



## MEMORIES OF THE STRUGGLE, AUSTRALIANS AGAINST APARTHEID

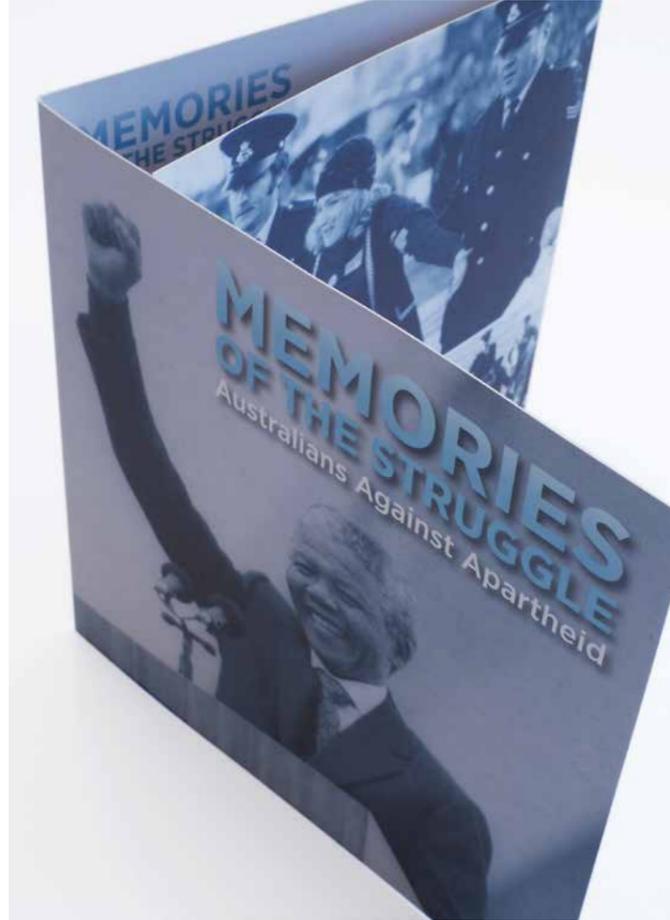
EXHIBITION • CURATOR: ANGUS LEENDERTZ • CUSTOMS HOUSE • SYDNEY

An international archival photographic exhibition focusing on Australia's involvement in the anti-apartheid movement from 1969 to 1994 and celebrating twenty years of democracy in South Africa. The exhibition opened on 11 September 2014 at Customs House, Sydney and in Johannesburg, South Africa on 15 October 2014 before moving to Cape Town and various other cities.

### THEME

Clean, strong & informative

CONCEPT / DESIGN / CLIENT LIAISON /  
EXHIBITION INSTALL





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EXHIBITION • CURATOR: ANGUS LEENDERTZ • CUSTOMS HOUSE • SYDNEY





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EXHIBITION • CURATOR: ANGUS LEENDERTZ • CUSTOMS HOUSE • SYDNEY



Memories of the Struggle opening at the University of Pretoria in mid October 2014.

Memories of the Struggle at Celebrate African-Australians at NSW Parliament, 7 November 2014.



## MERRY MAKERS AUSTRALIA GALA CONCERT

CELEBRATE WITH THE MERRY MAKERS 2011 & 2014 • SYDNEY OPERA HOUSE

A special gala performance of the fabulous Merry Makers, one of the most incredible celebrations of the resilience of the human spirit, the joy of achievement and the power of music.

### THEME

Making merry at the house

CONCEPT / DESIGN / CLIENT LIAISON



Images courtesy of Nat Bromhead Pittwater Photography, Merry Makers Gala Concert 2014, The Joan Sutherland Theatre, Sydney Opera House.



MERRY MAKERS AUSTRALIA

# Gala Concert



**SUNDAY 4 MAY 2014 + 7pm + SYDNEY OPERA HOUSE**

Hosted by Julia Morris, this year's gala performance will see the internationally-acclaimed Merry Makers sharing centre stage with some of Australia's leading entertainers...

- John Paul Young • Brian Cadd • Felicity Urquhart •
- Stiff Gins • James Valentine • Hannah Greenshields •
- Rina Nemoto and Richard House from The Australian Ballet •
- The Royal Australian Navy Admiral's Own Show Band •
- Producer: Jacqui Culliton • Musical Director: Jamie Rigg •

This will be an evening of spectacular entertainment and an incredibly uplifting, celebratory experience!

**BOOK NOW + [sydneyoperahouse.com](http://sydneyoperahouse.com) + 9250 7777**



MERRY MAKERS AUSTRALIA

# GALA CONCERT

Opera Theatre \* Sydney Opera House

**SUNDAY 20 NOVEMBER 2011 \* 7PM**



**Celebrate with the Merry Makers!**

Hosted by Jean Kittson, the evening of spectacular entertainment will be an incredibly uplifting, celebratory experience.

Guest Artists: John Paul Young, Katie Noonan, Dragon, Mark Williams, Julia Morris, Felicity Urquhart, The Stiff Gins, Daniel Belle, Hannah Greenshields, Jessica Fyfe and Jack Hersee from The Australian Ballet, Royal Australian Navy Admiral's Own Show Band

Producer: Jacqui Culliton Musical Director: Jamie Rigg

"For participants and spectators alike, the Merry Makers, dancing with precision, are contagious in their pure exuberance..."

VARIETY, NEW YORK

**BOOK NOW [sydneyoperahouse.com](http://sydneyoperahouse.com) 9250 7777**

Event Sponsor





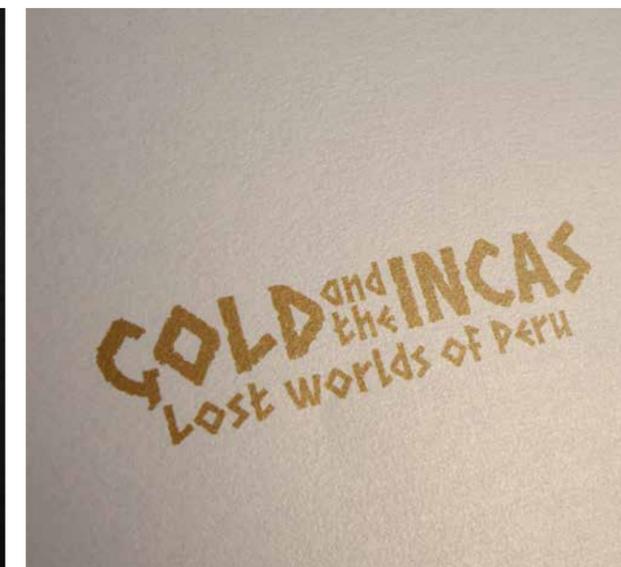
# ANNUAL NGA FOUNDATION FUNDRAISING GALA DINNER WEEKEND 2014

INVITATION PACK • NATIONAL GALLERY OF AUSTRALIA FOUNDATION • CANBERRA

## THEME

'Gift of giving' – an embellished box containing invitation and featured exhibition gift cards with envelopes

CONCEPT / DESIGN / CLIENT LIAISON / PRINT MANAGEMENT





# OPERA AUSTRALIA SEASON CAMPAIGN 2011

SUBSCRIPTION BROCHURE • SEASON OPENING INVITATION

Australia's national opera company.

THEME

'Meet the new Bohemians' magazine style

CONCEPT / DESIGN / PRINT & ONLINE





# ARCHAEOLOGICAL AND HERITAGE MANAGEMENT SOLUTIONS (AHMS)

IDENTITY • COMPANY COLLATERAL • WEBSITE ([www.ahms.com.au](http://www.ahms.com.au))

## THEME

Australiana, excavation & earth sediment

## CONCEPT / DESIGN /

CLIENT & WEB DEVELOPER LIAISON



**AHMS** ARCHAEOLOGICAL & HERITAGE MANAGEMENT SOLUTIONS

ABN 45 088 058 388  
ACN 088 058 388  
[www.ahms.com.au](http://www.ahms.com.au)  
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**MELBOURNE**  
2/35 Hope St  
Brunswick VIC 3056  
P 03 9388 0622

**PERTH**  
13/336 Churchill Ave  
Subiaco WA 6008  
P 08 9381 5206

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Fenella Atkinson  
SENIOR HERITAGE CONSULTANT

0415 941 628  
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Archaeological and Heritage Management Solutions (AHMS) is an Australian cultural heritage management consultancy.

We are based in Perth, Sydney and Melbourne. We deliver our services to clients in all Australian states and territories, in addition to Papua New Guinea and East Timor.

We are specialists in Aboriginal and historical archaeology. Our fields of expertise include:

- Desktop Heritage Studies and Archaeological Assessments;
- Work Program Clearance, Work Area Clearance, Site Avoidance and Site Identification Aboriginal Archaeological Surveys;
- Historical Archaeological Surveys;
- Excavations;
- Heritage Assessments and Heritage Management Plans;
- Strategic Heritage Advice; and
- Section 18 Applications.

AHMS offers unparalleled skills and experience to development projects needing quality and security for their heritage management budgets, delivery time-lines and compliance with statutory heritage requirements.

Our work ranges from small-scale development impact assessments to large construction and infrastructure projects such as the National Broadband Network and Chevron's construction of the Wheatstone LNG plant in the Pilbara.



## RUBY AMBER STATIONERY RANGE

IDENTITY • STATIONERY RANGE • WEBSITE ([www.rubyamber.com.au](http://www.rubyamber.com.au)) • RUBY AMBER • SYDNEY

Promoting paper craft – hand made feel, sustainable production, Australian made.

### THEME

Clean & modern

### STATIONERY THEME

*Mimicry*: mimicking nature – the stationery series is based on South American butterflies. One of the designs presented features Methona confusa, or Giant Glasswing, while two are mimic butterflies and one, a mimic moth.

CONCEPT / DESIGN / SUPPLIERS LIAISON /  
PRINT MANAGEMENT / SHOWROOM DISPLAY



Ruby Amber is a reaction to a moment in time. A time to reflect our creativity and refine our craftsmanship with an emotional and aesthetic response to Mother Nature.

### {RUBY AMBER}

Olivia Schmid  
FOUNDER / SALES

M 0457 410 395 [olivia@rubyamber.com.au](mailto:olivia@rubyamber.com.au)  
[www.rubyamber.com.au](http://www.rubyamber.com.au)

SHOWROOM NOW OPEN

### {RUBY AMBER}

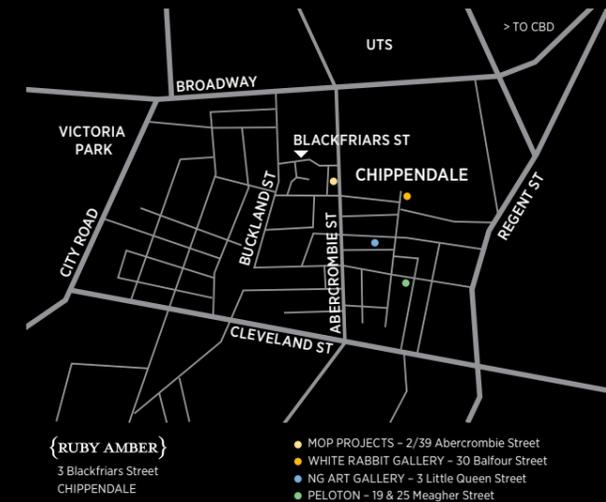
Ruby Amber is happy to announce the extension of it's opening hours to Saturday from 10am till 4pm.

We have attached a map to show you exactly where we are nestled amongst the Chippendale Creative Precinct.

We hope you Enjoy.

[www.rubyamber.com.au](http://www.rubyamber.com.au)

Showroom: 3 Blackfriars Street Chippendale NSW 2008





## RUBY AMBER STATIONERY RANGE

IDENTITY • STATIONERY RANGE • WEBSITE ([www.rubyamber.com.au](http://www.rubyamber.com.au)) • RUBY AMBER • SYDNEY





# AUSTRALIAN MUSIC CENTRE (AMC)

IDENTITY • COMPANY COLLATERAL

The AMC is a national service organisation that facilitates the performance, awareness and appreciation of Australian art music. The AMC makes a unique contribution to the Australian music and sound landscape. It houses the biggest collection of Australian music internationally and makes it available to diverse audiences around the world.

## THEME

Map of Australia, music and soundscape, and eclectic energy

CONCEPT / DESIGN / CLIENT LIAISON



**VISION**  
To engage Australians and to inspire the world with the Australian music and sound landscape.

**VALUES**  
Trusted national service organisation for composers, performers, sound artists, educators, researchers, students and the general public.

Experts in the Australian music and sound landscape, preserving its history and disseminating ongoing Australian music and sound.

### 1/BRAND IDENTITY

#### 1.2 THE LOGO



The logo is made up of two elements:  
– the logotype  
– the symbol

The logo must appear in its entirety and in the proportions shown.

The logo captures the AMC's eclectic energy symbolising the essence of the Australian music and sound landscape with youthful tones that reflect contemporary Australia.

The logo when enlarged emphasises multifaceted energy, and when reduced, this energy is transformed into a fusion of pro-activity.

To preserve the integrity and strength of our logo, it is important to:

- use it only in the forms specified in this guide
- use only master digital files provided by the AMC Marketing and Art department.

**AMC IN TEXT FORM**  
In text form, Australian Music Centre should appear in Title case. Abbreviated AMC may be expressed in all CAPITALS.

Australian Music Centre and AMC should always be written in regular type within body text. Typical ways of highlighting a brand name such as converting it to bold or italics are best avoided. They often confound readability and create visual clutter, especially when the brand name occurs more than once in a series of lines or sentences.



Symbol

Logotype

AUSTRALIAN MUSIC CENTRE STYLE GUIDE JUNE 2009 6 1.2 THE LOGO dna creative ©2009

### 2/STATIONERY

#### 2.1 BUSINESS CARDS

Stationery is often the first means of person-to-person encounter with the AMC, and therefore plays a vital role in creating a pleasant and positive image.

Please refer to artwork supplied for typographic dimensions and specifications.

**BUSINESS CARD**  
Printed in 4 colour process both sides  
Size: 90mm width X 55mm height with 5mm rounded corners  
Treatment: Matt cello-glazing on Back  
Stock: Dalton Paper, Revive Creative 300gsm



AUSTRALIAN MUSIC CENTRE STYLE GUIDE JUNE 2009 28 2.1 BUSINESS CARDS dna creative ©2009

### 5/INHOUSE PRODUCTION COLLATERAL

#### 5.4 LITERATURE OVERVIEW

The following examples demonstrate the hierarchy of information utilising essential design features with emphasis on good use of white space.

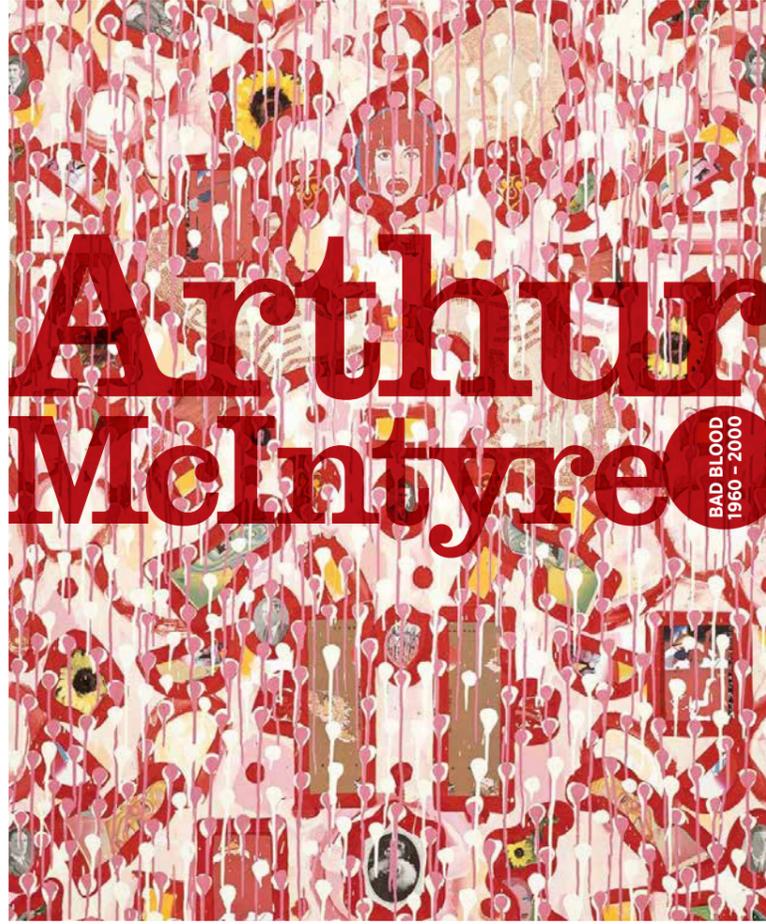


AUSTRALIAN MUSIC CENTRE STYLE GUIDE JUNE 2009 62 5.4 LITERATURE OVERVIEW dna creative ©2009



# ARTHUR McINTYRE: BAD BLOOD 1960 – 2000

EXHIBITION CATALOGUE • CURATOR: DR. DANIEL MUDIE CUNNINGHAM • HAZELHURST REGIONAL GALLERY & ARTS CENTRE



# Arthur McIntyre

**BAD BLOOD**  
1960 - 2000

### BAD BLOOD

I stretched out on the grass, my skull on a large, flat rock and my eyes staring straight up at the Milky Way, that strange brooch of astral spores and heavenly virtue across the cranial vault formed by the ring of constellations that open crack at the summit of the sky, apparently made of ammoniacal vapours shining in the Immensity... a broken egg, a broken eye, or my own dangled skull weighing down the rock, bouncing asymmetrical images back to infinity.

— Georges Bataille



The disorienting, erotically charged images conjured by Georges Bataille's *Story of the Eye* (1920) could be the setting for any number of collages by Arthur McIntyre. *Eye to Survival* (1975, one page 28-29) from the *Survival and Decay* Series provides a case in point. A naked male figure is frozen mid-air. The ground beneath has given way to emboldened, fleshy forms buttressed by the turbulence of gustal black brushstrokes. His feet are straggled of air, exposing a cobwebbed, subterranean of meat and veins. Gazing sidelong into the distance, his right arm is raised high, shading his head from the sun even though it gives off little light. A butterfly flaps its wings, seeking a dark storm within and beyond the picture plane. On closer inspection, the sun is actually an eye gazing from an alien head and floating in space, ominously surveying a human condition where we compete for survival knowing that we cannot cheat decay.

This piece brilliantly sets the scene for McIntyre's lifelong staging of the human condition in collage, paintings and drawings that obsessively chart the qualities of our existence: birth and death, light and dark, survival and decay. Big picture issues, rendered small at times, large at others, McIntyre bounced images back to infinity, knowing full well that the human condition is rarely as symmetrical as it is finite. When he took the collage out of its damaged frame another collage revealed itself, veins depicting a sunken man in red and black swimmers holding a pineapple. Next to him stands a barely visible female figure. Their heads are severed by McIntyre's vision and placed down to the left of a set of framing instructions: 'White Mount, Natural Timber'. The bright poolside light is stamped out by the brooding storm of *Eye to Survival* once framed. The boy with the pineapple is hidden away and now in a veritable cloud of sexual desire, his wonder *Shylyn* Lynne once described McIntyre as a "master of theatrical montage."

Arthur McIntyre *Bad Blood* 1960-2000 surveys the work of this overlooked and often misunderstood artist. Why he was largely disregarded during his life is a complex question that relates as much to the "difficulty" of some of his work, as it does the manner in which he could be a "difficult" individual. His visceral engagement with the body is juxtaposed with 'bad blood', the general life force upon which his aesthetic, and political concerns were based. The stain of 'bad blood' also emerges in the remarkable story of an artist and critic whose art world relationships were often marked by enmity. Surviving four decades, and composed of layered work from public, private, corporate collections and his estate, *Bad Blood* most of all reveals McIntyre's absolute obsession with and compassion for the viability of the human condition. It also makes known the rigour, discipline and fastidious technique of his work. Hazelhurst Regional Gallery is proud to realise *Bad Blood* as a major partnership with Macquarie University Art Gallery, where a companion work on paper exhibition will be concurrently presented. Dispersed over both venues is a selection of what believe are important works that plot key stylistic shifts within McIntyre's extensive oeuvre. This publication – the first ever produced about McIntyre's work – reproduces every work in *Bad Blood* as well as including Victor Rubin's

Album: Arthur McIntyre at Kingsford, Sydney, 1976  
— Georges Bataille, *Story of the Eye* (1920), trans. Joachim Neugroschel, Penguin, London, 1962, p. 47  
— Victor Rubin, "Arthur McIntyre's 'Bad Blood'", 27-28 November 1988, p. 10



Album: Arthur McIntyre at Kingsford, Sydney, 1976  
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— Victor Rubin, "Arthur McIntyre's 'Bad Blood'", 27-28 November 1988, p. 10

### BAD BLOOD

Portrait of McIntyre and two works from the collections of the Art Gallery of New South Wales and Art Gallery of Western Australia that could not physically be included in the exhibition.

**Abundance for Argonauts**  
Arthur McIntyre was born in 1945 and grew up in Katoomba in the Blue Mountains, where he spent much of his time drawing, listening to music and going to see up to three movies a week at the Savoy and the Trocadero Cinemas. If creativity is genetic, McIntyre inherited his love of art from his father and grandfather, both professional musicians who played in big bands. His father, Charles Thomas McIntyre, worked as a violinist on the RME Niagara before it sank during World War II after striking a mine laid by the Germans in 1942. A budding pianist with a taste for jazz, Charles played in Ella Fitzgerald's band on the Niagara, just before she became famous.

When Charles met Lillian Alton Mills in 1945, she was a struggling single mother with a daughter to a failed first marriage. Charles and Lillian married less than a year later, because she was pregnant out of wedlock – with son Arthur. As part of the marriage agreement Charles quit his music career for a quiet life in Katoomba, where he ran a grocery store. Having arrived home in the war as a medical officer, Charles acted as something of a 'bath heater' – happy to dole out potatoes and tinned goods to locals seduced by his regular, boisterous charm. A staunch communist who espoused his politics to anyone who would listen, it is surprising he was not greeted with greater suspicion and fear.

McIntyre's earliest collages reference his father's devout communism. "I first began using collage (mostly photographic) in 1960 in a series of small works on paper which deployed images from the Chinese propaganda magazine *China Reconstructs*, to which my father subscribed." This early series was made when he was 14 or 15-years old and was executed in his first book called *Art of China* from which *Abundance for All* (1960) is drawn. McIntyre used a hand-drawn language children's book, with no Eastern content, as 'sketchbook' pages for these playful and surprisingly mature collage adorned with satirical applications of cultural critique.

Communism was not a shared interest between McIntyre's parents; in fact, they had very little in common except sheep. Lillian was born at sea, somewhere between Sydney and Fiji on the *Atua*, the ship from which her middle name derives and Charles grew up his shipping life to be with her. During her youth Lillian's mother managed a chocolate factory in Summer Hill, in Sydney's inner west, but she also spent a great deal of time at sea. As a child, McIntyre was a youth punctuated by oceans and chocolate sources. Lillian suffered from an inherited bipolar disorder, which had also affected an uncle before her. Her uncle committed suicide in the 1930s by jumping off St Vincent's Hospital in Sydney where he worked as a doctor. In spite of her condition, McIntyre was a self-proclaimed "mother's boy," who viewed his mother as "perfect" until her nervous breakdown in 1958 from which she never recovered. "After a suicide attempt, Lillian underwent Electroconvulsive Therapy (ECT) at Brookhaven Hall at Cullen Park Mental Hospital (now the location of the Sydney College of the Arts). The scourge of bipolar was passed on to both her children and cast a dark shadow over McIntyre's life.

McIntyre's older half-sister, Lynne, burned large in his imagination and he saw her in the same light as screen idols Jane Powell and Grace Kelly – his mother was "more of the Mia Farrow type". In 1976, on the 15th anniversary of Lynne's 1959 suicide, McIntyre recalled how he would "stare as she disappeared on the tarmac dressed in gaudy, garish, and revealing necklines for another night as temptress at the Wentworth Cabaret". Despite his adoration, their relationship was often difficult and from a young age she would lock him in cupboards and leave him there.<sup>1</sup> In her last years, Lynne was the Librarian at Freshman School at Bondi in New South



Phallic Sex, Champagne, Abba and Moby Dick, 1982  
collage, synthetic polymer paint and watercolour on paper  
75.0 x 55.0 cm  
Private Collection, Sydney



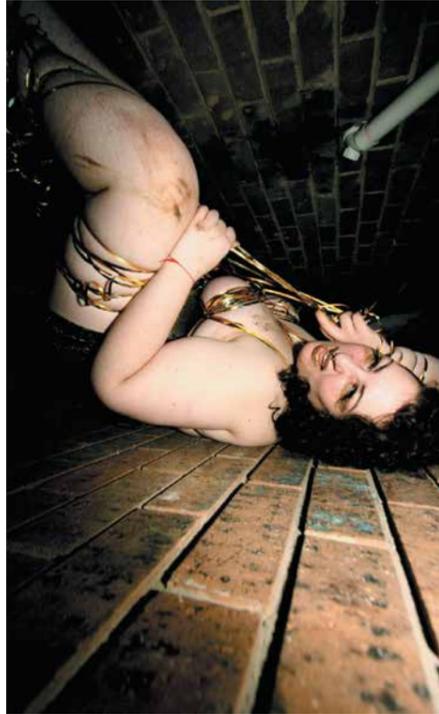
Art and Man, 1986  
collage, synthetic polymer paint and watercolour on paper  
155.0 x 104.0 cm  
Collection, Macquarie University  
Photo: Ely Alonizki, PhotoDisc  
Exhibited Hazelhurst Regional Gallery, 2008





# BENT WESTERN

EXHIBITION POSTER • CATALOGUE • SIGNAGE • CURATOR: DR. DANIEL MUDIE CUNNINGHAM • BLACKTOWN ARTS CENTRE



## bent western

BLACKTOWN ARTS CENTRE  
8 February – 12 April 2008

A survey of artwork by queer Australian artists who have forged connections to Western Sydney over the last 30 years.

Ron Adams, Lionel Bawden, Liam Benson, Drew Bickford, Michael Butler, Karen Coull, Jose Da Silva, Christopher Dean, Tim Hilton, Marius Jastkowiak, Erna Lilje, Arthur McIntyre, Jessica Olivieri, Kurt Schranzer, George Tillianakis, Anastasia Zaravinos.

Curated by Daniel Mudie Cunningham

An official event of the 30th Sydney Gay and Lesbian Mardi Gras Festival 2008



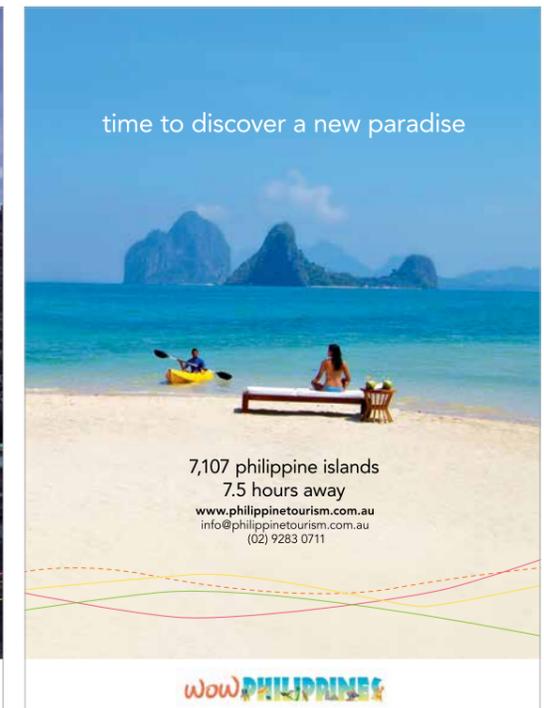
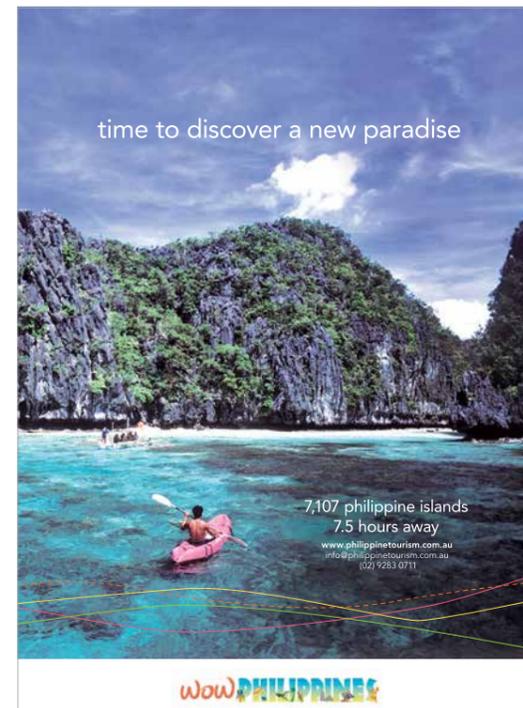
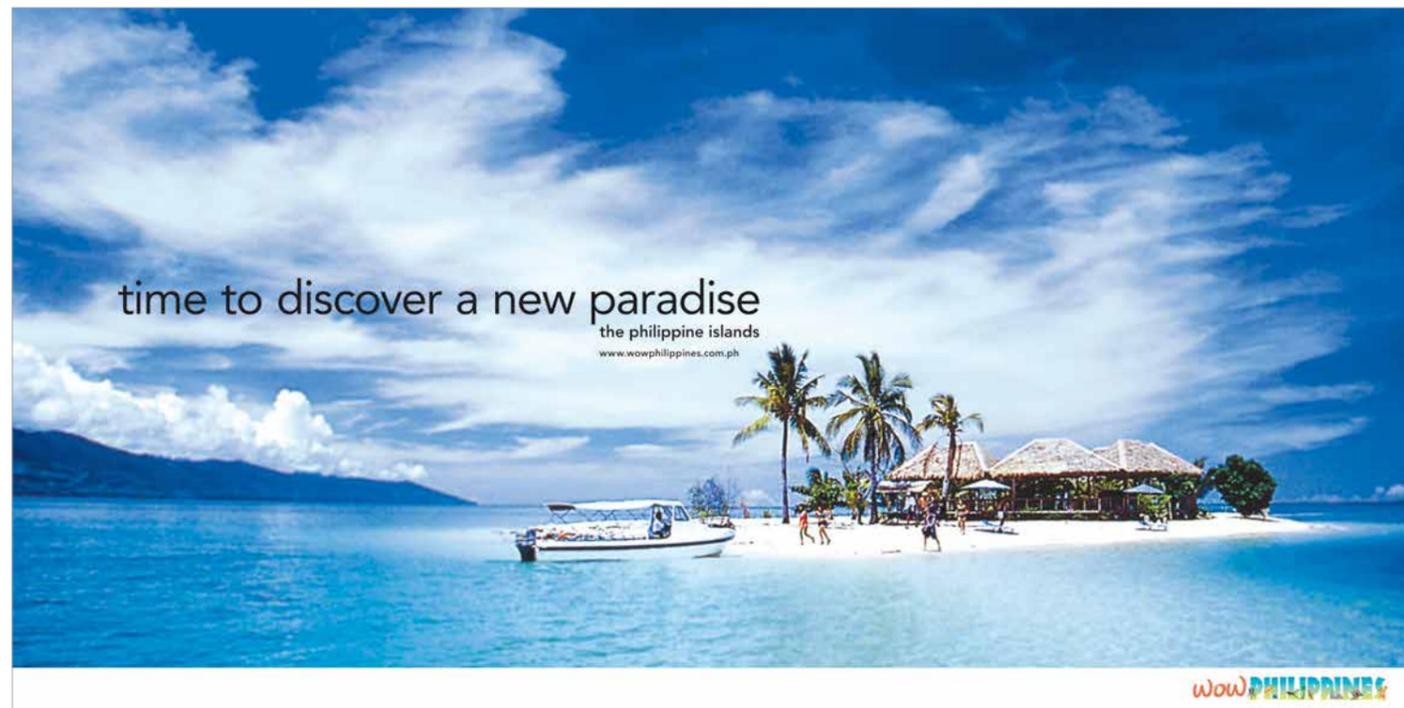
BLACKTOWN ARTS CENTRE  
78 Flushcombe Road  
Blacktown NSW 2148  
Tuesday – Saturday 10am – 5pm  
T: 02 9839 6568  
E: artscentre@blacktown.nsw.gov.au  
www.blacktown.nsw.gov.au





# WOW PHILIPPINES

CAMPAIGN • PHILIPPINES DEPARTMENT OF TOURISM • IMAGO COMMUNICATION





# THE FIRST MAN

POSTER • MA THESIS

HONG KONG INTERNATIONAL POSTER TRIENNIAL 2007  
Finalist  
Category: Ideology  
Publication: *Beyond the surface – Hong Kong International Poster Triennial 2007*, Hong Kong: Hong Kong Heritage Museum

CONCEPT / TEXT / DESIGN / TYPOGRAPHY

ONE MAN IS KILLED  
 ANOTHER MAN  
 GOES TO KILL THE  
 MAN WHO KILLED  
 THE FIRST MAN  
 THEN ANOTHER MAN  
 GOES TO KILL THE  
 MAN WHO WENT TO  
 KILL THE MAN WHO  
 KILLED THE FIRST MAN  
 THEN ANOTHER MAN GOES  
 TO KILL THE MAN WHO WENT  
 TO KILL THE MAN WHO WENT TO  
 KILL THE MAN WHO KILLED THE  
 FIRST MAN AND SO IT GOES  
 ON AND ON

