

## RUPTURE would like to thank:

**The CPL Lab team:** Su Goldfish, Mark Mitchell, Paul Matthews, Gordon Rymer, Elizabeth Chua, Tom Hogan

**Donors:** Christopher Arblaster, Morganna Magee, Harriet Fraser-Barbour, Amanda Calder, Hilary Tyler, Rosslyn Prosser, Cassandra Arnold, Merylyn Fairskye, Ruth Maddison, Kate Power, Tom Goldner, Ray Harris, Jaime Tsai, Gala Vanting, Lyndal Irons, Emma King, Thao Phan, Amira Hajar, Ari Henry, Jason Sweeney and Girl.

RUPTURE is generously supported by the Creative Practice Lab, School of the Arts and Media, UNSW and by Creative Partnerships through the Australian Cultural Fund.

This work is part of the Big Anxiety Festival

# RUPTURE

Virginia Barratt, Jessie Boylan, Linda Dement & Jenna Tuke

*i am becoming the everything, vibrating in neverending expansion and collapse. i am the star and the star is me. i am a million million points of light above and below. i hold the cosmos in my terrified heart and it explodes all over my body. i am falling flying up into the nowhere, the elsewhere, and it is blowing my mind*

live performance video sound installation

Studio One, Esme Timbery Creative Practice Lab, UNSW  
31/10/2019, doors open 7pm, no entry after 7.10pm

This theatre is on the land of the Bidjigal people of the Eora Nation.  
We acknowledge the strength and ongoing sovereignty of the traditional owners of these lands.



**A [ C ] F THE BIG ANXIETY**  
**27 Sep – 9 Nov 2019**

**Virginia Barratt** is an Australian researcher, artist, writer and performer. She is writing a PhD at Western Sydney University, which focuses on panic, affect and deterritorialization, explored through performance, experimental poetics and vocalities. Barratt is a founding member of the cyberfeminist collective VNS Matrix. Barratt has performed widely in Australia, as well as globally, including the USA, Canada, France and Berlin. Her writing has been widely published, including in: AXON, Writing from Below, TEXT Journal, Cordite, Overland, Plinth Journal, Artlink Journal and Offshoot: Contemporary Lifewriting Methodologies and Practice in Australasia.

**Jessie Boylan** is an artist based on Dja Dja Wurrung country in Central Victoria, Australia. Spanning a documentary-based practice, Boylan is interested in collaborative praxes, modes of affect and disruption and uses photography, video and sound to explore environmental, social and psychological disturbances and upheaval. Boylan is member of Lumina, an Australian photography collective, the Atomic Photographers Guild, an international group who aim to render visible all aspects of the nuclear age, and the Nuclear Futures/Alphaville Community Arts Project.

**Linda Dement** has worked in arts computing since the late 1980s. Originally a photographer, her digital practice spans the programmed, performative, textual and virtual. Her work deals with issues of disturbance, commingling psycho-sexual corporeality and the digital and electronic, giving form to the difficult territory of the unbearable and conflicted. Dement's programmed and still image work has been widely exhibited internationally and locally.

**Jenna Tuke** is an experienced trauma counsellor and psychotherapist who has worked in direct practice, education and management roles in health and legal services. Jenna spent her formative professional years working with adult and child victim-survivors of sexual assault and child abuse at The Royal Women's and Royal Children's Hospitals, Melbourne. At the Office of Public Prosecutions she oversaw policy development and assistance provided to victims and witnesses of indictable crimes including sexual assault, murder and culpable driving. Jenna is now the Coordinator at the Centre Against Sexual Assault in Melbourne.

This panic is immanent: it is the shape of a seizure bumping into language, leaping into a body, becoming-sound in an ictic dance of hands, feet, head – reterritorializing as memetic contagion, sticky abjection

In our current age of anxiety, global politics, environmental devastation, insecurity and instability pervade our daily lives; we are constantly faced with present and imminent environmental and psychological rupture. In this space, where cracks and lines appear, these ruptures reveal a human moment beneath the everyday.

By considering panic as both urgency and agency, can we begin to see ways of engaging with our catastrophic times?

# RUPTURE

Sound, Lighting, Tech: **Gordon Rymer**

Outside Eye: **Frances Barrett**

Wardrobe: **Mandy Calder**

Choreographic Consultant: **Ben Roberts**