

Linda Franke

Portfolio

(click on titles to activate hyperlinks to see videos)

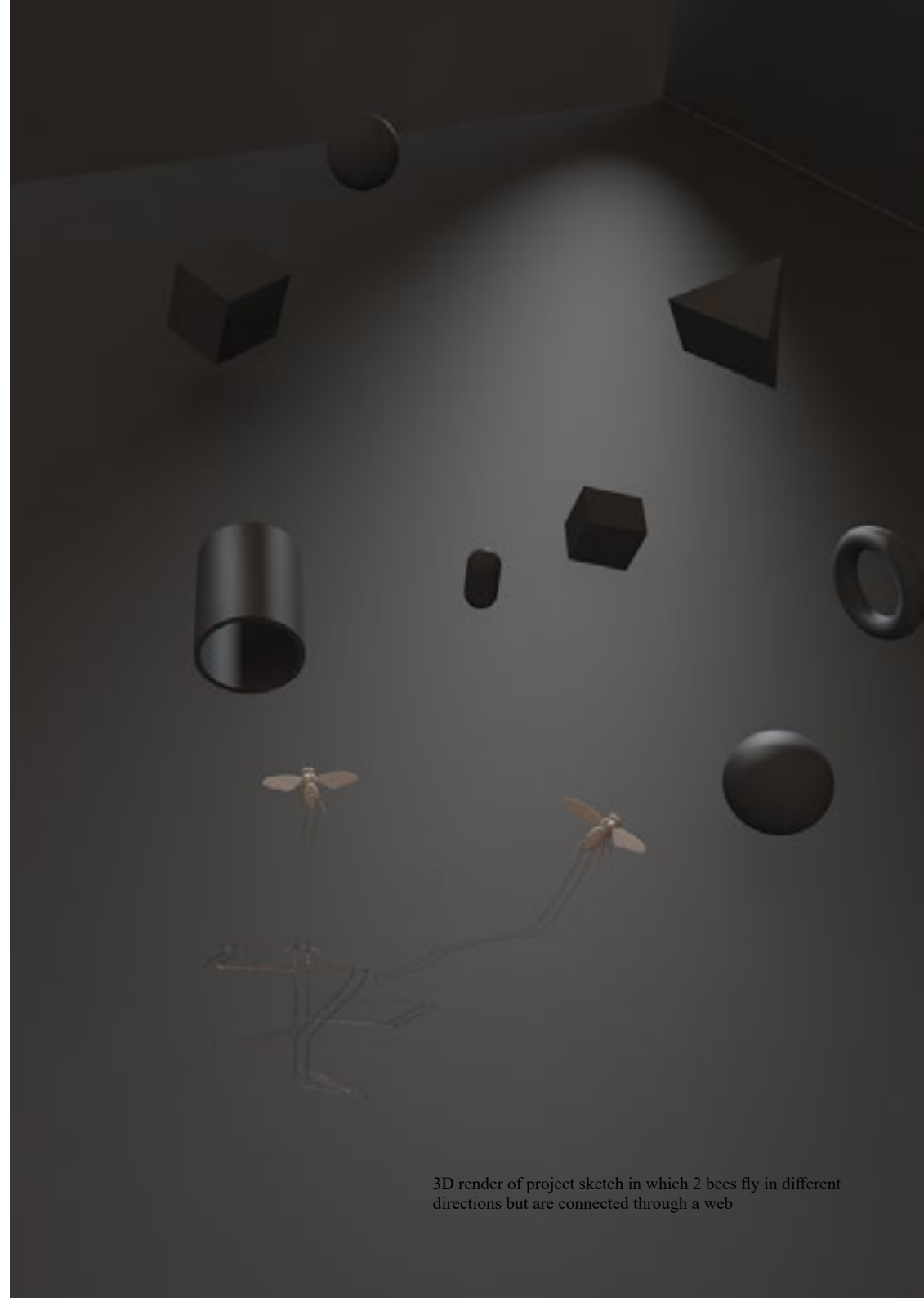
TRANSPARENT TRANSLATION

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.

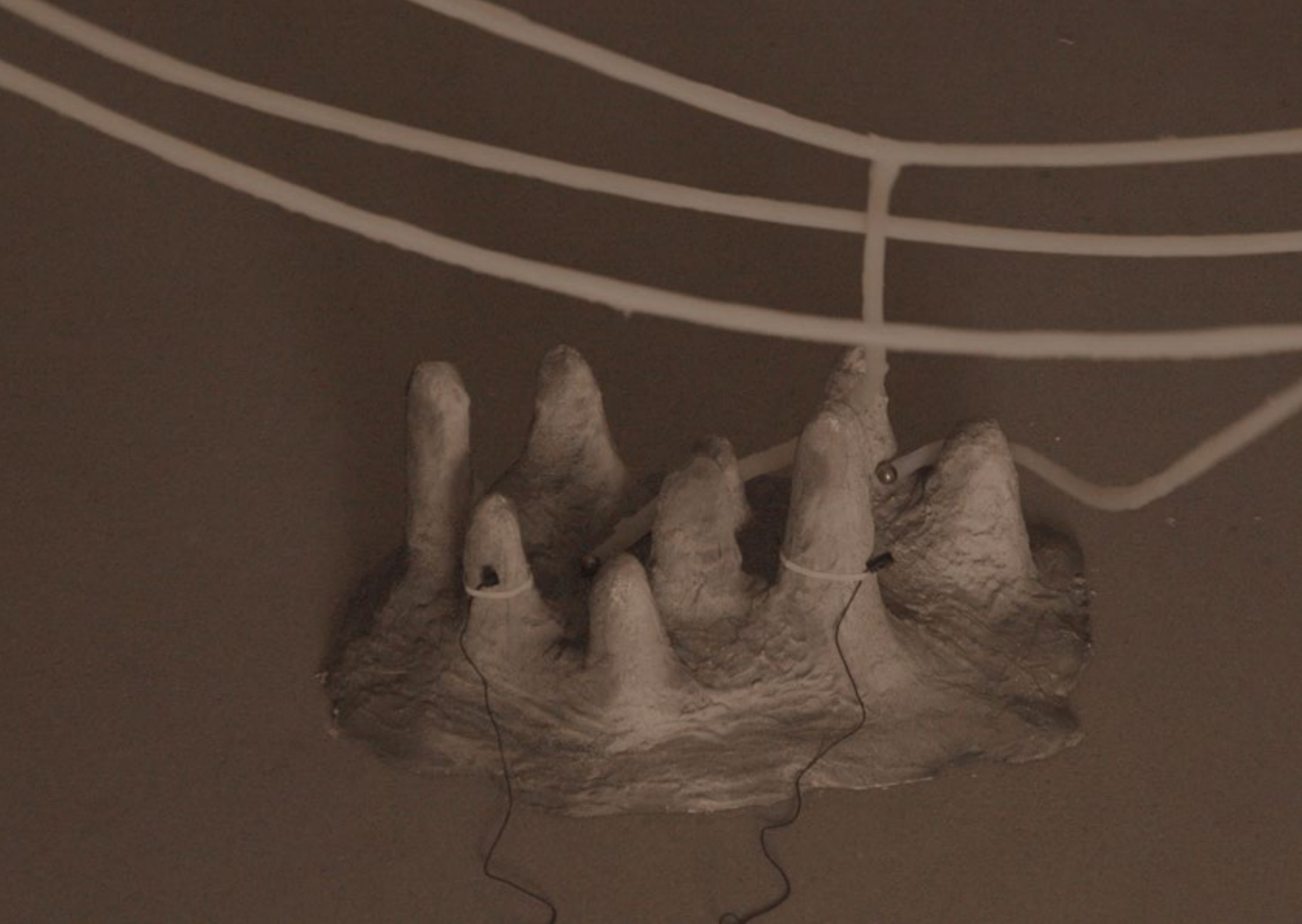
The projection allows the audience to see what the performers see. The performers move in space and because they are connected through the silicon costume they are effected by each other's movement without seeing each other. Two silicon tubes with small metal spheres attached at the end hang down in 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 of project sketch in which 2 bees fly in different directions but are connected through a web







CLOUDS

2021-22 animation still in found frames

I created these animations in Cinema 4D 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.





UTILITY FATIGUE

2024, resin-cast sculptures merged with found objects, concrete sculptures, plaster board, carpet, wood, flooring, curtain, sink

Utility Fatigue is an installation featuring sculptures cast in resin, silicone and concrete in which unknown shapes are merged with parts of existing mundane objects. Unfastened from their utility the objects are unsteady and unwieldy.

Through the method of mold making, ephemeral moments are solidified into sculptures with fossil-like qualities. In the process, I was interested to explore the syntax of objects and how their shapes and dimensions reflect our routines and so create a grid for us in which we perform.









ACCESS TO NAMELESS HAZARDS

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

The installation consists of 3 scenes that were built from used and thrown-away interior objects found in L.A. The objects are altered so that they change or lose their function, while 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. Yet the unknown can have many faces, it could be the fear of a terrorist attack or ufos as well as an unfulfilled love affair or a complicated insurance company letter.





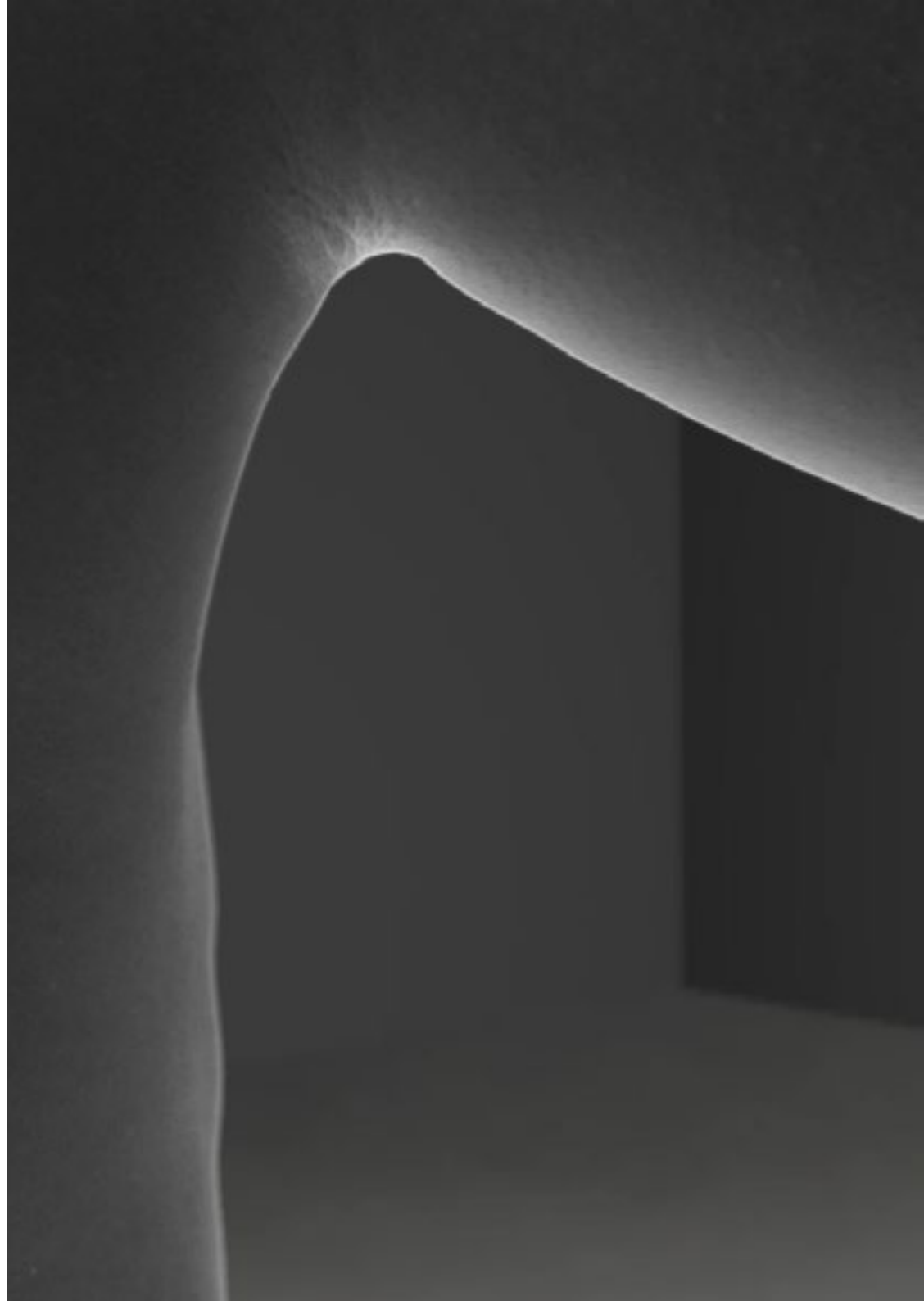


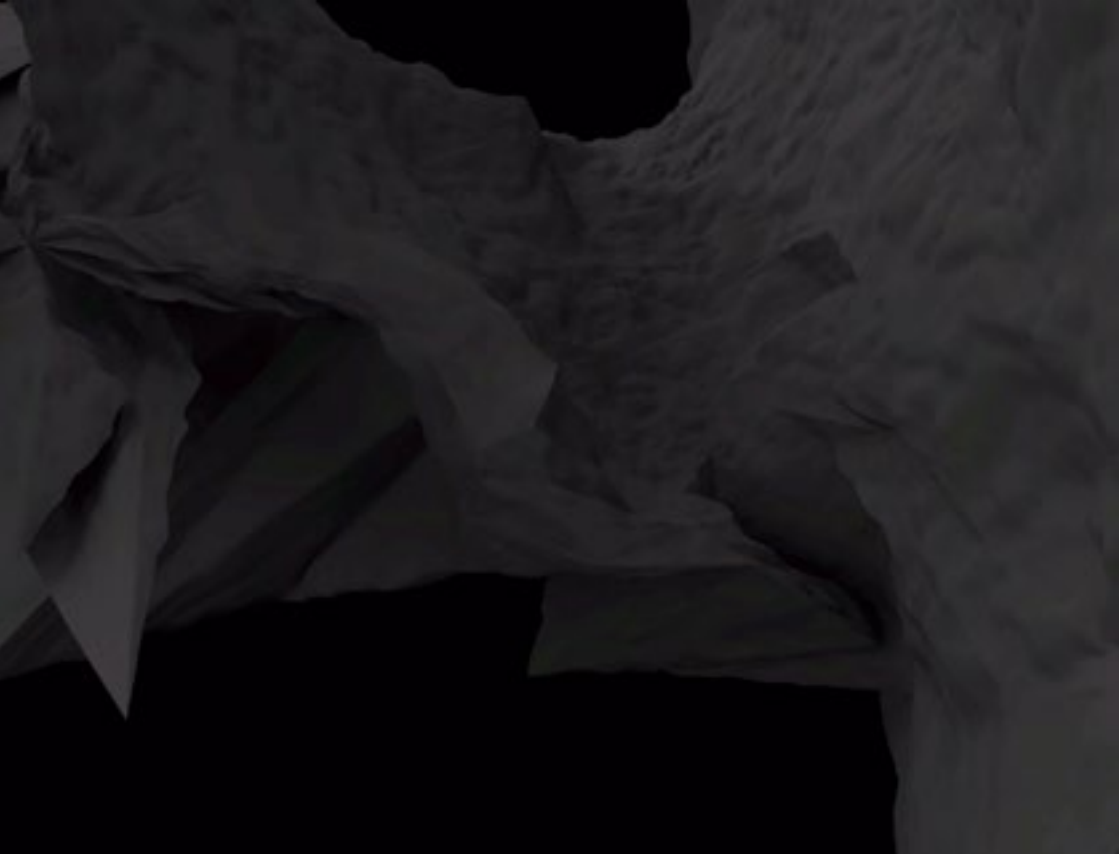


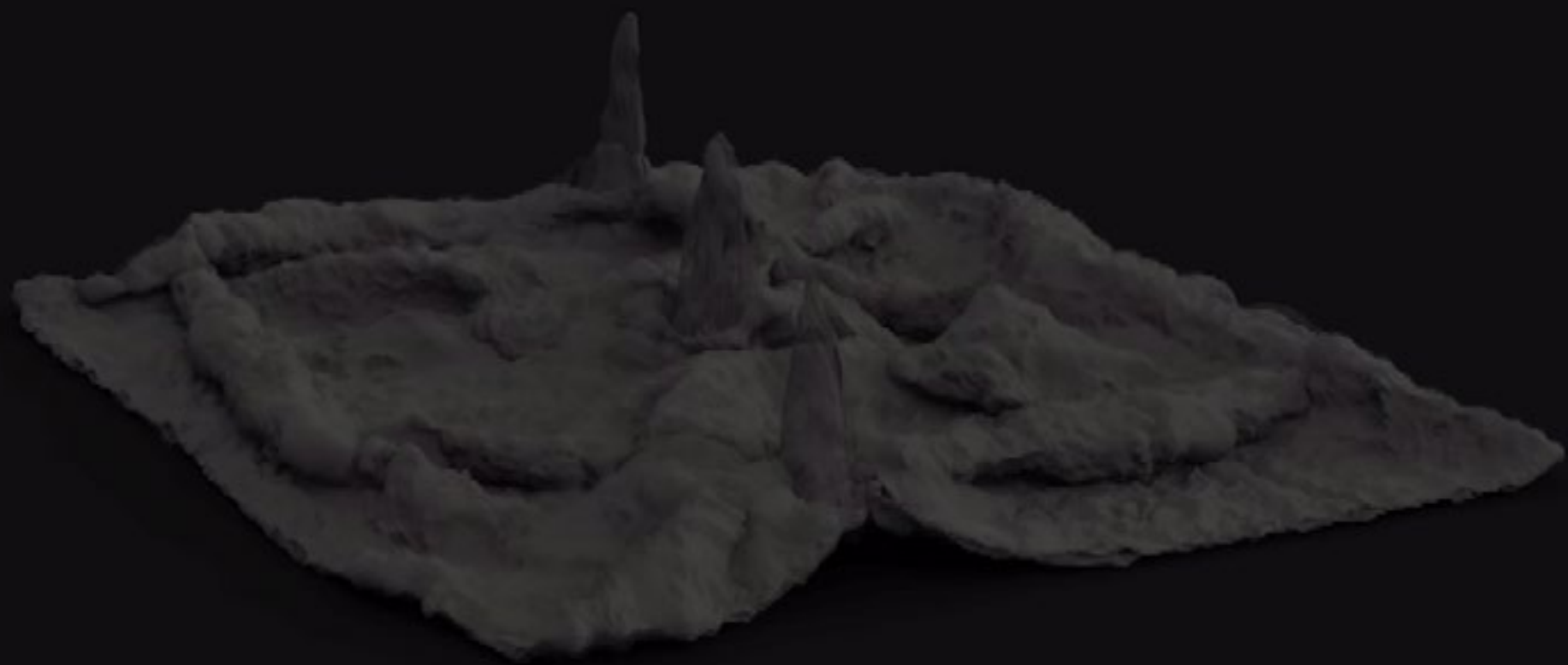
CIRCLE

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 in collaboration with me.







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.





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 a 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.

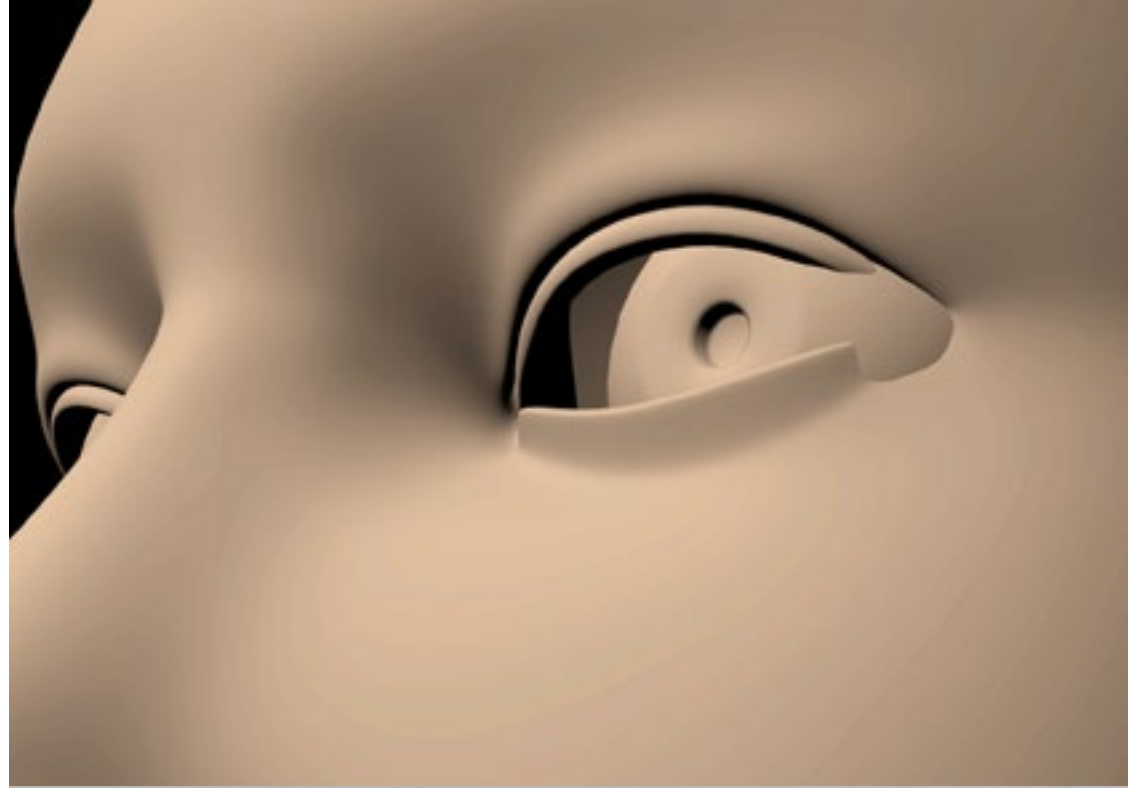




LET'S ENTER

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.





INLAND FREAKS

2014, HD video, 14min

The video stages an imaginary meeting between brother and sister. During their encounter, they confess to each other that they are not human. Oscillating between intimacy and distance, they trust each other just enough to be honest but this honesty is also a burden, a situation, common in family relationships. The surreal dialogue is a mix of authentic everyday day language mixed with fictional elements. The melodramatic encounter takes place somewhere in space, but the illusion of a three-dimensional space is constantly disturbed by zooms into surfaces of objects and bodies. Nothing stays the same-- the bodies, as well as the environment the inhabitants are imploding and exploding into one another.







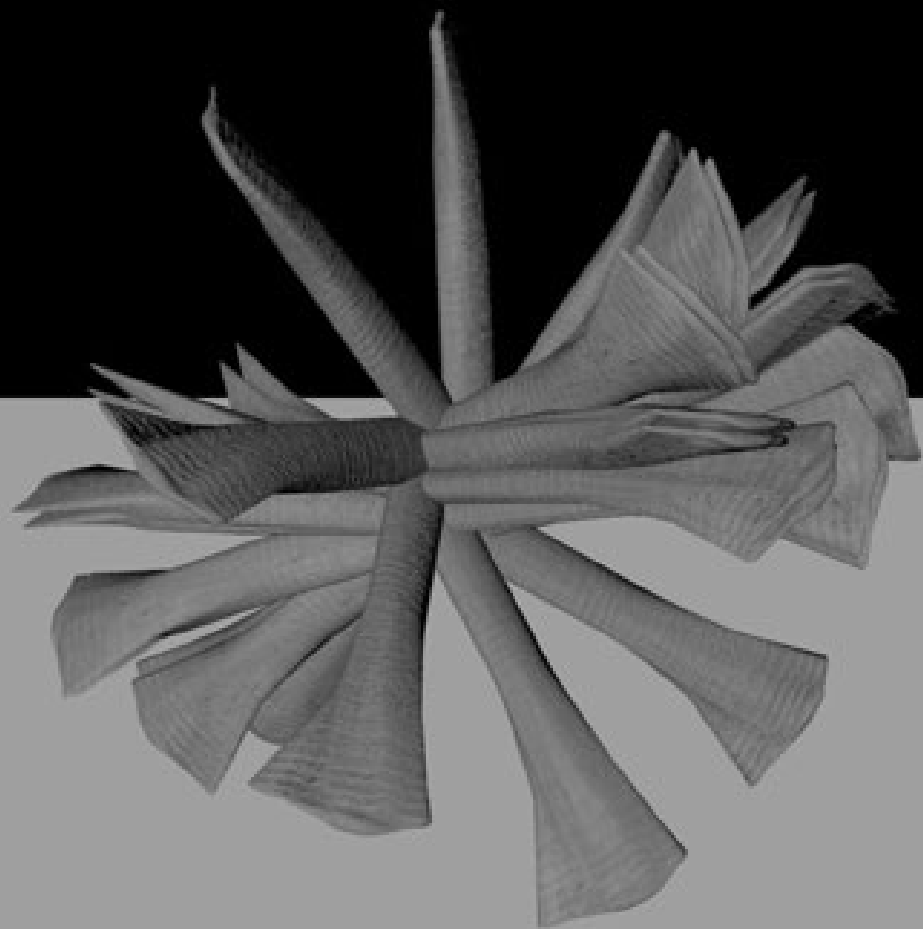
CAN`T STOP

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.







GOETHE
INSTITUT

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.







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.



nicht die Gebur

ntscheidet



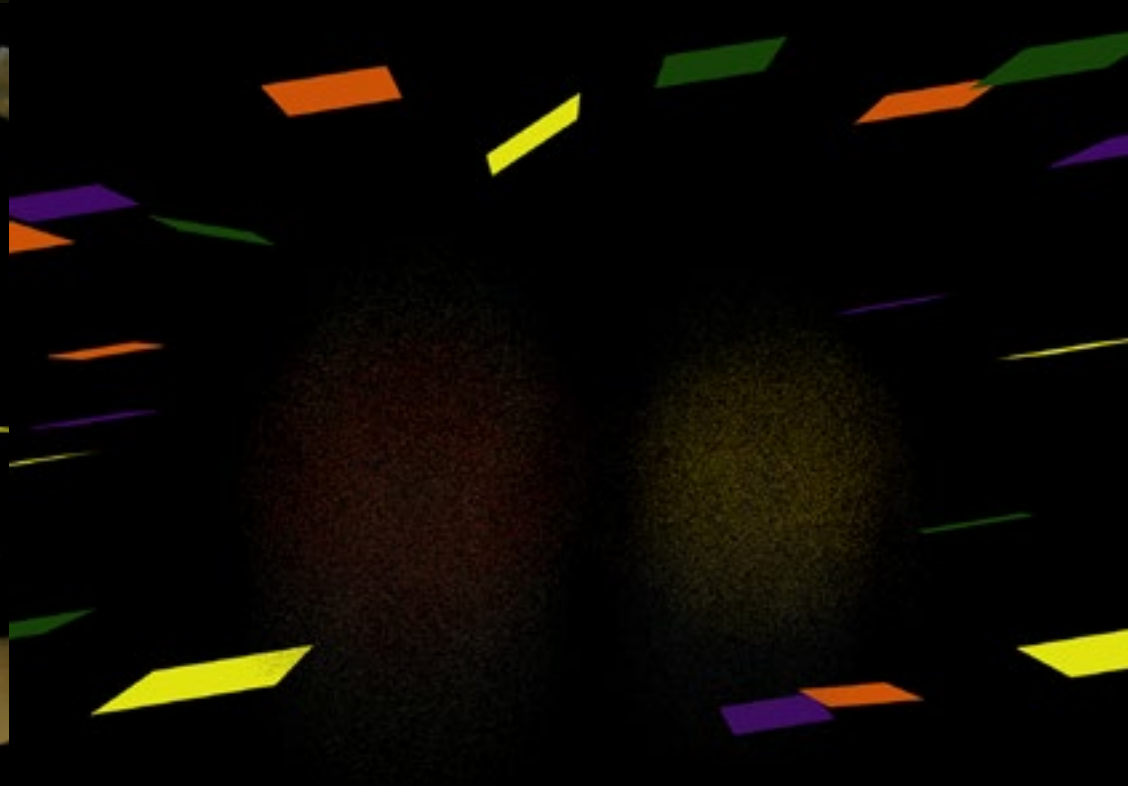


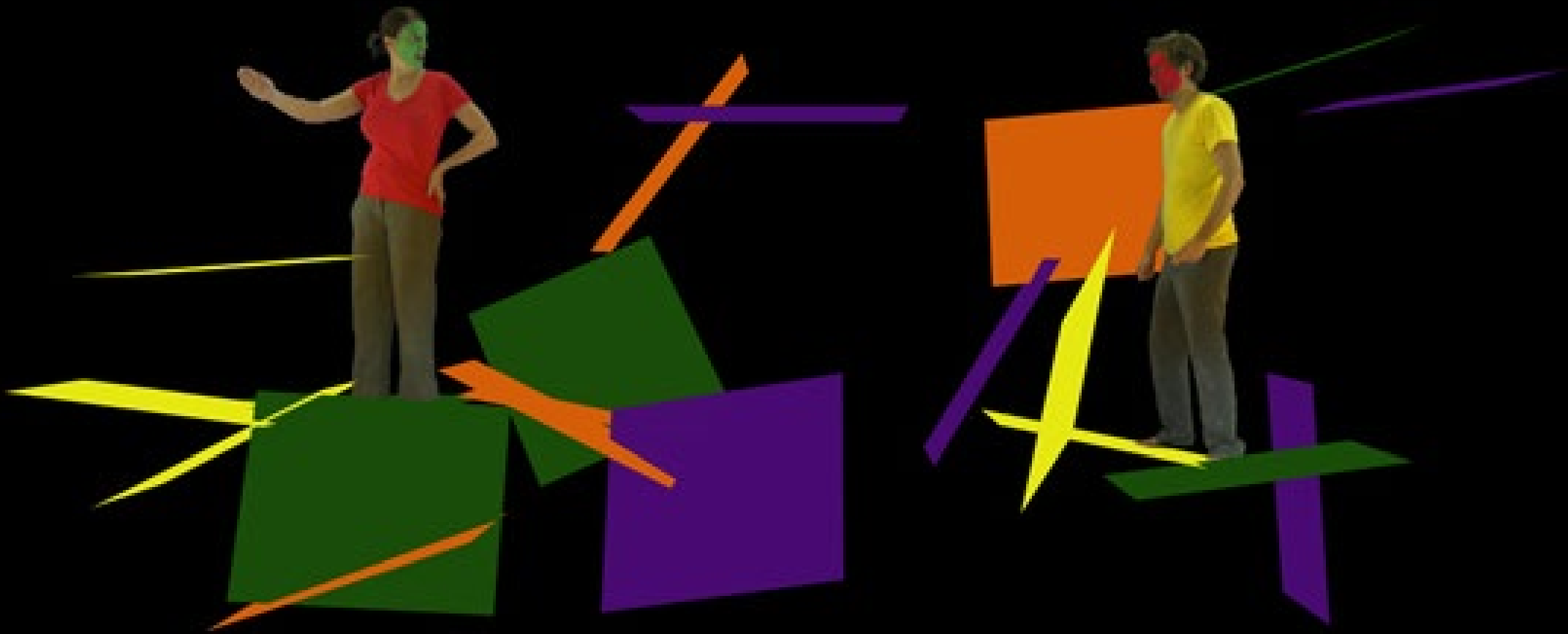
HIRSCH & NATTER

2010, HD video, a wooden altar with built-in monitor, glass boxes with wax objects, 10 min

An altar-like wooden structure displays two wax sculptures left and right, and a video in the center. Four scenes analyze different stages of a conflict between two people. The video visualizes the emotional processes of the protagonists as choreography with an animated 3D environment. Part of the video shows the process of making the sculptures. The protagonists transform the wax plates in a basin of warm water with their hands.





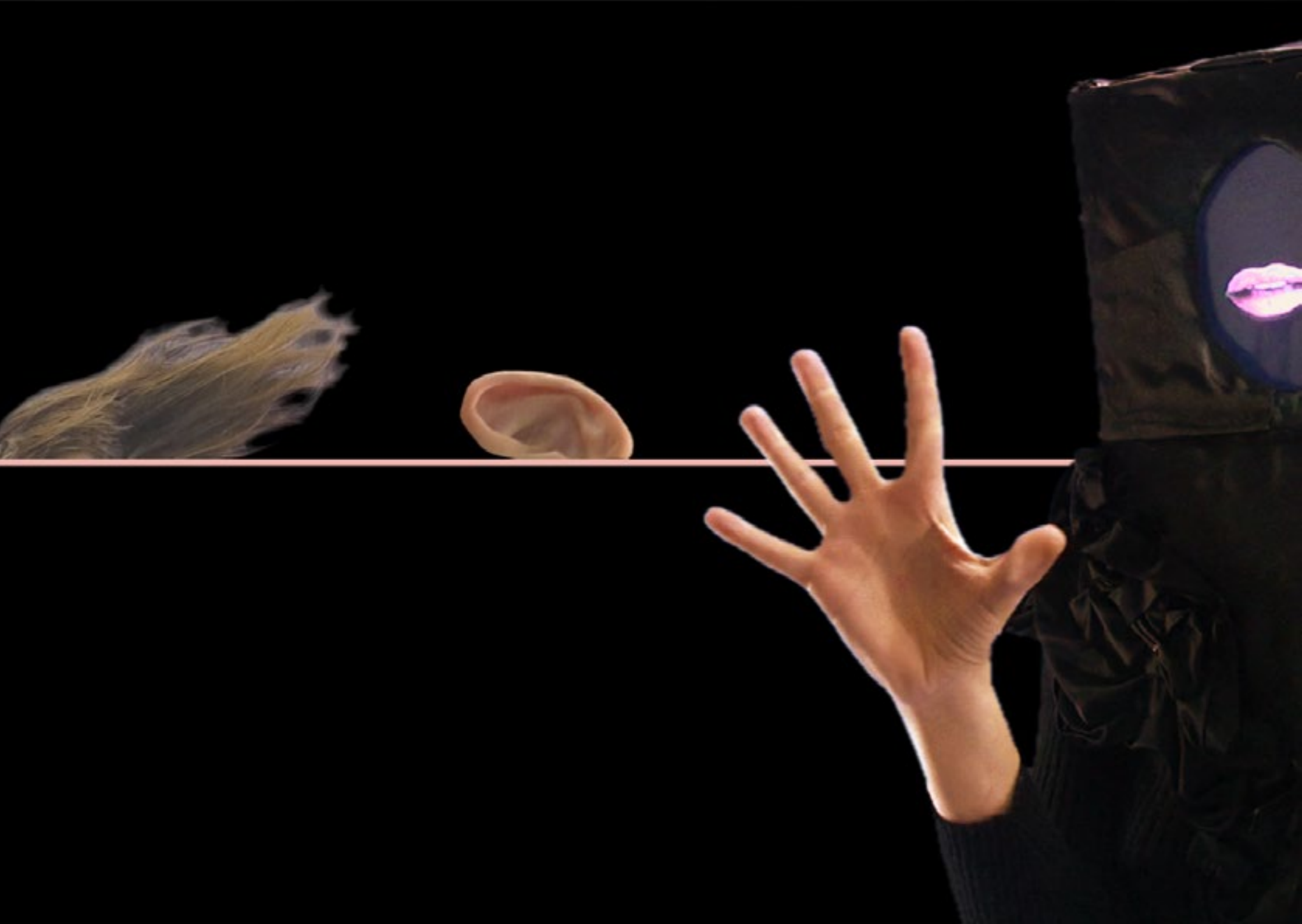


LOST BODYPARTS

2011, video and live performance,
helmet with built-in monitor, projection, 10 min

The performer wears a helmet with a built-in monitor that shows a talking mouth. While the animation shows different parts of the body, the mouth on the monitor explains their functions. The body of the performer moves in an unusual manner that gives the impression that the human body and its limbs are foreign to her.





ABSTRACT WORLD

2009, video dv, loop, 1:30min

In this flash animation, a female character is crossing a digital landscape similar to early computer games. On her way, she has to react to suddenly appearing objects. Sometimes she directs the objects or they force her to duck or jump and sometimes she generates objects new objects herself.

The objects she encounters are either photocollages of real objects or digitally generated objects.

The sounds that occur when the objects come in contact with her body suggest certain material qualities of the objects.





BALLETTBAUM

2009, video dv, loop, 12min

This video shows the crosssection of an apartment building. We can observe the inhabitants of the house executing routines like brushing their teeth or working at a desk. Every two minutes they magically unite in a shared choreography.



