

Gallipoli 2025 Art Prize



GALLIPOLI

Art

PRIZE 2025



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Judges' Report

2025 marks the 20th anniversary of our art competition. I believe that it has gone from strength to strength. Entry numbers have stabilised at around 90 for the last few years. However the standard of the art works has improved year after year, and this year was no exception, with many commendable works not included in the exhibition.

This year was unusual in that, while the eventual winner was unanimous, there was much discussion amongst the judges and there were 5 paintings in contention.

I encourage all artists to approach those special qualities of “loyalty, respect, love of country, courage and comradeship within the community as a foundation of perpetual peace and universal freedom” from outside of the military theme.

This year's winner is Andrew Tomkins “HMAS Karangi”. Ink, crayon and aerosol on polyester. It continues his recent works of environmental themes and his fondness for Homebush Bay.

Andrew is a highly awarded and widely exhibited artist. He is best known for his use of dozens of crisp-edged linocuts. Rather than use negative space, Andrew says that he strives for volume. His works have been shown in galleries all over Australia and in China. He has been a finalist in this competition for the last 6 years and was highly commended in 2021. He was the winner in 2023.

Highly Commended is Wayne Davis “Lighthouse Section”. Oil on Board. Wayne is a graduate of the Julian Ashton Art School. He has received many awards and commendations. A former Mounted Police Officer, his love of horses and his ability to capture dynamic action is amply demonstrated in this painting.

This is our 3rd year at the Atherden Street exhibition Space, in the historic Rocks District (Tallawoladah), Sydney. We again thank Property NSW and the International Convention Centre Sydney for their generosity in providing the exhibition space and use of their facilities. We will be proceeding with our virtual exhibition again so that those Club members, artists and general public unable to physically visit will still be able to enjoy the art works online.

John Robertson

President, Gallipoli Memorial Club
Chairperson, Gallipoli Art Prize Committee
(on behalf of the Judges)

Artists



Alex Jobbagy	Sacrifice	1
Amanda Gosse	Veterans	2
A.E. Stubbs-Race	Left	3
Andrew Tomkins	HMAS Karangi WINNER	4
Bevan Henderson	Check Mates	5
Bilge Yuceer Karakus	Bullet Bird	6
Chen Xin James Lin	Veteran	7
Claire Cusack	Pop Martin - a life shaped by war, language and resilience	8
Craig Handley	The Pond	9
Geoff Harvey	No Mans Land	10
Henry Kerr	Grandad	11
James Stickland	The Spirit Lives On	12
John Robertson	Sole Survivor - Bangka Island Massacre	13
Jon Potter	Unknown	14
Julianne Ross Allcorn	On the Edge	15
Kathy Ellem	Horrie and His Mates	16
Kristin Hardiman	Through My Eyes	17
Lori Pensini	The Wait	18
Margaret Hadfield	#lestweforget@Wimbie Beach	19
Michael Brimmer	Smiley	20
Michelle Zuccolo	Duty and Respect	21
Naomi Hatt	One Green Bottle	22
Naomi Lawler	The Artist's Father (Woff Stan Lawler)	23
Peter Horst	A Portrait Before Departure	24
Peter Whitehead	The First Leaves Fall (Diptych)	25
Rick Crossland	Digger	26
Robert Hammill	Daring Victory	27
Robert Williams	Symbol of War	28
Ross Townsend	Duty Calls	29
Sue Macleod-Beere	Saying Goodbye	30
Todd Simpson	The Trenches Took Her Too	31
Wayne Davis	Lighthouse Section HIGHLY COMMENDED	32



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.

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For further information: www.gallipoli.com.au

This exhibition is available on line at ~ www.gallipoliartprize.org.au

MARKETING AND COMMUNICATIONS

Jacqui Bonner



ALEX JOBBAGY

Sacrifice

Acrylic on Canvas
90 x 90cm

This painting serves as a poignant visual statement against the chaos and devastation of war, highlighting the courage and ultimate sacrifice of humanity, while offering a glimmer of hope that peace will ultimately triumph over senseless destruction.

The scene unfolds across a vast panorama, where the ruins of war-torn buildings stretch under a tumultuous sky. The scorched earth transforms into an enormous chessboard, where only two kings stand upright while the pawns have been sacrificed. Blackened tree trunks rise from the ground, evoking the remnants of a once-thriving forest, their bases resembling the bottoms of chess pieces, drawing an allegorical connection between the fallen trees and the heroes who gave their lives.

At the heart of the scene, an Australian Army slouch hat lies on the ground, a direct reference to the sacrifice of the ANZAC soldiers in World War I. Red poppies bloom from the hat, symbolising life and remembrance, while an old photograph inside the hat serves as a tribute to those left behind.

Rendered in a Surrealistic style—one born out of the horrors of World War I—the painting invites reflection on the cost of conflict and the enduring hope for peace.



AMANDA GOSSE

Veterans

Acrylic on Canvas
50 x 50cm

This work is an acknowledgment of the important role that pigeons, and other animals, played during the First and Second World Wars.

Pigeons were an effective communication method, carrying vital information in a pouch on their back, or a vial tied to a leg, between the front line and headquarters, especially from locations where radio communication was not available.

Titled 'Veterans', the painting comprises an antique photograph of a returned soldier, releasing a messenger pigeon to freedom after its service. The photograph is positioned on the mantelpiece of a loved one, against a backdrop of rosemary-patterned wallpaper. Rosemary grows wild on the Gallipoli peninsula and is a symbol of commemoration and, as well as the familiar red poppy, is traditionally worn on Anzac Day and Remembrance Day.

Since reading stories of the many lives that were saved, as a result of carrier pigeons' successful flight missions, I now view the humble pigeon very differently ... and hope viewers of this painting will too.



A.E. STUBBS-RACE

Left

Acrylic on Canvas
90 x 90cm

This painting aims to capture solitude of a lone horse, testament to the ravages of WW1. Despite the sombre atmosphere, there is a haunting beauty in the horse's resilience. Standing proud it invites viewers to delve into its emotional depths and the weight of loss.



ANDREW TOMKINS

HMAS Karangi

Ink, wax crayon & aerosol on polyester
121 x 231cm

HMAS Karangi now lies in the waters of Homebush Bay.

With passing of the years, “rebirthed” as a haven for endangered mangroves, wetlands and wildlife thriving within and around its sunken hull.

The Karangi, a Kangaroo Class boom defence vessel was constructed in 1944 at Cockatoo Island.

This vessel worked the anti-submarine boom gates to Darwin Harbour during WWII

The Karangi and its crew helped defend Darwin during the Japanese bombing of 1942 and was awarded battle honours for engaging Japanese aircraft during this period.

Post war the ship supported nuclear testing in the Montebello Islands off the West Australian coast.

In 1970 the hulk was scrapped and abandoned.

What more fitting monument to the personnel who sailed her.

A potent symbol for peace in our present turbulent times.



BEVAN HENDERSON

Check Mates

Oil on Canvas
55 x 65cm

Check Mates explores the strategic and sacrificial nature of war, drawing parallels between the battlefield and the chessboard. In this work, soldiers take the place of chess pieces, emphasizing how individuals (often young and full of potential) are positioned, moved, and sometimes sacrificed in the greater game of war. The title itself plays on the dual meaning of chess strategy and the camaraderie of soldiers, highlighting both the calculated nature of warfare and the deep bonds formed in conflict.

The chessboard, a symbol of control and tactics, contrasts with the human reality of those who serve. Every piece holds a role, yet in war, even the most strategic moves come with a cost. The use of strong contrasts in colour and light further reflects the tension between power and vulnerability, duty and fate.

Check Mates speaks to the endurance, sacrifice, and camaraderie of soldiers throughout history. It is a reminder that while war is often fought through strategy, the human element (those who serve, suffer, and support one another) should never be reduced to mere pieces on a board.



BILGE YUCEER KARAKUS

Bullet Bird

Acrylic on Canvas
50 x 70cm

Two bullets crossed paths in the sky above Gallipoli —
not as foes, but as fated kindred.
They halted mid-flight, not to shatter,
but to entwine, to rise.
Together they drifted, like a lone bird
in the heavens of gentlemen,
a hushed emblem of peace,
forged in the furnace of war.

As Atatürk said:
“Peace at home, peace in the world.”



CHEN XIN JAMES LIN

Veteran

Acrylic on Canvas
70 x 60cm

This artwork depicts an old veteran who reflects on the past with a content smile. His deep introspection of his past experiences is demonstrated through his gaze, in which he has learned much through his life and is unregretful and content with the present.



CLAIRE B CUSACK

Pop Martin – a life shaped by war, language and resilience

Oil on Board
68 x 52.5cm

Augustus Edwin Martin (1885–1969), fondly known as Pop Martin, was my great-grandfather. Although I never had the chance to meet him, I have always felt a deep connection to him through the stories passed down in my family. His resilience, adaptability, and dedication have inspired me, and this painting is a tribute to his extraordinary journey.

Born in Portsmouth, England, Pop Martin moved to New Caledonia at the age of eight. There, he completed his schooling and became fluent in French, a skill that would later shape his role in history.

When World War I began, Pop, then in his late twenties, was eager to enlist. However, he was unable to join the French forces. Determined to serve, he reached out to the British, and the British Consul arranged passage for him and two others to Sydney. In 1916, he enlisted in the Australian Imperial Force and was assigned to the 9th Artillery Brigade. Deployed to the trenches of the Somme in France, he faced the harrowing realities of war and was fortunate to survive.

Recognising his bilingual abilities, the Army transferred him to the Artillery Headquarters and Intelligence Corps, where he coordinated operations with the French forces. His fluency in both languages made him a vital link between the allied troops.

This painting captures the transitions in Pop's life. His childhood in Portsmouth, his official military portrait at age 30 (the main portrait), marking a pivotal moment in his journey - his time serving in the Artillery Brigade in the Somme and then in the Artillery Headquarters and Intelligence Corps, and finally, his later years, sitting on a balcony with two of his grandsons. Each section of the painting reflects a different chapter of his life, honouring his service, strength, and legacy.

Through this work, I seek to bring his story to life, preserving the memory of a man whose journey was shaped by war, language, and resilience.



CRAIG HANDLEY

The Pond

Oil on Linen
61 x 77cm

This is a painting about the people who serve in the Armed Forces who leave behind a life that they know for a complete and utter unknown.



GEOFF HARVEY

No Man's Land

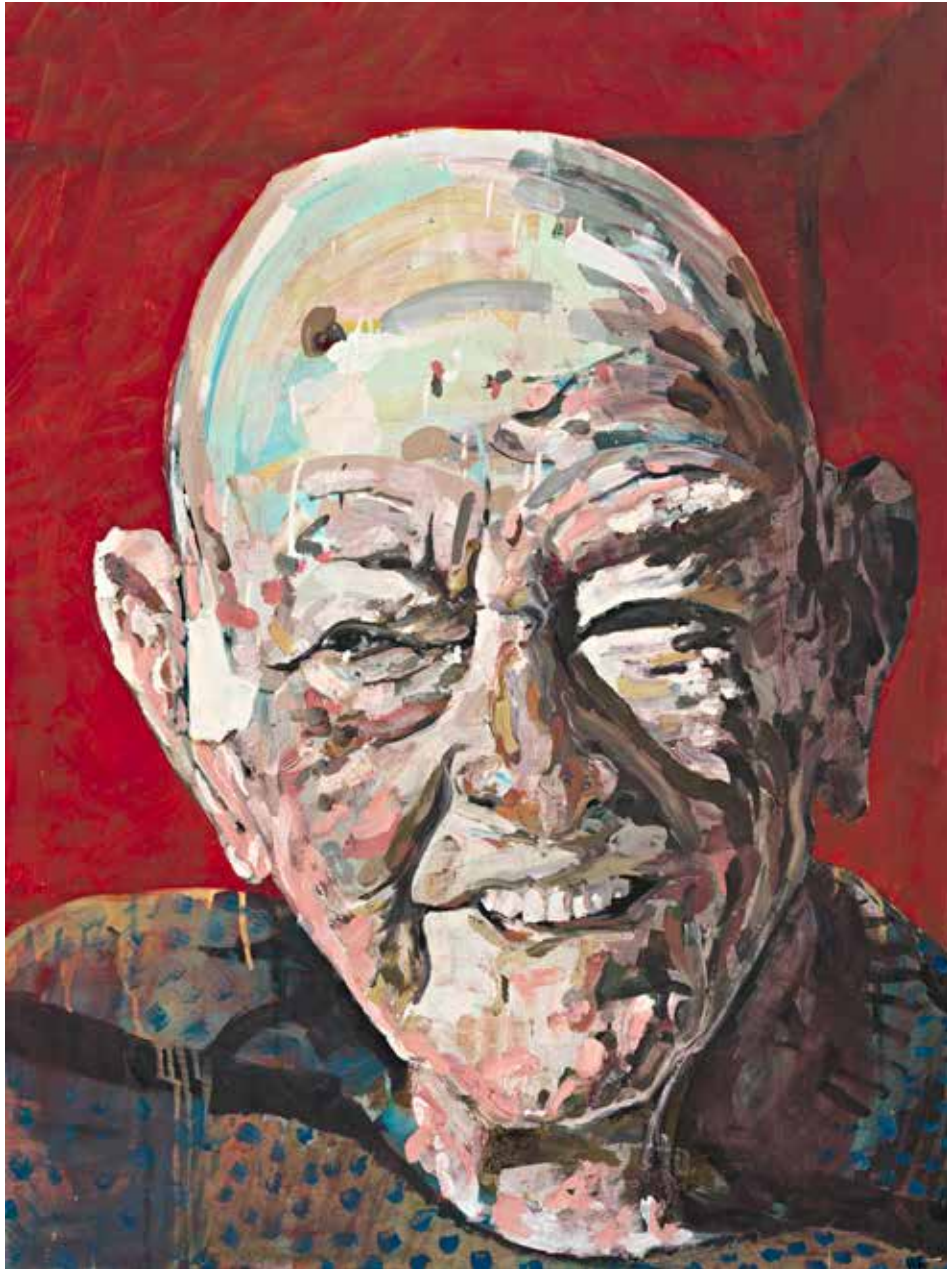
Triptych – Acrylic on Wood
60 x 190cm

No man's land my Gallipoli landscape reveals a brutalized, tormented, disfigured and broken land.

It's a landscape inhabited by ghosts from both sides of the conflict.

Men who have made the ultimate sacrifice lie beneath it's crusted surface cradled for eternity.

Their individual stories of love, family, friends, and mate-ship with fellow soldiers are buried with them. And they have become partnered with the land.



HENRY KERR

Grandad

Oil on Board
140 x 100cm

Painting this portrait was like having a conversation with my grandfather, John Seaton MBE Polar Medal, across the years. Beyond capturing a decorated pilot and explorer, this piece is about reconnecting with the man who built me a treehouse, taught me about history, and about the importance of leaving the world a little better than you found it.

John Alex Seaton served in Korea in the Royal Australian Air Force. He was involved in establishing airstrips in the Pacific and wintered in the Antarctic at Mawson Station in 1956 with the first RAAF crew to do so. Flying inland from Mawson, he discovered what was then thought to be the world's biggest glacier, the Lambert Glacier. Seaton Glacier is named after him.

My grandad's legacy is one of dedicated service to his country and to aviation. He was a skilled pilot, a decorated veteran and a successful businessman. His life was a testament to his passion for flying and dedication to service, but also to us, his family.



JAMES STICKLAND

The Spirit lives on

Oil on Canvas
90 x 106cm

We met by chance paying our respects at Dawn Service, darkness, quietness bar the odd shuffle and the cry of a baby not yet understanding why we were gathered. The stories told over the loud-speakers describing the hardships of war, keeping the spirit of ANZAC alive.

The sun rising to reveille, trumpeted on the bugle echoing along Mooloolaba Beach sending shivers amongst those who served and those who didn't. A child's version of a poppy field, remembrance, representing the understanding the younger generation have of this due to these traditional services.

The sole realism poppy in the field portraying loyalty among others and the tightly grasped poppy describing the passing of respect, the love of country between father and daughter on this special day.



JON POTTER

Unknown

Oil on Canvas
50 x 60cm

For those whose names and faces are lost to time, resting in the soil of foreign lands.

For those who returned, and despite all they saw, continued to march.

Dedicated to G.C.H.

SERN 60073



JOHN ROBERTSON

Sole Survivor – Bangka Island Massacre

Acrylic on Board
61 x 45cm

Sole Survivor - Bangka Island Massacre - 1942 Vivian Bullwinkel AO, MBE, ARRE, ED (1915 - 2000) Australian army nursing sister and prisoner of war. Years of Service: 1941-1947 With the fall of Singapore imminent (14th February 1942), 65 Australian Army nurses along with patients and women and children embarked on the cargo ship SS Vyner Brooke. The number of people on board was estimated to be greater than 300. The Japanese spotted the ship in the Bangka Strait, it was subsequently attacked and sunk. Approximately 150 survivors eventually made it ashore on nearby Bangka Island after spending between eight and 65 hours in the water.

With no capability of receiving support from the local civil population the survivors sent a deputation to the occupying Japanese, with the aim of surrendering. Soon after, A delegation of Japanese soldiers arrived at Raddi Beach shot and bayoneted all the males and gathered the existing 22 nurses together and forced them to wade into the sea, where they machine-gunned them from behind. "The girls fell one after the other." All but one perished. Sister Bullwinkel, badly wounded in the diaphragm, feigned death by laying on the beach for several hours till it cleared of soldiers and then attended a badly wounded British soldier from another massacre.

They hid in the jungle for several days, during which time Bullwinkel tended his wounds. However, starvation eventually prompted their surrender to the Japanese. Neither mentioned the massacre for fear of death. The soldier died soon after their capture. Bullwinkel (secretly nursed her own injury) was interned with other nurses in a POW camp and endured a further three years of hardship and brutality by her captors before her release enabled her to tell her harrowing story.

Later Life Bullwinkel retired from the army in 1947 and became Director of Nursing at the Fairfield Infectious Diseases Hospital. Also, in 1947 she gave evidence of the massacre at a war crimes trial in Tokyo. She devoted herself to the nursing profession and to honouring those killed on Bangka Island, raising funds for a nurses' memorial and serving on numerous committees, including a period as a member of the Council of the Australian War Memorial, and later president of the Australian College of Nursing. Vivian passed away on the 3rd of July 2000, aged 84, in Perth, Western Australia.



JULIANNE ROSS ALLCORN

On the Edge

For-edge painting [a scene painted on the edges of book pages]
Pencil and Watercolour on War History Books

The skill of for-edge painting has fascinated me for a long time and I wanted to create an artwork that had a deep connection to the written word, the recording of history. In this instance the writings of war times. A list of War Artists is in the little art journal.



KATHY ELLEM

Horrie and his mates

Oil on Birch
60 x 80cm

It is through the spirit of mateship that people find the stamina to dig a little deeper, to try a little harder for each other in times of adversity. This is especially true of our troops at war. And along side them many animals serving provided vital support.

Pigeons, dogs and donkeys were often the unsung heroes of the day, and Australian Light Horse enthusiast Mick Bachelor has a story for each of them.

Mick has dedicated himself to continuing a living history of the Australian Light Horse as well as the animals who worked alongside the troops during times of war. His commitment to this quest has touched many people, myself included, who, prior to meeting Mick had no real understanding or appreciation for the challenges they faced.

Mick's clear affection and bond with the animals is remarkable and encourages those he meets to consider the mutual loyalty, respect and comradeship not only between the people but the animals who fought for our freedom.



KRISTIN HARDIMAN

Through My Eyes

Oil on Canvas
91 x 91cm

Through my eyes depicts an image 100 year old veteran of WW2 Allan Godfrey.

Comradeship, courage, patriotism, fear, trauma, pride and the futility that surrounds war, are the feelings and memories etched into his face.

His first-hand knowledge of events that unfolded at the time and his reaction to them will die with him and it won't be long till these memories will only be recalled through the eyes of history.

Behind Godfrey stand our Aussie soldiers, past and present; those who survived and those who didn't. They form a united bond all looking toward the blazing sky which could be symbolic of a war zone or the rising sun, Spirit of ANZAC.



LORI PENSINI

The Wait

Oil on Linen
40 x 35cm

My grandmother would often speak of the loneliness of war and the lingering threat of an uncertain future on the land if her loved ones didn't return. 'The Wait' is a sombre window into the angst of waiting for the war to end, the apprehension of not knowing and the dread to come upon knowing. I reflect sadly on this timeless depiction of then. Not much has changed now with some 92 countries involved in conflicts beyond their borders.



MARGARET HADFIELD

#lestweforget@Wimbie Beach

Acrylic on Canvas
151 x 121cm

My interest in military history was sparked after a 6-day visit to the Gallipoli Peninsula in Turkey 2004. After winning the inaugural Gallipoli Art Prize in 2006 my passion in exploring imagery to express ideas continues to this day. Paint is the medium for my exploration into history and its impact today. I have more than 25 paintings in the 'Gallipoli Series'.

I had heard about the South Coast community near Batemans Bay NSW, commemorating ANZAC dawn at Wimbie Beach. My friends showed me images of a solo piper in the semi darkness with candles in glass jars spread along the shore. This event had been going since 2022. The beach was chosen for its likeness and feeling of Anzac Cove.

The dawn services around Australia and New Zealand are a real and emotive way the community remember those souls who lost their lives and experienced an involvement in war. We are reminded of the landing boats at Gallipoli shoreline and connect with the heroic people who took part in this and other campaigns.

Everyone has a mobile phone today, for filming and sharing. I have included people with phones seeing the today's dawn with the piper, when I have painted the dark sea as seen in memory of the landing.

The lovely little beach and the community involvement is such a wonderful image that it really represented to me the true meaning of 'Lest We Forget'.



MICHAEL BRIMMER

Smiley

Acrylic on Canvas
90 x 90cm

I served in the Army Reserve in the early 1980's, and the majority of my regiment's Regular Army staff were Viet Nam Veterans. They were fantastic, old-school soldiers always willing to give advice when needed. Sort of like wise old uncles.

For what they went through, it was disappointing that they were treated so shabbily back home by both our government and the public.

This painting is my way of acknowledging their efforts and the concept of lost youth.

The title 'Smiley' derives from the popular song of the time composed by Johnny Young.

"Smiley, you're off to the Asian War,
And we won't see your smile no more."



MICHELLE ZUCCOLO

Duty and respect

Oil on Canvas
90 x 64cm

Whilst travelling through Western Victoria I had the opportunity to visit the impressive Soldiers' Memorial on Cannon Hill in Warrnambool, dedicated to the memory of local and district soldiers who died in service or were killed in action during World War One. The words "Sacrifice, Courage, Fortitude, Victory" are engraved in the granite monument encasing a statue of a soldier carved from Italian marble.

On the pinnacle of the twelve-metre-high monument rests a beautiful marble angel known as of Peace. I felt compelled to recreate part of the memorial in my artwork selecting the soldier and his rifle - his back to the ocean shielding country and people. The soldiers' expression is stern, sad, yet gracious. The coastline becomes a motif for our country and the freedom we can enjoy and appreciate because of sacrifices made by our fore-bearers during previous wars.



NAOMI HATT

One Green Bottle

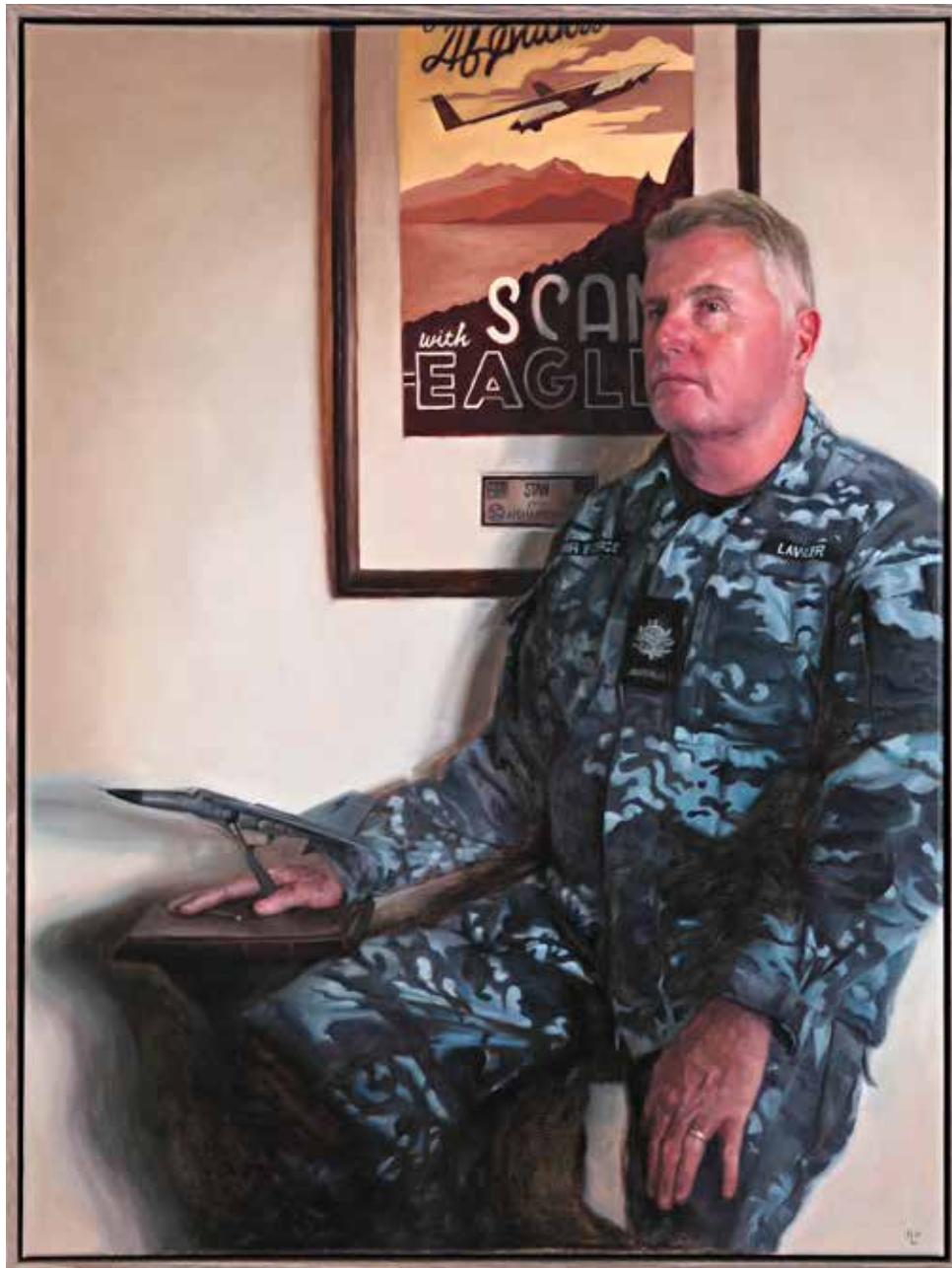
Oil on Canvas
32 x 42cm

I have heard people say that future battles will not be fought over Revenge or Religion, but over Water, perhaps this may be true.

As a nation, we are on a perpetual swing with water, there is either too little and we are in drought, or there is too much and we are in flood. When the country is on fire we need water, and when the crops are dry it's pumped it from our creeks and rivers. Clean water is essential for survival, finding the perfect balance is a challenge.

This water bottle is part of our private collection, a humble unassuming item that I have thought about often.

Many of us take a water bottle to work, have a spare in the car, pack one for the kids in their school bag. It is an essential part of our kit, something we have all carried from time to time, a simple vessel that links us to the past and prepares us for the future.



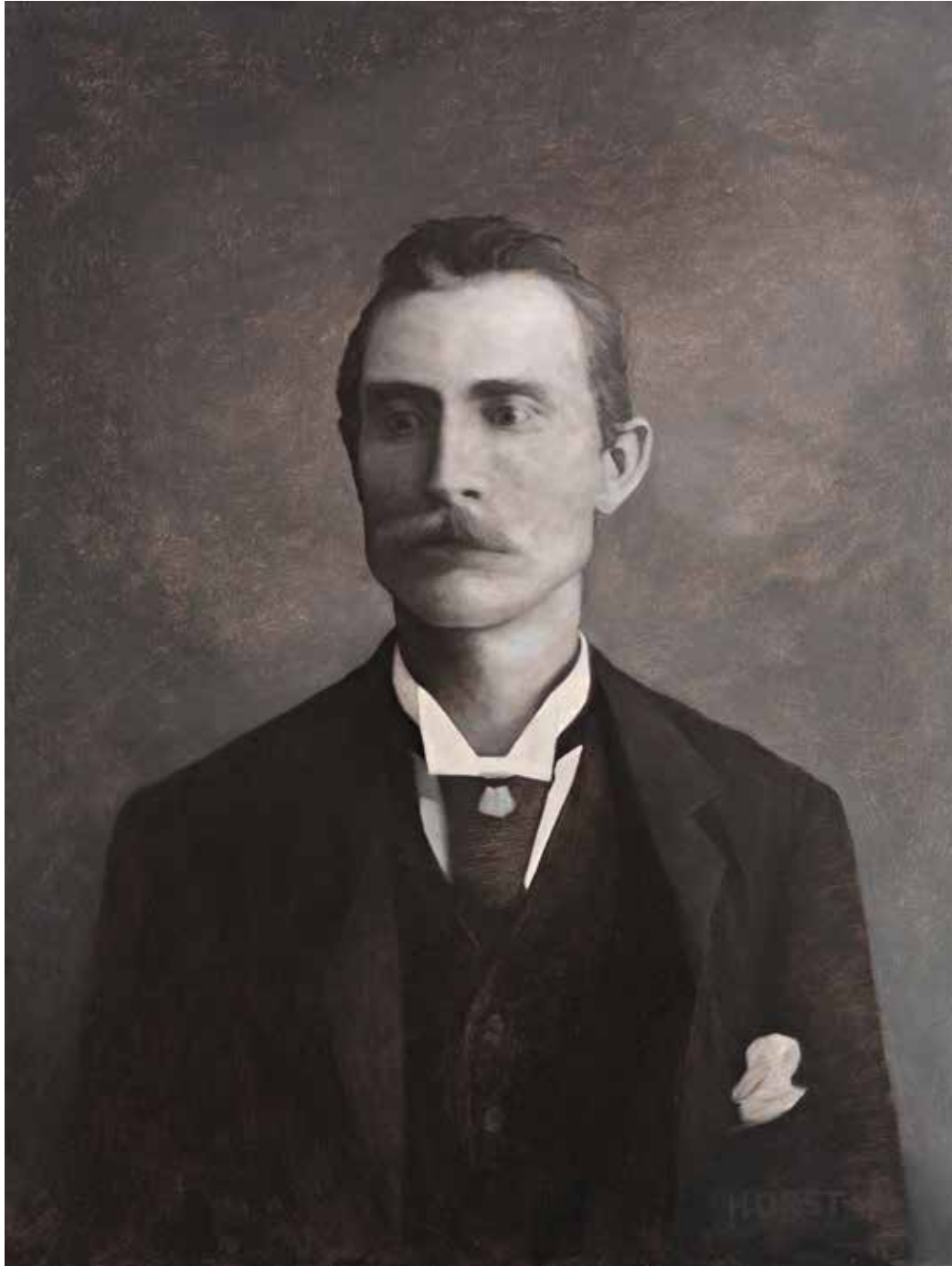
NAOMI LAWLER

The Artist's Father (WOFF Stan Lawler)

Oil on Canvas
79 x 106cm

For 45 years, Warrant Officer Stan Lawler has dedicated his life to the service of his country, embodying the very principles that define the Gallipoli Portrait Prize. Through 24 years as an aircraft engineer in the permanent Air Force and 21 years as an active reservist, WOFF Lawler has exemplified loyalty, respect, courage, and love of country. His commitment extended beyond his military service, completing three tours in Tarin Kowt, Afghanistan, as a Defence Civilian, supporting Australian troops through the operation and maintenance of the Scan Eagle UAV.

This portrait is not only a tribute to a father but to all who have worn the uniform—those whom history may not remember but whose sacrifices are woven into the fabric of our nation. Like the heroes of the Gallipoli Campaign, WOFF Lawler has given himself to a cause greater than his own, upholding the legacy of comradeship and duty. His unwavering service reflects the enduring foundation of peace and freedom that the Gallipoli spirit represents. Through this work, the artist seeks to honor those who serve, ensuring their sacrifice is both seen and remembered.



PETER HORST

A Portrait Before Departure

Oil on Canvas
60 x 45cm

It would require courage from any of us, to get up each morning with a brave face, to spend the day fulfilling our duties and catering to our responsibilities - for the community, our loved ones, and ourselves. To do so with the knowledge that one is counting down their last days, the last few moments of peace, requires a different courage unto itself. When the daunting task echoes our name in the quiet of chance moments, the pressure descends upon us, surmounting our minds steadily until the day that duty calls. This experience of uncertainty and ambiguity that holds a person imprisoned is what I attend to in this painting. For us to understand how it feels so as not to trivialize it, to recognize their courage and not forget, and to understand our privilege and place in history.



PETER WHITEHEAD

The First Leaves Fall

Mixed Media Diptych on Canvas
182 x 91 cm

Falling golden autumn leaves echo the lives lost in war...each leaf a life, each fall a sacrifice, silent and yet part of the cycle of regrowth and optimism for peace and freedom.

The ANZAC Memorial Hyde Park Sydney stands as a guardian of sacrifice and courage, but as I pass by, sit, sketch and reflect in the quiet of autumn, it is the vibrant colour and gentle descent which commemorates the fragility of life. The memory of the courage and comradeship endures, carried by the breeze landing in the Pool of Reflection...and though the seasons change the legacy remains, never forgotten.



RICK CROSSLAND

Digger

Oil on Canvas
46.2 x 72.5cm

Animals often show great loyalty, courage and companionship. Qualities we admire in people, which are often distilled in times of conflict. 'Digger', a stray dog displayed such qualities. He was adopted by Sergeant James Martin and went to Gallipoli and the trenches in Northern France. Digger was gassed, suffered lifelong chemical burns, was shot through the mouth, went 'over the top' 16 times, was blinded in his right eye and lost hearing in one ear. He returned to Australia after the war and was awarded the Blue Cross on the 29th June 2019.

In this painting of Digger and the soldiers I wanted to illustrate a moment of peace, tranquility, a chance to contemplate and escape, however briefly, from the violence and horror of war. Clear, still moonlit nights create such opportunities. I painted the scene at 2.45am in the moonlight at the edge of my neighbours dam. Tones in moonlight are simplified and subtle – better observed in reality. Clothes draped on my backpack in the moonlight substituted for the live model.

This painting hints of a scene from the Gallipoli conflict, but the quiet connection it depicts between man and dog could belong to any war.



ROBERT HAMMILL

Daring Victory

Oil on Canvas
46 x 92cm

On 2 September 1943 a small motorised fishing vessel left Exmouth in Western Australia bound for Singapore, the name of the boat was the Krait. On board were 14 commandos made up of Australian, British Army and Navy personnel. The mission was called "Operation Jaywick". It was led by Major Ivan Lyon, a British serviceman who had escaped Singapore before it fell to the Japanese. The plan was to park the Krait off Singapore, then paddle into Keppel Harbour in three 2-man collapsible canoes under the cover of darkness, and place limpet mines on time-delayed charges on Japanese ships before slipping away. My painting depicts the men boarding the canoes from the Krait. It was an audacious and extremely dangerous plan, these men had to sail through Japanese controlled waters knowing, if caught, they would face death as they were sailing under a Japanese ensign and dressed as Malay fishermen. Apart from dangers posed by Japanese patrols, the strong currents in Lombok Strait posed significant navigation problems for Krait. Progress was excruciatingly slow, at one stage the current forcing the boat backwards for an hour. It was nearly 24 hours later before Krait left Lombok Strait behind and entered the Java Sea on 9 September.

The mines were placed on the night of 26 September 1943. The following day, 7 ships, or some 39,000 tonnes of Japanese shipping were sunk or severely damaged. The 6 men then returned to the Krait and all 14 men arrived safety in Exmouth WA, on 19 October 1943 to tell of their 48-day voyage.



ROBERT J WILLIAMS

Symbol of War

Watercolour
47 x 25cm

'I often wonder what the ever-shifting sands of Suvla Bay would, from time to time, reveal...'



ROSS TOWNSEND

Duty Calls

Oil
153 x 122cm

On any day, defence personnel may be called to Duty. Saying goodbye to their loved ones for days, weeks, or months at a time. It is a condition of their profession, to put themselves forward for the benefit of their country and others. We thank them for their service. I hope this painting helps the viewer contemplate the heartache that must be felt by the children and family members of military personnel as they try to comprehend the need for their loved ones to leave them. I enjoyed painting this subject, depicting the sad expression on the child's face and the difficult challenge of the colours and shapes of the camouflage material.



SUE MACLEOD-BERRE

Saying Goodbye

Oil on Canvas
100 x 5.76cm

An imagined glimpse of a private moment of farewell to a loved one by an ANZAC soldier leaving to fight in the Gallipoli Campaign in 1915.

All young with their lives ahead of them.

60,000 Australians fought at Gallipoli as many as 8000 were killed and 18,000 wounded.



TODD SIMPSON

The Trenches Took Her Too

Airbrushed Acrylic on Canvas
91 x 91cm

This work honours the universal values of loyalty, respect, courage, love of country, and comradeship that defined the Gallipoli Campaign. These qualities aren't confined to specific battles or eras - they belong to all Australians willing to serve.

While women weren't permitted in combat roles in the Australian Defence Force until 2013, their commitment to these ideals has never wavered. "The Trenches Took Her Too" imagines what might have been: women fighting shoulder-to-shoulder with their male counterparts during WWI, enduring the same hardships and demonstrating the same resolve.

The weary determination in her eyes reflects not just the physical toll of combat, but the additional struggle of proving oneself in spaces historically closed to women. This painting challenges us to recognise that the Anzac spirit transcends gender and generation - the values we commemorate each April are human values, accessible to all who choose to embody them, in military service or civilian life.



WAYNE DAVIS

Lighthorse Section

Oil on Board
170 X 140cm

The painting aims to show the energy, trust and interdependence between the horses and riders of the Australian Light Horse Regiment in the Middle East during the First World War.