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OPEN Tue - Sat 12 - 6 pm

Nadira Husain

Portfolio



Nadira Husain's work explores visual forms related to issues of post-migration, transculturality and cultural hybridity. She 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 subculture 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 assemblage, 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 a visual vocabulary that embraces 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 regularly involved in self-organized collective initiatives and projects that are grounded in anti-racist and intersectional ethos in the field of art.



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

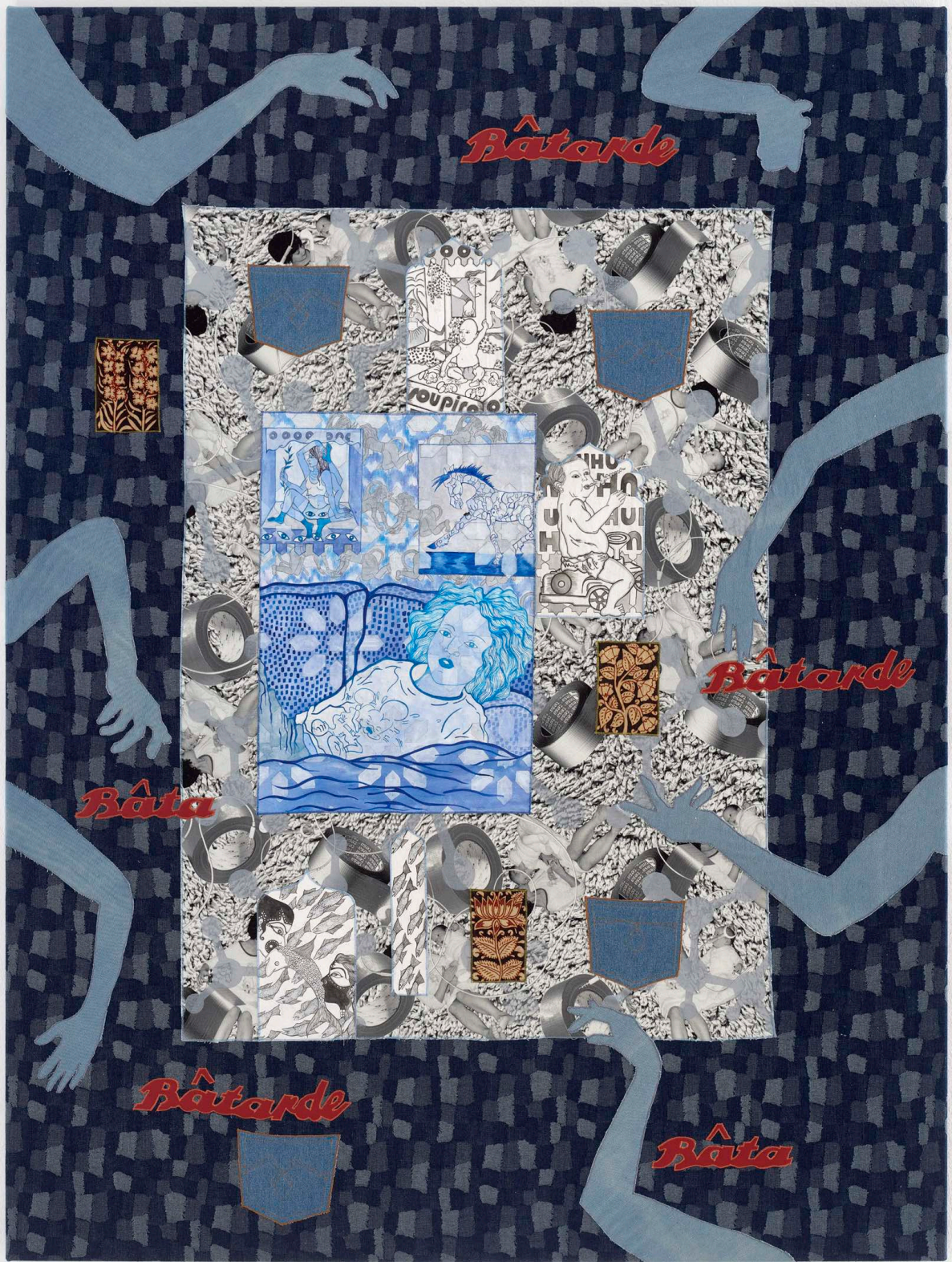


Giant, Big Eye, 2024
Acrylic on canvas, sewn textile and hand painted and glazed ceramics
280 x 210 x 10 cm

« 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. This giants are hybrids born of Husain's action of re-composing with fragments, with skilfully 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



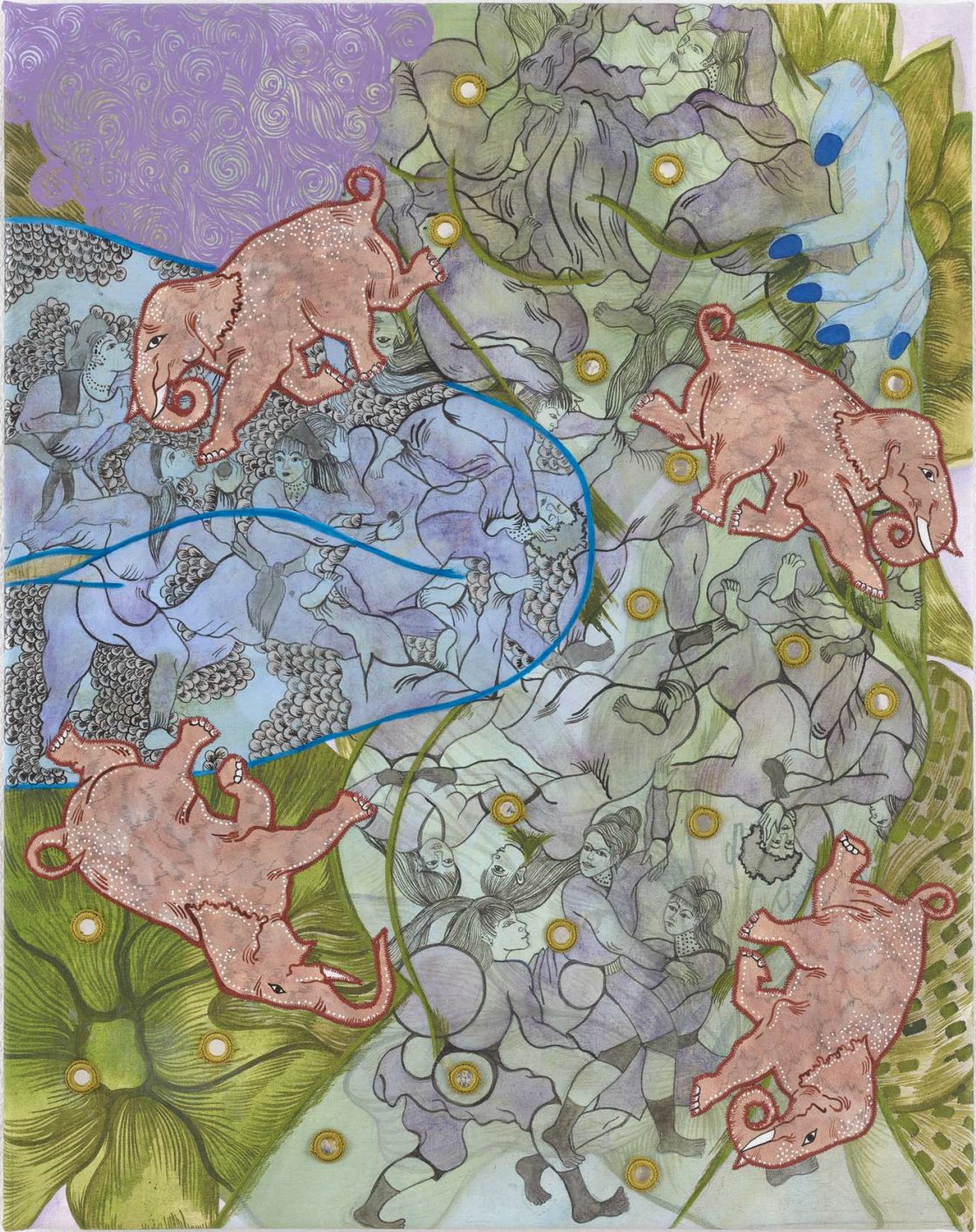
Eros in the Bush, Fuchsia, 2022
Gouache, acrylic and glitter on canvas
62 x 49 cm

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

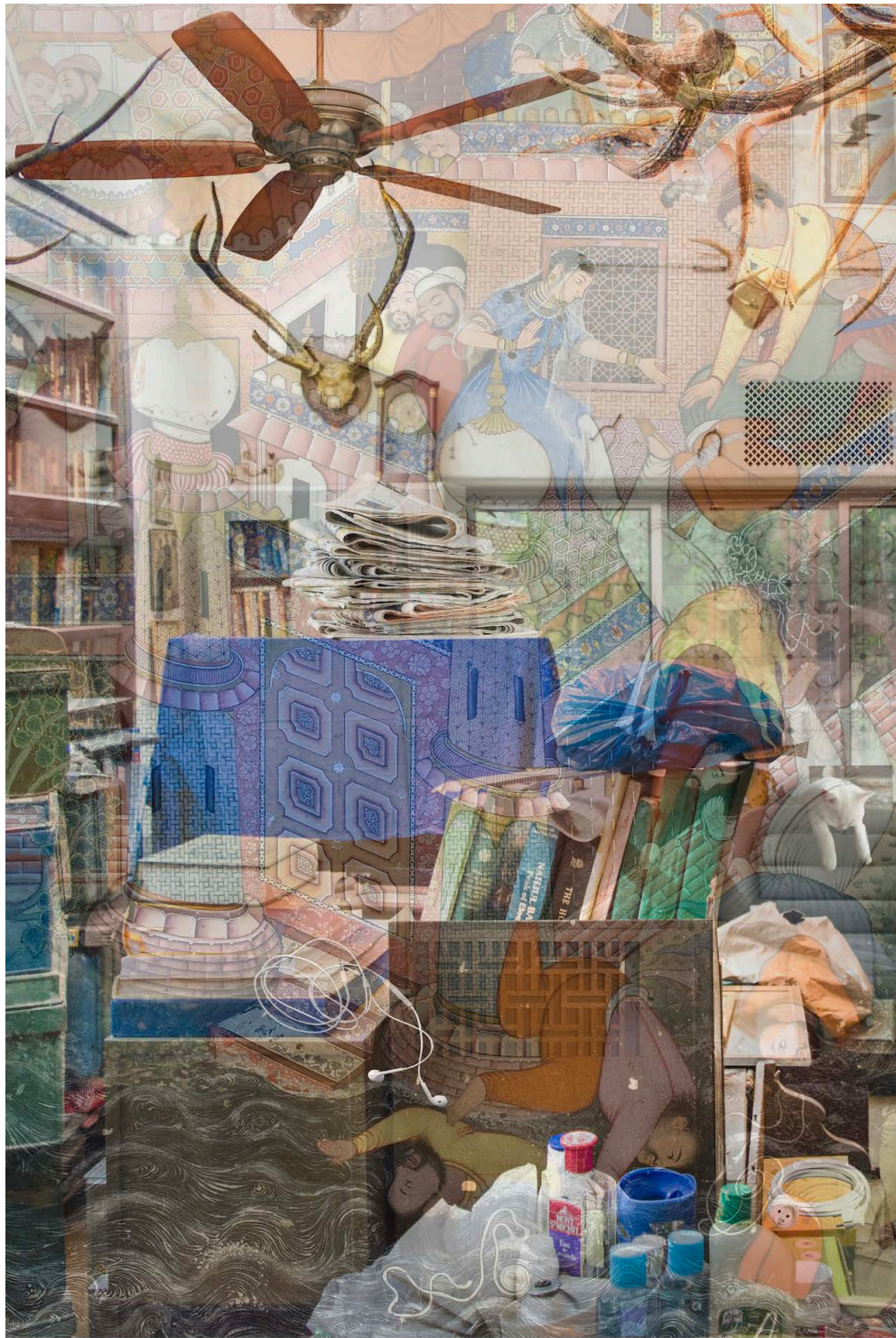


Hands on Hips, 2023
Hand-painted and glazed ceramic
39,5 x 25 x 30 cm



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



Équiloive, 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



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 automatiaue, 2020
Vegetable-dyed Kalamkari cotton
fabric, watercolour and acrylic on
canvas and sewn textile
160 x 126 x 4 cm



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 **سنگم 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.

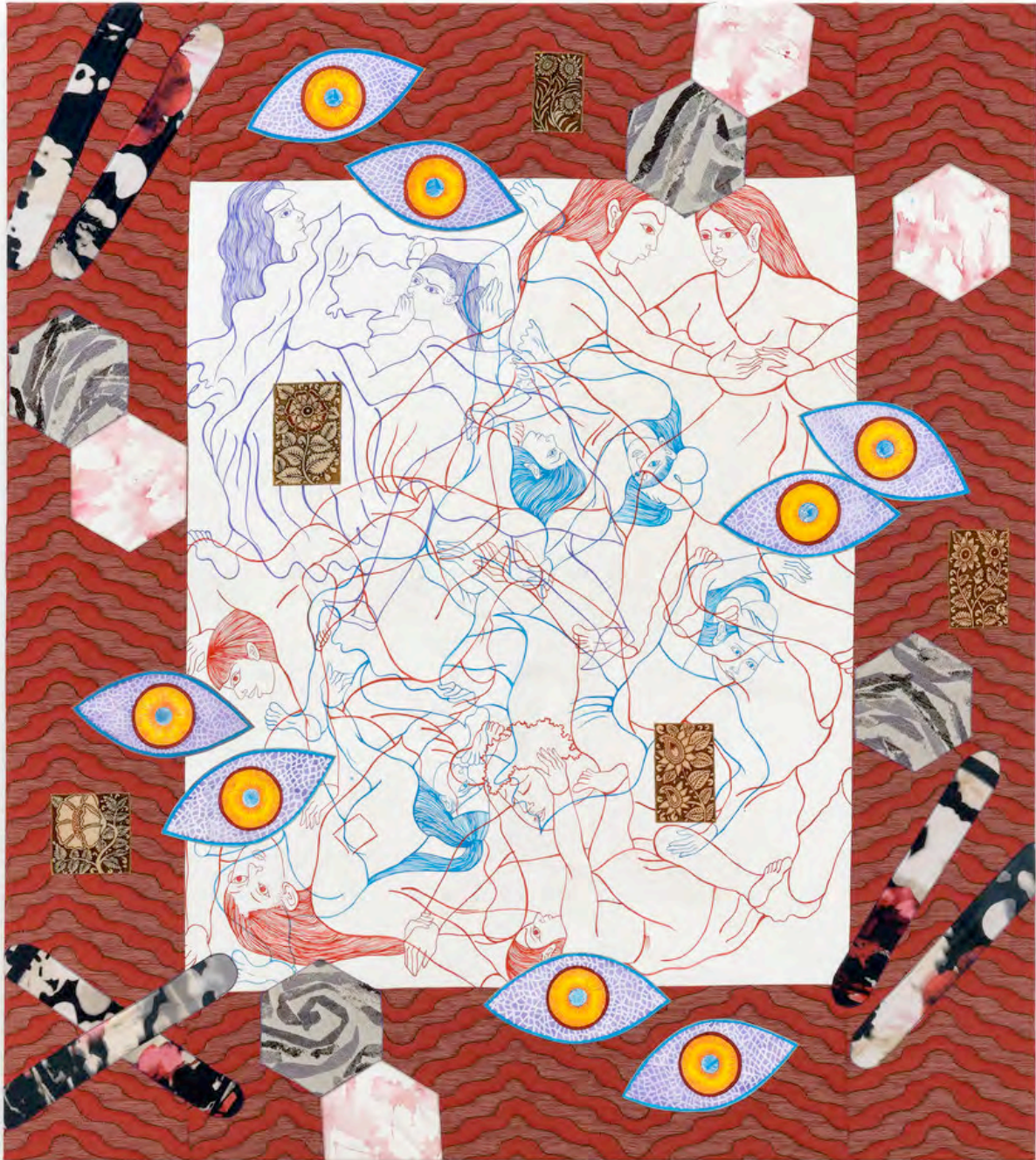
This is a social painting, structured into several chapters. The left section addresses human displacement and movement as a natural phenomenon—one that, since the beginning of humanity, has become increasingly restricted in modern societies. The central panel explores contemporary cultural issues such 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

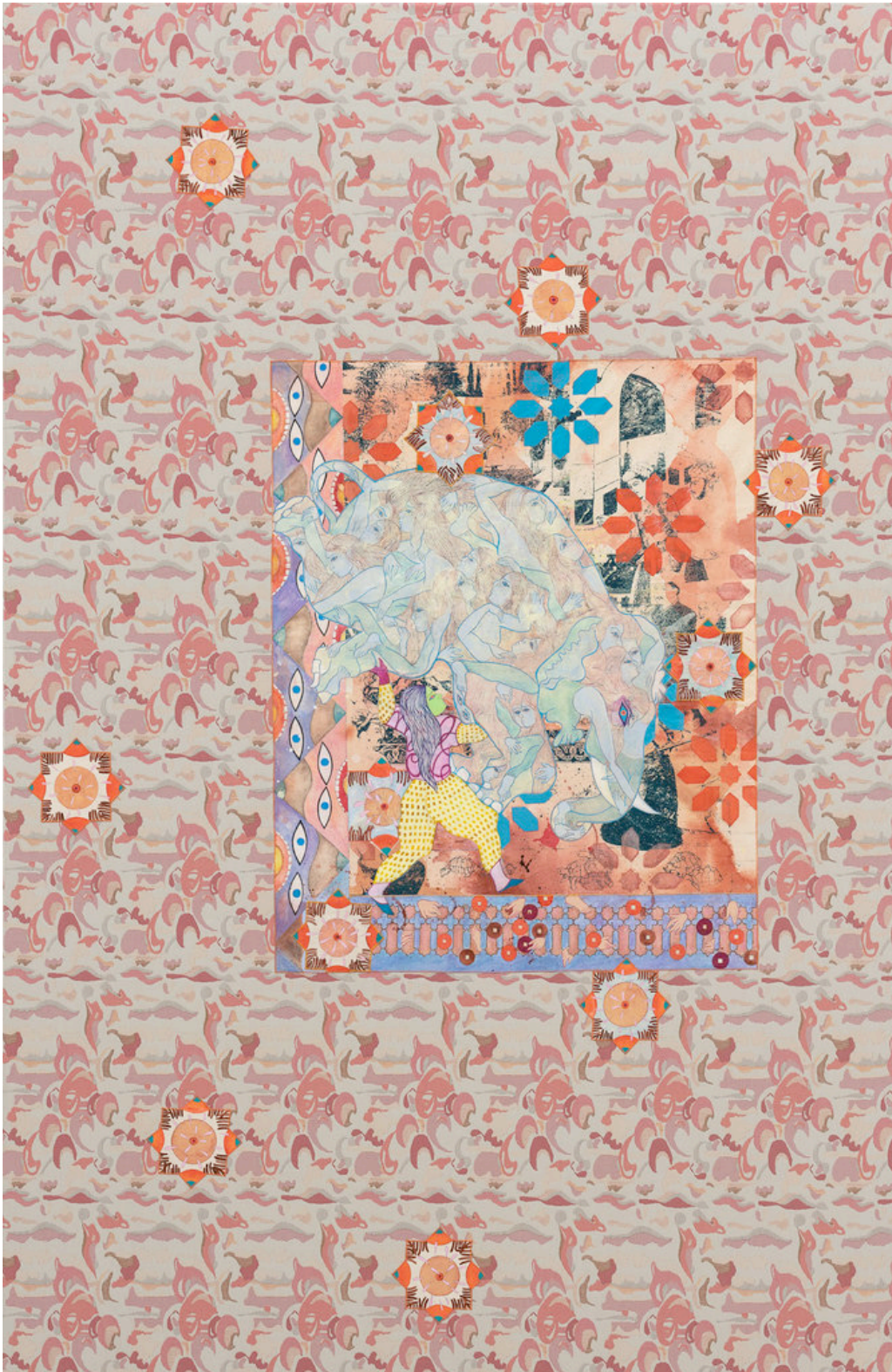


Somewhere Between Love and Fighting, rouge, 2020
Watercolor and acrylic on canvas and sewn textile
172 x 155 cm

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.



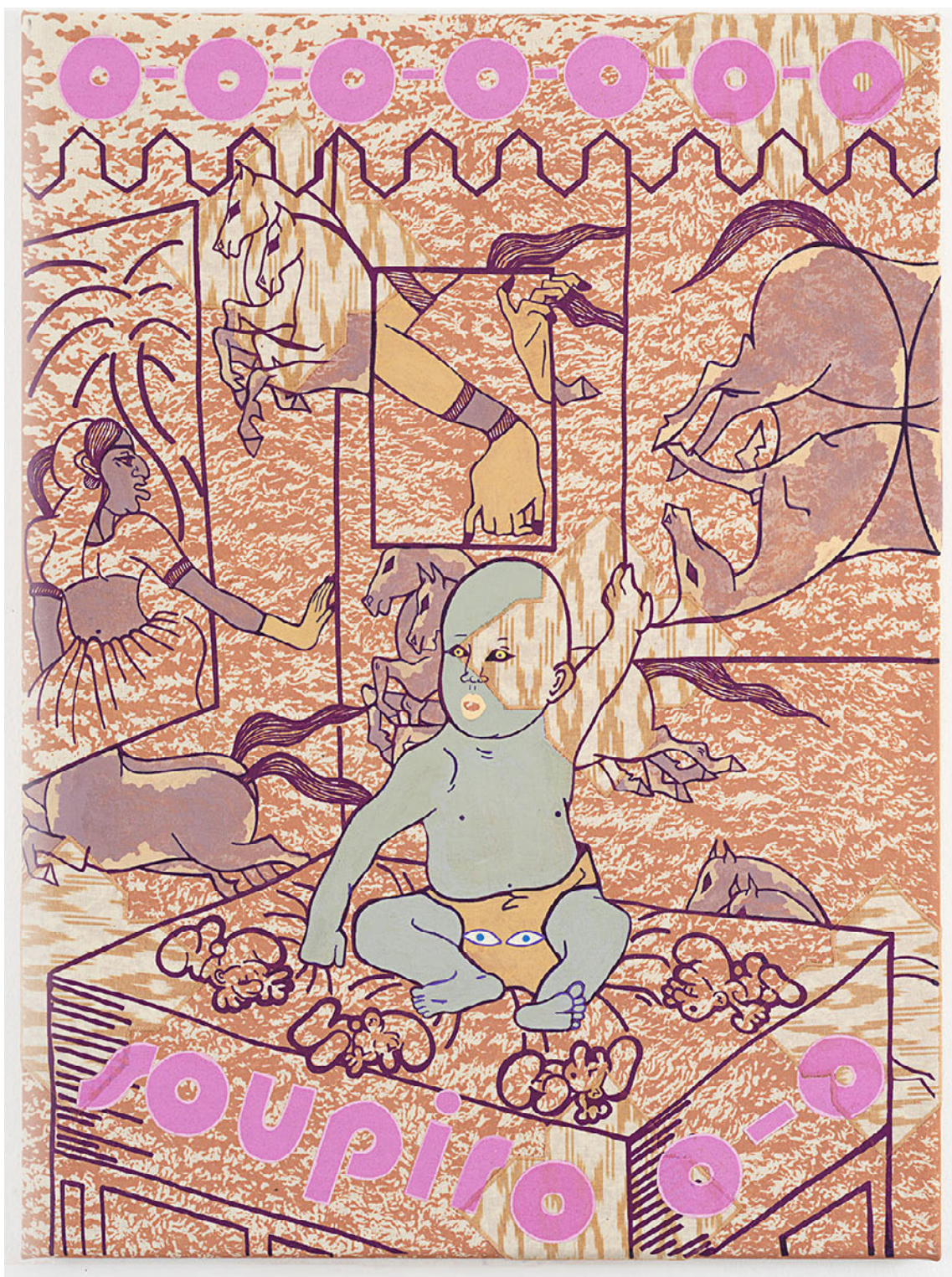
Somewhere Between Love and Fighting (sepia), 2019
Tempera, acrylic and silkscreen on patchwork canvas and fabric
220 x 195 cm



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

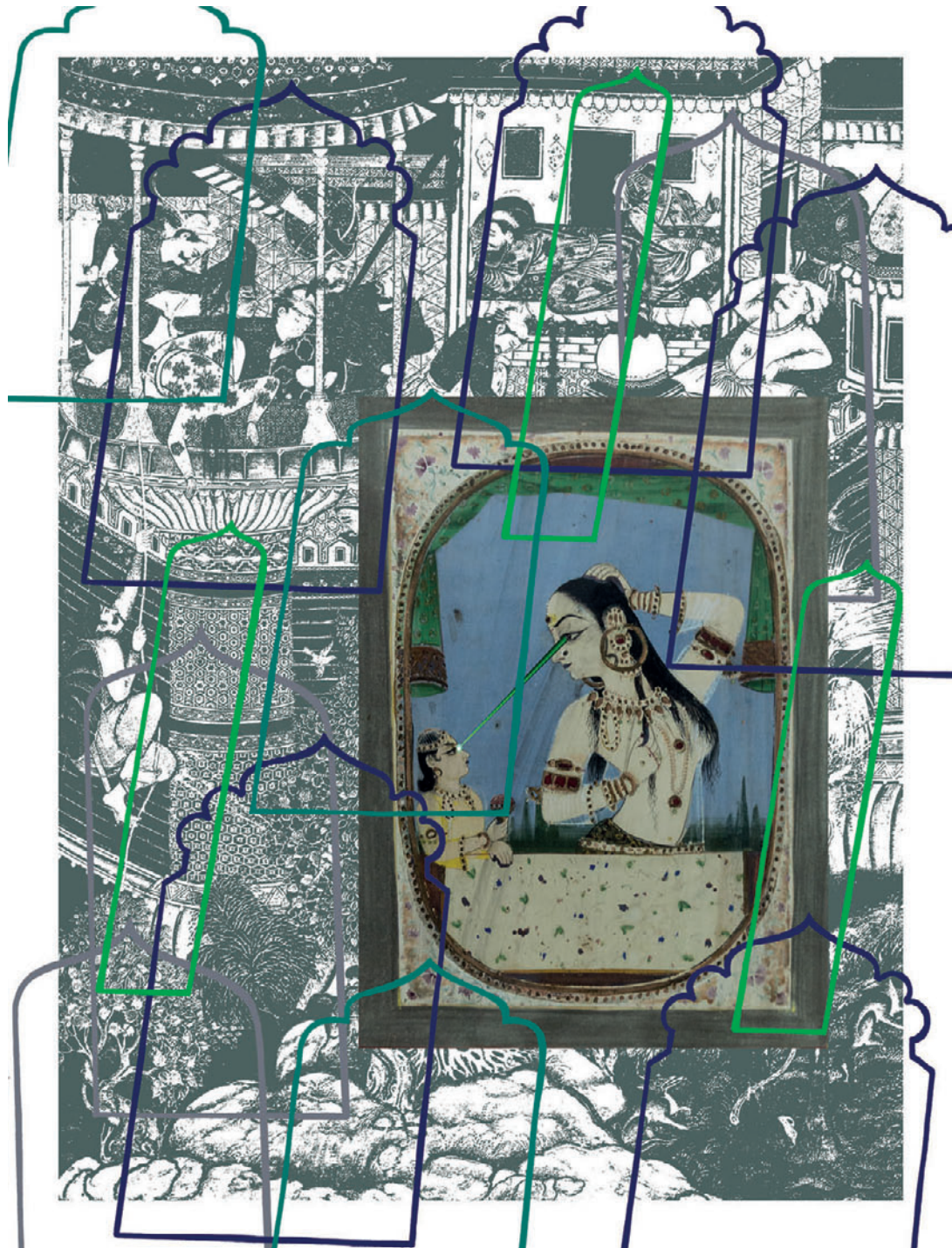
Exhibition view:
Nadira Husain - Pourquoi je suis tout bleu
Villa du Parc centre d'art contemporain Annemasse, France, 2018



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



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 (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



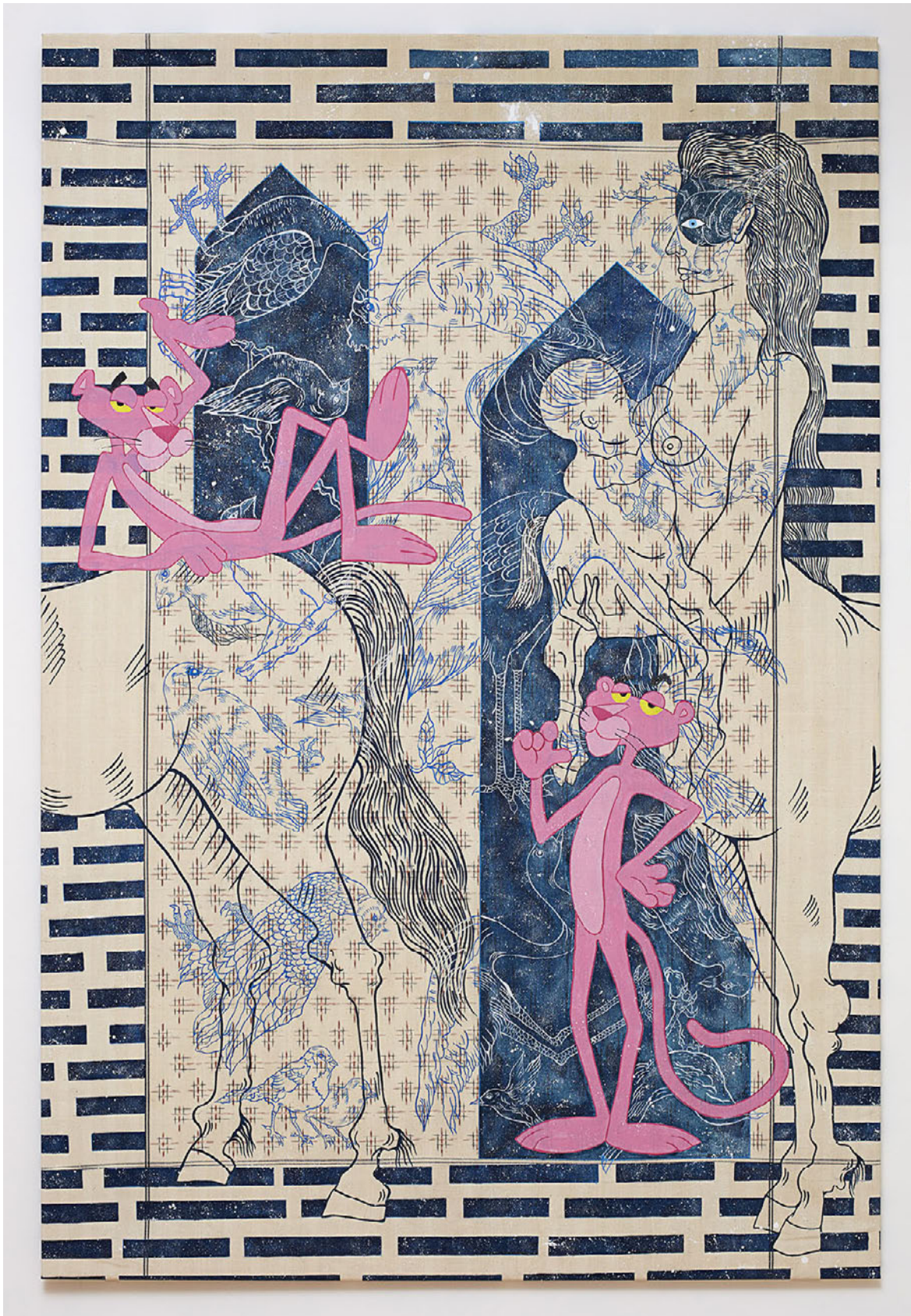
Exhibition view:
WERK.STOFF Malerei Preis
Heidelberger Kunstverein, Germany, 2018



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



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** TBA, solo exhibition at Kunstmuseum Gelsenkirchen, DE
TBA, solo exhibition at Kunstmuseum Stuttgart, 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** *Art Basel Unlimited*, curated by Giovanni Carmine, CH
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

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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

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[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

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

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[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

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

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