

# Virginia Barratt 2018

Unit 4 / 16 Nelson Place  
Adelaide South AUSTRALIA 5000  
M +61-(0)435 925 245  
E [virginia@virginiabarratt.net](mailto:virginia@virginiabarratt.net)

WEB

**Virginia Barratt:** [virginiabarratt.net](http://virginiabarratt.net)

**In Her Interior:** [inherinterior.wordpress.com/](http://inherinterior.wordpress.com/)

**VNS Matrix:** [vnsmatrix.net/](http://vnsmatrix.net/)

**barratt+boyd:** <https://barrattandboyd.wordpress.com/>

**Virginia Barratt** is an Australian researcher, artist, writer and performer. She is writing a PhD at Western Sydney University in the Writing and Society Centre. Her doctoral research focuses on panic, affect and deterritorialization, explored through performance, experimental poetics and Vocalities. Virginia is a founding member of the cyberfeminist collective VNS Matrix, still active through occasional collaborations. Her most recent works have been performed in Adelaide, Brisbane, Melbourne, Byron Bay, Sydney, Helsingør, San Francisco, Toronto, London, Performing Arts Forum (PAF) and the Sorbonne in France, Humbolt University and Kunsthau KuLe in Berlin. Virginia Barratt has been widely published, including in: *Cordite Poetry Review*, *Writing from Below*, *TEXT Journal*, *Overland*, *Plinth Journal*, *Artlink Journal* and *Offshoot: Contemporary Lifewriting Methodologies and Practice in Australasia*. Barratt subscribes to DIWO (Doing it With Others) approach to art making and privileges co-creation as a productive and resistant modality. She collaborates in an ongoing capacity with Francesca da Rimini as *In Her Interior* and as *Swamp Writing* with Ashley Haywood and Nick Taylor.

Between 1991 and 1997 Virginia worked full time with the cyberfeminist art collective **VNS Matrix**. I have not included these works in my personal resume. A full resume of the work of VNS Matrix is available upon request. The collective was producing work, exhibiting, presenting lectures and publishing internationally between 1991-1997, but continue to work on occasional collaborations today. The work of VNS Matrix was foundational to the cyberfeminist movement and continues to be relevant today for feminist scholars and scholars of technology and society, culture, politics and philosophy.

“These works are important not only in and of themselves but also as markers for the tidal shifts in thinking about women and technological spaces. As iconic texts of the cyberfeminist moment of the 1990s, these ... works help establish not only the context of that decade – one that sought desperately not to be defined – but also go some way towards recovering an understanding of that genre and that term. Now as the use of the prefix ‘cyber’ has declined in humanities disciplines in favour of ‘digital,’ we see a complementary return to the word “cyberfeminism,” as evinced in Radhika Gajjala’s and Yeon Ju Oh’s 2012 edited collection titled *Cyberfeminism 2.0*”<sup>1</sup>

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<sup>1</sup> Barnett, Tully. “Monstrous Agents: Cyberfeminist Media and Activism” ADA, *A Journal of Gender, New Media and Technology* 5 (July 2014). <http://adanewmedia.org/2014/07/issue5-barnett/>

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## **Tertiary Education and Qualifications**

PhD Candidate, Writing and Society Centre, School of Humanities and Communication Arts, University of Western Sydney, Sydney, 2015

- Awarded APA scholarship

Bachelor of Arts with Honours (Composite Thesis), Southern Cross University, Lismore, 2009-2013

BA Major in Media and Creative writing with electives in Cultural Studies

- Graduated with first class honours
- Awarded SASS scholarship

RYS 500 (yoga), ISHTA yoga teacher training, Belongil, NSW, 2007

Diploma of Perf. Arts, Darling Downs Institute of Advanced Education (DDIAE), 1977-1980 (incomplete)

## **Grants, Awards and Prizes**

APA Scholarship, Writing and Society Research Centre, Western Sydney University, 2015

SASS Scholarship (Hons), School of Arts and Social Sciences, Southern Cross University, 2012

Best Local Film, Queer Fruits Film Festival, Lismore, 2011

Best Film, Perv Queerotic Film Festival, Sydney, 2011

Project Funding, New Media Board, Australia Council for *CrosseXXXaminations* exhibition, Artspace, Sydney, 1998

Development Funding (w/ Dr Zoe Sofia), Literature Board, Australia Council, for *Double Agents* manuscript, 1995

Development Funding (w/ Dr Zoe Sofia), Art Research and Development Fund, Australian Network for Art and Technology for *Double Agents* manuscript, 1993

Project Funding, Sydney Gay and Lesbian Mardi Gras Exhibition Funding for group exhibition *Mapping Difference*

Artists Overseas Development Grant, Visual Arts and Crafts Board of the Australia Council toward overseas travel to America and Europe to research performance practice and to present performances in New York and London, 1990

Premier's Arts Encouragement Awards, Qld Premier's Arts Department to enable attendance at the First National Summer School in Computer Aided Art, Design and Manufacture, 1989

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## **Selected Publications:**

### *Blind refereed:*

Barratt, Virginia and Eades, Q. "Vocal Womb and the ekphrasis machine (we die)," *Axon: Creative Explorations*, 8, no. 1 (2018) <http://www.axonjournal.com.au/issue-14/vocal-womb-and-ekphrasis-machine-we-die>

Barratt, Virginia, "mMouth hHouse pPanic cCathedral," *Queer Modes: New Australian Poetry, Cordite Poetry Review*. <http://cordite.org.au/chapbooks-features/queering/mmouth-hhouse-ppanic-ccathedral/>

Barratt, Virginia. 2017. "This Poem is not a Panic," Brien, D.L. and Eades, Q. (ed), *Offshoot: contemporary life writing methodologies and practice*, UWA Publishing, Crawley, W.A.

Barratt, Virginia. "Monsterring the Logos Eros," in *Writing From Below. Contamination From Above*. 2, no. 2 (2016)

Barratt, Virginia. Forthcoming 2017. "this poem is not a panic (v.000)." In *Offshoot: Contemporary Lifewriting Methodologies and Practice in Australasia*

Barratt, Virginia. "Monsterring the Logos Eros," in *Writing From Below. Melbourne: Contamination From Above*. 2, no. 2 (2016)

Barratt, Virginia. "SkipToEnd," in *Writing From Below. Melbourne: Contamination From Above*. 2, no. 2 (2016)

### *Journal Articles:*

#### *Peer reviewed:*

Barratt, Virginia. "How Does Your Data Glow?," *Artlink Magazine*, Issue 37:3, September (2017). ISSN: 0727-1239  
<https://www.artlink.com.au/issues/3730/anxiety/>

### *Conference Papers Published:*

#### *Peer reviewed:*

#### Forthcoming:

Barratt, V. da Rimini, F. & Eades, Q. 2018. (forthcoming 2018, accepted March 2018) *The Darkening. 10<sup>th</sup> Somatechnics Conference Proceedings, 2018*

Barratt, Virginia and da Rimini, F. "mMyth is is," in *Writing From Below (Art(i)culations Conference Special Issue)*. (forthcoming in 2018.)

Barratt, Virginia and Francesca da Rimini. "Hexing the Alien," *Spheres Journal for Digital Cultures, Ecologies of Change*. No. 2, December (2015) <http://spheres-journal.org/hexing-the-alien/>

### *Cultural Commentary:*

Addison-Smith, Helen and Virginia Barratt. "How Vice Made Tabloid Journalism Cool." *Spook Magazine* October (2014). <http://www.spookmagazine.com/how-vice-media-made-tabloidjournalism-cool/>

Addison-Smith, Helen and Virginia Barratt. "Vice and the Suicide Emergency." *Overland Literary Journal*. July (2013) <https://overland.org.au/2013/07/and-the-sincerity-emergency/>

### *Anthologies:*

Barratt, Virginia. 2015. "Driveby," in *Coastlines 5: An Anthology of Creative Writing*, edited by Coastlines 5 Production Team. Lismore: School of Arts and Social Sciences, Southern Cross University.

Barratt, Virginia. 2013. "She is a Boy," in *Mud map: Australian women's experimental writing, Special Issue, Text Journal Website series no. 1* (2013) edited by Moya Costello, Barbara Brooks, Anna Gibbs and Rosslyn Prosser. ISSN: 1327-9556  
<http://www.textjournal.com.au/speciss/issue17/content.htm>

Barratt, Virginia. "Luke." in *Banquet 2012*, edited by Carson and Dettori, 23-29. Melbourne: Banquet Press, 2012. ISBN: 978-0-646-56879-9

Barratt, Virginia. "verbiage very thinly sliced and plated up real nice." in *Banquet 2012*, edited by Carson and Dettori, 23-55. Melbourne: Banquet Press, 2012. ISBN: 978-0-646-56879-9

Barratt, Virginia. "The Bleeding Sprawl of Her." in *Banquet 2012*, edited by Carson and Dettori, 115-117. Melbourne: Banquet Press, 2012. ISBN: 978-0-646-56879-9

### *Older Journal Articles and Art Writing:*

Barratt, Virginia. "Black Holes," *Geekgirl Magazine* July Issue (1996). No longer available online

Barratt, Virginia. "X," *Agenda* 30/31 (1993). No longer in print, available at the National Library of Australia. ISSN: 1033-1115

Barratt, Virginia. "Curator's Statement," *Tekno Viscera*. Fortitude Valley Qld: Institute of Modern Art, 1993. ISBN-13: 9781875792030 ISBN-10: 1875792031

Barratt, Virginia. "Lyndal Jones," *Broadsheet* 20, no. 2 (1991). ISSN: 0819-677X

Barratt, Virginia. "Heroines" & "Linda Lou", artists double page liftout, *Broadsheet* 20, no. 3 (1991)

Barratt, Virginia. "Linda/Lou," *Otis rush : new writing, new art & reviews #6*. North Adelaide: Experimental Art Foundation, 1991: 102-104. ISSN: 0819-7288

Barratt, Virginia. "Untitled," *Otis rush : new writing, new art & reviews #6*. North Adelaide: Experimental Art Foundation, 1991: 100-101. ISSN: 0819-7288

Barratt, Virginia. "Lyndal Jones: Prediction Piece 6: Pipe Dreaming (Installation 2)," *Eyeline* 8 (March, 1989). ISSN: 0818-8734

### **Writings for Performance, Commissioned Text:**

Barratt, Virginia and Shambaugh, Chris (2017) /siv/ text for Marcin Pietruszewski's work for human voice, synthetic speech and computer. <https://soundcloud.com/marcin-pietruszewski-1>

Barratt V, Burch K, Hester V Text collaboration for Marcin Pietruszewski's *(Dia)grammatology of Space*, work for human voice, synthetic speech and computer, 2016  
Presented in various locations across Europe. <https://soundcloud.com/marcin-pietruszewski-1>

*SEEP*, performance texts, TILT Symposium, Artspace, Sydney, Tess De Quincy Co

*Form of Scent*, performance texts, Performance Space, Sydney and University of NSW, Sydney, Tess De Quincy Co

Various commissioned texts for artists books for Julie Barratt.

### **Conference Presentations and Guest Lectures**

Panellist, When one o is never enough. (Un)wanted: the outlaw exegesis. University of South Australia, 2018

Performed Lecture, Virginia Barratt and Francesca da Rimini, Hexing the Alien (reprised). *Women, Art and Feminism in Australia since 1970 Symposium*. Victorian College of the Arts, University Of Melbourne, Melbourne, Australia. 2018

Panelist: "From C to X: networked feminisms", *Ars Electronica*, Linz, 9<sup>th</sup> September 2017-10-31

Paper Presentation, "Ipanic! ictic Vocalities" *Conversations on Writing, Berlin Colloquium: Writing as Research*, Presented by Cultural Studies, The University of Edinburgh School of Architecture and Writing and Society Research Centre, Institute for Cultural History and Theory, Humboldt University, Berlin, 8<sup>th</sup> July 2016

Paper Presentation, "Ipanic! ictic Vocalities" *Lire Pour Faire International Colloquium*, Université Paris 3, Sorbonne Nouvelle, 30<sup>th</sup> June – 1<sup>st</sup> July 2016

Presentations, performances and readings, *Elsewhere and Otherwise*, Performing Arts Forum, St. Erme, France, June 23<sup>rd</sup>-29<sup>th</sup> 2016

<https://soundcloud.com/alabaster5himmer/ictic-vocalities-paf-lecture>

Panelist: 'Artist-run initiatives: DIY change agents?' "Ephemeral Traces" Public Program, University of Queensland Art Museum, Brisbane, 9th April 2016

Performative reading "Ipanic! ictic vocalities", *Innovation and Aesthetics in Contemporary Australian Poetry and Poetics Conference*, Alley Cat Books, San Francisco April 2016  
<http://www.activeaesthetics.net/#!blank/z0eeb>

Performance, "Ipanic! ictic vocalities", *Tuning Speculation III*, York University, Toronto, November 2015

Presentations, performances and readings, Performing Arts Forum Summer School, St. Erme, France, July 2015

Paper Presentation, *Interventions and Intersections*, Postgraduate conference, UWS Parramatta Campus. June 2015

Barratt V and da Rimini F, headline speakers, "Hexing the Alien" *The Cyborg*, Disruption Network Lab, Berlin, 30<sup>th</sup> May 2015

[https://www.youtube.com/watch?time\\_continue=8&v=1p8oxPGAVP0](https://www.youtube.com/watch?time_continue=8&v=1p8oxPGAVP0)

<http://www.disruptionlab.org/cyborg/>

<http://www.disruptionlab.org/photos/>

Barratt V and da Rimini F, headline speakers, *The CLICK Festival of Arts, Science and Technology Futures*, Culture Yard, Helsingør, Denmark 14 – 17 May 2015

Panel Chair, "Sneaking up on the Thing Itself: Practical Approaches to Infinitude", *Aesthetics After Finitude*, National Institute for Experimental Arts, UNSW Art and Design, Sydney February 2015

Experimental Writing Panel, with Moya Costello and Anna Gibbs, Gold Coast Writers Festival, July 2014

*Funding for New Media*, lecture and clinic, Screenworks, Byron Bay, 2004

Barratt V & Martin F, "The Politics of Algorithms," Paper presented at UTE, Cultural Studies Association Australia Conference, University of Melbourne, 2002

*Cyberfeminism and VNS MATRIX*, guest lecture for Learning Technologies and the Academy, School of Humanities, Media and Cultural Studies, Southern Cross University 2002

*Cyberfeminism*, guest lecture, School of Humanities, University of Western Sydney, 2000

*CrosseXXXaminations*, Artist's Talk, Australian Centre for Contemporary Art, 1998

Panellist, Queer Zone for the Visualities Artists Forum, Artspace, Sydney, 1998

"Black Holes in Cyberspace," Paper presented at Women on the Verge of New Technologies Conference, Perth 1997

"Remapping Cyberspace with a Feminist Bent," Paper presented at the Women Writing: Views & Prospects 1975-1995 Conference, National Library of Australia, Canberra, 199

Barratt, V and Sofoulis, Z. "Women Remapping Technospace," Paper presented at the 5<sup>th</sup> International Symposium on Electronic Art, Groningen, 1994

Forum Speaker, "Occupied Zones," Conference on Electronic Art, Performance Space, 1992

Panel Convenor, "Virtual Corporeality," Adelaide Festival of the Arts, 1992

Forum Panellist, "Women, Technology and Cultural Power," at In(ter)ventions Feminism and Performance Conference, Performance Space, Sydney, 1988

Forum Panellist, Work-To-Screen (Projecting Performance), Qld College of Art, 1988

Forum Panellist, "Performance Spaces: Funding and Survival," Woop Woop National Performance Conference, Adelaide, 1987

## **Performances and Readings**

### **Forthcoming**

*The Tender Alembicians Suite*, In Her Interior, Virginia Barratt and F da Rimini, REFRESH 2018: Refiguring the Future. Hunter East Harlem Gallery, New York, forthcoming 2019

*Into the Gyre: Technomancy for Meme Lords and Data Witches*, In Her Interior, Virginia Barratt and F da Rimini, REFRESH No Wave readings. The Wheatsheaf, Adelaide, forthcoming 2018.

*Her eyes were as black as coal...* In Her Interior, Virginia Barratt and F da Rimini, Australian Association for Environmental Education Conference. Southern Cross University, forthcoming 2018.

*Third Life: Xenokin and queer morphologies in LambdaMOO*. Virginia Barratt, Francesca da Rimini, Alice Farmer, Space and Place: Conceptions of movement, belonging, and boundaries: Gender, Sex and Sexualities Postgraduate and ECR Research Conference. University of Adelaide, Adelaide, forthcoming 2018

*SpiralSpace: Atemporal Approaches to Post-Cyberfeminism*. Virginia Barratt, Francesca da Rimini, Linda Dement, Alice Farmer, Amy Ireland, TRANSnational STS. Society for Social Studies of Science Annual Conference – Sydney, forthcoming 2018

*RUPTURE*, Virginia Barratt, performance as part of collaborative exhibition with Jessie Boyland and Linda Dement, bendigo Regional Art Gallery, 2018-2019



## 2018

*Xenoblood*. Virginia Barratt and Alice Farmer, Performance: Electronic noise, video mixing and improvised voice, Ancient World, Aldeide 2018

*Vocal Womb*. Performance writing in Eve Klein's performance "Vocal Womb". Virginia Baratt, Quinn Eades, *MOFO*, MONA, Tasmania 2018

## 2017

Performance (w. Francesca da Rimini, Alice Farmer and Stuart Maxted), *Interruptions, Iterations, Intimations and Peregrinations (revised)*, Format Systems, Adelaide, November 2017

Performance (w. Francesca da Rimini and Stuart Maxted), *Interruptions, Iterations, Intimations and Peregrinations*, Format Systems, Adelaide, October 2017

Performance (w. Siegmund Zacharias), *The Linguistics of Adrenaline*, The Vulva Club, Vierte Welt, Berlin, September 2017

Reading (w. Francesca da Rimini), *mMyth is is*, Creative Art(i)culations, Art(i)culaitons of Violence Conference, Uni SA, July 2017

Performance (w. Julie Barratt), *The exquisite fold, the immanent word*, ABBE Conference, Brisbane, August 2017

Seminar Facilitator, *Technologies for Corrupt Feminisms*, The New Centre for Research and Practice, New York

## 2016

Performance (w. Eades & da Rimini), *The Darkening (Language Lined with Flesh Lined With Language)*, 10th Annual Somatechnics Conference, Byron Bay

Performance (w. Wojak and Klein), *De-tonation*, 10th Annual Somatechnics Conference, Byron Bay

Performance, *The Expanse of a Dead Open Mouth*, Queensland School of Continental Philosophy, Brisbane

Performance (w. da Rimini & Ireland), *B.A.B.S.*, Brown Council's Making History, 20th Biennale of Sydney

VNS Matrix, performance (25<sup>th</sup> anniversary of the Cyberfeminist Manifesto for 21<sup>st</sup> Century), Femflicx, Sydney College of the Arts, August, 2016

Barratt V, D'ath F, Sommer D, Spellfish N, *this poem is not a panic*, performance, Kunsthaus KuLe, Berlin, 9<sup>th</sup> July, 2016  
<https://supernaut.info/2016/07/this-poem-is-not-a-panic-some-photos>

Barratt V, Spellfish N, *!panic! ictic sonologies*, performance, Performing Arts Forum, St. Erme, France  
<https://youtu.be/xwJh6TFtzaM>  
<https://soundcloud.com/alabaster5himmer/ictit-conversation>

Reading, Poésie Guérière, *Lire Pour Faire International Colloquium*, Université Paris 3, Sorbonne Nouvelle, 1<sup>st</sup> July 2016

Barratt V, da Rimini F, Ireland A, "BABShunter", Brown Council's "Making History" residency, Biennale of Sydney, May 2016



“!panic! ictic vocalities”, performative reading, *Innovation and Aesthetics in Contemporary Australian Poetry and Poetics*, Alley Cat Books, San Francisco April 2016  
<http://www.activeaesthetics.net/#!blank/z0eeb>

Barratt V and Boyd A, “the dead end”, Unnamed laneway, Brisbane, April 2016 as part of “Ephemeral Traces” Public Program, University of Queensland Art Museum, Brisbane, April 2016  
<https://www.youtube.com/watch?v=yyM8IYPsMi0>  
<https://barrattandboyd.wordpress.com/>

“!panic! ictic vocalities”, Tuning Speculation, York University, Toronto, November 2015

Barratt V, da Rimini F, Ireland A, performing as “WHOIS”, “echolalia, golden iterations”, performative reading, Experimentalities Symposium, University of Adelaide, September 2015

Barratt V and Ireland A, “X”, Hauntings, First Draft, Woolloomooloo, September 2015  
<http://www.realtimearts.net/article/issue130/12141>

Barratt V and da Rimini F w Neha Spellfish performing as “skin of rivers”, “the oracle of drones” *Transmétique*, Lewisham Arthouse, London, 22nd May 2015

Cryptocrystalline: Technomancy (divination) GOLD: Performative reading, Cementa 15, Kandos, NSW 13<sup>th</sup> April 2015  
<http://southerlyjournal.com.au/2015/04/17/mycelial-dreamings-at-cementa15/>

Cryptocrystalline: Technomancy (divination) GOLD: Performative reading, Cementa 15, Kandos, NSW 13<sup>th</sup> April 2015

“Dis(re)membering the Corpus”, poetry reading, *Aesthetics After Finitude*, National Institute for Experimental Arts, UNSW Art and Design, Sydney February 2015

“Wear the Wild Words,” a night of readings and wearable art, curated by Dr. Moya Costello and Denise Rall, Lismore, 2013

Reading, Launch of “Text Journal Special Issue,” Berkelouw Books, Sydney, 2013

“ID runners at Artspace,” Live sound/video/computer mixing performance, Artspace, Sydney 2001

“@GetGen,” Performance Night, Artspace, Sydney, 1999

“Crossexaminations,” Artspace, Sydney, 1998

“Gothic Toxic,” Ms Wicked Melbourne, Prince of Wales Hotel, 1993

“Hysteric,” Surrealist Conference, Art Gallery of New South Wales, 1993

“X,” Performance with Catherine Fargher, Performance Space, Sydney, 1992

“X/Invert,” Institute of Modern Art, Brisbane, 1992

“Hysteric,” Experimenta Conference, Melbourne, 1992

“Rupture,” Performance/Video event, Club Foote, Adelaide, 1991

“Unbearable,” Heptad Heresies performance event, Experimental Art Foundation, Adelaide, 1991

“Fracture,” Gargoyle Mechanique Laboratory, New York and The Ark, London 1991

“Amerika, Amerika,” performer, music video clip, produced and directed by artist Tony Kastanos, 1990

“Breaking the Toy,” Performance/film event, Adelaide Festival Fringe, 1990

“Pleasure is Possible,” Solo Performance, Oblivion Performance Event, School of Arts, Brisbane 1989

“Fire in the Heart,” Solo Performance, Work-to-Screen (Projecting Performance), Qld. College of Art, 1988

“Time’s Best Jewel” (with Adam Wolter), Work-to-Screen (Projecting Performance), Qld. College of Art, 1988

“No Signal” (with Adam Wolter), Work-to-Screen (Projecting Performance), Qld. College of Art, 1988

“Portrait of the Artist Effecting a Cause,” (with Adam Boyd), Institute of Modern Art, Brisbane, 1987

“Reading and writing and talking about...” (with Fiona Templeton), John Mills National, Brisbane; Memorial Arch, Brisbane, 1987

“Fine Fragments” with Clout Performance (produced and directed by Tim Gruchy), Experimental Art Foundation, Adelaide; Cement Box Theatre, Brisbane; Performance Space, Sydney, 1987

“Drowned History,” Solo Performance, Woop Woop National Performance Conference, Adelaide, 1987

“The Lethal Stage Triptych,” Solo Performance, Woop Woop National Performance Conference, Adelaide; John Mills National, Brisbane, 1987

“Elegantly Composed,” Solo performance, Eycline Magazine Launch, School of Arts, Brisbane, 1987

“Far Far Away,” (co-produced & directed with Michelle Andringa), Qld Performing Arts Centre, Brisbane; Art(s) Now Symposium, Griffith University, Brisbane; Performance Event, Community Arts Centre, Brisbane, 1987

“View to Spring (a visible fiction),” (co-produced & directed with Michelle Andringa), Performance Week, That Contemporary Art Space, Brisbane, 1987

“Gun Crazy (ya gotta larf),” (co-produced & directed with Michelle Andringa), Observatory Gallery, Brisbane, 1987

“Lonesome Coyotes,” (with Michelle Andringa), La Boite Theatre, Brisbane, 198

“Fisch Klub” (with Michelle Andringa), La Boite Theatre, Brisbane, 1984

### **Selected Bibliography**

Ardner, Rebecca. “Critique Matters – On Hexing the Alien,” *Spheres Journal for Digital Cultures, Ecologies of Change*. No. 2, December (2015) <http://spheres-journal.org/critique-matters-on-hexing-the-alien/>

- Gibbs, Anna. "Mycelial Dreamings at Cementa 15," *Southerly Journal*, 17 Apr (2015).  
<http://southerlyjournal.com.au/2015/04/17/mycelial-dreamings-at-cementa15/>
- Cleland, Kathy. "The Body Interrogated," *realtime* 24 (1998).  
<http://www.realtimearts.net/article/24/4176>
- Britton, Stephanie. "Image Bank: The Feminist Project," *Artlink* 14, no. 1 (1994): 35-86
- Broker, David. "Infiltrate," Review of "Infiltrate" exhibition CACSA, *Broadsheet* 22, no. 1 (1993).
- Flynn, Bernadette. "VNS Matrix and Virginia Barratt interviewed by Bernadette Flynn,"  
*Continuum: Journal of Media and Cultural Studies* 8, no.1 (1994): 419–432.
- Hessey, Ruth. "Sound and Visionaries," *Sydney Morning Herald, Good Weekend*, November 7, 1992
- Lumby, Catharine. "Uncertainly Thinking," Review of "Blink" exhibition CACSA, *Artlink* 12, no. 3 (1992)
- Pears, Lisa. 'Virginia Barratt: HYSTERIC', *Temper Magazine* 1 (1992)
- Radock, Stephanie. "Secular Mysteries," Review of "Possessed" exhibition Bullring Jam Factory, *Artlink* 11, no. 4 (1991)
- Keneally, Catherine. "The House of Fun," Review of "Possessed" exhibition Bullring Jam Factory, *Broadsheet* 20 no. 4 (1991)
- Litson, Jo. "Smart Arts, Movers and Shakers," *The Australian Magazine*, October 6-7 1990
- Steffenson, Jyanni. "The Body, Language and Not So, Poor Maryanne," Review of "Body, Use and Value" exhibition, *Broadsheet* 19, no. 2 (1989)
- Szulakowska, Urszula. "Movement and Changing Multiplicities", *Spectator Burns: Journal of Performance Art Theory* 3 (1989): 29 - 38.
- Szulakowska, Urszula. "Points of Intensity, Overcoding, Computers and Dance," *Praxis M* no. 22 (1989)
- Moses, David. "Work-To-Screen: Projecting Performance," *Eyeline* 7 (1988)
- Younger, Jay. "Interview with Virginia Barratt," *Eyeline* 4 (1988)
- Follent, Sarah. "Brisbane Review," *Art and Australia* 25 no. 4 (1988)
- Szulakowska, Urszula. 'Virginia Barratt: The Lethal Stage,' *Eyeline* 3 (1987)
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## **Artist-in-Residence**

Bundanon Studios, 2018

Artspace, Sydney, 1998. For the project "CrosseXXXaminations," joint project with Beth Stryker. Director: Nicholas Tsoutas.

## **Selected Group Exhibitions**

*RUPTURE*, Jessie Boylan, Virginia Barratt, Linda Dement, video, sound, performance installation, Bendigo Regional Art Gallery, 2018-2019

Barratt, Virginia. *After Ana Mendieta and Me: falling/flying/becoming*, Ballinale, Ballina 2016

Barratt V and da Rimini F, installation, sound + video works, wall works and zines, *The CLICK Festival of Arts, Science and Technology Futures*, Culture Yard, Helsingør, Denmark 14 – 17 May 2015

"Notes Towards a Future Feminist Archive," Curated by Bronia Iwanczak, 1 work, Affiliated Text, 33 Rosslyn Street, Sydney, March 2015

"The Hanky Project," Curated by Julie Barratt, 1 work, Napier Gallery, Melbourne; Grafton Regional Gallery, Grafton; Barratt Galleries, Alstonville, 2010-2011

"Didactic: Wall Writing," Curated by Shelagh Morgan: Director, 1 work, NextArt, Southern Cross University Gallery, Lismore, 2011

"Gay+Lesbian Anti Violence Project Exhibition," Phatspace, Sydney, 2001

"CrosseXXXaminations," project, exhibition and performance, Artspace, Sydney, 1998. Director: Nicholas Tsoutas, supported by the Visual Arts Board of the Australia Council

"Mapping Difference", First Draft West, Sydney, 1993

"Blink," Contemporary Art Centre of South Australia, Adelaide 1991. Director: David O'Halloran

"Postiche," Club Foote, Adelaide, 1991

"Possessed," The Bullring Gallery, Jam Factory, Adelaide 1991

"Cy Mish Mash World," Ealaine Gallery, Melbourne, 1990

"Body Use and Value," Club Foote, Adelaide, 1990

"Bureau Group Exhibition," Bureau Art Space, Brisbane, 1988

"AXIS-FILE: Sites of Disclosure," Various public sites, New York; Arch Lane Public Art, Brisbane; Qld Cultural Centre, Brisbane, 1988

"Belles Letters," John Mills National, Brisbane, 1988

"Andrew Warhola Memorial Show," Memorial Arch, Brisbane 1987

## **Curatorial Projects**

“Monstrous\_Gorgeous,” exhibition and performance season, Contemporary Art Centre of South Australia, 19

Co-Curator (with VNS Matrix), “Future Languages,” forums, workshop, artists talks, online installation, video screening, 1994 Adelaide Festival Artists Week, Adelaide March 1994

“The Great Australian Science Show,” Exhibition Buildings, Melbourne 1993

“Tekno Viscera,” Institute of Modern Art, Brisbane, 1993

“IMA Performance Season One,” Institute of Modern Art, 1987

“Performance Season Two,” John Mills National, Brisbane, 1987

“Performance Season One,” John Mills National, Brisbane, 1987

## **Creative Partnerships**

Partner: Queer Fruits Film Festival 2009-2012

Founding Partner, VNS Matrix: 1991-1997

Director: John Mills National Gallery 1986-1987

## **Selected Committees and Groups**

Word of Mouth (Lesbian Visual Arts Collective), Coordinating Committee 1993 - 2000

Australian Network for Art and Technology, Honorary Lifetime Member 1992 -

Third International Symposium on Electronic Art (TISEA) 1991-1992

TISEA Performance Committee – chair

TISEA Coordinating Committee - committee member

International Directory of Electronic Art (France), Editorial Advisor, 1992

Computer Graphics;, The Origins (Netherlands), Editorial Committee, 1992

Artists Week Committee, Adelaide Festival, 1992

Frames Festival of Film and Video, Film Selection Committee, 1991

Second International Symposium on Electronic Art International Program Committee, Committee member, 1990

Artlink Magazine, Editorial Committee, 1989-1990

Queensland Artworkers Alliance, Foundation Member, 1985-1989

Treasurer 1985-1988; Committee member 1988-1989

## **Selected Employment History**

2002 – 2005

Multimedia Arts, Lecturer Level A, Bachelor of Arts, Southern Cross University, Lismore

- Lecturing, Tutoring, Unit Materials, Marking, Supervision

2001 – 2009

Bucketmedia, Director

- Multimedia development + production company

1998 –

Aboriginal and Islander Health Worker Journal, Data Services

- Database, Web Design and Maintenance, Project Management.

2001 – 2002

Sydney Gay and Lesbian Mardi Gras

- Merchandise Manager

1999-2001

School of Communication, Media + Design, University of Western Sydney, Nepean

- Computer Studies Tutor Level 6
- Tutoring, Lab Teaching, Marking

1998 - Jan 1999

The ALSO Foundation, Melbourne

- Event Production Manager

1994

Researcher + manuscript co-author

With Dr Zoe Sofoulis

- Double Agents: women, art and technology (unpublished).

1993

Master of Fine Art External Assessor

Linda Dement - NSW University College of Fine Art

Moira Corby - Royal Melbourne Institute of Technology

1991-1996

The ALSO Foundation

- Promotions Manager & Designer, Volunteer Coordinator

1989 – 1992

Executive Officer, Australian Network for Art & Technology, Adelaide

1991 - 1997

Founding Partner, Artist, Administrator

VNS MATRIX\*, Women's multimedia production collective

**NOTE: Please request full resume**

1989 – 1991

Assessor

Art Research & Development Fund, Australian Network for Art and Technology

1986-1987

Director (with Adam Boyd)

John Mills National, Artist Run Space