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OPEN Tue – Sat, 12 – 6 pm & by appointment

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**Nadira Husain with Zoë Claire Miller**

**Bastard Magical Pragmatism**

03.11. – 12.12.2020

Soft opening: 1.11.2020, 11am – 5pm

PSM is pleased to announce a joint exhibition of new works by... let's start over. Imagine this press release is read in the voice of David Attenborough on his deathbed: Autumn in Berlin. *Bastard Magical Pragmatism*, a joint exhibition by Nadira Husain with Zoë Claire Miller, opens softly on a Sunday afternoon. The year is XXXY, long after the world has been ravaged by wildfires caused by gender reveal parties. *Bastard Magical Pragmatism* is a memorial exhibition documenting a bygone era when sexism, extractivism, and neocolonialism were the order of the day. The gallery sends you a "save-the-date" laser-etched into a cabbage leaf, but you opt instead for chard. Next they send a QR code on a turtle's shell, delivered to the shores of an acid lake where you are picnicking. Your conversation is too engrossing to notice. Finally you receive an email on the iPhone you keep in an ethnographic display case in your living room. The exhibition is already taking place.

*Bastard Magical Pragmatism* features organic motifs such as babies and beans. Chimeric ceramic vases serve as three-dimensional substrates for cakelike figures: bloated, formless, and fantastically colorful. From Matisse's notable masterpiece *La Danse* come the women, but now they refuse to move to the men's flutes, resting instead together. Ceramic sculptures combine figurative modeling and cast body parts such as tits, fists, and groped asses. Titillated by the harassment, limp dick faces look at you askance. A confusion of bodies cascades from the pages of the 16th-century Mughal book of Hamza; some hoist elephants whose sad faces betoken traumas they would prefer to forget. Resurrection plants lament cycles of austerity and overconsumption. Tailed women growl and curse as they navigate stock photo logos, horny toads, and weeping breasts. Wayfarers, with their optimistic brand name, seem to mock the bland or awed expressions of visages and vessels lost in the flow of History.

Iron claws tear the façade from the Citadel of Bitche, where, during the coup of the "*femmes fondations*," the last patriarchs will lose their heads. Cosmic turtles, with an army of smurf-colored clones, follow the orgy of marbled fur with great pleasure. Each of them carries a goddess on their back: Rosa Zetkin, St. Agnes, Gutta Lindner, Melania of Nine, Lilith Iyapo, and your mom. There has been serious unrest in their oceans; somewhere between love and

fighting, colliding turtle shells release lightning strikes. But they see a new peace arising. Agonistic worldviews will be put to rest through ecstasy. Gossip will restore the balance of the ocean; the waves' distinct shapes will flatten into potentialities. St. Agnes, the patron saint of the metoo-victims, grows her hair back after Gutta Lindner, the escapist hedonist, agrees to sacrifice herself. Carving an oven into the living clay, Gutta's worshippers use the heat of the smoldering world to bake her into a loaf of Sanssouci bread. Having divided Her body among them, the bacchantes sink into a deep sleep.

As the fires die down, the quieted earth is given over to the ocean dwellers. After the smurf turtles eat all the plastic from the sea, they come ashore to occupy the electronics stores. They crack open laptop cases in search of tasty hard drives, shucking them like oysters, looking for the shiny magnetic disks—3.5 inches, the best. They will become extinct, the hard drives, the turtles. You try to gently pull one of the last disks from between a turtle's mandibles, but it will only release it in exchange for a bundle of tinsel, which it mistakes for magnetic tape. From the drive's garbled contents, a single email can be recovered: <gregor@psm-gallery.com> to: <mail@markues.net> <thomas.w.love@gmail.com>, cc: <nadira.husain@gmail.com> <miller.zoe.c@gmail.com> <sabine@psm-gallery.com> date: Oct 12,2020, 12:48PM; subject: Re: Text/Corona; message: OMG I looove Busen!

Text: Thomas Love & Markues

**Nadira Husain** (b. 1980, Paris, France) lives and works in Berlin after graduating at the Ecole Nationale Supérieure des Beaux-Arts, Paris in 2006. While regularly exhibiting with PSM, Berlin, Galerie Tobias Naehring, Leipzig und Tempo Rubato, Tel Aviv ever since she had institutional solo exhibitions at Heidelberger Kunstverein (2020), Villa du Parc Centre d'Art Contemporain, Annemasse, F (2018); Städtische Galerie Waldkraiburg, D (2015) and Künstlerhaus Bremen, DE (2014). Husain's works have been exhibited at group exhibitions in institutions such as Museion Bozen, Bolzano, IT (2019), Kai 10, Arthema Foundation, Düsseldorf, DE (2019); Skulpturen-Triennale, Bingen, DE (2017); Jewish Museum, New York, US (2015) and KW Institute for Contemporary Art, Berlin, DE (2013). In 2018 she received the Werk.Stoff – Prize for Painting by the Andreas Felger Foundation for Culture and the Heidelberger Kunstverein and since 2017 Husain is lecturer in \*foundationClass at the Art Academy Berlin-Weißensee.

**Zoë Claire Miller** (b. 1984, Boston, USA) lives and works in Berlin as an artist and organizer. She studied Romance Languages, Philosophy and Anthropology at the University of Heidelberg, Sculpture at the UdK Berlin and the Kunstakademie Karlsruhe, and completed her studies in 2010. She founded the Society for Matriarchal World Domination in 2019, co-founded the Berlin Art Prize in 2013, and has been a spokesperson for the bbk berlin (professional association of visual artists) since 2016. She was nominated for the Hans Purrmann prize in 2020, and regularly exhibits in Germany and abroad, among others: Coast Contemporary, Oslo, NO (2020); Bergen Assembly, Bergen, NO (2019); Vienna Art Foundation (2019), Ansbach Contemporary, Ansbach, DE (2018); nbk, Berlin, DE (2018), Kunsthalle Freeport, Athens, GR (2017); Moscow Biennale for Young Art, Moscow, RU (2016), Glasgow International, Glasgow, GB (2016).