

1. PERSONAL INFORMATION

LARISSA HJORTH:

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2. CV

EDUCATIONAL QUALIFICATIONS: 2008: Doctor of Philosophy (Cultural Studies, University of Melbourne); 2001: Masters by research (Cultural Studies, University of Melbourne); 1995: Masters of Fine Arts in Sculpture (RMIT); 1994: An incomplete Bachelor Degree in Anthropology and Philosophy (University of Adelaide); 1993: A Postgraduate Diploma in Women's Studies (University of Adelaide); 1992: A four-year Bachelor Degree in Visual Arts majoring in Photography/Printmaking (University of South Australia).

EXHIBITIONS:

CURATING EXHIBITIONS: 2007: *u-turn* (funded by Arts Victoria), co-curated with Kate Shaw, Glendale Art College Gallery, LA; 2003: *Home loan* exhibition (with Kate Shaw) of 16 contemporary artists at Carolyn Springs Delfin warehouse displays (funded by Besen Foundation); *Really Reel* emerging video artists at gallery 4A as part of *Nightvision* project; 2002: *gloss*, cross-cultural Australian/Japanese magazine and exhibition project with curators Eri Otomo and Itaru Hirano (funded by Arts Victoria, Australia Council new media fund, Asialink-Japan Foundation, Pola Art Foundation, Noruma Cultural Foundation). Touring Japan and Australia; 2002: *mobbypet: art zine and exchange project* (funded by City of Melbourne); 1998: *Postal Presents*, a next wave exhibition with Esther Pierini at Stripp gallery and postcards (funded by Myer Foundation); 1994: Women's suffrage centenary exhibitions at Union Gallery, artzone and Adelaide School of Art gallery (funded by S.A Department for the Arts and Cultural Development).

SELECTED EXHIBITIONS: SOLO: 2010 *Still Mobile*, Gyeonggi Museum of Modern Art, Korea; *Playbour Projects, Orphaned Objects*, GCC, Korea; 2009: *CU: presents of co-presence*, Centre for Contemporary Photography (Melbourne, Australia); 2007: *Waiting for immediacy*, Yonsei Media space (Seoul, South Korea); 2006: *Snapshots: portrait of the mobile*, spacement gallery (Melbourne, Australia); 2005: *Snapshots of almost contact*, SSamzie open studio (Seoul, South Korea); 2005: *Locating the mobile*, RMIT project space (Melbourne, Australia); 2002: *DEMO* at six24seven (Melbourne); 2001: *glocal* at Akiyoshidai International Art Village, 100 yen shop; *glocalised* at N-mark (Nagoya, Japan); 2000: *nosegay: non-popular sound princess*, CCP (Melbourne) and EAF (Adelaide); 1999: *Freenways and Restrooms*, CAC, (Adelaide); 1998: *white trash and water tracks*, h project, (Melbourne); *Being Bag*, Studio 12, 200 Gertrude Street, (Melbourne); *Restroom and Freenways*, h. project at Arts Victoria, (Melbourne); 1997: *Gift Giving*, Stripp, (Melbourne); 1996: *bbawd (blue blind and white deaf)*, Westspace (Melbourne); *futurepresentofbecomingpast*, Platform 1 (Melbourne); 1995: *a dress*, Sym Choon Gallery (Adelaide); *Cough*, Experimental Art Foundation (Adelaide); 1994: *Enter Gesture (die-gestion)*, Hardlines at the X (Adelaide).

SELECTED GROUP: 2007: *Tokyo: floating world*, curated by Jonathan Holmes, Plimsol Gallery, University of Tasmania, Hobart; *Australian Gothic*, travelling exhibition of contemporary video art, curated by Shaun Wilson, RMIT Project Space (Melbourne, Australia), travelling to The Directors Suite, Berlin, Germany, PICA (Perth); *Portable worlds*, travelling exhibition of mobile art (including Pompidou), curated by Sasha Grbich, organized by ANAT (Australian Network for Art and Technology), <http://www.anat.org.au/>; *Australian Gothic*, travelling exhibition of contemporary video art, curated by Shaun Wilson, RMIT Project Space (Melbourne, Australia), travelling to The Directors Suite, Berlin, Germany; 2006: *SSamzie open studio* exhibition (Seoul); 2002: *gloss*, Nadiiff (Tokyo), CCP (Melbourne), CAC (Adelaide), *The Lifestyle Channel: Too Much Fun* (curated by Christopher Chapman), Scott Donovan Gallery (Sydney), *N-mark Shopping mall project*, Nagoya, 2001: *Economic Fictions*, Ocular lab (Melb) as part of Office of Utopic Procedures, *Sukima* project at Command N (Tokyo), *15s candy factory re:move/Yokohama triennial* 2000: *Room Service @ Stockholm Lydmar Hotel* (Soap Opera re-mix) coordinated by Kogo Takuji, *Paris Syndrome* curated by Jude Walton at Sutton gallery, *Sukima* project at Command N, Tokyo, Curated project by Kogo Takuji at Candy Factory, Yokohama, *Handle with Care* (Steps gallery, Melb), *Museum Magogo* (London) and PB gallery, Melbourne, 1999: *heartbeat*, Smith and Stoneley gallery, Queensland, *Chunky moves*, ACCA at Revolver curated by Stuart Koop; 1998: *extra ordinary*, Smith and Stoneley gallery, Queensland, *loop*, 200 Gertrude Street, Melbourne touring; 1997: *Adjacent*, 200 Gertrude Street, Melbourne, *Artists' Spaces*, Stripp, Melbourne, *Just Looking*, 200 Gertrude Street and the City of Yarra, *Wardrobe*, Mad Love Gallery, Adelaide and touring to The Performance Space, Sydney; Perth Institute of Contemporary Art, Perth and IMA, Brisbane; 1996: *Rumble*, Contemporary Centre for Photography (Melb), *Out of Adelaide*, Experimental Art Foundation (Adel), *Being here, being there*, Robert Lindsay Gallery (Melb); 1995: *Decadence*, 200 Gertrude Street (Melb), *Short, sharp, shock*, Experimental Art Foundation (Adelaide), *Past its shelf life*, Meridian Gallery (Melbourne), *To-whisper-each*, Artzone (Adelaide) 1994: *End*, Sym Choon Gallery (Adelaide), *Untitled*, Artzone (Adelaide), *group show*, Montserrat Gallery (New York), *24 shows in 24 hours*, re(ad) (Adelaide), *Fuse*, Mezzanine gallery/ Adelaide fringe, *Sunset show*, Hardlines at the X (Adelaide), *Love dances' promotion*, Oedean Theatre (Adelaide), *Anything goes* (suffrage exhibition), Artzone (Adelaide); 1993: *The 1st Annual International exhibition of miniature art* (Sweden), Parnases, Artzone (Adelaide), *collections*, Swerve (Adelaide); 1992: *Incorporeal*, Loft

gallery (Adelaide), 16 x 20, Artzone (Adelaide); 1991: *Women's Exhibition*, Underdale Union Gallery (Adelaide), *Witches and Warm Brothers*, Experimental Art Foundation (Adelaide).

AWARDS/ GRANTS: Australia Research Council Linkage grant, *Spatial dialogues: art in the age of networked screen culture and climate change* with Fairfax (LP100200088); shortlisted for Josephine Ulrick Photography Prize (Gold Coast Art Gallery 2010); Glocal Cities Institute grant (2009); Design Research Institute grant (2008); RMIT emerging researcher grant (2006); Australia Council New work (established) grant (2006); Arts Victoria grant for *Snapshots* exhibition (2006); TRIPS, University of Melbourne (2004); Alma Hansen Scholarship (2004); Melbourne Institute for Asian Languages and Societies fieldwork scholarship (2004); Besen Foundation and Australia Council New Media Presentation fund for *Home Loan* exhibition (2003); Short-listed for Hobart Art Prize (2001); Arts Victoria International grant (2001); Melbourne City Council grant for *mobbypet* zine (2001); Arts Victoria for *gloss* (2001); Australia Council New Media for *gloss* (2001); Asialink-Japan Foundation for *gloss* (2001); Pola Foundation for *gloss* (2001); Noruma Foundation for *gloss* (2001); Arts Victoria grant for *nosegay* (2000); Australia Council Tokyo studio residency (1998); Myer Foundation for *postal presents* (1998); Pat Corrigan Grant (N.A.V.A) for Stripp exhibition (1997); Pat Corrigan Grant (N.A.V.A) for Platform exhibition (1996); Department for the Arts and Cultural Development for *a dress* (1995).

RESIDENCIES/ FELLOWSHIPS: Australia Research Council Discovery grant and APD, *Online@asia_pacific: a case study of 6 locations in the region* (DP0986998); BK Research Fellow at CICC (Communication Interface and Culture Content) Research Group, Yonsei University, Seoul, South Korea (2007); ACA fellowship, Gwangju, South Korea (2006); Asialink art residency, Seoul, South Korea (2004); Akiyoshidai International Village Residency, Japan (2001); 200 Gertrude Street studio artist (1998-9).

SELECTED KEY REVIEWS OF HJORTH'S ART PROJECTS: Stephen Haley 'review of CU', *Photofile*, 2010; Jeremy Weinstein 'd emoshnl pwr of d txt msg: review of CU: the presents of co-presence', *Realtime*, August-September 2009, 92, p. 34: <http://www.realttimearts.net/article/92/9525>; Milne, Esther 'Mobile ethnographies: review of *Snapshots: portrait of the mobile*', *Realtime*, October-December issue, 2006; Backhouse, Megan 'On the phone', *The Age* A4 weekend section, May, 2006; 'A Different Perspective' review of *Home Loan* exhibit, *Advocate*, Tuesday, Sept 16, 2003, p. 19, www.advocate.fconline.com.au; Crawford, Ashley 'In the art of suburbia', *The Sunday Age*, Extra section, Sept 2003, p.20, www.theage.com.au; Brasier, Andrew 'Delfin's art encounter', *Herald Sun*, Home magazine, Sept 13, 2003, p.35; Brasier, Andrew 'Art springs up with Delfin', *Herald Sun*, Home magazine, Aug 16 2003, p.32; Hawke, Paige 'Art warehoused in Melton', *Melton Moorabool Leader*, Sept 2, 2003, p.5; Backhouse, Megan 'Conversion to suburban', *The Age*, review A3 section, Wednesday Sept 10, 2003, p. 11 <http://www.theage.com.au/articles/2003/09/09/1062902040546.html>; Backhouse, Megan 'Rubbishing Art', *The Age*, review A3 section, Wednesday Sept 17, 2003, p. 12 www.theage.com.au; Strahan, Lucinda 'On the outer', *The Age*, exhibition review A3 section, Thursday Sept 18, 2003, p. 8 www.theage.com.au; The Australia-Japan Arts Exhibitions Program website: <http://www.asialink.unimelb.edu.au/arts/japan>; Small, Brooke *gloss* 'exchanging art with a difference' in *dramaticonline*: www.dramaticonline.com/view/rd.asp?id=26688 (date last accessed 10th December 2002); Corkill, Edan *gloss*, *Japanese Art Scene Monitor* 2, 2002, issue 19, p. 5; *gloss* 'Indepth art news' in *absolutearts.com*: www.absolutearts.com/artnews/2002/07/12/30105.html (date last accessed 12 July 2002); Interview about *gloss* in *HR magazine*, issue 35, 5th July 2002; Profile of *gloss* in *Art Almanac*, July 2002, p. 100; *gloss* in *Australian Style*, Andrew Frost, July 2002, p.15; *Brutus* -Japanese magazine, August, 2003; Bilske, Maria for 'nosegay', *Eyeline*, No. 45 Autumn/winter, 2001; Stephens, Mark for 'nosegay' *Broadsheet*, Vol 30, No.1, 2000; Nelson, Robert for 'nosegay' *The Age*, Wednesday 6th September, 2000; Durham, Penelope for 'nosegay' *The Australian Review*, Aug 19th, 2000; Sowden, Tim *Dialogue*, No11, May, 1999; *Art Collector magazine*, Autumn, 1999; McQualter, Andrew Review of 'White trash and water tracks', *Like magazine*, number 7, 1998; Kubler, Alison *Eyeline*, number 37, 1998; Rooney, Robert for 'Postal presents' *The Australian*, 1998; Broinowski, Adam for 'Just Looking' *Art fan* 7, 1998; Timms, Peter 'Just Looking', *Herald Sun*, 1997; Buttfield, Brett for 'Out of Adelaide', *DB* (June), 1996; Dukewitz, Adam for 'Out of Adelaide' *The Advertiser* (June), 1996; Raddock, Stephanie for no(n) sense *The Adelaide Review* (Sept), 1995; Neylon, John for 'a dress' *The Adelaide Review* (August), 1995; O'Halloran, David for 'a dress' *The Advertiser* (August), 1995; O'Halloran, David for 'to whisper...' *The Advertiser* (March), 1995; O'Halloran, David for 'End' *The Advertiser* (Jan), 1995; Raddock, Stephanie for 'End' *The Adelaide Review* (Jan), 1995; Robertson, Anne 'on photographers', *Broadsheet* (Sept), 1994; OZ, Jan, no.123, 1994; Dutewick, Adam for 'enter gesture', *The Advertiser* (Jan 19), 1994.

NON-REFEREED ART WRITING:

Larissa Hjorth (2007) 'Game on: Agendas of gender', *Realtime* (March-June issue); Larissa Hjorth (2004) Review of *Supernatural Artificial* in *Art and Australia* (December); Larissa Hjorth (2003) Rationale Projects presents, *Broadsheet* (August- October issue), p. 36; Larissa Hjorth (2002) 'neology (in other words)' review of *Neo Noir* in *Broadsheet*, 31: 3, p. 25; Larissa Hjorth (2002) Review of *Humid* in *Broadsheet* (May/ June/ July issue), p. 30; Larissa Hjorth (2001) 'My Melbourne: Visual Arts in Melbourne',

The Age, September, p.20; Larissa Hjorth (2001) 'The politics of rubbery brackets – no logo brand', *Broadsheet*, Vol. 30, No.3, p.18; Larissa Hjorth (2001) 'The A-gender of Cute Capital' in *Artlink*, Vol 21, No.3, pp. 40-42; Larissa Hjorth (2001) 'Ready-made Bugger', *Broadsheet*, June, July, August, Vol 30, No. 2, 2001, p. 16; Larissa Hjorth (2001) Review of Used by: Asia Pacific artists' spaces in *Like*, Spring, p.30; Larissa Hjorth (2001) 'FAC (Flat futons and Cute capital)' in *Paletten* (Swedish art magazine), pp. 50-55; Larissa Hjorth (2001) 'Waiting for ma' in *Paletten* (Swedish art magazine), pp. 12-15; Larissa Hjorth (2001) Review of installation Stills, *Broadsheet*, June, July, August, Vol 30, No.1, p.15; Larissa Hjorth (2001) 'Inbetween discourses' - Tokyo alternative spaces, *Art Asia Pacific*, January, issue 29, pp.33-34; Larissa Hjorth (2000) Review of Tatsuo Miyajima Mega Death in Experimenta's online e-journal *mesh*: www.experimenta.org/mesh/mesh_2000/reviews/reviews5.htm; Larissa Hjorth (2000) Review of Command N, *Artlink*, Vol 20, No. 2, p. 50; Larissa Hjorth (2000) Review of David Rosetzky, Vol 20, No 3, *Artlink*, p.52; Larissa Hjorth (2000) Review of Orbital, *Broadsheet*, Vol 29, No.3, p. 20; Larissa Hjorth (2000) Review of Rent, *Broadsheet*, Vol 29, No. 4, p. 18; Larissa Hjorth (1999) article on Danius Kesminas 'pop off' for *Broadsheet*, Spring issue; Larissa Hjorth (1999) Review of Jane Trengrove for *Art and Australia*, June issue; Larissa Hjorth (1999) Review of ACCA exhibition for *Broadsheet*, Winter issue; Larissa Hjorth (1999) Review for *Broadsheet*, Autumn issue; Larissa Hjorth (1999) Review of Heather Winter for *Like magazine*, Autumn issue; Larissa Hjorth (1998) Review of Jan Parker for *Broadsheet*, Summer issue; Larissa Hjorth (1998) Review of Hobbycore for *Log magazine* (New Zealand).

OTHER PROJECTS AND ACTIVITIES

ACADEMIC PUBLICATIONS:

MONOGRAPHS: (2010) *Games & Gaming: an introduction to new media* (London: Berg); (2009) *Mobile Media in the Asia-Pacific: Gender and the Art of being Mobile: mobile technologies and gender in the Asia-Pacific region* (London: Routledge).

ANTHOLOGIES: Hjorth, L. and D. Chan (eds) (2009) *Gaming Cultures and Place in the Asia-Pacific region* (London: Routledge); Hjorth, L and G. Goggin (eds) (2009) *Mobile technologies: from telecommunication to Media* (London: Routledge); Goggin, G. and L. Hjorth (eds) (2007) *Mobile Media*, Sydney: Department of Media and Communications, the University of Sydney.

BOOK CHAPTERS: Larissa Hjorth (2009) 'The price of being mobile: youth, gender and mobile media', in S. Donald, T. Anderson and D. Spry (eds) *Youth, Society and Mobile Media in Asia* (London/New York: Routledge); Larissa Hjorth (2009) 'Computer, Online and Console Gaming', in Graeme Turner and Stuart Cunningham (eds) *The Media and Communications in Australia*, 5th edition (Sydney: Allen and Unwin); Larissa Hjorth (2009) 'Domesticating new media: a discussion on locating mobile media', in *Mobile Technologies: from Telecommunication to Media* (eds) G. Goggin and L. Hjorth (London: Routledge), pp. 143-159; Larissa Hjorth (2009) 'Playing on gendered games: The performance of Japan, gender and gaming via Melbourne female cosplayers', in *Gaming Cultures and Place in the Asia-Pacific region* (eds) L. Hjorth and D. Chan (London: Routledge), pp. 251-272; Larissa Hjorth, Bora Na, & Jun-Sok Huhh (2009) 'Games of gender: a case study on females who play games in the Seoul, South Korea', in *Gaming Cultures and Place in the Asia-Pacific region* (eds) L. Hjorth and D. Chan (London: Routledge), pp. 273-288; Larissa Hjorth (2009) Mobile spectres of intimacy: the gendered role of mobile technologies in love – past, present and future', in *The Mobile Communication Research Series: Volume II, Mobile Communication: Bringing Us Together or Tearing Us Apart?* (eds) R. Ling and S. Campbell (Edison, NJ: Transaction books); Larissa Hjorth (2009) 'The politics of being mobile: a case study of a different model for conceptualizing mobility, gaming and play', in *Hybrid Reality Games: Reconfiguring social and urban networks via locative media*, (eds) A. de Souza e Silva and D. Sutko (New York: Peter Lang Group); Larissa Hjorth (2008) 'La poética del retraso: Medios móviles, tecnologías omnipresentes y nociones de lugar' in *Sociedad móvil: Tecnología, identidad y cultura* (eds) Juan Miguel Aguado and Inmaculada José Martínez, Madrid: Ensayo, Biblioteca Nueva, 123-136 (in Spanish); Gerard Goggin and Larissa Hjorth (2009) 'Thinking about Mobile Media.' In *Mobile Technologies: From Telecommunications to Media*, (eds) G. Goggin and L. Hjorth (London: Routledge), pp. 3-8; Larissa Hjorth (2008) 'Waiting for immediacy: The Convergent Inertia of Mobility and Immobility', *Towards a Philosophy of Telecommunications* (ed) K. Nyíri (Vienna: Passagen Verlag), pp. 189-196; Larissa Hjorth (2008), *Cybercute@korea*: the role of cute customisation and gender performativity in a case study of South Korean virtual community, Cyworld mini-hompy, in *Media Consumption and Everyday Life in Asia* anthology, (ed) Youna Kim (London, Routledge), pp. 203-216; Larissa Hjorth (2008) 'Gifts of Presence: A Case Study of a South Korean Virtual Community, Cyworld's Mini-Hompy', in *Internationalising the Internet* anthology (eds) G. Goggin and M. McLelland (London: Routledge), pp. 237-251; Larissa Hjorth (2008) 'Snapshots of almost contact' in *Mobile Phone Cultures* (ed) G. Goggin (London: Routledge); Larissa Hjorth (2007) 'Domesticating new media: A discussion on locating mobile media', in *Mobile Media proceedings* (eds) G. Goggin and L. Hjorth (Sydney: University of Sydney); Larissa Hjorth (2006) 'Gendered mobility' chapter in [Mobile-Girls@Digital.Asia](http://www.digitasiasia.com) (eds) Lee, D-H (Paju, Korea: Hanul Academy) (published in Korean); Larissa Hjorth (2005) 'Postal Presence: a case study of mobile customization and gender in Melbourne', in P. Glotz and S. Bertschi (eds) *Thumb culture: Social trends and mobile phone use* (Berlin, Germany: Bielefeld), pp. 53-66; Larissa Hjorth (2003) 'Kawaii@keitai' in *Japanese Cybercultures* (eds) N. Gottlieb and M. McLelland (New York: Routledge), pp. 50-59; Larissa Hjorth (2003) 'Pop and Ma' in *Mobile Cultures* (eds) F. Martin, A. Yue and C. Berry (Durham: Duke Uni Press), pp. 158-179.