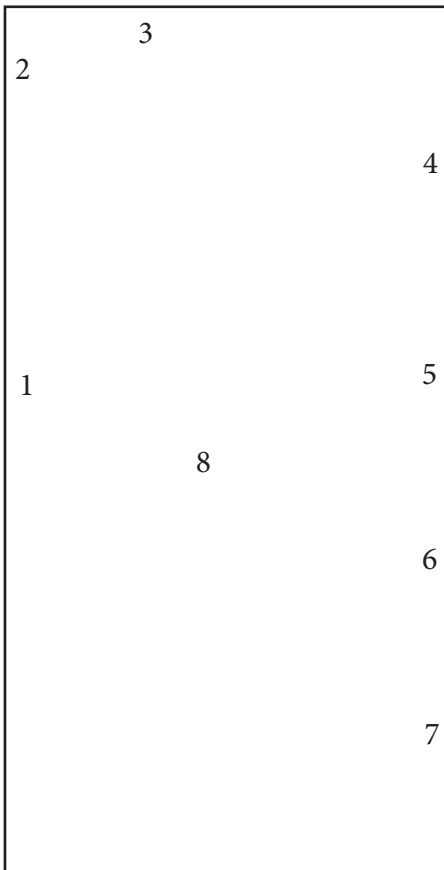


HAIR

Fill your Darlings

Hootan Heydari, Same Meekan, Grace Mitchell,
Joanna Richard, Kate Stewart

21 February – 9 March, 2025



1. Hootan Heydari
Untitled (Nostograph Series) 2024
Photograph, Liquid and powdered graphite, plaster, glass,
steel
59 x 84 x 5 cm

2. Kate Stewart
Mesh, 2024
Aluminium chain mesh, thread, towel rack, chrome beads

3. Sam Meekan
Figure/Field I, II
hard body filler and spray-paint on linen
250 x 250mm

4. Grace Mitchell
A Stain and New Veins, 2025
wax, ink and oil paint on cotton

5. Grace Mitchell
A Coated Image of Fog, 2025
wax and charcoal on cotton

6. Kate Stewart
Pipe, 2024
Found ceramic drain pipe, chrome bead
10 x 30 x 8cm

7. Kate Stewart
Slate, 2024
Found roof tile, kaolin clay, watercolour, drill bits
15 x 30cm

8. Joanna Richard
Notional Mirths
repurposed animatronic toys, EVA foam, glue and paint

Hootan Heydari is a Tehran-born, Naarm/Melbourne-based multidisciplinary artist whose work navigates themes of memory, repetition and futility. His work spans across installation, video, photography, and performance, often using materials like plaster, steel, glass, and family artifacts to evoke the fragility and layering of memory.

Heydari holds a Master of Fine Arts (Research) from the Victorian College of Arts. He is represented by Futures Gallery in Naarm/Melbourne.

GRAVITY AND GRACE

All the natural movements of the soul are controlled by laws analogous to those of physical gravity. Grace is the only exception.

We must always expect things to happen in conformity with the laws of gravity unless there is supernatural intervention.

Two forces rule the universe: light and gravity.

Simone Weil

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Sam Meekan's practice is a gamified one. A youth of participation in 'hobby' subcultures, in particular, Warhammer 40k, has led to an analytical, ruleset based, approach to my painting within the formal and semiotic components of my pieces. Warhammer about painting as opposed to painting about Warhammer. Each action I undertake is a move implemented over the playing field that is the painting's surface to achieve a win condition, (a finished painting) my opponent, the painting itself. Whether that is my own formal ability or the obstinacy of my chosen materials. Inherent to this mode of creation is a questioning around the hyper - / hyper-pathetic/ -masculine personas so readily adopted by individuals within these hobby spaces and my complicit participation within said spaces. what is it to conform to these personas to gain community, and how is it mirrored in my participation within the 'arts'?

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Grace Mitchell is an artist living and working in Naarm/Melbourne. She works in an expanded painting practice and primarily uses oil paint, as well as exploring the structural qualities of wax. Her work exists as a translation of an internal landscape, a dense and misty space where the intelligibility of forms is reduced and obscured.

For Kill Your Darlings I have reworked old pieces that were partially damaged in a house fire, and coated/encased them in wax, preserving their state of slight decay. These works originally depicted an imaginary world, now they have marks that the real world has enacted upon them.

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Kate Stewart is a multi-disciplinary artist based in Naarm/Melbourne working primarily in spatial installation and expanded painting. Her practice is engaged with instability, disruption and dissonance, with the most recent work reconfiguring the formal characteristics of Minimalism through a New Materialist, diffractive lens. Informed by a Phenomenology, an aversion to technology and a troubled relationship with history, her work embraces experimentation, uncertainty and serendipity as integral aspects of making.

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Joanna Richard is a multidisciplinary artists who works across sculpture, performance, installation, sound, video, and custom electronic devices. Her work explores the formation of national identity through mythmaking and absurdity.

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