

# GALLIPOLI

# Chart

# PRIZE 2020



# GALLIPOLI



## *Foreword by John Robertson*

### Judges' Report

To say that we live in interesting times is such an understatement. We live in unprecedented times. Two of our usual judges were not available to physically judge due to social isolation. The physical exhibition has of course been postponed due to our venue being closed but we are hopeful that it will proceed later in the year. In the meantime a virtual exhibition will be available on the Club's website.

Entries were up some 25% on the last couple of years and the quality was very high. The themes of drought and bushfire featured in many of the entries this year.

This year's winner is Alison Mackay with her work "Breathe". Oil on Birch panels depicting nine World War I gas masks. Her need to wear a mask for protection against smoke in the recent summer bushfires inspired her to make the connection between past and present.

Before World War I broke out, poison gas used for military purposes had been prohibited under the Hague Conventions of 1899 and 1907. Basically these were treaties agreed to by the international community. Of course, once World War I broke out, this agreement went out the window. Chlorine, phosgene and the more widely known mustard gas were used by all sides, thus requiring the extensive use of gas masks.

Alison is a multi-award winning artist living in Jervis Bay. She first entered the Gallipoli Art Competition in 2014 and has been a finalist every year since.

Highly commended is Deidre Bean "Major Smith's Petrichor" depicting a full sized L1A1 Self-loading Rifle superimposed over a lightly sketched high key rubber plantation. Petrichor is the smell of the earth after the first drops of rain. The SLR was the standard issue weapon for Australian soldiers from 1960 to 1992. It is immortalized in the Redgum song "A Walk in the Light Green" (only 19)

Major Harry Smith was the commanding officer D Company 6RAR on 18th August 1966. The battle of Long Tan unfolded in a rubber plantation when 108 Australian troops were unexpectedly surrounded an estimated 2500 Viet Cong. After three and a half hours of intense battle the enemy retreated. The Company received a Presidential Unit Citation from the US President and high praise from the Australian Prime Minister.

Also Highly commended is Lori Pensini for her "The Telegram" depicting the unrelenting trepidation and foreboding waiting for a telegram to arrive.

The Committee would like to thank Bryn Miller, Jane Smith and the staff at Merrylands RSL for their assistance.

John Robertson

President, Gallipoli Memorial Club

Chairperson, Gallipoli Art Prize Committee

(on behalf of the Judges)

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# Our Creed

*We Believe...*

*That within the community there exists an obligation  
for all to preserve the special qualities of loyalty,  
respect, love of country, courage and comradeship  
which were personified by the heroes of the Gallipoli  
Campaign and bequeathed to all humanity as a  
foundation of perpetual peace and universal freedom.*

## *Acknowledgements*

The Gallipoli Memorial Club wishes to acknowledge the wonderful efforts so tirelessly given by the following people in contributing towards another successful year of the Gallipoli Art Prize.

### **JUDGES**

Jane Watters

John Robertson

### **PHOTOGRAPHY**

Sowerby Smith

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John Robertson

The Gallipoli Memorial Club Limited, 12-14 Loftus Street, Sydney NSW 2000, Australia

For further information: [www.gallipoli.com.au](http://www.gallipoli.com.au)



## ALISON MACKAY

### Breathe

Oil on 9 birch panels  
92 x 92cm

Our deepest instinct is to breathe. We do it about 15,000 times a day. In and out. Without it there is no life for us. Protecting that breath in times of conflict spawned strange apparatus; masks that morphed humans – both soldiers and civilians - into alien-like creatures with the common cause of survival.

The gas mask was patented in 1914 and over a century later, in this recent summer of fire and smoke, protective breathing masks were once again in use. My personal experience of these fires and the mask I needed to wear for smoke protection made me think about this connection between past and present.

Whilst the enemy and the army are different, the RFS - who bravely fought these fires over many months - have epitomised some of the strongest qualities of the original ANZACs. We owe them a great debt of thanks.





## **ANDREW TOMKINS**

### **Slater's Knoll. The Morning After the Night Before**

Watercolour on Polyester  
121 x 121cm

On the night of the 4th of April 1945, 129 Australian Soldiers were isolated and surrounded by a force of 1100 Japanese Troops from the 6th Division, at Slater's Knoll Bougainville.

Ray Tomkins was there. He survived that night, to return to civilian life with a shiny medal and the memories of what had to be done that night.

As with most veterans Ray said little of what he experienced, leaving his family and loved ones to only imagine the horrors of what he and others had experienced, and what they must live with on a daily basis.

I have never been to Slater's Knoll, but this image comes from my minds memory of snippets of information from my Uncle Ray. It shows the "quietness of a devastated forest" in Bougainville, the morning after the night before.

In memory of William Raymond Tomkins.

Mentioned in dispatches to a King who I doubt remembered him.

But we will remember him.



## **BELLE RAINE**

### **Vapor**

Oil on board  
70 x 60cm

Vapor is a work ambiguous in meaning. Rather than suggest any implied meaning, it is preferred that the work be interpreted based on the viewers own memories, experiences and beliefs. The war was fought for our freedom, and in the spirit of that, enjoy.





## **BETINA FAUVEL-OGDEN**

### **In Memory of my Grandfather**

Oil on Linen  
40 x 32cm

This painting is a tribute to the part my grandfather played in this terrible war.

I have taken his image from an old wedding photo and combined it with a background of events that may have been in his thoughts.

The scattered poppies represent the memory of so many who died defending their country.

This historical time always stirs my emotions and makes me thankful for what we have today.





**DAVID MCKAY**

Silences

Acrylic & Enamel on MDF  
90cm Diameter

As we face the battle against a silent enemy - Coronavirus, I have been inspired by the silent ceremony we offer in respecting and celebrating the bravery and sacrifice of the fallen soldiers and the significance of 11-11.

I have super imposed it on a stylized, viral representation of the traditional symbol of remembrance poppy wreath.

Now more than ever, we are being asked to call on the prevailing qualities of the soldiers who fought in the Gallipoli campaign – “courage, comradeship, and respect” as we fight this silent enemy to preserve the human race.



## DEIRDRE BEAN

### Major Smith's Petrichor

Watercolour & Graphite on Arches 300gsm Paper  
70 x 156cm

Major Smith's petrichor depicts a life-sized L1A1 gas-operated semi-automatic rifle, the standard issue personal weapon for Australian soldiers during the Vietnam War. In the background the viewer can see lightly sketched rubber trees. Imagine petrichor, the smell of the first drops of rain, warning of a tropical downpour.

The battle of Long Tan unfolded in a rubber plantation on 18th August 1966. D Company 6RAR, led by Major Harry Smith, was unexpectedly surrounded by the enemy. His 108 men faced an estimated 2500 Viet Cong. Courage, calmness and control were required as the odds were overwhelmingly against them. Under constant attack, the Australians held their position. Their small arms fire was accurate and deadly despite appalling conditions. Poor visibility from monsoonal rains and low vegetative canopy made assistance from the air near impossible.

After three and a half hours of intense battle the enemy retreated. The Viet Cong lost in excess of 245. We lost 18. The bravery that day was recognized by the US President Lyndon B Johnson who presented Company D, 6RAR with a Presidential Unit Citation for extraordinary heroism.

The Gallipoli Club creed reminds us of the special qualities of loyalty, respect, love of country, courage and comradeship personified by the heroes of the Gallipoli campaign. These exact qualities were demonstrated by D Company that fateful day at Long Tan, who demonstrated courage in holding firm, backed their mates and as the Prime Minister of Australia, Harold Holt, wrote at the time 'acquitted themselves in the best Australian Tradition'.

Major Smith's petrichor is not intended to glorify weaponry or war, but to remind us of the courage and heroism our soldiers exemplified in the pursuit of peace.





**ELISE JUDD**

The History Lesson

Oil on Silverleaf  
35 x 43cm

This piece "The History Lesson," shows a young girl learning about the Australian experiences and involvement during wartime and in particular the contribution made by women. I wanted to put this piece together reusing and repurposing material as they would have done during wartime. Therefore I have not painted this portrait on canvas but have used cardboard instead. I have also used remnants of silver-leaf that I had collected. The frame itself is antique and repurposed.

I wanted this work to engage with girls and women so they could see their value and importance to the contribution of the Australian war effort. It is really important for young girls to be able to identify and see themselves represented in their countries history.





## ELIZABETH MCCARTHY

### With Fixed Bayonets They Went Straight Up the Hill Singing “Tipperary”

Mixed Media  
100 x 74cm

I have always been interested in the Gallipoli campaign, but more so after my brother gave me a copy of our grandfathers Gallipoli diary. My grandfather was part of the 4th Brigade, which landed at Gallipoli on 25th April 1915. As a visual artist, when reading his diary my mind was flooded with images. I wanted to create a painting of Anzac Cove with the darkness, the mystery and unknown it must have had for the Diggers on the dawn of that day. I cannot imagine what the men would have felt as they sailed in. As they drew into Anzac Cove, my grandfather noted: “We could see swarms of troops on the beach like ants...immense hills rising sharply...how the third brigade who met the enemy on the beach charged up it and drove the enemy out, God knows...they were met by a hail of rifle fire; a voice called out in English “Come on you kangaroo bastards!” ...then the Third Brigade... with fixed bayonets, went straight up the hill singing “Tipperary.”

I am so very proud of my grandfather and all of the Diggers for their courage and for the legacy they have left us, the “Anzac Spirit” of which we must always remember and aspire to.

Elizabeth McCarthy (nee Jess)

(Reference Captain Carl Jess diary 25th April 1915 Gallipoli)



## EMMA LIU

### Thus Soldier's Jobs Were Carried On

Mixed Media (textiles, paint, collage)  
162 x 166cm

The Australian Women's Land Army were invaluable to Australia during World War Two, as thousands of women between 18 and 50 years of age took up agricultural work across the country in place of men at the front.

Although most were new to rural work, they rose admirably to the task of helping to provide food for the nation while the men were away fighting. There were 2,382 permanent members and 1,039 auxiliary members who performed all manner of agricultural labour, over a 48-hour work week.

In 2012, on the 70th anniversary of the AWLA's formation, a reception was held at Parliament house for surviving former members. Yet few of us are aware of the crucial service these women contributed during wartime.

The significance and the irony of this art quilt (which combines individual portrait paintings and a variety of fabric techniques) is that textile work is often considered 'women's work', yet the intrepid Land Girls effectively carried out 'men's' work.

Recycled materials and a home-made style evoke the Australian tradition of 'Wagga quilts', which were cobbled together from any available materials during the Great Depression.

Just as the 'Wagga quilt' tradition was forged out of necessity, so too was the AWLA. These women came together to fulfil the nation's need, with spirits of great resourcefulness and courage.





## ERROL BARNES

### The Field

Acrylic, Printers Ink, Rice Paper & Encoustic on Linen  
200 x 150cm

The prone figure, assumed fallen, is ambiguous.

The clothing doesn't give a clear indication as to nationality.

Puttees (lower leg wrappings) were worn by both sides and so are no help with identity.

Battle-field is time-worn.





## **FLEUR STEVENSON**

### **Heartland**

Acrylic, Spray Paint and Conte  
80 x 80cm

I've been having great chats over the phone with my father about our family history and more recently about his mother Enid, who made camouflage nets in New Zealand during WW2. Enid was one of the many female volunteers who carried out an activity for the war effort.

In my work, I considered the connection of my grandmother making camouflage nets to help protect her family fighting a war on the other side of the world and connected cherished landscapes from my memories of New Zealand and Australia, where I have spent just over half of my lifetime in each.



## GEOFF HARVEY

### Gallipoli Narrative

Acrylic on Canvas Boards (Diptych)  
133 x 218cm

The ill-fated Gallipoli campaign took 8 months to unfold on Turkish soil.

From the landing to the eventual retreat the stories of hardships & sacrifices continued to grow through the ever-changing seasons. Set against this rugged, uninhabitable landscape the ANZAC's clung to life in makeshift trenches & tents. And did what they needed to do to stay alive.

To tell some of these individual stories I have assembled 12 visual chapters or paintings bound by time, fate & history. And they are presented in the style of an open book with each unique chapter sitting next to each other, so it can be viewed as one. They are laid out visually & the sequence is not a timeline of the events but rather an overview of the soldier's lives in Gallipoli.

Each chapter has an individual title & theme. With it's own story.

These titles are from left to right:

Top row : 1. Fallen trooper 2. The landing 3. Wounded horse 4. Chaplain Walter Dexter.

Middle row: 5. Nurse Kelly 6. Simpson & his donkey 7. Winter mission 8. Water carrier

Bottom row: 9 Wounded 10. Night guard 11. Dug in 12. Letters from home.





## JESSICA GUTHRIE

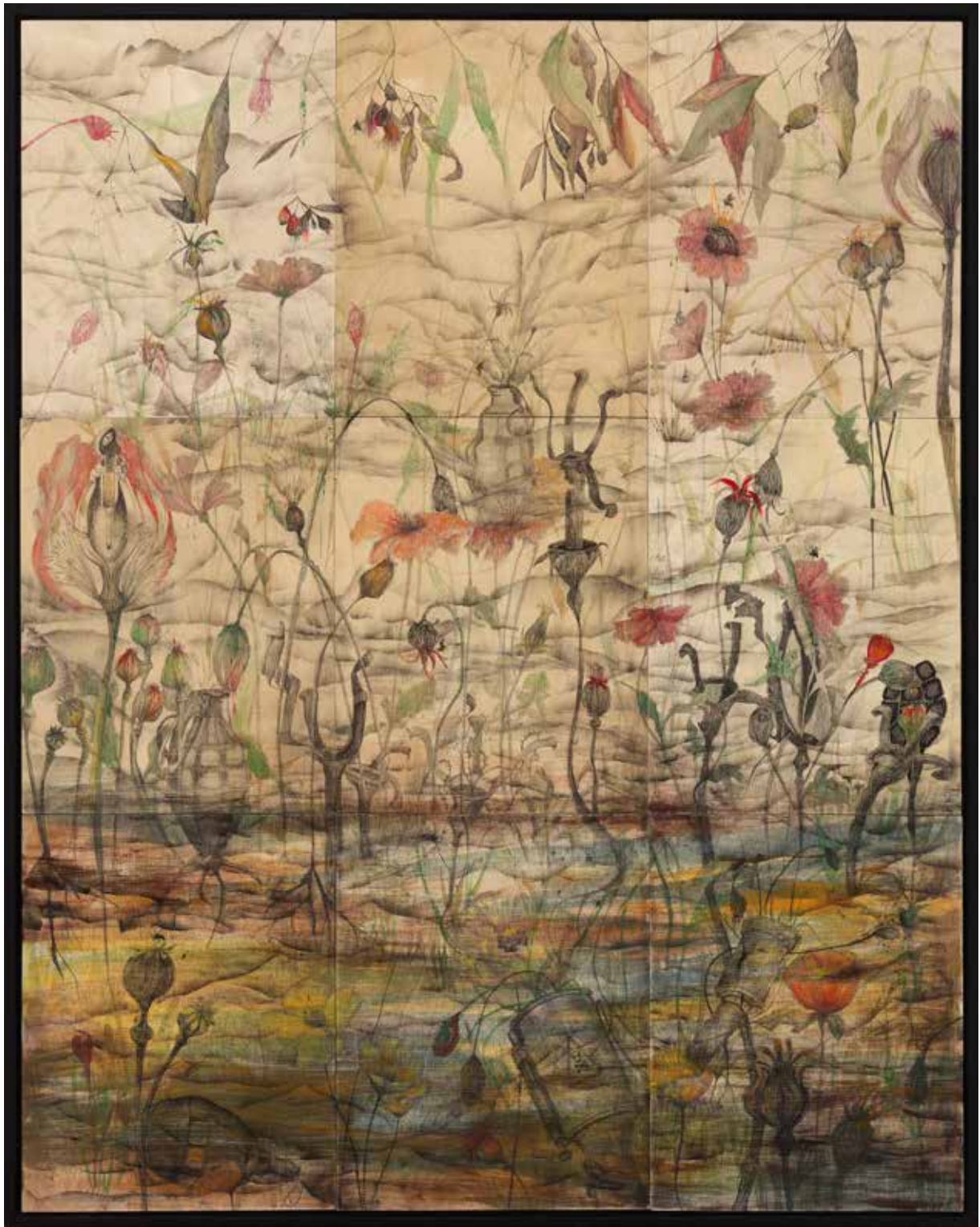
### Arlo's Bugle

Oil on Board  
72 x 62cm

Each of them had a story, a history, a family, possessions...

This painting is a homage to the individuals that bravely fought, enduring not only the conditions that were set upon them, but the distance between their families and comforts of home.





## **JULIANNE ROSS ALLCORN**

### **Hidden Beauty**

Mixed Media, Water Colour, Pencil/Charcoal  
87 x 117cm

Water colour, pencil on 4 wooden panels

Dissect a poppy and a grenade.....the finite mechanisms that make them are similar,  
...except one gives back what it took from nature whilst the other destroys.







## LEIGH HOOKER

### The Crucible

Mixed Media  
49 x 64cm

Sun, dirt, salt of the Earth, comradery, are some of the elements I wish to deploy in this rendering of 'an unknown soldier'.

Through my seeking of treasures in second hand places I was inspired to create a mixed media piece, and through these layers an evocation. (The act of recalling a feeling, memory or image to the conscious mind). Did this Soldier make it home? In case he failed I blessed him with some Aussie soil rubbed into the first layers. This felt good. In the final layer a single poppy for remembrance and to seal my respect.





## LORI PENSINI

### The Telegram

Oil on Hand Primed Linen  
50 x 48cm

The telegram. My grandmother unmask the memory of waiting. The unrelenting trepidation clinging to her folds like the rolling dust clouds at her skirt hem, as she prepares for the 2 day horse ride to town. She tells of the foreboding waiting for a telegram to arrive, the angst of not knowing and the dread to come upon knowing. This painting is a tribute to the rural women that fought the loneliness of war and the ever lingering threat of an uncertain future on the land without their loved ones.



## **MARGARET HADFIELD-ZORGDRAGER**

*Weary*

Oil on Canvas  
56 x 200cm

When I came across an old medical stretcher it made me consider what or who could work meaningfully on such an item. Sir Ernest Edward Dunlop AC, CMG, OBE (1907-1993) is such a legend in Australian military history that it seemed right to pay homage to him on this unique 'canvas'.

A courageous leader and compassionate doctor he restored morale in the horror prison camps and jungle hospitals of Changi and Burma-Thai Railway (WW2). He defied his captors and had ingenious improvisations and extraordinary surgical feats to help men in the most dreadful conditions as prisoners of war. He received a huge list of awards, including Australian of the Year.

Weary epitomized the self-sacrifice and bravery that were the hallmarks of the Anzac legend.



I took the frame off  
this pic. ok?



## MARK EMERSON

### Lost Digger of Vignacourt

Acrylic on Synthetic paper  
70 x 50cm

Edward John "Tiny" Fallon was a typical young Australian, who volunteered to fight for his country and our way of life. He personified those qualities of Loyalty, Courage, Comradery, Respect and love of his country.

Enlisting in 1914, with regimental number 27, "Tiny", who was an electrician from Melbourne, became an Engineer in the 2nd Field Company Australian Engineers, 2nd Brigade, 1st AIF. He served with the same men, as a sapper in Gallipoli until his death as the Company Sergeant Major in April 1918.

He was recommended for outstanding bravery under heavy enemy shelling in the battle of Lone Pine 6th August 1916, when Tiny continually assembled barriers under heavy fire to protect Australians soldiers from Turk machine guns. He was also recommended for the Military Medal in a different action on the same date, as he volunteered to go out under heavy enemy fire and peg out a communication trench.

Now a full Corporal, he was awarded the Military Medal for gallantry for his actions at Pozieres between the 20 - 26th of July 1916. For his courage and devotion to duty under heavy fire and the example and inspiration he set his men.

He was again awarded the Military Medal near Bapaume on the 1st of March 1917. Again, his bravery was not in the act of killing the enemy but in risking his own life to run across 300 yards of heavily shelled ground to lead his men to safety. Such bravery to save his mates would ultimately cost Tiny his life before the war was over.

Tiny was Killed in Plogestreet, Belgium on 10th April 1918, and was amongst one of the many buried with no known grave.

His image turned up amongst the now famous, several hundred negatives found in a barn in Vignacourt France, from which this portrait was painted.



## MARK MIDDLETON

### A Quiet Moment

Oil on Canvas  
94 x 75cm

A moment of relaxation in the Middle East. A touch of humanity in a period of violence as Turkish troops shelter from the heat as if they were at a picnic on the beach instead of a hostile desert.

Both the Turks and the ANZACS took advantage of calm periods in this campaign.





## MARYANNE WICK

### Under a Blood Orange Sky

Acrylic and Mixed Media  
151 x 177cm

“Nothing can alter what happened now; Anzac stood and still stands for reckless valour in a good cause, for enterprise, resourcefulness, fidelity, comradeship and endurance that will never admit defeat”. Charles Bean, Gallipoli Correspondent, The Sydney Morning Herald and The Age.

These words from 1915 are still profound. They resonated with me during our recent catastrophic summer of bushfires.

‘Under a Blood Orange Sky’ is dedicated to my mother’s brothers, three of whom served in World War II.



## MICHAEL LODGE

### Geese on the Somme

Acrylic on Canvas  
125 x 93cm

A tank avoiding local geese on the banks of the Somme River in France sometime after July 1916 midst terrible warfare on land and in the air. The tank drivers, whilst advancing in haste, have gone out of their way to avoid the geese on a river named for the Celtic word meaning "tranquil".

The counterpoint of this situation I have painted I hope conveys human decency under supreme stress.





## MICHAEL MILLER

### Here they Come Lads

Oil  
45 x 44cm

I've always been fascinated by people and the shared link between time and space. So different were people's views of life and war in the past. "For God and for Country!", "God save the King!" These were the views of the commonwealth nations of this time. It was under these views that people laboured and endured hardships but it was with an understanding of a greater and higher good. With these views the boys from the backyards headed off with their mates on an adventure and became the heroes we recognize them to be today. This painting is a fabrication representing the truth and destruction of war these young men faced. Lest we forget.



## NICK HOWSON

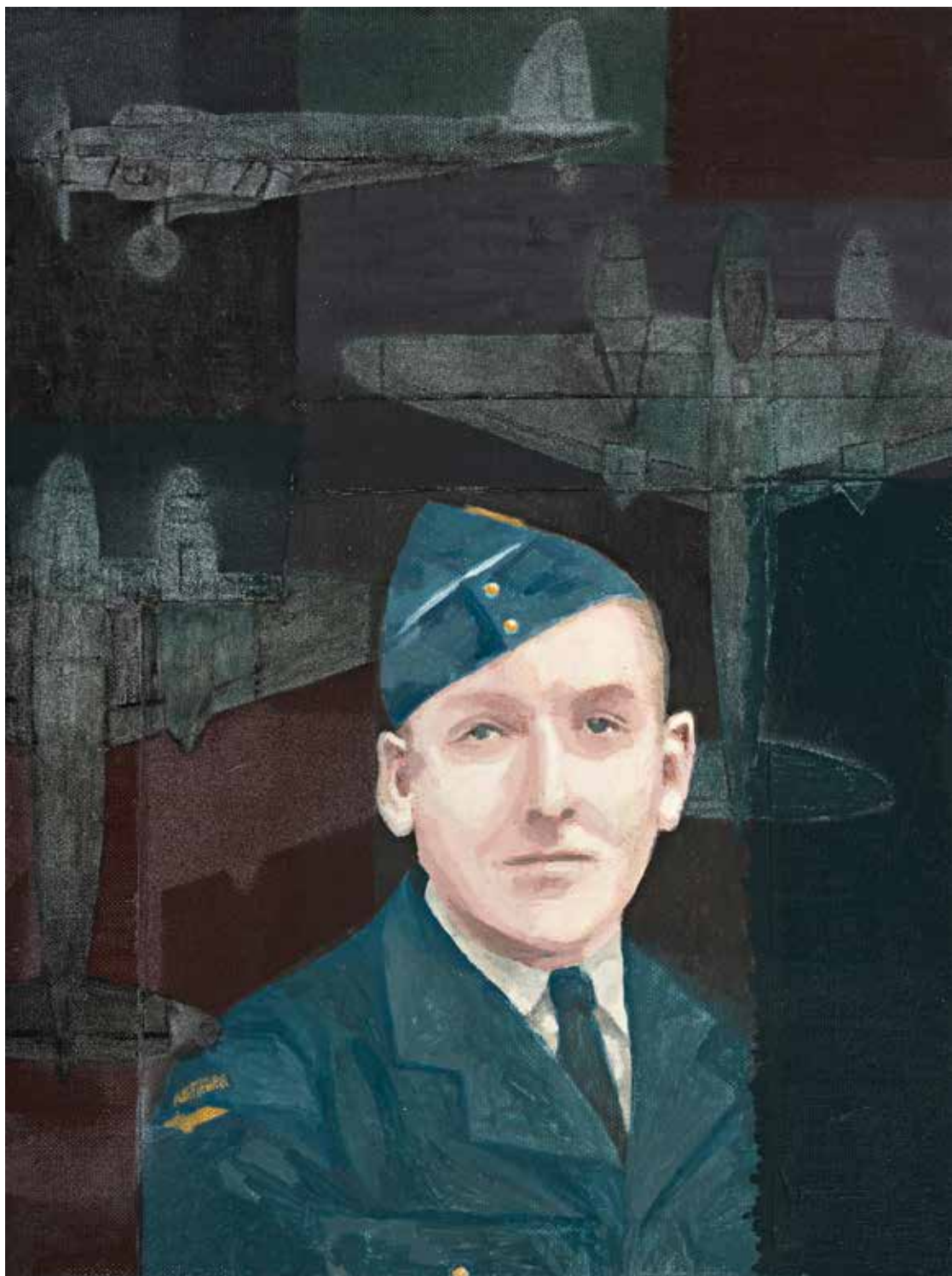
### December 17th Shell Green

Oil on Belgium Linen  
120 x 150cm

Officially recorded as a match of cricket to divert the attention from the Turks by the evacuating armies during the Gallipoli campaign was first ordered by the top brass cannot be proven from the sketchy photograph of December 17. An imperial myth much like the Christmas games of football between the British and German troops that officially never happened. It was more than likely the game was to let off steam from the arduous conditions these soldiers had to endure from the trenches under constant fire. The game was played at Shell Green, one of the few tracts of land on the peninsula that was now secure and flat, making it the ideal place to have some rest, a smoko and watch a game of cricket with your mates, whilst waiting to board the next boat out. I imagine the commanders in their reserved seating enjoyed the game just as much, before having to rewrite the official version.







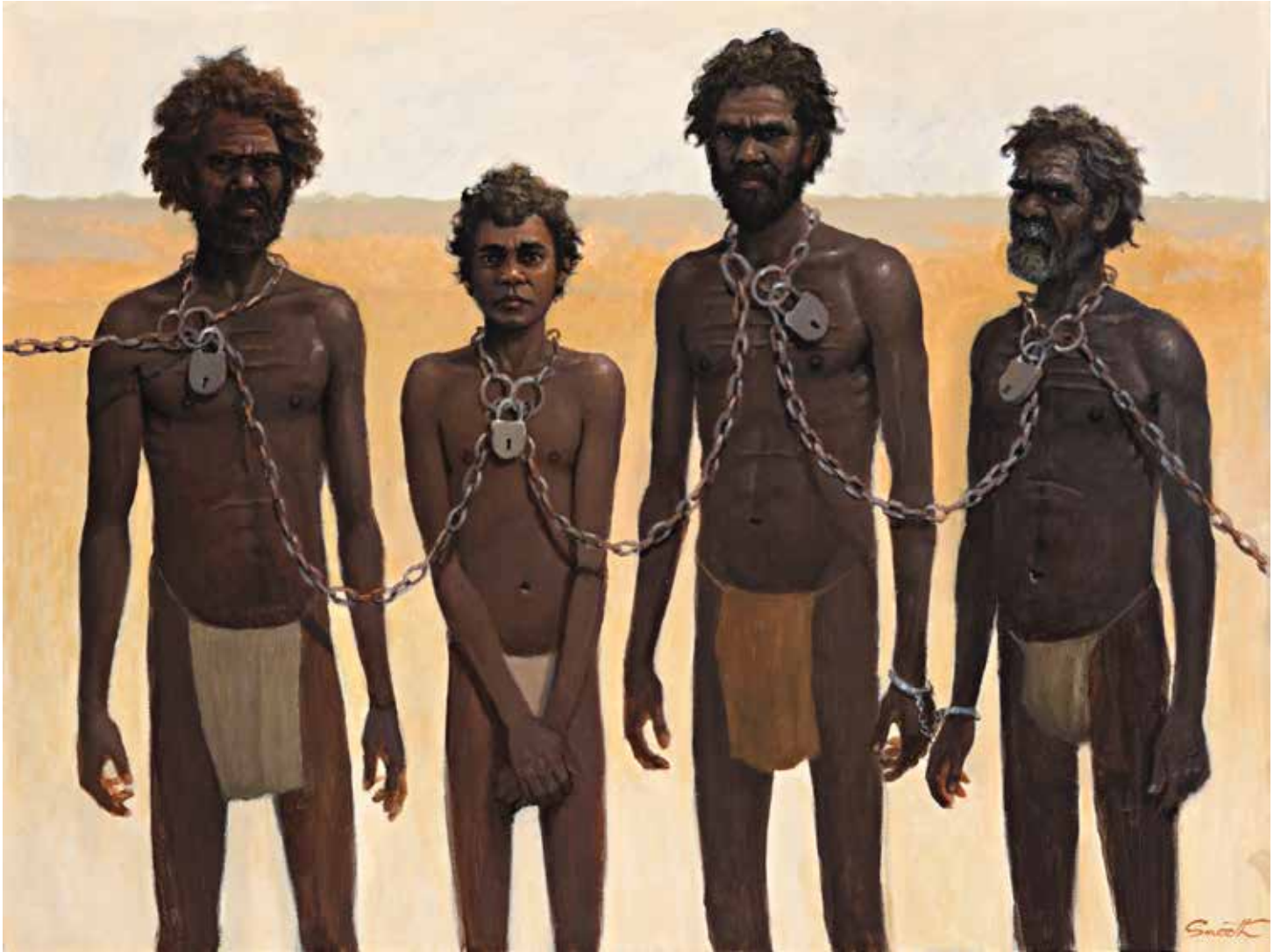
## **PAUL GORJAN**

Flying Officer

Oil, Acrylic and Spray Paint on Canvas  
30 x 40cm

RAAF Flying Officer Duncan Davidson from Cowra, NSW, was a pilot in World War II. He was based in England, flying a de Havilland Mosquito. During a mission over mainland Europe in 1943 he encountered enemy aircraft. His aircraft survived that encounter but on return the airplane crashed in a field in southern England. The cause was unknown. He was 21 years old, and the older brother of my mother-in-law who is still with us at 93. The artwork shows Duncan Davidson in uniform and the Mosquito aircraft.





## PETER SMEETH

### First Australian POWs

Oil on Canvas  
100 x 75cm

The qualities of “loyalty, respect, love of country, courage and comradeship” enshrined in the Gallipoli Clubs creed, I suspect, were qualities already present in Aboriginal communities before colonisation.

Invasion of an occupied land with the killing of inhabitants, seizure of land, imprisonment and displacement of the population is war by any definition and detainees resulting from such a conflict are thus Prisoners of War.

Despite the barbaric treatment and suppression of the indigenous population from the time of colonisation, around 1000 aboriginal men fought in the Australian Military Forces in WW1 and over 3,000 indigenous persons (including women) fought for Australia in WW2.

Capturing, imprisoning and forcing indigenous inhabitants into slave labour is precisely the same as the maltreatment inflicted on captured Australian soldiers by the Imperial Japanese Army in WW2.

I believe, those First Australians who were imprisoned or killed and their resistance warriors should be commemorated in the same way as those Australians who participated in other wars.

After all, both were fighting to protect the same land.

The practise of neck chaining aboriginal prisoners was not phased out until the 1940s and there are reports of informal use in some areas until the 1960s.



## PHILIP MEATCHEM

Ivor Hele, War Artist

Acrylic on Canvas  
102 x 76cm

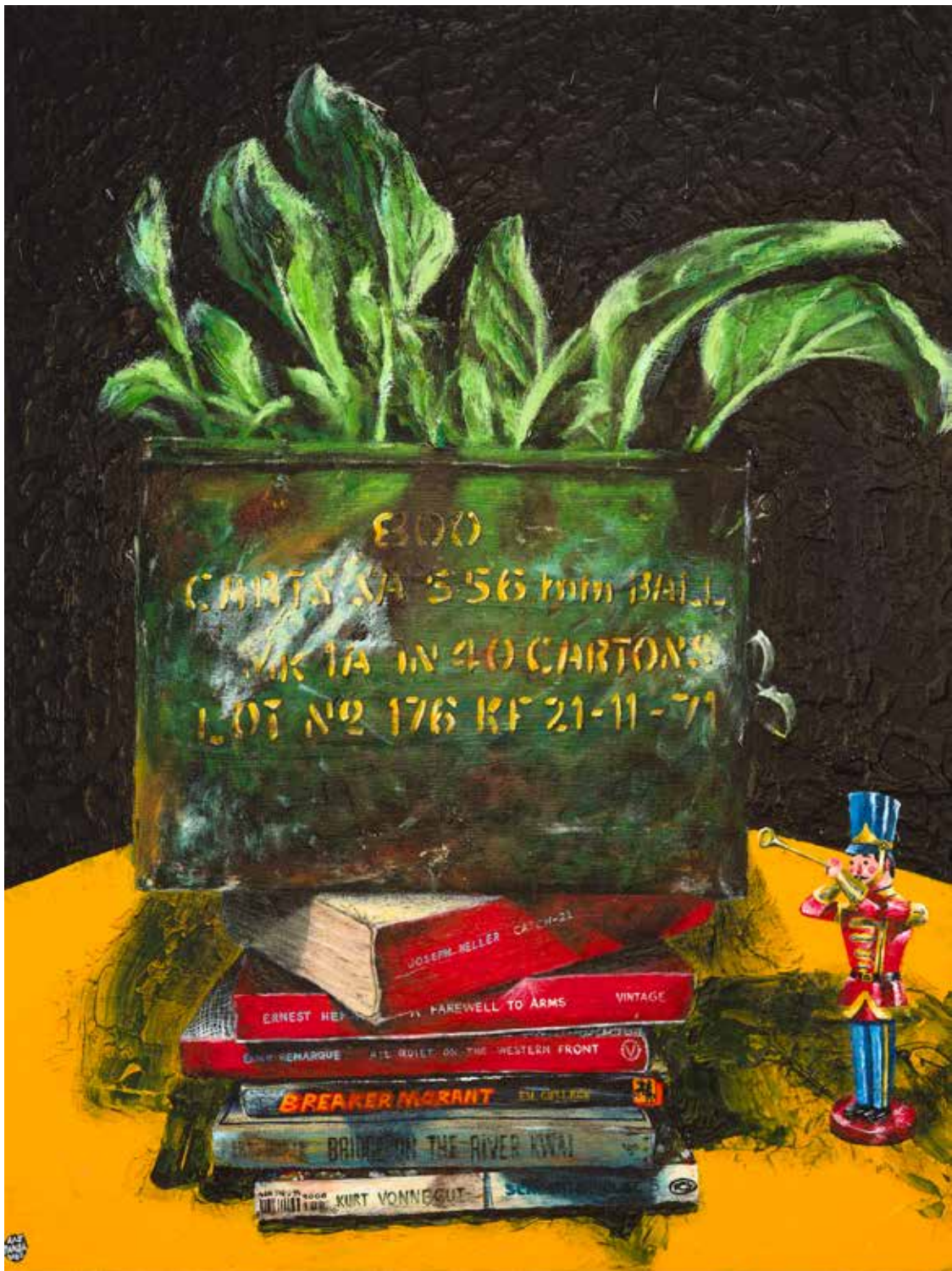
Sir Ivor Henry Thomas Hele was Australia's longest serving war artist. Seeing action in the Middle East and New Guinea during World War Two, and on into the Korean war.

After his service he won the Archibald Prize five times and has completed more commissioned works than any other in the history of Australian art.

I was introduced to Ivor's work by my neighbour "Stu". A tall, strong looking, ninety something, ex R.A.A.F. Wellington bomber crew member, who used to walk past my house every day. We got to know each other, and I learnt he was very passionate about art and jazz. One day he gave me a book full of Ivor's artworks that I treasure to this day.

My painting is a painting of a painter for a painting prize. Ivor cuts a fine figure in this portrait and has a certain "matinee idol" presence. I've tried to be a little impressionistic with my approach to convey a feeling of nostalgia and wear. Ivor's strong painting style was definitely an inspiration.





## RAJ PANDA

Lest we forget

Acrylic on Canvas  
61 x 46cm

This painting shows silverbeet leaves growing out of an old Army ammo box that is sitting on top of a stack of classic war themed books. On the side is a vintage toy soldier with a trumpet. This work is about the cyclical nature of destruction and rejuvenation.

This work is very dear to me as my dad was an Indian Army officer. Growing up in military cantonments around India, I saw up close the effects of warfare on my dad and his colleagues.



## RODNEY POPE

### Hopes and Dreams

Oil on Wood  
45 x 65cm

As Australians were called up to enlist in WW1, young men around the country anticipated with high hopes their imminent adventures into new lands and experiences. This diptych captures in the first panel the fervent patriotism and palpable excitement felt by two such young men, donning their army uniforms for the first time, before heading off to war. The second panel is an imagined, psychological portrait of the one surviving young soldier some time later. The composition is based on a famous etching by Goya (1799) depicting the artist collapsed in slumber, overcome by nightmares. Widely interpreted to symbolise the angst of clinical depression, the scene is here reimagined across time, cultures and contexts to represent the dashed hopes and deep trauma of so many returned Australian soldiers.





## ROSS TOWNSEND

### Spirits of Hellfire Pass

Oil on Canvas  
122 x 76cm

A trip to Thailand should not go without a journey to the Hellfire Pass Memorial. Whilst my wife and I were fortunate to walk within this historical site with no other tourists on the day we visited, one does not feel alone. The presence of the souls who suffered and died during the construction of the Thailand-Burma railway during World War II is very real in Hellfire Pass. Walking from the museum through the jungle along the walking trails and confronting Konya Cutting is overwhelming. Visitors can walk part of the railway bed, which I have depicted in my artwork, and humbly reflect on the excavation work achieved by the prisoners of war and heroic Sir Edward “Weary” Dunlop, whose ashes are interred at Hellfire Pass and commemorated by the plaque.

I hope through this painting to give those who may never venture to the memorial, an understanding of the emotion one experiences at this soulful and peaceful commemoration to the spirits of Hellfire Pass and the story that should not be forgotten.



## **SALLY WEST**

### **Troops Swimming at Anzac Cove**

Oil on Oil Paper, Mounted on Board  
40 x 50cm

In 1992 I travelled to Gallipoli and it was an incredible experience. The trenches and graves are a haunting memory, all contrasting to the natural beauty of the beach at Anzac Cove and its crystal clear water. It is no wonder the soldiers wanted to swim. To escape, to bathe, to float. My grandfather was a soldier in Timor and he used to say "the ocean is medicine". I understand the Anzacs risked their lives and dodged snipers to immerse themselves in this crystal clear water.





## **SAM DABBOUSSY**

Prelude 1915

Watercolor on paper  
62 x 41cm

“Members of the 2nd Australian Field Ambulance practice boat drills off the island of Lemnos, Greece, in preparation for the landings at Gallipoli, April 1915.”

In researching the Gallipoli campaign, I came across an image that captured my imagination. There was so much to discover in this poignant image that I felt compelled to capture that moment in time using watercolors and monotone sepia pigment. I painted each face as an individual portrait to depict every man's unique story. Stories of bravery, stoicism, fear, joy and comradeship. It is thus up to the viewer to interpret the narrative for each of these men embarking on their historic journey.



## SHONAH TRESCOTT

### Ode to Private Furguson

Oil on sealed photographs (25 frames)  
175 x 140cm

In 1915, a young South Australian, Herbert Keith Furguson, a private of the 28th Battalion of the AIF wrote home from Gallipoli, penned whilst stationed at Russel's top, a passage of his letter read.

"But the sunsets I have seen I haven't the power to paint a word-picture good enough to describe. They are beyond description; magnificent: To use an Australianism, 'It has me beat'. I have stood whilst stationed at our highest and furthest point inland, 40 yards from the Turks, and watched the glories of a Mediterranean sunset in front and heard the rattle of murder behind.

"Therein lies the difference between nature and human nature. I am not alone in this. We watch, we wonder, we smile, then we pick up the rifle and have another shot."

'Ode to Private Furguson' is a homage to the incredible bravery of a young man, who in the most squalid and treacherous of conditions, found solace in the observation of nature. Painted in oil on top of 25 postcard sized photographs of the battle of Gallipoli and presented in a cross formation, the work forms a monument to the passing of time, to the fleeting nature of light, darkness and of life itself.





## **SUE MACLEOD-BEERE**

Private James Martin, 14 years old

Oil on Canvas  
80 x 54.5cm

I was moved by James' (Jim's) story of enlisting at age 14 having been swept up in the fervour to serve his country and the consequential anguish borne by his family.

I wanted to convey Jim's determination, pride in his role, innocence and vulnerability. In spite of his ill-fitting ANZAC uniform, a defiant young boy stares out; there is a sense of apprehension of events soon to unfold.

The placement of the war ravaged Gallipoli landscape gives historical context and literally shows him out of his depth, in over his head, a boy amongst men. That said Jim showed enormous courage and bravery in surviving a torpedoed ship (he spent 4 hours in the water) and then action in the Gallipoli trenches, sadly dying of typhoid a short time afterwards.