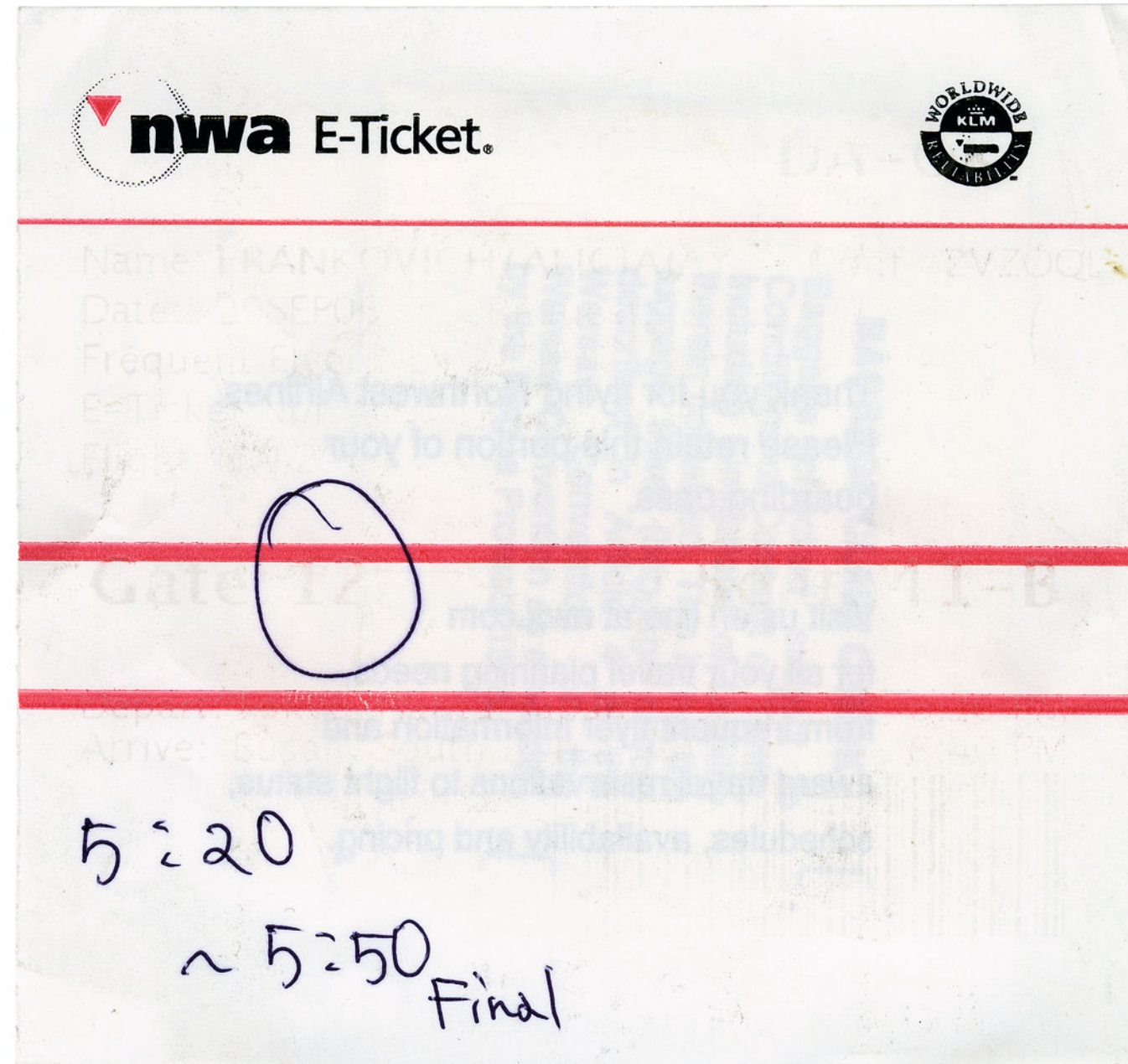


ARTSPACE^{NZ}

Level 1, 300 Karangahape Road
Newton, Auckland, Aotearoa New Zealand
www.artspace.org.nz

Alicia Frankovich
A Plane for Behavers

16 May - 27 June
Opening preview: 6pm Friday, 15th May

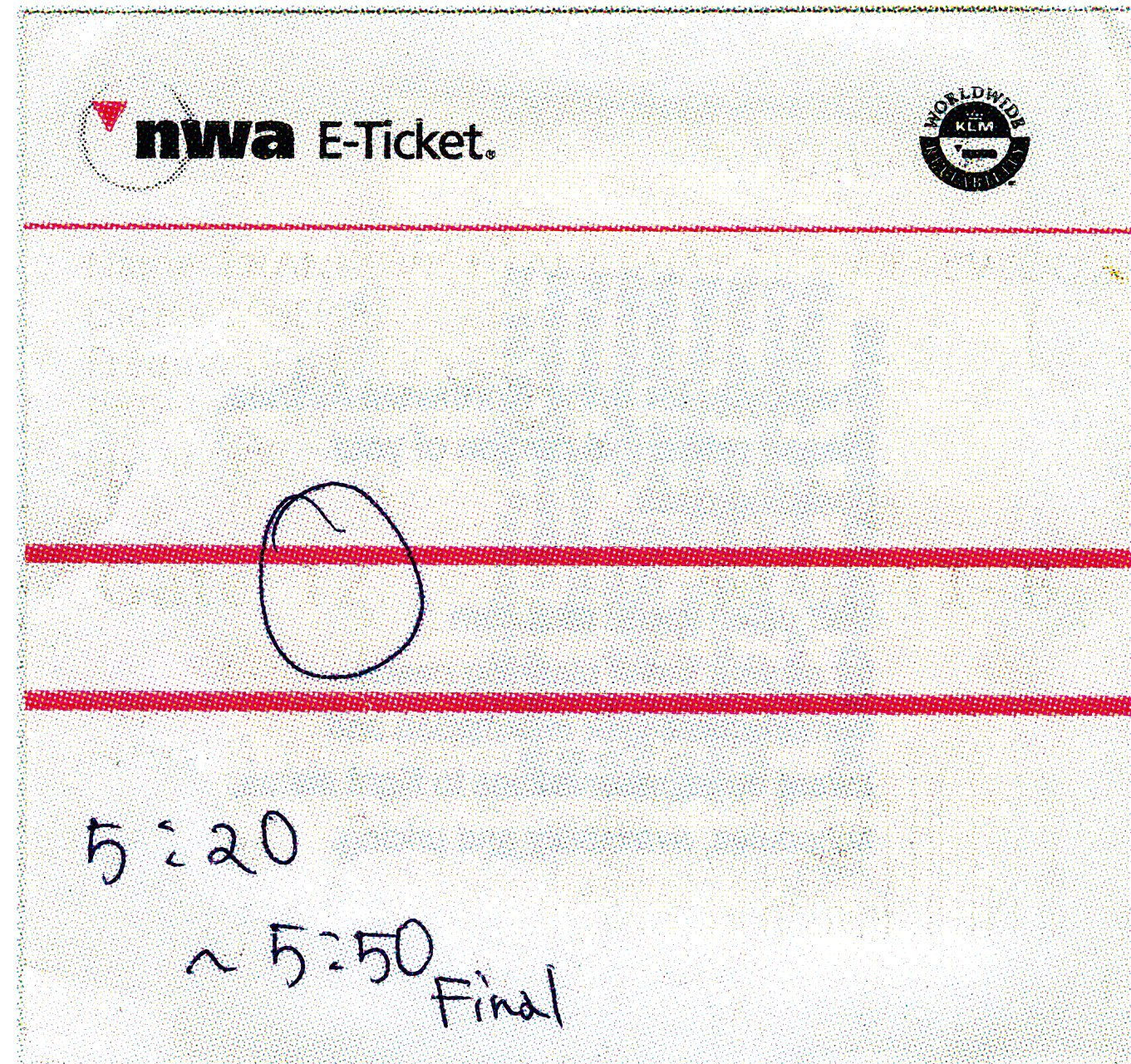


ARTSPACE^{NZ}

Level 1, 300 Karangahape Road
Newton, Auckland, Aotearoa New Zealand
www.artspace.org.nz

Alicia Frankovich
A Plane for Behavers

16 May – 27 June
Opening preview: 6pm Friday, 15th May



16 May – 27 June
Alicia Frankovich

A Plane for Behavers

Jeena Shin
ARTSPACE Stairwell Project (1973-) 2009-2011

Unfolding over the next three years at ARTSPACE is an ambitious project by Jeena Shin that will see the stairwell transformed in subtle and not so subtle ways. Commissioned by ARTSPACE Director Emma Bugden for the duration of her directorship, this long-term engagement is an in-depth response to site that includes an acknowledgement of the space's architectural history, which dates back to the 1970's, and the building's origins as the Newton Post Office. As such the project is both revelatory; seeking as it does to lay bare some of the original architectural attributes, and accumulative as Shin will be working over a sustained period of time building up her trademark geometric planes in fresh, site-specific configurations.

Titled *ARTSPACE Stairwell Project (1973-) 2009-2011*, the work in progress (and process) has been conceived as a way of drawing attention to what is essentially a transitional space between the outside world beyond the stairwell (and that peeks in through the windows) and the gallery above. This notion of inside and outside, fold and unfold is indelibly marked within Shin's abstract paintings and wall-based installation works in galleries where an exploration of the ambiguities of spatial properties by way of finely nuanced colour gradations, geometric symmetry/asymmetry and layering is played out. It is by unsettling or toying with our perceptions of these traditionally conceived binary states that Shin's stairwell project can hint towards the permeability of space and the structures within it.

The *ARTSPACE Stairwell Project (1973-) 2009-2011* presents Shin with an opportunity to work with and extend further these concerns within an expanded experimental framework and in a literally more materialised, physical context where research will come to the fore. Shin will utilise not only the existing and altered structures but the natural properties of light spilling in through the windows to lend additional resonance, making each visit an experience of subtle perceptual change.

Jeena Shin was born in Korea in 1973, and graduated with a Masters of Fine Arts from RMIT, Melbourne, in 2001, and a Bachelor of Fine Arts from the University of Auckland in 1997. Her work has been included in such group exhibitions as *Prospect 2007: New Art New Zealand*, City Gallery Wellington, *SNO23*, Sydney Non Objective, Sydney and *Respirator*, Conical Gallery, Melbourne. She has upcoming solo exhibition projects at CCNOA in Brussels, and the Dunedin Public Art Gallery. Jeena Shin is represented by Two Rooms Gallery, Auckland.

Alicia Frankovich
A Plane for Behavers
16 May – 27 June

The performative body is foremost in Alicia Frankovich's work, often presented in a state of restraint, which simultaneously suggests the potential for release. Bodies are suspended, controlled, sometimes propelled from great heights; while an interest in provisionality sees her use simple materials to achieve complex mechanisms. The resulting debris form sculptural objects that, whilst depleted of their original function, still suggest the velocity of the action they have been subjected to.

Formerly a National level gymnast, the possibility of striving for the achievement of perfection is dichotomized by its counterpoint, failure. Frankovich's performances evoke the aggressive discipline and spectacle of the sports event, and the competitive urge which sees an athlete force their body to the limit of physical or emotional endurance. Frankovich might pare back the execution of her work but the events are densely layered with other references—the history of stamina in performance art, but also the calculated movement of theatre and dance, and the physical occupation of architectural space.

Alicia Frankovich's title of her ARTSPACE project 'A plane for behavers' claims a space for certain types of conduct, for 'behaving', and in staking this out perhaps it, the artist suggests, "insinuates a kind of activity which is misbehaving...". The title also implies flight and urgency, a sense of shifting or deterritorialized space. Within the exhibition intricate social sculptures are formed by the many bodies and machines which inhabit *A Plane for Behavers*. The management of bodies and their interjection into public space are themes underpinning the work. As well, the work pinpoints the small gestural and physical codes which punctuate everyday activities, and the regular acts of trust which we undertake collectively in order for so many systems (social, technical, institutional) to function.

Alicia Frankovich is a New Zealand artist currently based in Berlin. She was a Studio Artist at Gertrude Contemporary Art Spaces, Melbourne from 2005-2006. Recent projects have been developed for: Galleria Civica di Arte Contemporanea di Trento, Le Case d'Arte, Milan, Italy and ARTSPACE Sydney. She completed a BVA in Auckland at Auckland University of Technology. She is represented in Auckland by Starkwhite.

Reading Room

As some of you will have noticed Art Forum has lost weight over the past few months. There has been a noticeable attrition of the glossy pages that densely shrouded articles and either boisterously or 'subtly' advertised their wares. Although time scarcity restricts any claim to thorough readership, content appears consistent, making for a more condensed, less bulky read. In addition to Art Forum, ARTSPACE, as you are no doubt aware, subscribes to a whole raft of art journals and publications, which are available to peruse in the Reading Room, which is located alongside the office space.

There has been considerable talk (swiftly translating into action) of extending the Reading Room's hours of operation one night a week until 8pm to allow all sorts of readers, browsers, and researchers the opportunity to take advantage of our dedicated and growing collection of contemporary art books and publications. This will take place each Thursday starting from X. These extended hours might also provide a happy alternative for interested individuals to form reading groups according to specific areas of interest or focus. We look forward to hearing from any individuals or already formed reading groups and to facilitating any sharing of information as required. In addition we extend a warm welcome to one and all who want to sit back and relax with a good art read.

Recent arrivals:

Art Forum, April 2009
Frieze, April 2009
After All, Spring 2009
Metropolis M, April/May 2009

ARTSPACE
Level 1, 300 Karangahape Road
Newton, Auckland 1145, Aotearoa New Zealand
Phone: +64 9 303 4965
www.artspace.org.nz
Tuesday – Friday 10am – 6pm, Saturday 11am – 4pm

ARTSPACE receives major funding from Creative New Zealand



ARTSPACE^{NZ}



ARTSPACE^{NZ}
PO Box 68418, Newton, Auckland 1145, Aotearoa New Zealand

16 May – 27 June
Alicia Frankovich

A Plane for Behavers

Jeena Shin
ARTSPACE Stairwell Project (1973-) 2009-2011

Unfolding over the next three years at ARTSPACE is an ambitious project by Jeena Shin that will see the stairwell transformed in subtle and not so subtle ways. Commissioned by ARTSPACE Director Emma Bugden for the duration of her directorship, this long-term engagement is an in-depth response to site that includes an acknowledgement of the space's architectural history, which dates back to the 1970's, and the building's origins as the Newton Post Office. As such the project is both revelatory; seeking as it does to lay bare some of the original architectural attributes, and accumulative as Shin will be working over a sustained period of time building up her trademark geometric planes in fresh, site-specific configurations.

Titled *ARTSPACE Stairwell Project (1973-) 2009-2011*, the work in progress (and process) has been conceived as a way of drawing attention to what is essentially a transitional space between the outside world beyond the stairwell (and that peeks in through the windows) and the gallery above. This notion of inside and outside, fold and unfold is indelibly marked within Shin's abstract paintings and wall-based installation works in galleries where an exploration of the ambiguities of spatial properties by way of finely nuanced colour gradations, geometric symmetry/asymmetry and layering is played out. It is by unsettling or toying with our perceptions of these traditionally conceived binary states that Shin's stairwell project can hint towards the permeability of space and the structures within it.

The *ARTSPACE Stairwell Project (1973-) 2009-2011* presents Shin with an opportunity to work with and extend further these concerns within an expanded experimental framework and in a literally more materialised, physical context where research will come to the fore. Shin will utilise not only the existing and altered structures but the natural properties of light spilling in through the windows to lend additional resonance, making each visit an experience of subtle perceptual change.

Jeena Shin was born in Korea in 1973, and graduated with a Masters of Fine Arts from RMIT, Melbourne, in 2001, and a Bachelor of Fine Arts from the University of Auckland in 1997. Her work has been included in such group exhibitions as *Prospect 2007: New Art New Zealand*, City Gallery Wellington, *SNO23*, Sydney Non Objective, Sydney and *Respirator*, Conical Gallery, Melbourne. She has upcoming solo exhibition projects at CCNOA in Brussels, and the Dunedin Public Art Gallery. Jeena Shin is represented by Two Rooms Gallery, Auckland.

Alicia Frankovich
A Plane for Behavers
16 May – 27 June

The performative body is foremost in Alicia Frankovich's work, often presented in a state of restraint, which simultaneously suggests the potential for release. Bodies are suspended, controlled, sometimes propelled from great heights; while an interest in provisionality sees her use simple materials to achieve complex mechanisms. The resulting debris form sculptural objects that, whilst depleted of their original function, still suggest the velocity of the action they have been subjected to.

Formerly a National level gymnast, the possibility of striving for the achievement of perfection is dichotomized by its counterpoint, failure. Frankovich's performances evoke the aggressive discipline and spectacle of the sports event, and the competitive urge which sees an athlete force their body to the limit of physical or emotional endurance. Frankovich might pare back the execution of her work but the events are densely layered with other references—the history of stamina in performance art, but also the calculated movement of theatre and dance, and the physical occupation of architectural space.

Alicia Frankovich's title of her ARTSPACE project 'A plane for behavers' claims a space for certain types of conduct, for 'behaving', and in staking this out perhaps it, the artist suggests, "insinuates a kind of activity which is misbehaving...". The title also implies flight and urgency, a sense of shifting or deterritorialized space. Within the exhibition intricate social sculptures are formed by the many bodies and machines which inhabit *A Plane for Behavers*. The management of bodies and their interjection into public space are themes underpinning the work. As well, the work pinpoints the small gestural and physical codes which punctuate everyday activities, and the regular acts of trust which we undertake collectively in order for so many systems (social, technical, institutional) to function.

Alicia Frankovich is a New Zealand artist currently based in Berlin. She was a Studio Artist at Gertrude Contemporary Art Spaces, Melbourne from 2005-2006. Recent projects have been developed for: Galleria Civica di Arte Contemporanea di Trento, Le Case d'Arte, Milan, Italy and ARTSPACE Sydney. She completed a BVA in Auckland at Auckland University of Technology. She is represented in Auckland by Starkwhite.

Reading Room

As some of you will have noticed Art Forum has lost weight over the past few months. There has been a noticeable attrition of the glossy pages that densely shrouded articles and either boisterously or 'subtly' advertised their wares. Although time scarcity restricts any claim to thorough readership, content appears consistent, making for a more condensed, less bulky read. In addition to Art Forum, ARTSPACE, as you are no doubt aware, subscribes to a whole raft of art journals and publications, which are available to peruse in the Reading Room, which is located alongside the office space.

There has been considerable talk (swiftly translating into action) of extending the Reading Room's hours of operation one night a week until 8pm to allow all sorts of readers, browsers, and researchers the opportunity to take advantage of our dedicated and growing collection of contemporary art books and publications. This will take place each Thursday starting from X. These extended hours might also provide a happy alternative for interested individuals to form reading groups according to specific areas of interest or focus. We look forward to hearing from any individuals or already formed reading groups and to facilitating any sharing of information as required. In addition we extend a warm welcome to one and all who want to sit back and relax with a good art read.

Recent arrivals:

Art Forum, April 2009
Frieze, April 2009
After All, Spring 2009
Metropolis M, April/May 2009

ARTSPACE
Level 1, 300 Karangahape Road
Newton, Auckland 1145, Aotearoa New Zealand
Phone: +64 9 303 4965
www.artspace.org.nz
Tuesday – Friday 10am – 6pm, Saturday 11am – 4pm

ARTSPACE receives major funding from Creative New Zealand



ARTSPACE^{NZ}



PO Box 68418, Newton, Auckland 1145, Aotearoa New Zealand

ARTSPACE^{NZ}