

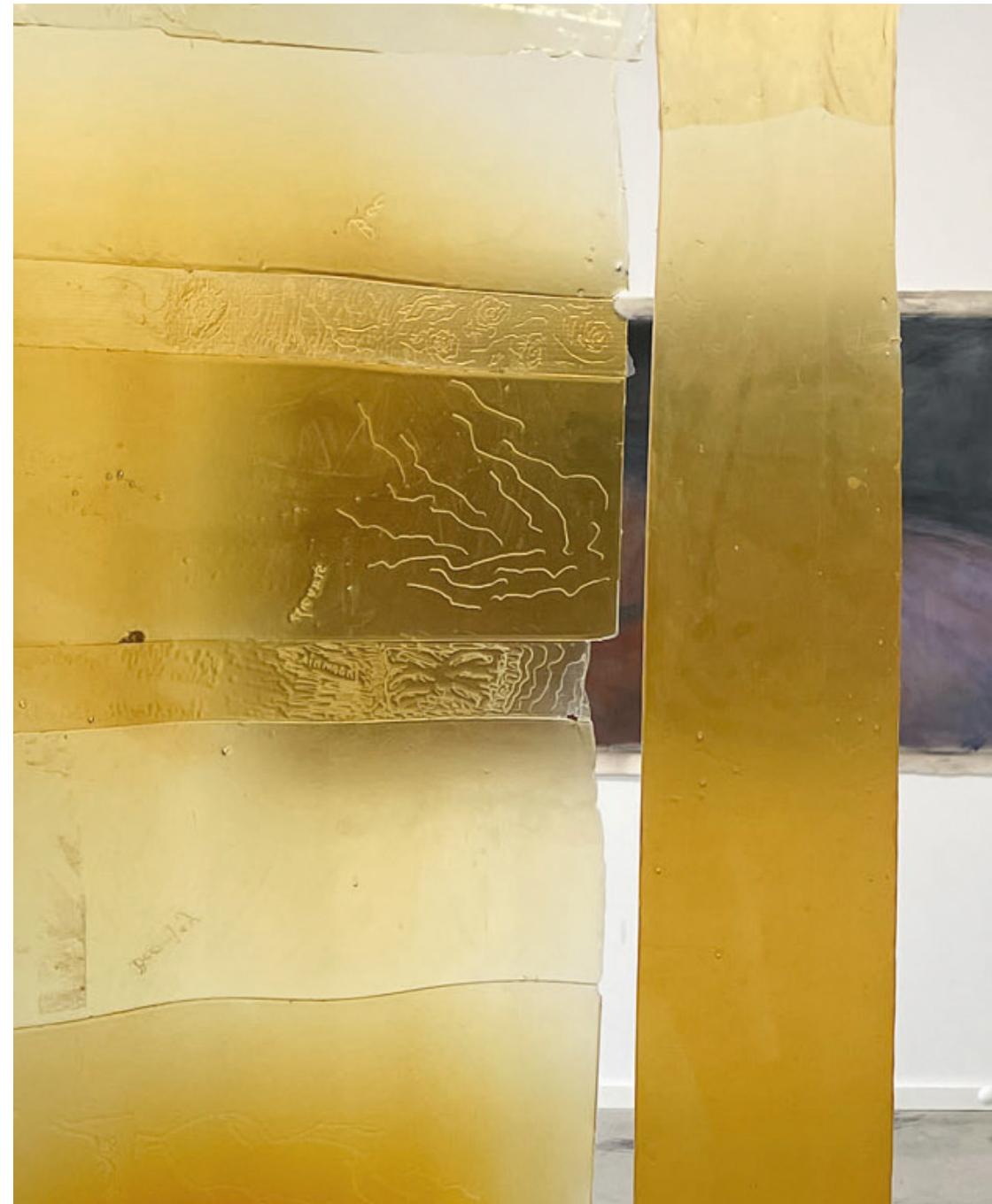


**PORTFOLIO**

**KRYS HUBA** (they/them) works with painting, installation, writing, and performance. Their works reflect what it means to live in the present. Desires, memories, and repression shape this experience. Images and words emerge in fragile constellations that carry traces of these currents, continually reconfiguring into shifting formations. Readings and choreographies with performers activate the installations.

Huba's works are presented nationally and internationally, most recently in their first institutional solo exhibition at Künstlerhaus Bethanien (Berlin, 2025), as well as *Mouches Volantes* (Cologne, 2024) and *Kunstraum Display* (Berlin, 2022). Group exhibitions include presentations at the Biennale für Freiburg 2 (2023), Kunstverein Freiburg, *Kunstraum Tropez / projectspacefestival* (Berlin, 2023), during Zurich Art Weekend 2023, at Villa Renata (Basel, 2022), Museum im Bellpark (Kriens, 2020) and Tate Exchange/Tate Modern (London, 2019). Huba received invitations for international residencies such as Künstlerhaus Bethanien, Berlin, CRAC Alsace in France and Residence Secondaire II, Zurich.

Installation and detail view, Krys Huba, *current works in the studio*



*All of those records; tell me, bee*

Krys Huba at Künstlerhaus Bethanien, Berlin

17.7.2025 – 14.9.2025

With *All of those records; tell me, bee* Krys Huba turns the gaze inward. Taking the poetic figure *bee* as a departure, they explore questions of queer identity and belonging within normative social patterns. *bee* itself materializes in the exhibition in traces, which unfold through paintings, poetic writing fragments, and sculptural objects. Across image and text, the works are interwoven by lines of connection that resist fixed forms and instead emerge into ever-shifting constellations.

During a residency at Künstlerhaus Bethanien, Krys Huba engaged with the institution's immediate public surroundings—a dense coexistence of urban subjects, intertwined through overlapping stories, sounds, and movements. Yet not all voices in this mesh are perceived equally. The artist draws this fragile fabric of the city into the exhibition space. This gesture turns the building's wide glass front into a membrane—interweaving the city's presence with the inner realm of the installation. They open the institution to various forms of expression and representation, while also creating intimate spaces through the placement of the works.

Suspended sheets of transparent fabric, treated with ink and silk dyes, soften the rigid contours of the architectural interior. Through the ephemeral materiality of the fabric, the boundaries of the space begin to blur, transforming it into a fluid, mutable construct that challenges fixed categories and deconstructs normative spatial orders. Within this shifting structure, Krys Huba embeds new paintings in which bodies appear in fragmented figures. Torsos emerge as isolated parts, avoiding the representation of any specific person or fixed identity. Muscles, shapes, and scars are rendered with painterly nuance – at times stark, at others tender – flowing gently across the canvas.

The exhibition continues Krys Huba's artistic engagement with discarded Ikea Billy shelves, a process they began in a solo presentation at Mouches Volantes in Cologne. They disassemble the standardized formats into fragments, engraving texts and sketches into the plywood surfaces before casting these incisions in latex. Assembled into paravent-like configurations, the objects and their negative impressions in soft, translucent orange and yellow latex disrupt the strict rationality of the original shelving system. The result is a porous, permeable architecture through which visitors can not only pass but also enter – into the in-between, into what remains fleeting and elusive. Krys Huba often places small found items and keepsakes within these shelf structures, weaving a layered mesh of object, memory, and narration.

This entanglement recurs further in Krys Huba's poetic writings, which oscillate between archival fragments and poetic fabrications. Often emerging in parallel with the visual works, they open up additional layers of meaning. During the exhibition's development

solo exhibition

curated by Marie-Sophie Dorsch

as part of the project *Becoming B* by Antje Weitzel

at Künstlerhaus Bethanien, collective reading and editing of poetic and theoretical texts became a core part of the process. Fragments of text were shared between artist and curator, turning language into yet another material – one that creates resonance, gives voice to absences, and draws connections between image, body, and narrative. Throughout the exhibition's duration, Krys Huba collaborates with performers, artists, and musicians to create performative moments that activate both the texts and the visual works.

*All of those records; tell me, bee* unfolds as a fragmentary interplay of ambivalences and traces of both subjective and collective experience. In this sense, Krys Huba reflects on space – on its potential to open up beyond institutional structures, bodily norms, and temporal boundaries.

Text by Marie-Sophie Dorsch



Installation view. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.

Krys Huba, *nonchalant sharp grinding first yellow then orange non non binary they, they come to tell what if they don't give a fuck*, 2025, engraved IKEA Billy shelves, poured latex sheets, dimensions variable, in the exhibition, *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.



Installation view, Krys Huba, *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.



Krys Huba, *love u*, 2025, oil on canvas, 30 × 40 cm; *dripping*, 2025, ink and silk watercolour on transparent canvas, 370 × 180 cm; *hey T or T hey*, 2025, oil on linen, 30 × 40 cm, in the exhibition *All of those records*; *tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.



Krys Huba, *love u*, 2025, oil on canvas, 30 × 40 cm; *dripping*, 2025, ink and silk watercolour on transparent canvas, 370 × 180 cm; *hey T or T hey*, 2025, oil on linen, 30 × 40 cm, in the exhibition *All of those records*; *tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.





Krys Huba, *All of those, scorpio, they wish for a house, sterna, they are many, star, there was a time when there was a rabbit, ora, a fucking nightmare in its pleasure, paranoia, blue ivy pins them down*, 2025, oil on canvas (90 × 80 cm), T-shirt, lamp by Künstlerhaus Bethanien, steel shelf by Künstlerhaus Bethanien, engraved IKEA Billy shelves, Flos lamp, plastic star, oil and walnut oil, transparent fabric with latex, steel thread, wood from bee house, plastic star and hemisphere on canvas (20 × 30 cm), plastic rabbit, plastic star (formerly owned by Philine), necklace with glass pearls, oil and walnut oil on canvas (Ø 30 cm), oil on IKEA Billy backpanel (90 × 77 cm), dimensions variable, in the exhibition, *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.

(abstract Krys Huba in conversation with curator and art historian Emily Nill

*„bee is a figure who moves fluidly between times, states, and registers - sometimes speaking in the present, sometimes from a memory, sometimes from an imagined elsewhere. Writing bee is a bit like what Kathy Acker called „plagiarizing the future“ - inhabiting a narrative before it's fixed, allowing voices and times to overlap without resolving.“*

*„I'm wary of nostalgia when it becomes a kind of aestheticized longing that flattens the past into consumable fragments. But I'm interested in the way certain objects - a jersey from the 2000s, a scuffed toy, a carved-in name - act as vessels for overlapping temporalities. They're not purely „past“; they're still circulating, shifting in meaning as they move between contexts. Materials like latex make this explicit: they undergo visible transformation throughout the exhibition, a slow register of change that resists permanence. The relation of temporality within the works is inscribed differently: in the objects themselves, and in the paintings, where it is developed through bodies.“*





Krys Huba, *there it is, right where you are standing*, 2025. Spotlight, steel thread, steelchain, aluminum, painted fabric, t-shirt, Dimensions variable, in the exhibition *All of those records; tell me, bee*, Künstlerhaus Bethanien, Berlin, 2025. Image courtesy of the artist and Künstlerhaus Bethanien, Berlin. Photo: Chroma Studio Berlin.

\*\*the house or the house of the bees\*\*

(krys huba)  
the sounds  
there, amongst them  
one day it hits the hi-hat  
amongst the orange and the blue

what is it about  
together  
in this maze  
underneath the concrete slabs  
titans  
a smile between the lines

fuck fuck  
fffffuck my eyes  
the eyes  
the gaze  
towards you

they wish for a house  
a roof that unites  
folding hands over their heads

buzzing  
chirping

heads in hands  
some lean towards each other  
weights high so silently  
they are running through  
a haze of despair  
they are many  
them us we he she and them  
their days of glory

waking up with  
soft pillows on the cheek  
no scent, noise, nothing  
the air instead filled with a void  
i remembered the sounds

they walk over and open the fridge  
emptied jars over shriveled vegetables  
topped up with cream cheese on fridge-y flavour  
favour flavours  
gone long  
only leftovers  
they think

is it where I seek connection  
sensing

(krys huba)  
seeking  
distraction  
distracting me  
they, them, us, he, she  
where is this happening  
a view on sight  
turns into the glimpse of something  
they could get real truth among themselves  
of paranoid tulip dreams haunting them during the day  
there when the sun goes down  
and the orange night falls  
where the blue fades

a smile, a lush  
between the lines  
together

(krys huba)      (anna lucia)  
who are them      who are them  
who will we be      who will we be

obviously something  
that is there for the moment, the longing and the fear  
touching touch touch  
it touches their heart

(anna lucia)  
nor boy nor girl  
searching for their path  
never have they read the news  
or neither walked on grass

(krys huba)  
who are them  
who will it be

(anna lucia)  
never have they heard the birds  
singing in the spring  
inside dead trees and penthouse skies  
where still they're lingering

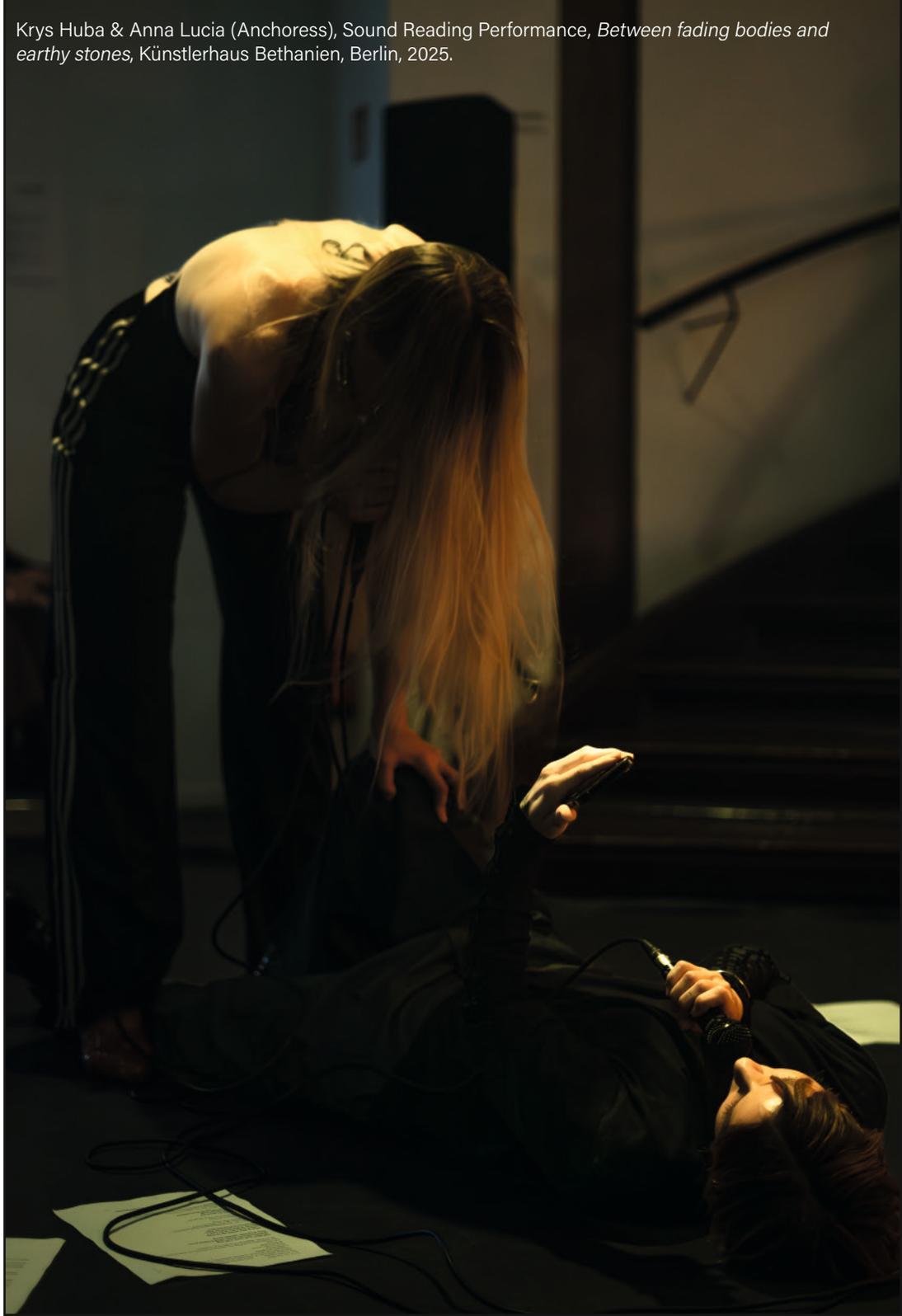
how long, they ask; a lifetime feels  
on earth were still we linger

(krys huba)  
everything will be ok  
i ask you  
is there a house

..... (abstract of the sound reading performance)

<https://soundcloud.com/alwysbee>  
>>> audio recording of the performance

Krys Huba & Anna Lucia (Anchoress), Sound Reading Performance, *Between fading bodies and earthy stones*, Künstlerhaus Bethanien, Berlin, 2025.



Krys Huba & Anna Lucia, Sound Reading Performance,  
*Between fading bodies and earthy stones*, Künstlerhaus  
Bethanien, Berlin, 2025.





2023

Performative Reading in the streets of Kreuzberg, Künstlerhaus Bethanien, 2025.. (right side)



## *Not quite a love poem*

Krys Huba at Mouches Volantes, Cologne

30.6.2025 – 27.7.2024

In moments of impermanence, a transformation is revealed. Different temporalities, rhythms and speeds, colours and forms dissolve, flow into one another and sometimes create shimmering nuances. Be it in the search for inner identity, in the constant exchange with the outside world or in the ongoing transformation of urban space—a dynamic back and forth is always at work when a balance created by individual forces begins to falter. Krys Huba's solo exhibition *not quite a love poem* is dedicated to the moment of impermanence and examines queer identity and social belonging in seemingly standardised social structures. Orientated towards the big city life, where diverse subjects co-exist, paintings, installations and poetic texts come together. The works reflect an urban reality, not without including the immediate surroundings of Mouches Volantes. Cologne's Ebertplatz, surrounded by non-stop busy streets, anonymous building façades and the everyday hustle and bustle of the city, serves as a point of reference and source of inspiration alongside Krys' life in Berlin.

Accordingly to their artistic practice, the focus is on paintings in which the physical act of the production process can be recognised in the application of paint. Human bodies emerge—fragmented, distorted, sometimes only hinted at. The figures merge together or dissolve organically, which may indicate the passage of time or a change of perspective. Emotions such as joy, sadness or anger can be attributed to their ghostly faces. In their imprecision, the abstracted motifs function like blurred mirror images that reflect our own physicality. Shifting from one posture to another, with virtually no fixed position, the depicted beings are in motion, like us walking through the exhibition or through the city.

In addition to linen, sawn wooden panels also appear repeatedly as picture carriers. They come from discarded Billy shelves that the artist finds on classified ad portals or on the street. The well-known piece of furniture is used here as a symbol for an intermediate state, as it is often only used temporarily—for example, when furnishing a newly occupied flat for the first time. As a mass product, it is designed for a fast-moving consumer society in which questionable production conditions are overlooked or even accepted. In its simplicity, the shelf is suitable for everyday use in every individual life, receding into the background and creating space for individual use.

By appropriating the Billy shelf as an artistic medium, literally taking it apart and elevating its parts to works of art, Krys Huba not only robs it of its predetermined function, but also demonstrates a fluidity that is inherent in every reutilisation. Individual wooden panels rise up sculpturally in the room, recalling both a fictitious urban landscape and architectural elements from the immediate surroundings. Elsewhere, the classic furniture appears in a recognisable and functional form to keep various objects presentable: a glass, printed A4 sheets, sketchy drawings and scrap book-like collages. The objects, lightly wrapped in a

solo exhibition

curated by Philipp Lange

whitish fabric curtain, appear to have been casually set down and bear witness to the recent or distant presence of a person.

With *not quite a love poem*, Krys Huba removes the dividing lines between seemingly solidified states, between hard and soft, visible and opaque, public and private. The title comes from a poem by the artist, which is on display in the exhibition and will be recited as part of performative reading sessions in and around the space. It is part of a collection of texts in which Krys Huba associatively combines fleeting memories of experiences, encounters, observations, imaginations. What is in the process of becoming seems to be paraphrased in delicate contradictions. *not quite a love poem* is a plea for the impermanent.

With love,  
Philipp



Installation view. Image courtesy of the artist and Mouches Volantes, Cologne. Photo: Dirk Rose

Exhibition view, *Not quite a love poem*, Mouches Volantes, Cologne, 2024. Image courtesy of the artist and Mouches Volantes. Photo: Dirk Rose



Krys Huba, *Serenity II*, 2024, oil on canvas, 200 × 160 cm, in the exhibition *Not quite a love poem*, Mouches Volantes, Cologne, 2024. Image courtesy of the artist and Mouches Volantes. Photo: Dirk Rose



## *S~e~e~d*

Krys Huba at Tropez, Berlin, *Believe*

3.6.2023 - 3.9.2023

Krys Huba's painting *S~e~e~d* is installed between the trees at the back of the swimming pool's green area. The semi-transparent surface shows elements such as water, a butterfly and eyes looking into the surrounding vegetation. When viewing the work, the painting blends with the leaves of the trees behind it. The projections of the sun and the movements of the wind make the artwork seem almost like a (digital) canvas whose motifs are constantly changing depending on nature. The butterfly symbolises the soul and metamorphosis in various belief systems. It stands for diverse transformation processes both in nature and within queer identities. *S~e~e~d* invites you to linger under its protection and watch the gentle play of sunlight and shadow unfold on its surface.

*Funny, It Woke Me Up*, 2023

Zine

DINA 5, 16 pages, digital print

The second part of this artistic work is the zine *Funny, It Woke Me up* and is available at the kiosk of the outdoor pool.



group exhibition

curated by Sophie Boysen



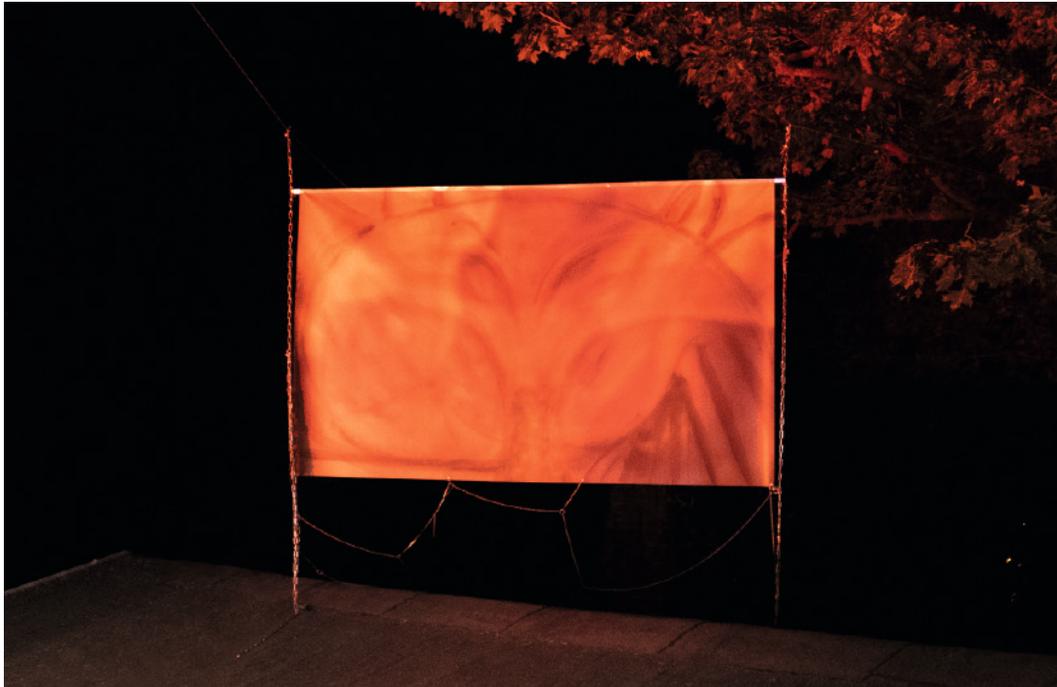
Detail view. Image courtesy of the artist and Tropez, Berlin. Photo: Ink Agop

T+

Krys Huba at *Shrine*, art space, Studio Hanniball, Berlin  
15.09.23 – 13.10.23

“... never stagnant ever moving like the sun. It is to be longed for as it fades.” (notes Krys Huba, 2023)

Located at the rooftop, warm yellow, orange and green tones appear on a semi-transparent fabric. Throughout the change of the daylight the pictorial in Huba's painting becomes more translucent almost fully transparent until it is highlighted with orange lights in the dark. It is carried by heavy steal chains which themselves are covered with thick oil color. Influenced by architectures like those created by Eileen Gray as well as thoughts on solar deities which are usually associated with power and strength, the painting is dense, colourful, lush, and shows ambiguous and enigmatic forms. It seems as if the bodies that Huber evokes are steadily changing depending on the surrounding nature until they expand over the whole rooftop at night. This creates an atmosphere that is soft and fluid with this kind of metamorphose, that openly confronts binary structures and the value systems we live in.



group exhibition



Detail view. Image courtesy of the artist and art space Tropez, Berlin. Photo: Dirk Rose

Krys Huba, *Ineffable codes*, paper works and workshop. Exhibition view, *Art And Politics In A Climate of Change*, Tate Modern, Tate Exchange, London, 2019.



education

- 2014 – 2021 Fine art studies, University of Arts, Berlin, Meisterschülerin class of Valérie Favre  
2018 Fine art studies, Central Saint Martins UAL London

solo / duo exhibitions

- 2025 [All of those records; tell me, bee, Künstlerhaus Bethanien](#), Berlin, curated by Marie-Sophie Dorsch (solo)  
2024 [Not quite a love poem](#), Mouches Volantes, curated by Philipp Lange (solo)  
2022 [Darling you should feel lucky, Display, Berlin](#), curated by Marie DuPasquier (solo)  
2022 [Double Heart](#), Projektraum 13, Zurich, curated by Marie DuPasquier (duo with Anaïs Defago), as part of Zurich Art Weekend 2022

group exhibitions (selection)

- 2025 Temple bar gallery, publication, Dublin art book fair, Dublin  
2025 Collective display presentation, publication and reading, Athens art book fair, Athens  
2025 WDB, Berlin Art Week, Berlin  
2024 [Derivat, Gr\\_und, Berlin](#)  
2024 [Shrine](#), Studio Hanniball, Berlin  
2023 [The Song of the street](#), Biennale für Freiburg 2, Kunstverein Freiburg, curated by Paula Kommos, with *somebody\*ies*  
2023 [Believe, Tropez](#), Berlin /projectspacefestival  
2022 [This is Our House](#), Villa Renata, Garage, Basel, with *somebody\*ies*  
2021 [Rebound, Künstlerhaus Sootbörn](#), Hamburg  
2021 *It's only the end*, UdK Berlin graduates, Kühlhaus, Berlin, curated by Klara Hülskamp and Philipp Lange  
2021 [Stretch, Lovaas Projects, München](#), curated by Philipp Lange  
2020 *Animation Of Dead Material*, Kunstquartier Bethanien, Berlin, curated by Bernard Vienat  
2020 [Weltuntergang, Display, Berlin](#), organised by Constantin Hartenstein  
2020 [Walkie Talkie Projekt, Museum im Bellpark, Kriens, Schweiz \(Online Projekt\)](#), curated by Hilar Stadler  
2019 [Grosse Regionale, Kunsthaus Rapperswil, Rapperswil, Schweiz](#), curated by Josiane Imhasly/ Céline Gaillard  
2019 [Art and politics in a climate of change, Tate Modern, Tate Exchange, London](#) curated by Alex Schady

performances (selection)

- 2025 Sound/reading Performance with Anna Lucia, Künstlerhaus Bethanien Berlin during BAW  
Featured sound recording with Anna Lucia on Fade radio, as part of the Athens Art book fair  
Performative reading, Athens Art book fair, Athens  
Performative reading walk in public space with Areez Katki  
Performative reading/talk with Emily Nill, Künstlerhaus Bethanien, Berlin  
2024 *Green Meadows and Sugar Highs*, Performative reading in public space, Mouches Volantes, Cologne  
2023 *Street Dates*, Performative reading in public space with Stellar Meris, Biennale für Freiburg 2, curated by Paula Kommos

# KRYS HUBA

## CV

- 2023 *Collective Transmutations*, Lecture performance, as part of symposium *sichtbar machen - werden - sein*, spce | Muthesius, Muthesius, University of the arts, Kiel (publication upcoming October 2025)
- 2022 *Soft Tissues*, Performative reading, Kunstverein Weil
- 2022 *Talking About Transmutation*, Lecture performance with Stellar Meris, DOCK, Basel
- 2022 *Walk Their Path*, Performative reading in public space with *somebody\*ies*, Louise Otto Peters Straße, Freiburg

### fundings / nominations (selection)

- 2025 Project funding Hauptstadtkulturfonds
- 2024 Project funding culture department cologne
- 2023 Project funding *transfrontalier*
- 2022 Scholarship Stiftung Kunstfonds / Neustart Kultur
- 2022 Project funding Pro Helvetia
- 2021 Project funding Kanton Basel Stadt
- 2021 Project funding alliance F/ Stiftung Mercator Switzerland
- 2021 Selection Eb-Dietzsch-Kunstpreis for painting 2022
- 2020 Final selection for the nomination Nafög/ Elsa Neumann scholarship
- 2020 Nomination for the prize of the president UdK Berlin

### residencies (selection)

- 2025 Künstlerhaus Bethanien, Berlin
- 2023 CRAC Alsace, France
- 2022 Residence Secondaire II, Zurich
- 2022 CRAC Alsace, France

### press (selection)

- 2025 [taz](#) 08/25, [berlinartlink](#) 08/25, [Artforum artguide](#)
- 2024 [Passe-avant](#) IG 08/24, [Kölner Stadtanzeiger](#) 07/24, [Monopol Magazin](#), [Weekly Highlights](#) 07/24
- 2023 [Gallerytalk](#) 07/23, [Tagesspiegel](#) 06/23, [taz](#) 06/23, [Welt](#) 06/23
- 2022 [Reading Rämistrasse](#), Kunsthalle Zurich 11/22, [Monopol](#) 03/22