

Linda Franke

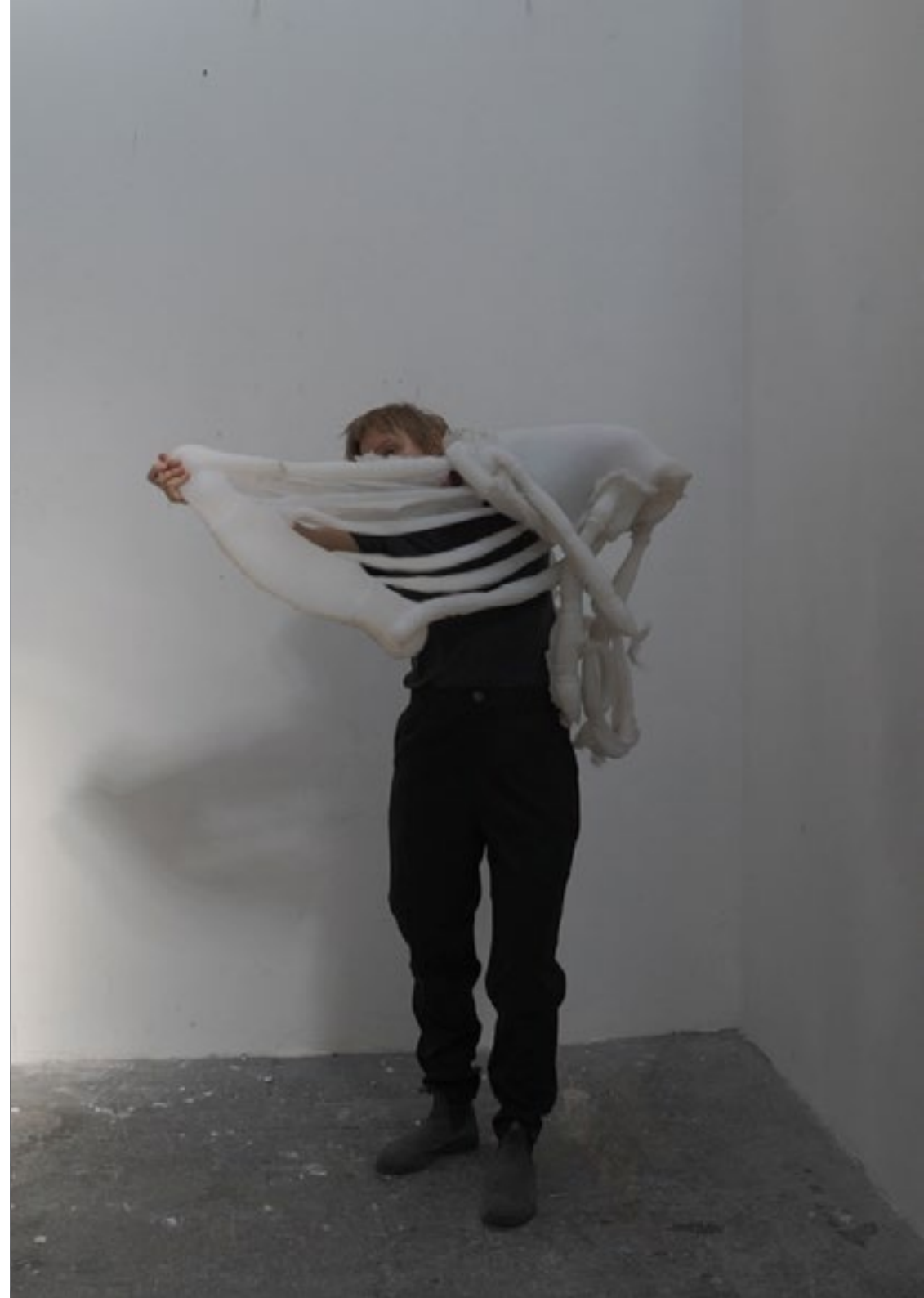
Portfolio

(click on titles to activate hyperlinks to see videos)

STATES OF A CHAIR

2023 cast of a chair in silicone

Through different experiments, dematerializing a chair with simulated raindrops in Cinema3D, I arrived at the idea of making a completely flexible chair. The silicone chair is a cast of a real chair and resembles the chair in all details but it can not stand up. Handling the chair becomes an absurd task and the shape of the chair is changing all the time so that it is recognizable only in a few states. The performance becomes an analog animation of the chair.





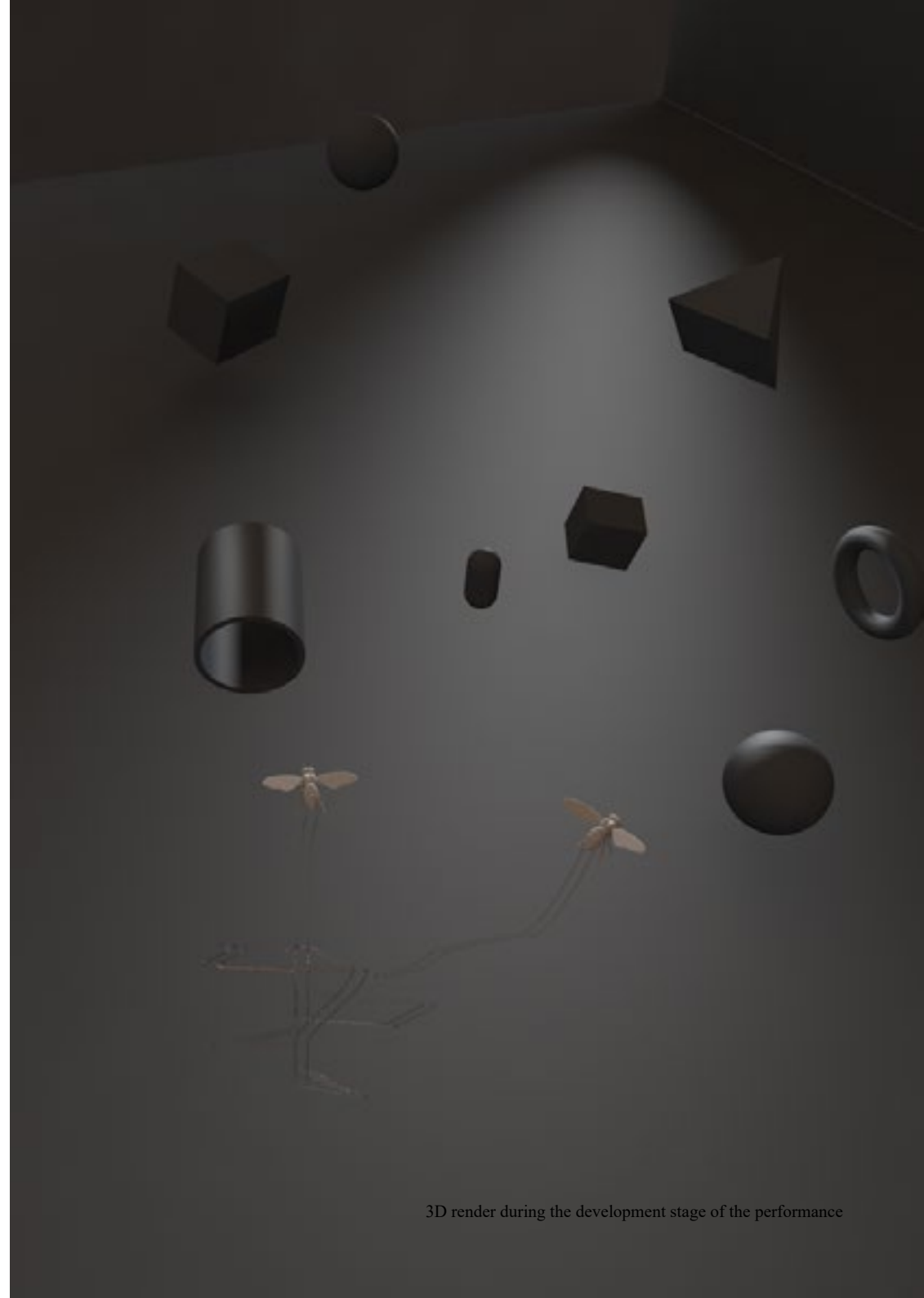
3D render of a chair being effected by simulated rain

TRANSPARENT TRANSLATION

2023, installation with live performance,
silicone costume and 2 projections, floor object with 2
contact mics, laptop and stereo system, 20min

The performance visualizes a nonverbal communication processes among bees and spiders. It is a diagram of how they translate their spatial perception to one another.

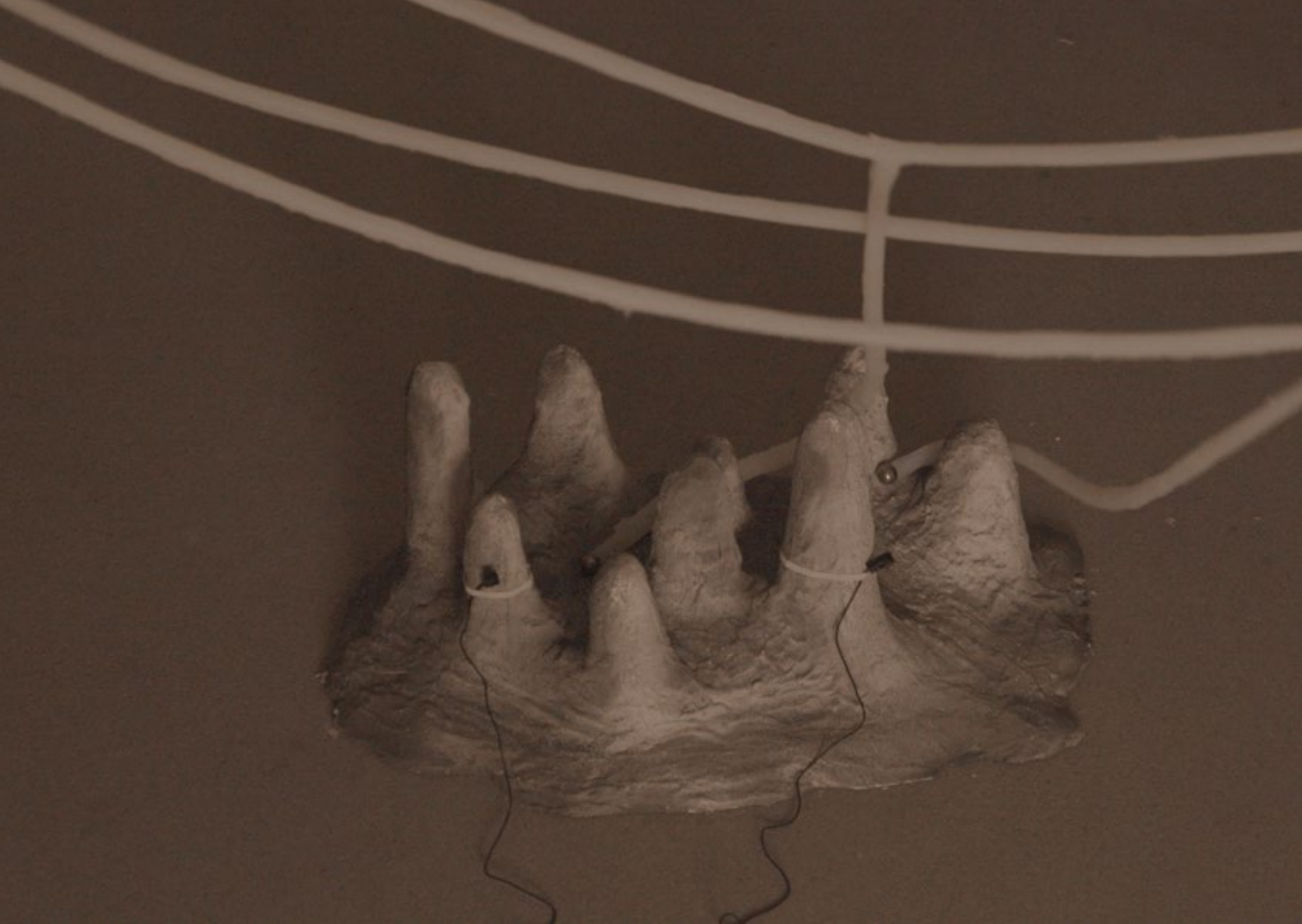
The two performers watch the projection in front of them on the wall. The projections show a point of view perception from an insect slowly moving through a landscape and later through the inside of a house. The projection allows the audience to see what the performers see. The performers move in space and because they are connected through the silicon costume they are effected by each other's movement without seeing each other. Two silicon tubes with small metal spheres attached at the end hang down in the center of the costume and occasionally touch the sculpture on the floor. Every time they touch the hollow sculpture, sounds are audible because two contact mics are attached to the floor sculpture and connected to a laptop that layers different sound effects on the incoming sound waves.



3D render during the development stage of the performance



Installation view at changing room, Berlin, DE, 2023



CLOUDS

2021-22 animation still in found frames

I created these animations in Cinema 3D using physics simulation. I assigned the soft body characteristics to the objects using a vertex map to control the behavior and shape of the objects when falling apart. I used displacement maps to create the surface of the objects and global illumination to produce realistic, complex lighting. I paused the animation during the deconstruction of the objects to take stills of the different states and perspectives. I aimed to produce coincidental, unknown shapes that still have a resemblance to known shapes but are unrecognizable. I framed them in used frames that I searched for individually for each one in thrift shops. The frames invoke an earthly atmosphere for these foreign objects and intensify their timeless quality.

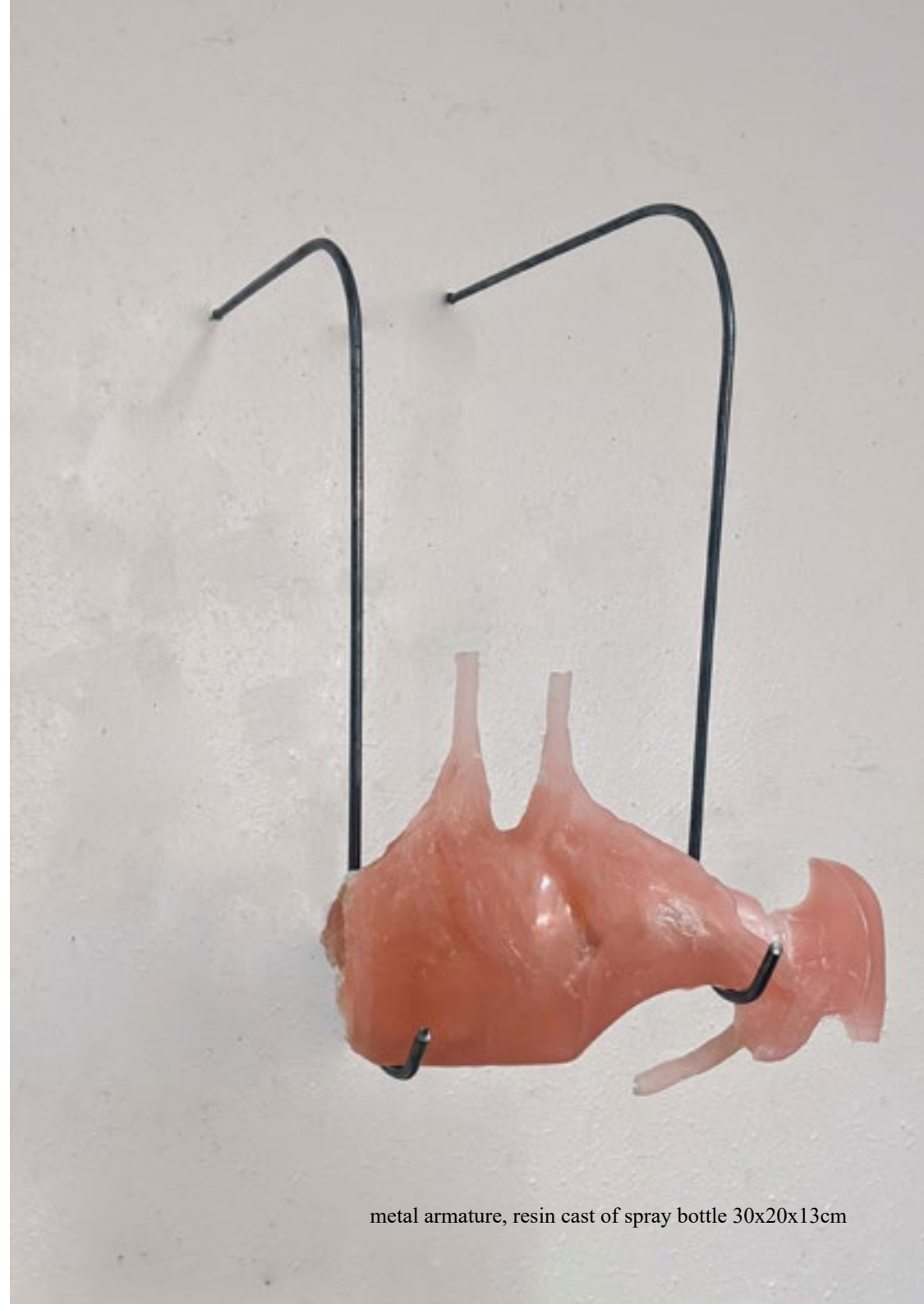




FOSSILS FROM THE FUTURE

2021-22, various resin-cast sculptures merged with found objects

I merged unknown shapes with parts of existing mundane to fabricate these hybrid resin casts sculptures. Through the method of mold making, I solidify ephemeral moments into sculptures with fossil-like qualities. The syntax of objects around us creates a grid for us to perform and I want to interfere with these structures by making an incorrect copy. Physical memories of furniture and domestic objects act as anchors into the present while the alterations function as visions of possible futuristic situations. I aim to form a space of indeterminacy.



metal armature, resin cast of spray bottle 30x20x13cm



table fragment, copper tubes, resin cast 138x55x40cm



resin cast shoe 40x13x10cm



sofa slice, resin cast:105x30x25cm

ACCESS TO NAMELESS HAZARDS

2016, installation, performance, soundtrack,
3D animation, 2h

The installation consists of 3 scenes built from used and thrown-away interior objects found in L.A. The objects are altered so that they change or lose their function. They are virtually represented with new functions as 3D animations on 3 screens. During the opening 6 performers positioned themselves inside the scenes while a voiceover with a soundtrack was audible in the space.

The voice-over text contained a collage of fictional movie and video game dialogs and real transcribed interviews. Both kinds of texts were concerned with talking about the unknown. The different texts blend almost unrecognizable into one another even though they talk about different types of unknown situations. A script from Ingmar Bergman`s "Scenes of a Marriage" talks about the uncertainty of emotional states. The script of Grand Theft Auto talks about the fear of a terrorist attack and in the text taken from "a thing that came from out of space" people worry about extraterrestrial life. In the interview fragments from surveys, I conducted people talk about the application process for disability in the US. All these texts give context to the gestures and positions of the performers. The installation is like a puzzle that visitors put together in new ways all the time depending on what they hear and see. Meaning is changing depending on the time and place that the visitors take.



Installation view at MARS gallery, L.A., US, 2016



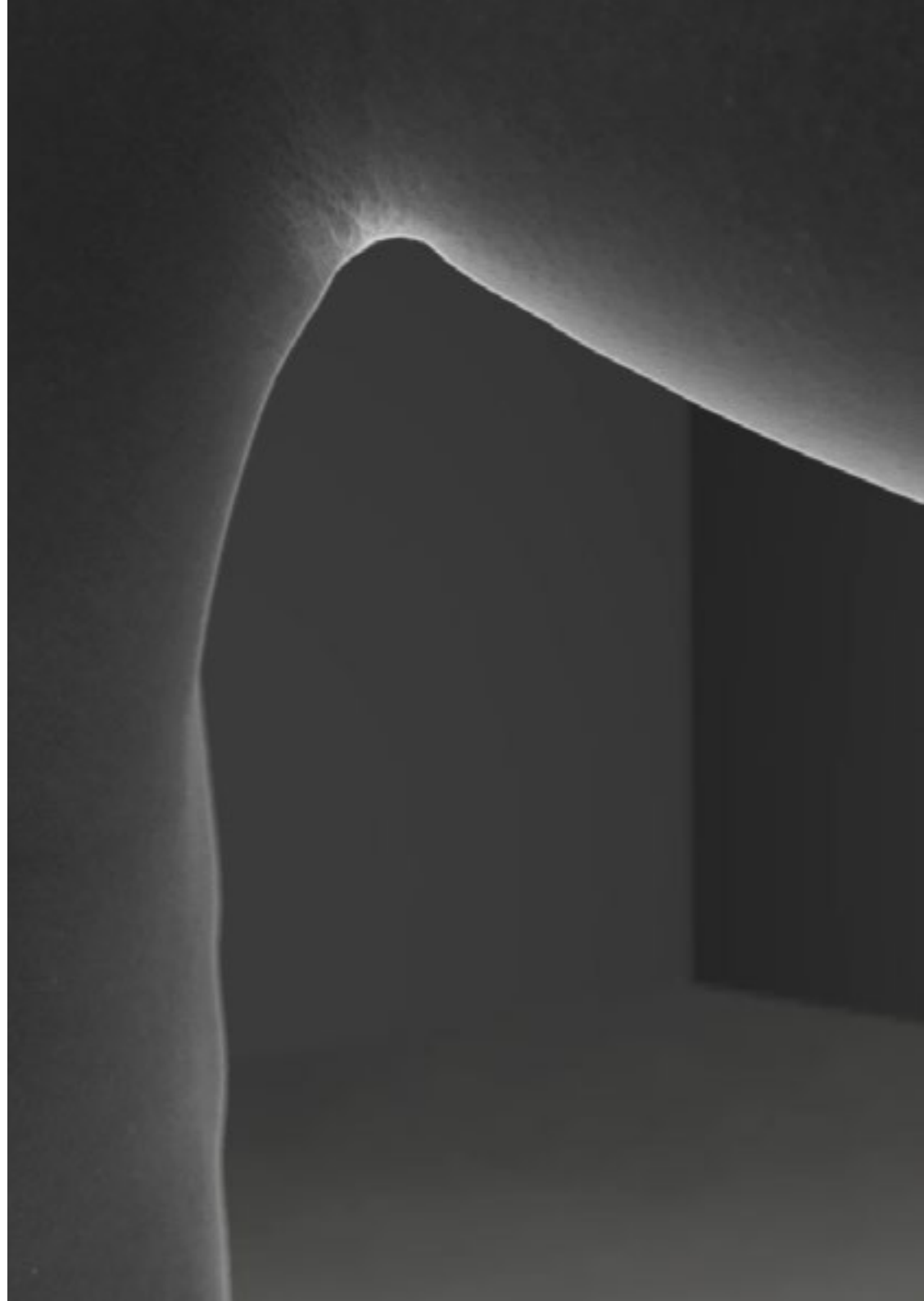


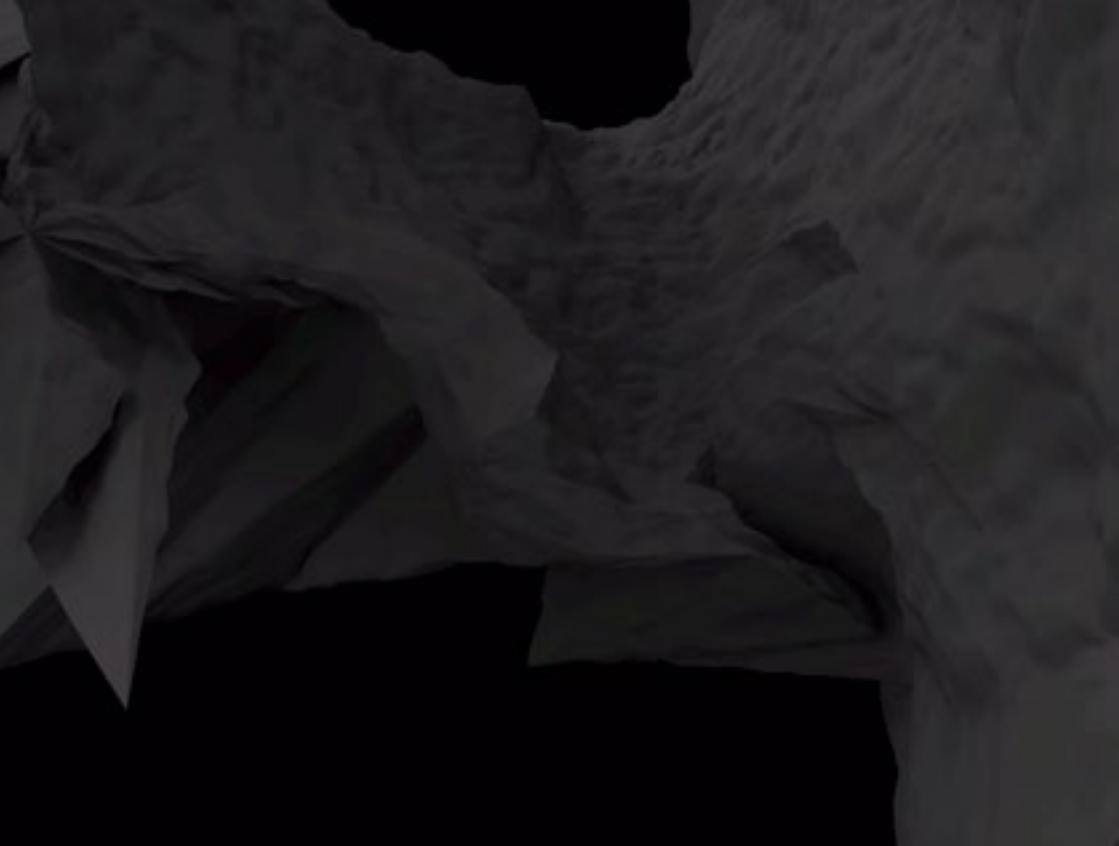


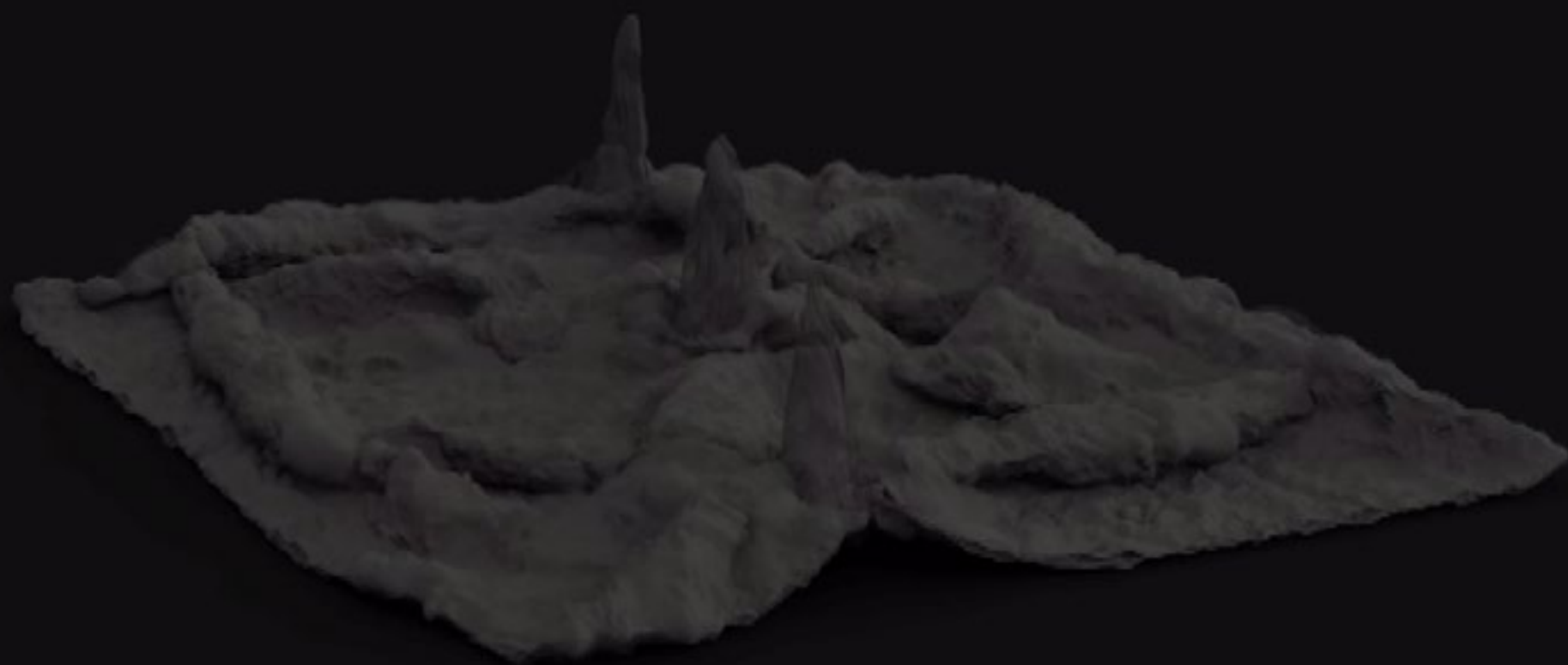
CIRCLE

2018, HD video, 7min

This video collage shows close-ups of bodies in combination with 3D animations and an off text. The text fragments are taken from a series of interviews, in which I asked people about their perception of their own personal freedom in terms of expressing their physical body or acting upon their ideas as well as if they felt they lived in an environment that furthered individual ideas. The transcript of the text is read by an electronic voice which chooses random sections of the text.







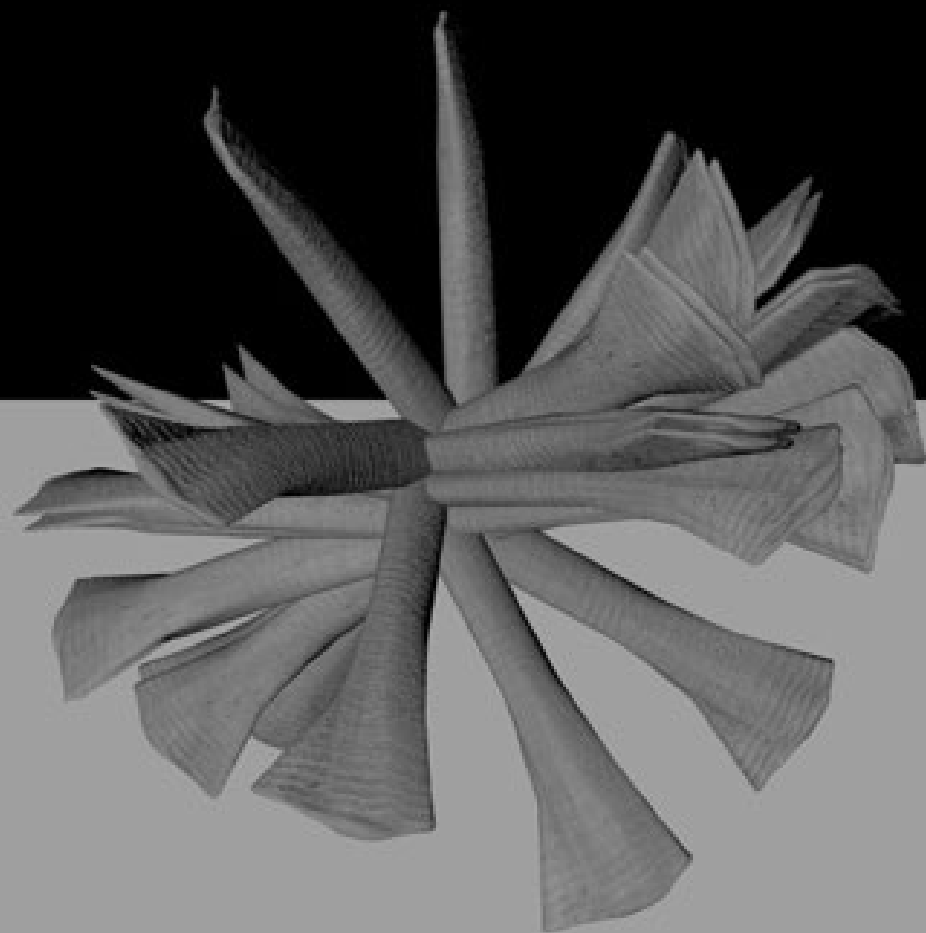
CAN`T STOP

2012, HD video, 14min

The performer speaks eleven monologs in a rhythmic hip hop-like manner. The text is based on anonymous confessions found on the internet.

Each of these monologs is accompanied by an animated 3D object and a certain position of the body. The objects as well as the body execute minimalistic, machine-like repetitive movements. The confessions are periodically interrupted by a choir and an animated cat that give out statements of evaluation or advice.







Installation view at Htmllles Feminist Media Art Festival,
Goethe Institut Montreal, CA, 2014

YOU- AS ANARCHISTIC DYNAMO IN A COORDINATE SYSTEM

2012, HD Video, 23 min

The video portrays a group of five people in different social situations.

The scenes are all improvised in front of a green screen and later merged with a virtual 3D environment.

Each scene calls for communication between the protagonists in a different way.

For example, options have to be discussed when the car breaks down in the middle of nowhere, and small talk needs to be held at a wedding dinner.

The video investigates how individual agendas have to be negotiated with the ones from a group.







Installation view at Westgermany, Berlin, DE, 2012

IN ONE YEAR YOU COULD STILL BE HERE

2019, installation, performance, soundtrack, projection, dissected dresser, mask, motorized tongue, 12 min

The performer organizes individual parts of a dissected dresser in front of a projection while a voice-over recites a collection of phrases that are talking about emotions and their duration. The phrases are taken from different movie scripts and the background animations show collapsing virtual constructions. The performer's motorized tongue, the animations, and the text all operate in opposing rhythms. The performance deals with the question of whether emotions or inner states can be measured in time and is inspired by Henry Bergson's "time and free will".





Installation view at Femmebit Festival at Civic Center, L.A., US, 2019

DEUTSCHE KÖRPER (GERMAN BODIES)

2016, DCP, 33min

Deutsche Körper depicts a battle between learnt efficiency, control and collective memories with a personal quest for freedom, pleasure and independence. Three generations of a German family suffer states of displacement for different reasons.

Political systems and value systems changed around them, lovers have left and even the family structure doesn't seem to promise any kind of reference point, which leaves them with their own body as a refuge. The invention of little routines with their own bodies keeps them occupied but the urge to communicate and connect pushes them again and against to interact. It soon becomes clear that the failure of this interaction is one of the reasons for their state.

The film is set in an abandoned retirement home in a park in Cologne, and the decayed architecture is staged to mirror the inner condition of the protagonists. The dialogues are transcripts from real dialogues and are recited by the performers in an artificial, detached manner to underline their alienation from language and distrust in meaning of words in general.







SKELETON KEY

2020, zoom performance with found objects and a monitor, mask, 30min

The performer is physically present on the staircase with a camera connecting her with the audience that is watching the performance on Zoom during the lockdown. While walking up and down the staircase words appear on the monitor that the performer wears around her waist. The words appearing on the monitor were written down as a stream of consciousness but the order in which they came to mind seems to suggest meaning. It starts with 30 words starting with an A then 30 words starting B and so on. In a second part of the performance found objects are presented on the staircase and are handled in a manner that suggests that they are some sort of device.

For example, a fallen part from a motorcycle is used like an armor. The objects and words that are under investigation seem familiar but somewhat deprived or relieved from their purpose. The performance shows the attempt to unlock the meaning of words and shapes through the body that functions as a skeleton key.





ROMANCE ROMANCE

2018, installation with live performance and soundtrack
plexiglass projection, a split office chair, masks, 20min

The performer sits on a split office chair opposite a plexi glass with a projection inside a freight elevator. An off voice speaks a collage of dialogues taken from romantic comedies. The dialogue goes back and forth between the performer and the projected shape seen on the plexiglass. The animation of the shape is triggered by the sound of the words, which gives the impression that the shape is actually communicating.



Installation view at Super Radiance, at Nook Gallery, L.A., US, 2018



POINT OF VIEW

2014, installation, live performance and sound track,
furniture, wax, earth, glass, wood, magazines, plaster,
contact lenses, 20min

The performer moves slowly through the installation with
a camera attached to her head.

The live images from the camera on her head are
simultaneously broadcasted on a screen.

The audience is able to have a total overview of the
scene and the Pov from the performer simultaneously.

The sound track dictates a rhythm of noise and silence.

As soon as the silence sets in, the performer looks at the
audience and makes it possible for them to see them
self on the screen.



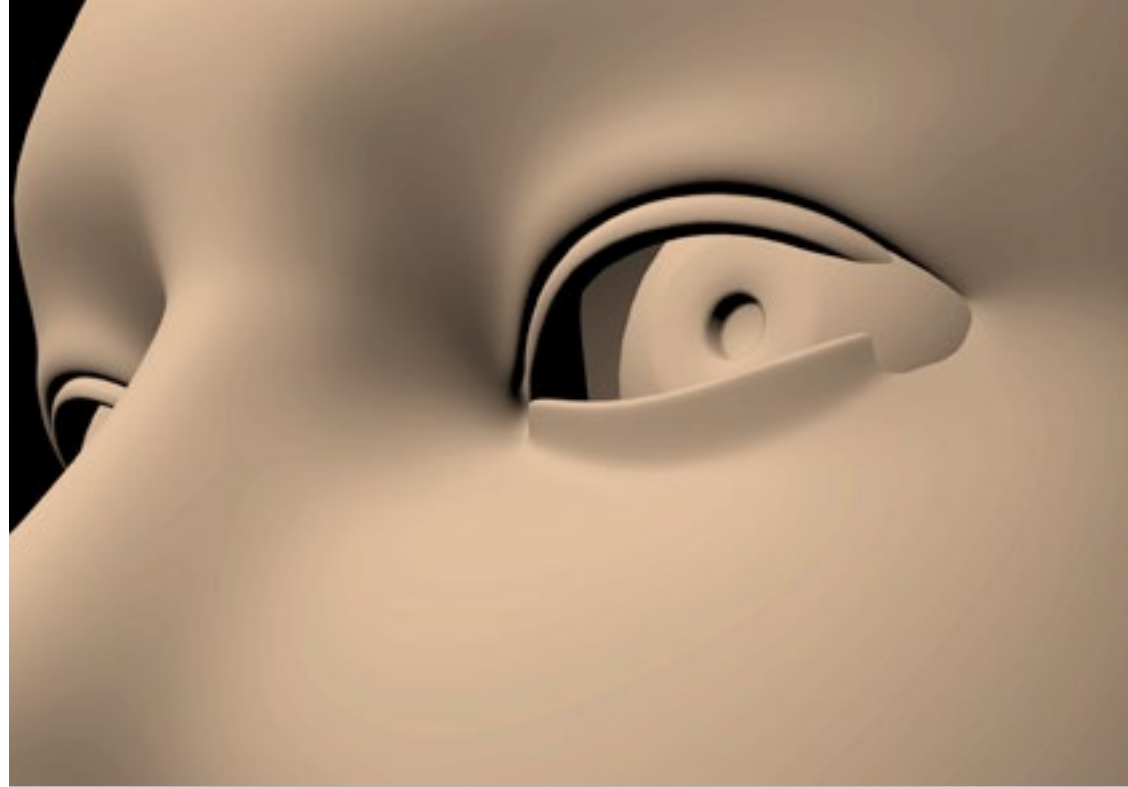
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Installation view at Simultanhalle, Cologne, 2014





LET'S ENTER

2019, 3-channel video sculpture, car wrack, 3 monitors, soundtrack, video loop 1:20min

In this 3-channel installation, virtual 3D-rendered collisions between abstract objects are shown next to Dash Camera footage from cars found on the internet. The 3 screens are montaged into car wrack. The center monitor shows the found footage scenes which give the viewer the physical sensation of being in a moving car. On the left monitor, the skin of a virtual body, constantly distorted by movement is shown, and on the right, virtual collisions of soft and hard objects. The sound component of the work is a song, that talks about the freedom and limitations of having a human body.





Installation view at "Autobodies" at OPC Collective, L.A., US