

ARTSPACE^{NZ}

Alicia Frankovich
A Plane for Behavers
15 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.