

STARKWHITE

Alicia Frankovich

Born Tauranga, New Zealand, 1980. Lives and works in Melbourne, Australia.

2011

Gestures, Splits and Annulations,
Künstlerhaus Bethanien, Berlin, DE

Selected Solo Exhibitions

2010

2022

Effigies,
Dunedin Public Art Gallery, NZ

Atlas of Anti-Taxonomies,
Christchurch Art Gallery Te Puna o Waiwhetū, NZ
Curator: Melanie Oliver

2009

Microchimerism,
STARKWHITE, Auckland, NZ

Super Segue,
Artspace, Sydney, AU

2018

A Plane for Behavers,
Artspace, Auckland, AU

Exoplanets,
Monash University Museum of Art, Melbourne, AU

2008

After Blue Marble,
KUB Billboards, Kunsthaus Bregenz, AT

Energies,
Annarumma404, Naples, IT

2017

Counter/Action,
Starkwhite, Auckland, NZ

OUTSIDE BEFORE BEYOND,
Kunstverein für die Reinlande und Westfalen,
Düsseldorf, DE; Frutta e Gambe, Le Case d'Arte,
Milan, IT

2006

Of Stadiums and Construction Sites,
Studio 12, Gertrude Contemporary Art Spaces,
Melbourne, AU

2016

The Female has Undergone Several
Manifestations,
STARKWHITE, Auckland, NZ

2005

Standard Apparatus,
CLUBSproject, Melbourne, AU

2015

2004

Complex Bodies (with Klara Lidén),
Alte Fabrik, Gebert Stiftung für Kultur,
Rapperswil, CH

Alicia Frankovich,
Rm 103, Auckland, NZ

2013

A Kelly-Frankovich Production,
Conical, Melbourne, AU

Today this technique is the other way around,
Kunstverein Hildesheim, DE

2003

2012

Produnova Stadium,
MOP Projects, Sydney, AU

Bodies and Situations,
STARKWHITE, Auckland, NZ

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Selected Group Exhibitions

2023

Mein Körper, Ein Korallenriff? / My Body, A Coral Reef?

Wilhelm Hack Museum, Ludwigshafen, DE

Spring1883,
1301SW, Melbourne, AU

The Sentiment of Flowers
Gus Fisher Gallery, Auckland, NZ

2021-23

Romancing the Collection,
Auckland Art Gallery Toi o Tāmaki, NZ

2022

An eeriness on the Plain,
1301SW, Melbourne, AU

Agent Bodies,
RMIT Gallery, Melbourne, AU

2021

Fathomless, a screening programme,
8th ASLEC-ANZ Conference Aotearoa, Te Whanganui-a-Tara, NZ

Defending Plurality,
Tauranga Art Gallery, Tauranga, NZ

2020

Fluidity,
Syker Vorwerk - Zentrum für Zeitgenössische Kunst, Syke, DE

2018
Kunstpreis der Böttcherstraße in Bremen,
Kunsthaus Bremen, DE

Can Tame Anything,
The Dowse Museum, Lower Hutt, NZ
Curator: Melanie Oliver

Image is a Virus,
Le Case d'Arte, Milan, IT

Group Show,
STARKWHITE, Auckland, NZ

Counternarratives: Performance and Actions in Public Space,
Maryland Institute College of Art, Baltimore, US

Seeing Voices,
Regional Australia; Bathurst Regional Gallery, Riddoch Art Gallery, Cairns Regional Art Gallery, Mildura Arts Centre, Horsham Regional Art Gallery, AU

2017

Shout Whisper Wail! The 2017 Chartwell Show,
Auckland Art Gallery Toi o Tāmaki, NZ

2016

TarraWarra Biennial 2016: Endless Circulation,
TarraWarra Museum of Art, Victoria, AU

Les Limbes,
La Galerie Centre d'Art Contemporain,
Noisy-le-Sec, FR

THE BILL: For Collective Unconscious,
Artspace, Auckland, NZ

2015

A Space is a Space is a Space,
Deutschen Architektur Zentrum (DAZ), Berlin, DE

Test Run: Performance in Public,
Modern Art Oxford, Oxford, UK

Art as a Verb,
Artspace, Sydney and Monash University Museum of Art, Melbourne, AU

Heat Death (crazy from the sweat),
MAVRA, Berlin, DE

In Search of an Author,
UKS, Oslo, NO

2014

Framed Movements,
Australian Centre for Contemporary Art,
Melbourne, AU

Cold Intimacy,
Anna Schwartz Gallery, Sydney, AU

12th Swiss Sculpture Exhibition: Le Mouvement:
Performing the City,

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Bienne, CH

2013

Unknown Forces,
MSGSÜ Tophane-i Amire Culture and Arts Center,
Istanbul, TU

Brigadoon,
La Tôlerie, Clermont-Ferrand, FR

Nouvelles Vagues: The Real Thing?, Palais de
Tokyo, Paris, FR

The Space Between Us; The Anne Landa
Award 2013,
The Art Gallery of New South Wales, Sydney, AU

Material Traces: Time and the Gesture in
Contemporary Art,
Leonard & Bina Ellen Art Gallery, Montréal, CA

Direct Democracy,
Monash University Museum of Art, Melbourne, AU

2012

The Walters Prize,
Auckland Art Gallery Toi o Tāmaki, NZ

City Within the City,
Artsonje Center, Seoul, SK; Gertrude
Contemporary, Melbourne, AU

2011

Dublin Contemporary 2011 – Terrible Beauty: Art,
Crisis, Change & The Office Of Non-compliance,
Dublin, IE

Burn What you Cannot Steal,
Galerija Nova, HR

From Blank Pages,
Art Space Pool, Seoul, SK

If Sameness is in the Centre then Difference is on
the Periphery,
Starkwhite, Auckland, NZ

2010

The 4th Auckland Triennale, Last Ride in a Hot
Air Balloon,
Auckland Art Gallery Toi o Tāmaki, NZ

NEW010,

Australian Centre for Contemporary Art,
Melbourne, AU

Still Vast Reserves II,
Gertrude Contemporary Art Spaces,
Melbourne, AU

2009

Still Vast Reserves I,
Magazzino d'Arte Moderna, Rome, IT
Picturing the Studio,
Sullivan Galleries, The School of the Art Institute
of Chicago, US

2008

Body Work,
Le Case d'Arte, Milan, IT

2007

Invisible Miracles,
Neon FDV, Milan, IT

Too Near Too Far; an insight into the Australian
Independent Art Scene, C/O careof, Milan, IT

2006

Busan Biennale, 'A Tale of Two Cities',
Busan, SK

An Occupation (of a House),
private address, Carlton, Melbourne, AU

2005

Gertrude Studios 2005: The Air Between Us,
Gertrude Contemporary Art Spaces,
Melbourne, AU

Selected Performances

2023

Rich in World/Poor in World,
National Gallery of Victoria, Melbourne, AU

2022

The Eye,
Brunswick Baths, Open House Melbourne, AU

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2020

AQI2020,
Auckland City Art Gallery Toi o Tāmaki,
Auckland, NZ

2019

The Work,
Kaldor Public Art Projects, The Art Gallery of New
South Wales, Sydney, AU

Atlas of the Living World,
The Stedelijk Museum, Amsterdam, NL

Atlas of the Living World (voice performance), as
part of the programme: Out of the Ooze; On the
Self-Propagation of Viral Forces,
Liquid Architecture at RMIT Design Hub,
Melbourne, AU

Twins and Lovers, as part of the exhibition: Alicia
Frankovich, OUTSIDE BEFORE BEYOND,
Kunstverein für die Reinlande und Westfalen,
Düsseldorf, DE

Twins and Lovers, as part of the exhibition: Klöntal
Triennale: Part of a Moment,
Kunsthaus Glarus, CH

2016

Shine Theory at Undisciplinary Learning – Remap-
ping the Aesthetics of Resistance, HAU, Berlin, DE
World is Home Planet, as part of Trans-Corporeal
Metabolisms, the 12th edition of the Performance
Project of LISTE Art Fair Basel, Volkshaus Basel,
CH

Corpus, part of: Studium Generale: Bots, Bodies,
Beasts - The Art of Being Humble, Gerrit Rietveld
Academie, Amsterdam, NL

As yet Untitled, a live exhibition experience,
Monash University Faculty of Art, Design and
Architecture, Melbourne, AU

2016

Shine Theory at Undisciplinary Learning – Remap-
ping the Aesthetics of Resistance, HAU, Berlin, DE

World is Home Planet, as part of Trans-Corporeal
Metabolisms, the 12th edition of the Performance
Project of LISTE Art Fair Basel, Volkshaus Basel,
CH

Corpus, part of: Studium Generale: Bots, Bodies,
Beasts - The Art of Being Humble, Gerrit Rietveld
Academie, Amsterdam, NL

As yet Untitled, a live exhibition experience,
Monash University Faculty of Art, Design and
Architecture, Melbourne, AU

Shine Theory at Undisciplinary Learning –
Remapping the Aesthetics of Resistance,
HAU, Berlin, DE

World is Home Planet, as part of Trans-Corporeal
Metabolisms, the 12th edition of the Performance
Project of LISTE Art Fair Basel,
Volkshaus Basel, CH

Corpus, part of: Studium Generale: Bots, Bodies,
Beasts - The Art of Being Humble,
Gerrit Rietveld Academie, Amsterdam, NL

As yet Untitled, a live exhibition experience,
Monash University Faculty of Art, Design and
Architecture, Melbourne, AU

2014

Defending Plural Experiences, as part of the
exhibition: Framed Movements,
Australian Centre for Contemporary Art,
Melbourne, AU

Sisyphus Now, as part The 12th Swiss Sculpture
Exhibition: Le Mouvement: Performing the City,
Bienne, CH

2013

Free Time, as part of the exhibition: The Space
Between Us; The Anne Landa Award 2013,
The Art Gallery of New South Wales, Sydney, AU

Free Time, as part of the exhibition: Nouvelles
Vagues: The Real Thing?,
Palais de Tokyo, Paris, FR

A Mindful Walker, as part of the exhibition:
Nouvelles Vagues: The Real Thing?,
Palais de Tokyo, Paris, FR

2012

Human Trophies, as part of the programme: AIR
RIVER BAR: DeathRace 2000,
AIR Antwerpen, BE

Human Trophies, as part of: A programme of

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artistic inter-ventions ... and they installed the office in the tavern,
Drei Schwestern, Berlin, DE; Gaîté Lyrique, Bar du foyer historique, Paris, FR

Human Trophies,
Kunsthaus KuLe, Berlin, DE
Human Trophies, as part of the wedding of Alicia Frankovich and Alex Martinis Roe,
Quat Quatta, Melbourne, AU

The Opportune Spectator, Gertrude
Contemporary Studio 6, Melbourne, AU

The Opportune Spectator, as part of the performance programme Why Lame Ducks When Dogs Can Fly?,
Arratia Beer, Berlin, DE

The Opportune Spectator, as part of the exhibition: The Space Between Us; The Anne Landa Award 2013,
The Art Gallery of New South Wales, Sydney, AU

The Opportune Spectator, as part of the exhibition: Heat Death (crazy from the sweat),
MAVRA, Berlin, DE

The Opportune Spectator, as part of: Stars and Tribes, performance lecture with Daniel Falb,
Kunstverein für die Reinlande und Westfalen, Düsseldorf, DE

2011

Jumping Guy, as part of the exhibition: From Blank Pages,
Art Space Pool, Seoul, SK

Floor Resistance, Hebbel Am Ufer,
HAU 3, Berlin, DE

Floor Resistance (abridged), as part of Davide Savorani's exhibition: Green Room,
C/O care of, Milan, IT

Floor Resistance, as part of the exhibition: The Walters Prize,
Auckland Art Gallery Toi o Tāmaki, NZ
Undisciplined Bodies; an Evening Dissolving Social and Spatial Conventions,
Salon Populaire, Berlin, DE

2010

The Arena,

San Pietro in Lama, Puglia, IT

Bisons, Cracker # 1 Performance Festival,
Self Service open art space, Stuttgart, DE

Bisons, as part of the exhibition: The Walters Prize,
Auckland Art Gallery Toi o Tāmaki, NZ

Bisons, as part of the exhibition: Contact,
Frankfurter Kunstverein,
Frankfurt, DE

Bisons, Brooklyn Commons: Tehching Hsieh and Alicia Frankovich,
ISCP New York, US

2009

I Would Like to be Attached to a Random Entrant,
'Shift performance' as part of: The Performance Studies International Conference #15:
MISperformance, HR

A Plane for Behavers - Performance I, as part of the exhibition: A Plane for Behavers,
Artspace, Auckland, NZ

A Plane for Behavers - Performance II as part of the exhibition: A Plane for Behavers,
Artspace, Auckland, NZ

A Plane for Behavers - Performance III as part of the exhibition: A Plane for Behavers,
Artspace, Auckland, NZ

A Plane for Behavers - Performance IIII as part of the exhibition: A Plane for Behavers,
Artspace, Auckland, NZ

A Plane for Behavers - Pilots, as part of the exhibition: A Plane for Behavers,
Artspace, Auckland, NZ

Lungeing Chambon,
Beyond the Green Door, Melbourne, AU

2008

To Dwell is the Drink Coca-Cola of Urbanism at 4th International Prize for Performance,
Galleria Civica di Arte Contemporanea Trento, IT

The Opposite of Backwards, as part of the exhibition: Energies at Annaruma404,
Naples, IT

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SEMPRE MENO, SEMPRE PEGGIO, SEMPRE PIÙ,
Le Case d'Arte, Milan, IT

Flying Fox,
1st floor, 79 Ponsonby Road, Auckland, NZ

2007

To Veer, a Sudden Change of Opinion, Subject
or Type of Behaviour, as part of: Corso Aperto,
Fondazione Ratti, Como, IT

The Velodrome Project (collaboration with Laresa
Kosloff), CLUBSproject,
The Brunswick Velodrome, Melbourne, AU

2006

Falls from Handstand,
Gertrude Contemporary, Studio Alicia Frankovich,
Melbourne, AU

Awards / Scholarships / Residencies

2020

Australian Government Research Training
Program Scholar, PhD, Monash University,
Melbourne, AU

2018-2019

Australian Government Research Training
Program Scholar, PhD, The Australian National
University, Canberra, AU

2016

ISCP Residency, New York, US

Australian Post-graduate Award, AU

2014

RMIT AIR Residency, Melbourne, AU

Arts Victoria: New Work Grant, AU

Australia Council: New Work Grant, AU

2013

Sherman Foundation Residency, Sydney, AU
2012

AIR Antwerp Residency, Antwerp, BE

2010-11

Künstlerhaus Bethanien Residency, Berlin, DE

2010

Dunedin Public Art Gallery Residency, Dunedin,
NZ

2009

Artspace Residency, Sydney, AU

The Firestation Residency, Dublin, IR

2007

Advanced Course in Visual Arts, Fondazione
Antonio Ratti (with Joan Jonas), Lake Como, IT

2005-6

Gertrude Contemporary Art Spaces Residency,
Melbourne, AU

1999-2002

Bachelor of Visual Arts (Sculpture), Auckland
University of Technology, NZ

Bibliography

AA.VV., Le magazine du Palais de Tokyo -
Nouvelles Vagues, Palais de Tokyo SAS, pp. 24-29,
Paris, Summer 2013.

Archev, Karen. "What Makes Performance the
Required Medium of the Day?" Frieze, October,
2019. [https://frieze.com/article/what-makes-
performance-required-medium-day](https://frieze.com/article/what-makes-performance-required-medium-day).

Arozqueta, Claudia, "In Motion, Starkwhite,
Auckland," Art Agenda, July 2015, [http://www.
art-agenda.com/reviews/in-motion/](http://www.art-agenda.com/reviews/in-motion/)

Barucco, Simona, Alicia Frankovich, Galleria
Annarumma404, Napoli, Arte e Critica, No. 55,
June- August, 2008, pp. 100.

Blumenstein, Ellen, 'Behavers', in Emma Bugden
(ed.), Volume 2, Artspace and Clouds, Auckland,
2011.

Boenzi, Francesca, 'Alicia Frankovich in

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conversation with Francesca Boenzi, Film/Body/Gesture Alicia Frankovich: Book of Works, Künstlerhaus Bethanien GmbH, Berlin, 2011
Bosetti, Annette 'Düsseldorf Birkenstocks Estand mit einem Paukenschlag,' RP Online, February 25, 2017, accessed June 11, 2017, <http://www.rp-online.de/nrw/staedte/duesseldorf/kultur/birkenstocks-einstand-mit-einem-paukenschlag-aid-1.6631635>

Braddock, Chris, Frakcija Visual Arts Journal, Issue No. 50, 2009, pp. 28-33.

Braddock, Chris, 'Alicia Frankovich and the Force of Failure', Column 5, Artspace, Sydney, 2010.
Bywater, Jon, 'Alicia Frankovich', Artforum, May, 2012. p.329.

Conland, Natasha, in an interview with Reuben Keehan, 'Last Ride in a Hot Air Balloon; Auckland Triennial: a conversation', Contemporary Visual Art and Culture Broadsheet p61. 2010.
Cormack, Emily, 'Alicia Frankovich', Frieze, Issue 147, May, 2012

Craig-Smith, Ariane, Alicia Frankovich Moving Still, Eyeline, No. 70, Summer 2009-10, pp.22-5, Queensland.

Curnow, Ben, New New Zealand Art, Canary Gallery, Auckland, 2004.

Dane, Ineke, 'Curator's Radar with Alicia Frankovich,' in Art Collector Magazine: 50 Things Collector's Should Know, (Jan-Mar). p.100-101.

Daneri, Anna, Pinto, Roberto and Pietroiusti, Cesare, Invisible Miracles, Fondazione Ratti, (exhibition catalogue) Published by Mousse and Fondazione Ratti, Milan, 2007.

Eichler, Dominic, 'Balance Act', Film/Body/Gesture Alicia Frankovich: Book of Works, Künstlerhaus Bethanien GmbH, Berlin, 2011.

Farinotti, Rossella, 'Alicia Frankovich Le Case d'Arte / Milano,' April 6, 2017, Flash Art <http://www.flashartonline.it/2017/04/alicia-frankovich-le-case-darte-milano/>

Fite-Wassilak, Chris, 'Dublin Contemporary', Frieze, Issue 143, November - December, 2011.
Fite-Wassilak, Chris, 'Alicia Frankovich' and Conland, Natasha, The 4th Auckland Triennial 'Last Ride in A Hot Air Balloon,' (exhibition catalogue) published by Auckland Art Gallery, March 2010.

Frankovich, Alicia with Dashper, Julian Artist Pages for Piano Magazine, Issue 1 On Boundaries, pp. 2-7, 2008.

Gardiner, Sue, '01. Berlin for Frankovich', NZ Wrap, Australian Art Collector, April-May, 2010, pp. 355.

Gardner, Anthony, 'On Alicia Frankovich, Laresa Kosloff and Shane Haseman', Column 5, Artspace, Sydney, 2010.

Gerhardt, Ulrike, "Nature at its Queerest," Contemporary Hum, May 20, 2017, accessed 28 June, 2017, <https://www.contemporaryhum.com/nature-at-its-queerest>

Goh, Leon, Alicia Frankovich, Eyeline, No. 65, Summer 2007-08, pp.61, Queensland.

Grabner, Michell, Killam, Brad, Nash, Forrest and Pickleman, Jason, editors, CAN I COME OVER TO YOUR HOUSE: The First Ten Years of The Suburban, Manawa, WI: Poor Farm Press, 2009.

Grieves, Harold, We are Housed (in and around all of this stuff), Volume series catalogue, The Physics Room, Christchurch, 2005.

Harvey, Nicola, Looking forward: biennials and triennials 2010; Auckland and Sydney, Frieze, Issue 128, January to February 2010, pp. 95.

Hester, Bianca, Things full of people 2002 - 2005 A partial index of multiple events, images, texts, 2005.

Jackson, Anna, The Gymnastics of Space, NY Arts Magazine, vol 12, No 1/2, January - February, 2007, pp. 51.

Keehan, Reuben, Double agents: Complication in recent performance, Art & Australia, Vol 47, No. 1 Spring 2009, pp. 146-153.

Keily, Annemarie, 'Seven Wonders', Vogue Living Australia, May- June 2010, pp 85-6.

Kilmartin, Ash, 'In Your Own Time; Alicia Frankovich's Defending Plural Experiences', in Art Monthly Australia no.277, March 2015, pp 26-29.

Kleizen, Annick, "Le Mouvement II Performing the City Biel/Bienne; Street Life", in Spike, No. 41, Autumn, 2014, pp 199-201.

Laird, Tessa, The 4th Auckland Triennial, Art & Australia, vol 47, No 4, p683.

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Lisette Lagnado, *Ice Cream*, Contemporary Art in Culture, Phaidon Press, New York, pp. 112-5, 2007.
Martinis Roe, Alex, 'The Velodrome Project' (exhibition catalogue), CLUBSproject, Melbourne, 2006.

Mathews, Hannah (exhibition catalogue) 'Medea' in NEW010, Australian Centre for Contemporary Art, Melbourne, Australia.

McCulloch, Amber, *New Work*; Alicia Frankovich, *Artworld Australasian Edition*, Issue 9 June-July 2009, pp. 108-111.

McKenzie, Rob, *Emerging Writers Catalogue*; Gertrude Contemporary Art Spaces, Melbourne Alicia Frankovich, 2006.

McNamara, TJ, 'Gymnast adds a twist to performance piece', *The New Zealand Herald*, Saturday May 30, 2009.

Meister, Helga, 'Poetry Appears Through Curtains', *Westdeutsche Zeitung*, February 23, 2017, date accessed March 10, 2017

Milner, Jacqueline, 'A Return to Vulnerability', *RealTime*, issue #91 June-July 2009 pp. 50.

Müller, Dominikus, 'Work and Play; Focus: Alicia Frankovich', *Frieze d/e*, No. 14, May, 2014 pp. 104-5.

Oreto, Elda, *Il salto di Alicia nell'arte a rischio*, *La Repubblica*, 4 June, 2008.

Park, Manu (curator), *Busan Biennale 2006; A Tale of Two Cities: Busan-Seoul Seoul-Busan* (exhibition catalogue), Busan, 2006.

Parlane, Anna. "TEETH, GUMS, MACHINES, FUTURE, SOCIETY | Exoplanets". *Memo Review*. 10.11.2018, <https://memoreview.net/blog/lili-reynaud-and-alicia-frankovich-exoplanets-at-muma-by-anna-parlane> date last accessed 17 July, 2019.

Rigby, Tom, 'Alicia Frankovich: Towards a republic of the post-human multitude' *Artlink*, Australia, vol 35 no 3 | September 2015.

Salzano, Giorgio, *Da Annarumma 404 Le prospettive straniere di Alicia Frankovich*, *Il Roma*, 20 May, 2008.

Smith, Allan, *Last Ride in a Hot Air Balloon*, *Art New Zealand*, Winter 2010, No. 134, pp31-34.

Tenconi, Roberta, *Permission to stay. Essere un*

artista straniero a Milano, *Flash Art Italia*, n. 268, February-March 2008, pp. 96-98.

Vacchiano, Giulio, 'Alicia Frankovich,' *Frieze*, No. 188, June, July, August, 2017, pp 186-7.

Viola, Eugenio, *Energies- Alicia Frankovich Annarumma404*, Napoli, *Flash Art Italia*, n.271, August-September 2008, pp. 204.

Wallis, Pip. "Affinity in the State of Emergence: Donna Haraway, Alicia Frankovich and Lili Reynaud Dewar." *Discipline*, 5, 2019. 153-164.