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Chris Orr is of European and First Nations descent living in Melbourne/Naarm on Bunurong and Wurundjeri Country.

Chris produces digital printed art that explores the intersection of technology and tradition. His current practice dissects the very hardware that powers and dominates our lives – computer motherboards. By physically deconstructing these machines and scanning their micro components at ultra-high resolution, Chris reimagines their intricate structures as mosaic patterns, tribal in form and deeply symbolic in presence.

These patterns are then layered over antique engravings, creating a kind of visual terraforming – a cartographic intervention that overlays the past with the circuitry of the present. In this fusion, the once-static figures and landscapes of old engravings are reanimated. The rhythmic pulse of motherboard fragments generates a new kind of life; a swelling synergy that imbues the image with energy, movement, and narrative. What emerges is a patterned scape, a hybrid visual language where memory, machine, and myth converge.

This ongoing fascination with motherboards arrives at a potent juncture in the evolution of art, when artificial intelligence is cannibalising it. This creates a paradox: to make my art, I need to destroy the machinery I use to make my art.

ACQUISITIONS

2023 *Served Bold*, Geelong Gallery

2020 *Motherboard Portal (Verde)*, ACU Art Collection

AWARDS

2023 *Served Bold*, Ursula Hoff Institute Award,
Geelong Gallery Acquisitive Print Awards

2023 *White Noise*, People's Choice Award (joint),
Banyule Award for Works on Paper

SHORTLISTS

2026 *Our untidy bush*, Banyule Award for Works on
Paper, Art Gallery 275, Ivanhoe
Hexad, Swan Hill Print and Drawing Acquisitive
Awards, Art Gallery of Swan Hill

2025 *Quadrilogue*, Castlemaine Experimental Print
Prize, Castlemaine Art Museum

2021 *Miss Information*, Geelong Gallery Acquisitive
Print Awards

2021 *Gethsemane (Garden of Tears)*, Banyule Award
for Works on Paper, Art Gallery 275, Ivanhoe

2021 *Gethsemane Binary*, Castlemaine Experimental
Print Prize, Castlemaine Art Museum

2019 *Motherboard (Calefaction)*, Banyule Award for
Works on Paper, Art Gallery 275, Ivanhoe

SOLO EXHIBITIONS & POP-UPS

2024 *Sideshow*, Storehouse St Kilda

Motherboard, fortyfivedownstairs, Melbourne

2022 *Sacellum Deux*, Mario's Cafe, Fitzroy

Sacellum, fortyfivedownstairs, Melbourne

2019 *Conventicle*, fortyfivedownstairs, Melbourne

2015 *Bone Idol*, fortyfivedownstairs, Melbourne

GROUP EXHIBITIONS

2025 Sunday Arts Magazine Art Exhibition, St Kilda

2021 10 Artists in 10 Weeks, Melbourne Style, Sth
Melbourne

2020 Here (online), fortyfivedownstairs, Melbourne

2019–22 Linden Postcard Show, St Kilda

INVITATIONALS & CURATED SHOWS

2026 *Studio Motherboard*, Bakehouse Studios,
Richmond

2025 *Burning Inside*, Charles Sturt University,
Wagga Wagga

After Image, Geelong Gallery

2022 *Bakehouse Art Project*, Bakehouse Studios,
Richmond

PUBLICATIONS

- 2026 Pope Leo XIV, *Maps of Hope — A collection of the Holy Father's reflections on education and artificial intelligence*, Dicastery for Culture and Education (Vatican City) and Australian Catholic University (Sydney) [titlepage, Section II: AI]
- 2022 Field, Caroline (editor), *Contemporary Visions: Works from the ACU Art Collection*, Australian Catholic University, Sydney [cover image]

REVIEWS & INTERVIEWS

- 2025 *Quadrilogue* in 'Castlemaine Experimental Print Prize', James McArdle, *On This Date in Photography*, 1 Dec
- Quadrilogue* in 'Castlemaine Experimental Print Prize', Christopher Heathcote, *Art Beat Melbourne*, 14 Nov
- 'Chris Orr', *Bent TV* (interview by David Hunt)
- 2023 'Motherboard Portal (Verde)', Stephen A Russell, in *Contemporary Visions: Works from the ACU Art Collection*
- 2023 'Chris Orr', *Word for Word*, Joy FM
- 2023 'Chris Orr – Gethsemane Binary', *Still Life with Pansy*, Main FM, Castlemaine
- 2022 'Chris Orr, The Jewel of Art', *The Art Hunter TV*, Ep 23
- 2020 'Divine intervention keeps circuits flowing', Stephen A Russell, *The Age*, 22 June
- 2019 Arts Pick of the Week, *The Age Spectrum Magazine*, 25 May
- 2015 Arts Shortlist, *The Age*, 12 June

SELECTED REVIEW QUOTES

“Served Bold 2023, is an exceptionally sophisticated and captivating digital print, which was, for the three judges, utterly arresting. It is a work that cleverly combines imagery from historical engravings with the intricate circuitry of a computer motherboard and it speaks to the prominence of technology in the 21st century and the power it exerts over every aspect of contemporary life.”

Kirsty Grant, *Ursula Hoff Institute Award*, Geelong Gallery, July 2023

“...Chris Orr's anxious complaint 'AI cannibalises our art' seems to complete – and enhance – his immense labyrinthine image of automaton-like faces absorbed into motherboard components. Those words about AI not only serve to focus the viewer's attention. They articulate feelings I have much heard of late (Orr's disturbing slogan ought to be printed on signs and carried about by young creators at the next Art Fair).”

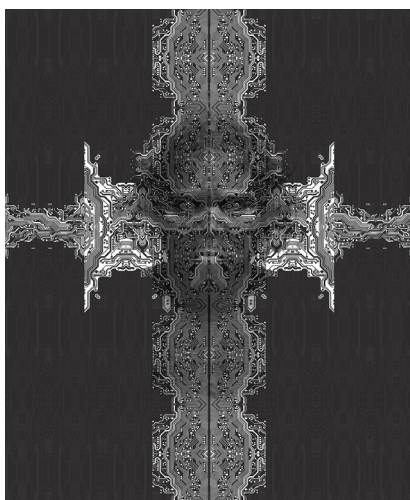
Christopher Heathcote, 'Art Beat Melbourne', Dec 2025

“(Quadrilogue) responds topically and innovatively to what Orr calls the “AI ‘slop’ and slurry currently discharged on our screens” which drowns us in “a deluge of artifice, swamping and engulfing our senses.” He represents that by ironically submerging (and merging with) a vintage engraving depicting an ideal of feminine beauty beneath high-res scans of motherboard components that weave, in a “cyber baroque confection” like the serpent of Laocoön, over the passage of the engraver's burin, colonising the antique just as AI cannibalises creativity itself).”

Associate Professor James McArdle, 'On this Date in Photography', Dec 2025



Served Bold (2023)



White Noise (2023)



Motherboard Portal (Verde) (2019)