

Nadira Husain



Nadira Husain's work explores visual forms that engage with themes of post-migration, transculturality, and cultural hybridity from an intersectional feminist perspective.

Her practice originates in painting and expands into spatial and multimedia expressions, frequently incorporating craft-based techniques like textiles and ceramics.

By appropriating symbols and narratives from diverse cultural frameworks connected to her own multicultural background, she weaves these elements into complex pictorial compositions that emphasize interconnections and relationships in both form and narrative. Her approach embraces varied interpretations of art histories, challenging Eurocentric perspectives and embracing a pluralistic view.

In her work, references to Mughal miniatures intersect with European comic and merge with anthropomorphic figures from furry subculture, who, in turn, engage with Sufi Islamic culture.

By flattening foreground and background, perspective, and scale, her paintings dissolve traditional formal hierarchies. Her pieces frequently expand into spatial installations, displacing the notion of a central viewpoint.

Beyond her art practice, she has served as a guest professor at the Berlin University of the Arts from 2021 to 2024, where she co-taught with Marina Naprushkina. Since 2017, she has also been a lecturer and mentor at \*foundationClass at the Berlin-Weissensee Art Academy.

Engaged in self-organized collective initiatives, she regularly contributes to projects grounded in anti-racist and intersectional values within the arts.

Berlin (DE), Paris (FR), and Hyderabad (IN) are the main cities where she lives, draws inspiration, and works.







The Haunted Museum, Exit Procession Street, 2024  
Acrylic and sewn painted patches with mirrors on canvas and painted hard foam with ceramic and mirrors  
485 x 269 cm



The Haunted Museum, Hooka, 2025  
Acrylic and sewn painted patches with mirrors on canvas and painted hard foam with ceramics and mirrors  
409 x 238 cm





The Haunted Museum, Replica, 2025  
Acrylic and sewn painted patches with mirrors on canvas and painted hard foam with ceramics and mirrors  
420 x 261 cm



The Haunted Museum, Hooka, 2024  
Acrylic, watercolors, mirrors 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



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

In *The Haunted Museum* series, I weave a narrative around artifacts displaced during the colonial period, taken from their places of origin and relocated to European museums. Through imaginary narratives, I activate 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 and Ishtar Gate, 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.



Liquid Grids, Gelsenkirchen Kunstmuseum, DE, 2025



Liquid Grids, Gelsenkirchen Kunstmuseum, DE, 2025



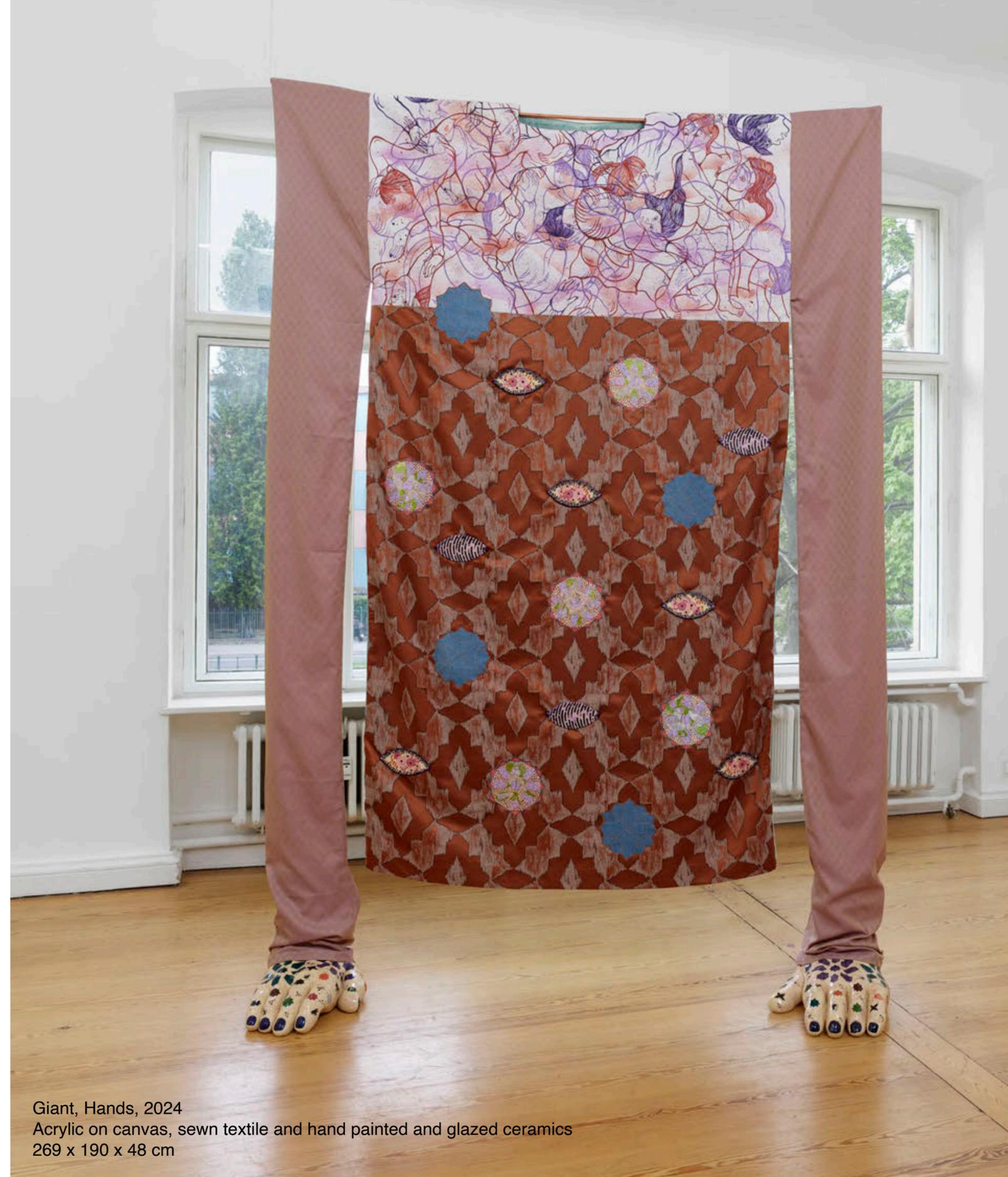


Liquid Grids, Gelsenkirchen Kunstmuseum, DE, 2025





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



Giant, Hands, 2024  
Acrylic on canvas, sewn textile and hand painted and glazed ceramics  
269 x 190 x 48 cm



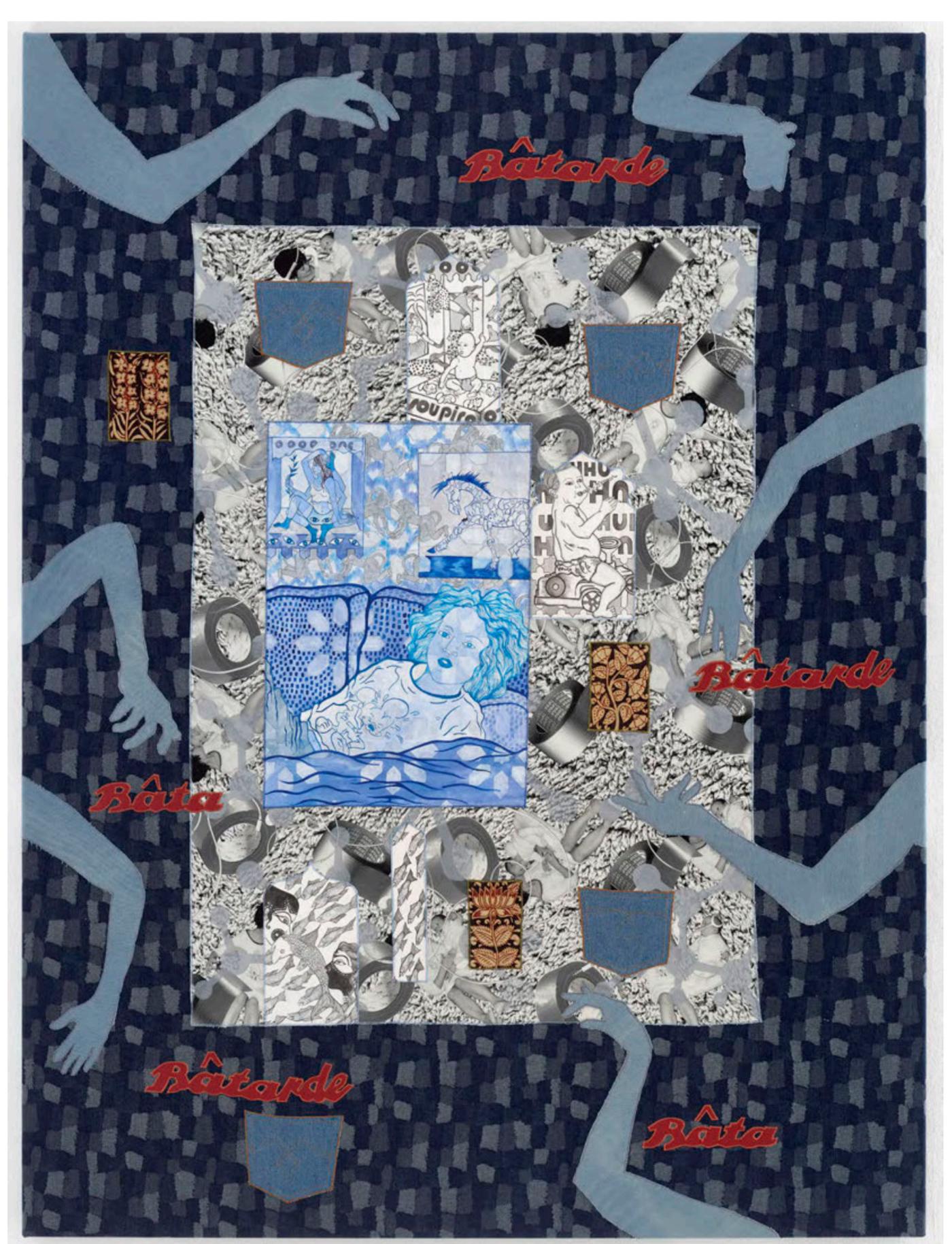
Giant, Big Eye, 2024  
Acrylic on canvas, sewn textile and hand painted and glazed ceramics  
280 x 210 x 10 cm

« 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. This giants are hybrids born of Husain’s action of re-composing with fragments, with skillfully crafted body parts that are roots 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



Backdrop, Ants and Putti, 2024  
Acrylic, watercolors, mirrors, pendant and chain on canvas and sewn textile  
62 x 49 cm



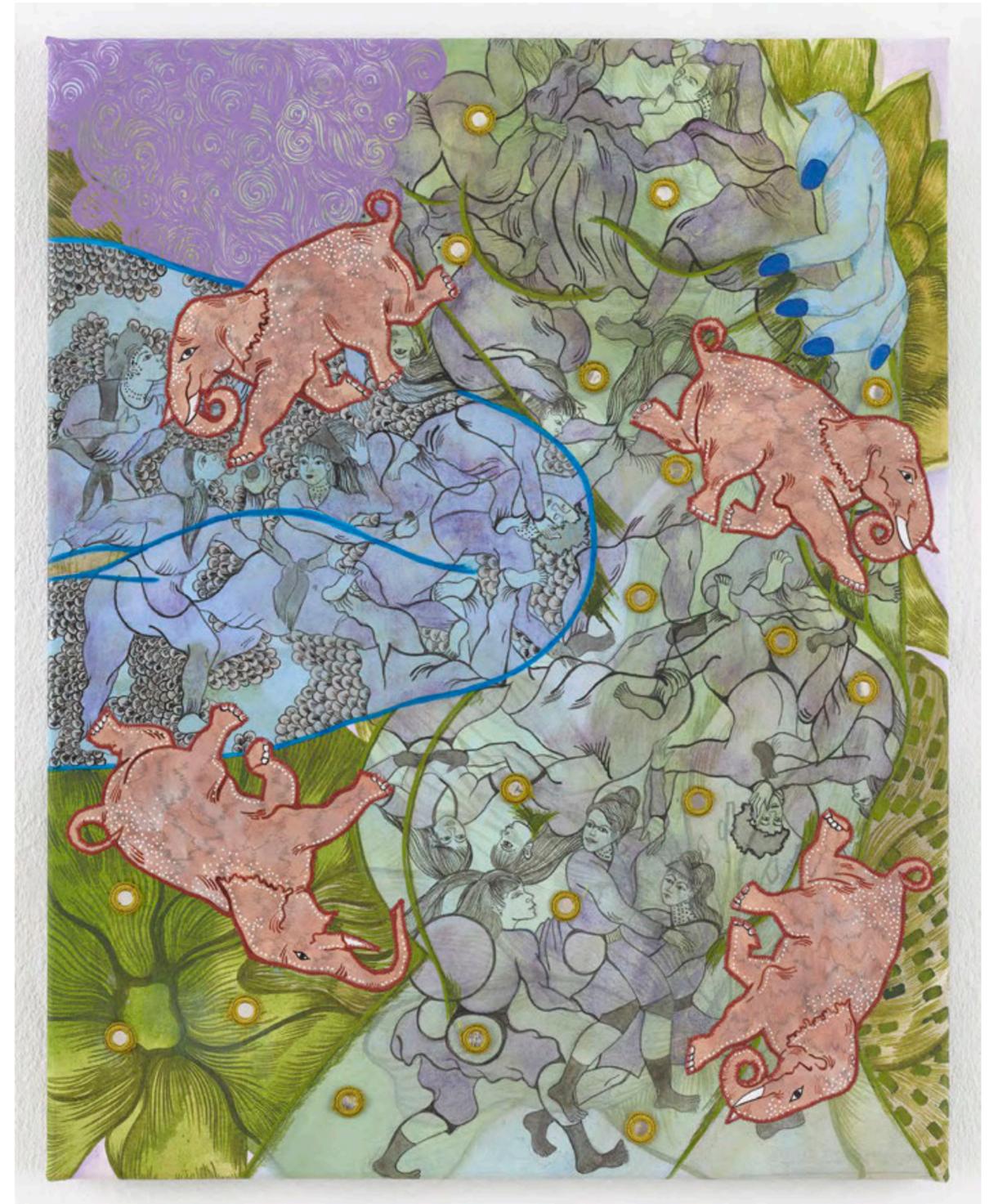
Backdrop, Eros in the Bush, 2024  
Acrylic, watercolors, glitter, mirrors, pendant and chain on canvas and sewn textile  
62 x 49 cm



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



Somewhere between Love and Fighting, détour, 2022  
Gouache, acrylic and glitter on canvas  
62 x 49 cm



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



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



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



Somewhere Between Love and Fighting, sepia, 2019  
Gouache and acrylic on canvas and sewn textile 220 x 195 cm



Somewhere Between Love and Fighting, rose, 2019  
Gouache and acrylic on canvas and sewn textile, 200 x 170 cm



Jeté d'éléphant, 2019  
Gouache and acrylic on canvas and sewn textile 200 x 130 cm

*Somewhere Between Love and Fighting* is a recurring motif in my work, as well as a series of paintings inspired by early Mughal miniatures, particularly the *Hamzanama* manuscript commissioned by Emperor Akbar and completed between 1562 and 1577.

What draws me most to these miniatures is the way the figures visually engage with one another—the intricate compositions that animate movement, and the entwined bodies in often battle-focused scenes that seem to merge into a single, unified form. In these moments, the boundary between affection and hostility seems to dissolve, creating a charged tension where struggle and intimacy coexist.

This manuscript can be understood as an early milestone in the development of Mughal painting, a style I am particularly drawn to for its hybrid qualities. These formative works embody a syncretism of various artistic traditions: Persian painting, the influence of local Indian artists, Chinese elements, and even early connections to the Italian Renaissance, introduced through Jesuit engravings gifted to the court in hopes of converting the emperor and his entourage. This blending exemplifies cultural transculturality. Emperor Akbar himself established a syncretic faith, the *Dīn-i Ilāhī*, which integrated aspects of Islam, Hinduism, Jainism, Zoroastrianism, Judaism, and Christianity.

In my own paintings, I incorporate these intertwined bodies to explore the concept of a collective body—a collective entity in search of identity. These bodies form a floating mass, without center, beginning, or end, evoking interdependency, connectivity, and even symbiotic relationships.



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

WHO WE ARE, 2023, Bundeskunsthalle, Bonn, DE



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.







Manzil Monde, Mathildenhöhe Museum, DE, 2022



Manzil Monde, Mathildenhöhe Museum, DE, 2022

Jali Window to the Past and the Future, Parlour, 2022  
Inkjet Print on Textile, 400 x 230 cm

Fantastic Plastic, 2022  
Spray paint and stickers on plastic



Jali Window to the Past and the Future, Parlour, 2022  
Inkjet Print on Textile, 400 x 230 cm



Jali Window to the Past and the Future, Lobby, 2022  
Inkjet Print on Textile, 400 x 230 cm



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



An Elephant in front of the Window, White Pretzel, 2021  
Inkjet print, acrylic on canvas and sewn textile, 125 x 106 cm



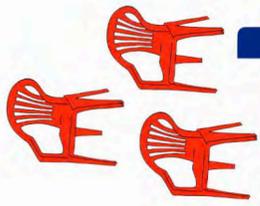
An Elephant in front of the Window, Blue Marble, 2021  
Inkjet print, acrylic on canvas and sewn textile, 133 x 112 cm

The exhibition *Manzil Monde* draws inspiration from the title of the novel *The Home and the World* (originally ঘরে বাইরে — *Ghare Baire*) by Rabindranath Tagore, which tells the story of a woman's political emancipation within the context of the Swadeshi movement in Bengal—advocating for independence through the boycott of foreign goods.

The word *Manzil* translates from Urdu as stage, journey, destination, or home.

Meanwhile, *Monde* in French refers both to world and to humanity as a whole. I chose this term to evoke Édouard Glissant's concept of *Tout-Monde*, which advocates for a respectful interconnectedness of differences: a world where cultures coexist, intertwine, and enrich one another without erasing each other.

I aimed to connect this idea to a sense of belonging—a link between the intimacy of home and the openness to the wider world. The exhibition unfolds in two chapters: the first centers around the painted panel *Migration Pride* and large, oversized sculptures of garments with absent bodies, evoking the benevolent presence of ancestors and the theme of intergenerational transmission. The second chapter revolves around the concept of the *jali* (or *moucharabieh*), exploring the idea of a partially obstructed screen. This theme appears in the paintings *An Elephant in Front of the Window* and takes shape in large curtains that fragment the space, depicting interiors of homes in Hyderabad as they transitioned through phases of a feudal system intertwined with colonialism, independence, annexation, and the rise of our neoliberal world. Here, the *jali* becomes a symbol of the challenges of perception—of opacity and complexity—echoing the experience of diasporic or migrant experiences as they navigate diverse realities. It also reflects a sense of nostalgia for what may be physically lost yet remains alive within the intergenerational memory.



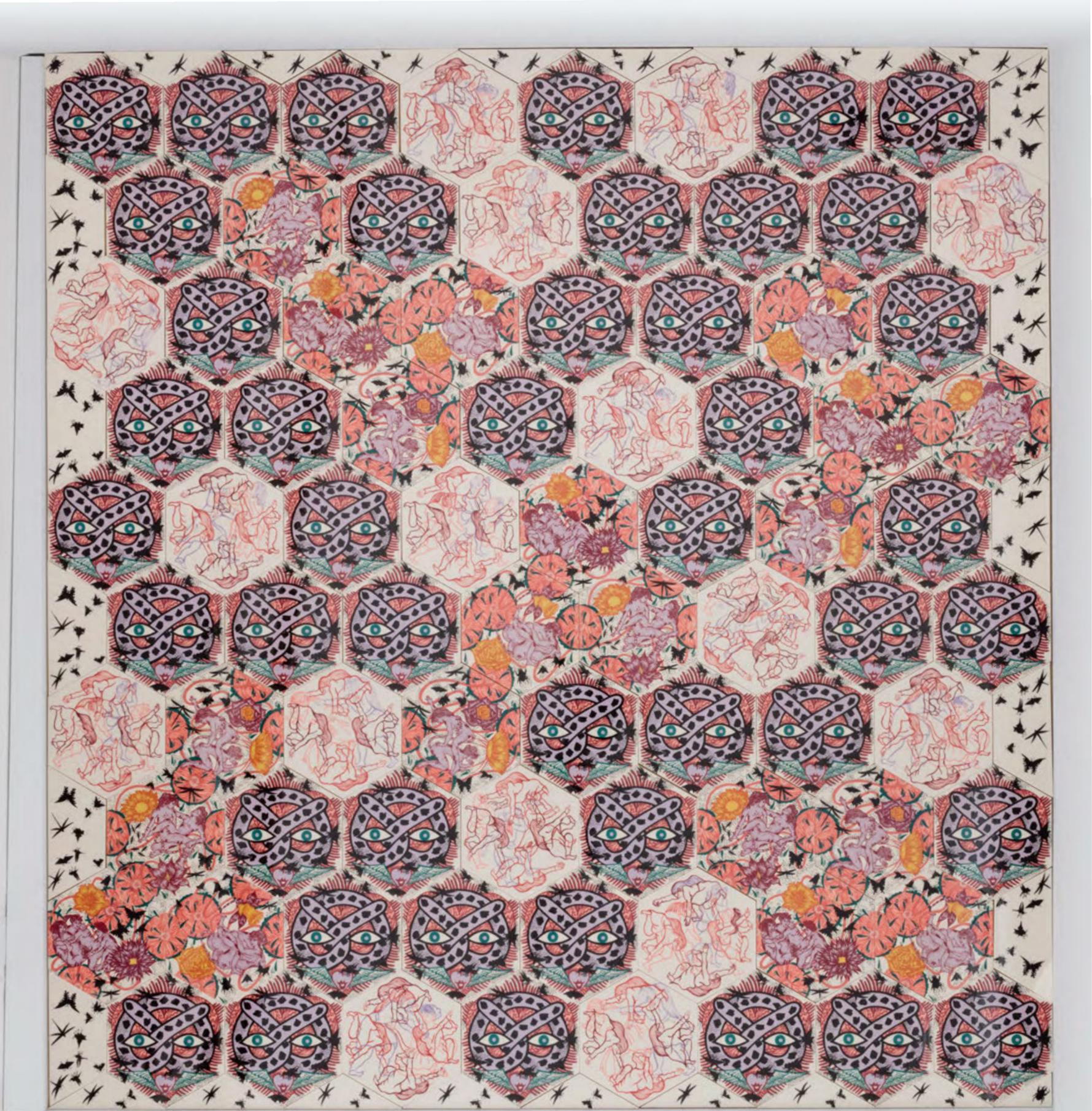
# Fantastic Plastic











Coeur Noeud, 2020  
Silk screened, hand painted and glazed ceramic, 155 x 148 cm



Équilove, Mamal, 2021  
Silkscreen print, gouache and acrylic on canvas and sewn textile  
78 x 60 cm



Équilove, Nouilles, 2021  
Silkscreen print, gouache and acrylic on canvas and sewn textile,  
80 x 64 cm



Équilove, Golden Pretzel, 2021  
Silkscreen print, gouache and acrylic on canvas and sewn textile,  
80 x 64 cm



Équilove, Deep Water, 2021  
Silkscreen print, gouache and acrylic on canvas and sewn textile  
80 x 64 cm

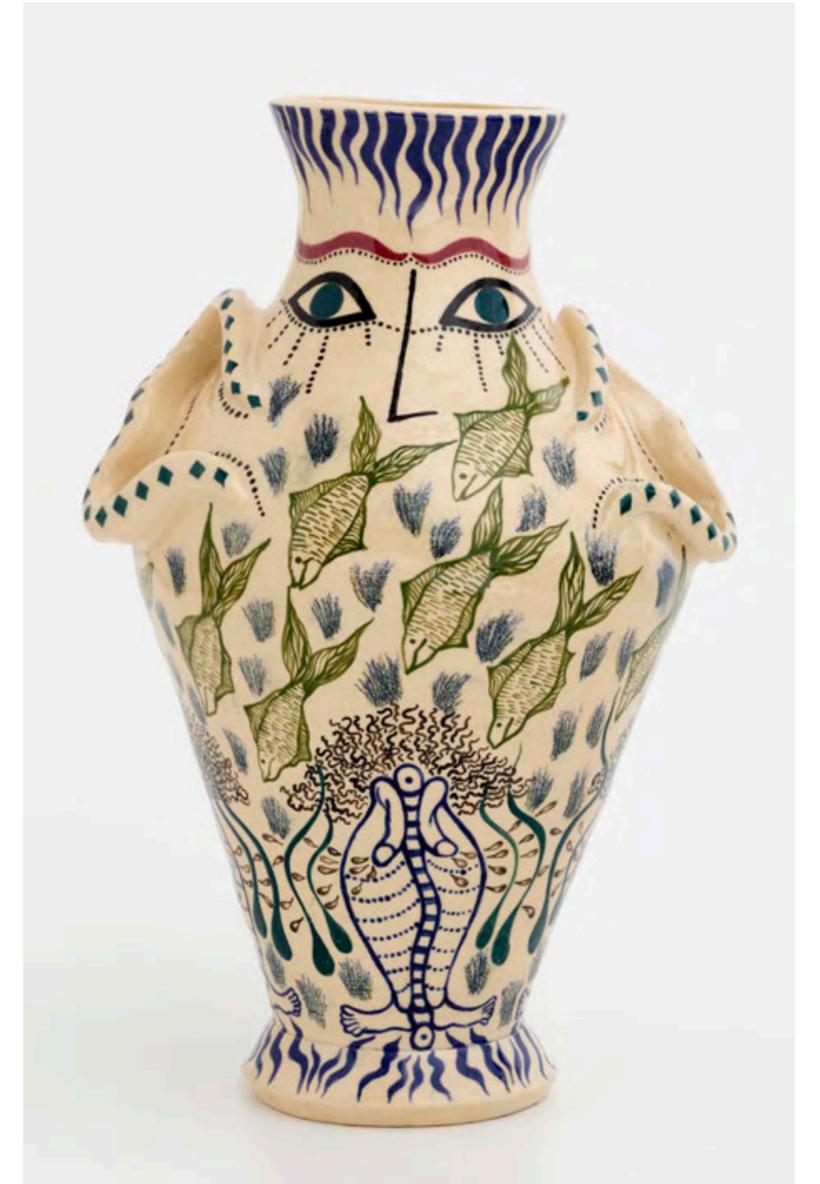
Torso, Tongue, Breast, Boobs, 2020-2023  
Hand painted and glazed ceramic



Butt, Hands on hips, Fish on Hips, 2020-2023  
Hand painted and glazed ceramic



Fish Riders, Panoramic, Ears, 2024-25  
Hand painted and glazed ceramic





Swim, Swim, Swim, 2020  
Vegetable-dyed Kalamkari cotton fabric, watercolour & acrylic on canvas and sewn textile, 225 x 175cm



Gombos, 2020  
Vegetable- dyed Kalamkari cotton fabric, watercolour & acrylic on canvas and sewn textile  
205 x 150 cm



Laughing Turtle, 2020  
Vegetable- dyed Kalamkari cotton fabric, watercolour & acrylic on canvas and sewn textile  
197 x 134 cm



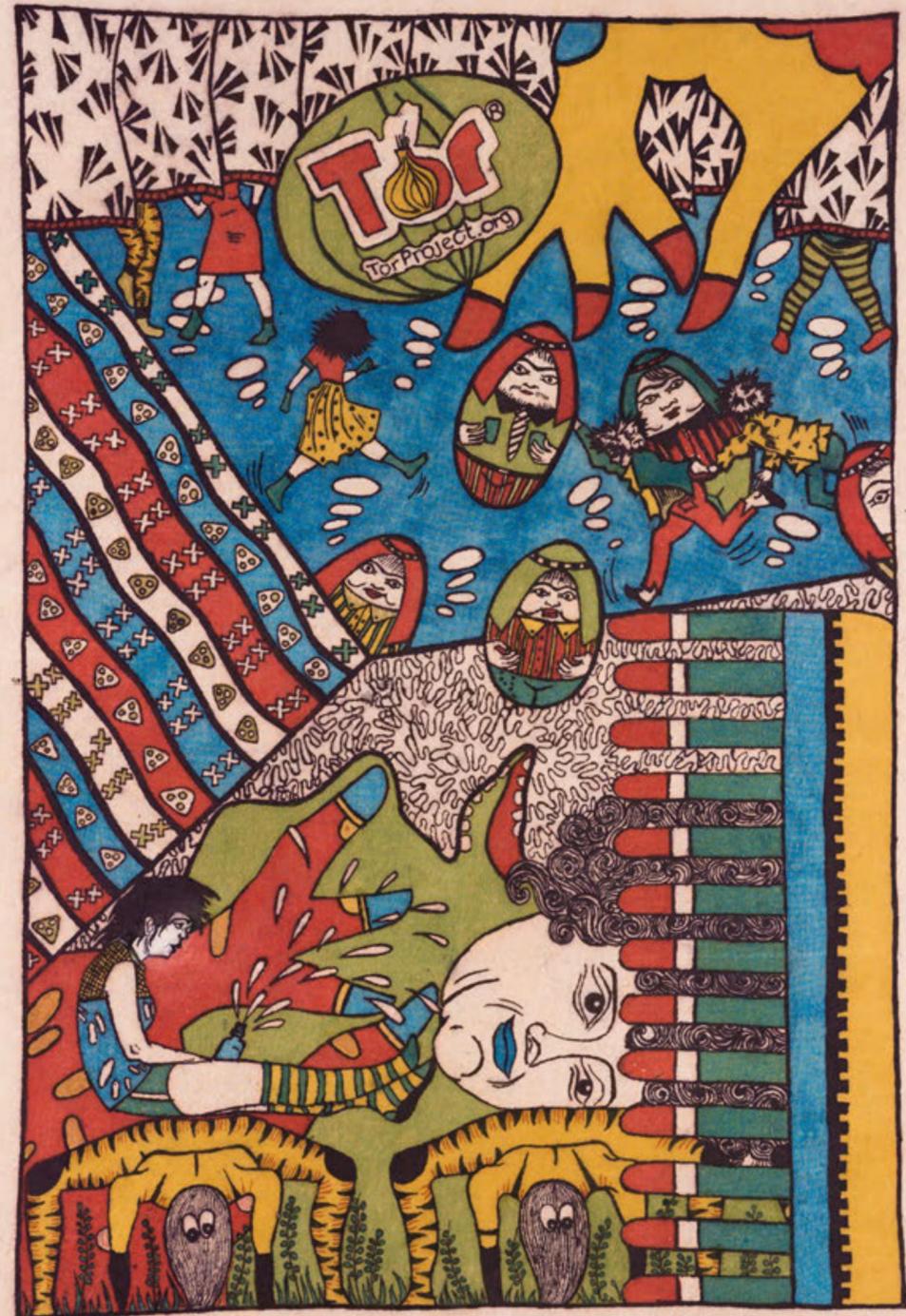
Réunion en masse compacte, 2020  
Vegetable-dyed Kalamkari cotton fabric, watercolour & acrylic on canvas and sewn textile  
157 x 135 cm



Pilotage automatique, 2020  
Vegetable-dyed Kalamkari cotton fabric, watercolour & acrylic on canvas and sewn textile  
160 x 125 cm



Dessin dans la prairie, 2014  
Vegetable-dyed Kalamkari cotton fabric  
90 x 70 cm



Gang de filles, 2014  
Kalamkari (Hand-painted with vegetable dyes on cotton)  
90 x 70 cm



Conciliabule sous la tente, 2014  
Vegetable-dyed Kalamkari cotton fabric  
90 x 70 cm



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

## Works with Kalamkari

In these works, I use kalamkari, a traditional Indian painting technique involving the kalam, or bamboo pen, and natural plant-based dyes. This craft, primarily developed in Andhra Pradesh and Telangana, derives its name from two Persian words: kalam, meaning pen, and kari, meaning craftsmanship. Kalamkari traditionally depicts mythological scenes from Hindu epics such as the Ramayana and Mahabharata, as well as images of deities, animals, flowers, and intricate patterns. It later evolved to include block printing, broadening its applications to domestic and fashion uses.

I am intrigued by how this craft technique transitions between cultural storytelling, spirituality, and functional applications in fashion and interior design.

My interest in Indian textiles began through my late grandaunt, Surrayia Hassan Bose, who dedicated her life to preserving and promoting traditional Indian textile arts. She instilled in me a curiosity and admiration for these textiles. Through her, I met Mr. Kailasham in Hyderabad, who has supported my work in kalamkari. Some of these pieces I have reinterpreted as patchwork paintings, while others I present as standalone works.



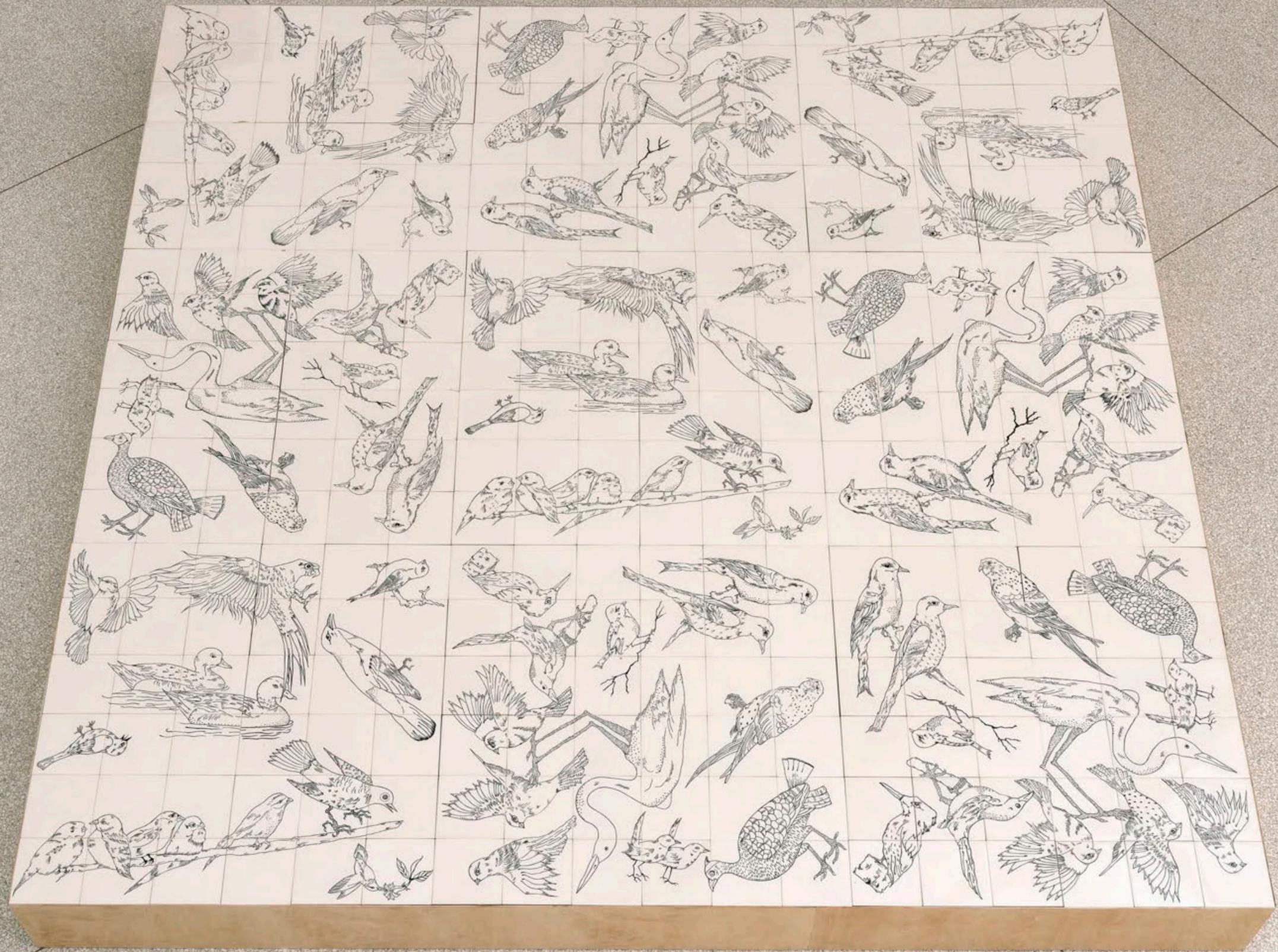
Confluence Sangam سنگم संगम, Nadira Husain with Amina Ahmed and Varunika Saraf, Heidelberger Kunstverein, DE, 2020

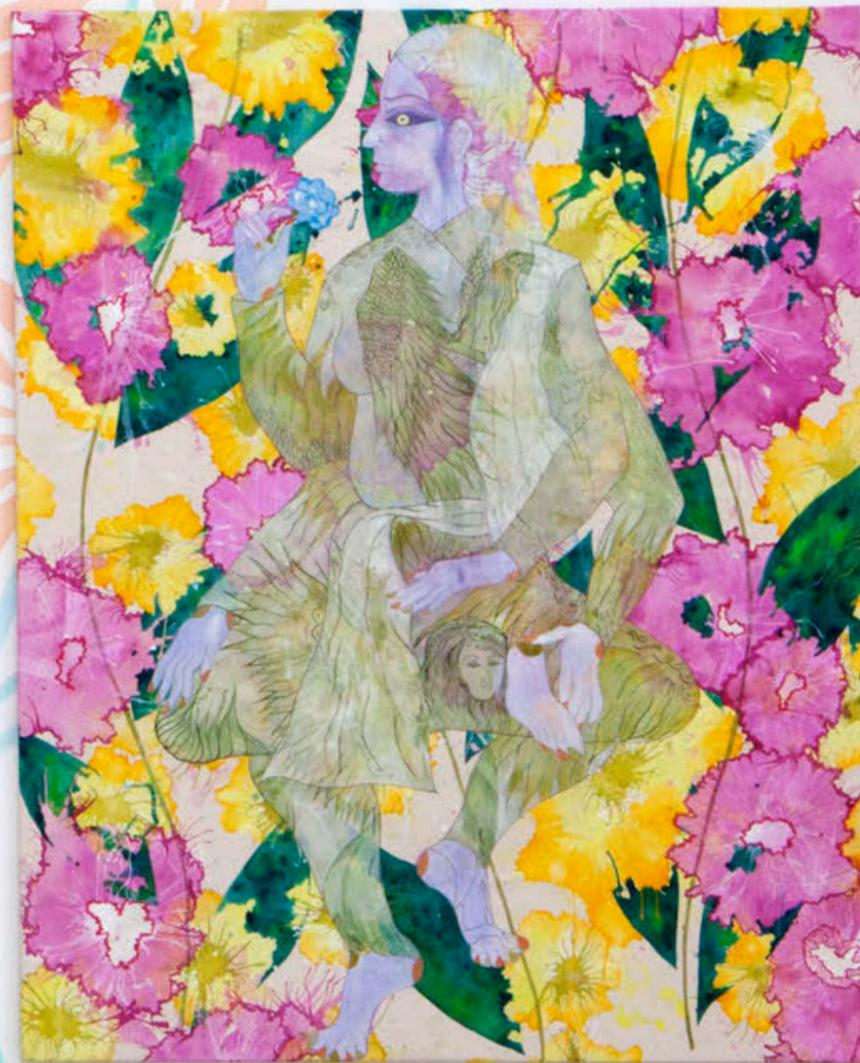


Confluence Sangam سنڱم سڱم, Nadira Husain with Amina Ahmed and Varunika Saraf, Heidelberger Kunstverein, Heidelberg, DE, 2020



Confluence Sangam سنگم संगम, Nadira Husain with Amina Ahmed and Varunika Saraf, Heidelberger Kunstverein, DE, 2020







Performative Body – Embodied Performances, Blue and Red, 2018  
Acrylic and tempera on canvas  
180 x 140 cm  
On Corps bleu mural collage

Pourquoi je suis tout bleu, Villa du Parc , centre d'art contemporain Annemasse, FR, 2018



Turbo Queen, 2017  
Gouache and acrylic on Ikat fabric, 204 x 138 cm



Janam, 2019  
Acrylic on canvas and sewn textile, 180 x 159 cm



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



Rêve centrifuge, 2016  
Tempera, dye and silkscreen on canvas, 102 x 101 cm



Pourquoi je suis tout bleu, Villa du Parc , centre d'art contemporain Annemasse, FR, 2018

Al-Buraq assise / or and Al-Buraq s'envole / rouge, Cosmic Trip series, 2018  
Acrylic on sewn fabric, 280 x 260 cm





Pourquoi je suis tout bleu, Villa du Parc , centre d'art contemporain Annemasse, FR, 2018

Grosse Lassitude, 2018, wall painting





Femme fondation, Galerie Tobias Naehring, Leipzig, DE, 2018



Beugen Strecken, Künstlerhaus Bremen, Bremen, DE, 2014



## 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  
*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, 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

- 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

### 2025

*Standout Installations at Art Basel's Unlimited*, by Nel-Olivia Waga, Forbes, June 17, 2025

### 2023

*Boobs in the Arts-Female 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

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