's work, frivolity transforms into a mutual game of seduction between equal beings, blending animal and human characteristics, with their sex remaining largely undefined.





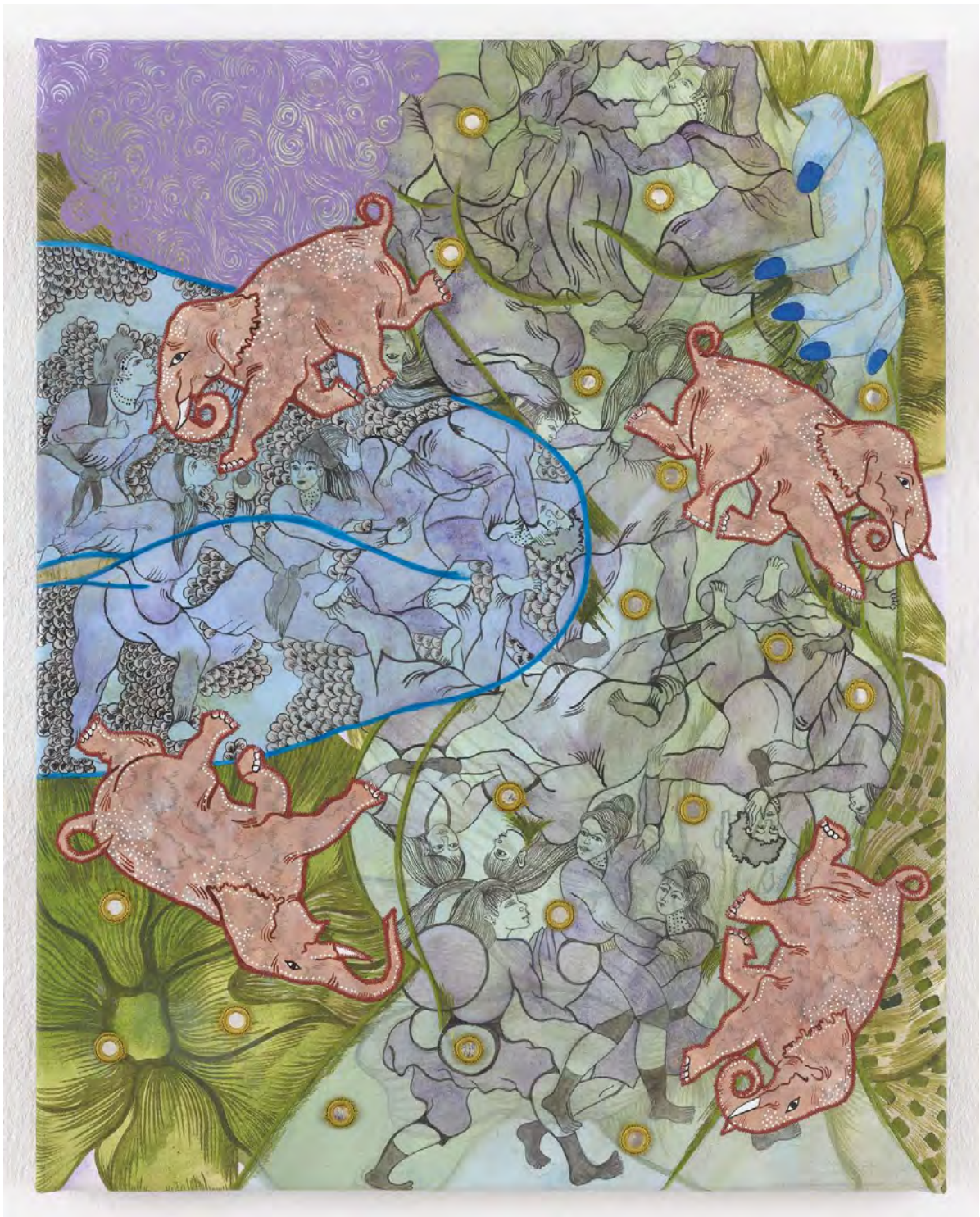
**Somewhere Between Love and Fighting, détour, 2022**

Gouache, acrylic and glitter on canvas

62 x 49 cm

The ongoing series *Somewhere Between Love and Fighting* is inspired by early 16th-century Mughal miniatures, a syncretic genre at the crossroads of several painting traditions, particularly those depicting densely populated scenes, such as the vivid miniatures of the *Hamzanama*. Limbs intertwine to form a labyrinth of fused bodies, making it impossible to determine with certainty whether the figures are engaged in a struggle or in love play.





**Somewhere between Love and Fighting,**  
**Elephant, 2024**  
Acrylic, watercolors, mirrors on canvas and sewn  
textile  
62 x 49 cm





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

The ongoing series of hand-painted and glazed ceramic vases is characterized by hybrid objects that combine functionality and aesthetics. These pieces serve both as everyday domestic objects and as sculptural, anthropomorphic bodies. Through this work, Nadira Husain seeks to reconcile the concepts of craft and art while highlighting the intrinsic value of each artistic object.

The earlier series of vases present works that embody different personalities and body types, with painted patterns referencing the organic movements of flowers, insects, and seeds. The new vases from 2023, on the other hand, incorporate erotic motifs, featuring couples or trios of hybrid figures mating amidst the flowers. The grotesque plays an essential role 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

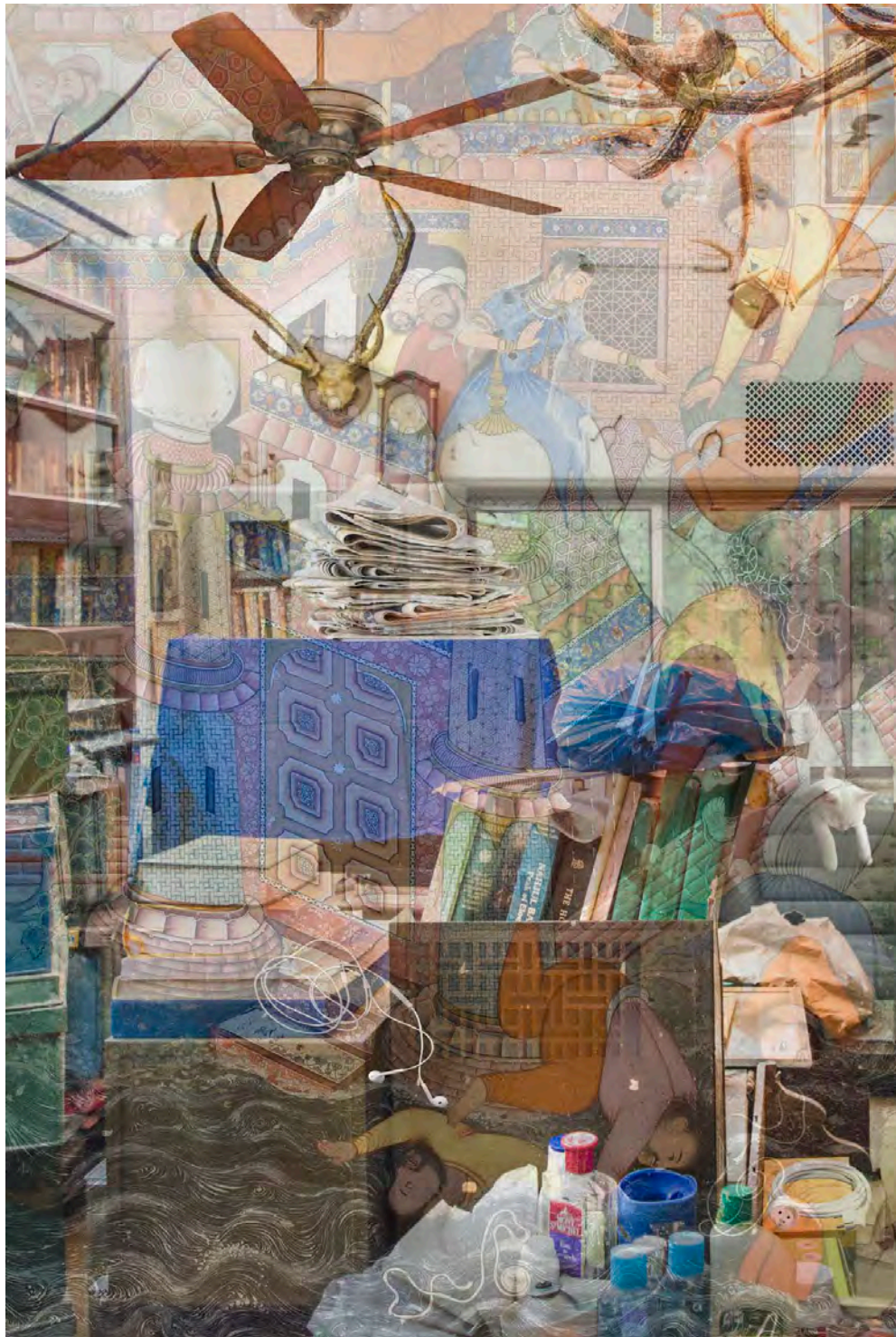




**Fantastic Plastic, Monobloc Chairs,**  
2022, **salmon** (above left), **lila** (above  
right), **grey** (below left), **beige** (below  
right)

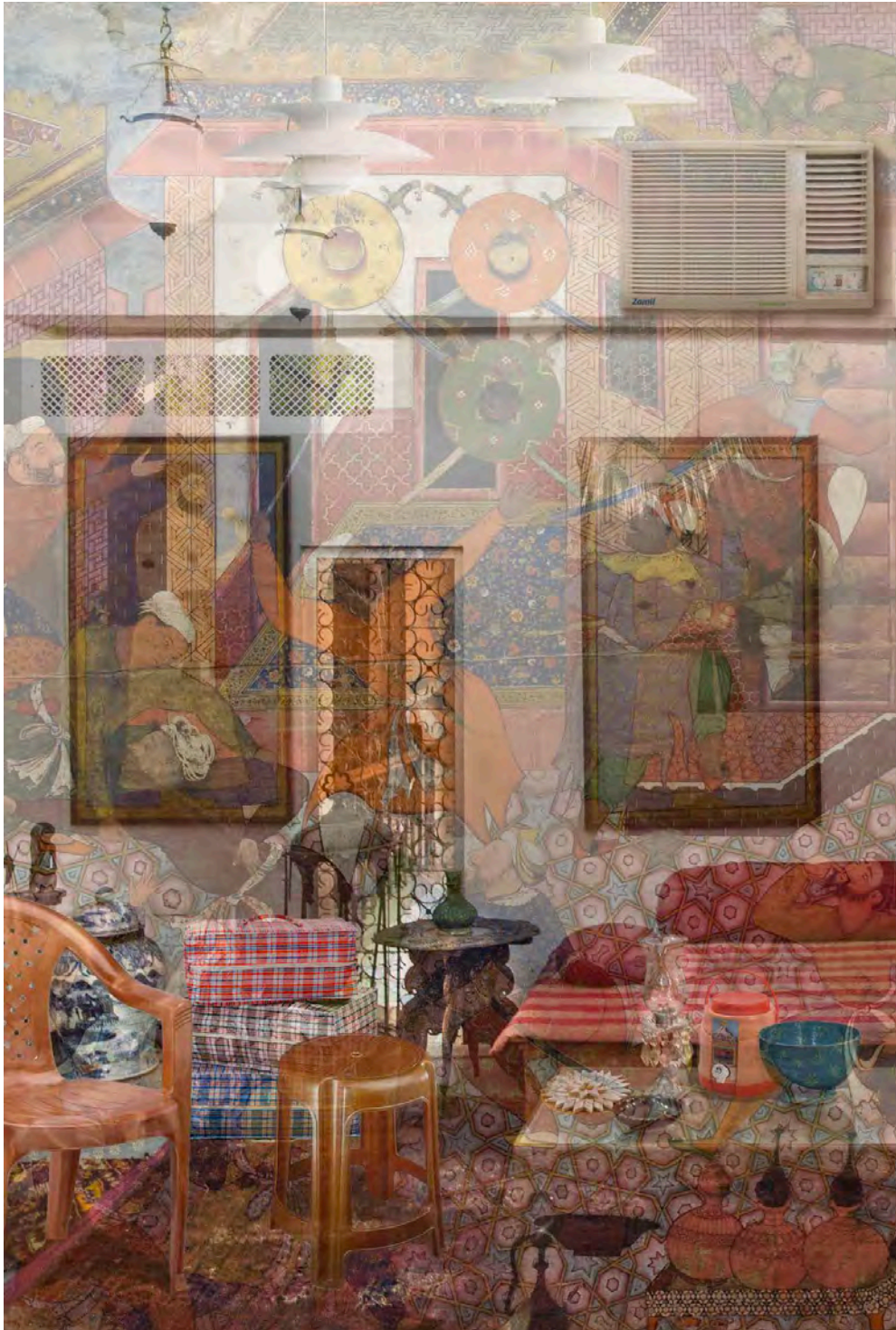
Spray paint and stickers on plastic  
each 54 x 80 x 56 cm





**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  
300 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





Exhibition view:  
**Manzil Monde**  
 Institut Mathildenhöhe,  
 Städtische Kunstsammlung  
 Darmstadt, 2022





**An Elephant in Front of the Window,  
Kulfi, 2022**

Inkjet print, acrylic on canvas  
and sewn textile  
139 x 120 x 3 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





**An Elephant in front of the  
Window, Blue Marble, 2021**  
Inkjet print, acrylic on  
canvas and sewn textile  
133 x 112 x 3 cm





**Équilove, Eros in the Bush, 2021**

Screenprint, gouache and  
acrylic on canvas and sewn  
textile

78 x 62 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





**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









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





**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 संगम संगम  
Heidelberger Kunstverein, Germany, 2020





Exhibition view:

**Nadira Husain - Confluence Sangam** سنگم 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 سنگم संगम  
Heidelberger Kunstverein, Germany, 2020





**Migration Pride, 2020**  
 Gouache, acrylic and watercolour on canvas, 3 parts  
 170 x 455 cm

The painting *Migration Pride* is a call to recognize and celebrate the cultures and experiences that people bring from migratory and post-migratory journeys. I composed it as a narrative panel, drawing from diverse storytelling traditions, including comics, South Asian miniatures, and scroll paintings.

I believe that the cultural fabric of major cities is woven from cosmopolitanism, shaped by the contributions of all residents and visitors. Unfortunately, structural racism perpetuates dominant power dynamics and often overlooks the richness of transcultural expressions rooted in migration.

This is a social painting, structured into several chapters. The left section addresses human displacement and movement as a natural phenomenon—one that, since the beginning of humanity, has become increasingly restricted in modern societies. The central panel explores contemporary cultural issues such as cultural appropriation, the relocation of artifacts during colonial times to Western museums, and the fatigue of exoticization. Finally, the right sections illustrate concrete struggles, representing both protest and the essential need for community building.





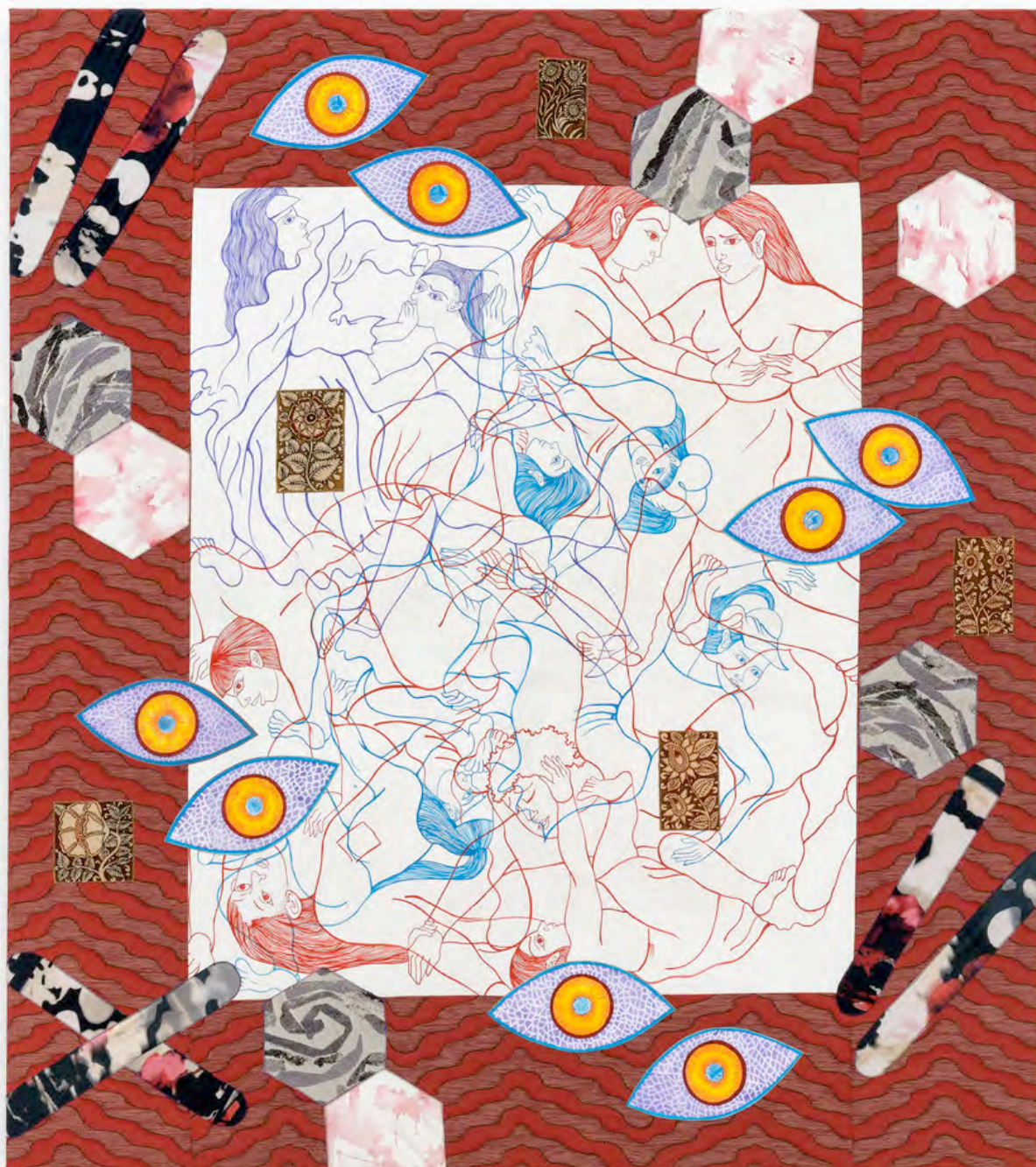
Exhibition view:  
**WHO WE ARE**  
Bundeskunsthalle, Bonn, 2023





Exhibition view:  
**Manzil Monde**  
Institut Mathildenhöhe,  
Städtische Kunstsammlung  
Darmstadt, 2022





**Somewhere Between Love and Fighting, rouge, 2020**  
 Watercolor and acrylic on canvas and sewn textile  
 172 x 155 cm

The ongoing series *Somewhere Between Love and Fighting* is inspired by early 16th-century Mughal miniatures, a syncretic genre at the crossroads of several painting traditions, particularly those depicting densely populated scenes, such as the vivid miniatures of the *Hamzanama*. Limbs intertwine to form a labyrinth of fused bodies, making it impossible to determine with certainty whether the figures are engaged in a struggle or in love play.





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





**Jeté d'éléphant, 2019**

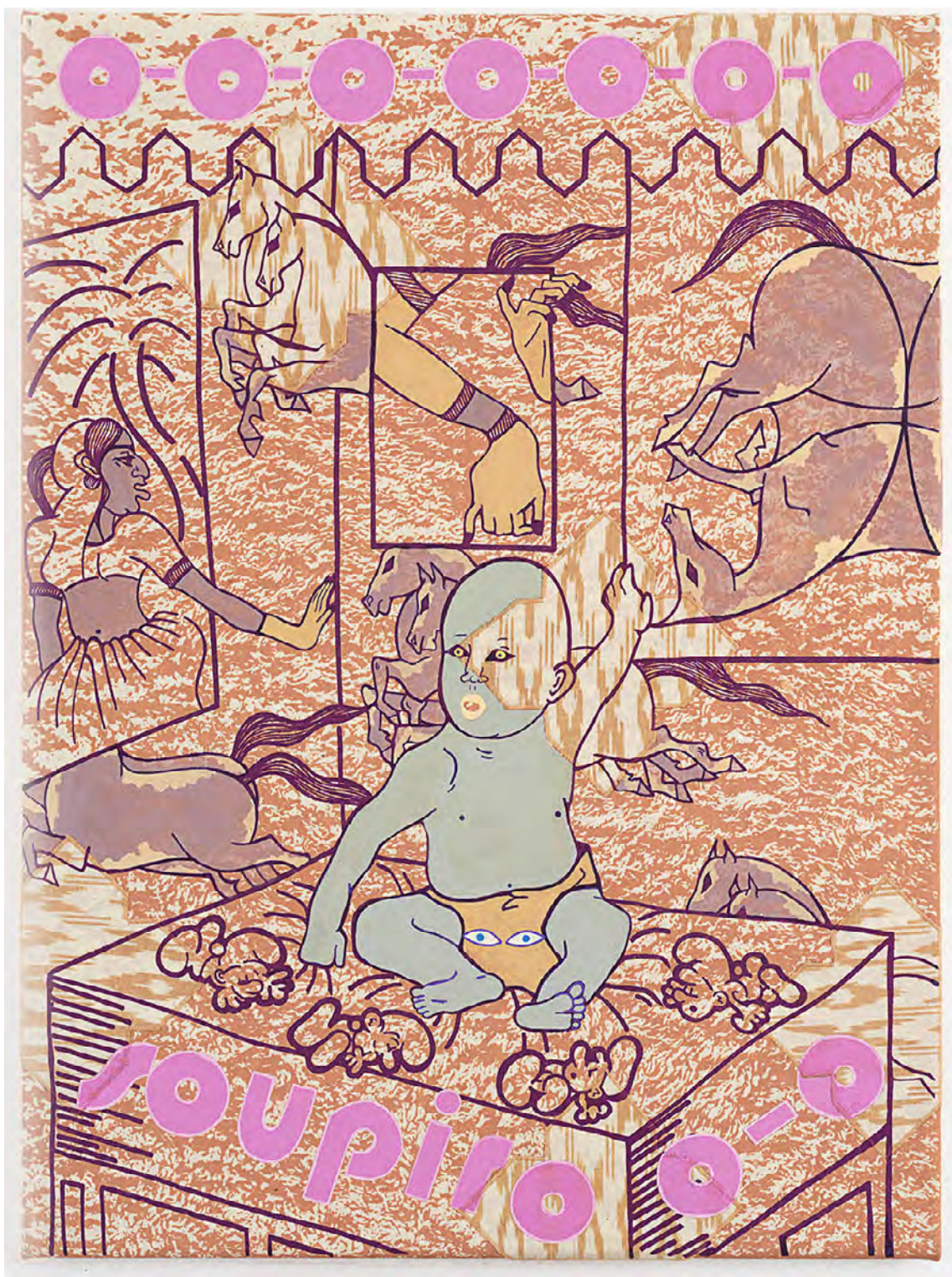
Tempera, acrylic and silkscreen on patchwork canvas and fabric  
200 x 130 cm





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

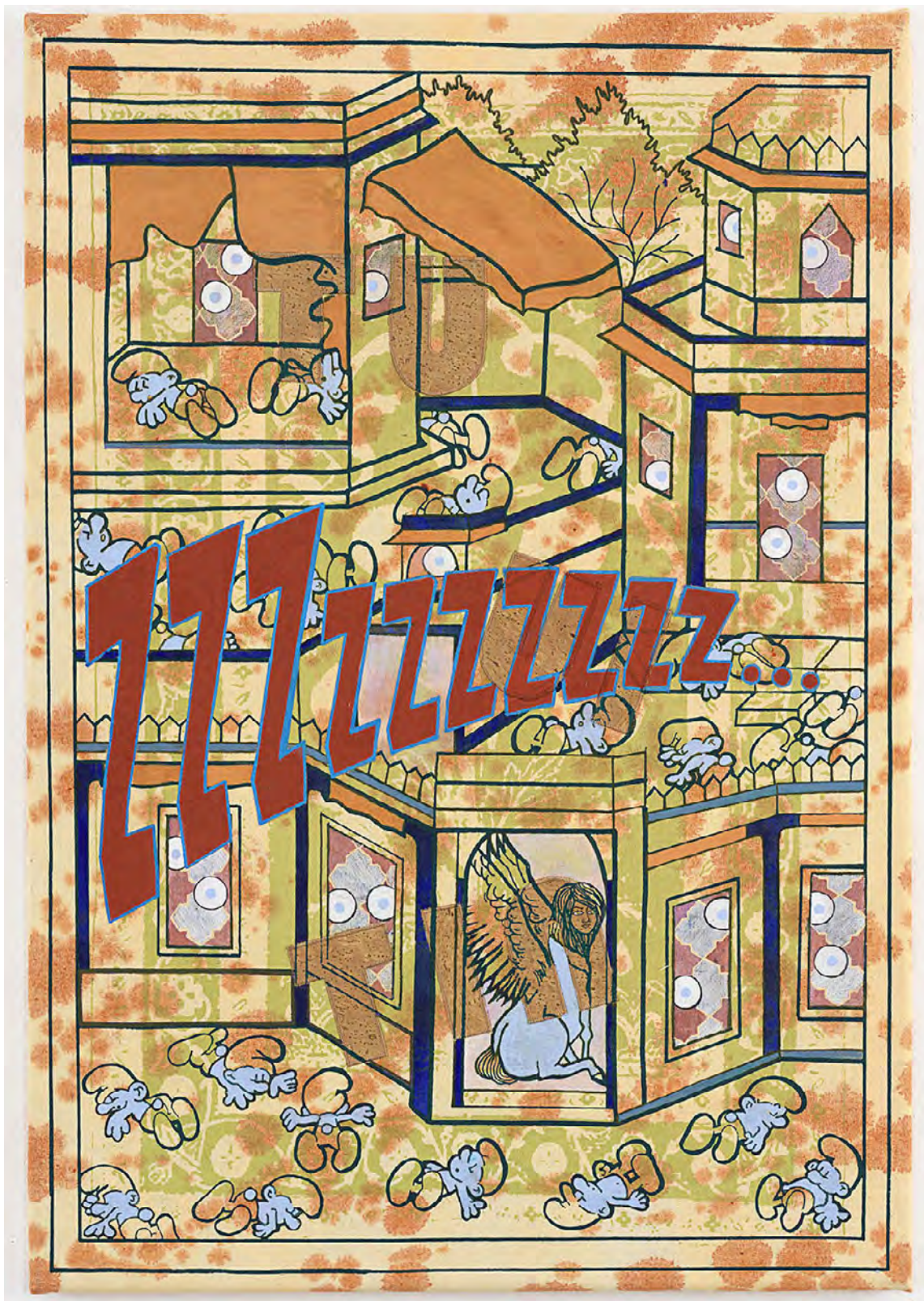




**Soupiro, 2018**

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





**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





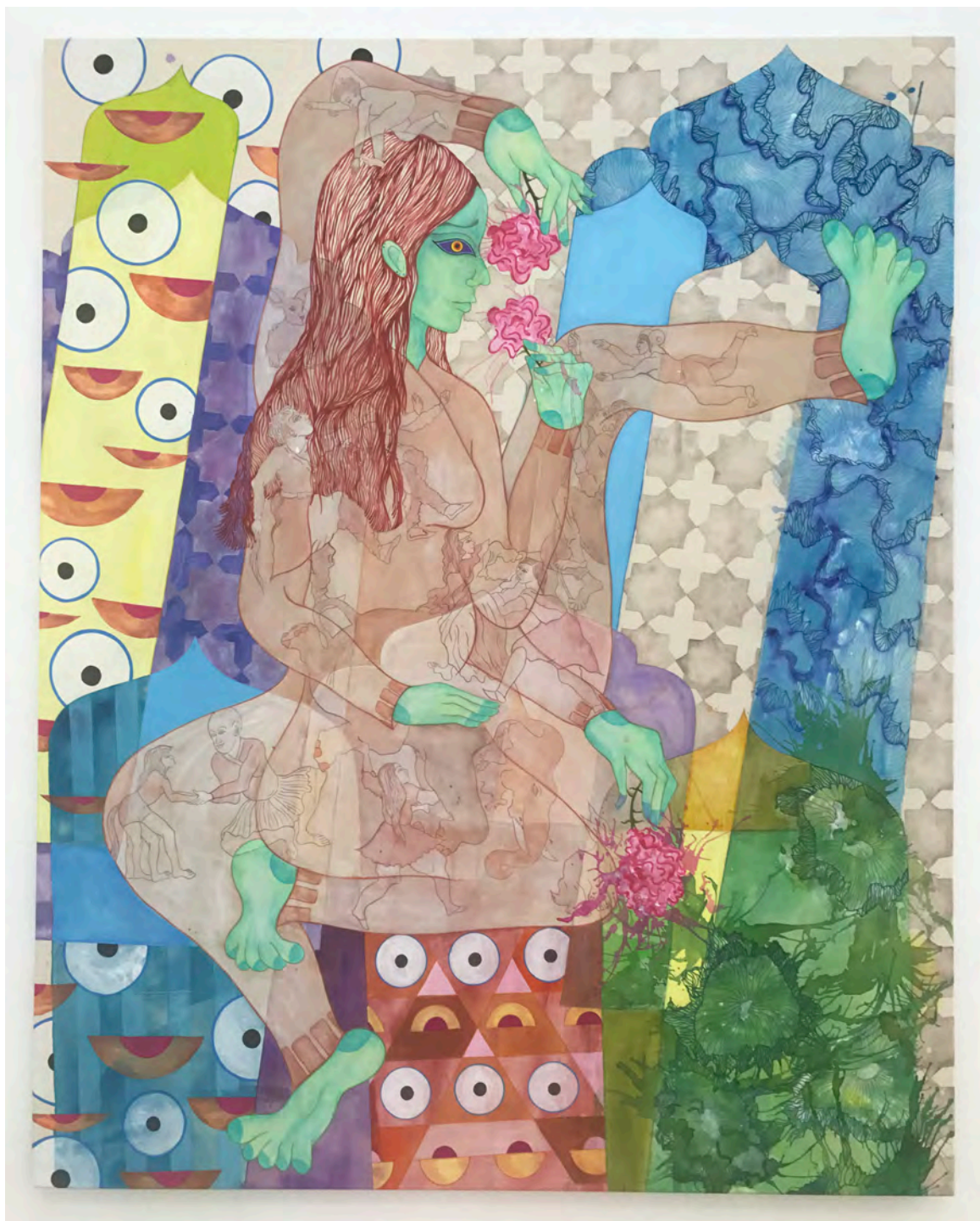
**Grosse Lassitude (Detail), 2018**  
Silkscreen on paper mounted on plexiglas (orange and blue)  
85 x 85 cm





**Performative Body - Embodied performances (Red), 2018**  
Acrylic and tempera on canvas  
180 x 140 cm





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





**Et un autre oiseau s'avança, 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 سنگم 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





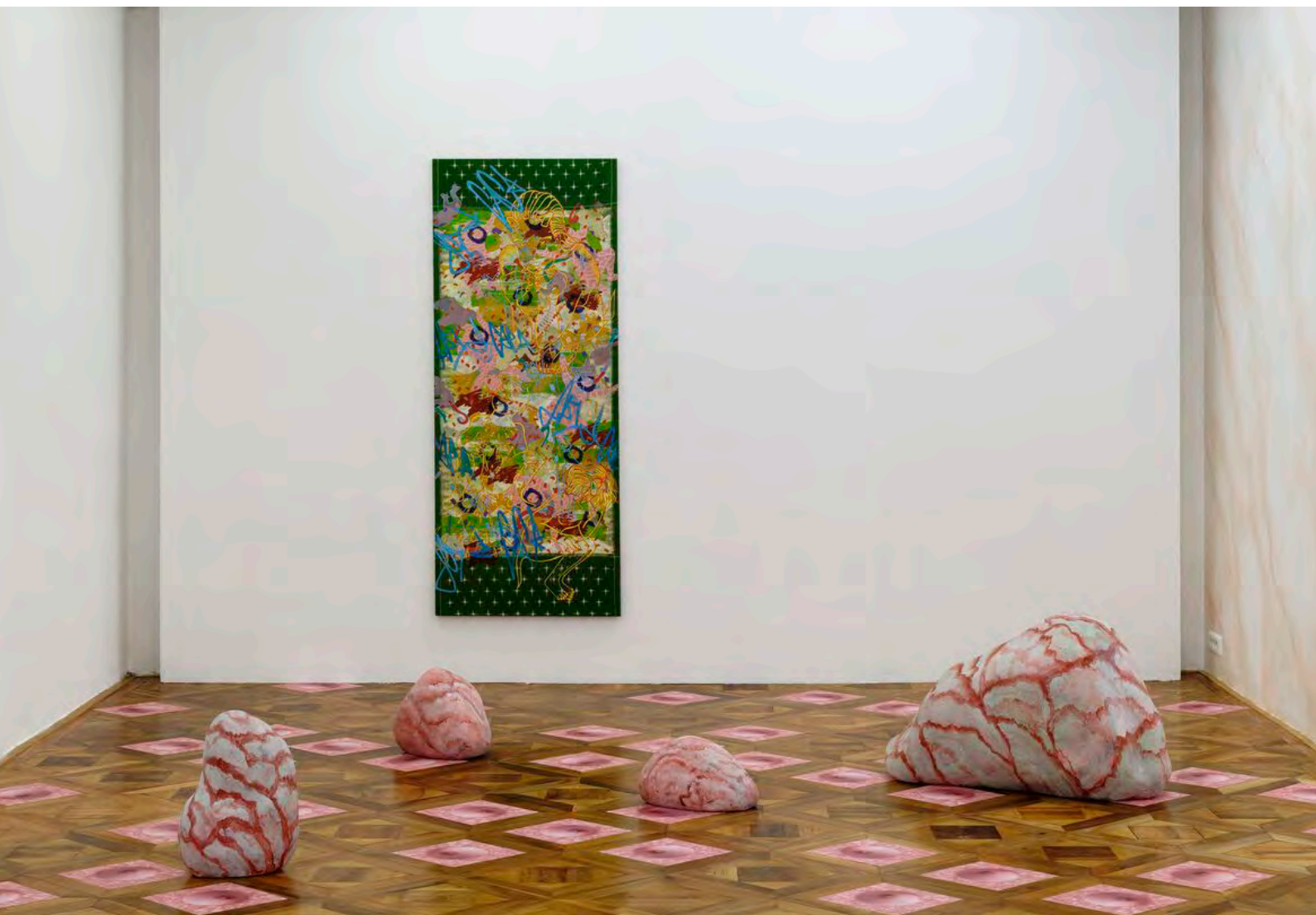
Exhibition view:  
**Nadira Husain - Interim Tempo**  
Rubato, Tel Aviv, 2015





**Drift: Her, 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 à 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

- 2025** *Liquid Grids*, Kunstmuseum Gelsenkirchen, DE  
**2024** *buti blossom*, 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 Price*, 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** *Unlimited*, Art Basel, CH (forthcoming)  
*Prägungen und Entfaltungen. Rolf Nesch (1893–1975), Nadira Husain (\*1980), Ahmed Umar (\*1988)*, Kunstmuseum Stuttgart, DE (forthcoming)  
*WE. Der Körper als Zeichen*, curated by Dr. Stefanie Kreuzer, Kunstmuseum Mülheim an der Ruhr, DE  
**2024** *Burning down the House: Rethinking Family*, Kunstmuseum St. Gallen, CH  
*L'esprit du geste*, curated by Sonia Recasens, Institut des Cultures d'Islamic, Paris, FR



- Sense of Safety*, Yermilovcentre, Kharkiv, UKR
- 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, Wilhelmshallen, 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

- 2022** NEUSTART KULTUR-Stipendium, Stiftung Kunstfonds Bonn
- 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 till September 2024** 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

### 2023

*Boobs in the Arts-Fe: male bodies in Pictorial History*, edited by Juliet Kothe and Natanja von Stosch (D/E), 288 p., Distanz, 2023

### 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

[\*Interview with Nadira Husain\*](#), by Sarie Nijboer (E), Bpigs, 6.10.2017

## 2016

[\*Inside to outside to inside\*](#), essay by Jens Hoffman about outsider aesthetics (E), Mousse Magazine, Issue 54, June 2016

[\*Nadira Husain\*](#), review by Roy Brand, Artforum, April 2016

[\*Unorthodox\*](#), catalogue accompanying the group exhibition of the same title at The Jewish Museum, New York, curated / edited by Jens Hoffmann, 184 pages, New Haven, CT: Yale University Press, 2016

## 2015

[\*Nadira Husain\*](#), portrait by Raimar Stange (D), Artist Kunstmagazin, Issue 102, February-April 2015

[\*Nadira Husain - Feature Furry\*](#), exhibition catalogue with texts (D&E) by Elke Keiper, Yasmina Lahjij und Eva Scharrer, 40 pages, Waldkraiburg (D): Städtische Galerie Waldkraiburg, 2015

## 2014

[\*Beugen, Strecken, Wahrnehmen\*](#), review by Raimar Stange, Frieze d/e, Issue 16, September-November 2014

[\*Verknüpft und Verflochten\*](#), review by Laura Storfner (D), Der Tagesspiegel, 10.05.2014

[\*Nadira Husain, Ella Kruglyanskaya, Birgit Megerle, Amelie von Wulffen\*](#), review by Pablo Larios. Frieze, Issue 161, March 2014

## 2013

[\*Nadira Husain, Ella Kruglyanskaya, Birgit Megerle, Amelie von Wulffen\*](#), exhibition catalogue, published by Galerie Tobias Naehring, Leipzig, Germany

[\*Painting forever\*](#), exhibition catalogue, published by Berlinische Galerie, Deutsche Bank KunstHalle, KW Institute for Contemporary Art, and Neue Nationalgalerie; Dortmund: Kettler