

# LINDERISM

One of the most distinctive British artists working today, Linder is best known for the photomontages in which she brings together diverse images to uncanny effect. Linder's work intervenes in the daily circulation of images and asks us to look closer at what we may otherwise take for granted. Born in 1954 in Liverpool, Linder has been making art for five decades, working across different media including drawing, photography, performance and installation, alongside photomontage. Throughout her practice she combines diverse materials to reframe familiar stories or bring obscure histories to light.

*Linderism* is the first exhibition in the UK to show the full breadth of Linder's practice. The exhibition begins with her punk and post-punk experiments in the 1970s and 1980s, and brings together her more recent photomontages, performances and films, with new commissions that engage directly with Kettle's Yard, and its founders Jim and Helen Ede.

The exhibition extends across Kettle's Yard, with displays and interventions in the galleries, the Edlis Neeson Research Space, the House, the Shop, the Café, and beyond.

As part of the commissions produced for Kettle's Yard, Linder premiered a new performance *Bower of Bliss: An Improper Architecture* in the New Hall Art Collection at Murray Edwards College, Cambridge on 14 March 2020.

*Linderism* is also the title of an ambitious new book co-published with Koenig Books. Please take a look in the Shop – all purchases support our programme of exhibitions.

The exhibition was originated by Jennifer Powell and curated by Amy Tobin with Grace Storey and Alina Khakoo.

## GALLERY 1

### PART ONE

#### THE UNDERGROUND

This gallery shows Linder's early work, made while she was at art school in Manchester, then living and working in the city. These works are shaped by the punk movement, which Linder was a prolific contributor to. She attended the infamous Sex Pistols concert at the Lesser Free Trade Hall in Manchester and made cover art and ephemera for bands including Buzzcocks and Magazine. During this time of political consciousness, Linder and her artist contemporaries looked back to other moments in history. Particularly important were dada artists such as John Heartfield who criticised the Weimar German State of the 1920s through photomontage – the practice of combining two or more photographic images into a single work. Along with punk and dada, Linder was also influenced by the women's liberation movement and feminist politics. After reading feminist magazines like *Spare Rib*, Linder began to make photomontages that challenged representations of women, romance and domestic life. Linder's early photomontages combine images from lifestyle magazines (mostly targeted at women readers) and pornography (produced for men). The resulting works make deep incisions into the aspirations of 1970s British middle-class life but are nonetheless animated by dark humour.

The creative world that Linder was part of in the 1970s and the 1980s has been described as 'the last days of British underground', describing the possibility of living and making politicised art on reduced means and outside the scope of high culture. These works circulated as reproductions in zines and on leaflets, as well as in their original photomontage form. This is the first time the majority of Linder's early photomontages have been exhibited together in the UK.

# GALLERY 1

## PART ONE

### THE UNDERGROUND

1. *Untitled*  
1976  
Photomontage  
Tate
2. *Untitled (Salad)*  
1977  
Collage  
Zabludowicz Collection
3. *Untitled*  
1976  
Photomontage  
Tate
4. *Untitled*  
1977  
Collage on card  
Tate
5. *Untitled (Denman)*  
1977  
Photomontage  
Shane Akeroyd collection
6. *Untitled (TV Sex)*  
1978  
Photomontage  
Collection Paul and Anna Stolper
7. *Untitled*  
1976  
Photomontage  
Tate
8. *Untitled*  
1976  
Printed papers on paper  
Tate
9. *Untitled*  
1978  
Photomontage  
Shane Akeroyd collection

## GALLERY 1

10. *Untitled*  
1978  
Collage on card  
Private collection
11. *Untitled*  
1976  
Collage on card
12. *Untitled*  
1976  
Collage on card
13. *Untitled*  
1976  
Collage on paper
14. *Untitled*  
1977  
Photomontage  
Arts Council Collection, Southbank Centre,  
London
15. *Untitled*  
1977  
Photomontage  
Arts Council Collection, Southbank Centre,  
London
16. *Untitled (Romance)*  
1977  
Collage  
Private collection, courtesy of Modern Art
17. *Untitled*  
1981  
Photomontage  
Arts Council Collection, Southbank Centre,  
London
18. *A light with nothing to rest upon*  
1976–7  
C-Type print from negative

All artworks, unless otherwise stated, appear courtesy of the artist; Modern Art, London; dépendance, Brussels; Andréhn-Schiptjenko, Stockholm, Paris; and Blum & Poe, Los Angeles, New York, Tokyo.

## GALLERY 1

### PART TWO

#### HEL, AND OTHER HEROINES

Although Linder's photomontages of the 1970s and 1980s are some of her best-known works, over the same period she experimented with a range of different processes and media including both old and new technologies. This gallery includes examples of Linder's photography, printing, drawing, illustrations and textile works, which together stage an alternate cosmology of punkish characters.

Over this period Linder also made a number of self-portraits – in collaboration with the photographer birrer – that challenge both feminine and masculine stereotypes. In these images Linder measures herself up against mannequins or fragments of a magazine page, and takes on the posture of the strongman, showing off the muscles she developed from body building. Some of these photographs were produced for artist books accompanying the records of Linder's band, Ludus. Also on display is documentation of Linder's performance with Ludus at The Hacienda Club in Manchester in 1982. For the performance Linder wore rubber bondage gloves, a dildo and a dress made of offcuts of meat in a fierce critique of Manchester's macho culture. In recent years Linder has revisited the documentation of the performance, slowing it down, and letting it serve as homage to the Norse goddess of the underworld Hel.

## GALLERY 1

### PART TWO

#### HEL, AND OTHER HEROINES

1. *Haçienda Redux*  
1982/2020  
Soundtrack by Maxwell Sterling
2. *What I do to please you I do*  
1981–2008  
Digital print from negative
3. *Untitled (Make-Up Series)*  
1983  
Photograph by birrer
4. *Untitled (Make-Up Series)*  
1983  
Photograph by birrer
5. *Untitled (Howard Devoto in Mask II)*  
1977  
Printer's proof
6. *Untitled (Howard Devoto in Mask I)*  
1977  
Printer's proof
7. *Untitled (Sordide Sentimental)*  
1983  
Photograph by birrer
8. *Untitled*  
1983  
Photograph by birrer
- 9-11. *Untitled*  
1977  
Pen on paper
12. *Les chamans et leur créatures IX*  
2012  
Photomontage
13. *Les chamans et leur créatures V*  
2012  
Photomontage

## GALLERY 1

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### VITRINES

#### HEL, AND OTHER HEROINES

##### VITRINE 1

*Clockwise from left:*

Linder, Lino cut matrix of Jordan, 1977

Linder, photocopied leaflet for Buzzcocks at Rafters, Manchester, 1 September 1977, featuring Linder, Untitled photomontage, 1976–7

Linder, drawing of a scene from *Psycho*, graphite on paper, 1976

Buzzcocks, *Orgasm Addict*, 7" sleeve, 1977  
Cover art by Linder and Malcolm Garrett  
Courtesy of Modern Art, London

Linder, monoprint heads for Magazine, Real Life, LP sleeve, 1978

Linder, spread of Pretty Girls, photomontaged magazine, 1976–7  
Courtesy of Modern Art, London

Linder, leaflet for Buzzcocks and Magazine at Lesser Free Trade Hall, photocopy on paper, 1978

Linder, spread from sketchbook, 1977

Linder and Jon Savage, *The Secret Public*, publication, 1978

Linder, Siouxsie Sioux at Screen on the Green, Islington, photograph, 1977

## GALLERY 1

### VITRINE 2

*Clockwise from left:*

Linder, Untitled from Menstruation series, paint on magazine page, 1976

Ludus Accounts, October-November 1978

Linder, Untitled, photomontaged photograph of Ludus, 1981 Photograph by Roy Tee

Linder, poster for Ludus, Danger Came Smiling, 1982

Linder, Ian Devine wearing a collage mask, photographs, 1982

Ludus, Witches Kitchen, tape cover design, ink on paper, 1982

Menstrual Bead, prototype for 'Fac 8', Factory Records release, 1978

Typed lyrics for Ludus, 'Sightseeing', 1979–80

Linder, spread from sketchbook, 1978–80

### AUDIO:

Ludus, The Visit, New Hormones, 1980 &  
Ludus, The Seduction, New Hormones, 1981

Track list:

Lullaby Cheat, 4.38

Unveil, 3.19

Sightseeing, 4.01

I Can't Swim, I Have Nightmares, 5.35

Mother's Hour, 2.03

Anatomy is Not Destiny, 3.52

Unveiled, 8.37

My Cherry is In Cherry, 2.38

See the Keyhole, 4.05

Herstory, 8.43

Inheritance, 4.38

The Dynasty, 8.51

Mirror Mirror, 3.42

The Escape Artist, 6.34



## GALLERY 1

ABOVE:

Linder, *Male Lingerie Mask*, mixed media, 1977  
Courtesy of Modern Art, London

Linder, *Mask I*, mixed media, 1977  
Courtesy of Modern Art, London

Linder, *Mask II*, mixed media, 1977  
Courtesy of Modern Art, London

Linder, *Mask III*, mixed media, 1977  
Courtesy of Modern Art, London

## VITRINE 3

*Clockwise from left:*

Linder, *Untitled*, polaroid photograph, 1982

Linder, *Untitled*, photobooth photograph, 1984

Photograph of Linder on a family holiday, 1984.

Linder, from a photo series made with birrer, 1984–5.

Ludus, *Mother's Hour*, 7" sleeve, (back cover), 1981.

Linder, *Untitled*, potato print for *The Visit* cover artwork, c.1980.

'The Damage' envelope, research material for Ludus, *The Damage*, 2002.

Linder, fans at a Morrissey concert, photograph of negatives, c.1992.

Printer's proof for Ludus, *Nue au Soleil* release in Japan, 1987. Photograph by Benoît Hennebert.

All exhibits unless otherwise stated appear courtesy of the artist.

## FIRST FLOOR LANDING

### SOURCE BOOKS

This display case holds a selection of source books that Linder has used to make her recent photomontages. Linder has collected these volumes over many years, sometimes finding them accidentally and sometimes tracking them down through research. Many of the books have personal significance for Linder. For instance, as a child she was regularly gifted ballet annuals instead of the ballet lessons she desired. Other titles evidence the changes in the representation of women and men in print media, such as the sexualised images of nude models in a 1960s guide to anatomical drawing. In addition to the sourcebooks, Linder works with photographs, cinema posters and lobby cards, as well as negatives to make her photomontages. Over the course her practice she has collected an archive of print media that is the foundation of her work.

### BOWER OF BLISS: AN IMPROPER ARCHITECTURE

In 2018 Linder began a new series of works titled 'Bower of Bliss' while she was artist in residence at Glasgow Women's Library. She had first used the phrase in the lyrics to her song 'Vagina Gratitude' in 1981, which was entirely composed of a list of synonyms for the vagina that Linder found in the women's liberation issue of the British counter-culture magazine *Oz*. Bower of Bliss originated in Edmund Spenser's epic poem *The Faerie Queene* (1590), where it names the 'lascivious' lair of Spenser's decadent anti-heroine Acrasia. In Spenser's poem the bower is the feminine opposite to ordered, rational and masculine architecture. Rather than see feminine space as negative, Linder has reinvented Spenser's bower as a positive site for safety, desire and power. Linder's *Bowers* have included performances comprising exuberant costumes, music and dance; new photomontages commissioned by London's Art on the Underground and installed as a mural around Southwark Station, which adorn the walls of the

## FIRST FLOOR LANDING

staircase at Kettle's Yard, and a film – shown here – shot at Chatsworth in Derbyshire, where Mary Queen of Scots was imprisoned under the orders of her cousin Queen Elizabeth I. The two figures played by Lauren Fitzpatrick and Kirstin Halliday, which was commissioned by Glasgow Women's Library, stand in for Mary and Elizabeth.

As part of *Linderism*, Linder premiered a new *Bower of Bliss* performance in the New Hall Collection, Murray Edwards College on 14 March 2020. Murray Edwards is one of the University of Cambridge's two women's colleges. Its startling architecture, by the British firm Chamberlin, Powell and Bonn, was described as 'an improper architecture' when it opened in 1965.

## EDLIS NEESON RESEARCH SPACE

### EXPANDED COLLAGE

After Linder's performance with her band Ludus at The Hacienda in 1982, Linder did not return to performance until 2000 when she made an ambitious new work in her local neighbourhood in Manchester. This performance featured three Manchester rock bands playing simultaneously for four hours as local women recreated Shaker dance steps. Linder played the role of 'Mother' Ann Lee, acknowledged founder of the Shaker movement in Manchester, mutated with Clint Eastwood's character The Man With No Name (from Sergio Leone's *Dollars Trilogy* of spaghetti westerns). Fusing the pacifier and the warrior, the performance was a ritual of peace during a period of gang violence in the city.

Linder's performances often summon, or channel, historical figures, particularly women. Sometimes these are anonymous, as in *Your Actions Are My Dreams* (2009) where Linder became a glamorous enchantress, and some specific, such as her two ballets *The Ultimate Form* (2013) and *Children of the Mantic Stain* (2016), inspired by artists Barbara Hepworth and Ithell Colquhoun, respectively. These ballets animate the two artists' works, as well as setting in motion Linder's own photomontage and stain works featuring ballet dancers, which are on display in Gallery Two. Each of Linder's performances are the culmination of extensive research: her sketchbooks and 'commonplace books' relating to each performance are also on display in this room.

## EDLIS NEESON RESEARCH SPACE

### EXPANDED COLLAGE

*All artworks by Linder.*

### MONITORS

*The Working Class Goes to Paradise*

Moston, Manchester

2000

53.02 mins

*Children of the Mantic Stain*

British Art Show 8, Leeds

2015

Choreographed by Kenneth Tindall

Dancers, Northern Ballet

Costumes by Christopher Shannon

Music by Maxwell Sterling

Camera by David Warren

34.06 mins

*The Ultimate Form*

Hepworth Wakefield

2013

Choreographed by Kenneth Tindall

Dancers, Northern Ballet

Costumes by Richard Nicoll

Soundtrack by Maxwell Sterling

28.04 mins

*The Ultimate Form*

Tate St Ives

2014

Choreographed by Kenneth Tindall

Dancers, Northern Ballet

Costumes by Richard Nicoll

Music by Stuart McCallum

27.53 mins

*Your Actions Are My Dreams*

Tate St Ives

2009

Costume by Richard Nicoll and Nasir Mazhar

Music by Stuart McCallum

Directed by Nico Wasserman, Edited by Zac Grant

Courtesy Tate Shots

7.48 mins

## **EDLIS NEESON RESEARCH SPACE**

### VITRINES

Documentation of *The Working Class Goes to Paradise*

*Clockwise from left:*

Six test pages for an unrealised publication  
2009

Studio work for *The Working Class Goes to Paradise*  
Embossed copper plate  
1998

Photograph of silkscreen print  
2000

Spur from *The Working Class Goes to Paradise*

Documentation of *The Working Class Goes to Paradise*  
2000

‘Linderland’ commonplace book  
1998–2000

**Documentation of various performances**

*Clockwise from left:*

Programme for *Children of the Mantic Stain*  
Dovecot Studios  
2016

St Ives/*Children of the Mantic Stain* commonplace book  
2014–15

Maquette for *Diagrams of Love, Marriage of Eyes*  
2015  
Made with Dovecot Studios

*Bower of Bliss*  
Cover for the nineteenth London Underground  
Tube Map  
2018

## GALLERY 2

### PARADISE EXPERIMENTS

In 2006, after a twenty-year break, Linder returned to photomontage. No longer solely using contemporary print materials, Linder began to collect historic publications including rose directories, ballet annuals, Vogue pattern books, furniture catalogues, vintage pornography, natural history collections and Hollywood publicity shots. Often resulting in fantastic compositions where human, animal and plant life combine, the later photomontages are less critical than the earlier works. These works are more exploratory and concerned with the sensuous and pleasurable. Usually made in series with multiple pages from a single publication or title, these photomontages are like stories that invite new readings. Here models from pornographic magazines are transformed into gods and goddesses, or given floral heads or body parts. Ballet dancers are freed from the romantic and comic narratives of their ballets, and movie stars are made anonymous with furniture appendages over their faces. Linder herself features in these photomontages remade in the guise of a radical, botanical housewife.

Also included in this gallery are a number of works incorporating 'mantic stains'. Linder makes these by pouring enamel inks on found images and allowing them to stain the image by chance. She appropriated the process from the British surrealist artist Ithell Colquhoun, who described it in her essay 'Children of the Mantic Stain' (1952). In the final portrait in this gallery, Linder comes to embody the mantic stain — the latest of her self-transformations.

## GALLERY 2

### PARADISE EXPERIMENTS

1. *Oh Grateful Colours, Bright Looks II*  
2009  
Collage on photographic paper  
Photograph by Tim Walker
2. *Oh Grateful Colours, Bright Looks V*  
2009  
Collage on photographic paper  
Photograph by Tim Walker
3. *Untitled*  
2012  
Photomontage  
Collection of Rachael House and Jo David
4. *The Goddess who helps to cross the sea  
of misery*  
2019  
Photomontage
5. *The Goddess who is always awake*  
2017  
Photomontage
6. *The Fulfiller of Desires*  
2019  
Photomontage
7. *Magnitudes of Performance XI*  
2012  
Photomontage
8. *Magnitudes of Performance XVI*  
2012  
Photomontage
9. *Magnitudes of Performance IX*  
2012  
Photomontage
10. *Magnitudes of Performance I*  
2012  
Photomontage
11. *The Goddess who is the ultimate refuge*  
2019  
Photomontage



## GALLERY 2

12. *The Goddess who is the continuous shower of light*  
2019  
Photomontage
13. *The Goddess who is three syllables (Sleep State)*  
2019  
Photomontage
14. *The Goddess who has five faces*  
2019  
Photomontage
15. *The Goddess who prevents old age and death*  
2019  
Photomontage
16. *The One who is like the Goddess*  
2019  
Photomontage
17. *The Goddess who makes the wheel of time work*  
2019  
Photomontage
18. *The Goddess who cures pain caused by arrows*  
2019  
Photomontage
19. *The Goddess who appreciates good deeds*  
2019  
Photomontage
20. *Daughter of the Waters*  
2017  
Photomontage on paper
21. *Origin of the World*  
2016  
Photomontage on paper
22. *Glorification de l'Élue*  
2011  
C-type print on FujiFlex crystal archival paper
23. *The Mermaid of Zennor*  
2014  
Photomontage

## GALLERY 2

24. *Superautomatisme Ballets Russes I*  
2015  
Enamel on page
25. *Post-mortem: Irina (i)*  
2016  
Photomontage
26. *Untitled*  
2013  
Photomontage
27. *The Pregnant Virgin*  
2020  
Photomontage
28. *Vesper*  
2006  
Photomontage
29. *The Model 28*  
2015  
Photomontage
30. *Bardot relief*  
2017  
Photomontage on paper
31. *Addiction to Perfection*  
2020  
Photomontage
32. *And therein all the famous history*  
2019  
Photomontage  
Commissioned by *Pleasure Garden*.  
Film still courtesy of Flamingo Estate
33. *Superautomatism VII*  
2015  
Enamel on magazine page  
Private collection, Cambridge
34. *Souvenir de St. Anne*  
2019  
Photomontage
35. *The Goddess who is not subject to three activities of wake, sleep and dream*  
2019  
Photomontage

## GALLERY 2

36. *The Paradise Experiments: rose hybrid a*  
2005  
Photomontage  
Private collection
37. *Untitled*  
2009  
Photomontage
38. *The Goddess who is auspiciousness personified*  
2017  
Photomontage
39. *I'm top heavy*  
2017  
Photomontage
40. *Superautomatisme Ballets Russes IV*  
2015  
Enamel on page
41. *The Enchanters*  
2007  
Digital collage from original negatives
42. *What Linder Saw VIII*  
2008  
Photomontage
43. *Untitled*  
2007  
Photomontage  
Collection of Louise Clarke, London
44. *Insuperable Love*  
2018  
Enamel on folio page
45. *Sonja with Spirit Emanation*  
2018  
Photomontage
46. *Postliminal Rites IV*  
2012  
Photomontage
47. *Flow of Excitation: Stage of Unity I*  
2010  
Photomontage  
Photograph by Tim Walker

## GALLERY 2

48. *Three Realms of the Unconscious*  
2011  
Photomontage
49. *Post-mortem: Igor*  
2016  
Photomontage
50. *Was the faire Witch her selfe now solacing*  
2019  
Photomontage  
Commissioned by *Pleasure Garden*.  
Film still courtesy of Flamingo Estate.
51. *Blain (Gerard) Relief*  
2018  
Photomontage  
Collection of Matt and Oksana Symonds
52. *Infant's Door*  
2015  
Photomontage

Outside the gallery:

## HEL, AND OTHER HEROINES

14. *Hiding but still not knowing*  
1981–2010  
C-Type print from negative
15. *You search but do not see*  
1981–2010  
C-Type print from negative

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## LINDERISM IN THE KETTLE'S YARD HOUSE

### AN ABSENT PRESENCE

On the occasion of *Linderism*, Helen's bedroom plays host to a display of work by Linder as well as a newly commissioned audio work.

The works on display in this room relate to two series. The objects in the display case are taken from a series of sculptures titled *Lives of Women Dreaming* (2004). Comprising clothing and accessories transformed with bolts of hair, these works collide traits of high feminine style to uncanny effect. Like the surrealist artist Meret Oppenheim's *Fur Lined Tea Cup* (1936) these works produce an unsettling feeling of something excessive or out of place. They are titled after female saints and martyrs, who became patrons of womanly complaints including St Liberata – also known as St Wilgefortis and St Uncumber – the patron saint of difficult marriages. Talismans of strong, liberated women, these are objects of bold, excessive and powerful femininity.

Also on display in the case is a work by Naum Gabo titled *Construction in Space: Suspended* made in 1962 for his daughter Nina, to whom there is a dedication on the sculpture. Picking up on the red element on the sculpture is a prototype lipstick made by Linder called 'Maiden Voyage'.

The series of works on the walls of this room are photomontages of Vogue pattern books and furniture and interior design catalogues. These works were made while Linder was undertaking research into the British artist Barbara Hepworth. With Hepworth's abstracted figurative works and her pierced forms in mind, Linder brings together statuesque models with furniture appendages. These altered figures compare with a series of Hepworth's stacked form sculptures, but the juxtapositions of elegant women and domestic bits and pieces also undercut Hepworth's mythic images of feminine experience, particularly motherhood, with the material realities of home and family.

## LINDERISM IN THE KETTLE'S YARD HOUSE

Linder's weaving together of art history, religion, myth, popular culture and design in these two series compare with Jim Ede's combination of high art, decorative objects and various cultural references at Kettle's Yard, but with the experience of women brought to the fore. In Helen's Room, the only room not left intact when the Edes left, these works make Helen's absence present.

Elsewhere in the Kettle's Yard House are a series of new works by Linder, including a new scented homage to Jim Ede's original recipe for pot pourri, a series of new glassware sculptures made by Linder with Jochen Holz, and a new photomontage incorporating a poster for Ken Russell's 1972 film *Savage Messiah*, which was adapted from Jim Ede's book of the same title about artist Henri Gaudier-Brzeska.

The final work in this room, a new commission made by Linder in collaboration with composer Maxwell Sterling, gestures to Jim and Helen Ede's relationship. The audio work plays from a communicating hatch that connected Jim's and Helen's bedrooms, and allowed them to talk while separated. This work gives voice to colloquialisms, pet phrases and poetic slang for female sexual organs, which have been a source material for Linder since her song 'Vagina Gratitude', recorded with her band Ludus in 1981, and in the recent works gathered under the title *Bower of Bliss*, some of which can be seen in the Kettle's Yard galleries and around the building.

## LINDERISM IN THE KETTLE'S YARD HOUSE

*All artworks by Linder, unless otherwise stated.*

### HELEN'S BEDROOM

#### LEFT WALL:

*Moving Between*  
2015  
Photomontage

#### LEFT OF BATHROOM DOOR:

*Celestial Connection*  
2015  
Photomontage

#### BENEATH CELESTIAL CONNECTION:

Linder, fabricated with Jochen Holz  
*Still Pot*  
2020  
Lampworked glass  
Artist's collection

#### RIGHT OF BATHROOM DOOR:

*Breast Window*  
2015  
Photomontage

*Great Brightness*  
2015  
Photomontage

#### RIGHT WALL ABOVE BED:

*Ghost Market*  
2015  
Photomontage

*Clasping the White*  
2015  
Photomontage

#### LEFT OF GLASS CABINET:

*Penetrating the Interior*  
2013  
Photomontage  
Courtesy MacMillan-Hitchman Collection,  
London

## LINDERISM IN THE KETTLE'S YARD HOUSE

### GLASS CABINET (CLOCKWISE):

Naum Gabo

*Construction in Space: Suspended*

1962

Perspex, nylon thread, acrylic paint and steel

Kettle's Yard Collection

*St Liberada*

From *Lives of Women Dreaming*

2004

Shoes and hair

Artist's collection

*Maiden Voyage*

2015

Lipstick fabricated with Poppy King

Artist's collection

*St Uncumber*

From *Lives of Women Dreaming*

2004

Gloves and hair

Artist's collection

### HATCH:

*The One Who Benefits in Every Way*

2020

Sound installation by Maxwell Sterling

featuring the voices of Linder and:

Francesca Bertolotti-Bailey

Ana Botella Diez del Corral

Alina Khakoo

Mónica Lindsay-Pérez

Amy Tobin

Zeynep Toraman

Eleanor Wang

## BRIDGE

### BRIDGE CONSERVATORY (UPPER SHELF):

Linder, fabricated with Jochen Holz

*Curcubit*

2020

Lampworked glass

Artist's collection



## LINDERISM IN THE KETTLE'S YARD HOUSE

### BRIDGE CONSERVATORY (LOWER SHELF):

Linder, fabricated with Jochen Holz

*Alembic*

2020

Lampworked glass

Artist's collection

### UPSTAIRS EXTENSION

#### UPSTAIRS EXTENSION CONSERVATORY:

Linder, fabricated with Jochen Holz

*Hel Liberada*

2020

Lampworked glass with hair extension

Artist's collection

#### UPPER EXTENSION LIBRARY:

Linder, fabricated with Jochen Holz

*Hel Uncumber*

2020

Lampworked glass with hair extension

Artist's collection

### DOWNSTAIRS EXTENSION

*Savage Messiah*

2020

Photomontage on poster

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