

Skitse af fragment til udstillingen

MIGMATIT

Galleri 1,4 m³

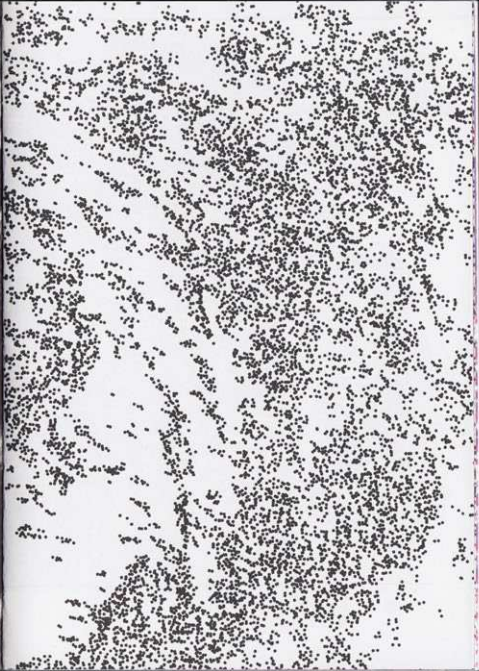
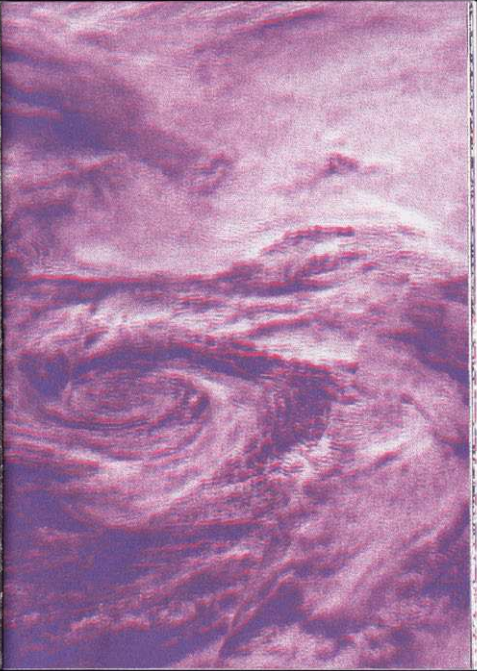
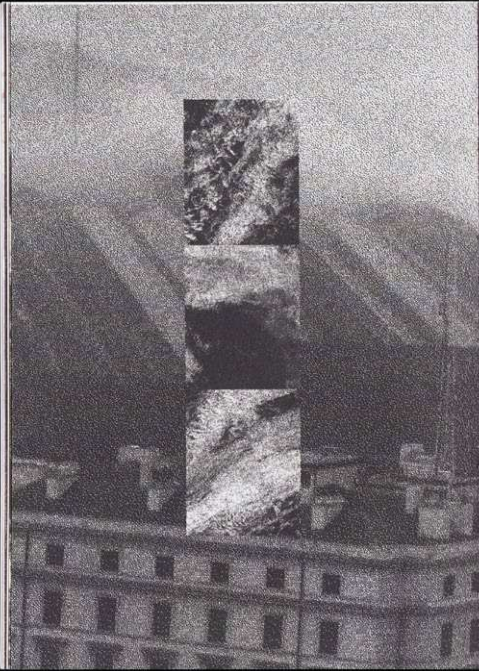
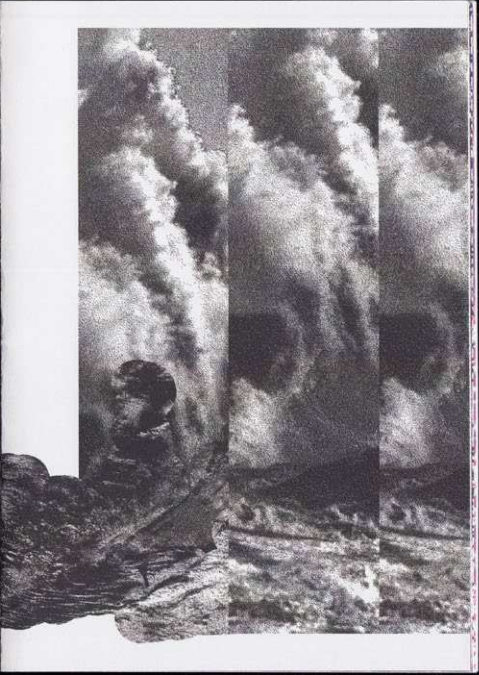
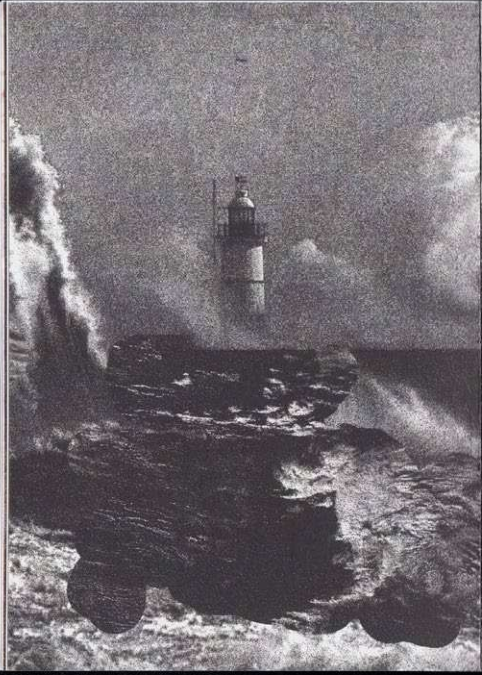
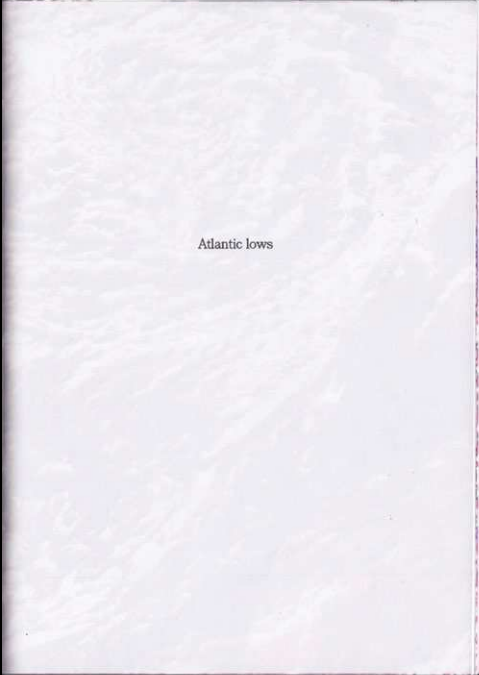
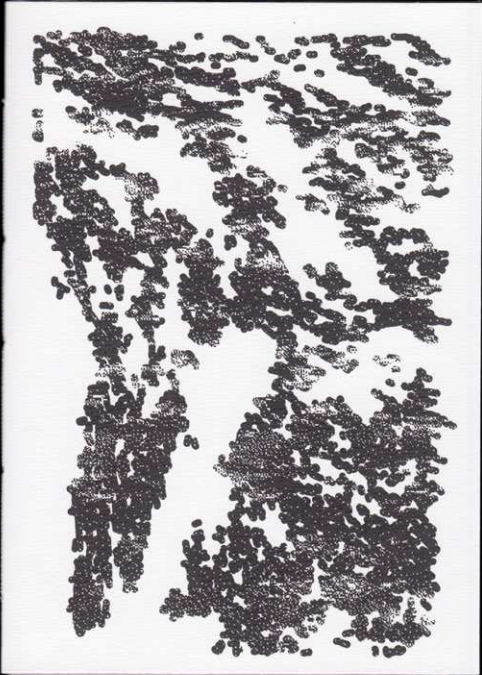
06.02. - 29.03.2025

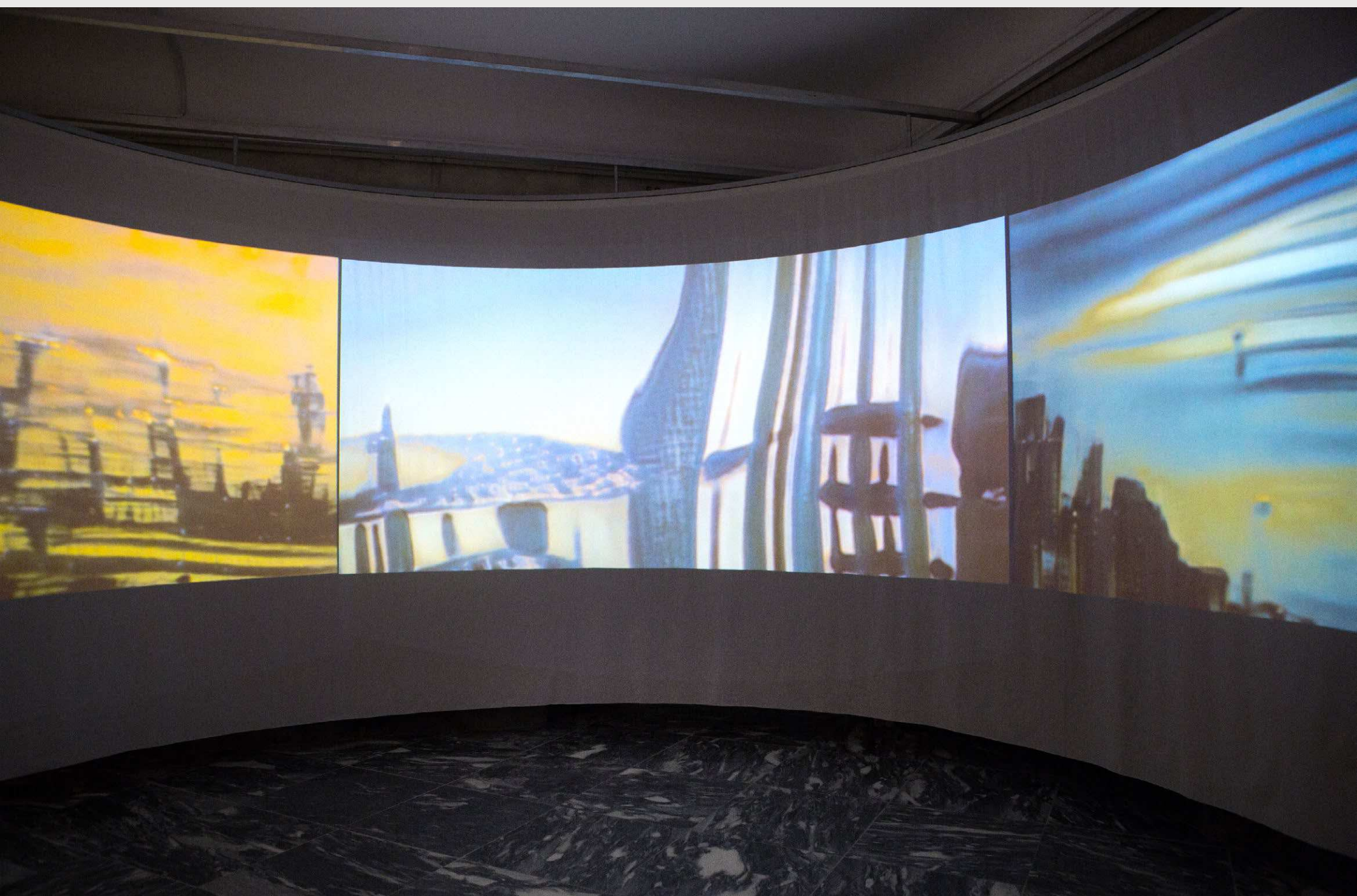


LINN HENRICHSON
VISUAL ARTIST — PORTFOLIO



Atlantic Lows, Exhibition view, Screen printed works, 2024





Create to Regenerate, Video installation, 2022



Create to Regenerate
Video Installation, 2022

Exhibited at Designmuseum Danmark,
part of the exhibition 'The Future is Present'
June 2022 – June 2023

A three-screen video installation that reflects on the impact of technology on the human perspective in a world where natural and artificial environments are becoming increasingly intertwined. The visual raw material is generated by an AI tool trained on images of both natural and artificial landscapes. The material has then been distorted, edited, and cut together into a 7-minute animation that paints a poetic and abstract picture of how humanity's view of nature interacts with technological development and is in constant change.

Suggesting a shift from a human-centered to a life-centered perspective within the field of design, the work is based on Ida Engholm's book: *Design for the New World. From Human Design to Planet Design*. Made in collaboration with creative coder Allan Kristiansen.



Grit Wash, Textile work, 2023

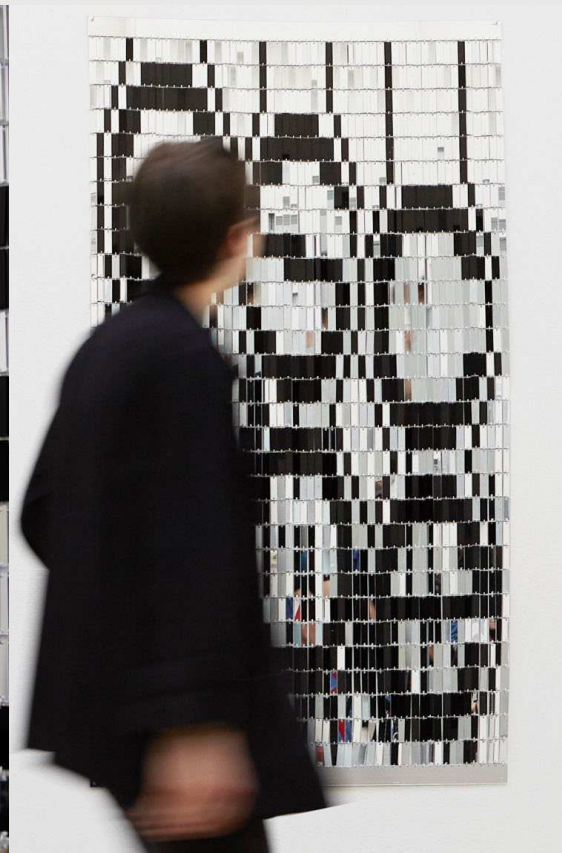
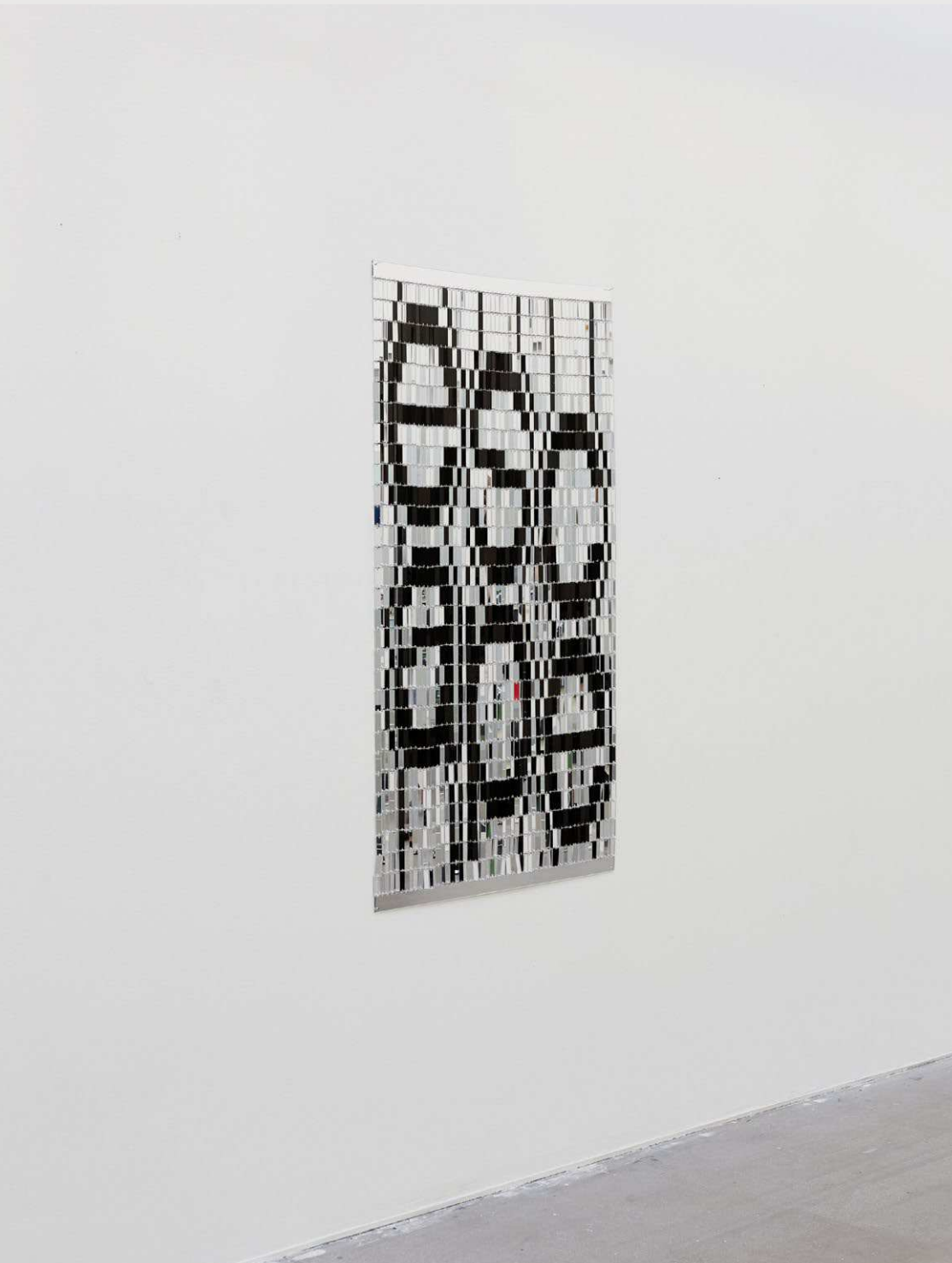


Grit Wash

Series of four textile works, 2023

Part of the exhibition 'Wet, Work' at Fabrikken.
A group exhibition which theme stems from the building's history.

The textile work Grit Wash consists of fabrics pulled through dirt and cleaned with grit and bleach. The textiles have been sprayed and torn, then sewn together and hung up. With the work, I draw attention to the Factory's history as part of the Sundholm institution, where people who did not fit into society were accommodated in the early 20th century. The institution, which was surrounded by both a wire fence and a three-meter-deep moat, was considered a place where people with social problems could be resocialized and turned into "proper" citizens. The choice to work with washing as a method and sheet fabrics as material in the work alludes not only to the institutionalization of society's misfits, but also to the house's later function as a laundry.



Escape

Curtain of mirror and plexi, 2020

Exhibited at Konstfack Spring Exhibition 2020, part of my graduation work 'Hypermanual'.

A curtain to a post-digital reality, where the pixelated image manifests itself in time and space.

In the project 'Hypermanual', I turned away from the digital tools and platforms that used to define my work as a graphic designer, to instead explore what happens when the craft gets to be the focus. By working by hand in a visual language that references the digital sphere, I want to shed light on society's norms around time use and efficiency, and question how our ever-increasing digital habits affect the creative process.

Escape, Curtain of Mirror and Plexi, 2020

