

# These *Entanglements*

Ecology After Nature

18 February - 14 June 2025



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Norton Fredericks . John Gerrard  
Simryn Gill . Gabriella Hirst . Angelica Mesiti  
Betty Muffler and Maringka Burton  
Open Spatial Workshop . Alexandra Pirici  
Susan Schuppli . Yasmin Smith . James Tylor

Curated by Anna Briers

UQ  
ART MUSEUM

 THE UNIVERSITY  
OF QUEENSLAND  
AUSTRALIA

# ***These Entanglements: Ecology After Nature***

18 February – 14 June 2025

University of Queensland Art Museum (UQ Art Museum)

**Artists:** Alicia Frankovich, Caitlin Franzmann, Norton Fredericks, John Gerrard, Simryn Gill, Gabriella Hirst, Angelica Mesiti, Betty Muffler and Maringka Burton, Open Spatial Workshop, Alexandra Pirici, Susan Schuppli, Yasmin Smith, James Tylor.

**Curator:** Anna Briers

## **Artist & Curator Instagram handles:**

@anna\_briers | @aliciafrankovich | @caitlinfranzmann | @retritus  
| @johngerrard.com | @gabriellahirst | @angelicamesiti | @iwantja\_arts |  
@openspatialworkshop | @alexandrapirici | @susan\_schuppli |  
@yasminehelenasmith | #jamestylor | @starkwhite | @1301sw\_au | @pacegallery |  
@galerieallen | @alcaston\_gallery | @janmurphygallery | @thecommercial |  
@vivienandersongallery | @n.smithgallery | @acca\_melbourne |  
@creative.australia

## **Curatorial Synopsis:**

Petroleum, chemicals, and bacteria have become agents of history. Humanity, or rather the settler-colonial project, has infiltrated every environment on a molecular level, resulting in anthropogenic climate crisis. In this state of 'post-nature' there are no edges; even plastic has invaded our blood streams. Numerous planetary boundaries have been permeated and transgressed, disrupting the self-sustaining life-support system known as Gaia.

*These Entanglements: Ecology After Nature* thinks with the molecular, the geological and the biological and their entanglements with social relations. It brings together Australian and international artists that traverse forms such as choreography, sculptural installation, filmmaking, field research, tarot reading, photography, painting, and virtual simulation.

Exploring cross-disciplinary discourses that decentre the human subject, the exhibition thinks with theories of deep ecology, new materialism, and posthumanism, and is indebted to embodied knowledges and First Nations kinship and connection to Country. Working from the increasingly urgent premise that human exceptionalism has led to environmental catastrophe, the exhibition proposes a more ethical, symbiotic, and reciprocal approach to cross-species relations and ways of being in the world.

*These Entanglements: Ecology After Nature* will include a new performance work by Alicia Frankovich, co-presented and co-commissioned by UQ Art Museum and ACCA.

This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

**Images and captions for media**

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**Contact:**

Dr. Anna Hickey, Acting Senior Education and Engagement Manager, UQ Art Museum  
Telephone +61 3346 8762 Email: [anna.hickey@uq.edu.au](mailto:anna.hickey@uq.edu.au)

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**Alicia Frankovich**

*Atlas of Anti-Taxonomies*, 2019–22

16 dye-sublimation prints on PVC backlit polyester: 6 panels at 180 cm x 240 cm each, 10 panels at 100 cm x 200 cm each; steel, cords, 3 SD videos, colour, vertical.

Commissioned by Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch, Aotearoa New Zealand. Exhibition view Gus Fisher Gallery | Te Whare Toi o Gus Fisher. Photo: Sam Hartnett.

Courtesy of the artist, Starkwhite, Tāmaki Makaurau/Auckland and 1301SW, Naarm/Melbourne and Gadigal Country/Sydney.



**Alexandra Pirici**

*Crown Shyness*, 2023

single channel video, sound

Courtesy of the artist. Commissioned by Audemars Piguet Contemporary.

Performed by Noemi Calzavara, Maria Mora, and Alexandra Pirici.



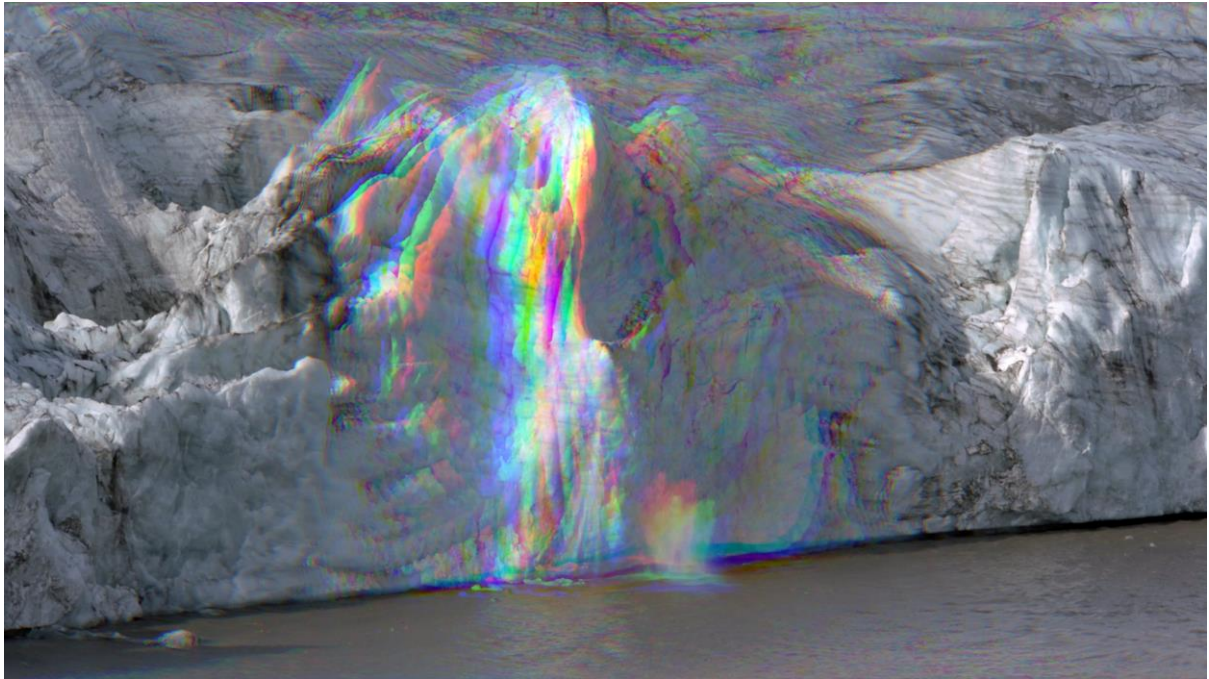
**Alicia Frankovich**

*Rich in World, Poor in World 2023*

National Gallery of Victoria. Performers: LJ Connolly-Hiatt, Mara Galagher, Shelley Lasica, Shian Law, Enzo Nazario, Erin O'Rourke, Lana Šprajcer, Angelita Biscotti, Jesse Gall, Erin Hallyburton, Alexis Kanatsios, Daniel R Marks, Rajdeep Puri. Music: Igor Kłaczyński.

Photos: Keelan O'Hehir.

Courtesy of the artist, Starkwhite, Tāmaki Makaurau/Auckland and 1301SW, Naarm/Melbourne and Gadigal Country/Sydney.



**Susan Schuppli**

*Arctic Archipelago 2021.*

HD video, colour with stereo sound, 26:20 minutes. Video still.

Courtesy of the artist.



**Angelica Mesiti**

*Over the Air and Underground* 2020.

five-channel HD video, 10-channel mono audio, 9 minutes. Installation view, Talbot Rice Gallery, University of Edinburgh 2021. Photo: Sally Georgiou.

Courtesy of the artist, Galerie Allen, Paris, France and Anna Schwartz Gallery, Naarm/Melbourne.





The iron ore extracted today, found in banded iron formations, is the coupling of these microbial and mineralogical processes.

**Open Spatial Workshop**

*Metabolic Scales, 2023*

Video still. Courtesy of the artists. This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



**Gabriella Hirst**

*Darling Darling* 2021.

two-channel HD video, colour, sound, gilded SD card, 24:55 minutes. Video stills.

*Darling Darling* was commissioned by the Ian Potter Cultural Trust (IPCT) under the Ian Potter Moving Image Commission for exhibition by the Australian Centre for Moving Image (ACMI). Image courtesy the artist.



**Caitlin Franzmann**

*recompose 2022-onwards.*

divination cards, performance and interactive website. Photos: Timothy Birch.  
Courtesy of the artist.

**Artist and Curator Biographies**

#### ANNA BRIERS

Anna Briers is Curator Len Lye and Contemporary Art at the Govett-Brewster Art Gallery | Len Lye Centre (Aotearoa/New Zealand), guest Curator at The University of Queensland (UQ) Art Museum (Brisbane), and curator of the BEYOND Sector for the 2025 Melbourne Art Fair. Key exhibitions include *We Are Electric: Extraction, Extinction and Post-Carbon Futures*, UQ Art Museum (2023); the two-part series *Conflict in My Outlook*, featuring *Don't Be Evil* (2021), and *We Met Online* (2021), UQ Art Museum; *Craftivism: Dissident Objects and Subversive Forms*, a touring exhibition with Shepparton Art Museum (SAM) and NETS Victoria (co-curator) (2018-2020); *I hope you get this: Raquel Ormella*, a touring exhibition with SAM and NETS Victoria (co-curator) (2018-2020); and *Cover Versions: Mimicry and Resistance* (2017-18), SAM. Briers was the co-editor of the publication *Conflict in My Outlook* with Perimeter Editions (2022).

#### MARINGKA BURTON

Born 1950, Wingellina, Western Australia. Pitjantjatjara. Lives and works in Indulkana, South Australia. Maringka Burton is represented by Iwantja Arts, Indulkana, and Alcaston Gallery, Melbourne. Recent group exhibitions include *Desert + Coast: Seven Elder Aboriginal Painters*, Salon 94, New York, USA (2024); *The National*, Art Gallery of New South Wales, Sydney (2021); *Walka Wiru Nganampa – Our Wonderful Paintings*, Outstation Gallery, Darwin (2021); *Desert Mob*, Araluen Art Centre, Alice Springs (2020); and *Kungka Kunpu (Strong Women)*, Koskela, Sydney (2018).

#### ALICIA FRANKOVICH

Born 1980, Tauranga, Aotearoa/New Zealand. Lives and works in Melbourne, Victoria. Alicia Frankovich is represented by 1301SW, Melbourne, and Starkwhite, Tāmaki Makaurau/Auckland, Aotearoa/New Zealand. Recent solo exhibitions include *Atlas of Anti-Taxonomies*, Christchurch Art Gallery Te Puna o Waiwhetū, Aotearoa/New Zealand (2022); *AQI2020*, Auckland Art Gallery Toi o Tāmaki, Aotearoa/New Zealand (2020); *Exoplanets*, Monash University Museum of Art (MUMA), Melbourne (2018); and *OUTSIDE BEFORE BEYOND*, Kunstverein für die Reinlande und Westfalen, Düsseldorf, Germany (2017). Recent group exhibitions include *Melbourne Now*, National Gallery of Victoria (NGV), Melbourne (2023); *Mein Körper, ein Korallenriff? My Body, a Coral Reef?*, Wilhelm-Hack-Museum, Ludwigshafen, Germany (2023); and *Walls to Live Beside, Rooms to Own: The Chartwell Show*, Auckland Art Gallery Toi o Tamaki, Aotearoa/New Zealand (2022).

#### CAITLIN FRANZMANN

Born 1979, Gympie, Queensland. Lives and works in Brisbane, Queensland. Recent solo exhibitions include *to the curve of you*, Institute of Modern Art (IMA), Brisbane (2021); *Gradual Change*, Logan Art Gallery (2019); *Tree-telling*, MPavilion, Melbourne (2018); and *The Foundry*, IMA, Brisbane (2017). Recent group exhibitions and programs include *TarraWarra Biennial 2021: Slow Moving Waters*, TarraWarra Museum of Art (2021); *Passages*, The New Museum, New York, USA (2020); *Everything is Possibly an Oracle*, CARPARK, Milani Gallery, Brisbane (2019); and *Conversation Starters: Temperature is Rising*, Museum of Contemporary Art (MCA), Sydney (2019).

#### NORTON FREDERICKS

Born 1990, Ipswich, Queensland. Lives and works on the Gold Coast, Queensland. European and Aboriginal Australian. Recent solo exhibition includes *Contaminated*, Outer Space, Brisbane (2024). Recent group exhibitions include *Current*, Queensland University of Technology (QUT) Art Museum, Brisbane (2024); *Rearranged: The Art of the Flower*, Museum

of Brisbane (MoB) (2024); *Entwine Exhibition*, Ipswich Art Gallery (2023); *Residue + Response*, Tamworth Textile Triennial (2023); and *Bespoke*, Logan Art Gallery (2023).

#### JOHN GERRARD

Born 1974, Tipperary, Ireland. Lives and works in Dublin, Ireland. John Gerrard is represented by Pace Gallery, New York, USA. Recent solo exhibitions and public installations include *Leaf Work (Derrigimlagh)*, Phileas, Vienna, Australia (2023); *Flare (Oceania)*, COP26, University of Glasgow, Scotland, UK (2021); and *John Gerard: Lufkin*, Kunsthalle Darmstadt, Germany (2021). Recent group exhibitions include NGV Triennial, National Gallery of Victoria (NGV) (2023); *If the Sky were Orange: Art in the Time of Climate Change*, Blanton Museum of Art, Austin, Texas, USA (2023); Thailand Biennale: *Butterflies Frolicking on the Mud: Engendering Sensible Capital*, Korat, Thailand (2021-2022); and *Oil: Beauty and Horror in the Petrol Age*, Kunstmuseum Wolfsburg, Germany (2021).

#### SIMRYN GILL

Born 1959, Singapore. Lives and works in Sydney, New South Wales, and Port Dickson, Malaysia. Simryn Gill is represented by Richard Saltoun Gallery, London, England. Recent solo exhibitions include *Soft Tissue*, Jhaveri Contemporary, Mumbai, India (2019); *Passing Through*, Utopia Art, Sydney (2019); *Simryn Gill: Sweet Chariot*, Griffith University Art Museum, Brisbane (2016); *Simryn Gill: The (Hemi)Cyclus of Leaves and Paper*, Museum of Fine Arts Ghent, Belgium (2016); and *Here art grows on trees*, 55<sup>th</sup> International La Biennale di Venezia: *The Encyclopedic Palace*, Australian Pavilion (2013). Recent group exhibitions include *The Sea is a Field*, Singapore Museum, Singapore (2024); *The National 4: Australian Art Now*, MCA, Sydney (2023); *This is a Poem*, Buxton Contemporary, Melbourne (2021); and *Superposition: Equilibrium and Engagement*, 21<sup>st</sup> Biennale of Sydney (2018).

#### GABRIELLA HIRST

Born 1990, New South Wales. Lives and works in Berlin, Germany, and London, England. Recent solo exhibitions and screenings include *Battlefield: Gabriella Hirst*, Kunsthalle Osnabruk, Denmark (2022-2023); *Darling Darling*, Australian Centre for the Moving Image (ACMI), Melbourne (2021); and MUMA Screens #4 Gabriella Hirst: *Force Majeure*, MUMA, Melbourne (2021). Recent group exhibitions include *Watermark*, Meadow Arts, Gloucester, England (2023); *Water Presence and Absence*, The Blue Mountains Cultural Centre, Katoomba (2022-2023); *A Diachronic Wind*, Monash Art Design and Architecture (MADA) Gallery (2022); and *The National: New Australian Art 2021*, Art Gallery of New South Wales (AGNSW), Sydney (2021).

#### ANGELICA MESITI

Born 1976, Sydney, New South Wales. Lives and works in Paris. Angelica Mesiti is represented by Galerie Allen, Paris, France and Anna Schwartz Gallery, Melbourne. Recent solo exhibitions include *ASSEMBLY*, touring exhibition, National Gallery of Australia (NGA), Canberra, Arnolfini Contemporary Art Centre, Bristol, England, and 58<sup>th</sup> International La Biennale di Venezia: *May You Live In Interesting Times*, Australian Pavilion (2019-2022); *In the Round*, Talbot Rice Gallery, University of Edinburgh, Scotland (2021); and *Mother Tongue*, Auckland Art Gallery, New Zealand (2020). Recent group exhibitions include *Still Life*, Buxton Contemporary, Melbourne (2022); *Choose Happiness*, Murray Art Museum, Albury (2021); Busan Biennale 2020: *Words at an Exhibition – an exhibition in ten chapters and five poems*, Museum of Contemporary Art, Busan, South Korea (2020); and *Antipodean Stories*, Padiglione d'Arte Contemporanea (PAC) Milan, Italy (2020).

#### BETTY MUFFLER

Born 1944, Watarru, South Australia. Pitjantjatjara Yankunyjatjara. Lives and works in Indulkana, South Australia. Betty Muffler is represented by Iwantja Arts, Indulkana, Alcaston Gallery, Melbourne, and Jan Murphy Gallery, Brisbane. Recent group exhibitions include NGV Triennial, NGV, Melbourne (2023); 14<sup>th</sup> Gwangju Biennale: *Soft and weak like water*, Gwangju, South Korea (2023); *Tarnanthi on Tour: Kungka Kunpu*, Art Gallery of South Australia (AGSA), Adelaide (2022-2023); *Like a Wheel That Turns: The 2022 Macfarlane Commissions*, Australian Centre for Cinematic Art (ACCA), Melbourne (2022); and *The National: New Australian Art 2021*, AGNSW (2021).

#### OPEN SPATIAL WORKSHOP

Open Spatial Workshop (OSW) is a collaborative trio comprised of members Terri Bird (Associate professor, Department of Fine Art, Monash University, Melbourne, Victoria), Bianca Hester (Associate Professor in Arts, Design, and Architecture at the University of New South Wales, Sydney), and Scott Mitchell (artist and lecturer based in Melbourne, Victoria). Selected exhibitions and public works include *Metabolic Scales, Earthen Group Exhibition, Cement Fondue*, Sydney (2023); *Converging in Time*, MUMA, Melbourne (2017); *Anthropocite* (public artwork and online video), Earth Sciences Garden, Monash University (Clayton campus), Melbourne (2015); and *Performing Mobilities: Traces*, RMIT Gallery, Melbourne (2015). In 2017, OSW published *Converging in Time* in collaboration with MUMA and Perimeter Books. This publication won the AAANZ best University Art Catalogue award and the Museums Australia Publication Design Award for a major exhibition catalogue in 2018.

#### ALEXANDRA PIRICI

Born 1982, Bucharest, Romania. Lives and works in Bucharest, Romania, and Berlin, Germany. Recent exhibitions and performances include *Attune*, Hamburger Bahnhof, Nationalgalerie der Gegenwart, Berlin, Germany (2024); *Freeform: Experiencing Abstraction*, San Francisco Museum of Modern Art, California, USA (2024-ongoing); 59<sup>th</sup> International Exhibition of La Biennale di Venezia: *The Milk of Dreams*, Romanian Pavilion (2022); *Things Entangling*, Museum of Contemporary Art Tokyo, Japan (2020); *Hopscotch (Rayuela)*, Arenas Studios, Buenos Aires, Argentina (2018); 9<sup>th</sup> Berlin Biennale for Contemporary Art: *The Present in Drag*, Berlin, Germany (2016); and *Public Collection Tate Modern*, Tate Modern, London, England (2016).

#### SUSAN SCHUPPLI

Born 1959, Ottawa, Canada. Lives and works in London, England. Susan Schuppli is a researcher and writer, currently working as Director at the Centre for Research Architecture, in the Department of Visual Cultures, at Goldsmiths University of London. Recent group exhibitions include *Notes on Air*, Salt Gallery, Istanbul, Turkey (2024); *RE/SISTERS - A Lens on Gender and Ecology*, Photo Museum Antwerp, Belgium (2024); *Wet Dreams*, Mayrit Design Biennial, Madrid, Spain (2024); *Synthetic Ecology*, Beijing Art and Technology Biennale, 789CUBE, China (2022-2023); *Homosphere*, Kunsthalle, Mainz, Germany (2022); *Ex-Post*, Artspace Aotearoa, Auckland, New Zealand (2022); and *Sensing Nature*, Momenta Biennale de l'Image, Montreal, Canada (2021).

#### YASMIN SMITH

Born 1984, Sydney, New South Wales. Lives and works in Sydney, New South Wales. Yasmin Smith is represented by The Commercial, Sydney. Recent exhibitions include *We Are Electric: Extraction, Extinction and Post-Carbon Futures*, The University of Queensland (UQ) Art

Museum, Brisbane (2023); 10th Asia Pacific Triennial, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane (2021-2022); *Eucalyptusdom*, Powerhouse Museum, Sydney (2021-2022); *Rethinking nature*, Museo Madre, Naples, Italy (2021-2022); TarraWarra Biennial 2021: *Slow Moving Waters*, Tarrawarra Museum of Art (2021); *Tree Story*, MUMA, Melbourne (2021); and *Cosmopolis #2: rethinking the human*, Centre Pompidou, Paris, France (2019).

#### JAMES TYLOR

Born Mildura, Victoria. Lives and works in Canberra, Australian Capital Territory. Nunga (Kurna Miyurna), Māori (Te Arawa), and European (English, Scottish, Irish, Dutch and Norwegian). James Tylor is represented by N. Smith Gallery, Sydney and Vivienne Anderson Gallery, Melbourne. Recent group exhibitions include *Ceremony*, touring exhibition (2022-2024); *Materiality but not as we know it*, Canberra Art Museum & Gallery (2024); *Turrangka, In The Shadow*, touring exhibition (2023-2024); *Australiana: Designing a Nation*, Bendigo Art Gallery (2023); *From An Untouched Landscape*, touring exhibition (2022-2023); Adelaide Biennial: *Free State*, AGSA, Adelaide (2022); 4<sup>th</sup> National Indigenous Art Triennial: *Ceremony*, NGA, Canberra (2022); *wHole*, Heide Museum of Modern Art, Melbourne (2022); and *The National: New Australian Art 2021*, AGNSW, Sydney (2021).