



Oona Linna

Artisanal fashion designer, writer and multidisciplinary artist

Content

Fashion and textile design

Multidisciplinary & Performance art

Text

CV & contact info

Story of a Climber-Parfumeur (2025)

MA graduate clothing concept and collection
FaCT, Aalto University



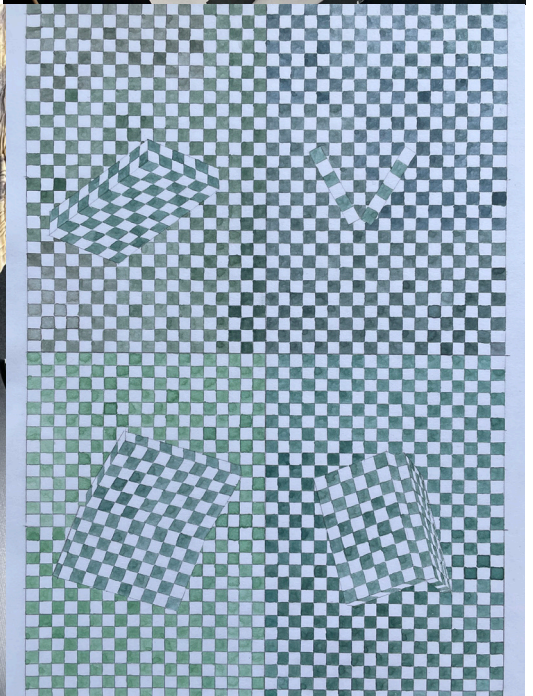
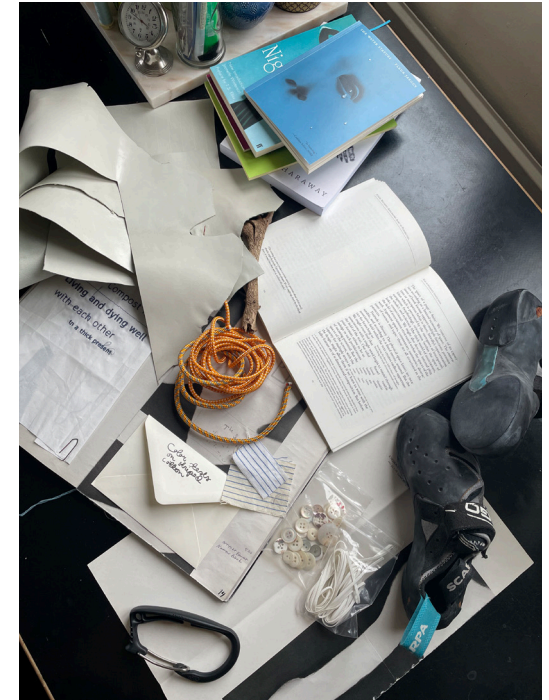
re-writing the fashion narrative

grid

when text and textile meet

*natural dyes shibori
patchwork upcycling*

climbing, craft of fragrance







The material collection of artifacts is accompanied with a literal short story describing the life of a fictive character, climber-parfumeur.



Custom corsets (2022-2024)

Tailor-made corsets from
upcycled materials



Photo: Helmi Padatsu



Photo: Katriina Männikkö

Custom corsets (2022-2024)

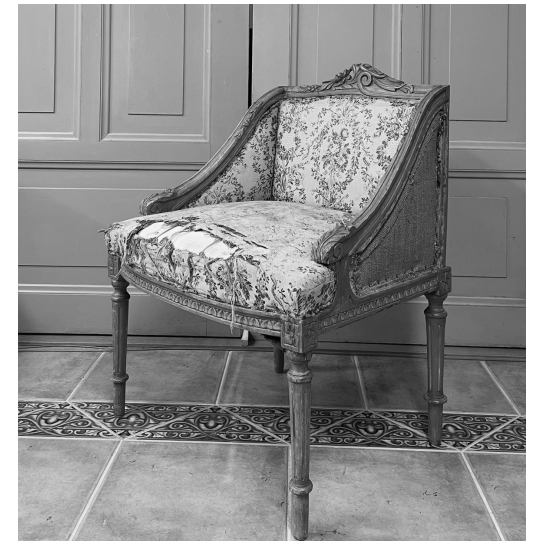
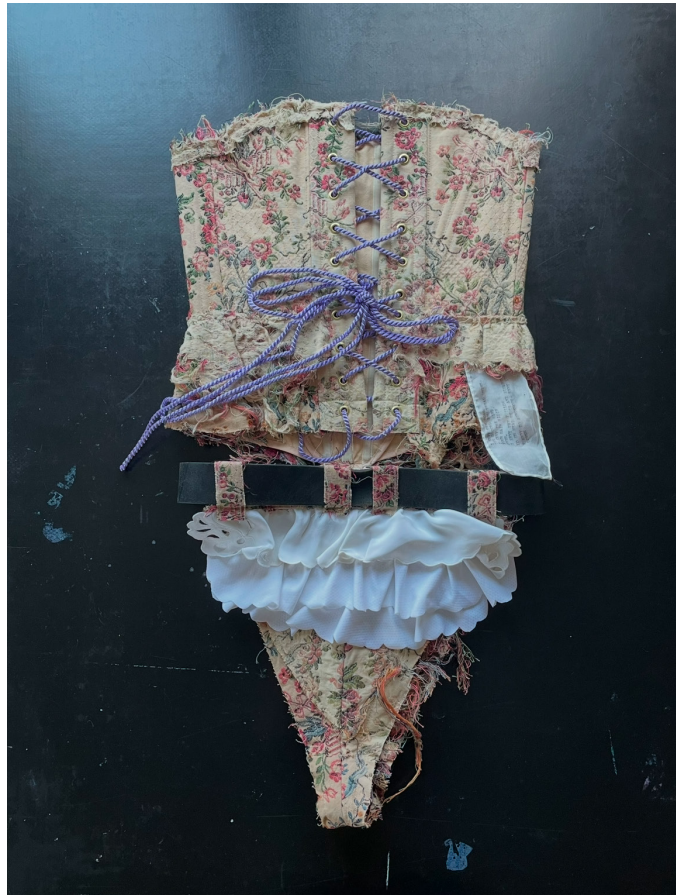
Tailor-made corsets from
upcycled materials

re-purposed textile

warrior uniform

seduction

fantasy



***Kirjeet - produktio poikkitaiteellisesta
näkökulmasta (2017)***

Bachelor's Thesis,
Aalto University, Department of Design



Photo: Sijja Minkinen

textile installation
poetry performance

hand-painted silk

memories
isolation, loneliness



Yhdessä Yössä (2024), 9min

Shortfilm based on poems written and performed by me. Directed by Silja Minkkinen and cinematographed by Max Smeds. The film premiered online on Nowness.com



Photo: Veikko Kähkönen

Hypno (2021), 20min

Solo poetry performance commissioned by Comète Fest. The work presented text on multiple sonic layers; recorded on c-cassettes with retro My First Sonys, and through spoken word and movement.

<https://www.nowness.com/series/grounded/yhdessa-yossa-overnight>

A Verbal Compost (2025)

A feature written for the upcoming physical publication of works conceived during the Design as Writing course by Arja Karhumaa.

pages 2-5

fluid in its nature⁽¹⁾. A well built compost is a pile of horizontal, v diagonal layers that, when stacked other, form a grid that breathes a the dead material becomes life-giv is not occupied with the navel-gaz employs various complex systems an collaborate, enmesh and entangle, for, disintegrate, unite and trans purpose of the compost grid is to The airy grid formation is vital s oxygen is a dump, and the process

In the grid, two or more opposites Interestingly, the grid does not e duality of vertical and horizontal fence and pasture, air and earth. beauty in dissolving and disintegr makes possible rendering anew some cannot offer such as growth, trans tion. The turning of tides, untyin the inevitable circle of snakes su their own tails⁽²⁾.

While the composting process does intervention in order to happen, t supporting manoeuvres. What a level of 'living and dying well'⁽³⁾ from to the human who is so skilled in badly⁽⁴⁾, in other words, killing a that is not circular, ceremonial n the grid compost represents a meta activity where the human becomes p ing in the story where the grid-li human and non-human melt into irre their anthropocentric twang.

⁽¹⁾ Here, the composting process happens due to various fungal interventions which, argued by mycologist Patricia Kaishian (2020), rely upon 'queer methodologies for knowledge acquisition given both the nonbinary, cryptic, and subversive biological nature of fungi... This dynamic profile of the fungi makes the compost more relevant than any machine for those who are concerned with the oppressive grid structures that negatively affect the lives of many.

⁽²⁾ So often I have to remind myself that reptiles are not oblong tubes, they are orbicular. And that genetically fungi resemble animals, not plants.

⁽³⁾ Compost-related analogs are also relied upon by some feminist theorists; Donna Haraway speaks about the practice of 'living and dying well' in her book Staying with the trouble (2016) where she proposes attention towards rethinking multispecies relations and making kin on a damaged planet.

⁽⁴⁾ In her essay, author Ursula K. Le Guin (1988) eloquently explains how patriarchal narrative of human origin and evolution is (jabsky) linked with tools that suggest aggressive and destructive actions. As in the essay where 'bag' comes to offer an alternative story about humans in relation to their e through objects, the verbal compost is in a similar kind of quest: bountiful creating and holding material for those worlds and realities that seek soft, c and fulfilling ways of living and relating between nature, people and non-h

THE ART AND CRAFT OF COMPOSTING

To demonstrate the seismic potentials composts bear in linguistic domains, here is a concrete example of how one sets up a verbal compost. This is to be said: there is a plethora of written material that benefits from the disintegrating grid of the linguistic queer compost! The process unfolds in the following manner (that is not linear, stagnant or one-dimensional):

branches of written word are cut out

these cuttings, also referred to as sentences, are organised into vertical and horizontal layers

a compostist grid is established once there are many layers on top of each other, preferably mixing lighter and heavier material to create variation making sure air blows through

bacteria and actinomycete, also known as queer perspectives and feminist theories, jump in - they are specialised in working under heated, awkward and difficult circumstances which the rising temperatures of the compost require

sentences begin disintegrating into singular words by the effect of microbes, space, oxygen and the natural movement-desiring quality of the textual matter

singular words press against each other (note that already here the original grid becomes unidentifiable)

in order to break down especially hard and charged vocabulary, creatures such as the manure worms, beetles and centipedes appear to help in the heavy lifting

after some weeks, words disintegrate into syllables

syllables degrade into alphabets

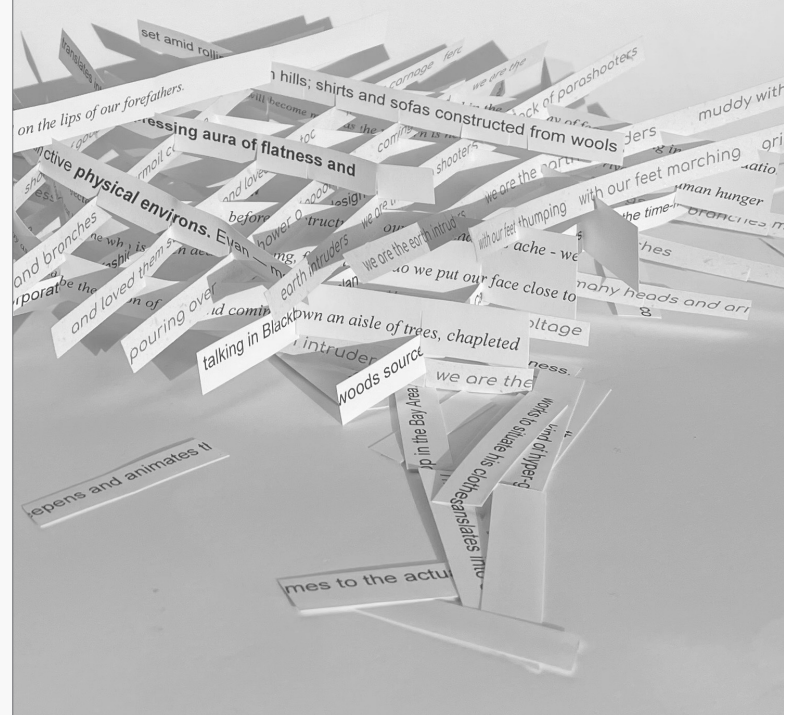
some alphabets exude as liquid, some evaporate as carbon dioxide, some remain, existing in the linguistic soil as succulent humus, and some develop into nutrients

nutritious alphabets make new connections

connections grow into strong and medicinal words of living vibrantly

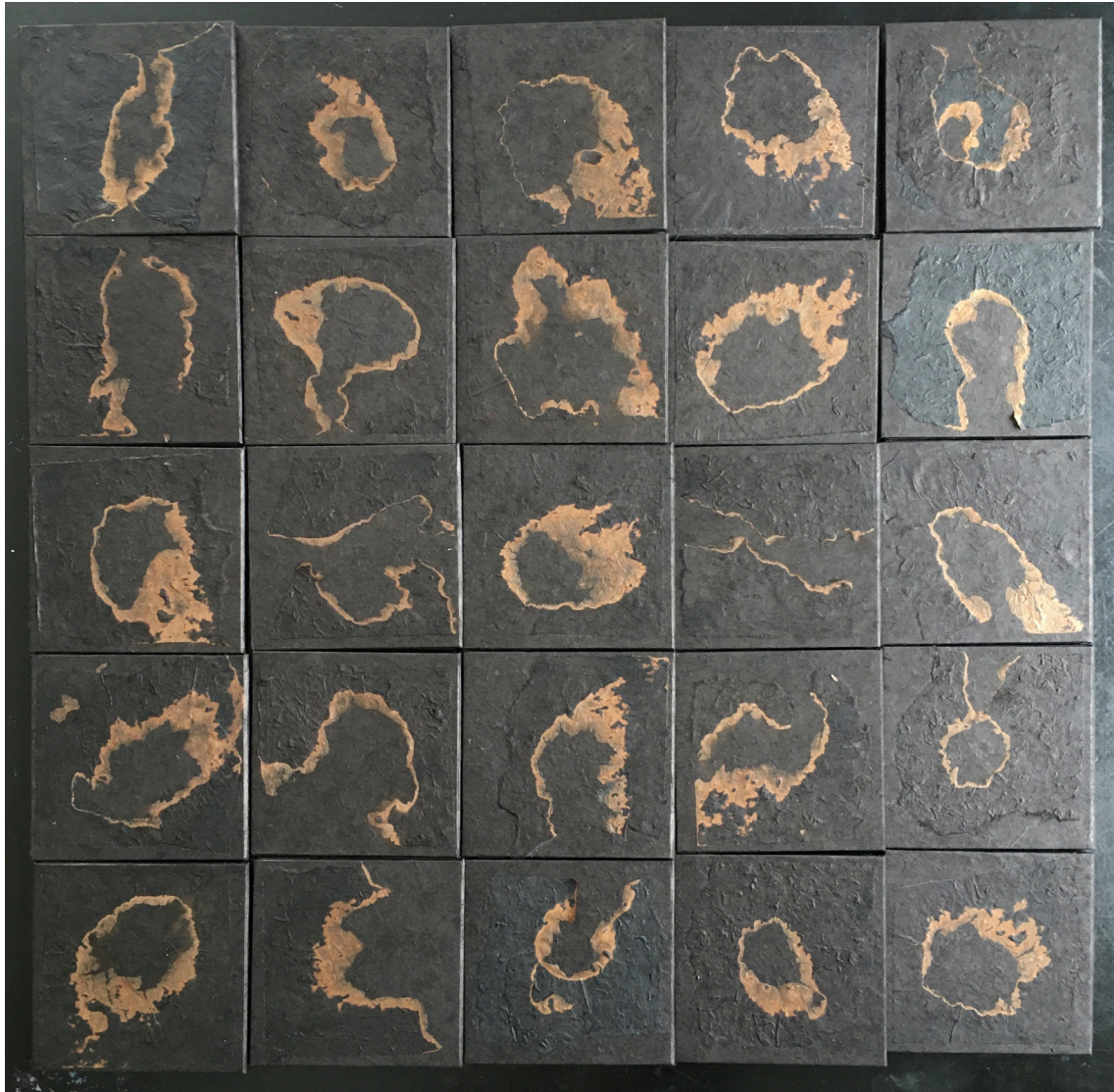
the ripe material can be mixed with duller soil, but even better, used to create potent beds for powerful texts that tell 'the untold stories we need' and practice honouring 'the kinds of living and dying that deserve thick presents and rich futures'⁽⁵⁾.

"There lay potential verbal composts everywhere around us, calling for tentative gardeners to gesture their attention and gentle hand closer to the humid, earthy processes that stain pages, hypnotise fingers and pulsate under our tongues."



Alttari (2021)

Self-published edition of Alttari poem collection



*ritual, fire
sacrifice
obsession*

symbols

fabric embossing

CV

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Helsinki

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Education

Aalto University School of Arts, Design and Architecture	Master of Art (Art and Design) Major: Fashion, Clothing and Textile Design	2023->
HIMA Happiness	Flow yoga instructor RYT200	2018-2019
Aalto University School of Arts, Design and Architecture	Bachelor of Art (Art and Design) Major: Design Minor: Individual Minor Subject (Fashion)	2014-2017

Other

Writing residency, publishing house Kosmos	2022
Fashion Gardening Platform, a summer course	2024

Grants

Työskentelyapuraha (3kk)	Taiteen edistämiskeskus	2022
Kohdeapuraha, for Yhdessä Yössä shortfilm	Taiteen edistämiskeskus	2021
Department of Design Grant, for Salakahvila	Aalto University	2016

Since the beginning of 2021 I have worked in various roles in multidisciplinary projects employing my skills in creative writing, garment design and performance art.

Work experience

Johanna Gullichsen Oy	sales person	26.5.2017-31.12.2020
Verhoomo Linnan Kellari	seamstress	1.5.2015-20.8.2015

Language skills

Finnish, English, French, Swedish