

The authors acknowledge and pay respects to the Gadigal people of the Eora Nation as the traditional owners of this place we now call Sydney. Sovereignty was never ceded.

Wendy Murray  
Poster Artist



A selection of posters  
from  
2009 - 2019

This collectors edition is limited to 100 numbered copies.

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# A street artist's duty of care.

One night a couple of years ago I joined Wendy Murray on a night out installing posters on the streets of Sydney. It was the first of a few nights spent putting up posters in the *Equality Series* that we'd worked on together.

We met up around 8pm, while the night was still young. We had a car, but no particular plans for where to go first. And then somehow it struck both of us at the same time – why not make our way to Victoria Street in Kings Cross? Among the images we'd used for the posters were a few from the green bans movement – a powerful coalition of builders labourers and resident activists who saved dozens of sites across Sydney from the wrecking ball in the 1970s.<sup>1</sup> Among the things they saved were the terrace houses on Victoria Street.

We made our way there, grabbed our gear from the car, and started walking down the street looking for a spot. Wendy noticed that on one street corner there was a brick wall with a series of inset boxes that were perfect frames for a poster. While I looked on and looked out, she grabbed a milk crate to stand on and set to work with our first installation. Using a paint roller, she applied some of her secret-sauce paste to the wall (I still don't have the recipe). Then she unrolled a



*Equality Series* with Kurt Iveson. 2014-16  
Woolloomooloo, Australia

**“We’ve got enough to deal with here without graffiti, you just can’t do that here.”**

<sup>1</sup> To see some of the pictures from this archive and read some stories about the green bans, see <https://citiesandcitizenship.blogspot.com/2013/09/building-city-for-people-green-bans-in.html>

poster, carefully stuck it to the wall so that it fitted perfectly in its frame, and started rolling on a top coat of paste. I didn't do much of a job looking out. As the second coat of paste was going on the poster, a guy walking his dog crossed the street and approached us. He wasn't aggressive, but he made it known he'd call the cops if we didn't take the poster down. “Victoria Street is my street”, he told us. “Me and my neighbours are doing our best to care for the street, and this wall has just been repainted! We’ve got enough to deal with here without graffiti, you just can’t do that here.” I guess he was referring to the fact that the street is now populated with a bunch of backpacker hostels, among the multi-million dollar residences.

Wendy was cool as a cucumber, replied that we were just trying to put some art on the street, and started politely informing him about the content in the poster and its relationship to the area. But dog-walker guy wasn't having it. He pulled out his phone and made like he was about to start dialling. At which point Wendy said “ok, no worries, we’ll take it down”. Down came the poster, which she stuffed in a nearby bin. The milkcrate was returned to its original spot outside a shop. We started walking. He followed us until we turned a corner out of the street and then left us alone.

Now, there are plenty of potential takes on this story – including the one which points out that dog-walker guy could only live on this street thanks to the actions of the people who featured in our poster, and whose incredible efforts have no visible trace on the street that they saved! But the thing that struck me even more as we walked away were his comments about *care*. The thing I most wanted to say to dog-walker guy was that Wendy and I cared for the street, too. Deeply. In another world, the fact that we had that care in common with dog-walker guy might have cracked open a space for some dialogue about what it means to care for a street. We might even have found we had some shared interests in that. But sadly, that's not the city we live in. Thanks to the vilification of street artists and graffiti writers over decades, and zero tolerance ‘wars on graffiti’, we were never really going to be able to have a polite disagreement with dog-walker guy. He thought he knew us already – we were a threat to his street, not a friend. And his kind of care has the cops on its side, while our kind of care really does not.

In fact, in Sydney, his kind of care for the street not only has the cops on its side, but a whole army of graffiti removalists who are paid by local governments to patrol the streets in order to remove graffiti and street art as soon as it appears. Of course, they can't patrol the whole city. But the inner city (including places like Kings Cross) has been a particular focus for 'rapid removal', surveillance, and other graffiti prevention efforts. It has become increasingly difficult for even the best graffiti writers and street artists to get up and stay up in the inner city (unless of course they've taken a commission from an advertising agency ... but that's another story).

## It has become increasingly difficult for even the best graffiti writers and street artists to get up and stay up in the inner city.

To a society that's fed a pretty constant diet of communications which continue to represent unauthorised street art and graffiti as a kind of rubbish, the idea that a couple of people sticking up unauthorised posters in the middle of a school night are *caring* for the city seems counter-intuitive. To those who love their street art, the claim about care might seem less contentious, perhaps no big deal. That was probably me – the battle between the forces of order, profit and expression was where my interest in street art primarily focused, and maybe I just didn't see the care that animated its participants.

But collaborating with Wendy on that series of posters, as well as on other projects, has given me a different perspective on what it means to wage that battle, and to stay in that fight for as long as Wendy has. She's been installing her art for over 20 years and has been active on the streets of Sydney for over 15 years, punctuated by occasional stints in Melbourne and other cities.

Working with Wendy over some of these years has lead me to think in the different dimensions of Wendy's artistic practice. There are at least three distinct but related kinds of care going on that have made Sydney a better place – care about her craft, care about the city, and care for other people.

**Right:** Installing *Just Aim To Print Well* posters, 2018. University of Sydney campus Photo: Sarah Lorien

**Left:** Sydney – *I feel like we're in different places!!* August 2017. Darlinghurst, Australia. Aerosol stencil on paper (paste-up)



## Care about the craft: aim to print well

There's a high-quality threshold to everything Wendy prints, driven by a devotion to the craft of hand-printing posters. To illustrate the care Wendy takes over every single one of the countless posters she has put on the streets and on gallery walls over the years, let me tell you a little more about that poster that ended up in the bin on Victoria Street.

Hours were spent on the poster design, combining a hand-written *Equality* (riffing on Arthur Stace's famous *Eternity*) with carefully selected images from some archives to which we had access – images that both captured moments in Australian history when movements concerned with different kinds injustice asserted their equality, and where there was space for the addition of our text.

Yet more hours (and a bunch of chemicals) were spent turning those designs into screens ready for screen-printing. Further hours (and dollars) were spent sourcing inks and paper. Many more hours still were spent hand-pulling the posters one by one – a physical job that demands skill and careful attention to detail, as I found when trying to help out and pulling a bunch of imperfect posters that didn't meet Wendy's high standards – and waiting for them to dry.

Then we were ready for the street. Which meant time mixing up a secret paste recipe, rolling posters ready for quick pasting up, and Wendy donning her street disguise and stepping into her alter-ego character – Mini Graff. And then we spent hours and hours walking across different inner-city neighbourhoods pasting up the posters. Choosing our spots and our moments. Taking sneaky pics of our work while trying to look casual.

Now, there's no doubt about the thrill of having all those hours of work culminate in an intervention on the street – putting up the posters is fun, and then there's the buzz when you pass by days later if a poster still happens to be there. But when you pop back to one of those spots a few days later and the posters are gone, the thrill turns to hurt. And it hurt even more to see one go in the bin before anyone had even had a chance to see it. All that work gone, just like that.

And yes, I know street art is ephemeral (at least in its physical manifestation) and I know that street artists and graffiti writers know that. But that's exactly my point. While images on Insta might provide some kind of prolongation against ephemerality, let's not imagine for a second that encountering a street poster on social media is any kind of equivalent to encountering it on the street.

## Let's not imagine for a second that encountering a street poster on social media is any kind of equivalent to encountering it on the street.

In the face of this ephemerality, Wendy has kept doing it anyway and even more importantly, she has kept doing it *her* way. For each of the poster series you'll see in this book, she has been through the process I've described above over and over again. Indeed, for most of the posters you'll see in this book, the process is even *more* complicated – the *Equality* series was only one colour, where many of the posters for which she's become admired are printed in multiple colours, requiring multiple screens, inks and prints.

Despite the rapid removal of most of her street posters – be it by a Council removal program or by one of the burgeoning street advertising agencies – there are no shortcuts. Wendy aims to print well. And in that commitment, Wendy is demonstrating her care about the images that end up on our streets – a care that is deep, and in my opinion is unmatched by the authorities and advertisers who dominate the public expression on our streets.

So, having been party to Wendy's process for just one of her many street poster series, I find myself far less inclined to be glib about the ephemerality of her street art, or anyone else's. And I'm more inclined to maintain my rage about the public and private authorities who are determined to control the surfaces of the city, and who continue to devote precious resources to that end. Those resources would surely be better spent dealing with deep human and environmental needs that continue to go unmet in our city.



**Above Top:** Installing *The Answer is Up!* in Cuba Street Mall. 1998 Wellington, New Zealand. Photo: Michelle Mitchell  
**Bottom:** Printing *Dam Empty, Damn Right!* zine at Sydney College of the Arts, Australia. Photo: Anna Macleod

## Care for the city: Sydney, we need to talk...

A lot of Wendy's posters over the years have spoken directly to those unmet urban needs, and to the processes that are making Sydney more and more unjust. Look through this book and you'll see posters that address the forces of privatisation, commodification and gentrification that are displacing the Indigenous, the poor, not to mention the street artist and the graffiti writer.

For instance, Wendy has collaborated on posters with Aboriginal musician Tim Gray offering an alternate date for the Australia Day celebrations - one that might better reflect unity and acknowledgment of the country's indigenous history. Her collaborative works with Melbourne artist Matt F. includes their *Real Australians* poster that responded to posters installed all over the country by Peter Drew about who counts as a real Australian. Wendy also installed their version of the poster, all over the country. Her *Country Shopper* series responded to the vilification of asylum-seekers as 'country shoppers' with a series of images of colonial invaders who also arrived by boat.

In her *Pipped at the Post* posters, Wendy responded to an invitation to contribute to the struggle against the sell-off of public housing at Millers Point with a bunch of dominoes trailing over a map of Sydney, from Millers Point across the inner city – making the point that most of the inner city low income and public housing is falling like dominoes.

Other posters have addressed poverty and precarity – in order to support her practice, this territory isn't unfamiliar to Wendy. See for example her *Working Poor Isn't Working for Us* and *My Home Owner Ship Has Sailed* posters, each of which speaks to the situation of growing numbers of city folks for whom the security of a steady job and accessible housing is beyond their grasp.

And of course, plenty of Wendy's posters have also offered direct commentary on the street itself. Not least among these are posters and stickers in her *This is Street Art* series, which set out the terms of what distinguishes street art from the explosion of commercial posters that we've witnessed in Sydney (and other cities) as advertisers increasingly look to 'street campaigns' as alternatives to a fractured online media landscape – unsanctioned, rebellious undertones, expressing political



**Above Top:** Sydney – *We Need to Talk!* July 2017, Darlinghurst, Australia  
**Bottom:** Mini Graff installing *Pipped At The Post*. 2015, Millers Point, Australia, Photo: Molly Wagner

concerns, addressing its urban context, and ephemeral. This series comments on the ways that street artists are increasingly ‘spot-jocked’ by the commercial poster crews – a graffiti term for the way that walls which have been activated by street artists are commodified and colonised by advertising. And it might just offer a provocation to other street artists, too about the kind of work that needs to be done.

I know that there are times when Wendy has felt that enough is enough – that caring for Sydney is just too hard, as its streets become meaner and meaner. Her poster *Sydney - we need to talk...* looked like the start of a break-up conversation. But even then she couldn’t help herself. That message became the inspiration for another collaboration, this time with a group of academics and students from the University of Sydney, who used that poster as the inspiration (and cover art) for a series of essays about our local urban condition that came out in a self-produced book called *Sydney – We Need to Talk*.<sup>2</sup> In the process, she became the first artist to work on the old-school Piscator Press that she helped to resurrect, type-setting many of the pages of the book by hand, and responding to each essay with a series of drawings that she transformed into a series of posters. Instead of bold, graphic statements, these posters use a different graphic style. Kings Cross features in one of these posters – an iconic Coca-Cola advertisement is replaced with the text *You Have the Power to Take Your City Back*, to accompany an essay about decommodifying our city through hacking its ad spaces. She also addresses the challenges in dealing with the slow US Immigration process, after winning the Green Card Lottery. This is beautifully illustrated in *Life Lived in Limbo* – capturing the universal challenges of migration.

As well as highlighting our urban condition in her posters, Wendy’s care for the city has extended to work that have sought to *change* the urban conditions in which street artists work. We worked together as part of a four-person team who collaborated on research project commissioned by the City of Sydney to rethink their approach to graffiti and street art, which eventually led to a relaxation of the arrangements for permission walls in the City (among other things).<sup>3</sup>

**Right Top:** University of Sydney Wom\*ns Collective. 2015 Poster & paste-up workshop at the STUCCO Housing Co-operative. Newtown, Australia

**Middle:** Sima Alixani working on her poster series. 2019 The Poster Centre, Blacktown Arts, Australia

**Bottom:** *Temporary Contract* poster by Parris Dewhurst. 2019 The Poster Centre, Blacktown Arts, Australia

**Left Top:** *Working Poor* with Dewey Tafoya (USA). 2017 East Los Angeles, California, USA

**Bottom:** *I’m Not Anti-Social* up first, soon followed by ZAP, then commercial advertising. May 2016 Surry Hills, Australia



## Caring for people: collaboration and community

Alongside her own artistic practice, Wendy has played a big role in sustaining and reproducing a street art and street poster scene in Sydney and beyond. Her care for this community has taken a number of forms.

One of the aspects of Wendy’s work that you might have noticed by now is that it is often collaborative. Many of Wendy’s posters have been the product of team-ups with others who are in the firing line, and/or with those who are involved in fighting back – sometimes these folks are artists, often they’re not. Of all the folks in street art and graffiti who I’ve met over many years of research and advocacy, Wendy is the artist most open to working with others as well as pursuing her own forms and styles of expression.

Wendy’s care for the street art community extends to making opportunities for others. In particular, she spent several years helping Tugi Balog manage Mays Lane in Sydney’s inner west, creating space for dozens of artists to do some of their best work and transforming a neighbourhood in the process. This involved being the kind of person who could build (and sometimes mend!) relationships with a diverse range of artists moving in the related but sometimes hostile worlds of graffiti writing and street art.

### Wendy’s care for community reaches back in time and into the future.

Wendy’s care for community reaches back in time and into the future. She’s helped make the history of street postering visible, by unearthing and then referencing poster artists who came before her, like Garage Graphix Community Arts Inc and Redback Graphix. And she has run on countless classes and workshops in screen-printing and poster-making at places like Sydney College of the Arts, National Art School, Megalo Print Studio and most recently The Leo Kelly Blacktown Arts Centre.

Like those classes, the work assembled in this book will no doubt provide inspiration for the next generation of poster-makers – although I’m not sure there will be enough copies to go around for all of us who have benefited from Wendy’s care.

Kurt Iveson

Associate Professor of Urban Geography in the School of Geosciences,  
University of Sydney, Australia

<sup>2</sup> The Sydney Urban Crew (2018) *Sydney – We Need to Talk*, Sydney: Piscator Press. You can find out about the making of this book, and get download a free electronic copy, here: <https://www.sydneyneneedtotalk.com/>

<sup>3</sup> Kurt Iveson, Cameron McAuliffe, Wendy Murray, Matthew Peet (2014) *Reframing Graffiti and Street Art in the City of Sydney: Report of the Mural, Street Art and Graffiti Review Project*, Sydney: University of Sydney, available at <http://www.cityofsydney.nsw.gov.au/reframing-graffiti-street-art>

**Suburban Roadhouse No.4**

East Sydney, AUS  
Photo: Luke Thomas



# SHOW ME THE MONEY



I love Wendy Murray's posters. I love their energy, their sentiment, the colours, the print quality – everything.

I first met Wendy when she was awarded a residency at Megalo Print Studio in Canberra. I hadn't been the Director of Megalo for that long and the artist-in-residency program was one of the most exciting aspects of the job – working with a committee to select artists with a diversity of approaches to printmaking, both materially and conceptually. Wendy had heard about the opportunity to work at Megalo from Bayu Widodo, a fabulous Indonesian artist who was resident at Megalo in the previous year. Bayu was interested in poster making, a grand tradition from which Megalo was born back in the early eighties.

I was pretty curious about this next generation of poster makers as a (very unkind) acquaintance had told me, knowing of my own history of screen printed poster making, that 'screen printed posters were to the eighties what spinning and weaving was to the seventies' – in other words, dead. Who were this next gen? Why were they making posters, what were they making posters about and where were they distributing their work?

Wendy Murray has, since her residency at Megalo, been almost singlehandedly waging a screen-printing revolution, bringing this beautiful and adaptable medium to the attention of audiences Australia wide, but in particular to the residents of Sydney and Canberra. During her residency at Megalo, Wendy worked on a suite of posters that addressed the impact of corporatisation on our lives. Posters with graphics like *Big Con*, *Naive* and *Credulity* were clever, colourful and appropriate as the world increasingly lurches into neo-liberal rule by corporation rather than elected government. It was during the making of these works at Megalo, a decade ago now, where Wendy really learnt to print and hit her stride with her ideas.

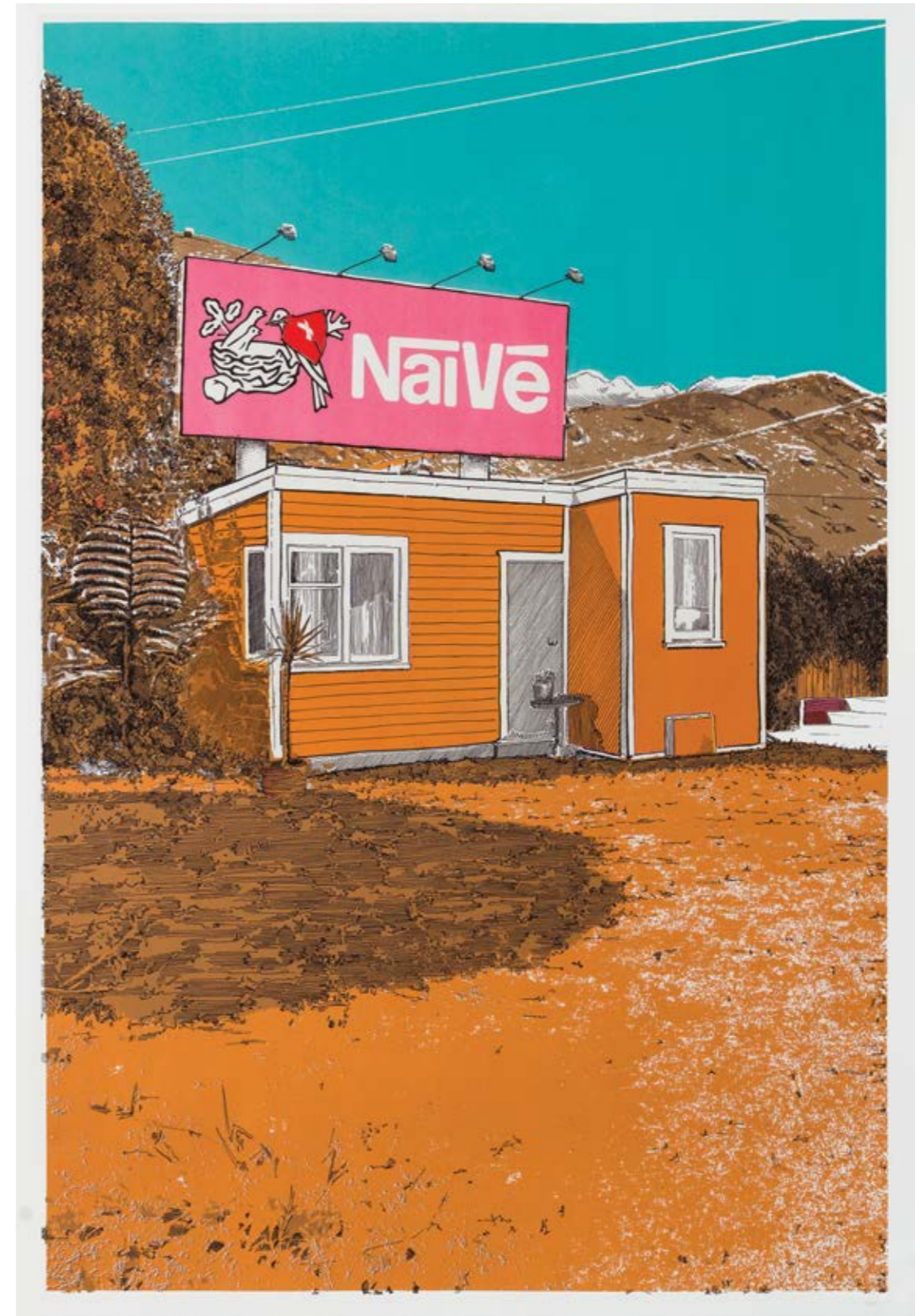
Her sophisticated *Suburban Roadhouse No.6* print, an extremely complex four colour separated work, was a real cracker – so much so that I encouraged Wendy to print and scale up another version to actual billboard size. Most artists would quake at the thought but, in her Amazonian, high energy way, Wendy designed and printed, *Suburban Roadhouse No.8*, a twenty-sheeter billboard print - of four colours on each sheet. It was displayed in a fabulous exhibition called Print Big, held in the industrial scale Fitters Workshop in Canberra. The print was amazing; - so wonderful in fact that the National Gallery of Australia purchased the work for the national collection. Those curators knew a good print when they saw one.

Wendy and I have gone on to work together on a couple of campaigns. We have made posters to support residents, battling to keep their homes from NSW government sell-offs; we mined archives in Wollongong, making new screen printed posters, like Wendy's *My Home Owner Ship Has Sailed*, for a fantastic project called the Future Feminist Archive; and we support each other by sharing opportunities and our love of the screen printed poster.

Is the screen printed poster dead? Not if Wendy Murray is around!

*Alison Alder*

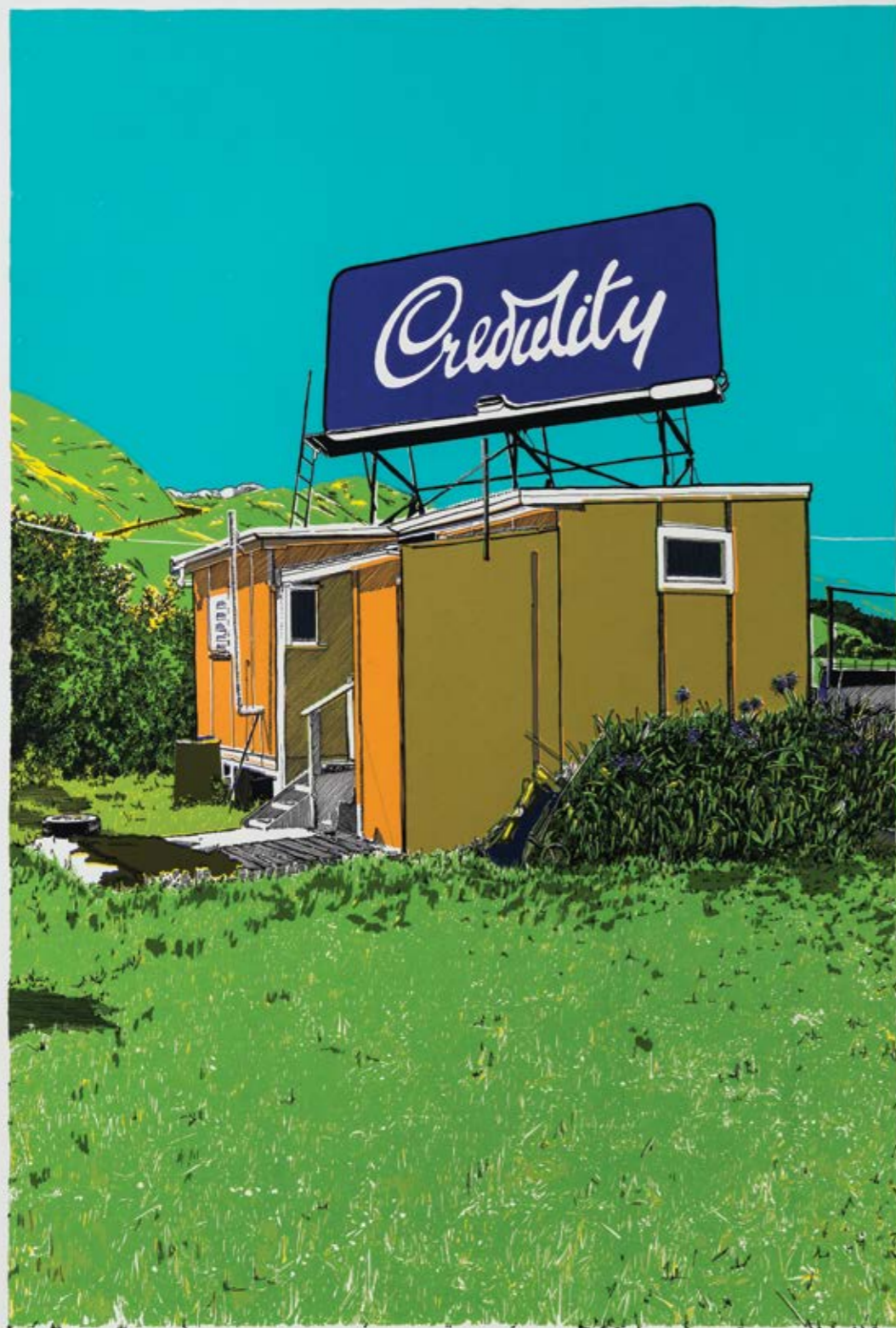
*Head, Printmedia and Drawing, Australian National University, School of Art and Design*



### Roadhouse No.14

29.9 x 40.1 in / 76 x 102 cm. 2011

Printed at Megalo Print Studio, AUS. Multi-national corporations infiltrate our lives in different ways. For me, as a child, it was through marketing global brands as Kiwi owned



### Roadhouse No.16

29.9 x 40.1 in / 76 x 102 cm. 2011

Printed at Megalo Print Studio, AUS. Printed on the one-arm bandit from seven hand drawn positives

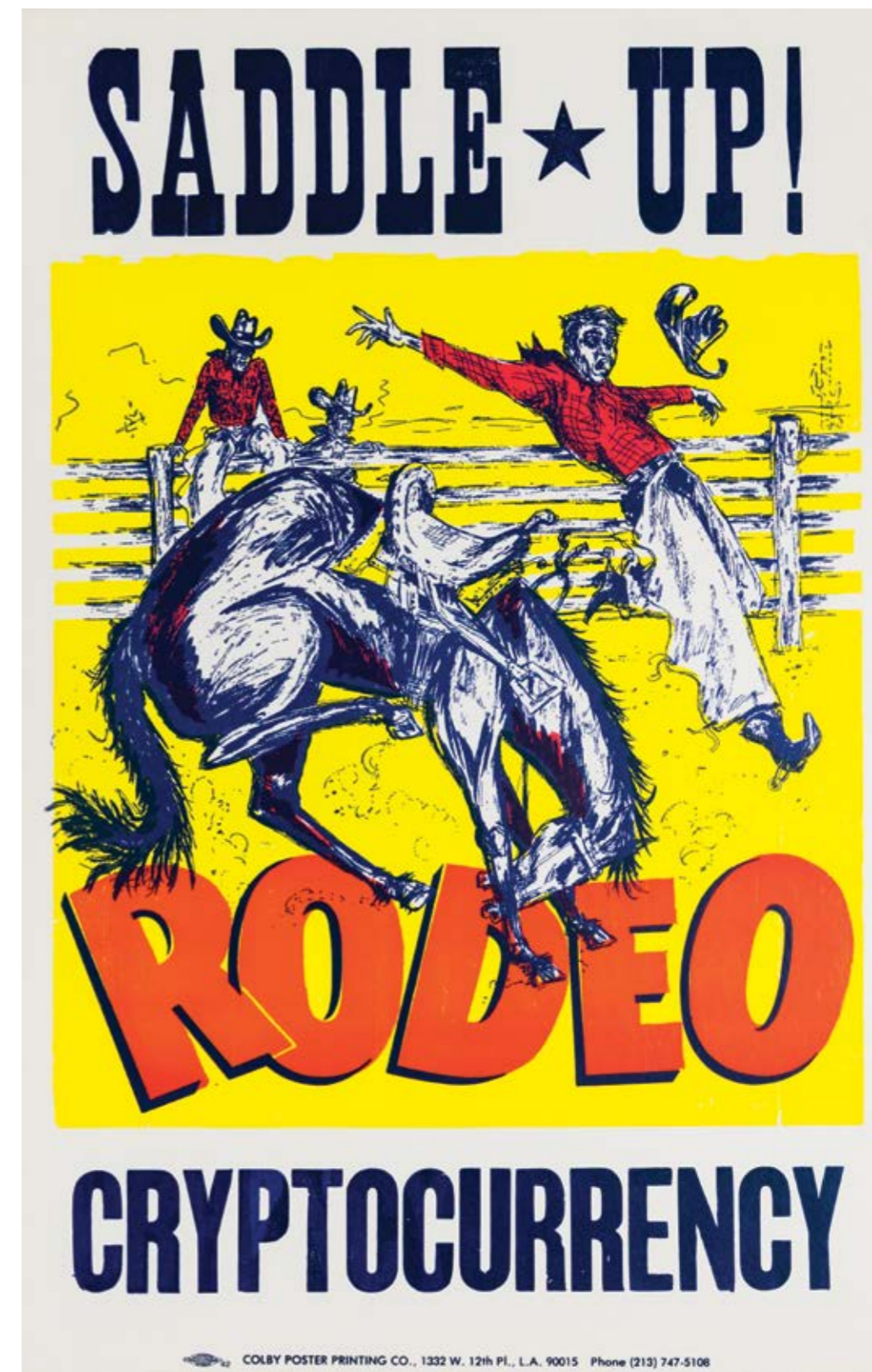




**The Land Of Milk & Honey**  
 31.8 x 12.5 in / 81 x 32 cm. 2016  
 Typeset by Sarah Evenson.  
 Screen printed at Hamilton Ink Spot, USA



**Giants & Dodgers**  
 19.6 x 27.9 in / 50 x 71 cm. 2016  
 Typeset at Hamilton Ink Spot, USA, screen printed at Sydney College of the Arts, AUS. Pre-election thoughts. Monoprint through one stencil



# **We All Need Nuclear Energy**

29.5 x 43.7 in / 75 x 111 cm. 2011

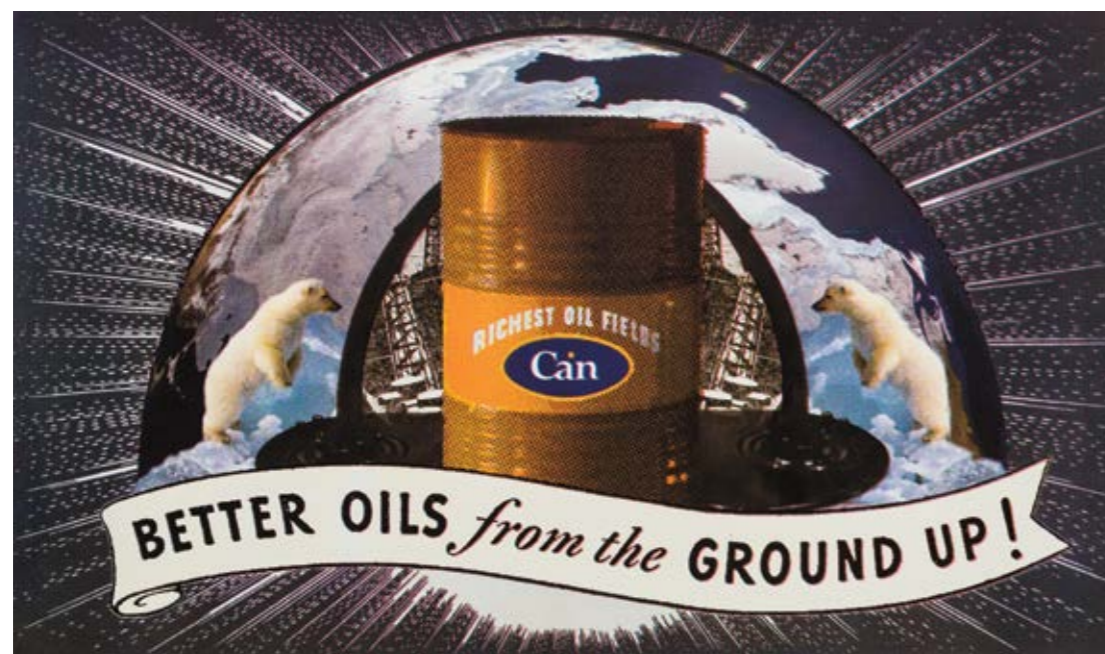
Printed at Megalo Print Studio, AUS. The destruction of utopia (Hill End, NSW), and questions our dependence on nuclear energy. Printed two weeks before the 2011 Fukushima Daiichi nuclear disaster



# **Suburban Roadhouse No.8**

177.1 x 99.6 in / 450 x 253 cm. 2010

Printed at Megalo Print Studio, AUS. Billboard of twenty CMYK, hand screen printed panels



# **Greenland Grows The Best Oils**

30 x 40.1 in / 76 x 102 cm. 2011

Printed at Megalo Print Studio & Gallery, AUS  
Printed on 90gsm litho, from four stencils (CMYK)

# **Suburban Roadhouse No.2**

29.9 x 44 in / 76 x 112 cm. 2010

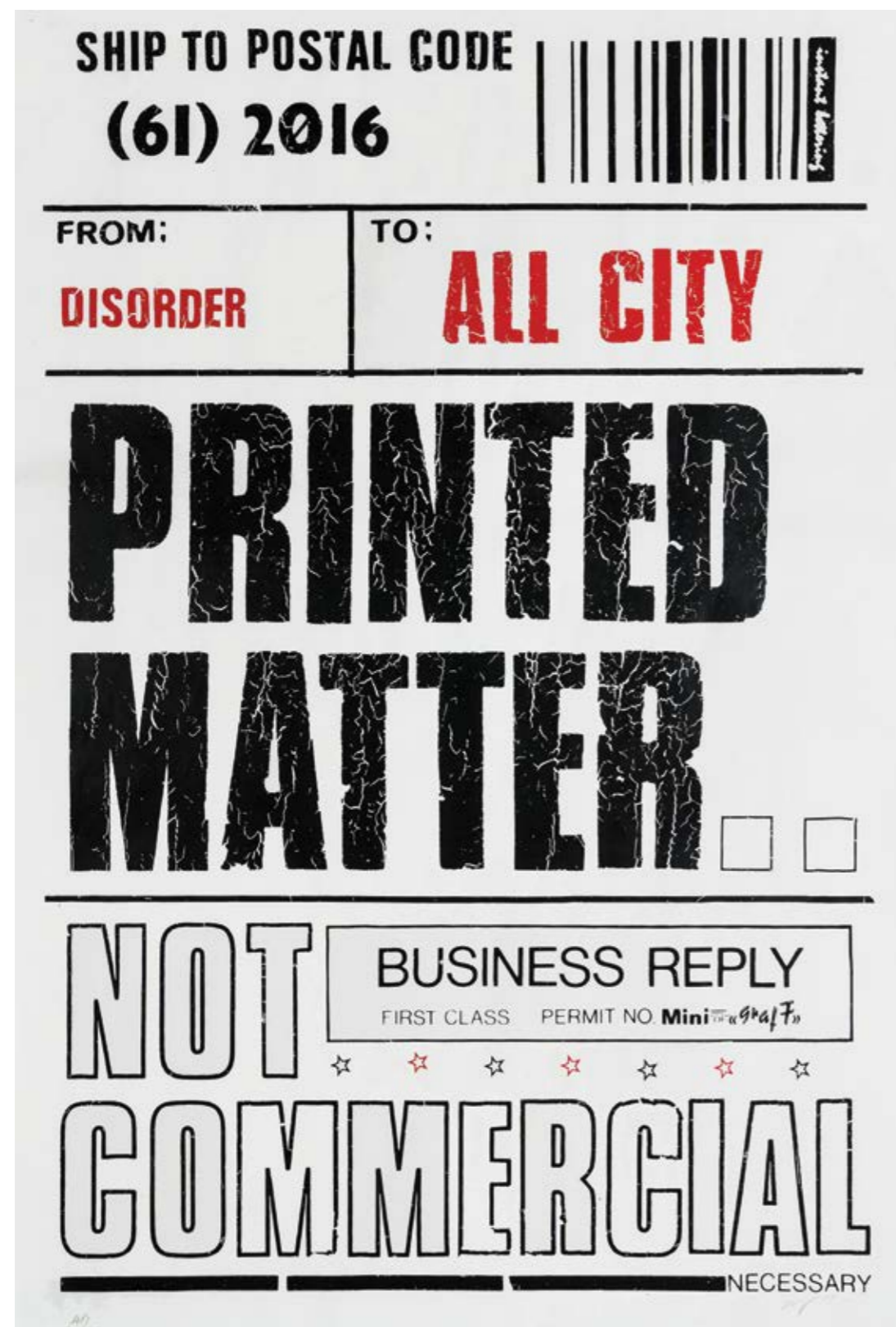
Printed at Studio Build, AUS. Aerosol on 245gsm  
Stonehenge from sixteen hand-cut stencils

**Shipping Label (Printed Matter)**

28.3 x 40.1 in / 72 x 102 cm. 2017

Printed at Sydney College of the Arts, AUS.

Two colour screen print made using Letraset



**You Are Invading My Privacy**

29.9 x 40.1 in / 76 x 102 cm. 2011

Printed at Megalo Print Studio, AUS



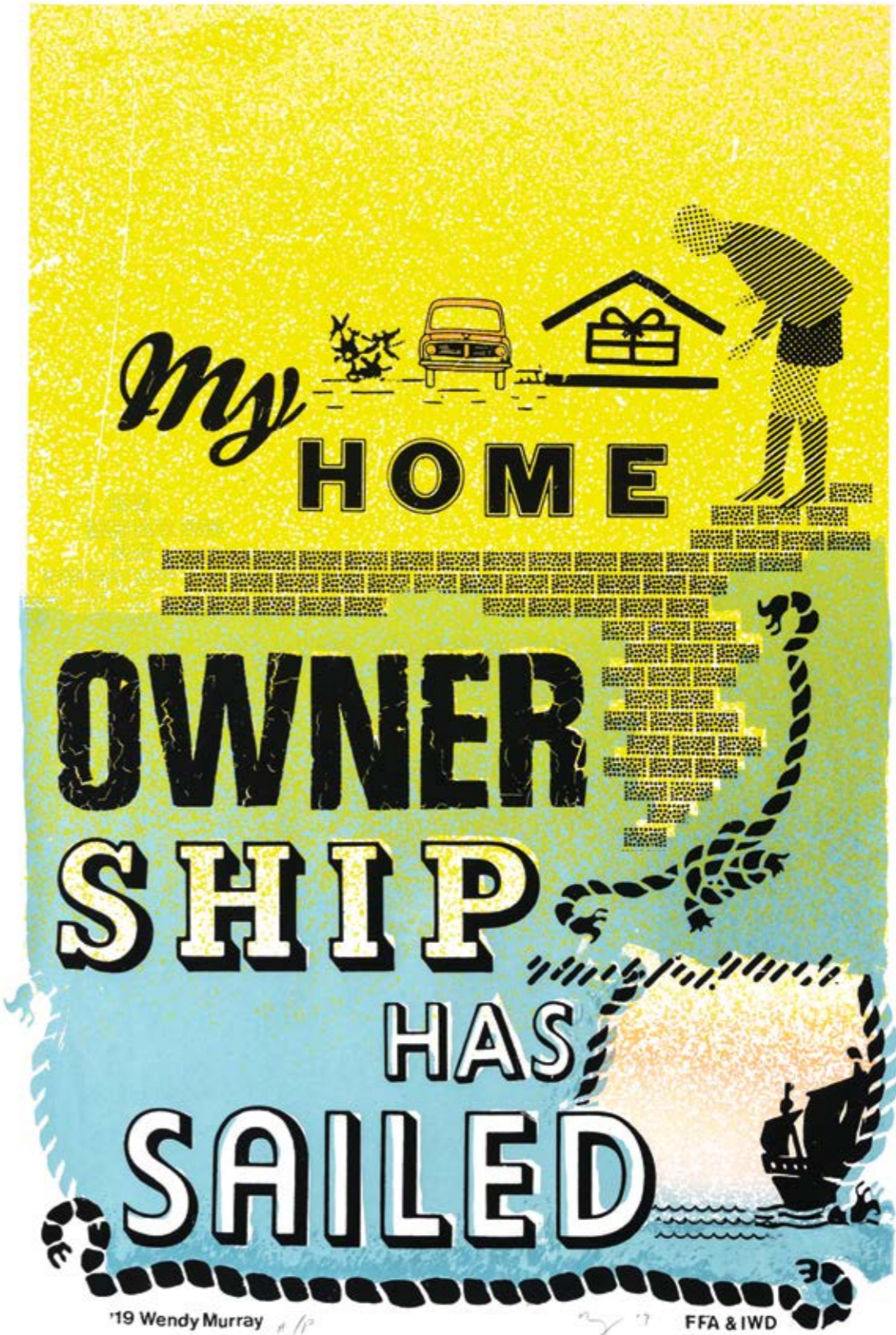
**Mine's Bigger** with Kevin O'Brien (AUS)  
11.8 x 16.5 in / 30 x 42 cm. 2013  
Printed at the Araluen Arts Centre, Alice Springs, AUS. Created in collaboration as part of the National Gallery of Australia 2012-2014 'Roy Lichtenstein: Pop Remix' touring exhibition workshop series



**GRAB – More Take, Less Give**  
27.5 x 40 in / 70 x 100 cm. 2011  
Printed at Megalo Print Studio, AUS. Parody of the National Australia Bank (NAB) ad campaign 'More give less take'



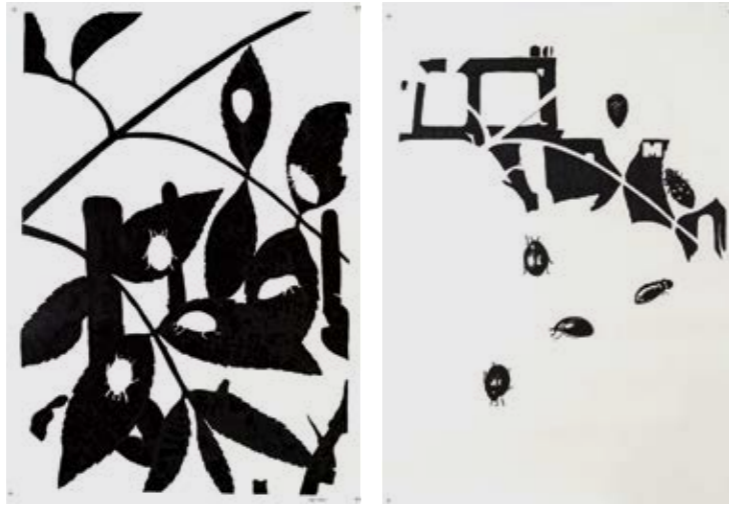
**My Home Owner Ship**  
27.5 x 40.1 in / 70 x 102 cm. 2019  
Printed at Sydney College of the Arts, AUS.  
Commission poster for *Future Feminist Archive: Live!* in Wollongong. Curated by Jo Holder and Catriona Moore

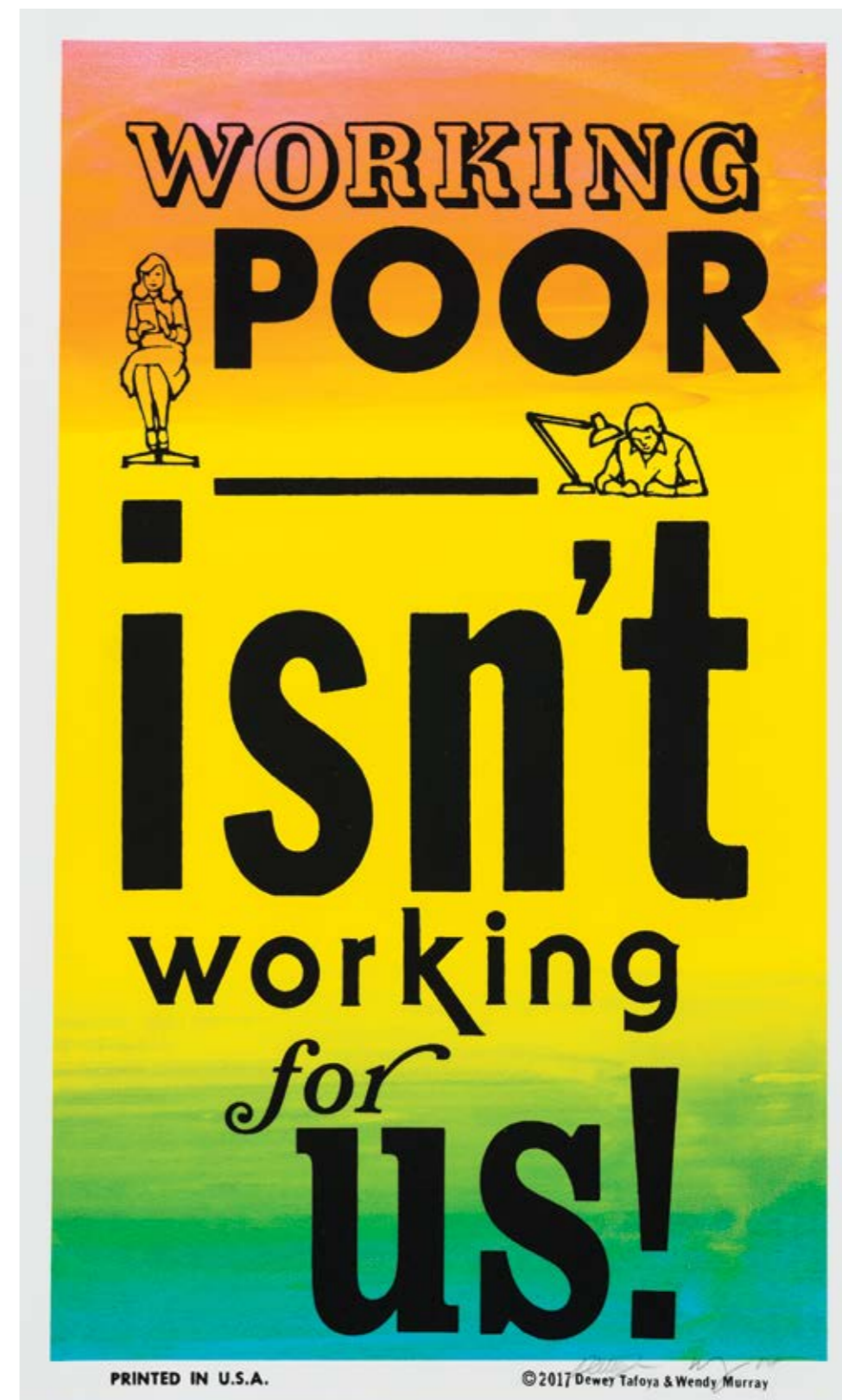
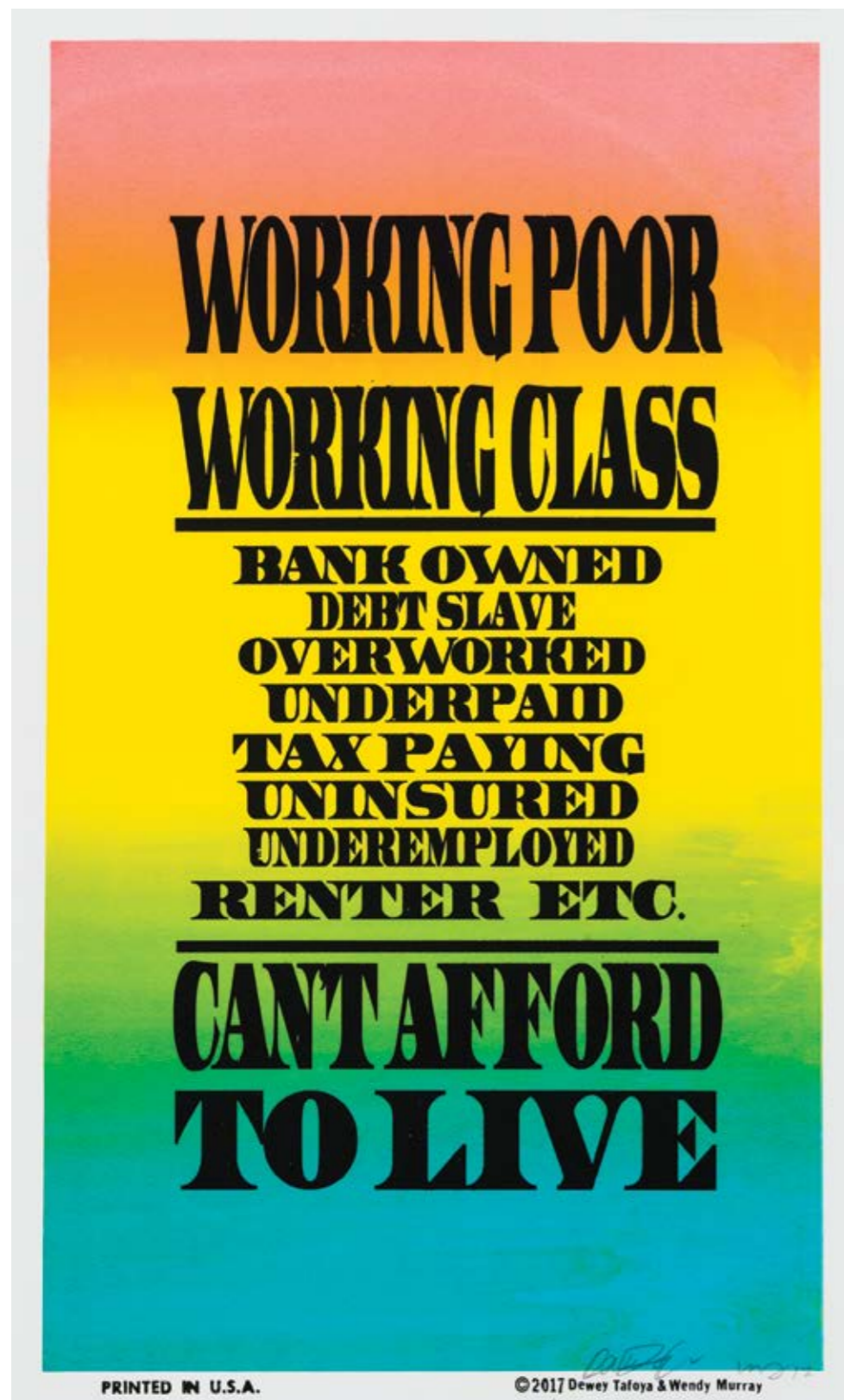


# Monster

27.5 x 40 in / 70 x 102 cm. 2011

Printed at Megalo Print Studio & Gallery, AUS. Corporate control of our food production including genetically modified seeds, herbicides and the impact of these changes on our environment





SYDNEY

WE NEEDED

TOTALK



In the battle to save Sydney's soul Wendy Murray's posters act as field markers of the often invisible edges of the privatisation of public life: displacement, exclusion and homogeneity. She contributes to the growing field of contemporary art practice that fights against the erosion of civil and human rights, actions that Istanbul Biennial curator Hanru Hou called 'Not Only Possible, But Also Necessary: Optimism in the Age of Global War' (Hanru, 2007). The exhibition's stark signature print *Sydney — We Need to Talk!* says it all: people move up and down a fragile network of staircases threatened by a Jurassic background of building cranes.

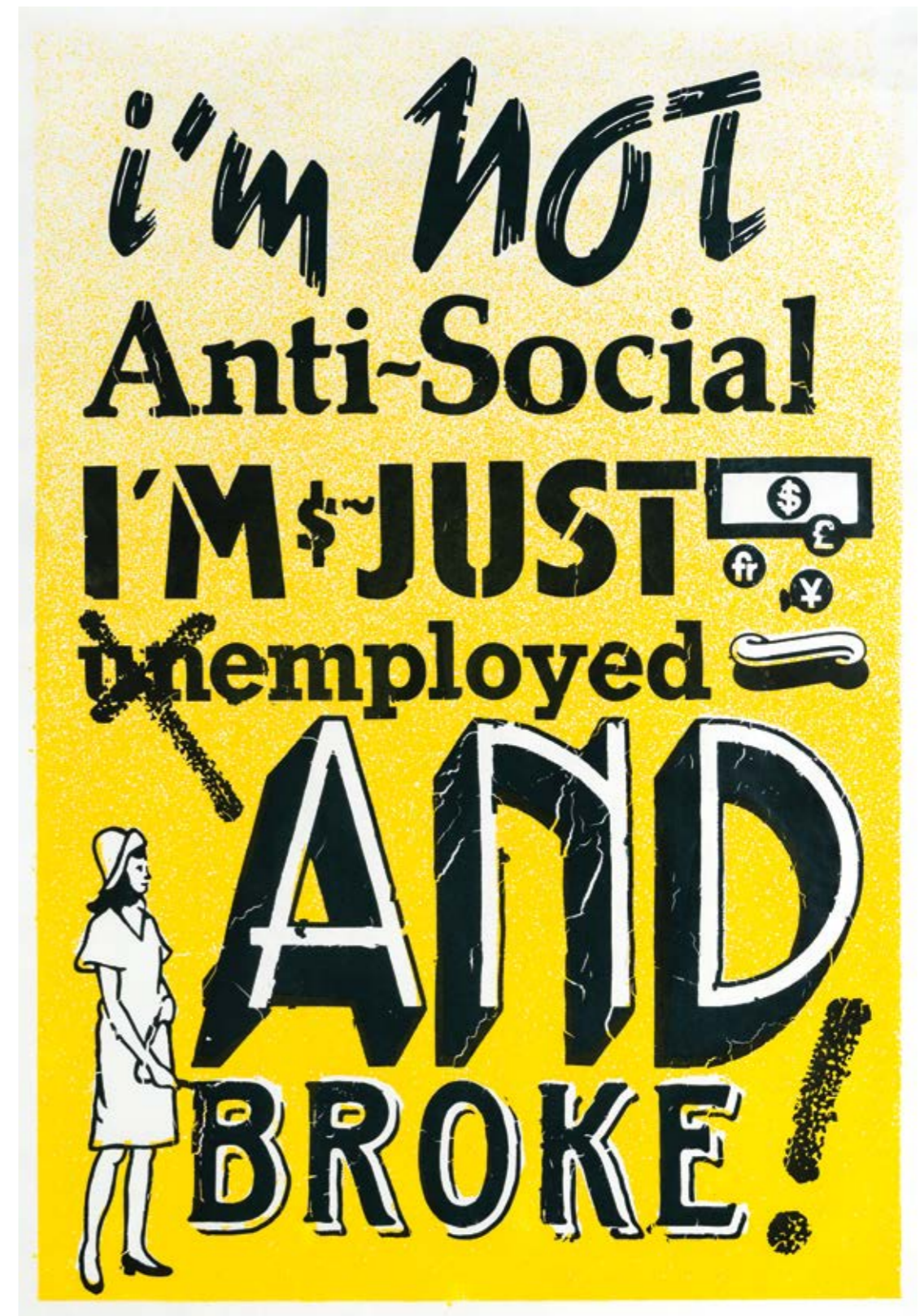
The paradox of public spaces is that they are now the 'wrong places' (Doherty, 2015) as they lie beyond the narrative structure and prompts of capital. The first world city works to eliminate wrong places: the places where we can relax, look at trees and gardens, meet or protest. The focus is on our consumer-self and reflecting back a picture of a non-threatening, grounded identity. This is a world of shopping malls and official public and entertainment precincts with mirrored walls where reflections can be admired.

A language to sell alienation has been honed. 'Activating' means enclosing large areas of grand public spaces like Sydney Botanic Gardens, the Domain, Centennial Park and harbour foreshores. Fencing off central areas for temporary commercial events is called 'monetising public space'. In November 2017 former Prime Minister Paul Keating called out the hypocrisy of 'activist' band Midnight Oil over their concert in the Domain which fenced off a large area for 16 days, profiting from Sydney's central piece of public land. Any public art, such as Debra Phillips' model of the speaker's chair a monument to free speech, is demolished.

To tell the story of growing social and economic imbalances Murray deploys the simple tools of the itinerant artist: hand-cut stencils or serigraphy, and craft skills of Letraset and typography. These quotidian media may be arcane but they continue to help shape democratic politics. Murray's dramatically graphic works command attention: the simple drama of black on a white background conveys social ills and injustice to sympathetic supporters. Wendy Murray's *Equality* poster set (five works, 2014-2017), made with urban geographer Kurt Iveson, pays homage to Australia's long-running civil rights and Green Ban movements and Australia's tradition of collective poster-making and citizen action. 'Never give up' says the heroine of another work. The list of re-developments and re-locations for sale is as long as the Green Bans sites defended over four decades ago (there were about 54 in total) and now include even the major Museum of Applied Arts and Sciences and its world-renowned collection.

Artists, filmmakers and writers continue to document the extent and effects of 'temporary enclosures' and brutal displacements of populations such as residents of Millers Point and Sirius in the Rocks and Redfern-Waterloo in the South with Woolloomooloo now in the gun. Parody and humour, discrete interventions in the margins of public spaces with posters might not save the day but they witness injustice and the cynicism of developers arguing for 'public good' or politicians wringing their hands.

*Jo Holder*  
 Director, *The Cross Art Projects*

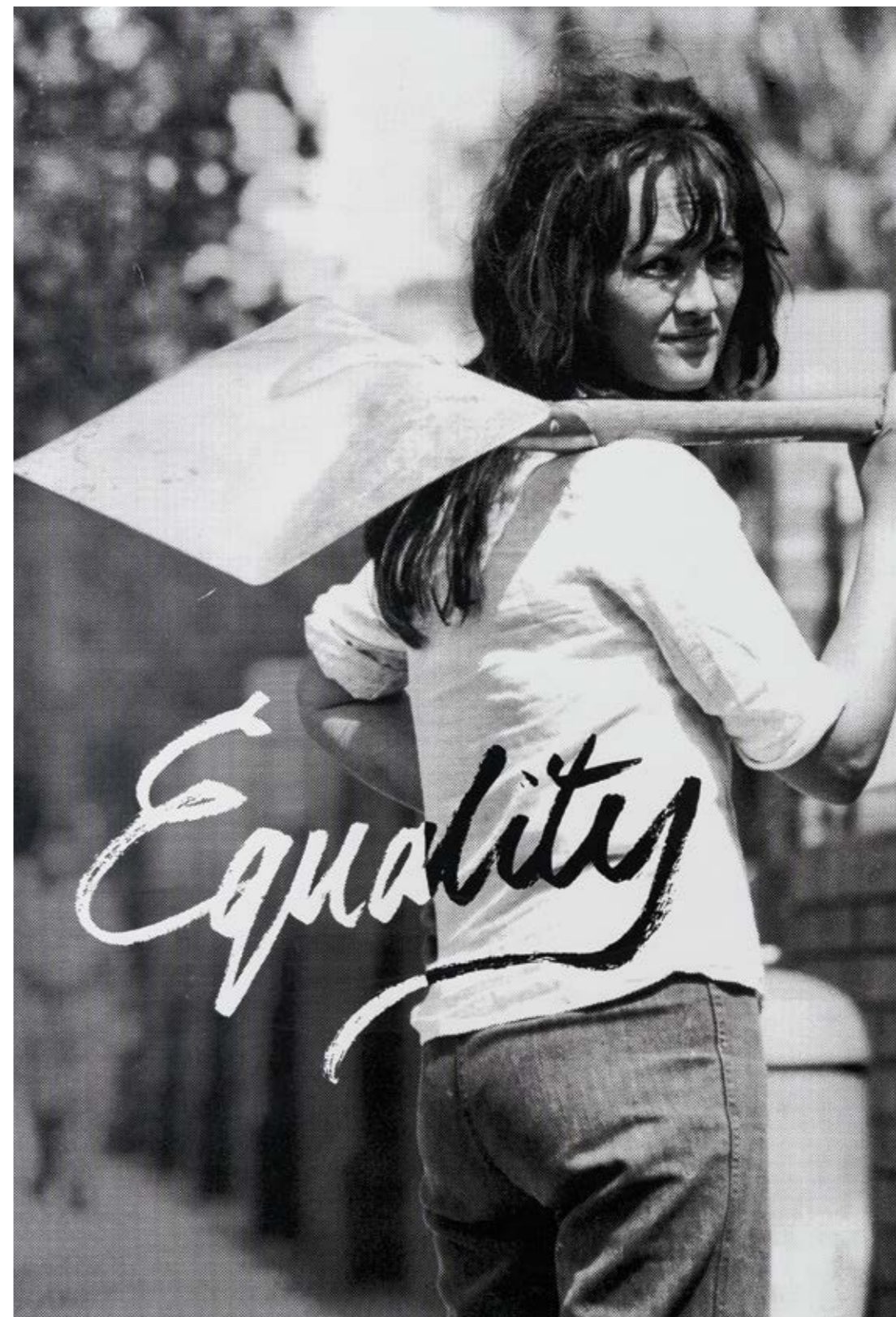


**Equality Series** with Kurt Iveson  
29.5 x 19.6 in / 75 x 50 cm. 2016  
Printed at Sydney College of the Arts, AUS  
Image courtesy of The National Library of Australia



38 **Equality Series** with Kurt Iveson  
29.5 x 19.6 in / 75 x 50 cm. 2016  
Printed at Sydney College of the Arts, AUS. A riff on the Eternity drawings by Arthur Stace (1885 – 1967). Stace gained fame as a reformed alcoholic who converted to Christianity and spread his message by writing the word “Eternity” in copperplate writing with chalk on footpaths in and around Sydney, from Martin Place to Parramatta for about 35 years, from 1932 to 1967

**Equality Series** with Kurt Iveson  
29.5 x 19.6 in / 75 x 50 cm. 2016  
Printed at Sydney College of the Arts, AUS  
Image courtesy of Meredith Burgmann



**Thank You Very Much**

14 x 27.5 in / 35 x 70 cm. 2014

Hand drawn text on 90gsm litho. Poster responding to the Forbes & Burton, Darlinghurst, cafe owner racism

How dare you  
come here  
and tell us  
how to do  
racism,  
We've been  
practicing it  
since 1788,  
thank you  
very much.

—Max Chalmer, 19 Aug 2014

**Sydney – We Need To Talk!**

22 x 14 in / 55 x 35 cm. 2019

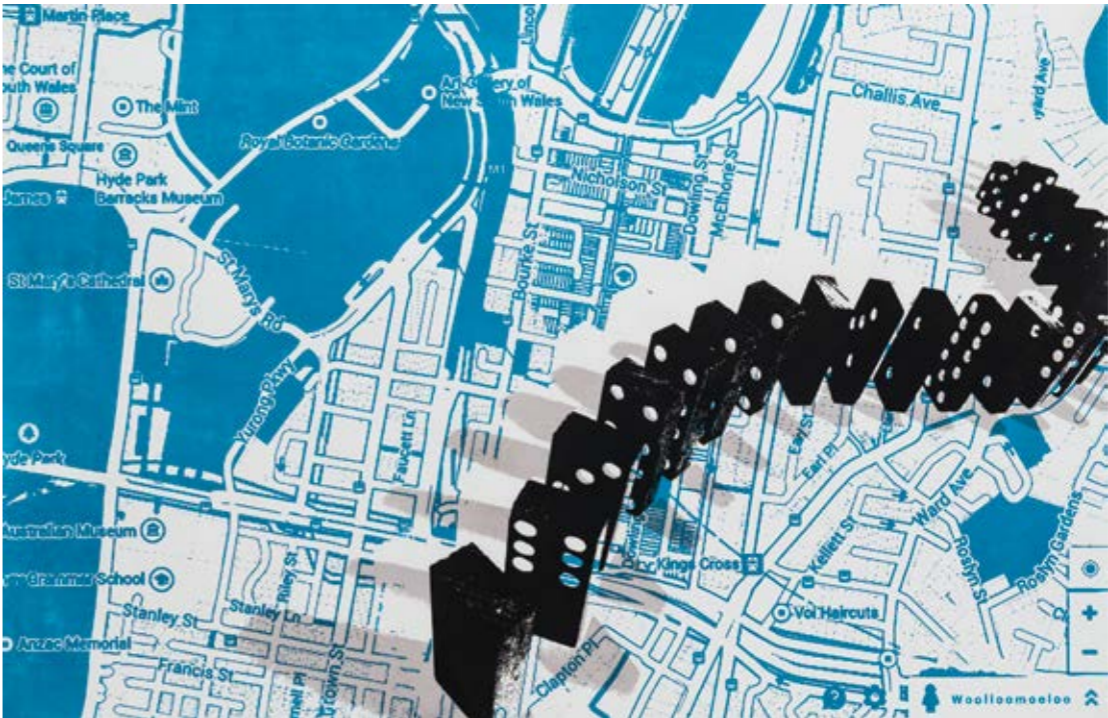
Printed at Sydney College of the Arts, AUS



**Pipped At The Post (Millers Point)**  
27.5 x 14 in / 70 x 35 cm. 2014  
Printed at 14 Eames Ave, Melbourne AUS. Public housing sell-off in Millers Point  
and The Rocks and the greater issue of public housing in Sydney and NSW



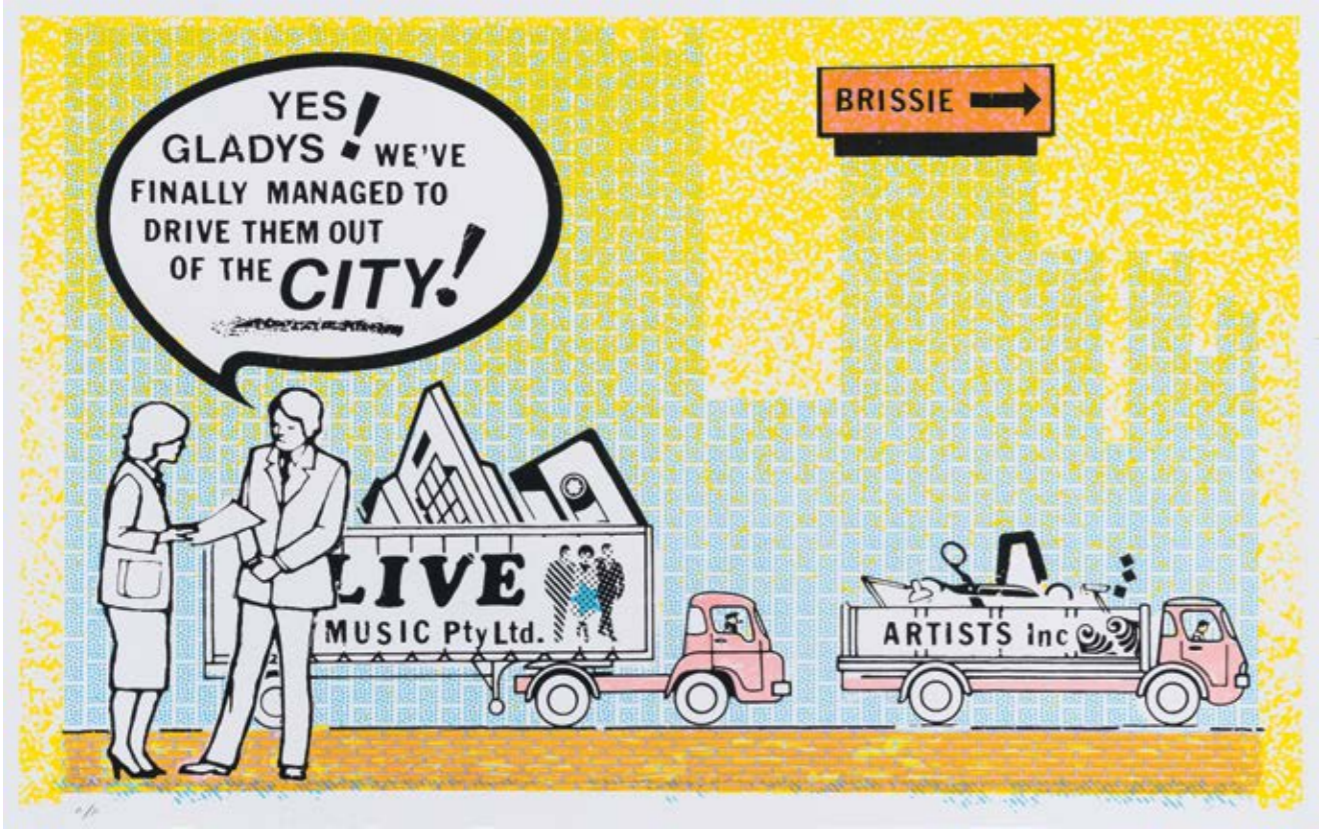
**Pipped At The Post (Millers Point)**  
27.5 x 14 in / 70 x 35 cm. 2014  
Printed at 14 Eames Ave, Melbourne AUS



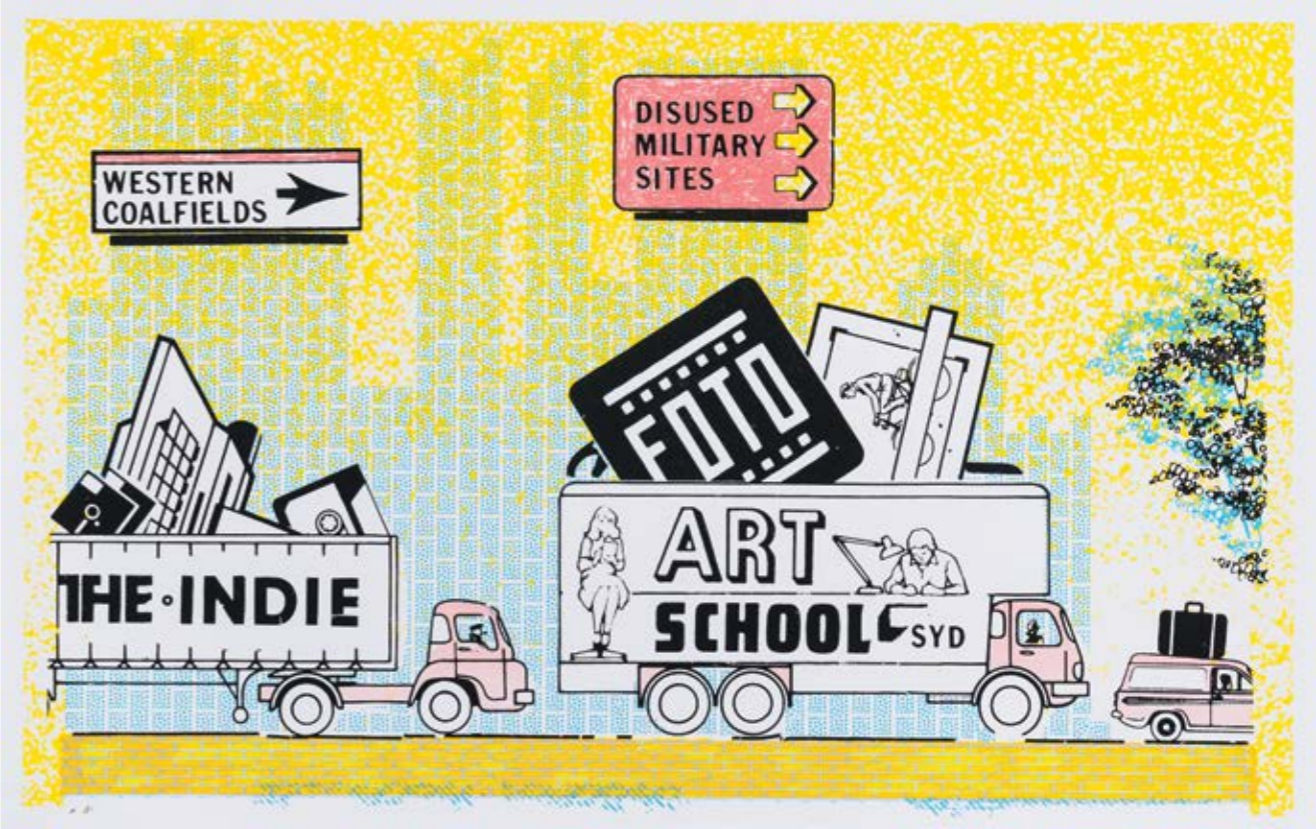
42 **Pipped At The Post (Woolloomooloo)**  
27.5 x 14 in / 70 x 35 cm. 2014  
Printed at 14 Eames Ave, Melbourne AUS  
The community fears that Woolloomooloo will be next

**Pipped At The Post (Woolloomooloo)**  
27.5 x 14 in / 70 x 35 cm. 2014  
Printed at 14 Eames Ave, Melbourne AUS

**Drive Them Out**  
22 x 14 in / 55 x 35 cm. 2019  
Printed at Sydney College of the Arts, AUS



**Drive Them Out, Too**  
22 x 14 in / 55 x 35 cm. 2019  
Printed at Sydney College of the Arts, AUS

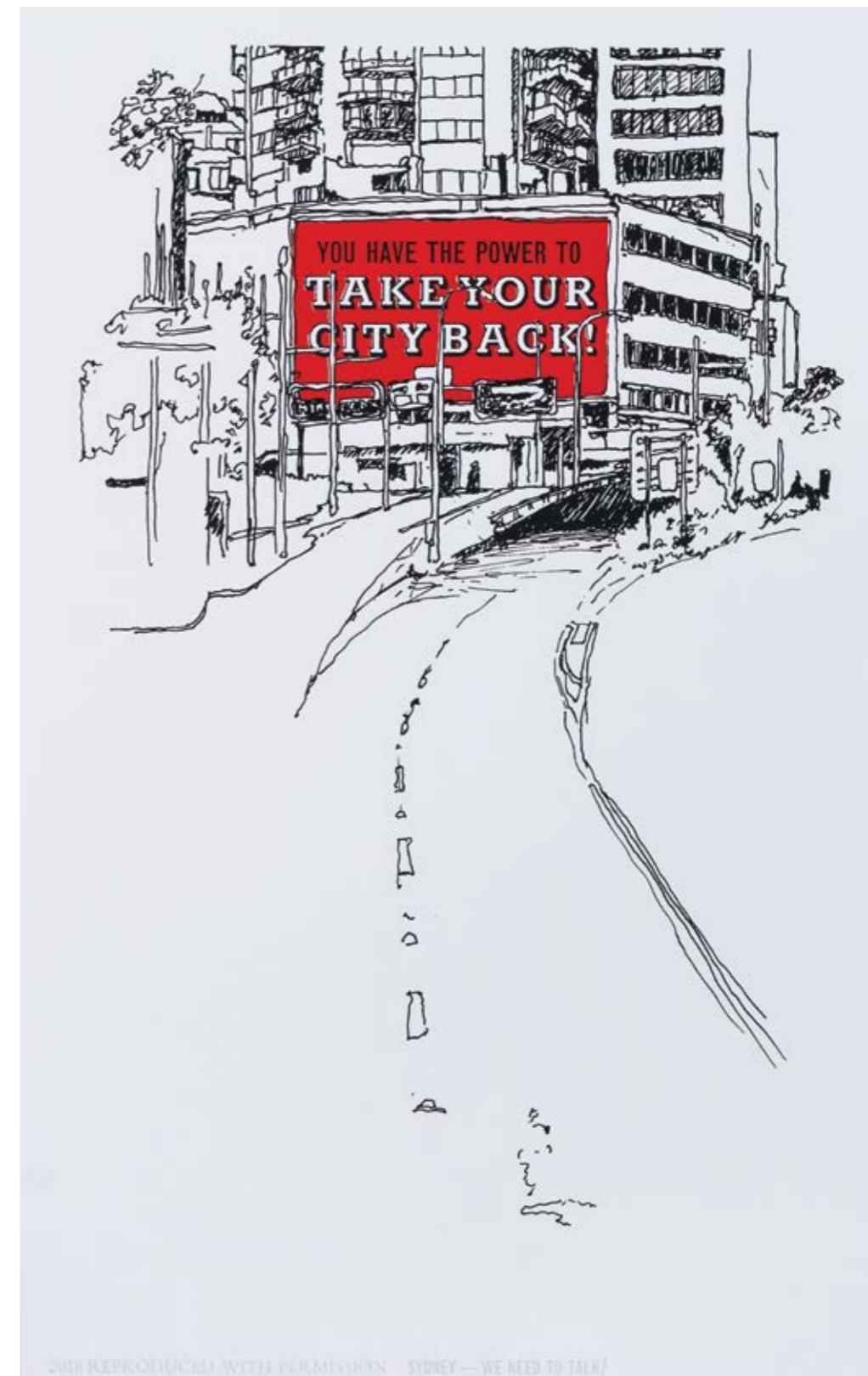




**This Is Street Art**  
 29.5 x 19.6 in / 75 x 50 cm. 2016  
 Printed at Sydney College of the Arts, AUS



**Take Your City Back!**  
 22 x 13.7 in / 56 x 35 cm. 2018  
 Letterpress set on the Piscator Press, University of Sydney.  
 Screen printed at Sydney College of the Arts, AUS



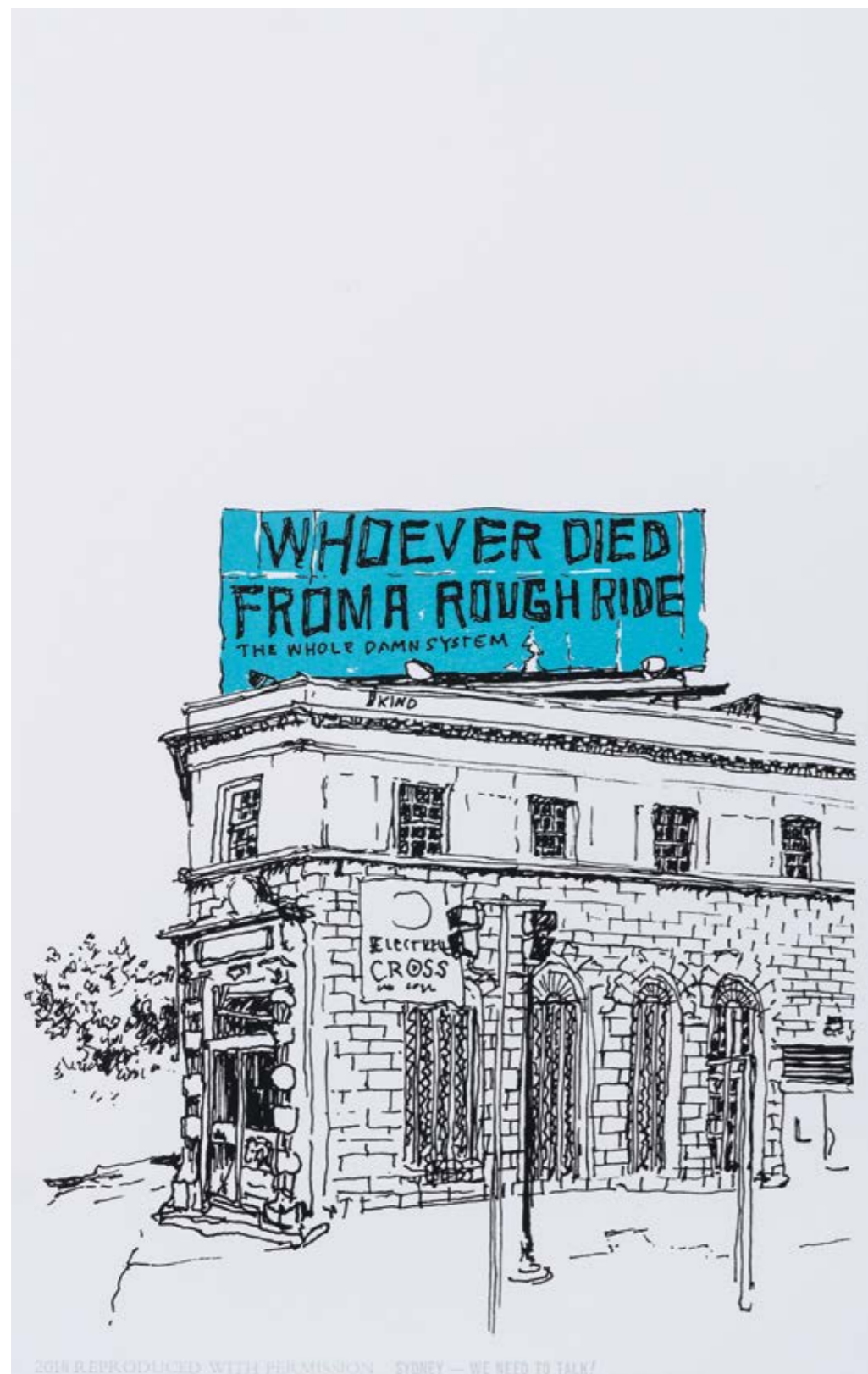
**Life Lived In Limbo**  
 22 x 13.7 in / 56 x 35 cm. 2018  
 Letterpress set on the Piscator Press, University of  
 Sydney. Printed at Sydney College of the Arts, AUS



**Dream Of Living Different**  
 22 x 13.7 in / 56 x 35 cm. 2018  
 Letterpress set on the Piscator Press, University of  
 Sydney. Printed at Sydney College of the Arts, AUS



**Rough Ride**  
 22 x 13.7 in / 56 x 35 cm. 2018  
 Printed at Sydney College of the Arts, AUS



**Millers Point**  
 22 x 13.7 in / 56 x 35 cm. 2018  
 Printed at Sydney College of the Arts, AUS



# Letter To Clover

19.6 x 13.3 in / 50.5 x 34 cm. 2016

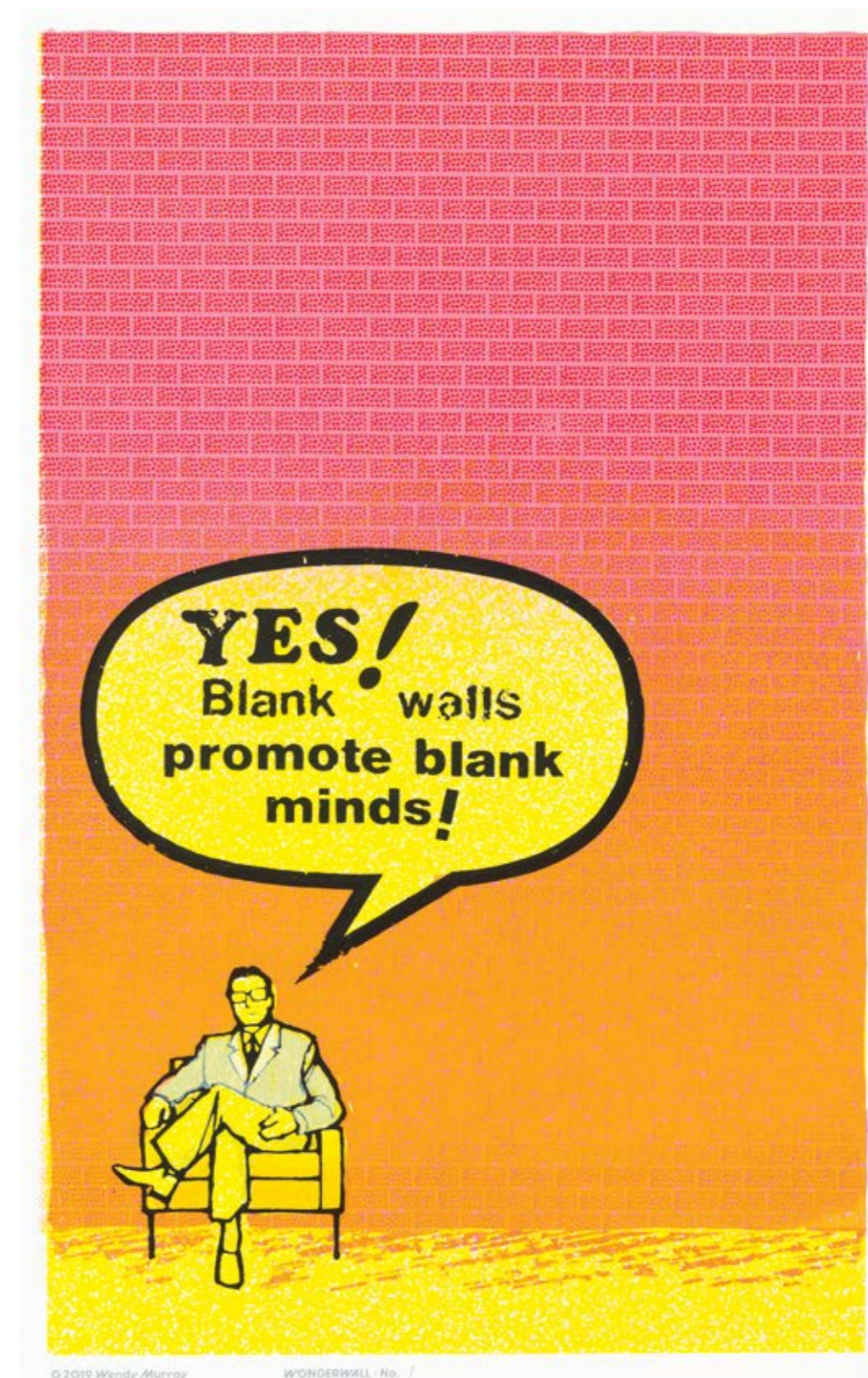
Printed at Sydney College of the Arts, AUS. Response to City of Sydney poster commission for Clover Moore's 2016 Mayoral Campaign



# Wonderwall 1

22 x 14 in / 55 x 35.5 cm. 2019

Printed at Sydney College of the Arts, AUS



# **T** **A** *ACTION* **K** **E**



The posters in this chapter demonstrate the power of visual communication and show that in times of war and peace, artists can make a difference through the creation and dissemination of posters.

*It's a Wrap! AWM001 2018* pays homage to the work of the studio artists and writers of Telegraphic Agency of the Soviet Union (TASS). Essentially a propaganda 'poster factory' throughout the Second World War (SWW) TASS brought art out onto the streets of Moscow in the form of the large hand stencilled posters known as OKNO TASS (the windows of TASS). Iconic in the Soviet Union, TASS posters, as cultural ambassadors abroad, were arguably influential on the development of the visual language of Allied propaganda during the SWW. In Australia Soviet cartoons were admired for their visual punch and held up as examples of effective political art.

Commissioned by the Australian War Memorial in 2018, Murray was drawn to the collection's 13 rare Soviet hand-stencilled posters and the unique aesthetic and collaborative production process of the TASS Studio. She challenged herself to mimic TASS production, in the creation of a large single compositional stencilled poster, to see how long it would take and better understand, what the artists and studio production teams went through.

While the TASS propaganda artists worked to galvanise support for the war and government policies, Murray remixed the iconography of wartime propaganda to create an anti-war poster.

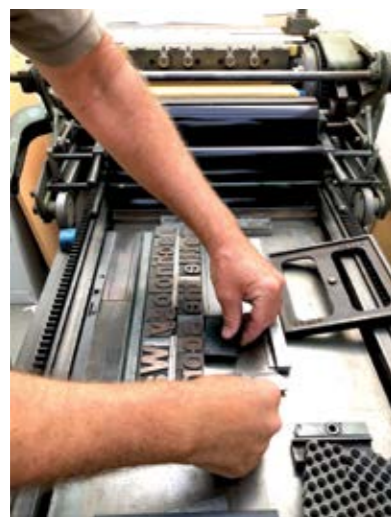
*'Ever since I was a teenager in the 1980s, the fear of WWII has plagued me. The tensions politically and globally right now feel they have a similar climate to the Reagan/Thatcher era – the threat of nuclear war, South China Sea, Trade relations between China, USA and Russia. Through all of this Australia appears to be wrapping themselves up in the protection and support of these superpowers. My poster questions these alliances and reflects on the complex nature of international relations.'*  
 Wendy Murray, 2018

*It's a Wrap* AWM 001 2018 needed 22 stencil sheets (76 x 102 cm) and took three weeks to complete. Embracing the collaborative spirit of the TASS studio, Murray worked with Sydney based typographer, Kristian Molloy and printer Matt Tilbury to design the type. Artist Brenda Tye assisted with painting the stencils.

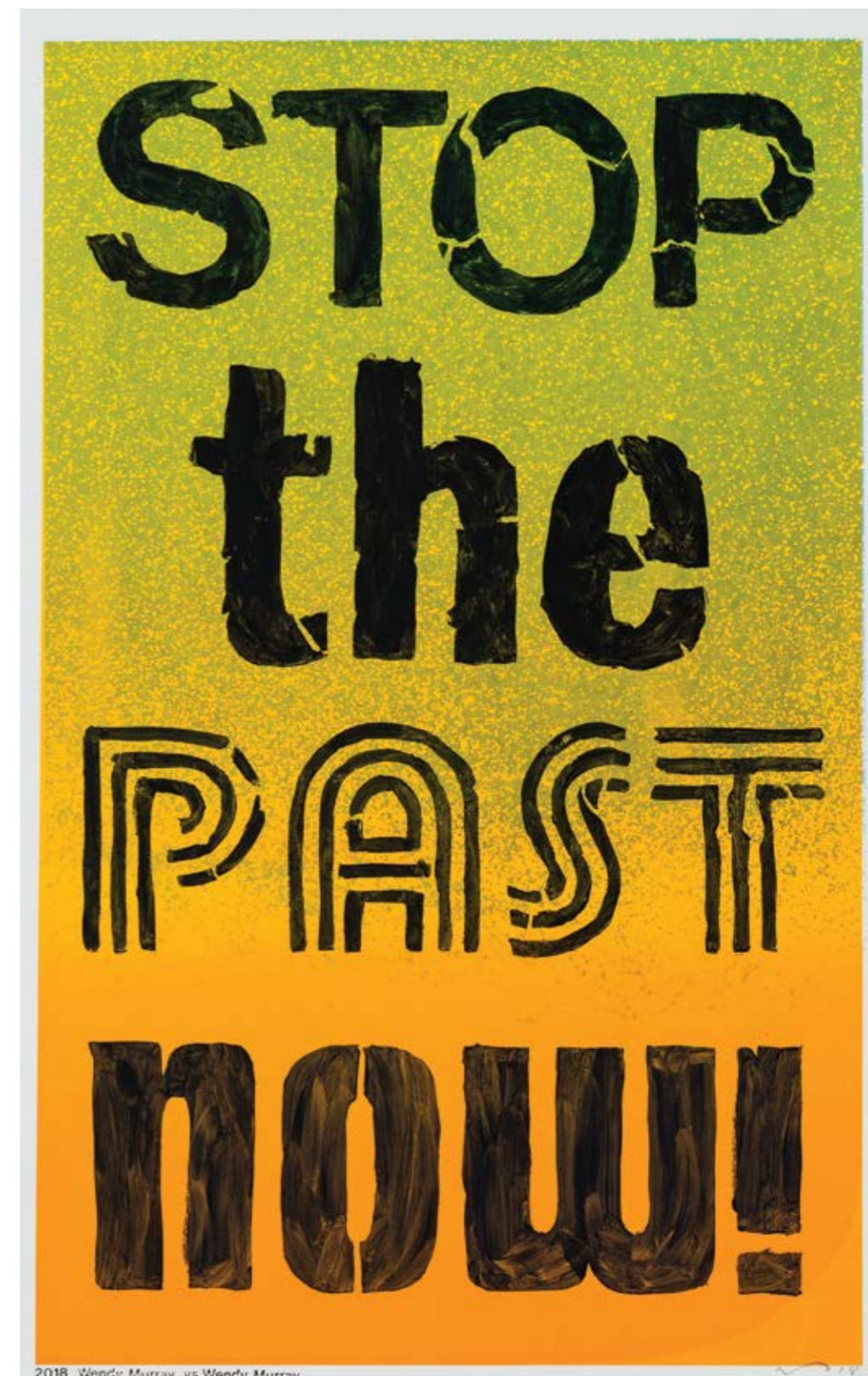
*Alex Torrens*  
 Senior Curator, Australian War Memorial



**It's A Wrap!**  
 Studio development process. 2018  
 Waverley Artist Studios, Bondi, AUS. Over 30 stencils were  
 hand-cut from 22 sheets of 76 x 102 cm paper to make this poster



**Stop The Past Now!**  
 22 x14in / 55 x 35cm. 2018  
 Printed at Waverley Artist Studios, Bondi, AUS



2018 Wendy Murray vs Wendy Murray

# International Women's Day

29.5 x 19.6 in / 75 x 50 cm. 2018

Printed at Sydney College of the Arts, AUS. Remixed image of the 1980 IWD  
March by Cayte Latta, courtesy of The Australian Lesbian and Gay Archives



# Every Time Is The Right Time

22 x 14 in / 55 x 35.5 cm. 2018

Printed at the International Printing Museum, USA  
in honor of Master Printer & Artist Earl Newman



**Play That Card Again (Series)**

27.5 x 19.6 in / 70 x 50 cm. 2018

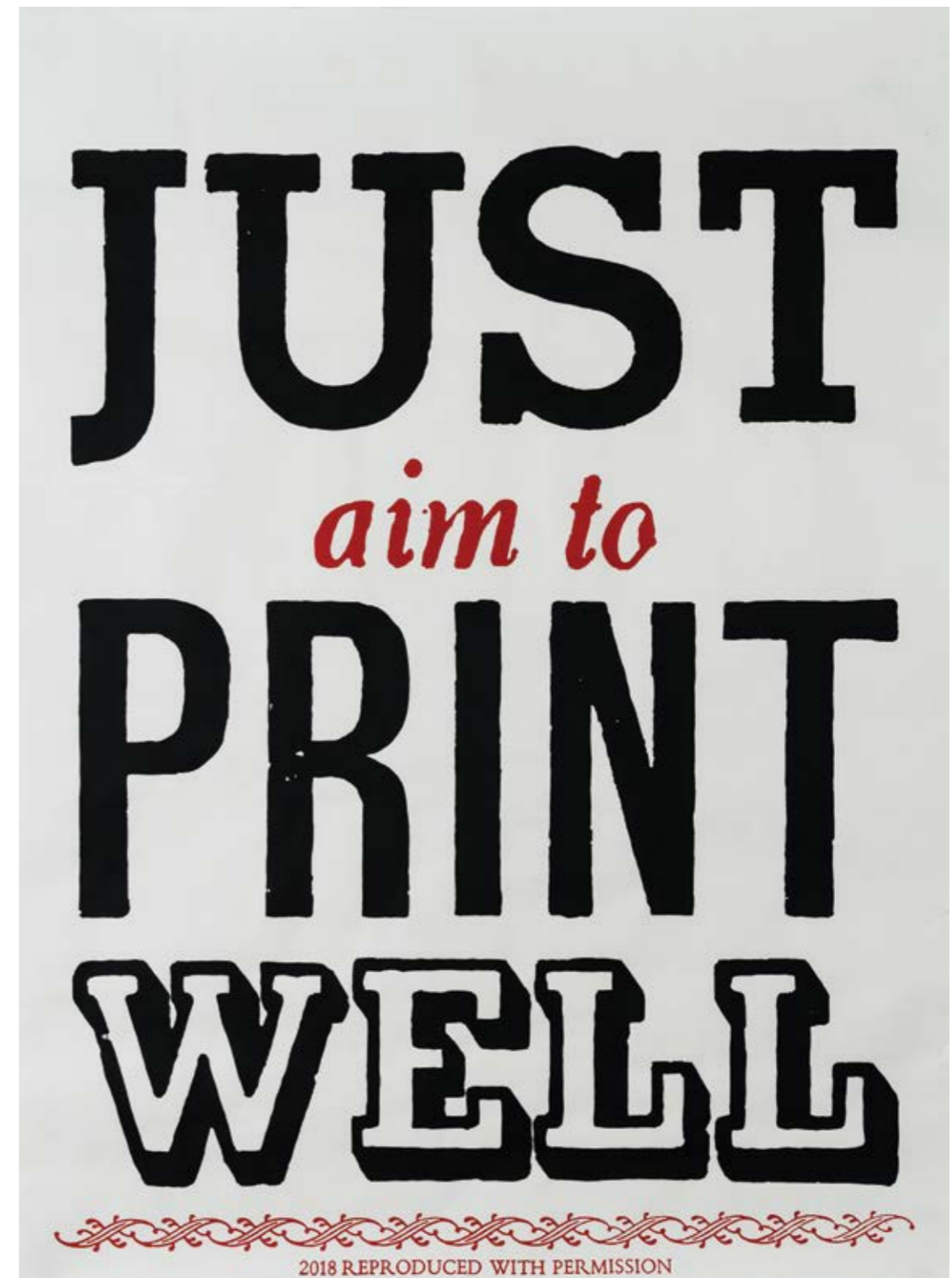
Printed at 14 Eames Ave, Melbourne, AUS. Series reflects on the Australian Governments apology to Australia's indigenous peoples



**Just Aim To Print Well**

39.3 x 27.5 in / 100 x 70 cm. 2018

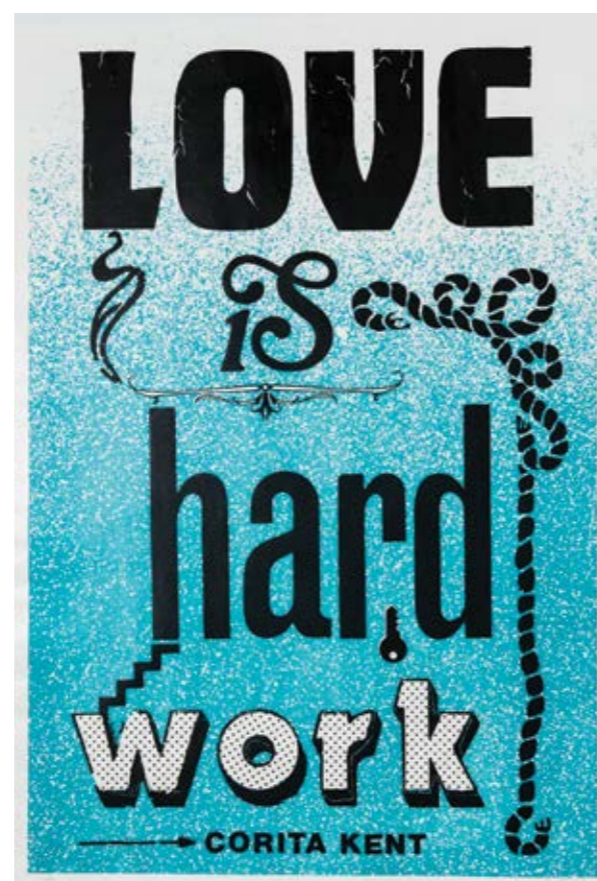
Letterpress set at the Piscator Press, as the University of Sydney Library inaugural Printer in Residence. Screen printed at Sydney College of the Arts, AUS



# **LOVE / LOVE**

19.6 x 27.5 in / 50 x 70 cm. 2018

Printed at Sydney College of the Arts, AUS. Mechanics Lane public art commission for Mount Alexander Shire Council, Victoria, AUS. This poster is an acknowledgement of the incredible work of Corita Kent (1918-1986)



# **Love Is Hard Work**

27.5 in x 39.3 in / 70 x 100 cm. 2018

Printed at Sydney College of the Arts, AUS. Mechanics Lane public art commission for Mount Alexander Shire Council, Victoria, AUS. This poster is an acknowledgement of the incredible work of Corita Kent (1918-1986)

# **World's Finest**

90.5 x 27.5 in / 230 x 70cm. 2011

Printed at Megalo Print Studio & Gallery, AUS



**Build A Garden Wall**  
8.5 x 11 in / 21.6 x 27.9 cm. 2017  
Printed at Metabolic Studio, Los Angeles, USA



**We Will March Because**  
22 x 14 in / 55 x 35.5 cm. 2019  
Printed at Sydney College of the Arts, AUS. Commission poster for *Future Feminist Archive: Live!* in Wollongong. Curated by Jo Holder & Catriona Moore



**You Won't Bring Us Down!**  
33 x 23.2 in / 59 x 84 cm. 2015  
Printed at Sydney College of the Arts, AUS. Responding to harassment, by the public, when poster on the streets of Newtown, Sydney. Original photo of Mini Graff by Molly Wagner

**Make Your Mark**  
27.5 x 14 in / 70 x 35cm. 2016  
Printed at Sydney College of the Arts, AUS. This poster references the 1982 anti-graffiti campaign by New York Mayor Ed Koch



# Pulling Together



*"I'm looking for graffiti and street art in Blacktown. Do you know where I can find some?"*

Wendy Murray asked when we first met in the reception area at Blacktown Arts Centre in 2015.

Graffiti practice in Australia, and most probably around the world, is shot-through with a male-dominated presence. For the *It's Our Thing* exhibition project at Blacktown Arts, co-curator, Kon Gouriotis and I were seeking female graffiti artists to be involved in the project's second iteration. At the time, Wendy was also working under the pseudonym, *Mini Graff*, having created vivid satirical posters and stencils that have appeared fleetingly on street walls, signage and urban objects for two decades. They operate intentionally outside the narrative structures of art institutional conventions, and often reference Hip-Hop culture, protest movements and public claims to the privatisation of city spaces. Both the *Shipping Label* series (2016-2017) and *Equality* series (2014-2017) respond to these issues.

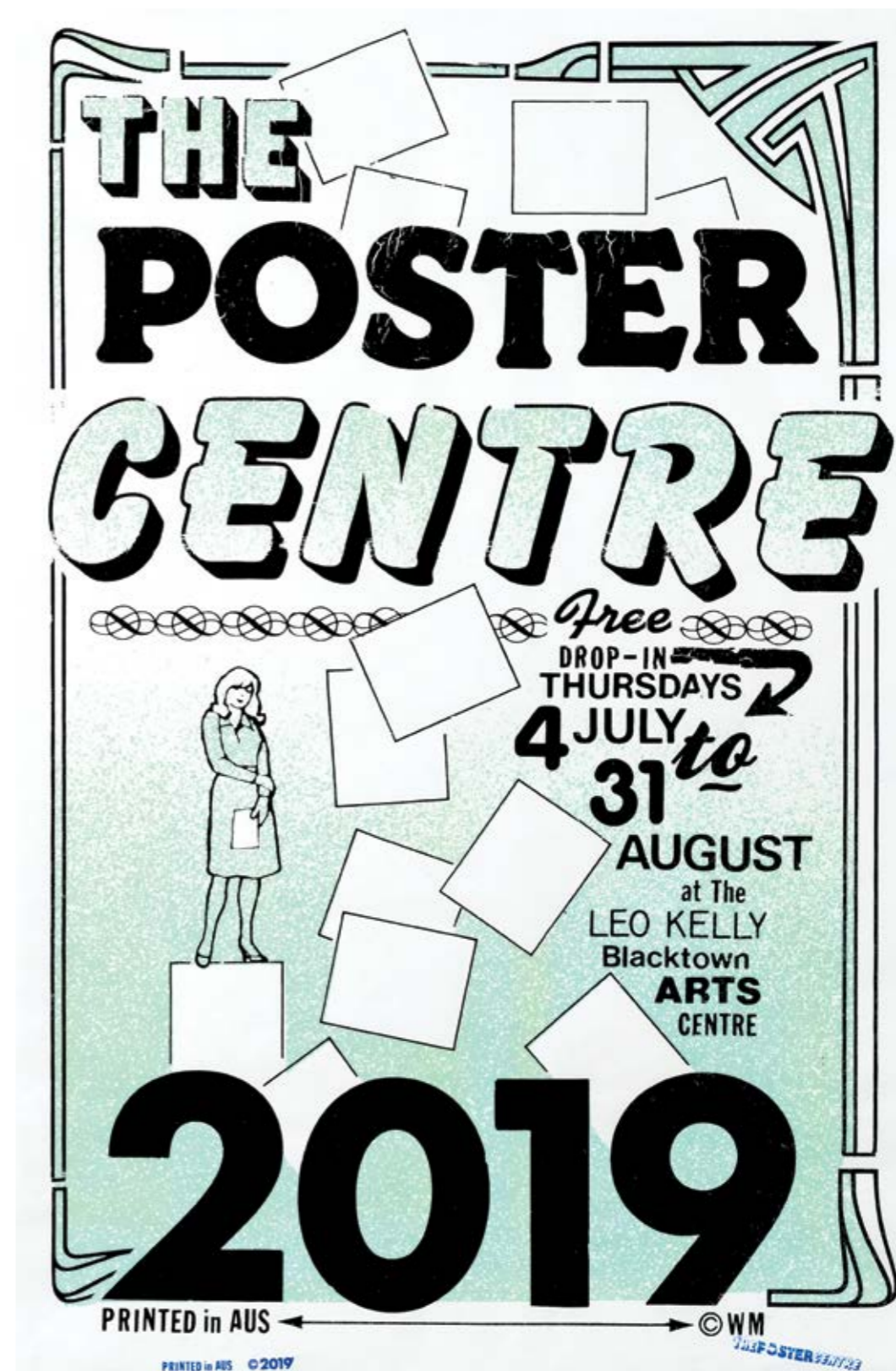
We included *Mini Graff* in the *It's Our Thing: More History on Australian Hip-Hop Part II* exhibition, and true to form, Wendy created a new work outside the Arts Centre, and almost entirely out of sight to gallery audiences. *Mini Graff* pasted a 101x73cm screen print, entitled *Miss Placed*, directly onto an ageing shipping container at the Blacktown City Council Works Depot.

Inside the forty-metre container is archival material – original posters, templates, equipment, materials and administrative documents – from the legendary *Garage Graphix Community Arts Inc* which operated from a suburban garage in Mt Druitt from 1981-1998. Not only did *Garage Graphix* create some of the most significant and progressive poster artworks of its time, that were specific to the developmental era of western Sydney, but they did so by working innovatively and collaboratively with artists and local residents, enabling voices from the community to be heard.

Taking inspiration from *Garage Graphix*, we set about creating a similar model for collaboration between artists and communities, to create awareness of analogue poster-making through the activation of the spaces at Blacktown Arts. Wendy Murray assembled a screen print workshop and a display of original poster artworks and archival photographs from *Garage Graphix*, called *The Poster Centre*. Over two months, Wendy has introduced the art of stencil-cut, Letraset-driven poster-making, in an age of digital and social media reproduction, to a culturally diverse range of collaborators.

This included local residents, students, new migrants, artists, and the staff and volunteers of Blacktown Arts. The issues and concerns that were produced in *The Poster Centre* ranged from climate action to domestic violence to homelessness to employment rights; messages of our time. Wendy has the unique ability to work with collaborators to create posters that tackle the hard issues but also celebrate the strengths of community.

Paul Howard  
Curator, Blacktown Arts



**See It's Rising** with Sydney Pacifica  
29.9 x 20 in / 76 x 51 cm. 2019  
Printed at The Poster Centre, Blacktown Arts, AUS. Created during a two day workshop collaboration with Sydney Pacifica and addresses the urgent issue of global warming on Pacific Island communities. with Ayden Mahava and Sydney Pacifica



**All Posters In Grid:**  
11 x 16 in / 27 x 42 cm. 2019  
Printed at The Poster Centre, Blacktown Arts AUS. Over two months, folks could drop-in on Thursdays and make a poster with Wendy at The Poster Centre. No booking or skills required!

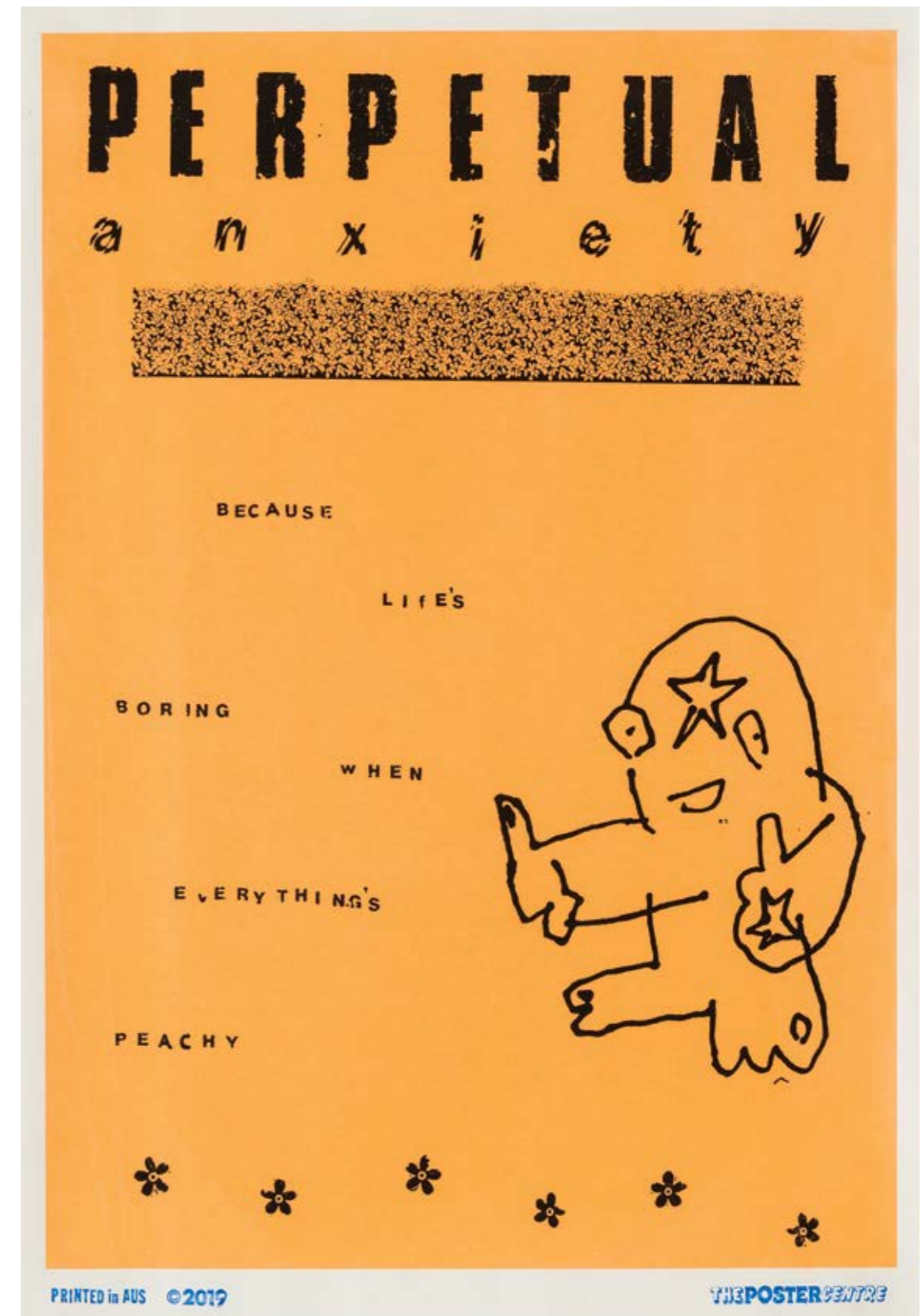


- We're Getting Too Hot**  
Angelina Narline-Olmo 1
- You're Smart For A Girl**  
Beth Sorensen 2
- To Bee Or Not To Bee?**  
Christine Pingot 3
- The Comments**  
Garry Trinh 4
- The Sea Is Rising**  
Sydney Pacifica 5
- Don't Litter**  
Iris Payvand 6
- Kids Care About Climate Change**  
Heath & Dana 7
- Don't Toss - Recycle**  
AM (Sydney Pacifica) 8
- Planet Not Profit**  
AR (Sydney Pacifica) 9

**Walking Away Is Hard** with Sima Alihani (AUS)  
 11 x 16 in / 27 x 42 cm. 2019  
 Printed at The Poster Centre, Blacktown Arts, AUS



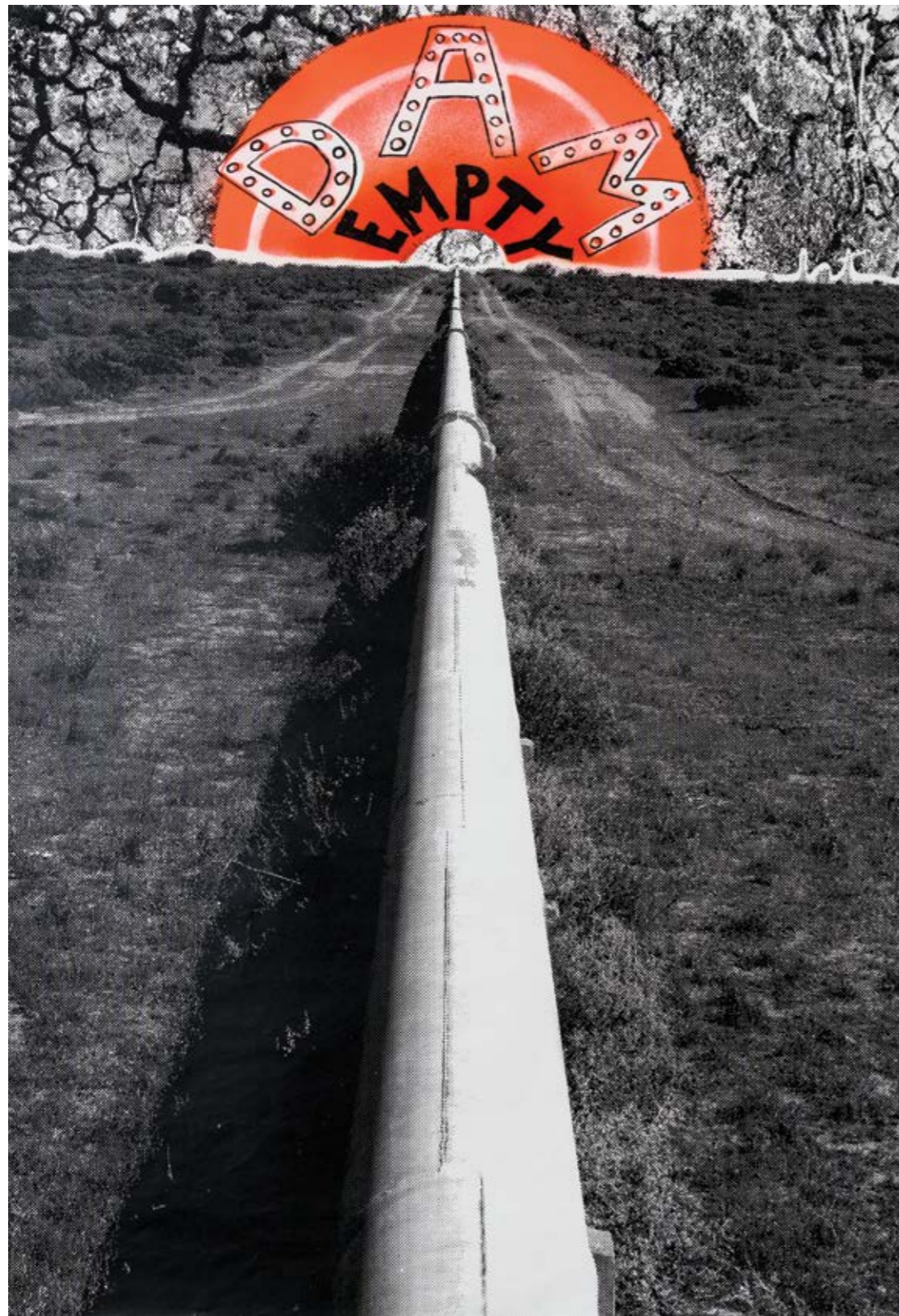
**Perpetual Anxiety** with Alex Latham (AUS)  
 20 x 14.5 in / 51 x 37 cm. 2019  
 Printed at The Poster Centre, Blacktown Arts, AUS



**Dam Empty** with Anna Macleod (IRE)

18.5 x 29.1 in / 47 x 74 cm. 2015

Printed at Sydney College of the Arts, AUS. 'Dam Empty? Damn Right!' is a poster, zine and performative project devised to draw attention to climate change, infrastructural failure and state mismanagement of the water systems in rural New South Wales



**Oh My Darling** with Anna Macleod (IRE)

29.1 x 18.5 in / 74 x 47 cm. 2015

Printed at Sydney College of the Arts, AUS. For 'Damn Empty? Damn Right!' Macleod and Murray drew on the legacies of agitprop visual art practices of poster and zine production and performative public action to highlight the water issue plight and to try to build solidarity in Sydney for water stressed rural Australian communities

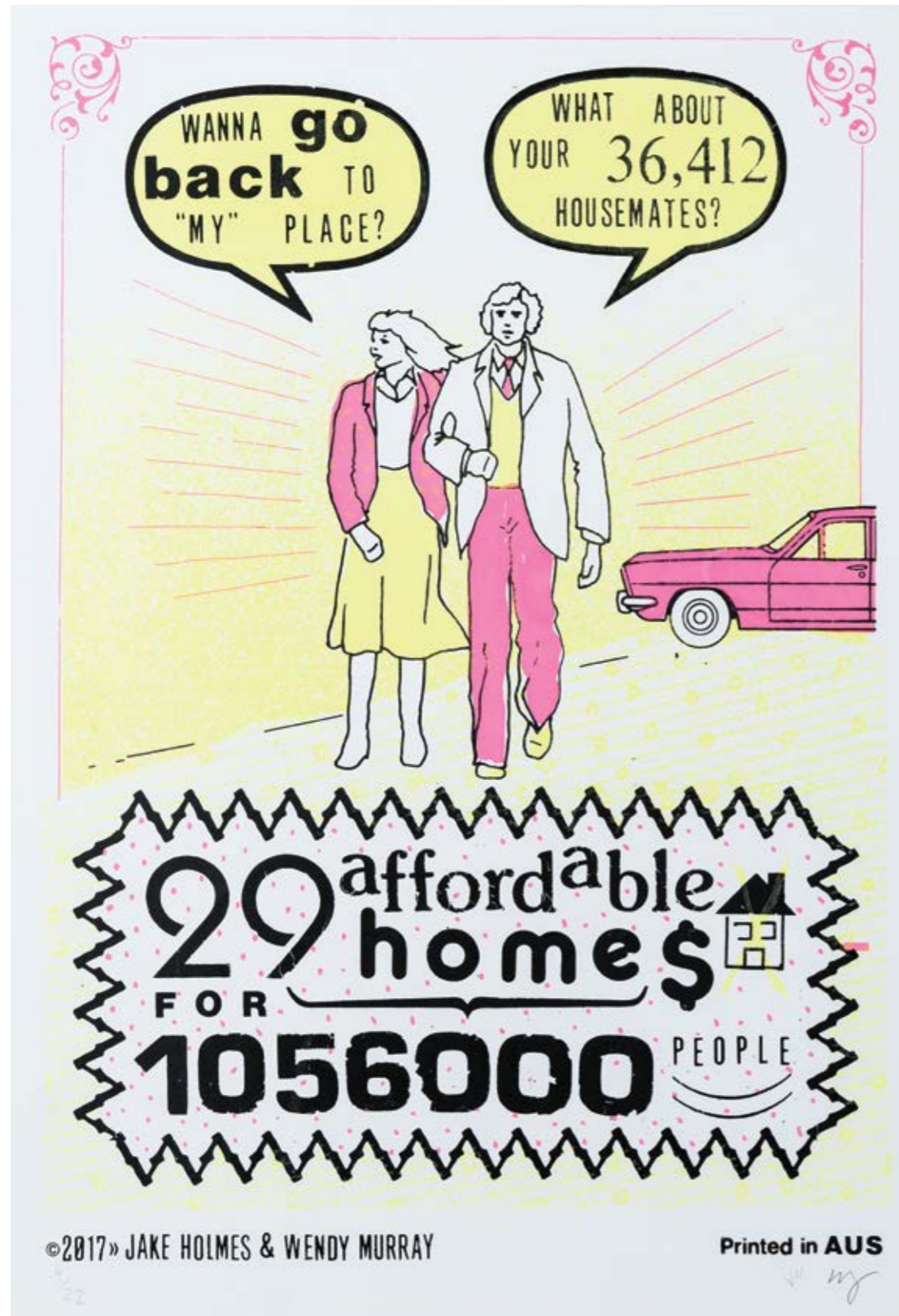


**Our Fair Share** with Anna Macleod (IRE)

29.1 x 18.5 in / 74 x 47 cm. 2015

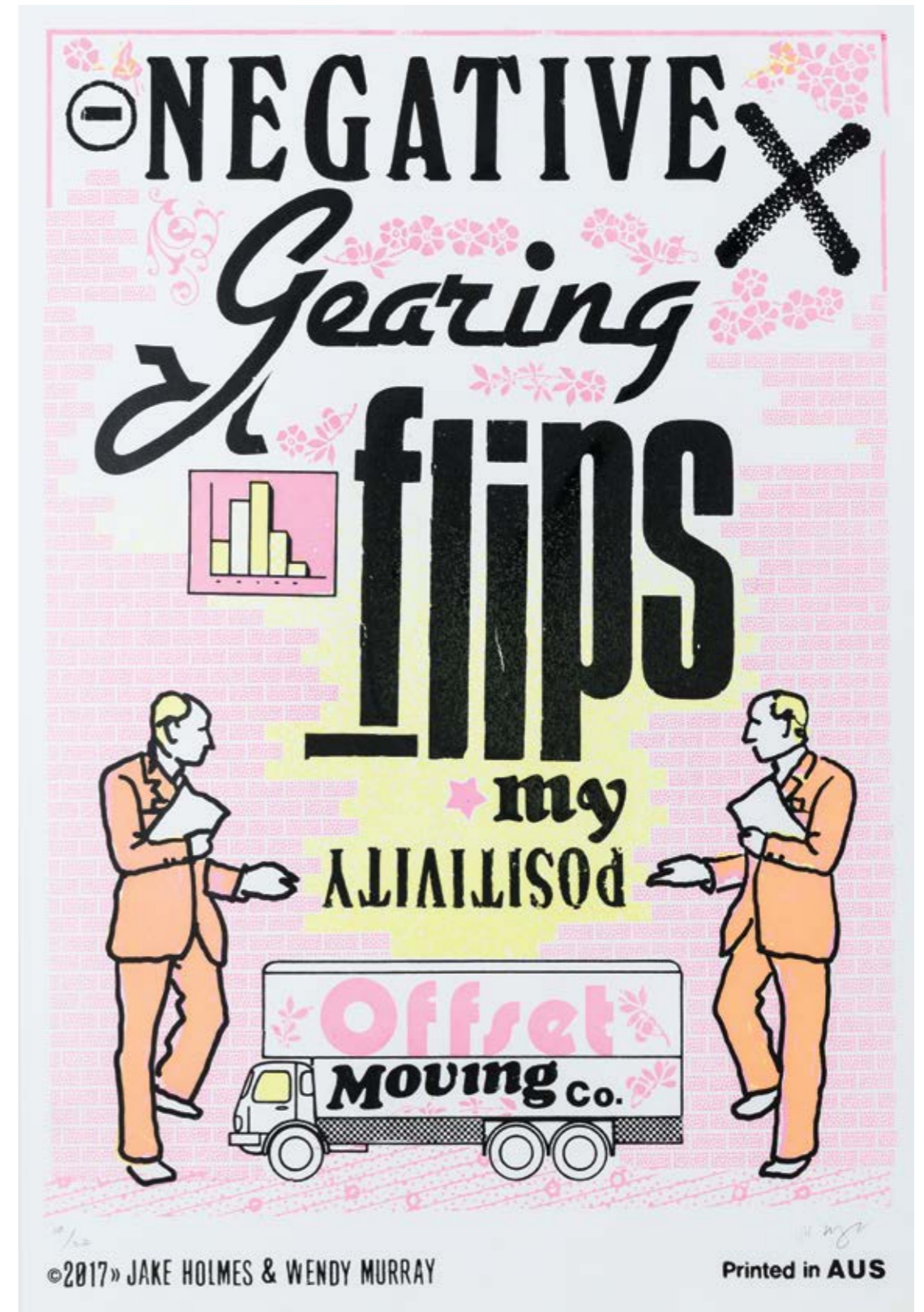
Printed at Sydney College of the Arts, AUS. Australia's water management history in the Murray Darling Basin is testament to the prioritisation of economic uses of water entitlements over water sustainability and cultural use

**Wanna Go Back To My Place?** with Jake Holmes (AUS)  
25.6 x 17.7 in / 65 x 45 cm. 2017  
Printed at Sydney College of the Arts, AUS



**Negative Gearing** with Jake Holmes (AUS)  
25.6 x 17.7 in / 65 x 45 cm. 2017

Printed at Sydney College of the Arts, AUS. Negative gearing is a controversial political issue in Australia. Investors inflate the residential property market, making it less affordable for first home buyers or other owner-occupiers



Shipping Label (Baggage Transfer)  
with Tim Gray (Gumbaynggir, AUS)  
39.3 x 27.5 in / 100 x 70 cm. 2017  
Printed at Sydney College of the Arts, AUS



Australia Day 2011 with Antonia Aitken (AUS)  
29.9 x 20 in / 76 x 51 cm. 2011  
Printed at Megalo Print Studio, AUS



**From The Inside, From The Outside** with Douglas Archibald (Gumbangurri, AUS)  
 40.1 x 29.9 in / 102 x 76 cm (3 panels). 2012  
 Printed at Lake Macquarie City Art Gallery and National Art School, AUS



**Refuge Island (Nuclear Energy)** with Jason Wing  
 29.9 x 20 in / 76 x 51 cm. 2011  
 Printed at Megalo Print Studio, AUS



**Refuge Island (Water)** with Jason Wing  
 29.9 x 20 in / 76 x 51 cm. 2011  
 Printed at Megalo Print Studio, AUS

## 2018

A woman with brown hair and sunglasses, wearing a white long-sleeved shirt, is walking on a city street. She is carrying a large, light-colored tote bag with the text "Piss Off Fuckwit" printed on it in green and red. She is also holding a large, light-colored paper shopping bag. In the background, there is a red truck with "TWO WAY" written on its side, and a "NO ENTRY" sign. The street is paved with cobblestones, and there are trees and buildings in the background.



## 14.1 x 39.3 in / 36 x 100 cm. 2019

**GIRLS ARE NOT TOYS  
DONT PLAY WITH THEM**

Shame | forced | SLUT | SHAMING | LiEs | stop | playing | "victim" | blame | MeAn | showe

**ABORTION  
IS MURDER**

Unsafe | Mistake | My | PERSONALITY | DOESN'T | HAVE AN | AGE | GHOST | SHAMED | RUMOURS | OF BEING A | VICTIM | SINGEL | FORCED | INTO | SUBMISSION | HATE | B | SHAMED | IW |

objectified or a woman!!

**vulnerable  
shame  
passive**

aggressive

ALWAYS | in | DENIAL | DOMINATION | FORCED | silenced | AND | Expectation | UNFAIR | JUDGEMENT | UNSAFE | ALPHA | REVELATION | SINGLE AND SHAMED |

**DEFENSIVE**

MECHANISM | no | \$tandard | or | safety | RIGHTS | Unsäfe | TAKEN advantage OF | women | and | girls | DOMINATION

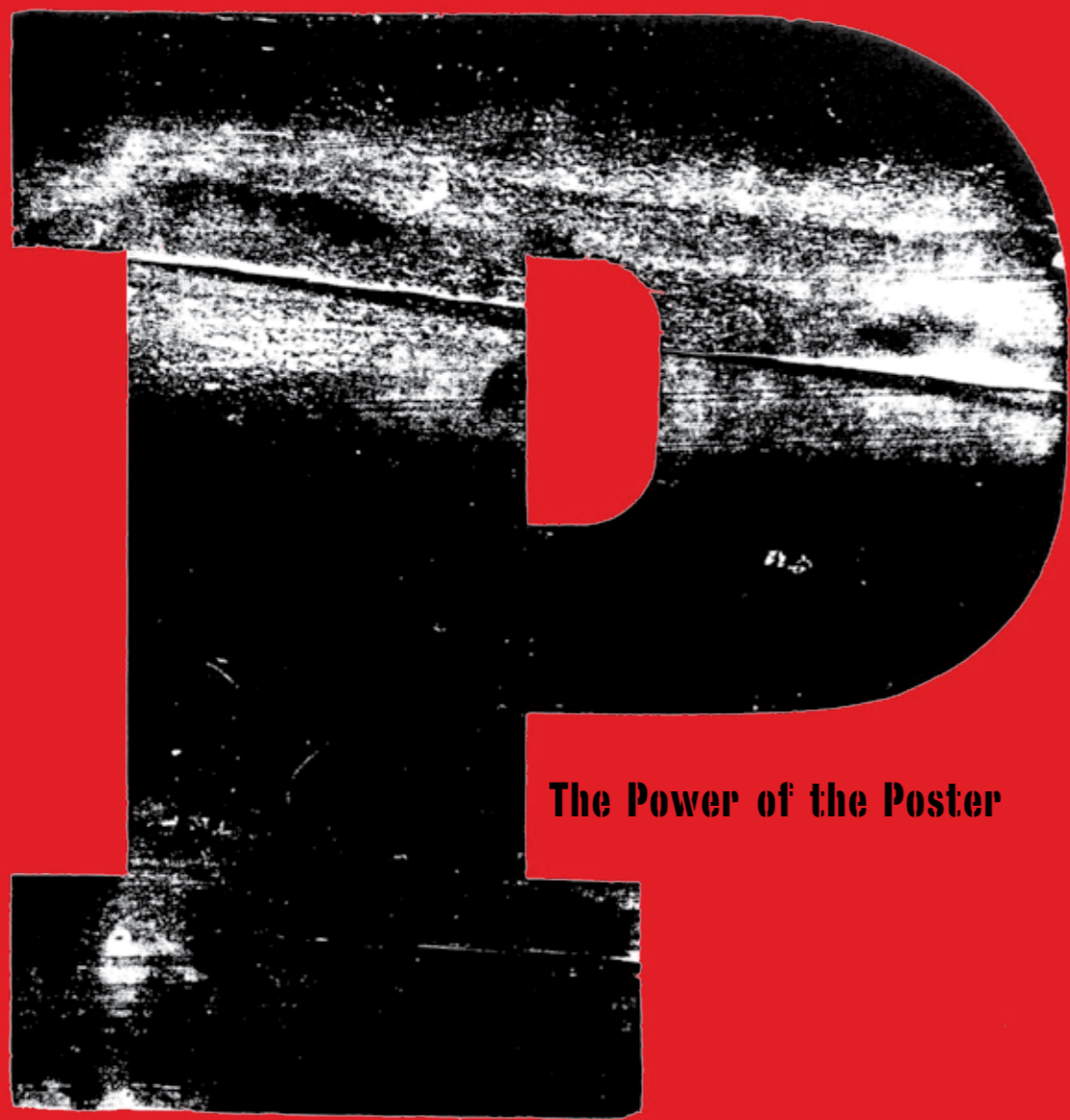
©2019



**Run, Run (slow)** with Scott Clement  
35.4 x 15.3 in / 90 x 39 cm (variable). 2014  
Printed at the National Art School, AUS



**Run, Run** with Scott Clement  
35.4 x 15.3 in / 90 x 39 cm (variable). 2014  
Printed at the National Art School, AUS



**The Power of the Poster**



*Postera crescam laude ('I shall grow in the esteem of future generations', Horace c.23BCE).*

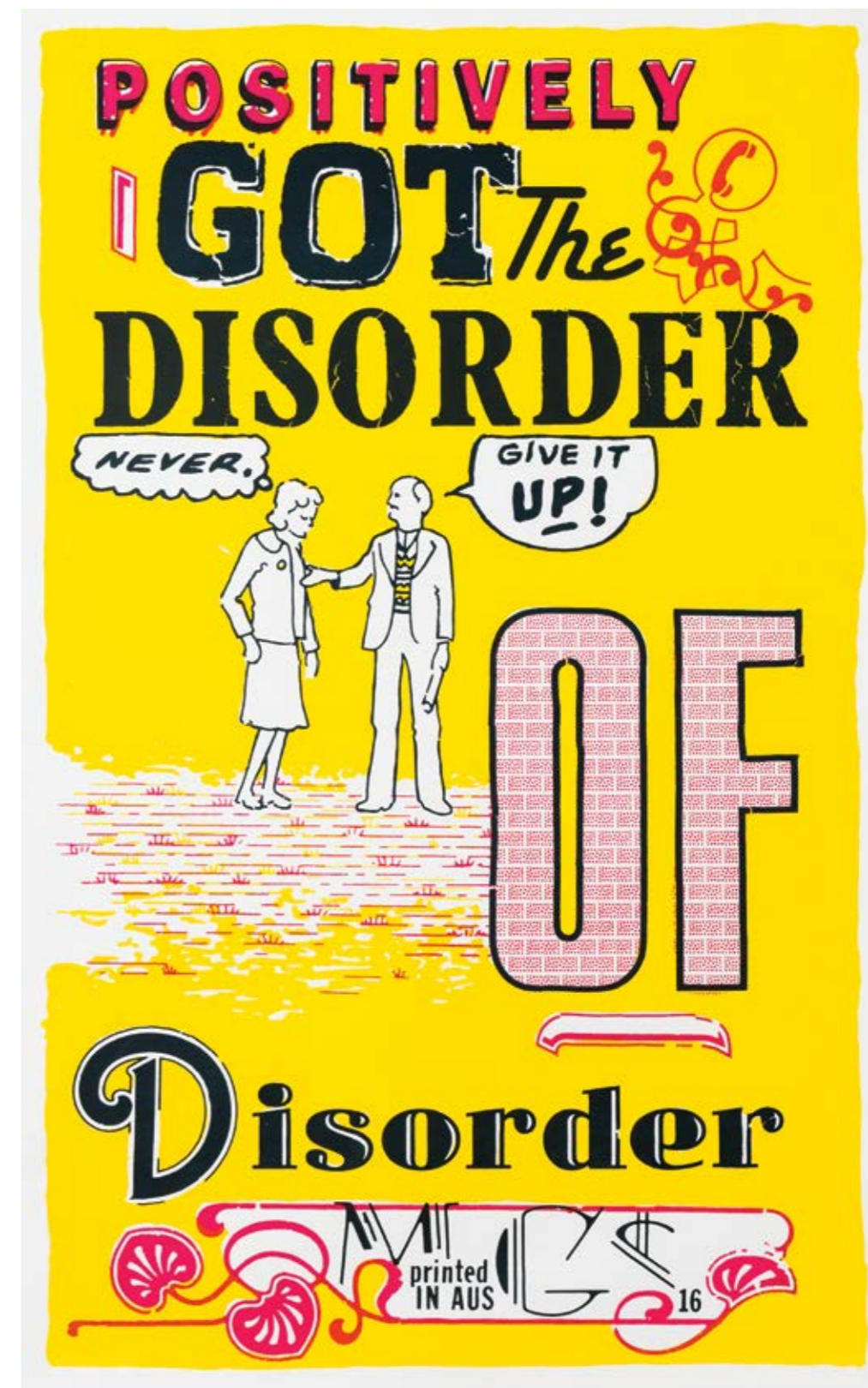
Posters connect community, art and technology. They inform, stimulate and activate. From a simple scrawl on a sheet of paper, through the two or more inks combined in a hand-pulled silkscreen print, to the multi-coloured digital equivalent and 3D, interactive virtual billboard, posters have long provided a powerful means of communication. At their best, they distil complex messages utilising simple graphics. This power is seen in the work of Wendy Murray. Her community in recent years has been Sydney, a large metropolis with people and issues providing subjects for her empathetic and enthusiastic engagement. Action and reaction exist at the core of Murray's work in this communal space. Her preferred form of expression and the one for which she is best known, has been the silkscreen print.

Her technology is the printer's bench, a palette of brightly coloured inks, Letraset sheets, screens of stretched silk and a squeegee. It is in the posters, with their distinctive speckled splashes of colour, bold text and collaged graphics that Murray stands apart as an artist of distinction and torchbearer of the street poster tradition. Her focus has long been on connection with community – local, Australasian, international – achieved through working closely with individuals, volunteer organizations and like-minded groups genuine in their commitment to serving those most at need. Murray's work is not overtly political. Rather, it expresses a social conscience – one that crosses political boundaries and focusses on the individual within society. Her job is as messenger, with a message that is often counter to prevailing cultural norms. In a modern day reflection of the 1960s countercultural ethos, she is driven to visual loudness, seeking to facilitate engagement with contemporary issues.

Murray acknowledges her debt to past pioneers, including members of the Earthworks Poster Collective, Redback Graphix and Garage Graphix. Revolutions in graphic design expressed in part through brightly coloured, collage-based poster art have seen young artist activists at the frontline of revolution and reaction to war, racism, inequality and corruption. The flame of countercultural rebellion remains, though increasingly within online and virtual environments driven by social media that can generate impact should a work go viral. All these efforts seek to change the world for the better; bring to light inequities and inequalities; and make people think. The street poster remains relevant, serving to grab the attention of the passerby who may, or may not, be aware of the world around them and the changes taking place within environments near and far.

Individuals can effect change by doing what the poster suggests – go to a rally, concert, exhibition or community event; take action in whatever form is personally preferred; or rethink a previously held position. The observer may even reinforce this change by acquiring and simply enjoying the poster as a work of art. Murray is serving an important role within community by facilitating calls for action through street posters and recognising their inherent power.

*Michael Organ  
Archivist and Poster Collector*



**Sydney – We Need To Talk! (On The Street)** with Sarah Lorien  
21.6 x 13.7 in / 55 x 35 cm. 2018  
Printed at Sydney College of the Arts, AUS



**The Last Best Video Store**  
21.6 x 13.7 in / 55 x 35 cm. 2018

Printed at Sydney College of the Arts, AUS. Developed in support of  
Film Club – an independent film rental library in Darlinghurst, AUS

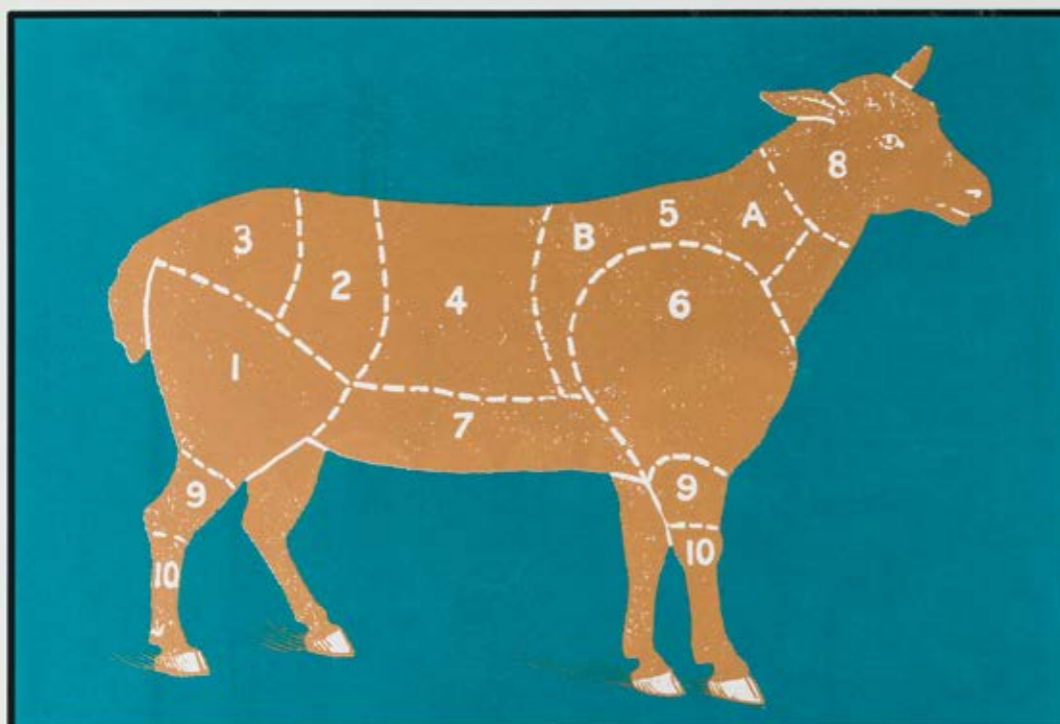


94 **Stolen Series (Flynn), (A Long Tale), (Concept)**  
13.7 x 6.2 in / 35 x 16 cm. 2009  
Printed at the Enmore Studio, AUS. Response to drawings, concepts  
and textile print designs stolen from Murray's website by corporations

### Got Beef (Lamb)

29.9 x 40.1 in / 76 x 102 cm. 2011

Printed at Megalo Print Studio, AUS. Australia is the world's largest live exporter of animals for slaughter



### CUTS OF MUTTON SUITABLE FOR

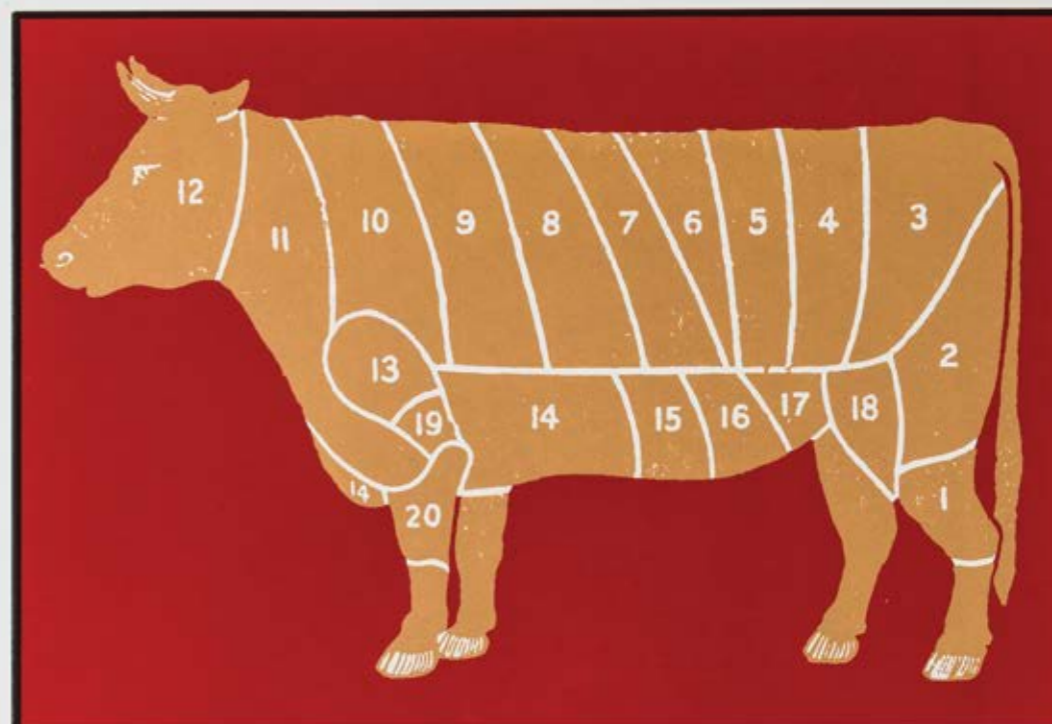
- 1, 6, 2. Baking; in 2010, Australia exported 2.978 million live sheep.
- 1, 5b. Boiling; voyages can take as long as 35 days.
- 2, 3. Grilling (Chops); The average sheep price has increased substantially from \$20 per head in 1990 to \$96 per head in 2010.
4. Grilling (Cutlets); live sheep exports from Australia were worth \$323 million in 2010.
- 10, 8. Mincing; the first reported Australian live sheep export was in 1845. By 1895 about 1,000 live sheep were exported annually.
9. Braise; in 2007-08, Australia exported 119,496 tonnes of mutton (bone-in) and 43,827 tonnes of mutton (bone-out), in addition to 134,101 tonnes of lamb (bone-in) and 32,499 (bone-out).
- 5b. Marinate; in 2009 the top 10 live sheep export destinations were Kuwait, Bahrain, Saudi Arabia, Jordan, Qatar, Oman, United Arab Emirates, Israel, Malaysia and Singapore.
- 7, 5b. Stewing; the MV Ocean Drover (formerly the MV Becrux), is a purpose-built livestock carrier capable of carrying 75,000 sheep.
- 9, 5a. Soups; 32,000 sheep died on live export ships in 2009.



### Got Beef (Beef)

29.9 x 40.1 in / 76 x 102 cm. 2011

Printed at Megalo Print Studio, AUS. The trade involved over three million animals in 2011 valued at approximately A\$1 billion, of which the majority were cattle and sheep



### CUTS OF BEEF SUITABLE FOR

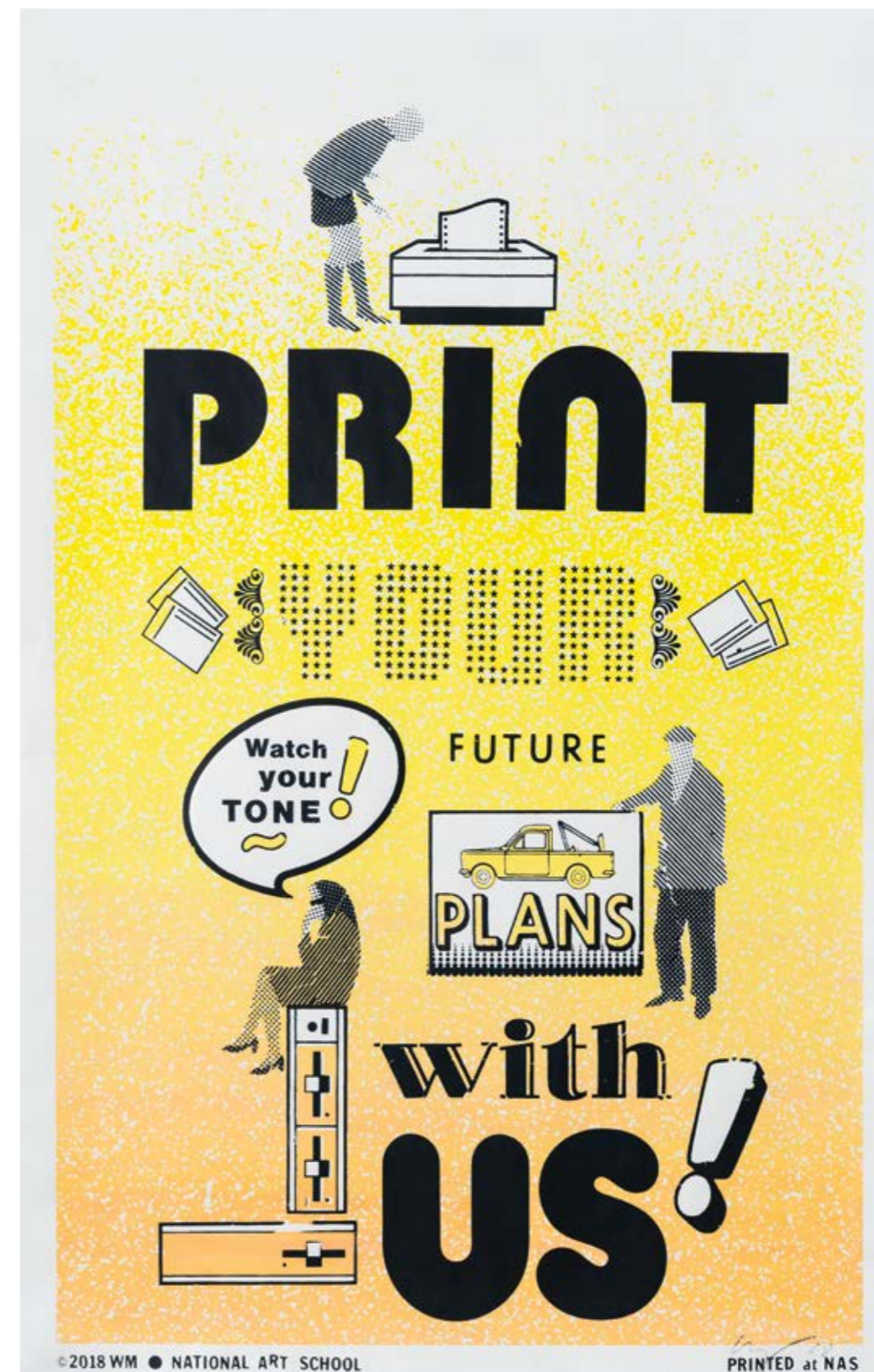
- 1, 3. Roasting; Australia exported 954,143 live cattle (2009).
2. Boiling; voyages can take as long as 35 days.
- 4, 5. Frying; a report on live cattle exports to Indonesia (700,000 sent in 2009) says animal welfare conditions are generally good, despite finding it takes four throat cuts to kill an animal, rather than the recommended one cut.
- 6, 7, 9. Brawn; live cattle exports from Australia were worth \$679 million in 2010.
- 10, 8. Mincing; carcasses of cattle which did not survive the journey were usually minced in a machine and then thrown overboard.
- 11, 14. Braise; entire carcasses could be thrown overboard when ships were more than 100 nautical miles from territorial waters.
12. Poaching; small implants placed under the skin on the back of the ear, slowly releasing a low dosage of Hormone growth promotants over a period of time (usually 100 to 200 days, depending on the product used).
- 15, 16, 17. Grilling; ships can carry as many as 19,500 cattle.
- 18, 13, 19. Stewing; cattle tended to die of heat stress and pneumonia brought on by stress. They might also be injured in rough seas and die from blood poisoning.
20. Soups; 923 cattle died on live export ships in 2009.



**Print Your Future Plans With Us!**  
 29.9 x 19.6 in / 76 x 50 cm. 2017  
 Printed at the National Art School, AUS.  
 Poster commission for the National Art School 2017 Open Day



**Watch Your Tone!**  
 20 in x 13.7 in / 51 x 35 cm. 2018  
 Printed at the National Art School, AUS.  
 Poster commission for the National Art School 2018 Open Day



**Pulling From History (Section)**

208.6 x 75.1 in / 530 cm x 191 cm. 2017

Printed by SIGNWAVE Newtown, AUS

A celebration of poster makers past and present. Newtown ArtSeat Commission, Inner West Council, Sydney, AUS



**Over The Horizon (Possibilities)**

256 x 102.3 in / 650 x 260 cm. 2019

Commission for the Bathurst Regional Art Gallery and The End Festival

Photo: Silversalt courtesy of the Bathurst Regional Art Gallery



**Pull A Fast One!**

24.4 x 17.3 in / 62 x 44 cm. 2016

Printed at Hamilton Ink Spot, USA. Photo courtesy Minnesota Historical Society, USA

2016 Hamilton International AIR supported by a Saint Paul Cultural STAR GRANT



**Over The Horizon (Dreams)**

47.2 x 35.4 in / 120 x 90 cm. 2019

Printed at Sydney College of the Arts, AUS.

Commission for the Bathurst Regional Art Gallery and The End Festival.

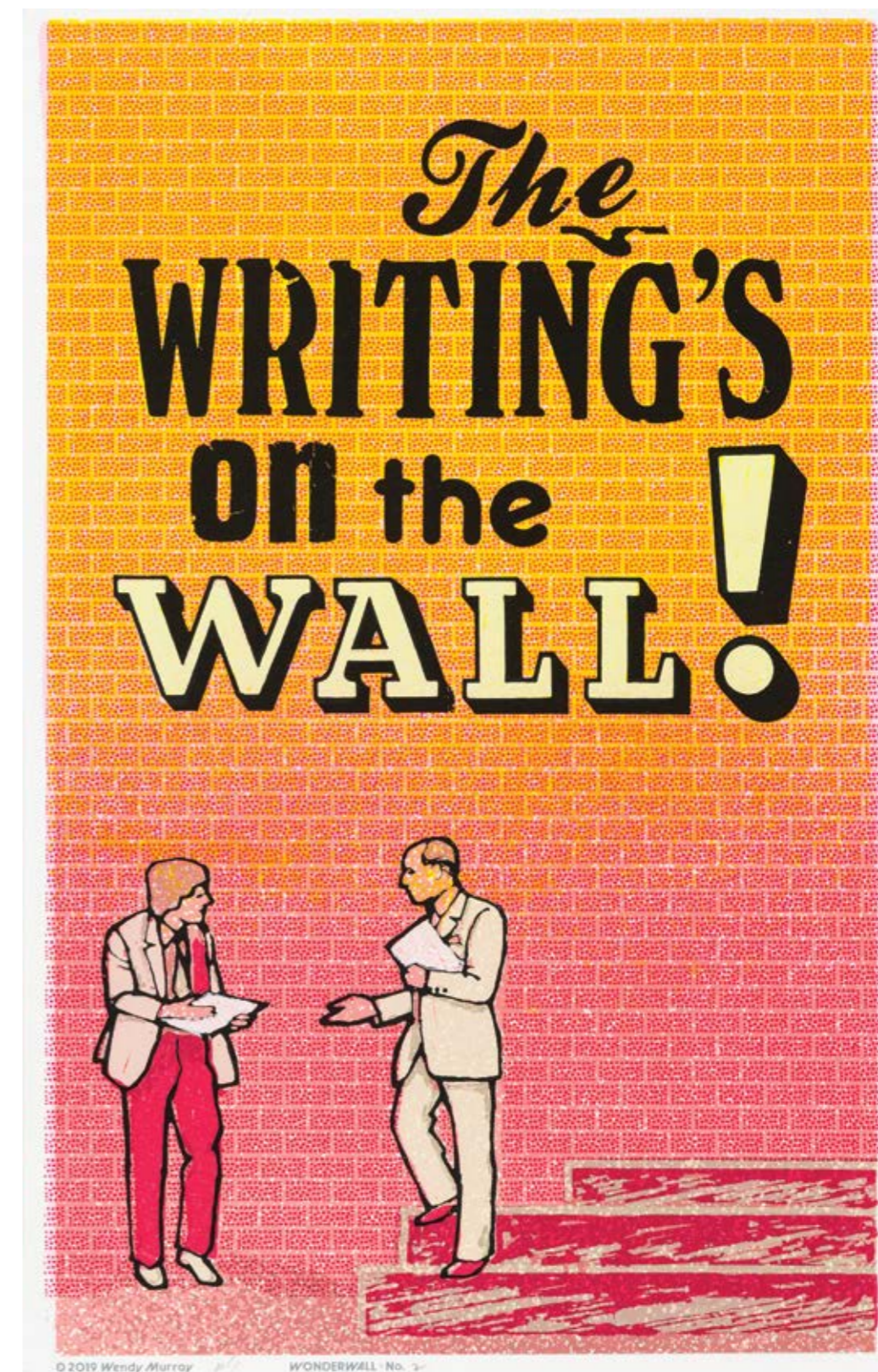
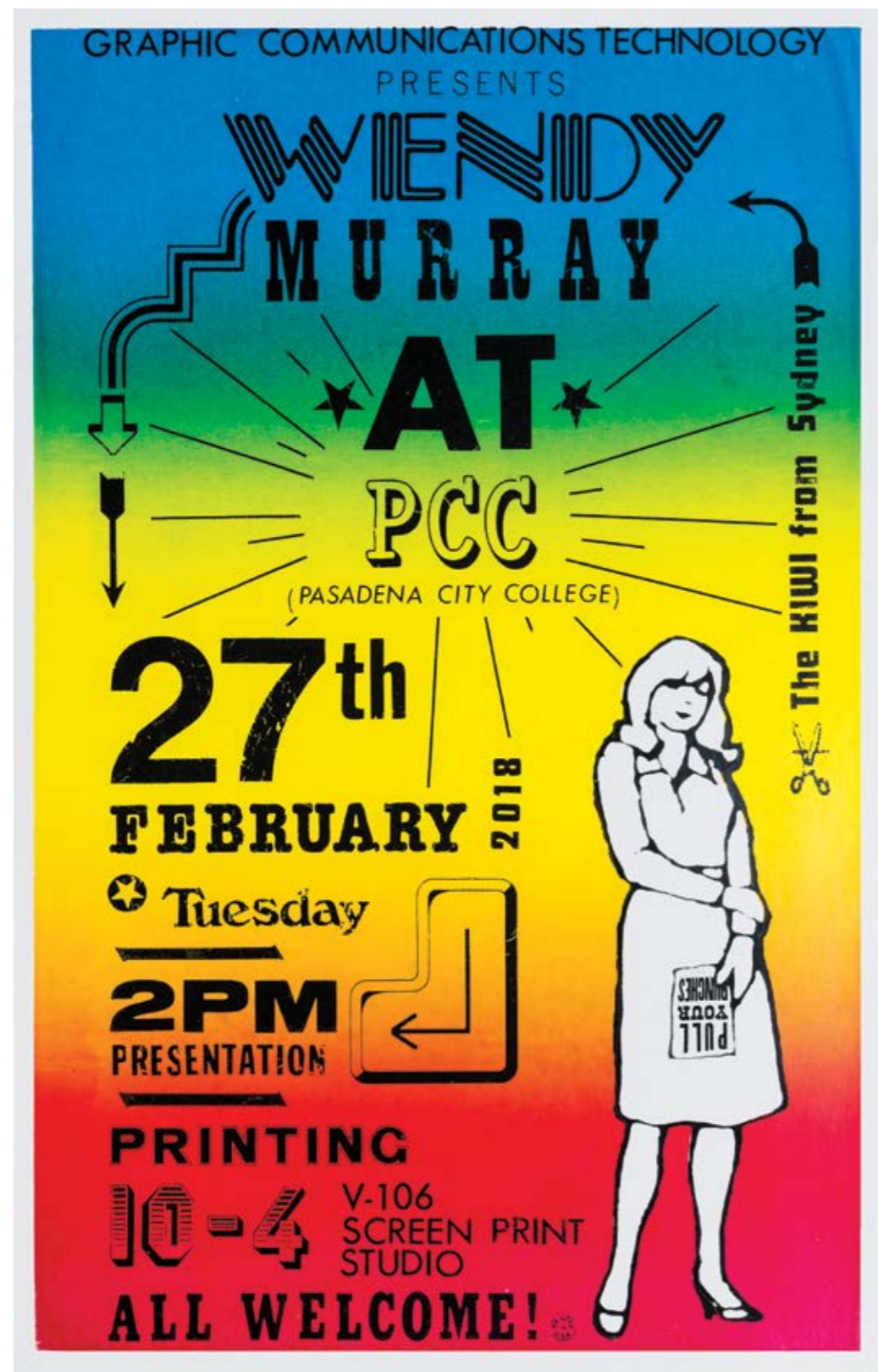
Photo: Silversalt courtesy of the Bathurst Regional Art Gallery

**Uncle Mike**  
90.5 x 78.7 in / 230 x 200 cm. 2017  
Aerosol stencil on paper. Installed around the National Art School, Sydney, AUS  
Mike Baird - 44th Premier of New South Wales threatened to close both Sydney College of the Arts and National Art School in a state land sell-off



**Shipping Label (Miss Placed)**  
40.1 x 28.7 in / 102 x 73 cm. 2017  
Printed at Sydney College of the Arts, AUS. Installed at Blacktown City Council Works Depot on the Garage Graphix shipping container. Commission for Blacktown Arts *It's Our Thing Part II - more history on Australian Hip Hop*







Wendy Murray aka Mini Graff is a poster artist and screen printer who prints from studios in Australia, New Zealand and the United States. From 2003-2017 Murray operated as the street artist Mini Graff, installing posters on the streets of Sydney, Melbourne, London, Los Angeles and beyond. Favoring analog drafting and print processes, the majority of Murray's posters are hand drawn, typeset with Letraset, hand screen printed or printed from paper cut stencils.

You can find her work in the following collections: National Gallery of Australia, CSPG, Art Gallery of South Australia, Australian National Library, Bathurst Regional Art Gallery, State Library of NSW, Maitland Regional Art Gallery, Lake Macquarie City Art Gallery, Perc Tucker Regional Gallery, UQ Museum, State Library of Victoria, Print Council of Australia, Burnie Regional Art Gallery, Friends of the Wagga Art Gallery Collection, St Vincent's Hospital (Melbourne), City of Whitehorse Artspace, Charles Sturt University, Jessie Street Women's Library and The Cruthers Collection of Women's Art (CCWA).

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Photographed by Joshua Morris, Courtesy of Blacktown Arts

## ACKNOWLEDGEMENTS

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Kristian is a Sydney based designer and typographer. He is a member of The Australian Book Designers Association and is one of Australia's most awarded typographers. [kristianmolloy.com.au](http://kristianmolloy.com.au)

Poster Photography: Matt Gorrie

All studio photography of the posters by Matt Gorrie. Gorrie is a cinematographer who works in television, commercials, music videos, and narrative productions.

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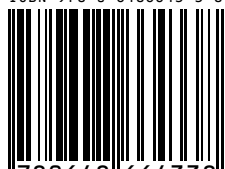
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