LINDEN NEW ART

LARGE PRINT

Time Moves Through These Walls: 40 Years of Linden New Art

26 February – 24 May 2026

Large
Print

Before European arrival in 1835, this land was lived on and cared for by the Yalukit Willam, meaning “river home” or “people of the river”, a clan of the Boon Wurrung people. Situated at the meeting point of land and sea, the site where Linden New Art now stands was a place of social, cultural and economic exchange, sustaining community and belonging for generations.

Within four decades of colonisation, the property was acquired by Jewish immigrant Moritz Michaelis. In 1871, a Victorian mansion was constructed and named *Linden*, after the German word for the lime tree, a species associated with love, protection and justice. The house remained the Michaelis family home until 1957. It was subsequently sold and operated as the exclusive Linden Court private hotel until 1983, when it was

purchased by the St Kilda City Council (now part of the City of Port Phillip). Following significant renovations to serve the wider community, Linden opened as a public art gallery in 1986.

Time Moves Through These Walls: 40 Years of Linden New Art marks four decades of Linden as a cultural institution. Rather than surveying artists who have helped shape or been shaped by Linden, the exhibition excavates the layered histories of this distinctive St Kilda site, engaging with its history from pre-European occupation, to private residence, hotel, and ultimately one of Melbourne's most iconic contemporary art spaces.

At its core is a focus on Linden’s pioneering first decade, when the gallery emerged as a crucible for experimental

practice. The building's domestic architecture became a site for bold artistic interventions, while the artist-run initiative Room 4 established a precedent for installation-focused programming that challenged conventional gallery models. Positioning this history alongside Linden's present mission, the exhibition underscores the institution's ongoing commitment to supporting mid-career artists working across experimental, conceptual and materially diverse practices. Through a dialogue between past and present, *Time Moves Through These Walls* honours the site's transformations while signalling its continued evolution as a platform for artistic innovation.

By tracing the intersection of place, practice and institutional identity, the exhibition reveals how Linden's heritage

continues to inform and inspire the experimental art it champions, laying the groundwork for the next chapter of its contribution to Melbourne's cultural life.

Exhibiting Artists: Fiona Abicare, Ernie Althoff, Carolyn Eskdale, Ry Haskings, Raafat Ishak, Mitch Mahoney, Callum Morton, Rose Nolan, and Robbie Rowlands.

Mitch Mahoney
Born 1997, Barkinji Country, Mildura.
Lives and works Naarm/Melbourne,
Victoria. Boonwurrung/Barkinji peoples.

Marrambik Boonwurrung
2026
Photo print on silk matt fabric
Courtesy of the Artist and Vivien
Anderson Gallery, Melbourne.

Mitch Mahoney is a Boonwurrung and Barkinji artist whose practice centres on the revitalisation of South-Eastern Aboriginal cultural traditions. He creates possum skin cloaks, traditional canoes, kangaroo tooth necklaces, and finely detailed line drawings that draw on South-Eastern Aboriginal design. Through these works, Mahoney affirms the enduring cultural connection of First

Peoples to Country and the living presence of culture within the contemporary landscape.

Marrambik Boonwurrung reflects on what it means to walk and work on Country. It is a declaration of continued cultural responsibility and connection, despite the ongoing urbanisation of the land. The work speaks to the obligations of practicing culture on Country and to the strength and resilience required to carry those responsibilities forward in changing and often challenging circumstances.

The images document Mahoney cutting bark from trees on Boonwurrung Country to create coolamons; traditional vessels used to carry water, fruits and nuts, and to cradle babies. Two of the coolamons are made for the artist's children: his first-born son, Yarran, and his second child,

due in mid-2026. The third is a gift for an Elder who welcomed Mahoney onto Country for a special event, and pivotal moment in his life. Together, these works embody continuity, care, and the intergenerational transmission of culture.

FOR KIDS:
Mitch Mahoney, the Artist, and his family are Boon Wurrung and Barkinji people.

Three big photos of trees hang in Linden's entrance, making it feel like we are in the bush.

Mitch shows us trees from which he has cut large pieces of bark and turned them into coolamons.

Coolamons are special wooden containers used to carry water, fruit and nuts, and sometimes to cradle babies.

Mitch makes things in the way his family has always done and wants to make sure they can keep doing things this way, even as we lose more nature to buildings.

Do you have a tree that is special to you? What do you like about it?

Do we need more buildings for humans, or more nature like we used to have?

LIN DEN NEW ART

Fiona Abicare

Born 1972. Lives and works Naarm/Melbourne, Victoria.

Tie-Up

2026
Vanilla white goatskin leather, mineral pigment, varnish, Nutech Tooling vinyl ester, stainless steel fitting
Courtesy of the Artist and Sarah Scout Presents, Melbourne.

Fiona Abicare works in the field of expanded sculpture. Operating at the intersection of art and design, her projects are distinguished by their engagement with fashion, interior design, and art history. Through the careful folding together of stylistic references and personal memories, her work traces

and connects cultural histories and social environments originating in the twentieth century.

Tie-Up began as a strapless mini-dress, modelled to fit the artist's body and embellished with an oversized bow at its centre. At Linden, the work is reoriented from vertical to horizontal: suspended above the mantelpiece like a trophy, the dress is emptied of its wearer, its form held in tension between absence and display.

The bow carries a long history within fashion as an emblem of femininity, elegance, and sensuality. From early twentieth-century couture to contemporary design, it has operated as both ornament and abstraction—playful yet aristocratic, decorative yet symbolic. In *Tie-Up*, the bow functions as a

structural and conceptual hinge, binding together ideas of adornment, desire, and restraint.

The work also reflects Abicare's interest in women's roles within creative histories and responds to St Kilda's promenade as a social space. Long associated with leisure, spectacle, and democratic visibility, the promenade frames public life as performance. Suspended and uninhabited, *Tie-Up* considers the body as both participant in, and object of, this unfolding social theatre.

Acknowledgements
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Fiona Abicare

Born 1972. Lives and works Naarm/Melbourne, Victoria.

Endless

2026
Patinated bronze, vanilla white goatskin leather, Forton Modified Gypsum, mineral pigment, varnish, stainless steel fitting
Courtesy of the Artist and Sarah Scout Presents, Melbourne.

Endless is a technically intricate sculpture that draws together histories of ice cream's invention and innovation, street performance, and modernist form. The work comprises a column of cone-shaped wafers, cast in bronze with a honeycomb patina and stacked into a rhythmic sequence. Between the cones,

viscous protrusions appear to ooze and stretch, evoking *dondurma*, a traditional Turkish ice cream renowned for its elastic, slow-melting texture. Handles extending from either end recall the long paddles used by street vendors to knead, lift, and theatrically manipulate the ice cream for waiting crowds.

The sculpture takes visual cues from Constantin Brâncuși's *Endless Column*, whose modular geometry—suggesting infinite repetition—helped define foundational principles of modern abstract sculpture. Like that work, *Endless* balances the abstraction of a familiar form with material specificity.

Street vendors became a point of inquiry for Abicare through St Kilda's history as a seaside destination shaped by leisure, entertainment, and consumption.

Suspended horizontally above the mantelpiece, *Endless* moves between monumentality and theatrical display, playfully transforming everyday pleasure into sculptural form.

Acknowledgements
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FOR KIDS:

This artwork looks like a stack of ice cream cones connected to each other, but they're really made of metal.

There are lots of ice cream shops near here because we're by the sea, and

people love eating ice cream on hot beach days.

St Kilda is sometimes called Melbourne's Playground because there are so many fun things to do here. Fiona thinks that while fun is great, we should also think about waste and what it takes to make fun things happen.

What flavour of ice cream is the best? Why is it better than all the others?

What do you like to do for fun?

How does having fun sometimes create waste?

Rose Nolan
Born 1959. Lives and works
Naarm/Melbourne, Victoria.

SUPERIMPOSED
2026
Wall painting

Rose Nolan's practice explores the dynamic relationship between text, space, and audience. Working with a reduced palette of red and white and everyday, utilitarian materials, she employs language as both form and content—making words physical, spatial, and open to reinterpretation. Her works draw on design traditions and the legacies of modernism, balancing intimacy with monumentality through repetition, economy, and serial structure.

In *SUPERIMPOSED*, the word is painted directly onto the gallery wall, functioning simultaneously as image, statement, and condition. The text remains dependent on the wall's surface—its texture, repairs, marks, and traces of use—so that the architecture actively shapes how the word is seen and read.

Here, superimposition is presented as something already enacted. The architecture becomes a palimpsest, layered with histories and inscriptions. As the text moves between clarity and disruption, reading gives way to looking; meaning emerges as partial and unstable. The word is both readable and disrupted by the wall that holds it.

By allowing the wall to remain visible within the text, the work resists erasure and focuses the persistence of material

and historical residue. *SUPERIMPOSED* suggests a condition of accumulation, where meaning is stored across time and surface, and where space is understood as something already marked, already layered, and continually re-encountered.

FOR KIDS:
This wall looks like just some big red shapes, but if you look a little longer, you might be able to see some letters. You put the letters together and you can see there is one word.

If you go right up close to the wall, you can see bumps, cracks, and marks left behind from old exhibitions. Rose likes to look at each of these and think about the story of why they are there.

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Can you read the word? What does it say?

Walls and people both have bumps and marks, and each one tells a story. Do you have any bumps or marks? Do you remember how you got them?

If you got a giant long wall like this to paint one word on, what word would you put up?

LINDEN NEW ART

Carolyn Eskdale

Born 1963, Bendigo, Victoria. Lives and works Melbourne/ Naarm, Victoria.

Kartonhaus fragment adjustment 2

2026

Reconstructed domestic furniture, recycled cardboard boxes, and objects

Courtesy of the Artists and Sarah Scout Presents, Melbourne.

Carolyn Eskdale works with collected cardboard boxes and found objects, temporary materials that move between public and private spaces. Spending extended time in each site, she carefully arranges these elements to test how she moves through domestic architecture, attending to traces of prior occupation

that subtly reshape the conditions of a room.

Kartonhaus fragment adjustment 2 is part of Eskdale's ongoing Kartonhaus interventions. It recalls the original iteration of the work, first installed in a studio apartment in Austria and influenced by the architect Margarete Schütte-Lihotzky, particularly the living space she designed for herself in Vienna. It also recalls Eskdale's earlier work, *Mrs Birds House; lounge room*, presented at Linden in 1996 in this same gallery.

Here, a fragment of a larger structure developed in the artist's studio has been dismantled and reassembled within Linden's architecture. Layers of one place are laid over another, altering the spatial flow and shifting emphasis from the gallery's rectangular form to a network of

passages thresholds and relationships that draw attention to one's peripheral vision and subtle shifts in perception.

Two "mediation photographs" document moments, or "stations" as Eskdale describes them, of her inhabitation and thinking within the gallery during the work's development, marking interventions in both perception and time.

Part reconstructed furniture, part living room, part archive and retreat, the installation functions as a private organisational system. Through sightlines and viewing portals, it draws attention to absences, compressions, and unseen spaces. Without a fixed beginning or end, the work unfolds as a trajectory, foregrounding interconnection, movement, and the ongoing process of making.

FOR KIDS:

This artist likes to use cardboard boxes and other everyday things to make her art.

She brings all her boxes into the gallery when no one else is here and puts them in different spots.

She looks for clues about how other people have used the space before her and then places her things like they might have put their things.

The boxes make new walls. It feels like a maze inside a building. We can't see as far as in other rooms, and everything feels tighter.

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Do you have rooms you would like to change? Would you move a wall? Make the roof higher? What else?

What else could you use all these cardboard boxes for?

Why do you think there are photographs of the room inside the room?

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Raafat Ishak

Born 1956, Cairo, Egypt.
Arrived Australia 1982.

Ascent and Descent

2026
Acrylic and polyurethane on chipboard
Courtesy of the Artist and Sutton Gallery, Melbourne

Raafat Ishak

Born Cairo, Egypt 1956.
Arrived Australia 1982.

Moritz Michaelis 1820-1902

2026
Oil on canvas
Courtesy of the Artist and Sutton Gallery, Melbourne

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Raafat Ishak, Matthew Davis, Paddy Mann

Australia Day Flyover

2026

Soundscape, 2:00 Minutes

Raafat Ishak works across painting, sculpture, and installation, often through collaborative and serial processes. He responds critically to social, political, and economic conditions, and revisits and reframes the aesthetic strategies of early twentieth-century European avant-garde movements, including Cubism, Constructivism, and Suprematism. Working within self-imposed constraints—modular structures, repeated dimensions and formal limitations—his compositions shift

between order and disruption, structure, and instability.

Presented across three works, Ishak's installation pays tribute to Moritz Michaelis, who commissioned and built Linden as his family residence, while engaging the architecture of the site itself, particularly this small room and the hidden spaces embedded within the building.

Originally a thoroughfare between the dining room at the front of the house and a smoking room, this space once separated activities within the home, functioning as both passage and threshold; a portal marking a before and after.

Ishak's sculptural intervention draws attention to the building's transformation from private residence to public gallery. A lime-green, cubist modular sculpture is derived from a ladder located in another concealed room that leads to the roof. Here, Ishak's ladder ascends towards a window opening onto another small internal chamber. Nearby, an exposed metal air-conditioning duct, painted yellow-beige, foregrounds twentieth-century technology as it cuts through the old bones of the house.

Overseeing these architectural and temporal shifts is a portrait of Moritz Michaelis. Rendered in the style of a religious icon, it is based on the flyleaf of Michaelis's self-published biography, *Chapters…From The Story of my Life*, positioning the building's original patron as both witness and enduring presence.

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FOR KIDS:

The man in the painting is the first owner of this building. He had it made for him and his big family to live in.

Being an old house that has been many different things, it has lots of strange parts, like the little room we are in now. Behind the wall with the window, there's an even smaller room. The green artwork on the wall looks like a ladder in another tiny room. That ladder goes all the way up to the roof!

The Artist, Raafat Ishak, wants us to remember that Linden has only been an art gallery for a very small part of its long life.

Is your house old? Do you know who lived in it before you? And who lived there before them?

If you could build a house, what would it look like? What kind of rooms would you have?

LIN DEN NEW ART

Robbie Rowlands

Born 1968. Lives and works
Naarm/Melbourne, Victoria.

Beneath You

2026
Site intervention and sonic response

Robbie Rowlands work explores notions of stability and vulnerability through the manipulation of objects and environments. His repetitious and precise cuts and the resulting distortions reflect the inescapable passing of time that affects everything around us. His work spotlights the history, humanity, and function of sites and places.

Working within one of Linden New Art's lesser-known spaces, *Beneath You*

presents an architectural intervention paired with a site-responsive sonic work. Rowlands introduces a deliberate incision through the service basement door, originally the home's cellar, establishing a controlled visual threshold into this otherwise concealed space. Below, he occupies the basement with a collection of historic sawmill blades, which are used to produce a subtle sonic response.

Together, these elements draw attention to the material, acoustic, and architectural conditions of the site, inviting audiences to consider the hierarchical relationship between spaces and the dynamics of what remains unseen and unheard.

FOR KIDS:
Robbie Rowlands makes art by changing buildings and objects. He thinks about how things can feel strong but also weak, and how time slowly changes everything.

He has cut a big opening into the old basement door so we can peek inside. If you look closely, you can see a sculpture he has made. It almost looks like it's floating in the dark.

Down in the basement, he has placed old round saw blades. on the TV you can see how he plays them like drum cymbals.

Can you think of a time when you've felt strong but also weak?

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Does your house ever make noises? What sounds do you hear when everything else is silent?

There's a room below where you're standing. What would you keep in a secret basement room?

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Ry Haskings

Born 1977. Lives and works Naarm/Melbourne, Victoria.

Ethanol Carbone Shifter

2026
Sash window frames, marker on plywood, steel supports

Ry Haskings's practice explores contemporary art and installation, using abstraction and experimental film narratives to structure networks of relations between images.

This work takes the history of St Kilda's Gatwick Hotel as a starting point: once a luxury hotel, then a refuge for the vulnerable, and later transformed into luxury apartments on The Block. Its

history mirrors the suburb's own shifts from wealth to poverty and back again.

In *Ethanol Carbone Shifter*, boarded-up sash windows mark a threshold: the moment an accessible, occupied interior becomes secured and vacant. As both barrier and screen, it shapes how we remember experiences once held within a space, and how we now encounter it outside.

The window frames are reconfigured and reinforced with steel supports, their apertures sealed with plywood inscribed in marker. The act of boarding becomes a functional gesture, establishing a new surface for inscription and reflection. Closure produces visibility. The sealed plane expands into a site for commentary, on absence, protection and

exclusion, operating both directly and obliquely.

FOR KIDS:

These are two old, broken window frames. The artist has put wooden boards over them and drawn on the boards.

Sometimes buildings aren't looked after because no one uses them anymore. Windows get broken, and instead of putting glass back, owners just cover them with big wooden boards.

Some people without homes try to sleep inside these buildings, but the owners don't like that.

Ry made these artworks after thinking about another building near here that was

once a fancy hotel. It later became a place for people who couldn't get help or find anywhere else to sleep.

Some people didn't like that and forced the owners to close it down. After that, it was bought by a TV show called *The Block* and turned into apartments for rich people.

What do you think we should do for people who don't have a house to sleep in?

Should people be allowed to own more than one house while other people don't have one?

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Ernie Althoff

Born 1950, Mildura, Victoria. Lives and works Naarm/Melbourne, Victoria.

The Garrard Quartet

2025
Reappropriated turntables, homemade and reappropriated percussion objects, wooden support structures

Ernie Althoff has been an active presence in the Australian experimental music community for nearly five decades. He has performed in hundreds of live events, both solo and in small ensembles, and has presented kinetic acoustic sound installations in galleries and public spaces.

In the 1980s, Althoff and colleagues established the Experimental Music Program at Linden, a monthly concert series in which invited artists presented ten-minute compositions. Running for fifteen years, the program became central to Linden's commitment to progressive new art across mediums and genres. During Linden's first decade, Althoff also exhibited several sound sculptures here that were originally presented in this very room.

The Garrard Quartet (2025) continues Althoff's long-standing connection with Linden and his engagement with centuries-old traditions of constructing sound sculptures. Using the seemingly simple elegance of chance-based pendulum movement, four 'players' activate 20 percussion objects arranged in seven timbral groups. From this

restrained system emerge shifting clusters, lines and pauses; compositions that are intricate, unpredictable, and continually surprising.

FOR KIDS:

Four record players spin around, and objects near them bump into each other. They make sounds that repeat and turn into rhythm.

It sounds like musicians are playing music, but it's just everyday objects that you might find in anyone's home.

These are sculptures to look at, and instruments to listen to.

Ernie Althoff, the Artist, wants us to know that art doesn't have to be made from fancy paper and paints. It can be

anything someone uses to share a story, an idea, or a feeling.

Is this music or just sounds? Why?

Are there any sounds you think are nice that other people might not think to listen to?

If sculptures can be made from anything, how can we tell what is art and what isn't?

What things from your house could you add to these sculptures?

LIN DEN NEW ART

Callum Morton

Born 1965, Montreal, Canada. Lives and works Melbourne/ Naarm, Victoria.

ROOMS

2026

Steel, enamel paint, acrylic sheets, lights, concrete

Courtesy of the artist and Roslyn Oxley 9 Gallery, Sydney.

Callum Morton draws on notions of history, absence, drama and humour to explore the personal and social impact of architecture and our built environment. His work presents a kind of melancholic urban archaeology, inviting reflection on the relationship between art and life, past

and present, and the everyday structures we see but rarely notice.

Over its 155-year history, Linden has been a family home, boutique accommodation and a residence for single aged men. *ROOMS* references the building's former life as the Linden Court Hotel (1962–1983), proposing a reopening in which rooms appear once again available for booking. At the same time, the work gestures toward an uncertain future, suggesting cycles of renewal and change.

Illuminated at night and visible from both sides, the sign allows the word ROOMS to hover across the surrounding architecture, activating the building itself and the surrounding streetscape as part of the work.

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FOR KIDS:

The old building on this land was built in 1871.

Before it was a gallery it was a family home and then a small hotel. The hotel was called the Linden Court Hotel, St Kilda.

After the hotel closed the building was turned into a gallery. Linden New Art Gallery has been open for forty years.

This artwork is made to look like a large sign that lights up in the evening. It remembers when the building was the Linden Court Hotel. The artwork makes it look like the hotel is open again and that rooms are ready to book!

What do you think the old hotel was like? What kind of rooms and restaurant do you imagine were here?

What do you notice about the sculpture? Do you find it funny? Could it trick people into believing there is a hotel here?

This artwork is about memory. Have you ever seen something that reminded you of something else, like a person, place, or moment?