

## 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
- Monash University, Art and Design, PHD, 2012.

### SELECTED EXHIBITIONS

- 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 **The Promised Land, Melaka,** The Melaka Visual and Performance Festival Melaka , Malaysia. Creative Director , Tony Yap and Visual Art Director, Anthony Pelchan.
- 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
- 2011 **Palimpsest, Mildura**
- 2011 **Black Cube, White Box: Aspects of Performance in Australian Contemporary Art,** The Arts Centre Gallery, curated by Steven Tonkin.
- 2011 **Artist's Rooms, Vision a photographic installation,** Castlemaine State Festival, curated by Jason Smith and Martin King.
- 2011 **AfterGlow: Performance Art and Photography,** Monash Gallery of Art , curated by Stephen Zagala.
- 2010 **Stormy Weather,** National Gallery of Victoria , Melbourne, performance photography.
- 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, Domenice D`Clario at Federation Square
- 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.
- 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
- 2008 **When You think about Art** book launch and exhibition at The Ewing and George Paton Gallery : curated by Helen Vivian
- 2008 **Southern Cross Reflections**, Maroondah Art Gallery, Melbourne
- 2008 **The Crossing photo/ video installation**, Mildura Arts Centre
- 2008 **LOOP 2008 Barcelona**, video festival
- 2007 **Blake Religious Art Prize**, touring exhibition
- 2007 **A Prayer**, performance, Inter- Positions 24hr Art, Darwin Festival
- 2007 **Digging in & Climbing Out**, photographs at Carni, Melbourne
- 2007 **The Crossing performance event**. Mildura & Wentworth Festival
- 2006 **Robert Jacks Drawing Prize**, finalist
- 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
- 2004 **EveN photographs and video**, group show, Mildura Art Gallery
- 2004 **From the Sea**, video installation, Warrnambool Art Gallery, Arts Vic.
- 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.
- 2002 **Ash**, paintings, drawings, and performance, Mass gallery, Melbourne
- 2002 **Ash**, Artist in Residence, Parks Victoria and the Nillumbic Shire
- 2002 **The Sleep of Reason Produces Monsters** – Goya, performance installation, Artspace, Sydney.
- 2002 **Geelong Art Prize**, painting selected for exhibition, Geelong Art Gallery
- 2002 **The Fleurieu Art Prize**, painting selected for exhibition.

- 2001/2 **Digital Ghosts**, photographic installation, Mass Gallery, Redgate Gallery, Beijing, Tin Sheds, Sydney, curated by Tony Scott and Sally Grey.
- 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 photographs, Gallery Neue, Graz, Austria, curated by Jackie Dunn and Jill Bennett.
- 1999 **Exhume the Grave**, commissioned by the Geelong Art Gallery
- 1998 **A Bundle of Papers**, works on paper, John Batten Gallery, Hong Kong, curated by Tony Scott.
- 1998 **Telling tales**, Trauma & Memory, Cross Cultural Perspectives, photographs and performance, Hunger 1, Ivan Dougherty Gallery, curated by Jackie Dunn and Jill Bennett.
- 1997 **Myer Windows**, performance installation, Melbourne International Festival for the Arts, curated by Maudie Palmer.
- 1996 **Sound Silence and Light**, commissioned performance installation, Brisbane Festival for the Arts, IMA, Brisbane.
- 1996 **Women Hold up the Sky**, photographs, National Gallery of Australia, Canberra, curator, Roger Butler.
- 1994 **Lunch with the Birds**, photographs, The Beach, Museum of Modern Art, Heide, curator Juliana Engberg.
- 1994 **Raising the Spirits**, commissioned performance installation for Persona Cognita, Museum of Modern Art at Heide, curated by Juliana Engberg.
- 1994 **Marriage of the Bride to Art**, commissioned performance for Celebrating Women, Drydocks and Slipways, National Gallery of Victoria, curated by Jane Scott.
- 1994 **25 years of Performance**, photo-documentation, Sydney, Perth, Canberra, Melbourne curated by Nick Waterlow.
- 1992 **Love Songs**, 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, Canberra Contemporary Art Space.
- 1989 **Paintings**, solo show, DC Art, Sydney

- 1989 **Paintings**, solo show, 312 Lennox St, Richmond.
- 1988 **Australian Painters**, 312 Lennox St, Richmond
- 1987 **Paintings**, 312 Lennox St, Richmond
- 1986 **From Field to Figuration**, National Gallery of Victoria.
- 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.
- 1982 **Headed South**, performance, salon O, Amsterdam and IMA, Belgium.
- 1982 **Meeting the Opposites**, performance installation, Eurecha, Australian Artists in London, IMA London. Curators Leon Parrisesean and Burnese Murphy.
- 1981 **Paintings**, Gallery Theeboom, Amsterdam.
- 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
- 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

## COLLECTIONS

National Gallery of Victoria	Horsham Regional Art Gallery
National Gallery of Australia, Canberra	Tim North Collection
Nillumbic Shire	Redgate Gallery Beijing
Methodist Ladies College	The Graeme Gibson Collection
Griffith Artworks	Maroondah City Council
Mildura Art Gallery	Monash Gallery of Art
Geelong Art Gallery	Monash University Art & Design Library Collection
Artbank	Australian Council of Education Research

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

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**AWARDS, GRANTS & COMMISSIONS**

- 1979 Australia Council Visual Arts Board -Travel Grant
- 1979 Australia Council, Visual Arts Board – Funded participation in the **Paris Biennale, Musee D’Art Modern, Paris** – Bleeding Trees performance.
- 1980 Funded participation, Performance Art Festival, ACT 3. Canberra. - **The Digging in and the Climbing Out.** Performance / earthwork.
- 1982 Australia Council, Funded participation in Eureka, Australian Artists in **London at the Institute of Modern Art, London. Meeting of the Opposites**, performance installation.
- 1986/7 Australia Council, Theatre Board - Production Grant
- 1991/2 Australia Council, Fellowship Award - **Love Songs**, performance installation
- 1992 Methodist Ladies College Art Prize - painting, winner
- 1994 National Gallery of Victoria, **Celebrating Women - Marriage of the Bride to Art** performance
- 1994 Museum of Modern Art at Hiede, Persona Cognita - **Raising the Spirits**, performance installation
- 1995 Australia Council, Hybrid Arts - Professional Development
- 1995 Methodist Ladies College Art Prize - painting, winner
- 1996 Brisbane Festival for the Arts, commission - **Sound Silence and Light**, performance installation
- 1997 Melbourne International Festival for the Arts, commission - **Either / Orr: Myer Windows**, performance installation, curated by Maudie Palmer
- 1998 **International Performance Art Festival**, Quebec City and Toronto, Canada, commission **Hunger**, performance installation.
- 1998 Arts Victoria, Project Grant, Mass Gallery, Melbourne - **Presence 1.**, performance installation.
- 1999 Australia Council, Artist in Residence at the Cite des Arts, Paris.
- 1999 Geelong Art Gallery, commission - **Exhume the Grave**, performance installation
- 2002 City of Melbourne, Project Grant - **The Sleep of Reason Produces Monsters – Goya**, performance installation
- 2002 Nillumbik Shire and Parks Victoria – artist in residence – **Ash**, paintings and performance installation.
- 2004 Arts Victoria, Project Grant - **From the Sea**, video installation.
- 2005 Redgate Gallery, Beijing, China, **artist in residence** - research.
- 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**
- 2007 Residency at 24hrart for the Darwin Festival, **Interpositions**
- 2009 Artist in Schools Avoca Primary School, **Sustainable Cubbies for the Eco- Living Festival, Avoca.**

- 2011 **Song to the Sea**, performance, Lorne Sculpture commission.
- 2011 **Vision**, Castlemaine Arts Festival, commission.
- 2012 **The Promised Land**, Australia Council, new work.
- 2012 The University of Ballarat, Small Research Grant.

## BOOKS

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, 2010.

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

2012 *The Promised Land*, Jenny Port Gallery hosted by the John Buckley Gallery, Melbourne, Essay by Dr Christopher Heathcote

2011 *Between Somewhere and Nowhere*, performative photographs, Jenny Port Gallery, Essay by Dr Christopher Heathcote

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:**

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, *Eyeline 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 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 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

*A Bone to Pick*, [www.domain.com.au](http://www.domain.com.au), Sat June 21 2003, Roland Rocchiccoli

*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

**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.

Orr's early iconic work *Bleeding Trees* has 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. She has recently completed *The Crossing*, which was presented for the 2007 Mildura and Wentworth Festival.

"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.