

**In Her Interior** (Francesca da Rimini and Virginia Barratt)

<https://inherinterior.wordpress.com>

In 2015 Virginia Barratt and Francesca da Rimini formed In Her Interior (IHI) to co-create and perform live works of spoken/sung and recorded text and video within site-specific installation environments. As an unfaithful follower of constraint-based experimentation across various art traditions, IHI's work often involves accomplices – local land custodians, sound artists, birdwatchers, writers, philosophers, gleaners. To date they have performed in galleries, dedicated performance spaces, repurposed industrial settings, academic environments, and theatres—in Helsingør, London, Berlin, Adelaide, Byron Bay, Sydney and Melbourne. See following CV for IHI collaborative projects.

As two of the four co-founders of cyberfeminist group VNS Matrix (est. 1991), da Rimini and Barratt have contributed to global critiques of gender and technology across three decades. In 2016, on the occasion of the 25th anniversary of *A Cyberfeminist Manifesto for the 21st Century*, VNS Matrix wrote and performed a new text *A Tender Hex for the Anthropocene*, and curated a special section on affective labour for *Runway* magazine.

IHI are working on a collection of wild-fermented collaborative texts called *Mother Scrypt*, to be published by MUarts Press in 2019.

**Dr Francesca da Rimini** is an interdisciplinary artist, writer, and performer who commutes regularly between Adelaide and Sydney as a precarious researcher at various Australian universities. Her literary and performative art practice oscillates between solo and collaborative work. Paying careful attention to visual style and language, the works play with identity in-flux, location and knowledge-making. In 1999 Francesca da Rimini was awarded an Australia Council New Media Fellowship. She has made numerous online and installation artworks that explore madness, gender, sexuality, power and the prophetic voice, including the international award-winning *dollspace*. She has collaborated with the intercontinental art group *identity\_runners* (1999-2003), Bodyweather dance company deQuincy Co (2000-2007), Mongrel/Harwood's *Netmonster* (2005), Bumpp Projects/Sydney Roller Derby League's *Bloodbath* (2010), Shu Lea Cheang's *Moving Forest* (2012), and *Hexecutable II* for Beyond The Interface (2015). da Rimini's most recent solo work, *Lips becoming beaks (12,000 nautical leagues)*, was a locally researched installation and performance (*tongues of quickened silver*, dramaturged by Virginia Barratt) for Feminism Renewal Art Network - FRAN Festival's Women at Work exhibition, Riddoch Art Gallery, Mt Gambier 2017.

**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. 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. In early 2018 she collaborated with Quinn Eades on a text for electronic opera *Vocal Womb* performed by Eve Klein for MOFO at MONA in Hobart. She is collaborating as writer, video maker and performer on the forthcoming exhibition *Rupture* at Bendigo Regional Art Gallery with Jessie Boylan and Linda Dement in September 2018. Virginia Barratt has been widely published, including in: *Writing from Below*, *TEXT journal*, *Banquet Press*, *Cordite*, *Overland*, *Plinth Journal*, *Artlink Journal* and *Offshoot: Contemporary Lifewriting Methodologies and Practice in Australasia*. Virginia privileges co-creation as a productive and resistant modality, and collaborates in an ongoing capacity with Francesca da Rimini as *In Her Interior*, and with Nick Taylor and Ashley Haywood on *Swamp Writing*.

## **In Her Interior Curriculum Vitae**

### **Performance / Exhibition**

*Tender Alembicians Suite*, REFRESH: Refiguring the Future. 205 Hudson Gallery, New York, 2019.

*Xenoblood*, with Alice Farmer, Sister Online/ACE Open, Adelaide. (forthcoming) 2018.

*Her eyes were as black as coal...* Australian Association for Environmental Education Conference. Southern Cross University, (forthcoming) 2018.

*Third Life: Xenokin and queer morphologies in LambdaMOO*, with Alice Farmer, Gender, Sex and Sexualities Postgraduate and ECR Conference. University of Adelaide, (forthcoming) 2018.

*Into the Gyre: Technomancy for Meme Lords and Data Witches*, No Wave readings. The Wheatsheaf, Adelaide, (forthcoming) 2018.

*Hexing the Alien (revisited)*, with Onyx Carmine, Women, Art and Feminism in Australia since 1970 Symposium. Victorian College of the Arts, University of Melbourne, Melbourne, 2018.

*Interruptions, iterations, intimations and peregrinations (revisited)*, with Stuart Maxted & Alice Farmer, FORMAT Closing Night Performance. FORMAT, Adelaide, 2017.

*Interruptions, iterations, intimations and peregrinations*, with Stuart Maxted, FORMAT FOREVER Festival. FORMAT, Adelaide, 2017.

*mMyth is is*, Art(i)culations of Violence: Gender, Sex and Sexualities Postgraduate and ECR Research Conference. University of South Australia, Adelaide, 2017.

*The Darkening: Flesh Lined With Language Lined With Flesh*, with Quinn Eades. Technicity, Temporality, Embodiment: 10th International Somatechnics Conference. Byron Community Centre, Byron Bay, 2016.

*B.A.B.S.* with Amy Ireland, *Making History*. 20th Biennale of Sydney: The future is already here – it's just not evenly distributed. 86 George Street, Redfern, 2016.

*echolalia: golden iterations*, with Amy Ireland, (performing as WHOIS), Experimentalities. Experimental Writing: Why & Why Now? SA Writers' Centre, Adelaide, 2015.

*Hexing the Alien* [keynote]. CYBORG: Hacktivists, Freaks and Hybrid Uprisings. Disruption Network Lab, Kunstquartier Bethanien, Berlin, 2015.

*Songs for Skinwalking the Drone (Transmètic Remix)*, with Neha Chriss (performing as Skin Of Rivers - [Forever] A Scarce Colour). Transmètic. Lewisham Art House, London, 2015.

*Songs for Skinwalking the Drone* [keynote], with Neha Chriss. TRANSCEND: Symposium, CLICK Festival of Arts, Science and Technology Futures. Culture Yard, Helsingør, 2015.

### **Publications and Bibliography**

'mMyth is is,' *Writing From Below* (Art(i)culations Conference Special Issue). IHI, (forthcoming) 2018.

'The Darkening: Flesh Lined With Language Lined With Flesh,' *Somatechnics*. IHI with Q. Eades, (forthcoming) 2018.

'Format's final hour,' *CityMag*. F. Foster, 2017. <https://citymag.indaily.com.au/culture/coming-soon/formats-final-hour/>

'Hexing the Alien,' *Spheres: Journal for Digital Cultures*, 2: Ecologies of Change. F da Rimini & V. Barratt, 2015. <http://spheres-journal.org/hexing-the-alien>

Performance video documentation <https://www.youtube.com/watch?v=1p8oxPGAVPO>

'Critique Matters – On Hexing the Alien,' *Spheres: Journal for Digital Cultures*, 2: Ecologies of Change. R. Ardner, 2015. <http://spheres-journal.org/critique-matters-on-hexing-the-alien>