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## **NADIRA HUSAIN THE ASSASSINATION OF G. HEARST**

Opening reception: Thursday, November 4, 2010, 6 – 10 pm  
Opening times: Wednesday to Saturday, 12 - 6:15 pm  
Duration of the exhibition: November 5 - December 18, 2010

It has been reported that young Egyptians in ancient times sought from time to time to enter Isis' temples at night. Having managed to sneak in, they deliberately lifted the veils of the goddess with the hope that once the statue had been dispossessed of ornaments, they would finally be able to truly embrace her.

These attempts evoke the irrational desire to grasp an essence that one imagines might lie behind the surface of things. However, some cultures believe that the surface of the subject already contains its essence. Visual illusion is a life necessity and the search for truth beyond the appearance a sort of "juvenile madness".

For her first show at PSM gallery, Nadira Husain displays works with a noticeable diversity of surfaces. Her collages, which are meticulously worked and reworked, offer a fragmented materiality. Some ceramics elements, used within reliefs or spatial structures, present a literally resistant surface. Two series of portraits turn into abstract patterns, sometimes even reshaped into further, more highly abstracted portraits. Husain's practice grows from the surface of the pieces.

The different elements of the exhibition are related to one another through the reference to an obscure episode in Greek mythology. A central gesture in this episode is repeatedly fragmented and recomposed on the surface of Husain's pieces without ever being directly addressed. Referring to this episode and to some real events, Nadira Husain intertwines fragments of facts and fiction. This process takes place at the surface of her works, which is the space where snatches of narration unfold and assemble.

Beyond the diverse layers of Husain's work, the spectre of Georges Hearst haunts the exhibition.