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

SOLO EXHIBITIONS / PERFORMANCES

2026 Whose Paradise? Banyule City Council Gallery, Melbourne
2025 Same Place Different Time, THIS IS NO FANTASY, Melbourne
2024 The Promised Land Refigured, PHOTO 2024, Linden New Art, Melbourne
2022 Mitre Lake, THIS IS NO FANTASY, Melbourne
Southern Cross Reclaimed, THIS IS NO FANTASY, Art Basel OVR
2020 Detritus Springs, THIS IS NO FANTASY, Melbourne
2019 Dark Night, Dance Massive, Abbotsford Convent, Melbourne
2016 Antipodean Epic, Fehily Contemporary, Melbourne
Antipodean Epic, Belo Horizonte Biennale, Brazil
The Quarry: Antipodean Epic, Lorne Sculpture Biennale, Lorne, Victoria
We stand Together We Stand Alone, in collaboration with Federation University, Mining Exchange, Ballarat
2015 Antipodean Epic, Mildura Palimpsest Biennale #10, Mildura
Trilogy: Presence - Video Time, Australian Experimental Arts Foundation, Adelaide
2014 Trilogy: Melaka Performance and Art Festival, Melaka, Malaysia
We Create the Image Together II, SAVVY Contemporary, Berlin
Trilogy: We Create the Image Together I, National Gallery of Art, Sopot, Poland
2013 You Carry it With You, Horsham Regional Art Gallery, Horsham, Victoria
2012 The Promised Land, Venice, Venice International Performance Art Week, Venice, Italy
The Promised Land, Jenny Port Gallery, John Buckley Gallery, Melbourne
Still Moving Despite the Tide, Melaka Visual and Performance Festival, Melaka, Malaysia
Space, Place, and Recurring History, Monash University Gallery, Melbourne
2011 Sleep of Reason Produces Monsters – Goya, Art Gallery of Ballarat
Between Somewhere and Nowhere, Jenny Port Gallery, Melbourne
Song to the Sea, Lorne Sculpture Biennale, Lorne, Victoria
2010 Vision – Photographs from Avoca Primary School, Jenny Port Gallery, Melbourne
Works From the Wimmera Faith in a Faithless Land, Horsham Regional Art Gallery, Horsham, Victoria
2009 Rituals of Engagement: Seeing and Believing, World Environment Day, Ballarat
Faith in a Faithless Land, Jenny Port Gallery, Melbourne
2008 Southern Cross Reflections, Maroondah Art Gallery, Melbourne
The Crossing, Mildura Arts Centre, Mildura, Victoria
2007 A Prayer, Inter-Positions 24HR Art, Darwin Festival, Darwin, Northern Territory
Digging In & Climbing Out, Carni, Melbourne
The Crossing, Mildura & Wentworth Festival, Mildura, Victoria
2004 From the Sea, Warrnambool Art Gallery, Victoria
Ash, Shepparton Art Gallery, Shepparton, Victoria
Ash, Sale Art Gallery, Gippsland, Victoria
2003 The Sleep of Reason Produces Monsters – Goya, 45 Downstairs, Melbourne
Ash, Mass Gallery, Melbourne
Ash, Artist in Residence, Parks Victoria & Nillumbik Shire, Melbourne
The Sleep of Reason Produces Monsters – Goya, Artspace, Sydney
1999 Mud People, Herring Island, Melbourne
Presence 1, Mass Gallery, Melbourne
Hunger 2, International Performance Arts Festival, Quebec City, Quebec, Canada
Hunger 3, 11a/7d/International Performance Arts Festival, Toronto, Canada
Telling Tales: Trauma and Memory, Cross Cultural Perspectives, Gallery Neue, Graz, Austria
Exhume The Grave, Geelong Art Gallery, Geelong, Victoria
1998 Telling Tales: Trauma and Memory, Cross Cultural Perspectives, Ivan Dougherty Gallery, Sydney
1997 Myer Windows, Melbourne International Festival for the Arts, Melbourne
1996 Sound Silence and Light, Brisbane Festival for the Arts, Institute of Modern Art (IMA), Brisbane
1994 Raising the Spirits, Persona Cognita, Museum of Modern Art at Heide, Melbourne
Marriage of the Bride to Art, Drydocks and Slipways, National Gallery of Victoria, Melbourne
1992 Love Songs, Institute of Modern Art (IMA), Brisbane
1991 Love Songs, Australian Centre for Contemporary Art (ACCA), Melbourne
1990 Jill Orr: Photo – Documentation from 1978 – 1989, Australian Centre for Contemporary Art (ACCA), Melbourne

Jill Orr: Photo – Documentation from 1978 – 1989, Geelong Art Gallery, Geelong
Jill Orr: Photo – Documentation from 1978 – 1989, Bendigo Art Gallery, Bendigo
Jill Orr: Photo – Documentation from 1978 – 1989, Mildura Art Gallery, Mildura
Jill Orr: Photo – Documentation from 1978 – 1989, Experimental Art Foundation, Adelaide
Jill Orr: Photo – Documentation from 1978 – 1989, Contemporary Art Space, Canberra
1989 Jill Orr, DC Art, Sydney
Jill Orr, 312 Lennox St, Melbourne
1987 Paintings, 312 Lennox St, Melbourne
1985 The Amsterdam Process, Performance Space, Sydney
1984 The Amsterdam Process, Performance Space, Sydney
1983 The Digging In & The Climbing Out, Earthwork, Act3, Canberra
1982 Jill Orr: Paintings, Gallery Theeboom, Amsterdam NL
Headed South, Salon O, Amsterdam NL
Headed South, IMA Brussels, Belgium
Meeting The Opposites, Eureka, Australian Artists in London
1981 Jill Orr: Paintings, Gallery Theeboom, Amsterdam NL
1980 She Had Long Golden Hair, Experimental Art Foundation, Adelaide
1979 Bleeding Trees, Sydney Biennale, European Dialogue, Art Gallery of New South Wales, Powerhouse Sydney
Pain Melts and Lunch with the Birds, Institute of Modern Art (IMA), Brisbane
1978 Response, Milbura Triennale, Mildura
Map of Transition, Ewin and George Paton Gallery, Melbourne
Blinding Surface & Inside Jacks Head, Ewin and George Paton Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

2027 Art Paris 2027, with Simon Degroot, THIS IS NO FANTASY, Grand Palais, Paris, FR
2026 Ngarn Wangal – Art of the Gumtree, The Potter Museum of Art, Melbourne, Victoria
2025 NOFANTASY25, THIS IS NO FANTASY, Melbourne
Protest is a Creative Act, Museum of Australia Photography MAPh, Melbourne, Victoria
Ngurrak-al marram-u / body of the mountain, Burrinja Gallery, Upwey, Victoria
Collecting the Future – 50 Years of the Griffith University Art Collection, Griffith University, Brisbane, Queensland
2024 The Ecologies Project, Mornington Peninsula Regional Gallery, Victoria
2023 ORBIT, THIS IS NO FANTASY, Melbourne
2022 Beating About the Bush: A New Lens on Australian Impressionism, Art Gallery of Ballarat, Ballarat
Falling and Flight, Southern Western, Mildura Art Centre, Mildura
Exhume the Grave: McCubbin and Contemporary Art, Geelong Gallery, Geelong
2021 SPRING 1883 X ARTSY, THIS IS NO FANTASY, Online / Melbourne
This Tree, Tree Story, Monash Museum of Art, Melbourne
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, Melbourne
Laundry, Temporal Proximities, Abbotsford Convent, Melbourne
2018 Listening, Unconformity Festival Queenstown, Tasmania
Chaos and Order: 120 Years of collecting at RMIT, RMIT Melbourne
Dark Night, Lorne Sculpture Biennale, Lorne, Victoria
2017 Antipodean Epic, InExtremis, Arthouse, Melbourne
Cracks in the Seams, Ballarat International Foto Biennale, Ballarat
States of Being: the elemental importance of water, Hatch Gallery, Melbourne
Every Brilliant Eye: Australian Art of the 1990's, National Gallery of Victoria, Melbourne
Freshwater, Shepparton Art Museum, Shepparton Victoria
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
Birds: Flight Paths in Australian Art, Mornington Peninsular Regional Gallery, Victoria
2016 A Wallaby Sat Here Once: Small Acts of Celebration, Avoca Projects Inc, Watford House, Avoca Victoria
Utopia du Jour, Manningham Art Gallery, Melbourne
Brazil: Antipodean Epic, Belo Horizonte, Biennale, Brazil
2015 Lurid Beauty: Australian Surrealism and its Echoes, National Gallery of Victoria, Melbourne
About Trees, Zentrum Paul Klee, curated by Peter Fischer, Bern, Switzerland
Mad Women in the Attic, A Feminist Revisioning of the Archive, Plimsoll Gallery, Hobart, Tasmania
2014 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, Victoria
2013 Biennale International De Curitiba, Curitiba, Brazil
80s Mixed Tape, National Gallery of Victoria, curated by Max Delaney, Melbourne
2011 Black Cube, White Box: Aspects of Performance in Australian Contemporary Art, The Arts Centre Gallery

Vision, Castlemaine State Festival, Castlemaine
AfterGlow: Performance Art and Photography, Monash Gallery of Art, Melbourne
2010 Stormy Weather, National Gallery of Victoria, Melbourne
Global Mind Project: an arts & neuroscience collaboration, Federation Square, Melbourne
2009 Sustainable Fusion Reactions, Curator, Ash Keating, Utako Shindo & Bindi Cole, University of Ballarat, Victoria
Sustainable Cubbies, Eco-Living Festival, Avoca, Victoria
2008 Heat: Art and Climate Change. RMIT Gallery, Melbourne
When You think about Art, Ewing and George Paton Gallery, Melbourne
LOOP 2008 Video Festival, Barcelona, Spain
2006 Land, paintings and works on paper, Gallery 25, Mildura, Victoria
Howl Festival, Generation X Garden, E4th St, Alphabet City, New York
2005 Text Me, Sherman Galleries, Sydney
Drawing Dust, Altitude, Maroondah Art Gallery, Melbourne
Drawing Dust, Altitude Art, Redgate Gallery, Beijing, China
2004 EveN photographs and video, group show, Mildura Art Gallery, Mildura
Altitude Art, Redgate Gallery, Beijing, Mass Gallery, Melbourne, John Batten Gallery, Hong Kong
Geelong Art Prize, painting finalist, Geelong Art Gallery, Victoria
The Fleurieu Art Prize, painting finalist, Samstag Museum, South Australia
2001 Digital Ghosts, Mass Gallery, Melbourne, Redgate Gallery, Beijing, Tin Sheds, Sydney
1998 A Bundle of Papers, John Batten Gallery, Hong Kong
1996 Women Hold up the Sky, National Gallery of Australia, Canberra
1995 Lunch with the Birds, Museum of Modern Art, Heide, Melbourne
1991 Dissonance, Frames of Reference, Artspace, Sydney
Off the Wall In the Air, A Seventies Selection, Australian Centre for Contemporary Art, Melbourne
1986 From Field to Figuration, National Gallery of Victoria, Melbourne
1980 Bleeding Trees, performance, Paris Biennale, Musee D Àrt Modern, Paris France
Do You Speak? Performance, Mixage Festival, Rotterdam, Utrect, Breda, Amsterdam, NL
Split-Fragile Relationships, Women at work, Ewing and George Paton Gallery, Melbourne

PRIZES | AWARDS | RESIDENCIES

2025 William & Winifred Bowness Photography Prize, Finalist
2023 Ravenswood Australian Women's Art Prize, Finalist, Highly Commended
2017 Bowness Photography Prize, Finalist, Monash Gallery of Art, Melbourne
2016 Fleurieu Art Prize, Finalist, Samstag Museum, South Australia
2015 Mentoring and Keynote Presentation for the Marina Abramovic: In Residence, John Kaldor Public Art Project 30, Pier 2/3, Sydney
2013 Blake Religious Art Prize, Finalist
2007 Blake Religious Art Prize, Finalist
2006 Robert Jacks Drawing Prize, Finalist, Bendigo Art Gallery
2005 Artist in Residence, Redgate Gallery, Beijing China
2002 Geelong Art Prize, Finalist, Geelong Art Gallery, Victoria
Artist In Residence, Parks Victoria and Nillumbik Shire, Melbourne
The Fleurieu Art Prize, Finalist, Samstag Museum, Adelaide
1999 Artist in Residence, Cite Des Arts International, Paris

COLLECTIONS

National Gallery of Victoria
National Gallery of Australia
Nillumbik Shire
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
Methodist Ladies College
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 Howe, Neil. 'Parallel Realities: The Development of Performance Art in Australia', Thames and Hudson, 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 Cenage 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 1970-1994Charles 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 1970-1980Ed. 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
2017 Parallel Realities: The Development of Performance Art in Australia, Neil Howe, Thames and Hudson
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 12thSeptember 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 Ghoulish 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, Eyeline 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 Essayby Anne Marsh About Performance: Still/ Moving: Photography and Live Performance No. 8, 2008
Art Links Past and Present, Adrian Bernecich, 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 Feburary 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 SpectacleC.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