

CURRICULUM VITAE

Jill Orr

QUALIFICATIONS

- Higher Diploma of Secondary Art and Craft Teaching, Melbourne College of Advanced Education, 1975
- Masters of Arts in Fine Art, Royal Melbourne University of Technology, 1994
- PhD, Monash University, Art and Design, 2012.
- PhD Monash University Art and Design, 2012

SELECTED EXHIBITIONS

2017 ***Cracks in the Seams*** with Christina Simons and the Arts Academy performing Arts Students, for the Ballarat International Foto Biennale

2017 **Finalist in the Bowness Photography Prize**, Monash Gallery of Art, Melbourne.

2017 **States of Being: the elemental importance of water**, curated by Anne Bennett, Hatch Gallery, Ivanhoe

2017 **Every Brilliant Eye: Australian Art of the 1990's**, National Gallery of Victoria, Melbourne

2017 **Freshwater**, SAM, Shepparton Art Museum, curated by Anne Briers

2017 **Photography 130 – Behind the Lens: 130 years of RMIT photography**, RMIT Gallery curated by Shane Hulbert.

2017 **Red, Green, Blue: A History of Australian Video Art** curated by Matthew Perkins, Griffith University Gallery

2016-17 **Birds: Flight Paths in Australian Art**, Mornington Peninsular Regional Gallery, Victoria

2016 **A Wallaby Sat Here Once: Small Acts of Celebration**, Curated by Lyndal Jones, Avoca Projects Inc. Watford House, Avoca Victoria.

2016 **Utopia du Jour**, Manningham Art Gallery, curated by Megan McEvoy, Melbourne

2016 **Brazil: Antipodean Epic**, performance, curated by Fernando Ribiera, Belo Horizonte, Biennale, Brazil.

2016 **The Quarry: Antipodean Epic**, performance event for the Lorne Sculpture Biennale curated by Julie Collins, Lorne Victoria.

2016 **We Stand Together, We Stand Alone**, Jill Orr in collaboration with Third Year Acting Company, Arts Academy, Federation University, Mining Exchange, Ballarat.

2016 **Antipodean Epic**, photographs and video, Fehily Contemporary, Melbourne.

2016 **Laughing Waters Road, : Art Landscape and Memory** in Eltham, Catalogue, & Exhibition of the Nillumbik Shire Artist in Residence Program.

2016 **Fleurieu Art Prize**. Finalist , Samstag Museum South Australia

2015 **Lurid Beauty: Australian Surrealism and its Echoes**, National Gallery of Victoria. Melbourne.

2015 **Antipodean Epic**, live performance Mildura Palimpsest Biennale #10, Mildura.

2015 **Mentoring and Key Note Presentation for the Marina Abramovic: In Residence**, John Kaldor Public Art Project 30, Pier 2/3, Sydney.

2015 **About Trees**, Zentrum Paul Klee, curated by Peter Fischer, Bern, Switzerland.

2015 **Trilogy**, performance & videos for **Performance, Presence, Video Time**, curated by Anne Marsh, Australian Experimental Art Foundation, Adelaide.

2015 **Mad Women in the Attic,: A Feminist Revisioning of the Archive**, Plimsoll Gallery, Hobart, Tasmania

2014 **Trilogy** site-specific performance for the Melaka Performance and Art Festival, Melaka, Malaysia.

2014 **We create the image together II**, performance, SAVVY Contemporary, Berlin.

2014 **Trilogy: we create the image together I**, performance, II Bipolar International Meeting of Women Performance Artists in Sopot, curated by Arti Gowowski, National Gallery of Art , Poland

2013-14 **Sea of Dreams: Port Phillip Bay 1915-2013 (Part Two)**, Mornington Peninsular Regional Gallery, Victoria.

2013 **Blake Religious Art Prize finalist and touring exhibition**

2013 **Biennial International De Curitiba**, Curitiba, Brazil

2013 **You Carry it With You**, Horsham Regional art Gallery, Horsham.

2013 **80s Mixed Tape**, National Gallery of Victoria, curated by Max Delaney, Melbourne.

2012 **The Promised Land, Venice**. The inaugural Venice International Performance Art Week, Venice, Italy

2012 **The Promised Land, Melbourne**, Jenny Port Gallery hosted by the John Buckley Gallery, Melbourne.

2012 **Still Moving Despite the Tide**, MAP, The Melaka Visual and Performance Festival Melaka , Creative Director , Tony Yap and Visual Art Director, Anthony Pelchan Melaka, Malaysia.

2012 **Space, Place and Recurring History, PhD Exhibition**, Faculty Gallery, Monash University Caulfield.

2011 **Sleep of Reason Produces Monsters- Goya**. Project: Art Gallery of Ballarat Night Projection Window, video,

- 2011 **Between Somewhere and Nowhere, performative photographs**, Jenny Port Gallery, Melbourne
- 2011 **Song to the Sea**, performance, Lorne Sculpture, Lorne.
- 2011 **Palimpsest, Mildura**, curated by Helen Vivian, Mildura
- 2011 **Black Cube, White Box: Aspects of Performance in Australian Contemporary Art**, The Arts Centre Gallery, curated by Steven Tonkin, Melbourne.
- 2011 **Artist's Rooms, Vision a photographic installation**, Castelmaine State Festival, curated by Jason Smith and Martin King, Castelmaine.
- 2011 **AfterGlow: Performance Art and Photography**, Monash Gallery of Art, curated by Stephen Zagala, Melbourne.
- 2010 **Stormy Weather**, National Gallery of Victoria, performance photography, Melbourne.
- 2010 **Vision**, photographs from Avoca Primary School, Jenny Port Gallery, Melbourne.
- 2010 **Works From the Wimmera *Faith in a Faithless Land***, photographs Horsham Regional Art Gallery.
- 2010 **Global Mind Project: an arts & neuroscience collaboration** Karen Casey, Stelarc, Domenico D'Clario at Federation Square, Melbourne.
- 2009 **Sustainable Fusion Reactions**, Ash Keating, Utako Shindo & Bindi Cole, curated by Jill Orr for the Arts Academy, University of Ballarat.
- 2009 **Sustainable Cubbies** with the Avoca Primary School for the Eco- Living Festival, Avoca, directed by Lyndal Jones, Avoca Victoria.
- 2009 **Rituals of Engagement: seeing and believing** : Installation, World Environment Day, Ballarat
- 2009 **Faith in a Faithless Land: Photographs** Jenny Port Gallery, Melbourne
- 2008 **Heat: Art and Climate Change**. RMIT Gallery curated by Suzanne Davies and Linda Williams, Melbourne.
- 2008 **When You think about Art** book launch and exhibition at The Ewing a George Paton Gallery, urated by Helen Vivian, Melbourne.
- 2008 **Southern Cross Reflections**, Maroondah Art Gallery, Melbourne
- 2008 **The Crossing photo/ video installation**, Mildura Arts Centre, Mildura.
- 2008 **LOOP 2008 Barcelona**, video festival, Barcelona, Spain.
- 2007 **Blake Religious Art Prize**, touring exhibition, Australia.
- 2007 **A Prayer**, performance, Inter- Positions 24hr Art, Darwin Festival, Darwin.
- 2007 **Digging in & Climbing Out**, photographs at Carni, Melbourne
- 2007 **The Crossing performance event**. Mildura & Wentworth Festival, Mildura.

- 2006 **Robert Jacks Drawing Prize**, finalist , Bendigo Art Gallery, Bendigo.
- 2006 **Land, paintings and works on paper**, Gallery 25, Mildura
- 2005 **Howl Festival**, performance, video, Generation X Garden, E4th St, Alphabet City, New York
- 2005 **Text Me**, photographs, Sherman Galleries, Sydney
- 2005 **Artist in Residence**, Redgate Gallery, Beijing
- 2005 **Drawing Dust**, Altitude, paintings, Maroondah Art Gallery, Redgate Gallery, Beijing
- 2004 **Ash**, performance and paintings, Shepparton and Sale Art Galleries, Victoria.
- 2004 **EveN photographs and video**, group show, Mildura Art Gallery, Mildura.
- 2004 **From the Sea**, video installation, Warrnambool Art Gallery, Warrnambool, Victoria.
- 2004 **Altitude Art**, photographs, group, Redgate Gallery, Beijing, Mass Gallery, Melbourne John Batten Gallery, Hong Kong.
- 2003 **The Sleep of Reason Produces Monsters** – Goya, performance installation, 45 Downstairs, Melbourne, City of Melbourne.
- 2002 / 3 **The Field**, Inaugural Show, National Gallery of Victoria, Ian Potter , Federation Square, Melbourne.
- 2002 **Ash**, paintings, drawings, and performance, Mass gallery, Melbourne
- 2002 **Ash**, Artist in Residence, Parks Victoria and the Nillumbic Shire, Melbourne.
- 2002 **The Sleep of Reason Produces Monsters** – Goya, performance installation, Artspace, Sydney.
- 2002 **Geelong Art Prize**, painting finalist , Geelong Art Gallery, Geelong, Victoria.
- 2002 **The Fleurieu Art Prize**, painting finalist Samstag Museum, South Australia.
- 2001 / 2 **Digital Ghosts**, photographic installation, curated by Tony Scott and Sally Grey, Mass Gallery, Melbourne, Redgate Gallery, Beijing, Tin Sheds, Sydney,
- 1999 **Mud People**, paintings, sculpture, performance, Herring Island Melbourne.
- 1999 **Artist in Residence**, Cite Des Arts International, Paris
- 1999 **Presence 1**, Mass Gallery, Melbourne.
- 1999 **Hunger 2**, performance, International Performance Arts Festival, Quebec City, Canada.

- 1999 **Hunger 3**, performance, 11a / 7d/ International performance Art Festival, Toronto, Canada.
- 1999 **Telling Tales, Trauma and Memory, Cross Cultural Perspectives** performance photographs, curated by Jackie Dunn and Jill Bennett, Gallery Neue, Graz, Austria.
- 1999 **Exhume the Grave**, commissioned by the Geelong Art Gallery
- 1998 **A Bundle of Papers**, works on paper, curated by Tony Scott, John Batten Gallery, Hong Kong,
- 1998 **Telling tales, Trauma & Memory, Cross Cultural Perspectives**, photographs and performance, Hunger 1, curated by Jackie Dunn and Jill Bennett, Ivan Dougherty Gallery, Sydney.
- 1997 **Myer Windows**, performance installation, Melbourne International Festival for the Arts, curated by Maudie Palmer, Melbourne.
- 1996 **Sound Silence and Light**, commissioned performance installation, Brisbane Festival for the Arts, IMA, Brisbane.
- 1996 **Women Hold up the Sky**, photographs, curator, Roger Butler, National Gallery of Australia, Canberra.
- 1994 **Lunch with the Birds**, photographs, *The Beach*, curator Juliana Engberg, Museum of Modern Art, Heide, Melbourne.
- 1994 **Raising the Spirits**, commissioned performance installation for *Persona Cognita*, curated by Juliana Engberg, Museum of Modern Art at Heide, Melbourne.
- 1994 **Marriage of the Bride to Art**, commissioned performance for *Celebrating Women, Drydocks and Slipways*, curated by Jane Scott, National Gallery of Victoria, Melbourne.
- 1994 **25 years of Performance**, photo-documentation, curated by Nick Waterlow, Sydney, Perth, Canberra, Melbourne.
- 1992 **Love Songs**, second performance season by popular demand, Australian Centre for Contemporary Art, Melbourne.
- 1991 **Love Songs**, performance installation IMA, Brisbane, ACCA, Melbourne, *Dissonance, Frames of Reference*, Artspace, Sydney
- 1991 **Off the Wall In the Air**, A Seventies Selection, performance photographs, Australian Centre for Contemporary Art, Melbourne.
- 1990 **Jill Orr, Photo – Documentation from 1978 – 1989**, photographs and performance, The Australian Centre for Contemporary Art, Melbourne, Geelong Art Gallery, Bendigo Art Gallery, Mildura Art Gallery, Experimental Art Foundation, Adelaide, Contemporary Art Space, Canberra.
- 1989 **Paintings**, solo show, DC Art, Sydney

- 1989 **Paintings**, solo show, 312 Lennox St, Richmond, Melbourne.
- 1988 **Australian Painters**, 312 Lennox St, Richmond, Melbourne.
- 1987 **Paintings**, 312 Lennox St, Richmond, Melbourne.
- 1986 **From Field to Figuration**, National Gallery of Victoria, Melbourne.
- 1985 **The Amsterdam Process**, Christine Abrahams Gallery, Melbourne
- 1984 **The Amsterdam Process**, Performance Space, Sydney
- 1983 **The Digging In & the Climbing Out**, performance / Earthwork, Act 3, Canberra.
- 1982 **Paintings**, solo, Gallery Theeboom, Amsterdam, Holland.
- 1982 **Headed South**, performance, Salon O, Amsterdam and IMA, Belgium.
- 1982 **Meeting the Opposites**, performance installation, Eureka, Australian Artists in London, Curators Leon Parissean and Burnese Murphy, Institute of Modern Art , London.
- 1981 **Paintings**, Gallery Theeboom, Amsterdam, Holland.
- 1980 **She had Long Golden Hair**, performance, Experimental Art Foundation, Adelaide.
- 1980 **Bleeding Trees**, performance, Paris Biennale, Musee D Art Modern, Paris.
- 1980 **Do You Speak?** Performance, Mixage Festival, Rotterdam ,Utrecht, Breda, Amsterdam.
- 1980 **Split- Fragile Relationships**, Women at work, Ewing and George Paton Gallery, Melbourne University, Melbourne.
- 1979 **Bleeding Trees**, performance, Sydney Biennale, European Dialogue New South Wales Art Gallery & Power House, Sydney.
- 1979 **Pain Melts and Lunch with the Birds**, photo-documentation, Institute of Modern Art, Brisbane.
- 1978 **Response**, performance earthwork, Mildura Triennale.
- 1978 **Map of Transition**, Ewing and George Paton Gallery, Melbourne
- 1978 **Blinding Surface & Inside Jacks Head**, Ewing & George Paton Gallery, Melbourne.

COLLECTIONS

National Gallery of Victoria

Nillumbic Shire

National Gallery of Australia, Canberra

Methodist Ladies College

Griffith Artworks

Redgate Gallery Beijing

Mildura Art Gallery

The Grahame Gibson Collection

Geelong Art Gallery

Maroondah City Council

Artbank

Monash Gallery of Art

Ian North Collection

Monash University Art & Design Library
Collection

City of Yarra

Australian Council of Education Research

Moreland City Council

Tasco Inland

Private collections: *Australia, Holland, England, France, USA, Belgium and China*

AWARDS, GRANTS & COMMISSIONS

2015 Australia Council Fellowship : Over two years to develop *Ingredients for a Precarious Meal* – becoming **Antipodean Epic**

2012 Arts Victoria International, **The Promised Land**, Airfare and support for the International Performance Art Week, Venice.

2012 Tasco Inland sponsorship **The Promised Land** Freight to the International Performance Art Week, Venice.

2012. The University of Ballarat, Small Research Grant.

2012 **The Promised Land**, Australia Council, New Work.

2011 **Vision**, Castlemaine Arts Festival, commission.

2011 **Song to the Sea**, performance, Lorne Sculpture commission.

2009 Artist in Schools Avoca Primary School, **Sustainable Cubbies for the Eco- Living Festival, Avoca.**

2007 Residency at 24hrart for the Darwin Festival, **Interpositions**

2006 /7 Arts Victoria, funding for **The Crossing**

2006 /7 Regional Arts Victoria, funding for **The Crossing**

2006 /7 Vic Health, funding for **The Crossing**

2006 /7 Mildura & Wentworth Arts Festival, funding for **The Crossing**

2005 Redgate Gallery, Beijing, China, **artist in residence** - research.

2004 Arts Victoria, Project Grant - **From the Sea**, video installation.

- 2002 Nillumbik Shire and Parks Victoria – artist in residence – **Ash**, paintings and performance installation.
- 2002 City of Melbourne, Project Grant - **The Sleep of Reason Produces Monsters – Goya**, performance installation
- 1999 Geelong Art Gallery, commission - **Exhume the Grave**, performance installation
- 1999 Australia Council, Artist in Residence at the Cite des Arts, Paris.
- 1998 Arts Victoria, Project Grant, Mass Gallery, Melbourne - **Presence 1.**, performance installation.
- 1998 **International Performance Art Festival**, Quebec City and Toronto, Canada, commission **Hunger**, performance installation.
- 1997 Melbourne International Festival for the Arts, commission - **Either / Orr: Myer Windows**, performance installation, curated by Maudie Palmer
- 1996 Brisbane Festival for the Arts, commission - **Sound Silence and Light**, performance installation
- 1995 Methodist Ladies College Art Prize - painting, winner
- 1995 Australia Council, Hybrid Arts - Professional Development
- 1994 Museum of Modern Art at Hiede, Persona Cognita - **Raising the Spirits**, performance installation
- 1994 National Gallery of Victoria, **Celebrating Women - Marriage of the Bride to Art performance**
- 1992 Methodist Ladies College Art Prize - painting, winner
- 1991 & 2 Australia Council, Fellowship Award - **Love Songs**, performance installation
- 1986 & 7 Australia Council, Theatre Board - Production Grant
- 1982 Australia Council, Funded participation in Eureka, Australian Artists in **London at the Institute of Modern Art, London. Meeting of the Opposites**, performance installation.
- 1980 Funded participation, Performance Art Festival, ACT 3. Canberra. - **The Digging in and the Climbing Out**. Performance / earthwork.
- 1979 Australia Council, Visual Arts Board – Funded participation in the **Paris Biennale, Musee D'Art Modern, Paris** – Bleeding Trees performance.
- 1979 Australia Council Visual Arts Board -Travel Grant

BOOKS:

Speak To Me, Conversations with the Flinders University Art Collections, Editor, Nic Brown, Flinders University Art Museum, South Australia, 2016.

Kiffy Rubbo Curating the 80's, Jill Orr pp 121-122, edited by Janine Burke and Helen Hughes, Scribe Melbourne, 2016.

Performance, Ritual, Document, Anne Marsh, Macmillan Art Publishing, Melbourne, 2014.

Art Insight, Third Edition, Lou Chamberlain, Nelson Cengage Learning, Australia, Brazil, Japan, Korea, United Kingdom, United States, 2012.

Look: Contemporary Australian Photography since 1980. Anne Marsh, MacMillan Melbourne, Australia, 2010.

Heat: Art, People & Climate Change, Jill Orr, *Transdiscourse 1.: Mediated Environments*, Editors, Andrea Gleiniger, Angelika Hilbeck, Jill Scott, Springer Wein, New York, 2011.

When You Think About Art: The Ewing and George Paton Gallery 1971 – 2008 . Edited by Helen Vivian published by Macmillan Art Publishing. 2008

Art in Sight: Volume 2, L. Chamberlain, McGraw Hill Co. 2006

The Darkroom Photography and the Theatre of Desire Anne Marsh, Macmillan Art Publishing 2003

At Home in Australia Peter Conrad, National Gallery of Australia in association with Thames and Hudson 2003

Australian Art in the National Gallery of Australia edited by Anne Gray, produced by the Publications Department of the National Gallery of Australia 2003

Peripheral Vision Contemporary Australian Art 1970-1994 Charles Green, Craftsman House 1996

Art in Sight L. Chamberlain, McGraw Hill Book Co. 1996

Art Now Contemporary Art Post 1970 D. Williams and C. Simpson, McGraw Hill Book co. 1994

Body and Self: Performance Art in Australia 1969-92 Anne Marsh Oxford University Press 1993

Sight Lines: Women's Art and Perspectives in Australia, Sandy Kirby, Craftsman House 1992

Anything Goes; Art in Australia 1970-1980 Ed. Paul Taylor Art & Text, Melbourne 1984

Experimental Art Foundation, Performance Week, Ed. Noel Sheridan, Experimental Art Foundation Press, Adelaide. 1980

Live Art Australia and America Ed. Jane Kent and Anne Marsh self published Adelaide 1984

New Art Three; Profiles in Contemporary Australian Art, Ed. N. Dury Craftsman House 1989

Field of Vision: A Decade of Women's Art in the Seventies, Janine Bourke Viking Press, Melbourne 1990

CATALOGUES:

2016 *Laughing Waters Road, Art Landscape and Memory*, Jane Woollard, Nillumbik Shire Council.

2015 *About Trees*, Paul Klee Zentrum, Bern Switzerland.

2012 *The Promised Land*, Jenny Port Gallery hosted by the John Buckley Gallery, Melbourne

2011 *Between Somewhere and Nowhere*, performative photographs, Jenny Port Gallery

Black Box, White Cube: Aspects of Performance in Contemporary Australian Art, written and curated by Steven Tonkin, Victorian Arts Centre, 2011.

Stormy Weather, National Gallery of Victoria, Melbourne.2010- 2011.

Faith in a Faithless Land, 2009. Essay by Damian Smith

The Field, Australian Art 1968-2002, National Gallery of Victoria

Ash: Jill Orr, Mass Gallery Melbourne 2002, essay by Helen Vivian

Eye-deals, Griffith Artworks March 2000

Telling Tales, Ivan Dougherty Gallery, Sydney Curated and written by Jackie Dunn and Jill Bennett 1998

Festivities Issue No. 12, Melbourne Festival 1997

Pulse Fiction, October / November 1997 Plimsoll gallery, Centre for the Arts Hobart - Curated by Leigh Hobba

The Beach, Museum of Modern Art at Hiede, catalogue essay by Geoffrey Dutton 1994

Persona Cognita, Museum of Modern Art at Hiede, Essay Museum of Selves by Juliana Engberg 1994

Tony Scott and Jill Orr Looking in and Looking Out, paintings at Meridian Gallery, essay by Roger Taylor 1994

Raising the Spirits, Museum of Modern Art at Heide The Bride and the Bachelors, essay by Anne Marsh 1994

25 Years of Performance Art in Australia, curator Nick Waterlow 1994 University of NSW College of Fine Arts

Jill Orr. Performance Documentation 1978-1988, Australian Centre for Contemporary Art, Melbourne
The "I" in the Gaze: Aspects of the Body and the Self in Performance works by Jill Orr essay by Anne marsh

Women at Work George Paton Gallery, Melbourne University 1980 edited by J Annear and A Danko

Act 3: Ten Australian performance Artists, Canberra School of Art, Australian National University, Canberra Oct. 1982

ARTICLES and INTERVIEWS:

2016 *Provocation, Disquisitions*, Anne Marsh, Art and Australia online, 2016.

2015 *Mishka Henner and Jill Orr: Performing to the All Seeing Eye*, Helen Vivian, Artlink, Performative Quarterly, Issue 35:3 September 2015. Contemporary Art of Australia and Asia-Pacific.pp52-57.

2015 *Against The Grain*, Andrew Stephens for Spectrum, The Saturday Age Saturday 12th September 2015, pp16-17,

2014 *Dancehouse Diary Issue 6/ 2014. The Body in the Raw Nudity today.* Phillip Adams in Conversation with Jill Orr .

2013 *Performance Perspectives: Interview* presented by Das Platforms, directed by Di Smith and Produced by Nick Garner Video: <http://youtu.be/tRCw--nEKrE>, <http://www.performanceperspectives.org/> and <http://www.dasplatforms.com/>

2013 *Venice International Performance Art Week, Interview* by A.E.Zimmer Performa Magazine, 20/02/2013. <http://performamagazine.tumblr.com/post/43524463704/venice-international-performance-art-week#notes>

2012 Interview with Claire Bridge for Art World Women, <http://artworldwomen.com/jill-orr-the-promised-land-part-1/> and Part 2.

Jill Orr: Between Somewhere and Nowhere, In The Galleries, Dan Rule, The Age, Saturday, November 12 2011.

Whats On, Visual Art, Monash Gallery of Art, Tuesday Feb. 1st, 2011.

On My Mind, Anne Marsh, FOAM , International Photography, #25 Traces, Magazine, Winter 2010, Artist makes her Mark in the Theatre of Absence, Megan Backhouse, The Age 24/09/10 p 14.

Dig it! The hole in Australian Contemporary Art, Glenn Barkley, Artlink, Contemporary art of Australia & the Australia Pacific, Vol 30 no 2. 2010.p30-33.

Lyndal Jones, Jill Orr, Utako Shindo, Bindi Cole & Ash Keating: Interview by Din Heagney & Helen Hughes, un. Magazine Issue 4.1, Jine 2010.

The Goulish art of Witchcraft , Robert Nelson, Visual Art , The Age Wednesday June 23, 2010, p 18.

Around the Galleries: Dan Rule, The Age, Saturday June 12, 2010, A2 p 23.

Water as Art, Australia Day 2010. The Age, Tuesday January 26, 2010

Greenwash #5 , Patrick Jones , Trouble Magazine, October 2009.

Sustainable Fusion Reactions, Interventions through the Public Domain. Jill Orr AQUADS Research Report 2009 – peer reviewed

Jill Orr: Faith in a Faithless Land and The Southern Cross – to bear and behold, Kirsten Rann ,Photophile August Number 87, Melbourne 2009.

Extreme Acts: Live Remade & Remediated Anne Marsh, Eycline Contemporary Visual Arts Number 69, 2009.

Greenwash, Patrick Jones, Trouble Magazine October 2009, pp63-65.

A Dreamscape of human and environmental loss. Robert Nelson The Age Wednesday May 20, 2009. P 16.

Chris McAuliffe investigates the trend of environmentally conscious art. S98522: RMIT Heat: Art and Climate Change, ABC 1 TV, Sunday Arts, October 12th, 2008.

RMIT Heat Exhibition: News Hour , Monday September 22nd, 2008, ABC , Australian Network.

Performance Art and its Documentation: a Photo/ Video Essay by Anne Marsh *About Performance: Still/ Moving: Photography and Live Performance* No. 8, 2008

Art Links Past and Present, Adrian Bernechich, Maroondah Leader, Tuesday 8th April 2008

Images of Power .Danica Harris, Maroondah Journal, Tuesday 15 April 2008

Jill Orr- Under the Southern Cross; Damian Smith. Trouble arts Traffic, April 08

Crossing draws parallels with climate change: Mildura Midweek, Tuesday February 26, 2008

At Play in Public Space: Alison Gray Encounters Interpositions at the Darwin Festival: Real Time, No 81 October –November 2007

The Crossing, Kate Gerritson, Groundwork , Regional Arts Victoria ,Winter, Issue 5, 2007

Resident has Bone to Pick with Artist, Herald Sun, Sat June 21 2003

Lunch with the Birds, photo, The Age E.G. June 12 2002

The Bush Tames a Rebel, Diamond Valley Leader July 3 2003 Jan Harkin

Digital Ghosts, Imprint Autumn 2002, Volume 37, No. 1, Damien Smith

Mass gallery Closes with Jill Orr Show, The Age Wed Nov 6 2002 Megan Backhouse

An Interview with Jill Orr Rubric Cube, A medium for Young Artists, Issue 2 2003, ed. Daniel Duckworth

Blood and Death, Art Monthly April 2003 No 158 Anne Marsh

The Answer is Buried, Herald Sun sat April 24 1999 Sarah Hudson

The Beach, ABC Television, viewed April 2001, Featherstone Productions

Presence 1 This Place: Jill Orr Mass Gallery Melbourne 2000, Like Magazine No 14, Autumn 2001, Vicki McInnes

Orr Inspiring Body of Work Visual Arts, The Age, Tues Dec. 19 2000, Megan Backhouse pp48/49

The Eye of the Beholder, Real-time No 37 pp 12, June 2000 M. Lynch

Performing Histories and the Myth of Place, N Paradoxa, International feminist Art Journal Vol. 3 1999 Anne Marsh pp 10

Jill's Glass Act, Herald Sun Arts Entertainment Mon Oct 13 1997 F. Lewis pp 84

Information, The Australian Financial Review, Fri Oct 17, 1997 Stan beer, p 59

Looking in looking Out, Spinout Jan 27 1995 M O. Donnel, p 9

Three Themes on the Art of Teamwork, The Age Wed 1st Feb. p 19, 1995 Robert Nelson

Body Art, Ritual versus Spectacle C.T. Arts 1995 M. Black

A Kiln for Firing the Imagination photo and caption, Craig Abraham The Age Fri Sept 16 1994. p 7

Meanings Spirited Out of the Body, The Age, Wed 21 Sept. 1994, p 23 A. Stephens

The Melbourne Festival, Eyeline No. 35, Summer 1997/8, p 38 Julie Cotter

Take it to the Limit, Volt Program Brisbane Festival B. Jackson Eyeline No 32 Summer 1996 p 7

The Inception of Feminism and Performance Art in the 1970's, Agenda Contemporary Art vol no 2, special supplement; Art the Present and Recent Past of Australian Art and Criticism pp10-12, written by Anne marsh.1996 (?)

Starting with the Environment, Interact No 195, 1995

Raising the Spirits, Art Monthly, Australia April 1995, Penny Trotter

Art Attack, Black and White no 6, 1994, B. Crawford

Drydocks and Slipways, Eyeline No 24, 1994, A. King

Religion, Literature & Art, Australian International Conference 1994 ed. Michael Griffith and Ross Keating written. By Jane Magon

Re-writing the Seventies Melbourne Experience, Art monthly No 22. July 1989 p 7-8. Charles Green

Orr, Hearman, Kruger, Art Monthly No 20 1989 pp 15-16, C. Heathcote

Map of Transition, J. Orr photos and poem, LIP 1978 / 79 p 10-11

Relics and Rituals, P. Taylor (ed) Anything Goes: Art in Australia 1970-1980 Art and Text, Melbourne 1984 first published (ext cat) National Gallery of Victoria 1981. Robert Lindsay.

Adelaide performance Art and the EAF, Art network No 2, Spring, 1980 p 43. T. Reid

LINKS:

7a* 11d.ca, International Performance Art archive, Toronto, Canada : Hunger 3 , 2002.

Youtube: Venice International Performance Art Week, Jill Orr, The Promised Land.

YouTube Melaka Art and Performance Festival see Anne L. Poulain and Jill Orr

www.jennyportgallery.com.au

Press Reviews for the Venice International Performance Art Week, 2012.

<http://www.schermaglie.it/italiana/2197/performance-as-our-duty-a-venezia-1st-venice-international-performance-art-week>

VENEZIANEWS http://www.venezianews.it/index.php?option=com_content&task=view&id=6609&Itemid=331

IL RIDOTTO <http://www.ilridotto.info/it/content/il-successo-del-corpo-ibrido-e-poetico>

LA STAMPA <http://www.lastampa.it/2012/12/07/cultura/arte/a-venezia-una-settimana-di-performance-art-uUV2LQAEnBnamo3wWmm0gl/pagina.html>

INSIDEART <http://www.insideart.eu/2012/12/03/il-mese-della-performance/>

2DM BLOGMAGAZINE <http://www.2dmblogazine.it/2012/12/performance-art-week/>

NEW4AMAGAZINE <http://www.new4amagazine.com/2012/12/hybrid-body-poetic-body-ephemeral-art.html>

MY ART GUIDE <http://www.myartguides.com/2012/12/hybrid-body-poetic-body-venice-international-performance-art-week/>

ARTE.IT <http://www.arte.it/calendario-arte/venezia/mostra-venice-international-performance-art-week-2397>

BIOGRAPHY: JILL ORR

Jill Orr has delighted, shocked and moved audiences through her performance installations which she has presented in cities such as Paris, Beijing, Hong Kong, Amsterdam, Antwerp New York, Toronto, Quebec City, Graz, Hong Kong, Sydney, Melbourne, Adelaide and Brisbane from the late nineteen seventies to now. Orr's work centres on issues of the psycho- social and environmental where she draws on land and identities as they are shaped in, on and with the environment be it country or urban locales.

Jill Orr's early iconic work *Bleeding Trees* led to commissions such as *Marriage of the Bride to Art*, *Raising the Spirits*, *Exhume the Grave*, *Hunger*, *The Myer Windows*, *The Sleep of Reason Produces Monsters*, *Goya and Ash*, to name only a few works which have contributed to the contemporary cultural landscape. Orr grapples with the balance and discord that exists at the heart of relations between the human spirit, art and nature.

In 2004 Jill Orr created *From the Sea* about the wild shipwreck coastline of Warrnambool. This panoramic video installation was in created in collaboration with the Gunditmara Aboriginal Community from Warrnambool. *From the Sea* began a body of work that traces overlapping histories of indigenous and non- indigenous relations to place. *The Crossing*, was presented for the 2007 Mildura and Wentworth Festival in collaboration with the Indigenous Latche Latche dancers, Carolyn Connors, Gretel Taylor, Emma Strapps, Tony Yap and Craig Peade. *The Crossing* is expressed across different cultural dance and movement forms in relation to the performance site, Lock Island, Mildura.

2008 and 2009, Orr realized *Southern Cross to Bare and Behold* and *Faith in a Faithless Land* where she created performances for the camera resulting in photographic images that express her own familial traces that contributed to the Australian colonial project, both positively and negatively, as history reveals.

More recently, Jill Orr was represented in the inaugural Venice International Performance Art Week in 2012 where she presented *The Promised Land* to international acclaim. She has since been one of ten international performance artists to present at the Bipolar Performance Art Meeting in Sopot, Poland 2014 and she has mesmerized audiences with

her work for the MAP Festival, Melaka, Malaysia, 2014. Jill is a recent recipient of the Australia Council Fellowship and has completed her latest body of work, *Antipodean Epic*, that has been developed from site-specific performative photographs and video which culminated as a live performance for the Mildura Palimpsest Biennale in October 2015. In 2016, the work has been re-imagined for the Lorne Sculpture Biennale and the Belo Horizonte Biennale, Brazil.

“Jill Orr is a fiery artist and her work expresses the beauty, power and spiritual depth that is her trade mark.” - Helen Vivian, Catalogue essay Jill Orr, *Ash* - Independent Curator, Producer and Publisher, Director, Artmoves Inc.

Recent Key Note addresses:

2016 *III Manifestacao International de Performance*, key note address, Belo Horizonte, Brazil

2015 Mentoring and Key Note Presentation for the *Marina Abramovic: In Residence*, John Kaldor Public Art Project 30, Pier 2/3 Sydney.

2013 *You Carry it with You*, Horsham Regional Art Gallery forum, Natimuck.

2013 *EXIST-ENCE 5*, symposium, Griffith University, Brisbane

2013 Ballarat International Foto-Biennale, (BIFB)

2013 *The F-Word* a Regional Feminist Art Conference, La Trobe University Gallery, Bendigo.

2012 *Nature as Culture*, Monash University, Melbourne

2012 Venice International Performance Art Week, Venice, Italy.

2011 *Stormy Weather*, National Gallery of Victoria.