



# 15

## ALICIA FRANKOVICH

By naming our current epoch the “Age of the Anthropocene”, scientists have marked a point in time where humans have so profoundly dominated the environmental course of the earth that it has become irreversible. More than this, our intervention is equivalent in gravitas to the many Ice Ages before us.

The practice of preeminent New Zealand artist **Alicia Frankovich** seeks a better understanding of the post-human position within this current Age. Hers is an equalisation attempt; where finding nexuses between the macro and the micro, the unfathomable and the fathomable, may better our understanding

of the universe, at the same time eliminating (or equalising) time and things.

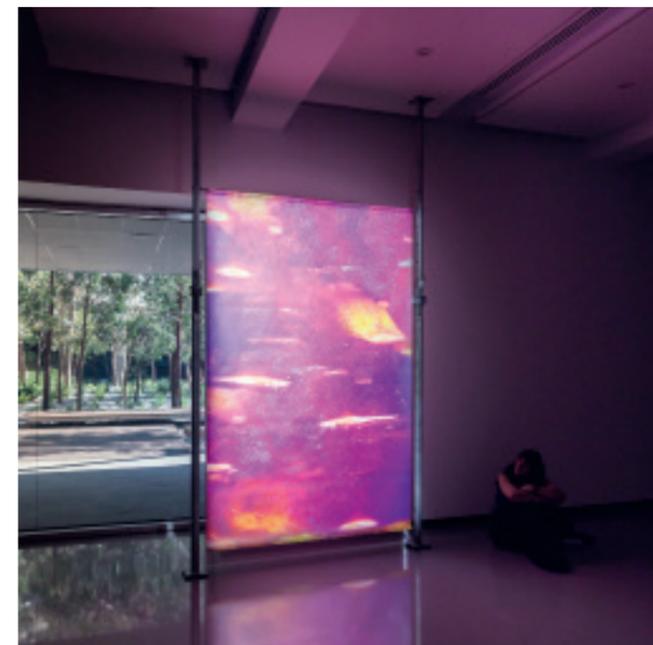
These themes underpin Frankovich’s recent solo exhibition *Exoplanets* at MUMA | Monash University Museum of Art in Melbourne; an extension of work exhibited in 2017 at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf. Here, Frankovich flexes the boundaries of sculpture and form, using imagery that shifts between abstraction and representation, highlighting the omnipresence of evolution as it relates both to the extant and the extinct.

Isolated, the term “exoplanets” refers to planets that orbit stars other than the sun (and hence are beyond our solar system). They are mostly unknown, because the glare of their stars makes visibility difficult even with telescopes. “In the context of the exhibition, *Exoplanets* refers to the existence of imagery

and forms beyond what we know,” says MUMA’s senior curator **Hannah Matthews**. “Often what we think we recognise turns out to be something else; what looks inter-planetary is actually micro-imaging of the body. In this way, Frankovich creates a space of relationality where everything is connected and equal; where the seemingly unknown is somehow already known.”

Frankovich has been championed by the world’s leading institutions – Stedelijk Museum Amsterdam, ISCP New York, ACCA Melbourne, Palais de Tokyo Paris – indicative of the pressing nature of her work and the necessity of her expanding practice and realms of enquiry. In 2019, she will exhibit with Auckland’s Starkwhite Gallery in addition to featuring in the major exhibition *Between Us* at Kunsthalle Mainz, Germany.

*Ineke Dane*



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HANNAH MATTHEWS

Installation views of Alicia Frankovich’s *Exoplanets*, Monash University Museum of Art, Melbourne, 2018.

COURTESY: THE ARTIST AND STARKWHITE, AUCKLAND. PHOTO: JACQUI SHELTON.