



**Museum of  
Applied Arts  
& Sciences**

**What's On**

**Visit**

**Schools & Groups**

**Join & Support**

**Collection**

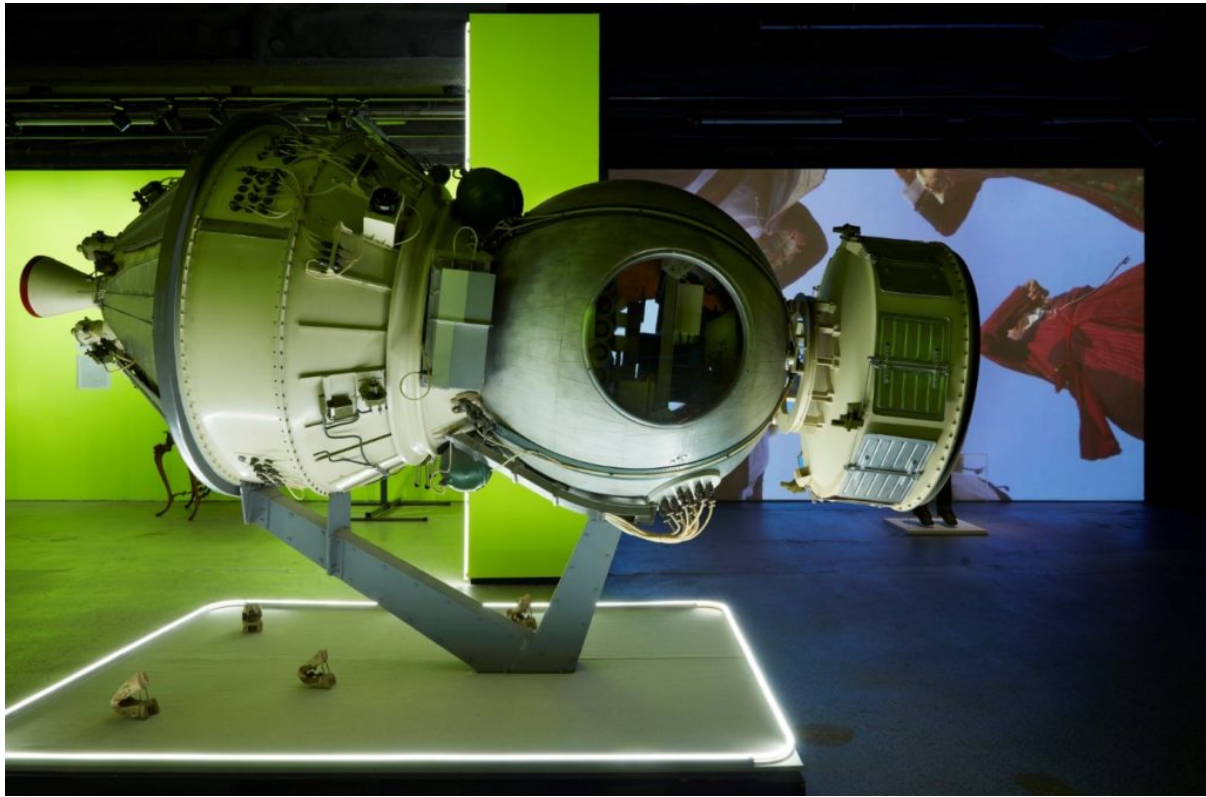
**Store**

## **Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian: I Prefer Talking to Doctors About Something Else**

**April 9, 2020**

**By Katie Dyer**

Share:   



Installation view showing Soviet-era Cosmos-782 Bion satellite (replica), made pre-1985 (MAAS Collection 97/2/5). Shown with selection models from casts of horse jaws made in Sydney pre-1902 (MAAS Collection E3414-7/1), and Porkhani, 2017, video by Javad Azimi and Hamid Hosseini, Powerhouse Museum. Image courtesy of the Biennale of Sydney, photo: Zan Wimberley

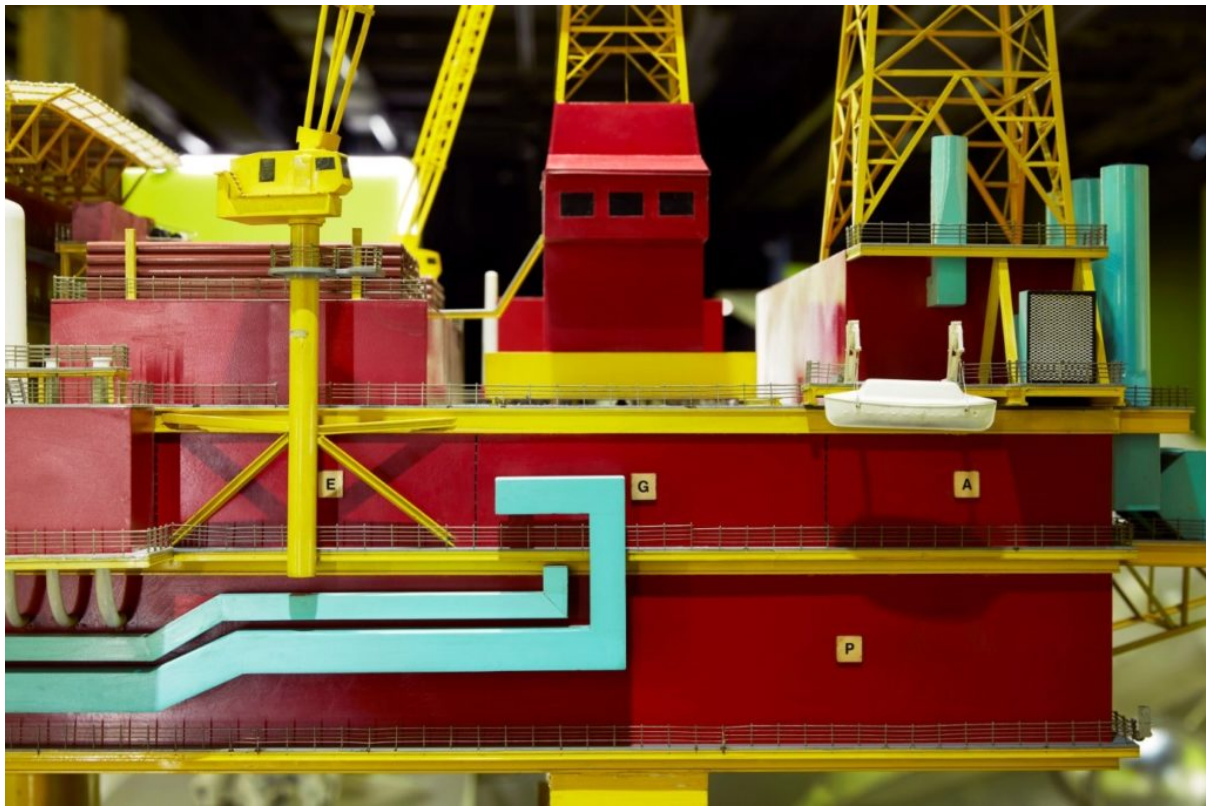
Dubai-based artists Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmadian work collectively to create expansive installations composed of artworks and artefacts. Taking the form of visual poetry by incorporating and disorganising objects from the Powerhouse Museum collection, this project, includes artefacts such as Skylab space debris, a donkey's hoof, anatomical models, ceramics, and textiles. Commissioned for the 22<sup>nd</sup> Biennale of Sydney, their project titled, I Prefer Talking to Doctors About Something Else, makes a sweeping arc across the themes of grief, the body and healing. Humans, animals, food, adornment, medicine and other technologies entwine in this visual composition, which includes the video work, Porkhani, by fellow Iranian artists Javad Azimi and Hamid Hosseini.

In considering this installation as visual poetry – as a form of reading and being in the world – the process has involved selecting handcrafted objects in dialogue with industrial and technological ones.

*My Shadow and the earth's*

*Come down toward me, sky, come rest  
in my narrow grave,  
on my wide brow,  
and become faceless and without hands,  
without rattle in your throat, without a pulse.  
Come down, draw your shape as two,  
my shadow and the earth's.*

Adonis



This model shows in detail a [Brent C model offshore oil rig](#) and production platform used by Shell UK Exploration and Production Ltd, made in the 1970s (MAAS Collection B2451). It is made at a 1:1000 scale and was beautifully restored for the exhibition by Powerhouse Conservators. Powerhouse Museum, image courtesy of the Biennale of Sydney, photo: Zan Wimberley

The multiplicity of objects (there are 89 collection objects in total) are juxtaposed with various writings – scientific texts have been chosen to coexist with poetry and philosophy.

Through the layering of materiality, knowledge and information, we strived to create an environment in which reading poetry and other discursive modes are equally as important as experiencing the objects on display. Along with the objects and their didactics, texts by various poets, writers and thinkers on the subjects of grief, hole theory, otherness and natural history are included, such as Adonis, [Wisława Szymborska](#), [Judith Butler](#) and [Walter Benjamin](#).

The sensory experience is amplified by walls painted in fluorescent yellow, with a thin strip of a glowing light snaking through the space, inspired by daily urban life and its current sense of urgency. In some places emergency tape is strung up.



Installation view showing in the foreground the Event Horizon table, designed by Marc Newson, 1991–92, manufactured by CZMIL for POD Edition, France, 1992 (MAAS Collection 93/340/1). Shown with a selection of ceramics from the MAAS collection from Australia, England, China, and Japan. Powerhouse Museum, image courtesy of the Biennale of Sydney, photo: Zan Wimberley

Intermittently, the sound of singing permeates the installation as the video work by Azimi and Hosseini documents a *Porkhani ritual* – a healing ceremony performed by the Turkmen people of Northern Iran. As a form of traditional medicine, the songs and performance are rooted in ancient shamanistic beliefs to heal mental and physical illness. The ceremony in this case was conducted for the endangered Caspian seal species, which is now under threat due to hunting, over-fishing and other human-induced environmental impacts.





Javad Azimi and Hamid Hosseini, *Porkhani*, video and sound, 3:42 min, 2017, shown with Inuit boots for a man, depilated sealskin, maker not recorded, Greenland, 1850–1900, MAAS collection H4448-1027. Photo: Katie Dyer

We have constructed a psychic and physical space that moves through grief, reflects on otherness and concludes with a healing ceremony for the wounded earth. This intrinsically collaborative process encompasses friends, museum staff and audiences.



Last day of the installation with Ramin, Rokni and Hesam #RRH, Vanessa Thorne, Tim Morris, Julia McKay, Katie Dyer and Kate Ford. Powerhouse Museum, image: Kate Ford

*Written by Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmadian, Katie Dyer*

## Tags

[Art](#) [Biennale Of Sydney](#) [Collections](#) [Contemporary Artists](#) [Exhibitions](#)

[Hamid Hosseini](#) [Hesam Rahmadian](#)

[I Prefer Talking To Doctors About Something Else](#) [Javad Azimi](#) [Katie Dyer](#) [Nirin](#)

[Nirin Wir](#) [Porkhani](#) [Ramin Haerizadeh](#) [Rokni Haerizadeh](#)

---

## Leave a Reply

Your email address will not be published. Required fields are marked \*

**Comment**