

Market-place

21.8. – 3.10.2026

Linn Nora Henz

1 Boxes
2026
18 cardboard boxes, textile, gaffa tape

2 Bats
Bat (big brown)
Bat (hoary)
Bat (vampire)
Bat (free tailed)
Bat (horse shoe)
Bat (flying fox)
Bat (spectral)
Bat (pallid)
Bat (spotted)
Bat (red)
Bat (long eared)
Bat (white)
Bat (fishing)
Bat (pipistrelle)
Bat (hammer headed)
Bat (noctule)
Bat (bulldog)
Paperbat
Structrebat
2026
Textile, paper

3 Good with Evil
2026
Silk, linen blend, cotton, rabbit glue, rubber

4 Photo-booth
2026
2 Inkjet prints, framed

5 Market-place
2026
2 Inkjet prints, framed

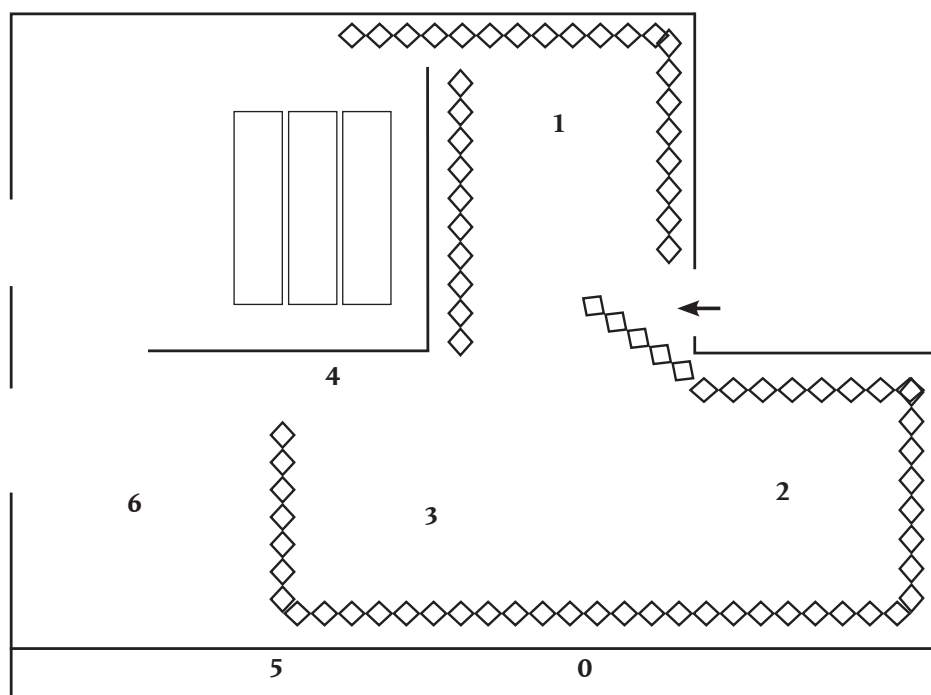
6 Inflation
2026
Silk, linen blend, cotton, rabbit glue, rubber

0 Can you echolocate me?
2026
Performance



InfoStructure arranged
2026
InfoStructure by Daniel Kurth & Jan van Oordt

The pieces on display are available
for purchase. Please do not hesitate
to inquire about a fitting.



Stretcher

Auf dem Wolf II Basel

www.strrretcher.ch

Short Talk on the Sensation of Aeroplane Takeoff

By Anne Carson

The public is divided in Chorus A and Chorus B

SPEAKER: *Well you know I wonder, it could be love running
toward my life with its arms up yelling*

CHORUS A: *Let's buy it!*

CHORUS B: *What a bargain!*

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Linn Nora Henz investigates the materiality of images and objects within the tension between the public and private realms. Through experimental photographic processes, she questions attributions of value and technical reproduction. In her installation-based practice, she utilizes existing infrastructure to activate spaces and subvert regimes of the gaze.

For her exhibition at Stretcher, Henz rearranges the modular infrastructure of the «InfoKino»—a complete cinema structure including grandstand seating, which usually serves the InfoSpace collective as a screening setup. In her exhibition, she uses curtains to divide the space into the categories of „private“ and „public,“ while leaving it unclear which side corresponds to which category.

She mounts balloon sculptures made of textile and rabbit-skin glue onto the «InfoKino» speaker stands. In Henz's market-place, the balloons seem to symbolically represent a specific state of value. Mounted both on the floor and on the ceiling—right where the film projector usually hangs in the «InfoKino»—the sculptures dissolve the physical boundaries of the space, at least symbolically. In the showroom, at varying heights, hoods point to a potentially present public.

Linn Nora Henz (*1997 in Zurich) lives and works between Geneva and Paris. After completing her initial training in film-making at HEAD Genève, she continued her studies at the Academy of Fine Arts Vienna and at HEAD Genève, where she received a Master of Fine Arts in 2025.