

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



buti blossom, PSM, DE, 2024



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

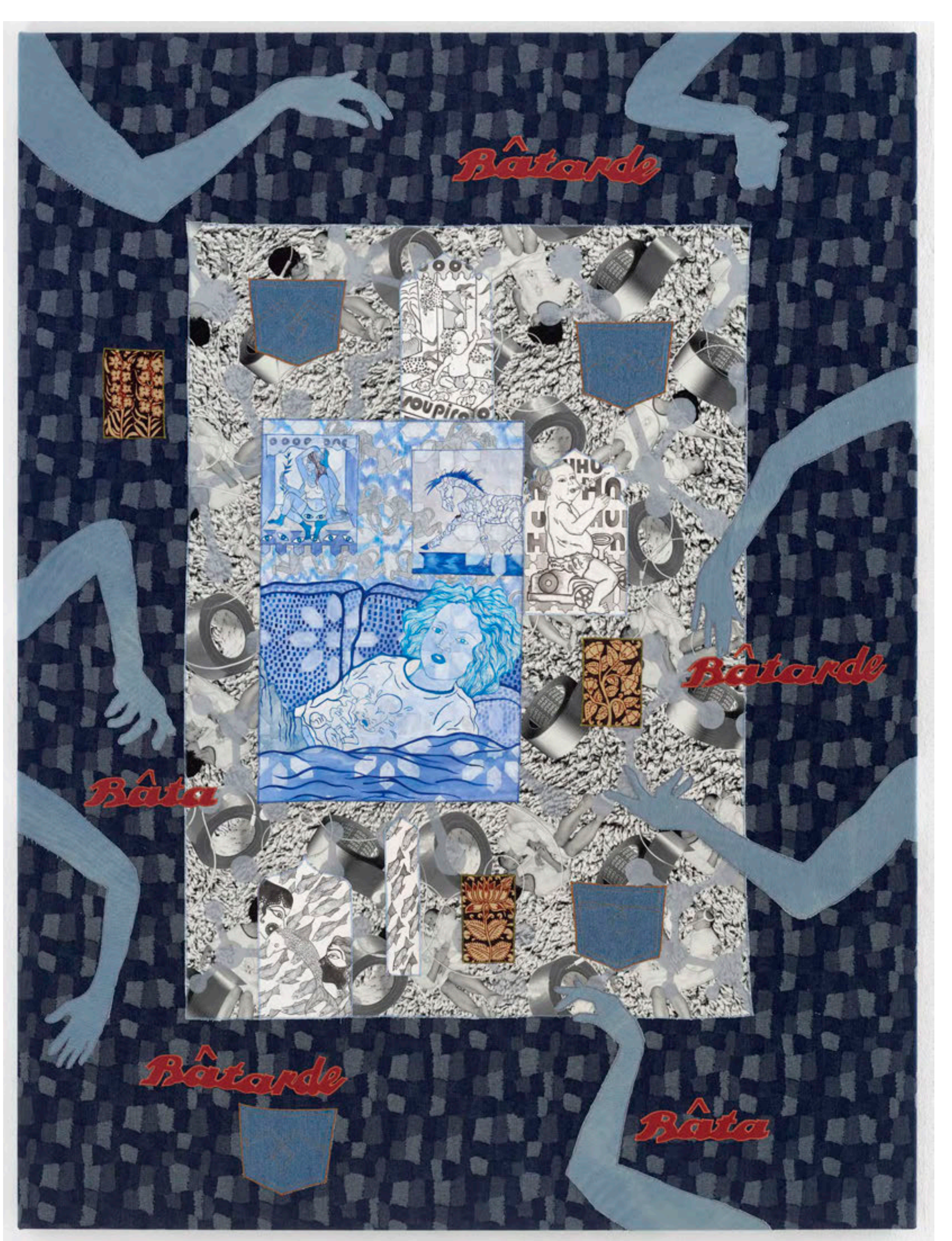
« Nadira Husain is a world observer that uses her very own alphabet of symbols and crafts slipping effortlessly in and out of regional art histories and imagery celebrating them as open sources whose sums can be blended together. Her cultural inheritance of French and Indian artistic traditions seem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



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



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



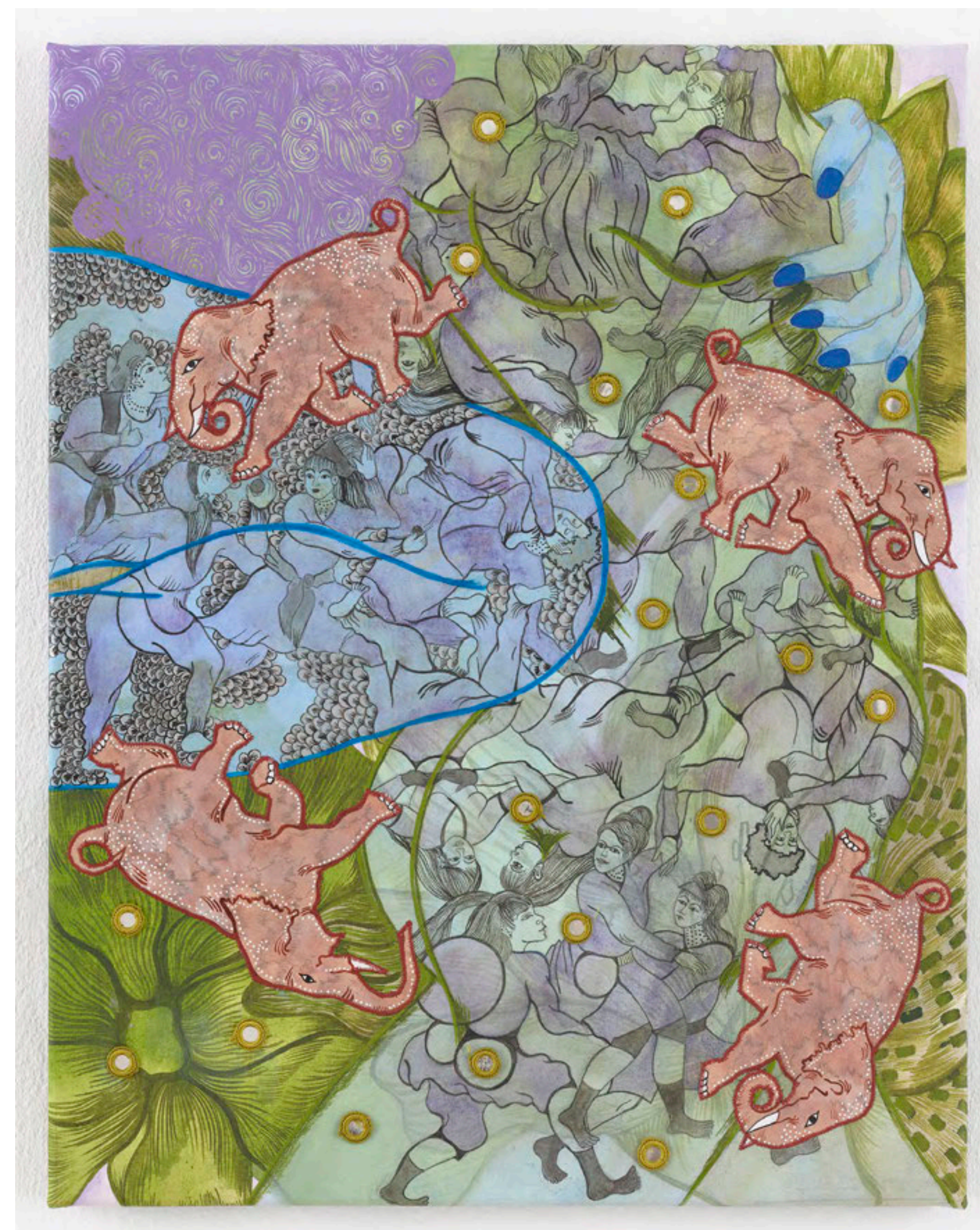
Backdrop, Eros in the Bush, 2024
Acrylic, watercolors, glitter, mirrors, pendant and chain on canvas and sewn textile
62 x 49 cm



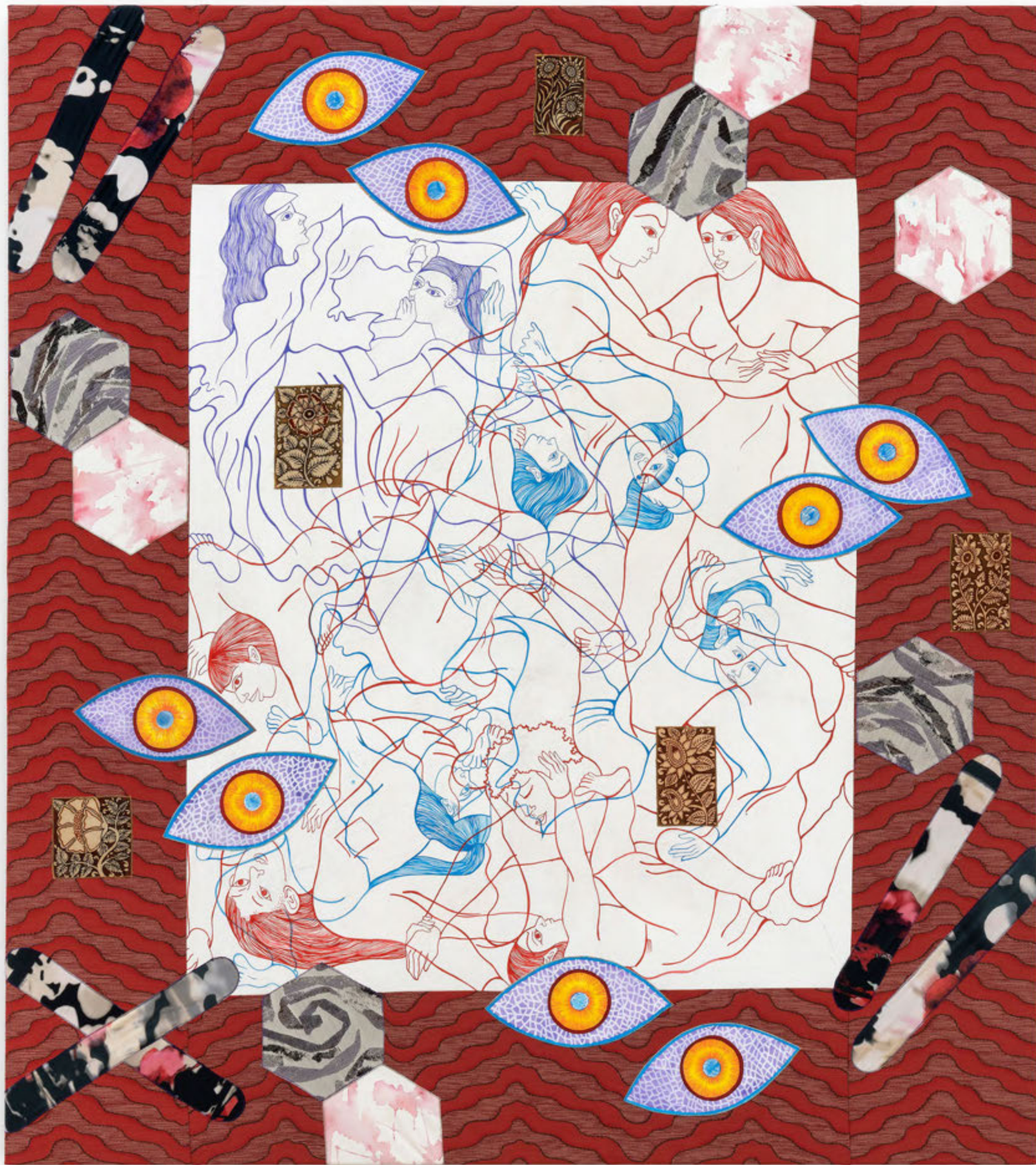
Eros in the Bush, Fuchsia, 2022
Gouache, acrylic and glitter on canvas
62 x 49 cm



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

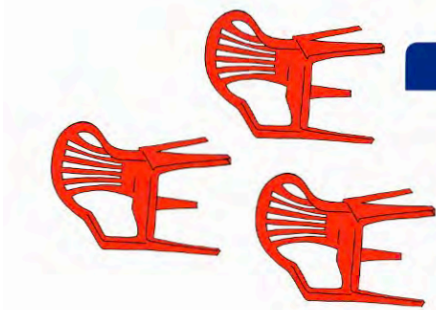
The exhibition *Manzil Monde* draws inspiration from the title of the novel *The Home and the World* (originally ঘরে বাইরে — *Ghare Baire*) by Rabindranath Tagore, which tells the story of a woman's political emancipation within the context of the Swadeshi movement in Bengal—advocating for independence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

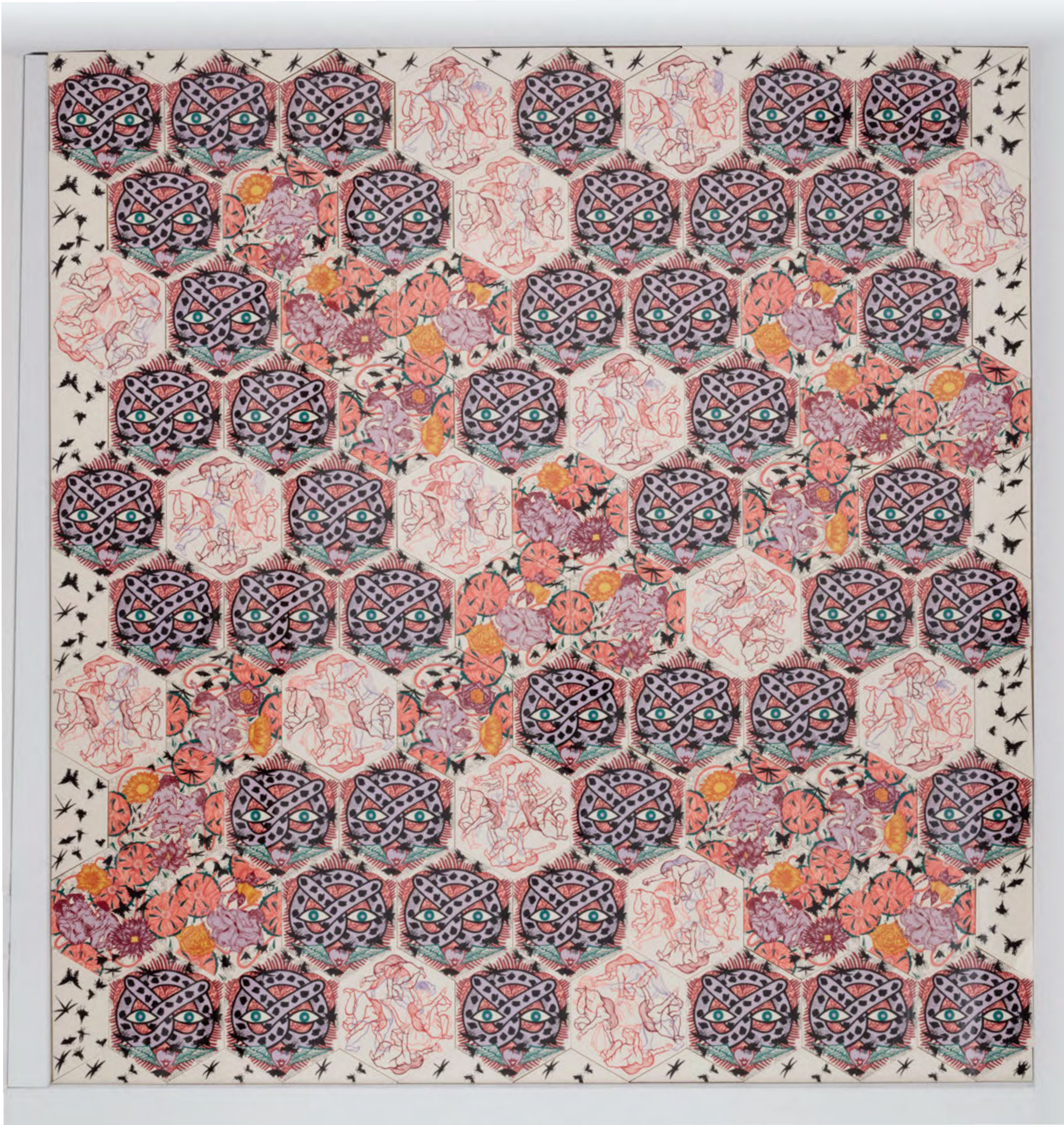


Fantastic Plastic









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 × 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.



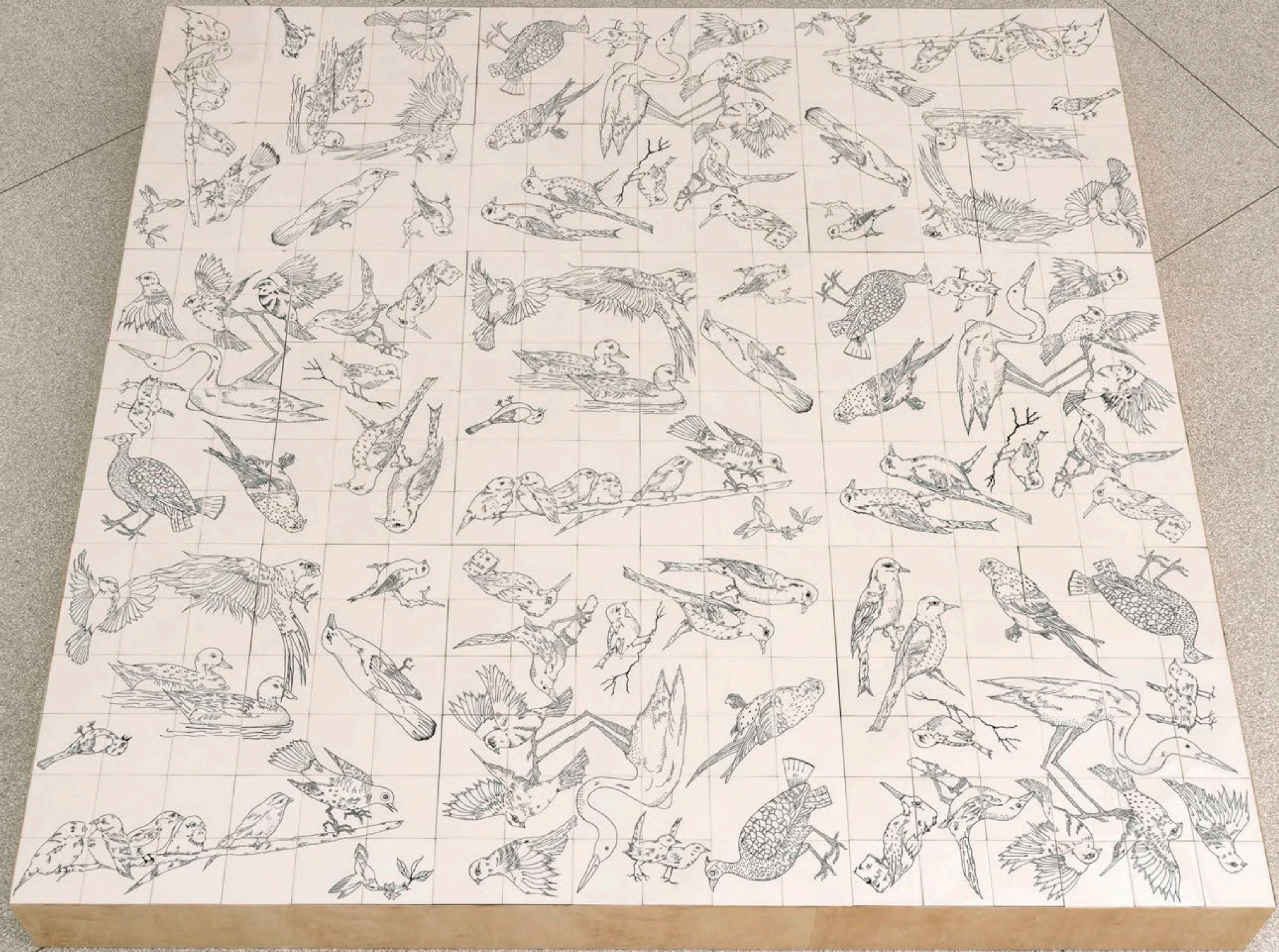
Confluence Sangam سنڱم संगम, Nadira Husain with Amina Ahmed and Varunika Saraf, Heidelberger Kunstverein, DE, 2020

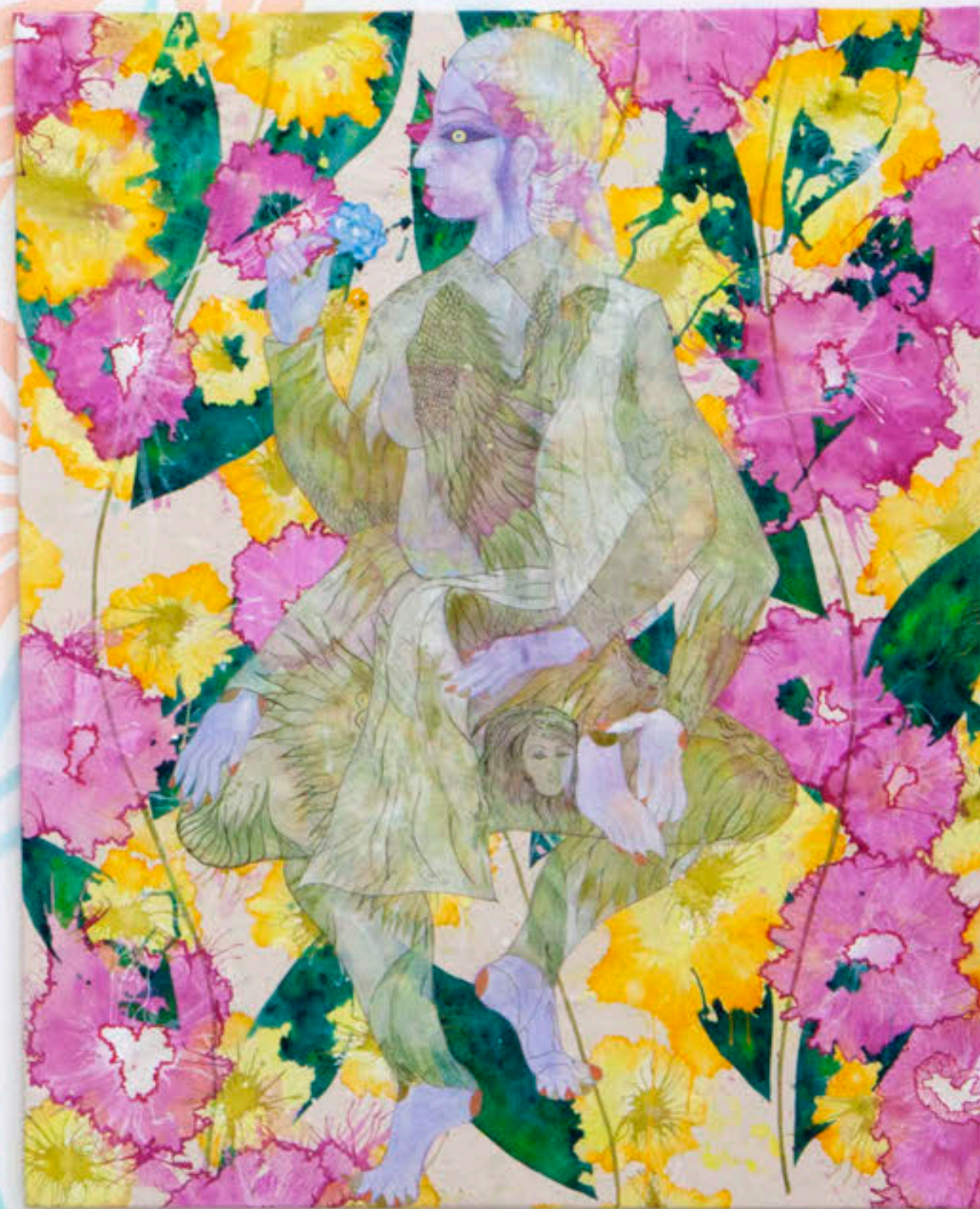


Confluence Sangam سنگم संगम, Nadira Husain with Amina Ahmed and Varunika Saraf, Heidelberger Kunstverein, Heidelberg, DE, 2020



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



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









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 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** *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, 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

2025

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

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

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