

JILL ORR

QUALIFICATIONS

- 2020 Senior Lecturer in Visual Art & Performance, Arts Academy, Federation University, Ballarat
2012 PhD, Monash University, Art and Design, Melbourne
1994 Masters of Arts in Fine Art, Royal Melbourne University of Technology, Melbourne

SELECTED EXHIBITIONS

- 2022 Beating About the Bush: A New Lens on Australian Impressionism, Art Gallery of Ballarat
Southern Cross Reclaimed, THIS IS NO FANTASY, Melbourne
Falling and Flight, Southern Western, curated by Gareth Hart and Jane Polkinghorne, Mildura Art Centre, Mildura
Southern Cross Reclaimed, Art Basel OVR, THIS IS NO FANTASY, Online
Exhume the Grave: McCubbin and Contemporary Art, Geelong Gallery, Geelong
- 2021 This Tree, Tree Story, Monash Museum of Art, curated and commissioned by Charlotte Day
Know My Name, National Gallery of Australia, Canberra.
- 2020 Australia: Antipodean Stories, PAC Padiglione d'Art Contemporanea, Milan
- 2019 Dark Night, Dance Massive produced by Dancehouse, Abbotsford Convent Magdalen Laundries
Laundry, Temporal Proximities, Abbotsford Convent Magdalen Laundries
- 2018 Listening, Unconformity Festival Queenstown, Tasmania
Chaos and Order: 120 Years of collecting at RMIT, RMIT Melbourne
- 2018 Dark Night, performance commissioned for the Lorne Sculpture Biennale 2018 opening weekend
- 2017 Antipodean Epic, video installation, InExtremis, Arthouse, Melbourne
Cracks in the Seams with Christina Simons and the Arts Academy performing Arts Students, Ballarat
International Foto Biennale, Ballarat
Finalist, Bowness Photography Prize, Monash Gallery of Art, Melbourne.
States of Being: the elemental importance of water, Hatch Gallery, Ivanhoe
Every Brilliant Eye: Australian Art of the 1990's, National Gallery of Victoria, Melbourne
Freshwater, Shepparton Art Museum, Shepparton
Photography 130 – Behind the Lens: 130 years of RMIT photography, RMIT Gallery, Melbourne
Red, Green, Blue: A History of Australian Video Art, Griffith University Gallery
- 2017 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
Utopia du Jour, Manningham Art Gallery, curated by Megan McEvoy, Melbourne
Brazil: Antipodean Epic, performance, curated by Fernando Ribiera, Belo Horizonte, Biennale, Brazil
The Quarry: Antipodean Epic, performance event for the Lorne Sculpture Biennale, Lorne Victoria
We Stand Together, We Stand Alone, Jill Orr in collaboration with Third Year Acting Company, Arts Academy, Federation University, Mining Exchange, Ballarat
Antipodean Epic, photographs and video, Fehily Contemporary, Melbourne
Laughing Waters Road Art Landscape and Memory in Eltham, Catalogue, & Exhibition of the Nillumbik Shire Artist in Residence Program
Fleurieu Art Prize. Finalist, Samstag Museum South Australia
- 2015 Lurid Beauty: Australian Surrealism and its Echoes, National Gallery of Victoria, Melbourne
Antipodean Epic, live performance Mildura Palimpsest Biennale #10, Mildura
Mentoring and Keynote Presentation for the Marina Abramovic: In Residence, John Kaldor Public Art Project 30, Pier 2/3, Sydney
About Trees, Zentrum Paul Klee, curated by Peter Fischer, Bern, Switzerland
Trilogy, performance & videos for Performance, Presence, Video Time, curated by Anne Marsh, Australian Experimental Art Foundation, Adelaide
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
We create the image together II, performance, SAWVY Contemporary, Berlin
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
Sea of Dreams: Port Phillip Bay 1915-2013 (Part Two), Mornington Peninsular Regional Gallery, Mornington
- 2013 Blake Religious Art Prize finalist and touring exhibition
Biennal International De Curitiba, Curitiba, Brazil
You Carry it With You, Horsham Regional art Gallery, Horsham
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
The Promised Land, Melbourne, Jenny Port Gallery hosted by the John Buckley Gallery, Melbourne

- 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
- 2011 Space, Place and Recurring History, PhD Exhibition, Faculty Gallery, Monash University
Sleep of Reason Produces Monsters - Goya. Project: Art Gallery of Ballarat Night Projection Window, Between Somewhere and Nowhere, performative photographs, Jenny Port Gallery, Melbourne
Song to the Sea, performance, Lorne Sculpture, Victoria
Palimpsest, Mildura, curated by Helen Vivian, Mildura
Black Cube, White Box: Aspects of Performance in Australian Contemporary Art, The Arts Centre Gallery
Vision a photographic installation, Castlemaine State Festival, Castlemaine
2010 AfterGlow: Performance Art and Photography, Monash Gallery of Art, Melbourne
Stormy Weather, National Gallery of Victoria, performance photography, Melbourne
Vision, photographs from Avoca Primary School, Jenny Port Gallery, Melbourne
Works From the Wimmera Faith in a Faithless Land, photographs Horsham Regional Art Gallery
Global Mind Project: an arts & neuroscience collaboration Karen Casey, Stelarc, Domenico D`Clario, Federation Square, Melbourne
2009 Sustainable Fusion Reactions, Ash Keating, Utako Shindo & Bindi Cole, curated by Jill Orr, Arts Academy, University of Ballarat
Sustainable Cubbies with the Avoca Primary School for the Eco- Living Festival, Avoca, Victoria
Rituals of Engagement: seeing and believing: Installation, World Environment Day, Ballarat
Faith in a Faithless Land: Photographs Jenny Port Gallery, Melbourne
2008 Heat: Art and Climate Change. RMIT Gallery, Melbourne
When You think about Art, book launch and exhibition at The Ewing a George Paton Gallery, Melbourne
Southern Cross Reflections, Maroondah Art Gallery, Melbourne
The Crossing photo/video installation, Mildura Arts Centre, Mildura
LOOP 2008 Barcelona, video festival, Barcelona, Spain
2007 Blake Religious Art Prize, touring exhibition, Australia
A Prayer, performance, Inter-Positions 24hr Art, Darwin Festival, NT
Digging in & Climbing Out, photographs at Carni, Melbourne
The Crossing performance event. Mildura & Wentworth Festival, Mildura
2006 Robert Jacks Drawing Prize, finalist, Bendigo Art Gallery, Bendigo
Land, paintings and works on paper, Gallery 25, Mildura
Howl Festival, performance, video, Generation X Garden, E4th St, Alphabet City, New York
2005 Text Me, photographs, Sherman Galleries, Sydney
Artist in Residence, Redgate Gallery, Beijing
Drawing Dust, Altitude, paintings, Maroondah Art Gallery, Redgate Gallery, Beijing
2004 Ash, performance and paintings, Shepparton and Sale Art Galleries, Victoria
EveN photographs and video, group show, Mildura Art Gallery, Mildura
From the Sea, video installation, Warrnambool Art Gallery, Victoria
Altitude Art, Redgate Gallery, Beijing, Mass Gallery, Melbourne John Batten Gallery, Hong Kong
2003 The Sleep of Reason Produces Monsters– Goya, performance installation, 45 Downstairs, Melbourne
2002 The Field, Inaugural Show, National Gallery of Victoria, Melbourne
Ash, paintings, drawings, and performance, Mass gallery, Melbourne
Ash, Artist in Residence, Parks Victoria and the Nillumbik Shire, Melbourne.
The Sleep of Reason Produces Monsters– Goya, performance installation, Artspace, Sydney
Geelong Art Prize, painting finalist, Geelong Art Gallery, Victoria
The Fleurieu Art Prize, painting finalist, Samstag Museum, South Australia
2001 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
Artist in Residence, Cite Des Arts International, Paris
Presence 1, Mass Gallery, Melbourne
Hunger 2, performance, International Performance Arts Festival, Quebec City, Canada
Hunger 3, performance, 11a / 7d/ International performance Art Festival, Toronto, Canada
Telling Tales, Trauma and Memory, Cross Cultural Perspectives performance photographs, curated by Jackie Dunn and Jill Bennett, Gallery Neue, Graz, Austria
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,
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
Women Hold up the Sky, photographs, curator, Roger Butler, National Gallery of Australia, Canberra.
1995 Lunch with the Birds, photographs, The Beach, 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
Marriage of the Bride to Art, commissioned performance for Celebrating Women, Drydocks and Slipways, curated by Jane Scott, National Gallery of Victoria, Melbourne
25 years of Performance, photo-documentation, 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
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
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
Headed South, performance, Salon O, Amsterdam and IMA, Belgium
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
Bleeding Trees, performance, Paris Biennale, Musee D Art Modern, Paris
Do You Speak? Performance, Mixage Festival, Rotterdam, Utrecht, Breda, Amsterdam
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
Pain Melts and Lunch with the Birds, photo-documentation, Institute of Modern Art, Brisbane.
- 1978 Response, performance earthwork, Mildura Triennale
Map of Transition, Ewing and George Paton Gallery, Melbourne
Blinding Surface & Inside Jacks Head, Ewing & George Paton Gallery, Melbourne

COLLECTIONS

National Gallery of Victoria
National Gallery of Australia, Canberra
Nillumbik Shire
Methodist Ladies College
Art Gallery of Ballarat
Griffith University
Mildura Art Gallery
Geelong Art Gallery
Artbank
Art Gallery of Ballarat
RMIT University
Ian North Collection
Redgate Gallery Beijing
The Grahame Gibson Collection
Maroondah City Council Monash Gallery of Art
Monash University Art & Design Library Collection
Australian Council of Education Research
City of Yarra
Moreland City Council
Tasco Inland
Private collections Australia, Holland, England, France, USA, Belgium, and China

PUBLICATIONS

- 2018 Feminist Ecologies: Changing Environments in the Anthropocene, Stephens L. Tait P. and Varney D. (Eds) Palgrave, Macmillan
- 2015 "Fleshing Dead Animals: Sensory Body Phenomenology in Performance" Peta Tait, Performance and Phenomenology, edited by Maaike Bleeker, Jon Foley Sherman and Eirini Nedelkopoulou, London Routledge, pp: 111-120
- 2017 Tait, Peta. 'Performing Ghosts, Emotions, and Sensory Environments.' In Stevens, L. Tait, P and Varney, Denise (eds), Feminist Ecologies: Changing Environments in the Anthropocene, (Palgrave Macmillan, 2017), 177-192. Red, Green, Blue: A History of Australian Video Art, curated by Matthew Perkins, Griffith University Art Museum Gordon Darling Foundation, 2017
- 2016 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
- 2014 Performance, Ritual, Document, Anne Marsh, Macmillan Art Publishing, Melbourne
- 2012 Art Insight, Third Edition, Lou Chamberlain, Nelson Cengage Learning, Australia, Brazil, Japan, Korea, United Kingdom, United States
- 2011 Heat: Art, People & Climate Change, Jill Orr, Transdiscourse 1.: Mediated Environments, Editors, Andrea Gleiniger, Angelika Hilbeck, Jill Scott, Springer Wein, New York
- 2010 Look: Contemporary Australian Photography since 1980. Anne Marsh, MacMillan Melbourne, 2008
When You Think About Art: The Ewing and George Paton Gallery 1971 – 2008 . Edited by Helen Vivian published by Macmillan Art Publishing
- 2006 Art in Sight: Volume 2, L. Chamberlain, McGraw Hill Co
- 2003 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
Australian Art in the National Gallery of Australia, edited by Anne Gray, produced by the Publications Department of the National Gallery of Australia 2003
- 1996 Peripheral Vision Contemporary Australian Art 1970-1994 Charles Green, Craftsman House
- 1994 Art in Sight L. Chamberlain, McGraw Hill Book Co.
Art Now Contemporary Art Post 1970D. Williams and C. Simpson, McGraw Hill Book co.
- 1993 Body and Self: Performance Art in Australia 1969-92 Anne Marsh Oxford University Press
- 1992 Sight Lines: Women's Art and Perspectives in Australia, Sandy Kirby, Craftsman House
- 1990 Field of Vision: A Decade of Women's Art in the Seventies, Janine Bourke Viking Press, Melbourne
- 1989 New Art Three; Profiles in Contemporary Australian Art, Ed. N. Dury Craftsman House
- 1984 Anything Goes; Art in Australia 1970-1980 Ed. Paul Taylor Art & Text, Melbourne
- 1984 Live Art Australia and America Ed. Jane Kent and Anne Marsh self published Adelaide
- 1980 Experimental Art Foundation, Performance Week, Ed. Noel Sheridan, Experimental Art Foundation Press, Adelaide

CATALOGUES

- 2018 LandFall Lorne Sculpture Biennale
- 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
- 2011 Black Box, White Cube: Aspects of Performance in Contemporary Australian Art, written and curated by Steven Tonkin, Victorian Arts Centre
- 2010 Stormy Weather, National Gallery of Victoria, Melbourne
- 2009 Faith in a Faithless Land, Essay by Damian Smith
- 2002 The Field, Australian Art 1968-2002, National Gallery of Victoria
Ash: Jill Orr, Mass Gallery Melbourne essay by Helen Vivian
- 2000 Eye-deals, Griffith Artworks March
- 1998 Telling Tales, Ivan Dougherty Gallery, Sydney Curated and written by Jackie Dunn and Jill Bennett
- 1997 Festivities Issue No. 12, Melbourne Festival
- 1994 Pulse Fiction, October / November 1997 Plimsoll gallery, Centre for the Arts Hobart
The Beach, Museum of Modern Art at Hiede, catalogue essay by Geoffrey Dutton
- 1988 Persona Cognita, Museum of Modern Art at Hiede, Essay Museum of Selves by Juliana Engberg
Tony Scott and Jill Orr Looking in and Looking Out, paintings at Meridian Gallery,
Raising the Spirits, Museum of Modern Art at Heide The Bride and the Bachelors
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
- 1982 The "I" in the Gaze: Aspects of the Body and the Self in Performance works by Jill Orr

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

ARTICLES AND INTERVIEWS

- 2018 Dancehouse Diary 10#, 2018
Studio: Jill Orr, video interview for ArtGuide, Sian Darling director and Producer
<https://artguide.com.au/video/jill-orr-studio>
Mentoring of two collaborative groups for Doing Feminism / Sharing the World, in the Norma Redpath House curated by Anne Marsh
- 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.
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>,
Venice International Performance Art Week, Interview by A.E.Zimmer Performa Magazine, 20/02/2013
- 2012 Interview with Claire Bridge for Art World Women, <http://artworldwomen.com/jill-orr-the-promised-land-part-1/> and Part 2.
- 2011 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.
- 2010 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, June 2010
The Ghoulis 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
- 2009 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
Extreme Acts: Live Remade & Remediated Anne Marsh, Eycline Contemporary Visual Arts Number 69
Greenwash, Patrick Jones, Trouble Magazine October 2009, pp63-65.
A Dreamscape of human and environmental loss. Robert Nelson The Age Wednesday May 20, 2009. P16
- 2008 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
- 2007 At Play in Public Space: Alison Gray Encounters Interpositions at the Darwin Festival: Real Time, No 81 Oct-Nov
The Crossing, Kate Gerritson, Groundwork , Regional Arts Victoria , Winter, Issue 5, 2007
- 2003 Resident has Bone to Pick with Artist, Herald Sun, Sat June 21 2003
- 2002 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
- 2001 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
- 2000 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
- 1999 The Answer is Buried, Herald Sun sat April 24 1999 Sarah Hudson

- Performing Histories and the Myth of Place, N Paradoxa, International feminist Art Journal Vol. 3 1999 Anne Marsh pp 10
- 1997 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
The Melbourne Festival, Eyeline No. 35, Summer 1997/8, p 38 Julie Cotter
- 1996 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
- 1995 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
Starting with the Environment, Interact No 195, 1995
Raising the Spirits, Art Monthly, Australia April 1995, Penny Trotter
- 1994 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
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, Jane Magon
- 1989 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
- 1981 Relics and Rituals, P. Taylor (ed) Anything Goes: Art in Australia 1970-1980 Art and Text, Melbourne
- 1980 Adelaide performance Art and the EAF, Art network No 2, Spring, 1980 p 43. T. Reid
- 1978 Map of Transition, J. Orr photos and poem, LIP 1978 / 79 p 10-11