

# HAIR

# ethan frome

Soroboruo

Anna May Kirk/Hootan Heydari/  
Kenzee Patterson with Leon Senger

19 April – 9 May, 2025

Anna May Kirk

*Year Without a Sun*, 2023 - Present

Mt Tambora volcanic sand melted into glass, steel, fabric, film, duration 14:35

Hootan Heydari

*Hedieh*, 2024

Photographs, graphite, steel, glass

85 x 59 x 3cm

Kenzee Patterson with Leon Senger

*die Matrize*, 2025

CNC-milled magnesium plate o?cuts, audio (23:56 min), media player, amplifier, speaker cable, bone conducting transducers, stainless steel, blind debossed prints on Zerkall paper, aluminium

While the past could never be materially restored, we find ourselves in the present where historical traumas keeps remanifesting itself. As the ancient image of a serpent swallowing its own tail, the pastness, presentness, and as-yet unforeseen futurity fold into a temporally continuous cycle.

In this looping entanglement, engaging with the unresolved past could not be reduced to a retrospective representation merely; rather, it calls for an act of remembering that carries an ethical imperative and responsibility. It is within this framework that philosopher Edith Wyschogrod's notion of the heterological historian becomes relevant—a figure bound by a responsibility to the dead, to the nameless, to the inarticulated narrative: a promise to overcome the past's passing and bring it into its actuality. This project experiments with positioning artists in the role of an heterological historian, inviting them to discover the past in discursive and material clarity.

**Soroboruo** is the part 1 of an exchange project between **HAIR** and **ethan frome**. The project aims to contribute to the artistic dialogue between two cities, within the context of collaboration and shared resources among independent spaces.

The exhibition will conclude with a sound performance on 9th May, as well as **ethan frome**'s farewell party.

**Soroboruo** part 2 is coming up at HAIR in Melbourne in September, 2025.

HAIR - 514 Elizabeth Street, Melbourne  
info@hairari.org  
@hair\_\_ari

ethan frome - 15 Fowler St, Camperdown, Sydney  
ethanfrome@ethanfrome.org  
@ethanfrome\_ethanfrome



**Anna May Kirk**'s practice explores how environments transform over deep geological and human historical time, and how this change is experienced. Addressing matters of ecological concern, **Kirk**'s works make tangible the many processes of environmental transformation that act upon temporal and geographic scales beyond the human sensorium. Often exploring historical and current climatic events, industries of extraction and instruments of measurement, **Kirk** critically interrogates cultural traditions of perceiving, measuring, representing and engaging with the natural world.

**Kirk** creates 'living sculptures' employing materials that are open to their changing environments, such as the crystallising 19th-century chemical composition of a storm glass, oxidizing copper, and glass. The materiality of climate change is embedded as active agents within **Kirk**'s works, she is currently experimenting with volcanic sand from Mt Tambora, a site of historical climate catastrophe, UV light, Pacific Ocean water and extreme heat. **Kirk** prioritises the non-ocular senses, using scent to hybridise the micro and macro scales impacted by environmental change. In doing so, **Kirk**'s artworks act as conduits through which the intangible can become visible.

Exploring notions of home and memory, **Hootan Heydari** melds personal and political histories that often centre on the moment of 1979 when his family fled Iran following the Islamic revolution. Working predominately in sculpture and photography, his work distils echoes of the past into the now with richness and ache. Biographically loaded objects with poetic potencies, such as family photographs and cassette tapes, are at times repetitively stacked and frozen in stillness in custom-made cabinets. Plaster is frequently used as a strong yet fragile material to both coat and cast, associated with building homes and healing broken bones. Farsi text often features – an Iranian refrain that breaks down linear time. Threading through Hootan's practice is futility, compulsion and repetition: hallmarks of the act of making and the act of remembering.

**Hootan Heydari** is represented by Futures Gallery, Melbourne.

**Kenzee Patterson** is an artist and a descendant of transported convicts and British and Dutch-Sri Lankan immigrants. He lives and works on the unceded sovereign Country of Wurundjeri Woi Wurrung, Boon Wurrung and Bunurong Peoples. His art practice combines material experimentation and unorthodox mark-making processes with autobiography and language, often reconstituting spent objects into new forms. Over his career, **Kenzee** has regularly focused on long-duration, practice-led research involving a multimodal, embodied engagement with Country, people, and materials. **Kenzee** investigates the parallels between the global movement of objects and materials resulting from trade and colonisation, and the punitive transportation of his own ancestors – speculating on the legacies and inheritances of these corresponding displacements.

**Kenzee's** sculptural practice combines milling, mould-making and casting, 3D scanning and printing. He uses these processes to actively transpose the objects he engages with between multiple textual and material states. In addition, he incorporates sonic and filmic elements, performance lecture and print media techniques to reorientate a sensory encounter with his artworks beyond a dominant visual mode. The transitions between differing material and textual states results in additional forms of displacement. It is through the back-and-forth movement occurring between states as well as places that **Kenzee** aims to develop insights into the formation of relations, and to explore possibilities for them to become reorientated.

**Kenzee** is represented by Darren Knight Gallery, Sydney.

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