

# *Wholeness and the Implicit Order*

Julia deVille





Cover & above image: Julia deVille, *Wholeness and the Implicit Order* [installation view - Juvenioia Room]. Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.







Image: Julia deVille, *Wholeness and the Implicit Order* [installation view - Juvenioia Room].  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.





Image: Julia deVille, *La Catastrophe* [installation view detail - Juvenioia Room], stillborn lion cub, gallantry, Akoya pearl, glass, wood. 6 x 48 x 30cm. Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.



Image: Julia deVille, *In the night I wake and feel like I'm dying* [installation view detail - Juvenioia Room], stillborn lion cub, courage, rubies 3ct, uncut diamonds 0.60ct, antique cot, velvet, satin.  
Cot: 99 x 114 x 57cm. / Lion: 10 x 28 x 21cm. Image courtesy of the artist & Sophie Gannon Gallery.  
Photograph: Theresa Harrison Photography.





Image: Julia deVille, *Ostara* [installation view detail - Juvenioia Room], porcelain doll made by artist at age 11, anxiety, sterling silver, gold plate, rubies 0.14ct, antique Victorian christening gown, spun polyester, linen, pearls, glass, wood, paint. 19 x 90 x 43cm.  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.



Image: Julia deVille, *Mother is my Monarch* [installation view - Raphael Room], baby giraffe, my last breath, 18ct gold, 18ct white gold, sterling silver, bronze, gold plate, black rhodium plate, Akoya pearls, freshwater pearls, rose cut diamonds 6.05ct, rose cut black diamonds 0.67ct, uncut diamond granules 150ct & setting from ex-husband's engagement ring (18ct white gold, rose cut diamonds 0.33ct). 163 x 200 x 112cm. (including case). Image courtesy of the artist & Sophie Gannon Gallery. Case: Kate Rohde. Chandelier: Adam Wallacavage. Photograph: Dan Purnell.



# Julia deVille in conversation with Juliette Hanson

*JH: Wholeness and Implicit Order is the largest and perhaps most ambitious one that you have done so far. What have been the most challenging aspects of bringing the show together?*

JdV: This exhibition has been in the making for close to six years. I acquired a baby giraffe from the Queen Victoria Museum in Launceston. It had been in their freezer for over 30 years and when I found out about it I harassed them to sell it to me and it took them about four years to get them to agree. I had that animal and I wanted to create a show around it and do something that was reaching beyond what I had done before. It took a long time to get funding and to find the right space to do it.

The exhibition is immersive and I have recreated Linden as a historical house. There is a child's bedroom, which is largely autobiographical, as well as a dining room with the food-themed works in it. The larger works, including my giraffe and zebra will have their own rooms. There are two rooms with my holograms too. Most of the rooms have soundtracks that reference my formative years. The exhibition has been 3D scanned using photogrammetry resulting in an interactive VR experience of the exhibition. So, there has been a lot to think about to bring Wholeness together!

*JH: Can you describe your process of creating one of your taxidermy pieces, the baby giraffe for example ... how do you know when you have found the right animal and how do you go about deciding how to embellish it ..?*

JdV: Once I finally acquired the baby giraffe I went down to Launceston and used the taxidermy studios there with help from their taxidermist who I had worked with before. Because the giraffe had been in the freezer for 30 years, he wasn't in good enough condition to taxidermy traditionally because that would involve removing the skin and his fur would have just fallen out. So, we had to use a freeze-dryer, which is a different process. All of the organs and brains are removed but the muscle and bones remain inside. We wired it up into the position I wanted it to be in, which was a sleeping position with an elongated neck. The position was restricted by the size of the freeze-dryer. It was in the freeze-dryer for six months, which sucks all the moisture out in a vacuum and preserves it, so all of the muscle is preserved. Once he was dry he got shipped back to Melbourne and I've been decorating him all of this year. He is covered in tiny seed pearls and 18ct gold.

I've made a bridal for him from silver and rose cut diamonds. I think he has about a thousand diamonds. He has a gold-plated cloche handle on his back, which is a reference to how we think some animals are acceptable to eat and others are not to be used for food. He is displayed in a resin cabinet made for me by Kate Rohde.

Embellishing the animals is a process of playing and seeing what emotions I want to harness. The main thing I wanted to express with my giraffe is fragility and a sense of gentleness. It is a very feeling-based emotive process for me. It's not cerebral. It really is just looking and feeling that influences how I decorate them.

*JH: I'd like to explore further how you see the animals that you work with. On your website, your fantastical biography, written by your familiar Scout, says that you have realised that "the human form is merely a repository... a vessel containing something far more transmundane." Is that how you view the animal remains that you work with as just empty shells, just matter like anything else?*

JdV: I've always been a lover of animals and nature and I'm more interested in live animals than I am in dead ones. My taxidermy works are celebrating nature and celebrating animals and celebrating the significance of all life. I really want my pieces to express beauty and fragility and respect. It's not about being shocking or upsetting or grotesque. Nature is the epitome of life and death. The taxidermy works are exploring consciousness in the sense that I try to bring life to something that is no longer alive ... but it once had life so there's an interesting juxtaposition there. By putting glass eyes in and posing them in certain positions they feel very lifelike, they trick the viewer into feeling like they are encountering a living animal, and at the same time they are faced with death. So, these works play on questions of what is real and what is not and how we relate to life and death and consciousness.

*JH: The title of the exhibition is taken from the philosopher David Bohm's book, Wholeness and the Implicate Order. I have given this book a shot and in it he says:*

*"Dividing our experience and separating reality has resulted in destruction. Seeing ourselves as separate to nature has been necessary for progress but again has resulted ultimately in a sense of helplessness and disconnection."*

*His antidote to this is to describe the world as existing as a continuum. I guess part of this continuum would be life*





Image: Julia deVille, *Mother is my Monarch* [installation view detail - Raphael Room].  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.

*and death, which are important themes in your work... could you perhaps explain a bit more about how your work connects to the theories that Bohm puts forward, particularly about the connectedness of all things?*

JdV: Bohm's ideas are around quantum physics and consciousness and their relationship to reality. I find these concepts of reality quite fascinating. New scientific experimentation is showing that the world is not necessarily the way we believe it to be via our limited senses. It's quite a confusing and unusual place really. I guess for me the idea of wholeness is the interconnectedness of everything and sometimes we feel very separate and disconnected. Ultimately I think human nature is to connect to be part of something. In a way, what we are searching for is wholeness - it is an implicit requirement of life.

*JH: Your work does have a controversial aspect to it ... do you concern yourself with possible criticism when you're making the work?*

JdV: I'm not concerned about how people are going to react to the work and that doesn't influence the way that I make it. I'm not actually influenced by my audience in any way to be honest. It's a relationship between me and the animal and I will decide what I think is going to look best and what the animal requires or needs. It's just done on the basis of that. There's not any sense of 'people are going to be upset by this' or 'people are going to love this', it's much more of an organic process. I think if I considered how people were going to respond then I wouldn't be able to get the response I wanted anyway!

*JH: Perhaps we could address some of the things that make your work challenging for some people... One of the concerns is that the way you present the animals is somehow disrespectful, or that your practice in general is quite macabre ... can you explain why it's important to your practice that you use real animal remains?*

JdV: The reason I work with real animals is because I am such a fan of animals and nature. They're just so beautiful - I don't think you can out-do nature. You can't make something more beautiful than what nature has created. I'm very serious about only using animals that have died of natural causes. I wouldn't and couldn't harm an animal for my work and it would be completely against my philosophy. Most people, even if they don't like the work, can still appreciate it and understand it. There are very few people who, when they know my ethical stance on the work, still find it upsetting.

*JH: For this exhibition, you have created holograms of your sculptural works. I don't think I have ever seen a hologram in an art gallery before! Could you explain how these holograms relate to your sculptural practice and why you have decided to extend your practice into this medium?*

JdV: The holographic works are related to the taxidermy works, because you're capturing that three-dimensional reality of something but it is merely a projection, just an image. It's not real. For this show I've researched holographic universe theory and the idea of our reality being a virtual reality. How do we tell what's real and what's not real? All we have is our senses to measure these things and our senses are not particularly reliable because they're based on hormones and chemicals and all sorts of external factors.

For me, as a kid, holograms were always this kind of whimsical and futuristic thing (even though they have been around since the 60's). I like the cheesy, modern element to them. So, I found a holography mentor, Martina Mrongovius, who is the Director of the Holographic Centre for the Arts in New York. She is originally from Melbourne, so whenever she's back in Melbourne we do some holography sessions. First we did a day at RMIT in their physics lab making some small holograms. She teaches me about the different types of holograms and the process involved in making them. For this exhibition, we set up a hologram lab next door to my studio to shoot the holograms of the larger pieces, using a pulse laser that has been in storage at UNSW for about ten years.

*JH: It's so interesting that the look of the holograms is quite futuristic, as is the technology that brings them into being. You've also used VR to capture this exhibition. Yet I would usually consider your aesthetic to be somewhat of the past... I'm thinking of the Victorian era furniture for example. Is this blending of past and future a deliberate aspect of the show, in keeping with the continuum philosophy that we talked about?*

JdV: Time is a big theme in the show, the idea of becoming, and the idea in quantum theory that time isn't linear - it's kind of all spread out. There is a blending of my youth and teenage years with the present in this show. There's a blending of history and Victoriana with infinity and technology and holograms. In a way it juxtaposes old and new, future and past - showing that all's interconnected. All is one and the same.

*JH: How would you like people to feel when they view your works? (Amused, sad, fascinated, uncomfortable, guilty, vulnerable?)*

JdV: The work is not designed to evoke something specific in my audience. It evokes something specific in me though. It is meant to appear gentle and fragile and it's not meant to be shocking. I want people to be able to respond in whatever way they do, not in a way that I've requested of them. I've had an overwhelmingly positive response to the work. A lot of people come up to me and say that they're surprised, because when they'd heard about my work it sounded frightening or upsetting but when they actually see it, they can see that the animals have been dealt with respectfully and that the pieces are peaceful and beautiful and you know, there are people who still get upset by it and find it shocking but I'm just as happy for people to have that response as I am to them having a positive response. Everyone's entitled to their own reaction to a piece of art and for me it's not about people loving it or hating it, it's about instigating some kind of feeling or response in someone. If it makes them think about things, whether it's the way they live their own life or the way they treat others or the way they treat animals, then it's done something bigger than I could hope for or imagine. Ultimately as an artist I just want to create a response, a feeling. What that response is, isn't up to me.

*JH: The combination of precious stones and taxidermy that appear in your sculptures is somewhat of a signature in your work as it brings together your skill as a jeweller and as trained taxidermist. Could you explain the significance of this combination?*

JdV: I use diamonds, rubies, gold, silver, pearls, whatever suits the piece, and most people consider these to be precious and valuable, and they are, but as a jeweller they're not intrinsically precious to me because they're extremely available. I can go to my supplier and I can buy whatever diamond I want or whatever gemstones I desire. I have access to gold and all of that. So, although I think they're beautiful materials and I love working with them, they're not precious in that sense of rarity. The animals, because I only work on animals that have died of natural causes, are extremely precious. I can't just decide I want to do a baby giraffe, I have to wait until something that has died of natural causes comes to me. To take that a step further, the life of the actual animal while it was alive is even more precious and the life of anything is ultimately the most precious thing and that comes back to consciousness and wholeness and this interconnectedness. I think empathy is one of the strongest human drives. That realisation of how precious life is, is the strongest when we're faced with the mortality of ourselves or our loved ones.





Image: Julia deVile, *Learning how to survive infinity: Hologram of Rocking Alpaca* [installation view - Pareidolia Room], Edition 2 of 5, holographic film, dark matter, plexiglass, mirror, resin & LED. 62 x 74cm. Hologram printed by Holographics North. Support from Center for the Holographic Arts, New York. Image courtesy of the artist & Sophie Gannon Gallery. Frame: Kate Rohde. Photograph: Theresa Harrison Photography.



Image: Julia deVille, *Learning how to survive infinity: Hologram of Rocking Alpaca* [installation view - Pareidolia Room], Edition 1 of 5, holographic film, dark matter, plexiglass, resin. 46 x 5cm.  
Hologram printed by Holographics North. Support from Center for the Holographic Arts, New York.  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.

*JH: Have you ever been approached to make work from peoples' pets? Would make work from your own familiars or pets?*

JdV: I've had lots of people approach me about doing their pets. It's generally a problematic thing because they're never going to look like they looked in life, so I always warn people about that and I only work as an artist, so I won't just make a recreation of Fluffy. Most people who want to do it, when the animal actually dies, decide they don't want to go ahead with it. I originally was planning on doing my dogs but as they get older and as I move away somewhat from wanting to be involved with death as much, I don't want to do them anymore.

I kind of feel like there has been a shift in this exhibition towards the whole idea of life and lightness, which in a way the holograms brought forward. I don't feel like I want to do the taxidermy any more. I don't feel like I want to cut up dead things any more. I don't have a problem with it, it doesn't gross me out, it's just a feeling that it's something I will eventually move away from. Something has changed in me and I don't really know what direction I want to go in, but I know I want to change things up and work differently, on an emotional and life level as much as on a creative level. I think that's where the shift has really come from, it's a change in me. I'm interested by the holograms and I'm interested in virtual reality, I'm interested by 3D scanning and I think the exciting thing about this is the technology just gets better and better every day. You can come up with ideas now that are not possible to execute but in five years time it will probably be very feasible. I like the idea of something being completely new.

July 2018



Image: Julia deVille, *Wholeness and the Implicit Order* [installation view - Consumption Room].  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.







Image: Julia deVille, *As above, so below* [installation view - Consumption Room], rabbit, a green pill, sterling silver, sapphire, tourmaline, peridot, wood, paint, glass. 53 x 36 x 50cm. (including case). Image courtesy of the artist & Sophie Gannon Gallery. Candelabra: Adam Wallacavage. Photograph: Theresa Harrison Photography.





Image: Julia deVille, *Finch on plate* [installation view detail - Consumption Room], antique plate, appetency, black diamonds, finch, antique bone handled knife & fork, rubies. 10 x 35 x 27cm.  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.



Image: Portrait of Julia deVille. Photograph: Luzena Adams.



# Julia deVille

In the art of taxidermy gesture is paramount, hence for jeweller and taxidermist, Julia deVille the most considered aspect of creation is composing her subjects to find a balance between pathos, humour and dignified realism.

Arriving in Australia from New Zealand on the cusp of adulthood, deVille trained as a jeweller before her long hunt for a taxidermy mentorship was successful. Driven by a strong commitment to animal rights, deVille's sculptural assemblages belie the heroic, trophy-hunting culture associated with mounting dead animals. In a form of gentle protest she combines precious gems and metals with antique 'ready-mades' to challenge our disregard for and consumption of both wild and domesticated fauna.

Drawing on Renaissance, Baroque and Victorian art and ideas, deVille creates contemporary 'memento mori' that raise our curiosity through the use of paradoxical processes and materials. While all deVille's creatures have died a natural death, they live on as beautiful and compelling allegories, begging a reflection on our symbiotic but decidedly unequal relationship with the animal world and our cavalier disregard for mortality in general.

In the latest chapter, deVille's work explores the contrast between her signature Victorian aesthetic and innovative new technologies, including holography and augmented reality. Resulting in work that investigates ideas of consciousness, death, and our relationship with the natural world – examined through the lens of Quantum Theory.

In 2011 deVille was commissioned by MONA to create a permanent installation, *The Cinerarium*. In 2012 deVille's work *Custard* was acquired by the National Gallery of Victoria. In 2013 she was featured in the National Gallery of Victoria's *Melbourne Now* and in 2014, the *Adelaide Biennial: Dark Heart* at the Art Gallery of South Australia, resulting in the acquisition of deVille's *Victorian Cat Mummy*. In 2016 she won the Waterhouse Natural Science Art Prize and in 2017 she was awarded the prestigious Sidney Myer Creative Fellowship. She exhibits regularly in Australia and internationally.



Image: Julia deVille, *Galactagogue* [installation view - Consumption Room], calf, spilled milk, antique platter, antique carving set, black sapphires, black spinel, black garnet, uncut diamonds. 5 x 45 x 21 cm. Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.

# Events



Image: Courtesy of  
Dr Martina Mrongovius.

## Masterclass: *Make Your Own Hologram*

Sunday, 26 August 2018, 11am to 2.30pm

\$80 per person

Book online: [bit.ly/Hologram-Masterclass](http://bit.ly/Hologram-Masterclass)

Make your own hologram in this unique Masterclass led by New York-based artist & holographic specialist Dr Martina Mrongovius, who worked with artist Julia deVille to develop the holographic artworks in deVille's exhibition *Wholeness and the Implicit Order*. Find out how holograms work during a tour of deVille's exhibition, then line up the lasers and make your own hologram to keep.

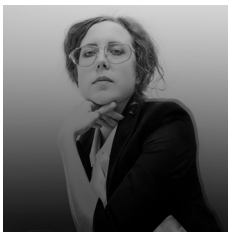


Image: Portrait of Julia  
deVille. Photograph:  
Luzena Adams.

## Guided Tour: *Wholeness and the Implicit Order*

Friday, 31 August 2018, 6pm to 7.30pm

\$22 per person

Book online: [bit.ly/Wholeness\\_Guided-Tour](http://bit.ly/Wholeness_Guided-Tour)

Artist Julia deVille is joined by Linden New Art Director Melinda Martin for a guided tour and discussion of deVille's new exhibition *Wholeness and the Implicit Order*, an immersive sensory environment that explores consciousness and reality through holography and VR. Presented as part of Melbourne Writers Festival 2018.



Image: Courtesy of Linden New Art.

### Morning Mindfulness: *Meditation & Breakfast*

Tuesday, 18 September 2018, 7.15am to 8.30am

\$35 per person

Book online: [bit.ly/Morning-Mindfulness](http://bit.ly/Morning-Mindfulness)

Join artist Julia deVille's meditation teacher Sarah Francis for an exclusive morning of mindfulness. Bringing awareness of self and of body, Sarah will guide you through a slow morning of simplicity and meditation. The meditation will be followed by breaky to start your day right.



Image: Kids enjoy one of Linden's craft workshops.  
Photograph: Josephine Harkin.

### On Holidays at Linden: *Pet Portraits*

Tuesday 25 to Sunday 30 September 2018, 10am to 3pm

Free

No bookings required

Artists Julia deVille and Natalie Ryan both look at animals in their artistic practice and explore what animals mean to us in our everyday lives. In this free drop-in holiday activity, kids can create a Pet Portrait of a loved or favourite animal. Using a 'birth certificate' template, kids can think about honouring the life of others, while drawing the animal to complete their portrait.





Image: Guests enjoyed a bespoke Hendrick's Gin cocktail at the VIP Preview for Julia deVille & Natalie Ryan. Photograph: Theresa Harrison Photography.

## Masterclass: *Spirit Drawing*

Wednesday, 10 October 2018, 6pm to 8.30pm

\$66 per person

Book online: [bit.ly/spirit-drawing](http://bit.ly/spirit-drawing)

Linden is staying up late for a special evening of Hendrick's Gin and drawing led by artist Erika Gofton from The Art Room. Inspired by Julia deVille and Natalie Ryan's solo exhibitions, Erika will lead you through the skills & techniques of observational drawing in the gallery space. Looking at the taxidermy animals and science specimens on display, this spirit drawing isn't for the faint hearted.



Image: A child participates in one of Linden's craft workshops. Photograph: Josephine Harkin.

## Crafternoon for Kids: *Memento Mori*

Saturday, 13 October 2018, 2pm to 3.30pm

\$15 per kid

Book online: [bit.ly/kids-memento-mori](http://bit.ly/kids-memento-mori)

Memento mori - Remember you are mortal. Remembering our mortality gives us a chance to think about what really matters in our lives. Memento mori is a symbolic reminder used in art. Artist Justin Hinder will lead kids to discuss the important people or animals in their life to create a memento mori. Using a template, kids will draw their chosen person or animal and write about why they're important.



Image: Photograph  
by Theresa Harrison  
Photography.

## Death Over Drinks: *With Julia deVille & Natalie Ryan*

Thursday, 18 October 2018, 6pm to 8.30pm  
\$55 per person, includes drinks & finger food  
Book online: [bit.ly/death-over-drinks](http://bit.ly/death-over-drinks)

Join artists Julia deVille and Natalie Ryan to have an honest conversation about the taboo topic of death. Hosted by Rebecca Bartel, who brought the Death Over Dinner movement to Australia, participants will be invited to join in the difficult conversation about how we might prepare for our own end of life.



Image: (L-R) Portrait of  
Julia deVille. Photograph:  
Luzena Adams. Portrait  
of Natalie Ryan with *Still*  
1,2,3, 2010, silicon &  
prosthetic eyes, dimensions  
variable. Photo by Neale  
Stratford.

## In Conversation: *Julia deVille & Natalie Ryan*

Friday, 26 October 2018, 6pm to 7.30pm  
\$22 per person  
Book online: [bit.ly/JdV-NR\\_conversation](http://bit.ly/JdV-NR_conversation)

Join us for a unique artist-led talk with Julia deVille and Natalie Ryan as they discuss how their solo exhibitions work in conversation with one another. Both artists address themes of life and death through the use of animals, science and technology to explore and highlight how we confront the natural world around us.

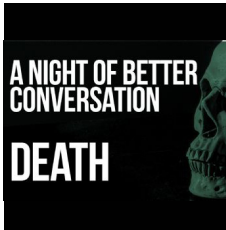


Image: Courtesy of The School of Life.

Celebrate Halloween:

*A Night of Better Conversation: Death*

Wednesday, 31 October 2018, 6pm to 9pm

\$60 per person

Book online: [bit.ly/better-conversation\\_death](http://bit.ly/better-conversation_death)

We're all going to die. Conversations about death needn't make for a grim evening. A Night of Better Conversation is a chance to engage with minds moulded by forces different to our own, and to go beyond our comfort zone by taking risks in what we are willing to share. This event is presented by The School of Life in collaboration with Linden New Art.



Image: Photograph by Theresa Harrison Photography.

Meet the Curator:

*Wholeness and the Implicit Order & Imaging the Dead*

Sunday, 4 November 2018, 2pm to 3pm

Free

Book online: [bit.ly/meet-the-curator\\_JdV-NR](http://bit.ly/meet-the-curator_JdV-NR)

Celebrate the final day of Julia deVille and Natalie Ryan's major solo exhibitions with a curator-led talk by Juliette Hanson as she discusses the common threads connecting these two significant exhibitions, as well as the way in which animals are presented in the gallery context and how this changes the way we view them.

# Further Information

Julia deVille

Click on the links below for more information about Julia deVille:

[juliadeville.com](http://juliadeville.com)

 [/julia.deville](https://www.facebook.com/juliadeville)

 [@juliadeville](https://www.instagram.com/juliadeville)

Julia deVille is represented by:

[Sophie Gannon Gallery](#)

[Jan Murphy Gallery](#)

[View the virtual tour of \*Wholeness and the Implicit Order\*](#)

Linden New Art

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Image: Julia deVille, *Something wicked this way comes* [detail], adolescent zebra, interference, black diamonds 6.4ct, uncut diamonds 75ct, cultured pearls, sterling silver, 18ct white gold, white rhodium, black rhodium, bronze, silver nitrate. 212 x 142 x 54cm.  
Image courtesy of the artist & Sophie Gannon Gallery. Photograph: Theresa Harrison Photography.

Director: Melinda Martin  
Curator: Juliette Hanson  
Development Manager: Lyn Johnson  
Communications & Marketing Coordinator: Tom Pender  
Events & Community Engagement Coordinator: Jasmin McNeill  
Gallery Administrators: Madeline Ferme & Sophie Gerhard



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**Free Entry** Gallery Hours  
Tuesday - Friday: 10am-3pm  
Saturday & Sunday: 10am-4pm

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