No Other Brush

21 February – 11 March, 2026

Hari Sinh
Jordan Koudmani
Adam Groth
Noah Bridger

Adam Groth
1. *Problem of my own Making*, 2026
Found brick, wild clay, lime mortar, bronze, plaster, timber (yellow box)

Hari Sinh
2. *Infinite post DCAing*, 2026
Paper on travertine, perspex, ballistic webbing, rigging hardware,
PETG, extrusion

3. *fiefdom club figure*, 2025
50cm x 50cm x 240cm
Resin, ballistic webbing, rigging hardware, cat5e cable, armour case,
PETG, component electronics, LiPo battery

4. *degen club figure*, 2025
50cm x 50cm x 240cm
Resin, ballistic webbing, rigging hardware, armour case, aeroplane lift-
lever buckle, component electronics, LiPo battery

Jordan Koudmani
5. *Surface and Return*, 2025
50cm x 50cm x 240cm
braided fishing line, lead fishing sinkers,
steel drum, transducers, motor, ruler, various electronic components
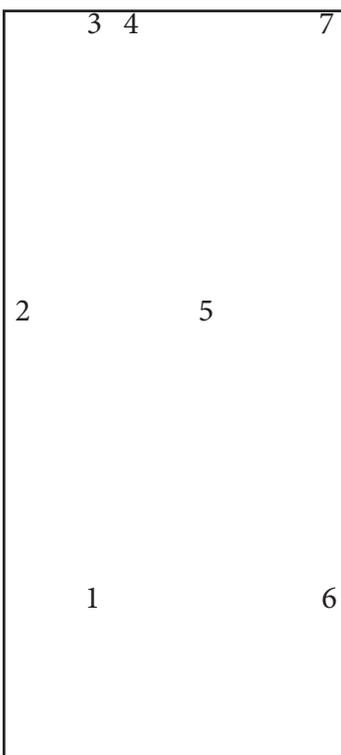
Noah Bridger
6. *Stony Town*, 2025
Beeswax, bluestone, bronze

7. *Medium of Fools*, 2025
Beeswax, redbrick

No Other Brush stays wary of a speculative future where everyday life gives way to predictive control. It turns to the systems structured around optimisation and efficiency, and to the fragility they expose in themselves in the pursuit of measurable objectives. From layers of redundancy to movements of precision, the works in *No Other Brush* register how such systems take hold of individuals, processes, data and infrastructure, grounding our realities in a vulnerably unstable threshold. At the same time, they trace a way out: the capacity to bend, to transform, to redirect; to think plasticity as a form of rebellion.

HAIR's exhibition program is supported by City of Melbourne.

Hari Sihn's practice involves video work, installation, and combinations of salvaged or designed DIY and industrial technologies. Across time, distances, and supply chains, the study of messages and symbols emulates a reflex or tic to constantly filter signal from noise. The wide scope of materials and images present solidifies the practice as a "contact language" for speculation across institutional and alternative disciplines of visual art, visual technologies, and other "hobbies." As if on the eve of some runaway curve or slow collapse, senseless things become critical knowledge for accurate predictions.

Jordan Koudmani is an artist interested in creating installations and sonic systems based on the perceivable properties of materials and spaces, such as temperature, dimension and resonance. She recently graduated from the Honours program at Monash University.

Through sculptures **Adam Groth** explores the relationships between commercial building products and traditional craftsmanship. **Groth** draws on the experience as a carpenter and the observations of the built environment to inspire forms that are awkward, nonsensical, and humorous.

Noah Bridger is a sculptor. He is bothered by failure, repetitions, obsession, hunger, death, and all the sorts of work that make our world. He models and gathers and moulds and casts, doubling things in a process both industrial and alchemical. Things that wear the touch of vacancy, ambling steps, the dry burn of cement, slurry, bird scratchings, bodyheat, rotten sweat. A little foolish, perhaps mundane.

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