

Munisa Kholkhujaeva

b. 1997, Tashkent, Uzbekistan

"I am drawn to contradictions and to complex, chaotic rhythms that carry their own sense of order. My role as an artist is to be a conduit between the idea and the viewer, remaining true to both".

Munisa Kholkhujaeva is a multidisciplinary artist based in Tashkent, working across textile practices, drawing, installation, performative formats, and their dynamic intersections. Her current practice extends to experimental work with metal and ceramics. Her artistic inquiry operates through research as a mode of understanding the world, its forms of life, and the mechanisms of their interaction. Biological and existential cycles, decentralized models of coexistence, and modes of being that exceed human perspective are consistently present across her projects.

Her engagement with art began in childhood and was actively supported by the family. Recognizing her interest in drawing, her mother encouraged the early artistic education, laying the foundation for her professional trajectory. Her father's architectural background significantly shaped the artist's spatial thinking and sensitivity to structure; however, within her own practice this logic manifests not through rigid geometry, but through a fluid, organic structuring, largely inspired by natural rhythms.

The artist's formative years have constituted her attentiveness to detail. Observation orients her conceptual framework as a mode of cognition. Each of Kholkhujaeva's works and projects begins with drawing, which functions as an autonomous method of thinking, recording sensation, and searching for form. Through drawing, the artist embraces the chaotic patterns of thought, and acting as a mediator, links physical experience with cultural memory, constructing spaces for direct sensory encounters with multiple layers of reality. Her focus further encompasses subtle perceptual shifts, traced through collective practices of the past, ritual and mythological systems, as well as the pre-rational modes of knowledge.

Decentralization emerges as a key conceptual lens in her work, understood as an ontological principle that redistributes agency among diverse forms of existence.

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Drawing on ecological philosophy and Central Asian cosmologies, Kholkhujaeva examines cycles of birth, decay, and metamorphosis as universal processes. In this perspective, plants, microorganisms, soil, and the human body exist within interdependent systems, with no single form of life occupying a dominant position.

Her artistic method develops through the investigation of contradictions, liminal states, and concealed interconnections. Kholkhujaeva consciously minimizes her own interpretative intervention, seeking to preserve the integrity of experience and to allow theme, sensation, and material to unfold on their own terms. Remaining ethically attentive as both artist and researcher, she creates conditions for an open, direct intuitive encounters free from imposed narratives.

Thus, material choices in her work respond to context and anticipated modes of engagement, becoming agents of dialogue. Textile, in particular, emerges as a carrier of cultural memory. Working with fabric and embroidery establishes for the artist a connection with intergenerational forms of female knowledge, traditionally transmitted through everyday practices. For Kholkhujaeva, textile functions as an archive, where the gestures and symbolism of manual work are rearticulated within a contemporary context.

Collaborative practice constitutes an essential dimension of Kholkhujaeva's artistic research. Working in dialogue with other artists, curators, and collectives, she investigates shared modes of authorship, collective production, and relational forms of creativity. This approach is reflected in her participation in numerous international and regional projects, including her collaboration with the Central Asian research collective DAVRA and Saodat Ismailova for Documenta 15 in Kassel, her work in the Bukhara Biennale, and projects developed within the framework of the Uzbekistan Pavilion at the 2021 Venice Architecture Biennale, alongside other institutional platforms.

EDUCATION

2022 - 2024 MA, Nuova Accademia di Belle Arti, Milan, Italy

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2016 - 2020 BA, National Institute of Art and Design, Tashkent, Uzbekistan;

2013 - 2016 Republic College of Art and Design, Tashkent, Uzbekistan;

EXHIBITIONS

2025 "Recipies for broken hearts" / Innagural Bukhara Biennale, Bukhara, Uzbekistan

2024 Project with "DAVRA" research group, Lahor Biennale, Lahore, Pakistan

2024 "Regeneration" / Tashkent, Uzbekistan

2023 "Mixed Pickles" / Mehran Contemporary Art Gallery, Hamburg, Germany

2022 "Art from Central Asia" / SAP Art Exhibition x Mehran Contemporary Art Gallery, Walldorf, Germany

2022 Collaborative Project with Saodat Ismailova and "DAVRA" research group, for Documenta 15, Kassel, Germany

2022 "(im)possible ecologies" / Orto Bocanica di Roma, Rome, Italy

2022 "Panoptic Garden" / Uzbek Pavilion, Venice, Italy

2021 "mahalla: urban rural living" / Uzbek Pavilion of Architecture at Venice Biennale, Uzbekistan, Italy

2021 139 Documentary Centre, "WeCosmos" Fest, Tashkent, Uzbekistan

2021 "Solar Sign (Science & Art)", Bishkek, Kyrgyzstan

Museums and Collections

Housed within private collections.