



Alicia Frankovich, *In Exchange for Marx's Coat*, 2014, installation view, Australian Centre for Contemporary Art (ACCA), Melbourne, 2014; bags purchased from the participants of *Defending Plural Experiences* held at ACCA, 11 October 2014; dimensions variable; image courtesy the artist

costumes, accompanied by two cerulean blue 'avatar' figures, performing moments of the same choreography inside a butterfly enclosure. While similar to the performance in its non-narrative structure, the video work's play with duration was amplified by short snippets of digital music samples, cut against the timing of the video's long shots of the cramped troupe among palm trees and close-ups of butterflies feeding on synthetic hexagonal feeding pads. Drawing on certain conventions of the music video, Frankovich denied the expected repetition and resolution.

The avatars, one resembling the artist and the other a generic female cyborg figure, produced by motion-capture technology, added a further layer of remediation: a dancer was filmed performing Frankovich's composited choreography, then processed digitally into a set of digital contours, becoming another source for the live dancers to imitate, being neither fully artificial nor natural but an amalgamation, a cybernetic organism. In the politics evoked by Frankovich's work, the post-human (in a biotechnological sense) is a distinctly feminist theory, as it works to break down dominant forms of social order. The cyborg figure might represent a third gender, beyond the biologically determined male or female.

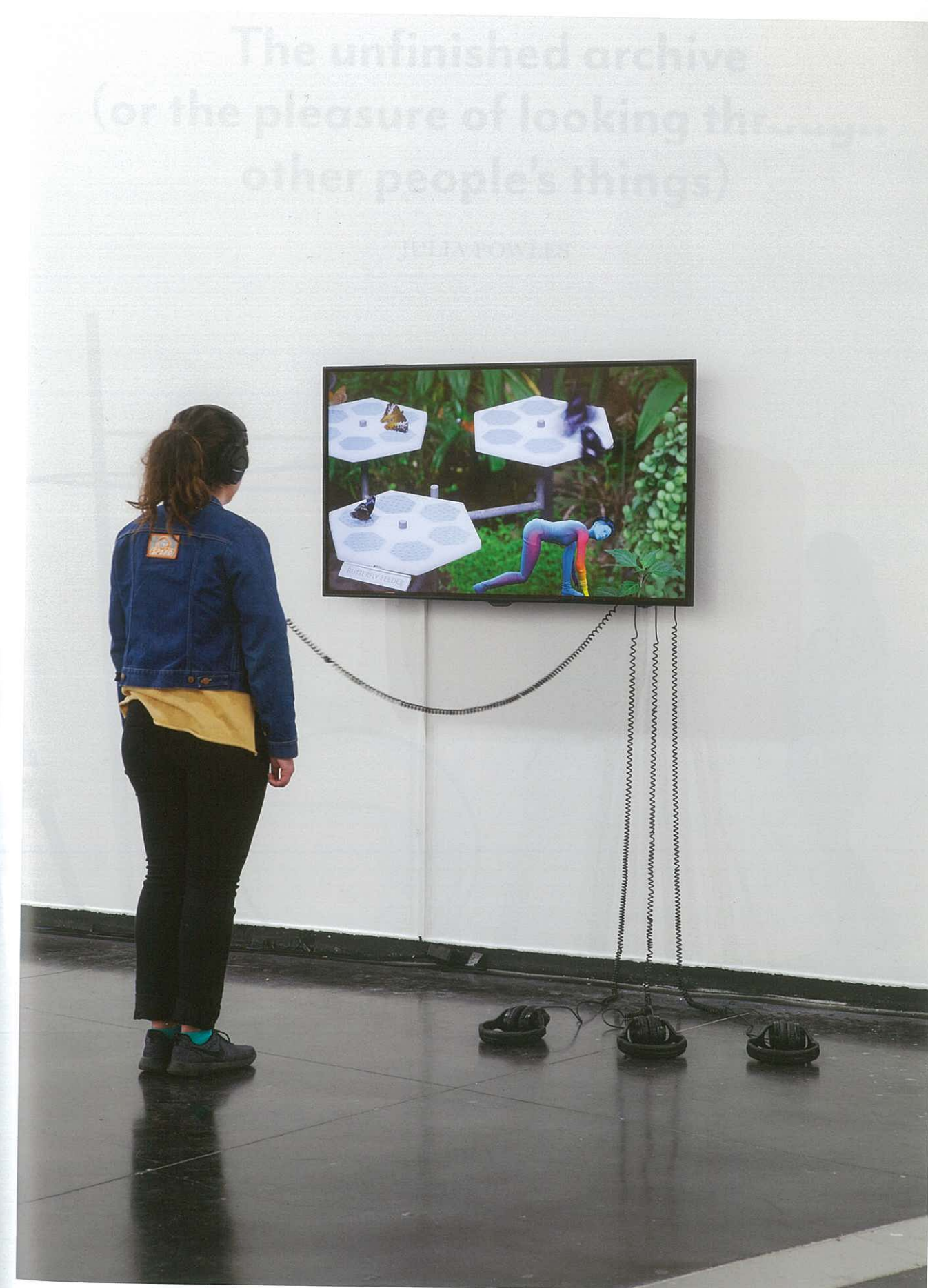
The efforts against hierarchy, or at least towards equality in exchange, appeared most clearly in Frankovich's third work in the exhibition, *In Exchange for Marx's Coat*, a sculptural slump of diverse bags which the artist had exchanged for cash with the performers in *Defending Plural Experiences*. Here were their specific routines, personalities and tastes acquired and presented as stand-ins perhaps for the lives themselves, and resembling a pile of bags left in the changing room as a sports team trains, or discarded as a

school group enters a museum – tangible indications of the moment when transit ends and a sustained group activity is occurring.

There was a marked absence of tension here, between three statements in favour of the plural, the non-narrative and the anti-hierarchical. Frankovich's work has often foregrounded physical and psychological opposition (the artist and duelling partner in *Bisons*, 2010; or the flailing and unpredictable timber plank in *Choreography 1*, 2011). In the works included in 'Framed Movements', resistance had been redirected away from the interpersonal encounter towards social or cultural conventions.

Towards the end of each nearly hour-long stretch of *Defending Plural Experiences*, Frankovich would begin to call the dance: from the space occupied by both performers and audience, she would speak a cue as if in rehearsal; the performers who had shifted together autonomously from step-to-step until this interruption would rearrange themselves into the position that the artist's cue signified to them. Often her keyword would be prefaced with the gentle invitation, 'in your own time ...', as Frankovich watched for the way specific bodies, constituted by individual experience, enacted a social choreography.

*Defending Plural Experiences* was performed as part of the exhibition 'Framed Movements', which ran at the Australian Centre for Contemporary Art, Melbourne, from 10 October to 23 November 2014; the project was assisted by the Australia Council for the Arts, Arts Victoria, the Chartwell Trust and RMIT University's iAIR Program.



Alicia Frankovich, *Defending Plural Experiences: MOCAP Creation*, 2014, installation view, Australian Centre for Contemporary Art, Melbourne, 2014; HD colour video with sound; motion capture and CG animation by Kim Vines and Daniel Skovli, Deakin Motion.Lab; image courtesy the artist