

Embodying the Miniature

- *Murtaza Vali*

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Hoseini's approach is more restrained, almost analytical. In *Women with Green Lies (1) and (2)* (2018), the female body is flattened and dissected into its constituent parts. Detached limbs and headless torsos float in similarly compressed frames. The figure becomes a diagram, and Hoseini's paintings present schematics for new corporeal architectures, novel ways of understanding, configuring and inhabiting bodies. These recalibrations are designed to resist the violence routinely experienced by the female body. The hardened silhouettes become a form of armor, shielding against the troubling intrusions of the male

gaze. Edged with tiny white lines a thigh becomes a saw, while extended fingers resemble pistols. Body hair is celebrated and weaponized, appearing as rows of short spear-like spikes. By acknowledging that traditional representations of the body can be undone and rethought, Hoseini manages to overcome the impasse that continues to trouble Cutler's protagonists.

Maryam Hoseini
Women with Green Lies (1), 2018
Acrylic, ink and pencil on wood panel,
75 x 60 cm

Image courtesy of the artist and Rachel Cutler Gallery



Maryam Hoseini
Women with Green Lives (2), 2018
Acrylic, ink, nails and pencil on wood panel,
75 x 60 cm

Image courtesy of the artist and Rachel Uffner Gallery



(Side view)