

THIS IS A
CONVERSATION
PIECE

SARAH ROSE

JENNIFER BRADY

this is a conversation piece

ARTIST Jennifer Brady | **CURATOR** Sarah Rose

This exhibition presents a new installation of text-based works by Sydney-based artist Jennifer Brady. Through a confessional exchange, Brady investigates the potential for language to articulate the un-expressible and uncomfortable, acting as a provocation for conversations about mental health and anxiety.

its ^{ok}~~okay~~

~~#####~~

its ^{ok}~~okay~~

I THINK I
* ~~it~~ with
i might,
guess

no ~~#####~~

^{ok}~~okay~~

this is a conversation piece

“... dealing with language as an entity with its own transformative powers, rather than as a surface (even if active, and negotiated) upon which to draw. Some artists using words don't love them as a core material, but use the unsettling effect of words to invigorate an uncertain picture with ambiguity...a space for the mind's eye to absorb a written voice.”

Richard Tipping, 'Editorial: The Word as Art' [1]

Conversation is an act of exchange. The ebb and flow of consciousness, language and matter; a dialogue suggestive of something more sustained, more substantial than the banality of chatter; more intimate than debate; more compassionate than gossip. Yet, it remains elusive. Occupying the liminal space between people (and things), a conversation is a collaboration; a work of art with more than one creator, a co-written narrative, or poetic prose. This semiotic activity uses the voice as a sonic and pictorial device, articulating and communicating through words and sounds; otherwise defined as language.

Language may be performed, spoken, written, recorded, repeated, crescendoed and silenced, as a collective means of navigating and locating one's self. However, language may not be transparent. Language is unforgiving, no matter how hard we try to form clarity, we cannot materially replicate the translucency of unexpressed thought - language has permanence and demand, but not necessarily an answer or resolution.

this is a conversation piece presents a new installation of text-based works by emerging artist Jennifer Brady. This exhibition acts as a provocation for an open conversation; an exchange between artist and audience, private and public, observer and participant. A confessional and cyclic monologue is established as Brady's deeply personal thoughts and over-thoughts become engaged in a larger dialogue with the space, becoming physically manifested; visceral, embodied, and present. Thoughts exist as internal and subjective, the 'things' of consciousness. When these thoughts exit the logical realm of the mind they materialise as language, pertaining a physicality and permanence. This transitional space, the in-between space, is where Brady's practice is situated – language as a medium, image, subject, object. Consolidating verbal-visual hybridity, Brady as author, has written with a discursive or conversationalist format, the words point to both the sentence that it might end up in, and also to the thought that precedes it. Each piece speaks for itself, playing between visual dynamics and their physical embodiments of the written tongue, a form of visual poetry American poet and critic Richard Kostelanetz calls 'imaged words and worded images.' By exploring the spatial and interactive aspects of text-based artworks, the installation wishes to posit the real sense of bodily, and not just intellectual or superficial interaction with language that reading entails.

As a communicative platform, Brady's installation and performance investigates the potential of language in vocalising the un-expressible. Self-reflexive and raw, the works look to personal failure and inadequacy, aligning with new-punk methodologies, that celebrate the maladjusted self, and low-fidelity aesthetics – praising the cheap and unrefined. Both encompassing the unvalued and imperfect; the damaged and disregarded; the self.

Evolving from personal experiences with mental health, Brady employs language as a device to translate thoughts and experiences that are difficult to articulate; poignant, ambiguous, and confronting. An uncomfortable and confusing representation of overthinking, emotions, ideas, memories and feelings that are difficult to express, externally irrational but in our minds make clear, coherent sense. In doing so, Brady demonstrates the adaptation of pre-existing structures of language to develop new understandings of mental discomfort and anxiety.

These articulations are not meant to be coherent or 'transparent' in enunciation, but rather cathartic upon permeation, because in doing so requires acknowledgment and acceptance; an acceptance of a disquieted state of consciousness. Through vulnerability and intimacy, Brady invites us to engage with her mental distress, presenting mental quirks that are common and casual, reaching for a (inter) connection, empathy, and understanding, oscillating between moments of visibility and invisibility.

The tonal premise of the work is repetitive and reiterative, as Brady's thoughts collectively present a complex praxeology of coping, processing, reaffirming, and responding. Language talking about language; language talking about the speaker; the meta of the mind. The banners within the installation presents a clear tone of discomfort with the self and with articulation failing to holistically embody her thoughts – a process that will inevitable fail due to the translucency of our internalised thinking and overthinking. However, it is not necessarily the process of explaining those thoughts that she is frustrated with, but the frustration with thoughts that she has to explain. The idiosyncratic (new) voice that underlines this is a conversation piece is an accumulation of a variety of registers, with each piece pertaining its own 'voice' or character within a collective conversation; each object conversing with itself, themselves, us, and the artist. The text used in the installation consists, for the most part, of short apertures of confessional text, highly personal in its doubtful, accusatory, conflicted, and self-deprecating tone. The banner works bluntly reflect this language, whilst her printed works are more intimate and quieter, floating between more-less and less-ness, reconciliation and tension, quietness and loudness. The work negates itself – the language used to nuance notions of precarity, precariousness and vulnerability with the anxious and unsettled self. Interestingly, whilst the human voice is distinctive to its speaker, there is evident flexibility. Brady's voice, although her own, remains universal and relatable through the vagueness of her dialogue. She does not specify people, places, or temporality, allowing her to engage in a sense of humanness – reaching those with and without experiences of mental health and anxiety.

The immersive and interactive nature of this installation encourages the audience to engage with the work directly; walk through, between, within, and on the works. Resemblant of a headspace - this is not a comfortable space, but a lived and active stage, in which Brady utilises throughout the duration of her performances. The sonic performance is a point of authorship and ownership, as Brady personifies the installation through verbally explaining and over explaining to visualise thinking and overthinking – a live process of dealing with and making sense of confusing thoughts. Lexical ambiguity exemplifies mental ambiguity as Brady's looped voice bridges on uncertainty, chaos and distress, engaging with the contradictory experience of finding our voice, to be heard, and yet not always listened to. Mental health advocacy is conventionally articulate and measured, whilst in this instance a chaotic sensibility is the point, giving space and expression to something more real and unruly as an act of empowerment, moving beyond the clinical to proactivity. *this is a conversation* piece is not about fixing, but doing what art has always done – challenging and provoking, taking us into difficult places. It looks at what artists can offer in terms of a critical experience, and a very different kind of critical care.

Some of us may find it effective, perhaps therapeutic, to verbalise our thoughts. Through language, both spoken and visualised, Brady incites a sense of intimacy – a feeling of familiarity, of relatedness. An openness with experiences of the everyday, of living. Voiced and untold, spoken words in this instance are more than an accounting or recounting of (over)thoughts, but initiates a space or platform to facilitate a conversation around shared/lived experiences of mental health, improving discussion and understanding towards a topic that remains fairly taboo— heard and unheard, seen and unseen, known and unknown. *this is a conversation piece*, acts as a conversation navigating difficult emotional and sensory terrain leading towards (inter)personal connection, validation and understanding.

This exhibition is only a piece to a much larger conversation.

Sarah Rose
Curator

its ok to SPY
THAT its ok AND
Im ^{ok} ~~okay~~ WHEN you
said that's okAY
so I'm ok ~~ok~~ ok

Jen: Yeah exactly. I feel like I wanna also address that side sort of in the tone of the speaking, not like 'its ok, everything's ok', 'its ok to not be ok', be more like 'im ok' but sort of be uncomfortable in the sense of being ok, but knowing that you're not fully ok. Um, and sort of feeling like a burden, sort of trying to recreate that feeling within the performance I think is -

Sarah: Well, I think that's definitely, definitely correct. Like half the time your not actual ok, and all you want is someone to talk to, or to really vent or express it, but its easier to just say im okay please worry about your own day and what's going on in your life that actually acknowledging it. Again, I think it comes back to that idea of being a burden, you don't want to trouble people, you don't want people to worry about you. Life is just so rapid and full on, you kind of, people don't have time for each other anymore

Jen: yeah. I sorta think also-

Sarah: this slows it down a bit-

Jen: and sort of lets people in, but also doesn't let people in. Like, the sentence sort of starts to acknowledge something but it shuts you off before it even lets you accept it

Sarah: You get a sneak peek but you don't get the full show

Jen: hmm. You get 30 seconds in the trailer. So you sort of maybe know what the movie might be about, but you still have no clue who the main actor is or-

Sarah: I think that very much comes into questions like how do we deal with mental health, like how do we actually start these conversations and make it okay-

Jen: Hmm

Sarah: For people to talk about it

Jen: Hmm

Sarah: And how do we create spaces and platforms so that people will express what they feel like they cant

Jen: Or even people, who would not have even thought about themselves as having something, issues with mental health. The performance still leaves a, or what I intend to make it leave, is like a feeling, like you've got some sort of affect from watching it, but you don't quite know what it was and it may not be something that you experience, but it means there's this sort of empathetic feeling that goes between people

Sarah: And I think you what people to have these kind of moments of self-reflection, and kind of go a bit inward and kind of really review themselves and-

Jen: Because I don't really think the performance ever makes me look like, the victim. I think it sort of makes everyone, sort of feel, not even like a victim, just like a 'hm that's a thing.'

Sarah: Yeah

Jen: Its not 'oh is she ok?', Its not. Its more of an 'am I ok?' rather than is the performer. Its almost like Im not even the key part of-

Sarah: You're just like the catalyst to this kinda broader conversation

Jen: Yeah

Sarah: Or moment of inquiry really. Cause that's what it is

Jen: Yeah. Its just like a little flash of something, from a distance

Both: **laughs**

Sarah: From a distance, whilst being very close and personal with you

Jen: Yeah

Sarah: Yeah

Jen: I think that's why it doesn't sort of become this sort of self-indulgent, about me story, because I'm not really saying anything. I'm talking a lot, and there's lots of things being said, but their not-

Sarah: They are alluding to something bigger-

Jen: They're not pinpointing, they're not giving 'this is my life story, this is my trauma'-

Sarah: Its actually not biographical in a way

Jen: No. Even though it is all in first person.

Sarah: And its all based on what your feeling

Jen: By making it a bit more vague, its trying to make it more universal

Sarah: Absolutely

Jen: And, like I won't be able to touch on everything

Sarah: No. Absolutely not and I don't think you could, even if you tried

Jen: No

Sarah: Like you just can't. But I think that underlying tone of doubt, or apprehension, or even not knowing, like even you don't always know what your trying to say

Jen: Yeah, like confusion and sort of -

Sarah: Yeah and I think that's what brings in this universality. Even if you've never experienced severe mental health, everyone has at least had moments of doubting themselves, or these moments of confliction

Sarah: I think that idea of the repetition, or even the building on the repetition is quite linked to thought

Jen: Its that constant trying to like, like, reaffirming and reassuring leads to more confusion and doubt, so in trying to correct itself it becomes more lost

Sarah: Its kind of like this internal battle between the voices in your head

Jen: Which I think then ultimately makes that communication to the audience, its like 'Im fine. I'm fine. I'm fine. Not fine.'

Both: **laughs**

Jen: Its like in that meme with the dog in the burning house and its like 'this is fine.'



Sarah: Which I guess is actually quite prominent in mental health, people say they don't want help and their okay, when really, its in a way them demanding help.

Jen: Hmm. I think the performance was meant to be, well the whole work really, is like representing a discomfort with the self, but a discomfort with explaining the self, not even articulating the self, a frustration with explaining your own thoughts.

Sarah: Yeah.

Jen: Yeah. But I don't think I want it to be necessarily the process of explaining those thoughts I'm having frustration with, but the frustration with thoughts that I have to explain.

Sarah: So, I think if you have moments where you just wanna scream, like go for it, because if that's what your feeling, let it go, like put it in the world, manifest it, you know. Let us be involved in that experience, by viewing it

Jen: Its literally stepping into that world

Sarah: Yeah, and I think that choice to do so, is active participation. There's no way you can view your work or your performances and not have some part of you invested in it with you. In a way its kind of like, whilst your going through this therapeutic moment, we're the therapist, we are just listening

Jen: But its not even a site, its a -

Sarah: moment in time

Jen: specific moment

Sarah: Its, your engaging with ideas of temporality and this idea of does the work exists in the time that it was made, when its viewed, you know like, or is it -

Jen: Cause all the words are in past tense

Sarah: Yeah

Jen: Its like 'you said', 'I felt', 'I said', 'It is', but because its been recorded its past

Sarah: Its like an oscillation between past, present, and then potentially future. Which is really interesting, cause some of these things could be predicting things people might say or do



I Don't
THINK my
FRIENDS LIKE
me VERRY
MUCH.

Jen: hmm

Sarah: But I think that's why I kinda keep bringing it back to this idea of relatedness. Like we can all relate to these thoughts, or these-

Jen: Like some sort of universal truth feeling-

Sarah: Yeah. Its like, absolutely. These things occur in everyone I think. I don't think anyone can go along in life and not go through these moments of doubt or discomfort or you know, not being able to fully articulate what their trying to say. You know, I get tongue-tied everyday. You know, like I'm thinking these crazy things, or you know these incredible things, and you can't verbalise it, or you can't write it down, you can't. And I think that's that kind of liminal space, you know where you get a bit stuck

Jen: Its that sort of awkward where nothing, where its not this, but its not that

Sarah: Its that grey matter

Jen: Yeah

Sarah: I think that's where, yeah, its like the meta or the matter, or the **puts on posh British voice** the matter of meta

Both: **laughs**

Sarah: Its its its everything and nothing, its somewhere and nowhere. Like, that's what I think your work is. Its this space inbetween. And I think that's why it has the potential to really kind of spark something in somebody, or you know, provoke this kind of awareness-es. That's not a word, I'm making up words now

Jen: Awareness is though

Sarah: Awareness-es-es

Both: **laughs**

Jen: It could be. Just make it longer, awareness-es-es-es-es-es.

Sarah: Um, like this sense of awareness, this that want to get involved. Or even identifying it. You know, like how many families and friends do we know that just ignore their own mental health

Jen: Guilty!

Sarah: Yeah, like, we know we do, so what's stopping everybody else. And artists are in such a prime position, where we can-

Jen: Exactly

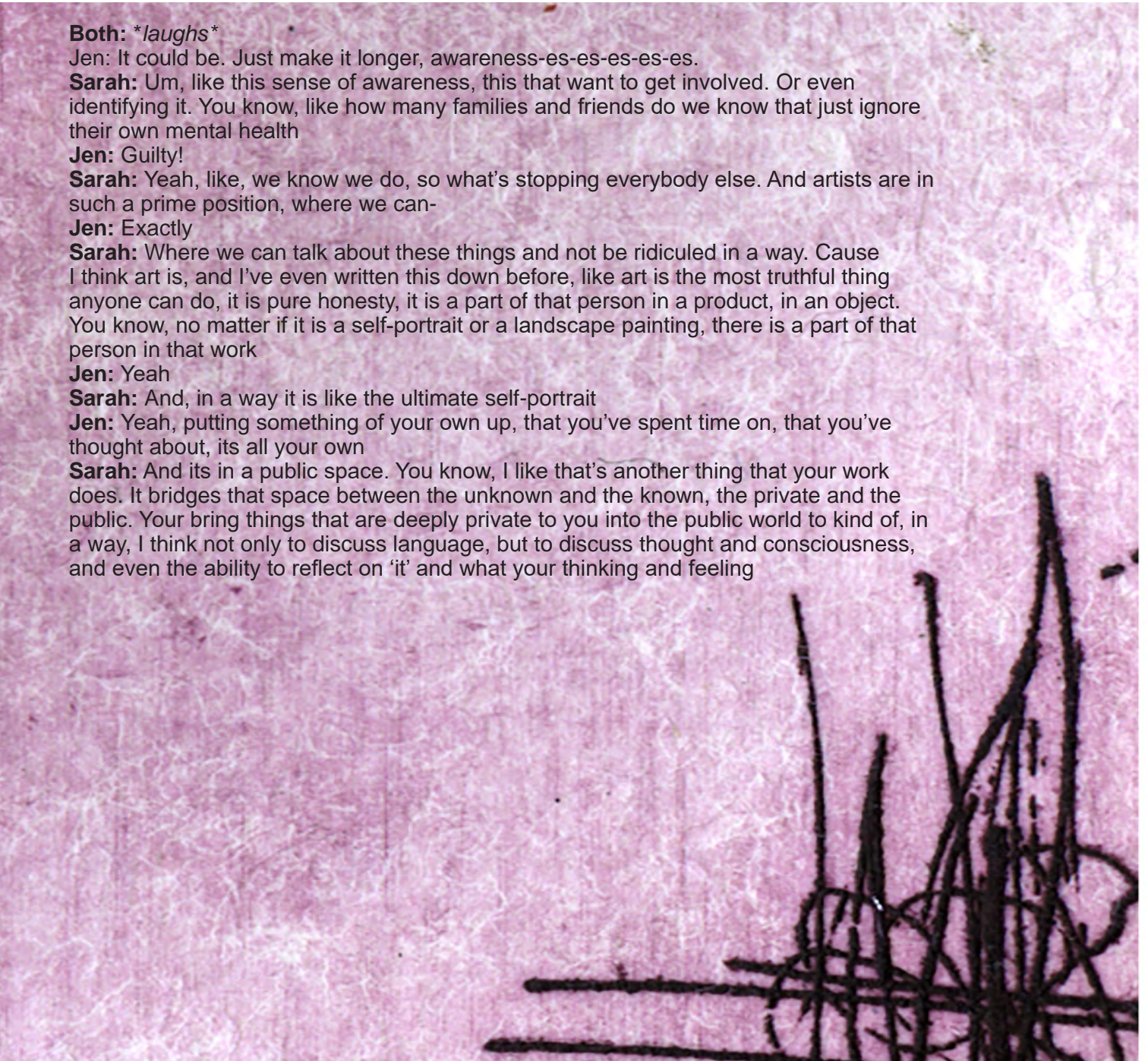
Sarah: Where we can talk about these things and not be ridiculed in a way. Cause I think art is, and I've even written this down before, like art is the most truthful thing anyone can do, it is pure honesty, it is a part of that person in a product, in an object. You know, no matter if it is a self-portrait or a landscape painting, there is a part of that person in that work

Jen: Yeah

Sarah: And, in a way it is like the ultimate self-portrait

Jen: Yeah, putting something of your own up, that you've spent time on, that you've thought about, its all your own

Sarah: And its in a public space. You know, I like that's another thing that your work does. It bridges that space between the unknown and the known, the private and the public. Your bring things that are deeply private to you into the public world to kind of, in a way, I think not only to discuss language, but to discuss thought and consciousness, and even the ability to reflect on 'it' and what your thinking and feeling



Sarah: Well, I think even acknowledging mental health within yourself is such a state of vulnerability -

Jen: mm

Sarah: - and I guess, I think it is something we have discussed before is this idea of like judgement or being lesser because of it, which it definitely isn't, but I think we are still living in a society where is it kinda taboo

Jen: mm. Which was something I definitely thought um in honours, cause like, like we said the other day, like if it's nothing that I've had properly diagnosed does it actually count -

Sarah: Yeah

Jen: - so it was sort of, anytime I was talking about mental health in my honours work to my supervisors, I'd be like uhhhh, and sort of, I'd sort of get the sense that they hadn't had an experience with it. So it was really hard to translate or have them understand that experience if they haven't experienced it. If that makes sense?

Sarah: Yeah. But I think that's why your work is so, again, compelling. Because you are opening up this door to this world that a lot of people haven't stepped through and been within, and, I don't know, I think there's something very special about that. You know, like, I think I've described your work as like a headspace, like it's like walking through your mind, and these kind of moments of, you know, such rawness, such vulnerability, such honesty, and I think that's the difference, your work is so honest

Jen: Which I find hard **laughs**

Sarah: Absolutely!

Jen: Umm and I remember I was talking to a lecturer once after I did my performance, and they were like, umm, when work is about, you know, the artist or its the artist making art about themselves, it can often come off as very self-indulgent. Which is something that, I'd like, never want to do, cause I don't like talking about myself, ever. And if I am, I'm always scared that I'm being too vain or being like 'oh she talks about herself a lot'

Both: **laughs**

Jen: Umm, but with... yeah they acknowledge that it wasn't this, and cause its not even about myself. I'm talking about...cause its talking to other people, as well. It's not even just, like, its a conversation, it's a dialogue

Sarah: Absolutely. But I think that exchange between you...even you, the work and the audience. That, kind of, collective dialogue, is what makes is so interactive and so participatory and like in, by stepping into that space that you've curated/ created, the audience themselves are now invested, they now have a part to play in it

Jen: hmm

Sarah: And in a way, I think it's really, like, the thing I like about your work is that it kinda echos to this self-portrait in a way

Jen: hmm

Sarah: And I don't think self-indulgent is the right word, because in a way its like your own personal thoughts have universal value, they are relatable. And I think it's a brave stance to be in, where you are actually verbalizing things no one else will say, or doesn't know how to say. And I think there the kind of avenues I like about it. I think definitely there is discussion about language, and it failing and not being translucent, and these kinds of things, but I think that all just compounds into this idea of 'can we truly express what we want to express', and what is, what junctures are stopping that, what, what are our obstacles. And I think by performing in 'it', your breaking down those obstacles

Jen: Yeah

Sarah: mm

Jen: mm

Sarah: I think you focus a lot on language as failing and I don't think it fails, I actually think it's highly successful.

Jen: really? Oh but I think that successfulness is through its failings. Like it does fail but through that like the language becomes a new thing? Like it's not that it doesn't - it works but we're working with it not working.

Sarah: how do you describe failure though?

Jen: I don't acknowledge failure as a bad thing, but more just an intrinsic part of life? And then by taking hold of that failure and by like saying that this is a part of me and it's just a thing that's there, you then sort of - it's like how by acknowledging language failing it becomes anew - by acknowledging your own failure or other failure it in itself becomes its own successful thing.

Sarah: but what about language is failing for you? Like in its ability to express something?

Jen: Like when you compare it to - so like what I was looking at with "language is not transparent", I'm comparing that transparency through what we see in our, or think about, in our head. So when you can think about something in your head and it will make complete sense, because you haven't put it through the process of putting it into words yet. And because words have rules and linguistic systems have, sort of, structures - you don't have that in your head, until you start thinking about how you're going to say it, and it's when you start going through the process of thinking "how am I going to say it", that you go "I don't know how to say this", and then it becomes something else and the meaning changes in that process of saying it or writing it down. And that's sort of how it fails but then becomes something else, so in becoming something else it's not the original thought so it's failing in that, succeeding in becoming another meaning.

Sarah: Yeah because in a weird way I think it is highly successful in expressing that thing that can't be expressed. It's not particularly because it's highly descriptive language you're using, it's the emotive, it's the poignancy of that language, and I think it's relatable, I think everyone's experienced it at some point and that's when I think it's highly successful in starting those conversations around mental health, anxiety and stresses - just the idea of actually like having distressing thoughts or uncomfortable kind of feelings or emotions and that's when I think it takes on success. So in a way, by not being able to fully articulate it, it makes it more accessible, because otherwise it would be too personal to you.

Jen: But that success is in its failure as well though.

~~I~~ I did it wrong again.
~~Again~~ Again.

I thought that was what it
~~was~~ supposed to be but it's not
~~supposed~~ supposed to be that.

I can't tell you too much
because you don't want to
know. It can't be too
personal.

you want me to talk
but you're not letting me
say anything and you
don't want me to but
you do.

Jen: I feel like it's something like - there was a big buzz word today in terms of like talking about like resolution and outputs and inputs and outputs with the workshop I was in and that was "bottlenecks", and I feel like there's a bottleneck when it comes to thoughts and language, and language is sort of the bottleneck? So you have like all the thoughts you're thinking but then they do get restricted and minimised in a sense as they pass through language

Jen: It's sort of: who makes you more aware of your - well not more aware of your language but, more aware of your articulation and more aware of your process of translating thoughts to language. Because when you're by yourself, or you're just talking to yourself, you won't really be thinking about what you're saying, it will just be a forcing things through the bottleneck. But if you're talking to someone you're trying to think more or be more conscious of what you're saying, you'll be carefully be sifting through as you're putting things actively through that bottleneck rather than shoving it in and just letting it pour through

Sarah: It's really funny, like you think of people who are like...on like active stages and stuff like that, so people whose voice is more valued, or more considered, or -

Jen: mm

Sarah: Like think of famous orators and stuff like that, like people, their word was gospel. You know, its like how do we value language, and does the persona it's actually coming from change its meaning

Jen: mm

Sarah: Is it more meaningful based on who's saying it?

Jen: Yeah, it's not even the context of where its said, but who said it

Sarah: Yeah

Sarah: Just thinking again, there's something interesting about, the idea of amplification with language, and volume, and how that changes how its perceived

Jen: The weight of your words

Sarah: It's also funny to think about using language to describe language

laughs

Jen: Yeah, actively using linguistics to explain linguistics

Sarah: mm...the meta of linguistics

Jen: Meta. Meta. Meta.

Sarah: **sighs**

Sarah: that is an interesting thought that language is both inaccessible and accessible - it provides pathways for both. But I think it's interesting to think of language as both like a visual thing in like text and like the written word and then also symbolically through like icons and I think that's definitely a contemporary way of communicating - emojis and those kinds of things. But then also like an oral thing too - like the spoken word and what we hear, and how that would change depending -- like for example people who are vision impaired, their way of communicating and their language is completely different to someone who may be "neutral". So it's very interesting, and I think that idea of the "personalised toolbox" is quite interesting.

Sarah: Cause I think yeah, some people, it's like think of artists as their way of communicating, their language is the art they make, that's how they communicate. A dancer uses their body, you know? A musician uses their instruments, you know it's kind of really -- like I don't think language is bound in its 'alphabet' if you will. Which I think is really cool.

Sarah: I think its, like every word you say is considered, and it's thought about even if it's like a millisecond, in a way it's curated conversation. Like we're all making choices


Jen: Well yeah because language is designed as a way of way of communication, it's not language is never really for us, because our thoughts are ours, it's always in the intent - well at least for the most part - an intent that it's going to another body or platform. It's not just for one person's experience. It's an attempt to translate something or pass something on.



Engulf, consume,
reside, repress,
suppress, override,
rest, hide, attack,
prevail, smother,
strangle, entrench,
expose.

JENNIFER BRADY

Jennifer Brady is a Sydney-based emerging artist who recently completed a Bachelor of Fine Arts (Honours) at the University of New South Wales Art & Design. Primarily engaging with language and 'word art', she has been actively involved in group shows since mid 2016 in Sydney, Melbourne and Brisbane. 2018, saw Brady execute her first solo exhibition *'Betwixt and Between'* at Gaffa Gallery, Sydney; and both exhibit and perform at Brunswick Street Gallery, Airspace Projects, Bedrock Collective's Long Weekend, and Women In Music Empowerment Day among others. Her practice has recently extended into curatorial realms, co-curating the outdoor exhibition *'Piece of Mind'* (2018) at Gallery Lane Cove + Creative Studios with Yanchen Li for Mental Health Month, and curating the group show *'d.i.why?'* (2019) at Kudos Gallery, Paddington. Brady was a finalist for the Lethbridge 10,000 Small Scale Art Award (2017), Jenny Birt Award (2018), and the Kudos Emerging Artist and Designer Award (2018).

 jenowlempire

 <https://www.j-brady.com/>

Whispers

Rambling

Sharing

Complaining

Talking

Screaming

Articulation

Silence

SARAH ROSE

Sarah Rose is an emerging Sydney-based curator currently undergoing her Masters of Curating and Cultural Leadership at UNSW Art & Design. Rose is currently a member of the Art Gallery of NSW's Youth Collective working to cultivate new forms of cultural education, exchanges, and accessibility for youths. She is also the co-founder, director and curator for More Than Reproduction, a Sydney-based collective promoting women in printmaking. Rose is interested in emerging practitioners, and focuses specifically on practices that exemplify materiality, the experiential, and the contemporary evolution beyond medium specificity. Conceptually, she oscillates between dual notions of nature – environmental and behavioural, investigating established binaries and exchanges, with a current focus on our relationship with the natural world and human/human interactions. Previously, she co-curated *'More Than Reproduction'* in March 2018, and *'In Our Nature'* at Hazelhurst Arts Centre in May 2019. Rose will be presenting her curated exhibitions, *'this is a conversation piece'* at 107 Projects in June 2019, and *'Hybridity'* at AirSpace Projects in November 2019.



[campbellsoupcans](#)

its ~~okay~~^{ok}

~~okay~~^{ok}

its ~~okay~~^{ok}

its ~~okay~~^{ok}

6-16 JUNE

OPENING NIGHT 5 JUNE 6-8PM
PERFORMANCE @ 7:30 PM

PERFORMANCE
times
JUNE 9TH & 16TH
@ 2:00 PM

107 PROJECTS