

# TIME IN MOTION

SOME OF QUEENSLAND'S LEADING ARTISTS HAVE HELPED  
DEFINE THE QSO'S DYNAMIC VISUAL PRESENCE.

MARY NEMETH REPORTS.

Who would dispute that in Australia, even with the best will and literally the greatest visiting artist in the world, a symphony orchestra can hardly be assured of a year of sell-out concerts?

There are many different strategies employed by Australia's symphony orchestras to attract new audiences at a time when the arts and entertainment industries are expanding rapidly. It would be difficult to find a more unusual scheme, however — or a more successful one — than that adopted by Beverley Parrish, marketing manager of the Queensland Symphony Orchestra, and freelance designer Bill Haycock.

"A meld of art forms" is how Parrish describes the keystone of their marketing idea, which involves using the works of visual artists to decorate or — more properly speaking — symbiotically illustrate that significant part of the orchestra's life force, its promotional and

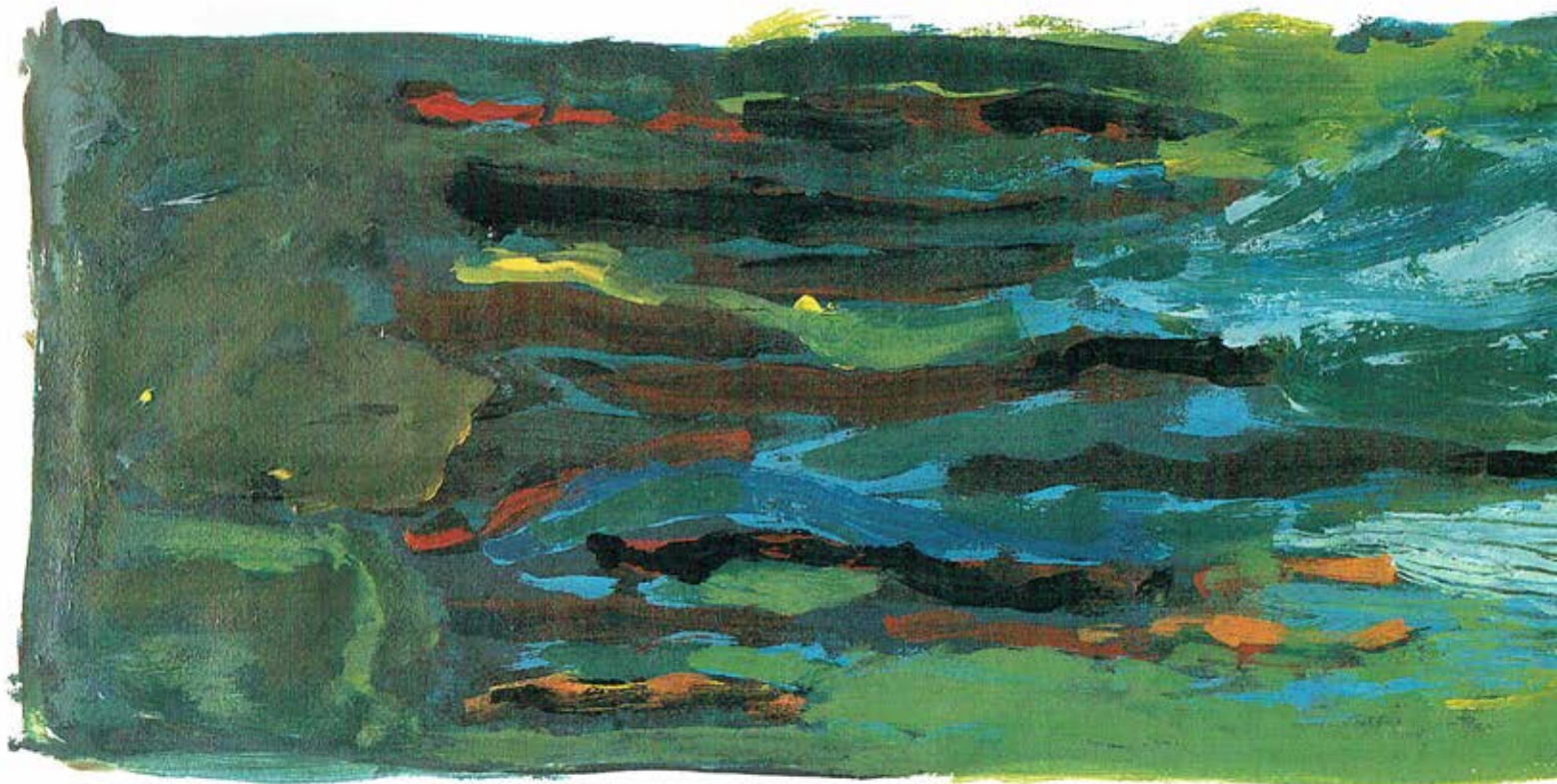
information-giving material — brochures, programs and posters.

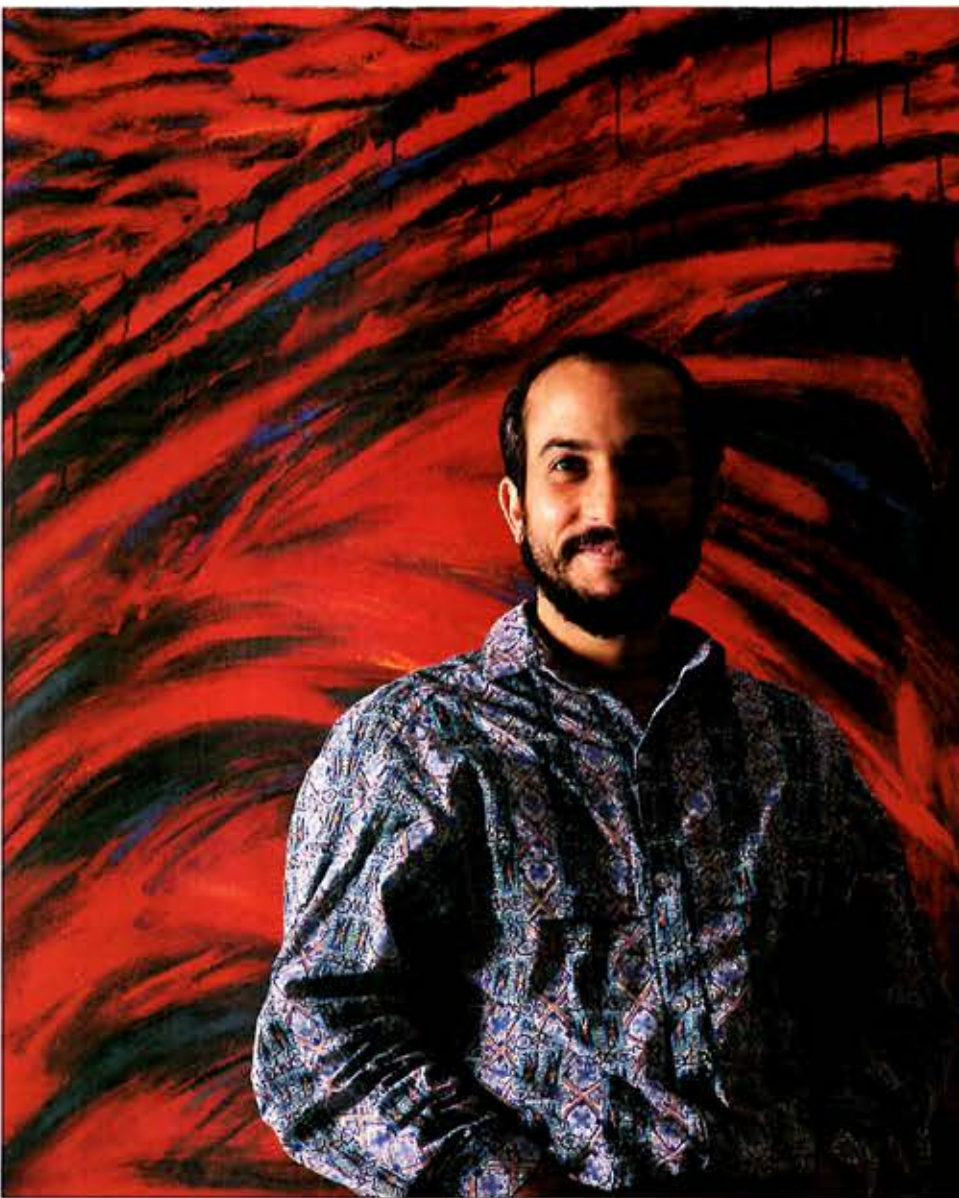
By the end of 1987, when Beverley Parrish joined the QSO, general manager Mary Lyons had instituted the highly successful system of flexible subscription packages and engaged an advertising agency to illustrate the '88 brochure. The company came up with attractive photographs of Queensland national parks and wildlife, a big step forward but still, Parrish believed, not original.

A conscious policy of image-raising began with a change of logo, then marketer Parrish and designer Haycock addressed the problem of necessary "dramatic" change in presenting the orchestra to subscribers and the public generally. "We wanted something completely different from the warm-brown orchestral promotion everybody seemed to be using," Parrish explains.

In view of their multi-disciplined backgrounds, their creative solution holds no surprise. Each has worked extensively in theatre and long-term with the Queensland Ballet, while exhibitions of some of Bill Haycock's drawings and brilliant costume designs have been held in Sydney and Brisbane. "Without going on a mission, we think it makes sense to amalgamate various art forms," says Beverley Parrish, "and the visual arts and music work well together."

With the decision to use the work of a visual artist, establishing criteria for choosing that artist was the next step. "We decided it should be a local Queensland person, someone not yet famous but just getting there, a fine artist with the integrity, that eye. Also the artwork couldn't be too demanding on the viewer, it had to be quite accessible — it's for a brochure after all — but also not too bland. That's quite hard," says Parrish — with some justification.





She and Bill Haycock began their search, visiting the best galleries and many individual artists and speaking to the contemporary art curator at the Queensland Art Gallery. Finally, at the Roz MacAllan Gallery in Brisbane they discovered the work of Sebastian Di Mauro, a graphic as well as fine artist who lectures at the Queensland College of Art at Seven Hills. The two lost no time in explaining to Di Mauro that while there was not a lot of money with which to pay artists, they could promise he would be well looked after, his work highly regarded and respected, that there would be "consultation all along the line and a twenty or thirty thousand print run in full colour that would go all round Australia".

Sebastian Di Mauro agreed to their proposals and 13 of his existing works were chosen, each one of which makes a dramatic Queensland-oriented environmental statement in the 1989 Master Concert Series brochure. On the cover of this brochure and of the individual concert programs is work from his 1986 *Transience* series. Throughout this series, nine times represented in the brochure, the artist depicts "volatile" seascapes in colours he describes as "not derivative of the sea, but signify[ing] nature's many facets". In direct contrast is the detail from his *Rainforest* — a lyrical symphony of gentler colours — while striking colour and dominant geometric structures mark the three

**Bottom left: *Rainforest*, Sebastian Di Mauro 1983; above: Sebastian Di Mauro, QSO artist for 1989.**

