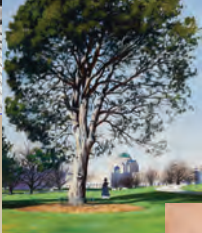
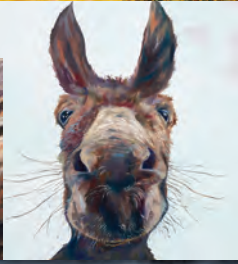
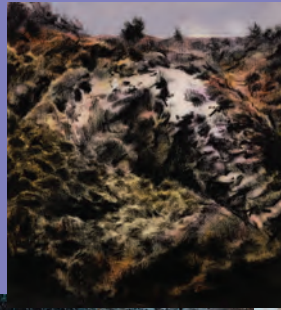
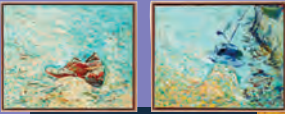


# GALLIPOLI

# Art

## PRIZE 2023





# **GALLIPOLI**



## **PRIZE 2023**

### **Judges' Report**

We will be holding our exhibition in a new venue this year, 6 – 8 Atherden Street, again in the historic Rocks District (Tallawoladah), Sydney. It is a combination of a 1985 brick building and 1840s Bond Store. 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.

Entry numbers were comparable or higher than previous years. The standard was also exceptionally high, again with many very good works not making the final cut. I encourage artists thinking of entering in the future to think more broadly and consider the special qualities contained in the Club's Creed outside of military themes. I have been quoted in various art publications as emphasising those areas of the creed "that the obligation to preserve those special qualities exists within the community now, and that they lay the foundation for a future of perpetual peace and universal freedom."

This year's winner is ANDREW TOMKINS "Ray's Room" Enamel Aerosol, Ink and Pigment on Polyester. It is an image of his Grandfather Ray's room which was off limits to the children. It was his sanctuary. The work is in Andrew's unusual style of cut out polyester over a prepared board giving a unique 3 dimensional effect.

Elizabeth Fortescue, Arts Journalist and one of our judges said in respect of Andrews work: 'The concept of negative space is one of the first things art students learn in class. They're taught what negative space is, and why it matters. To Andrew Tomkins, negative spaces hold a fascination and even an obsession.'

Andrew is a highly awarded and widely exhibited artist. He is best known for his use of dozens of crisp-edged linocuts. His works have been shown in galleries all over Australia and in China. He has been a finalist in this competition for the last 4 years and was highly commended in 2021.

Highly commended is RICHARD CROSSLAND "24 Days. Simpson and His Donkey." Oil on Canvas. It depicts Pte John Simpson Kirkpatrick and his donkey, Duffy, having a quick rest in the sun. The gully was painted (plein air) a short distance from his home in Tasmania with the imagined image of Simpson and his Donkey added in the studio.

Richard (Rick) is a highly awarded and often exhibited artist mainly in Tasmania. He is currently on an Art Scholarship in France. Although he has been exhibiting and selling his paintings since the early 1990s, he has only been a full time artist since 2021, after 36 years in Agriculture.

The Committee would like to thank Property NSW especially Natalie Gedeon, Research and Curatorial Officer, Major Venues and Steve Singles, Senior Asset Manager, Major Venues and all the staff of the International Convention Centre, Sydney, who have assisted and supported us in the preparation and conduct of this year's competition.

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

# Contributing artists

NAME	TITLE OF PAINTING	
Andrew Tomkins	Ray's Room <b>WINNER</b>	1
Ann Cape	Lest We Forget - Anzac Day Darwin 2022	2
Bruce Whatley	Lest We Forget	3
Cassandra Sturm	Finding Pope's Hill	4
Charmian Porter	The Place of the Sprit	5
Christine Johnson	The Troopships of ANZAC	6
Claire Cusack	Mateship Endures	7
David McKay	Vigil	8
Donna Gibb	The AHS Centaur Story	9
Elizabeth Barden	The Lost Photo	10
Elizabeth McCarthy	Tending the Graves, Shrapnel Gully 1915	11
Geoff Harvey	Operation Flood Assist Lismore	12
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Jo-Anne Higgins	If a Tree Could Talk	14
John Butler	Heroic Landscape	15
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Karl Romandi	Intergenerational Obligation	17
Kristin Hardiman	The Casualties	18
Luke Cornish	Gunner McKenzie	19
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Martin Williams	In Defence of Our Shores	21
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Neil (Nicky) Winmar	Anzac Cove, Bombardment	23
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Penelope Oates	Northern Watch	25
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Richard Crossland	Twenty-four days, Simpson and his Donkey <b>HIGHLY COMMENDED</b>	28
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Tannya Harricks	The Last to Leave	37
Tony Manning	It Was a Difficult Landing	38

# 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**

Elizabeth Fortescue

Jane Watters

Barry Pearce

John Robertson

### **PHOTOGRAPHY**

Sowerby Smith

### **VIRTUAL GALLERY**

Luke Banfield of Balderdash Films

### **SPONSOR**

The Gallipoli Memorial Club Museum Fund Incorporated

### **TRANSPORT OF THE PAINTINGS**

Sean McElvogue of Art Van Go

### **HOST**

International Convention Centre Sydney  
Property NSW

### **PRESIDENT**

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)

**This exhibition is available on line at**

**[www.gallipoliartprize.org.au](http://www.gallipoliartprize.org.au)**





## ANDREW TOMKINS

### Ray's Room

Ink, Enamel Aerosol, Pigment on Polyester  
1210 x 1210cm

The door, not always open  
A bed always made  
The room always dark  
Full of memories.

This work is an image of a childhood memory of my grandparents' house.

As a child, Ray's room was off limits. It was his space. Raymond Tomkins was a participant in the battle of Slaters Knoll, Bougainville in 1945. He went away a young man but returned a very different person.

It was always expected that personnel returning back to civilian life from active duty "just got on with it". More often than not, the only support came from each other.

Ray did get on with it, leading a productive life and supporting fellow servicemen and their families.

In recent times, it has been recognized that the treatment of our returned service personnel is a national disgrace. The Royal Commission of 2022 is only the first step in finally providing the support that our veterans justly deserve.





## ANN CAPE

### Lest We Forget

Oil on Linen  
76 x 60cm

The image I have painted is of my great nephew, Liam, who lives in Darwin and always attends the dawn service, wearing his great grandfathers medals with pride. His grandfather, Alan Wharton had a distinguished flying career in the 'Battle of Britain'.

It is impressive that the younger generation can be conscious of the sacrifice past generations have made for this country, and for the perceived protection of the British Empire, as Australian citizens have done in both world wars and other conflicts.





## BRUCE WHATLEY

### Lest We Forget

Acrylic on Paper  
104 x 75cm

When we see images of frail elderly men and women marching on ANZAC Day proudly wearing a chest full of medals or even none at all, we forget that somewhere inside is an 18 year old. The young soldier sitting in a muddy trench watching his mate get his legs blown off, or worse, and the young nurse dealing with the physical and mental horrors that are frantically brought to her on blood-stained stretchers.

It is our children we send to war but those that do come back are children no more.

I hope my painting reflects some of that.

We must never forget.





## CASSANDRA STURM

### Finding Pope's Hill

Acrylic and Charcoal on Canvas  
61 x 67cm

My partner and I visited Gallipoli for the 2015 anniversary and hiked a ridgeline from between Monash Valley and Shrapnel Gully down towards Anzac Cove. I was struck by the beauty and similarity between the coastal vegetation of the peninsula and that of my home in Western Australia, but also the unfamiliarity of the steep, claustrophobic valleys. As my partner took a resection to locate Pope's Hill for a research project on the 16th Battalion, I stood alone on a nearby ridge and photographed his likely target. This work revisits that photograph and the feeling I had on that day that this land will always be an uneasy amalgamation for Australians - both foreign soil and a sense of belonging to place.





## CHARMIAN PORTER

### The Place of the Spirit

Oil on Canvas  
46 x 46cm

On far-away shores, in a land of many legends, there was a devastating conflagration.

But emanating from this tragedy, a spirit was born.

Moved and stricken, the souls of all good Australians and New Zealanders, living and dead, coalesced and united.

They lifted up the fallen and they raised them. They elevated them and the Anzac Spirit lived.

Over 100 years have gone by but still, “reckless valour in a good cause, enterprise, resourcefulness, fidelity, comradeship and endurance”\* – the Spirit of Anzac – is to be found at their core.

\*C. Bean



## CHRISTINE JOHNSON

### The Troopships of ANZAC

Pastel on Paper  
111 x 82cm

- 1 Coastline, Gallipoli, Turkey
- 2 The Troopships of Anzac
- 3 Riverbank, Red Cliffs, Victoria

This triptych is a reflection on the legacy of war and the enduring grief of pioneering Mallee botanist Hilda Eileen Ramsay after her two brothers, Alan and Tom, were killed at Gallipoli in 1915. Ramsay's Anzac Days were usually spent in solitude. She was known to retreat to the bush, "well away from any ceremony", to silently mourn her brothers.

Ramsay's poem, *The Troopships of Anzac*, imagines the experience of soldiers on the long voyage from Albany, Western Australia, to Anzac Cove. She wrote the poem in Red Cliffs, on the banks of the Murray, reflecting on another far-away landscape, the coastline of the Gallipoli Peninsula. Although, at first, each landscape image appears to closely resemble the other, they depict locations on opposite sides of the world.

Eileen Ramsay, an Australian of French-Mauritian descent, was a writer of prose and poetry. At Christmas 1957, she gave a copy of *The Troopships of Anzac* to her friend and fellow naturalist, Les Chandler. In a handwritten annotation, she notes that she wrote the poem after meeting an officer who had sailed on the S.S. Benalla, the same ship that transported both her brothers to Gallipoli.





## CLAIRE CUSACK

### Mateship Endures

Oil on Canvas  
64 x 79cm

Comradeship leads to enduring friendship.

Joining the Airforce was not just a career, it was the beginning of a lifetime of friendship. Members worked together in support of the goal of the Defence Force: that is to protect the security and Sovereignty of our Nation. This continues the examples set by previous members who served our Nation in previous armed conflicts.

Air Traffic Control is just one element of the Joint Force, it supports the training and deployment of the operational components of the Airforce.

I have painted my father, Flight Lieutenant Roger Wimhurst (Wing Commander retired), and Flying Officer Tony O'Neill (Squadron Leader retired), during a radar control training session in the Air Traffic Control Centre at RAAF Base Williamtown NSW in 1975, their comradeship started then and continues as strong friendship 48 years later.



## DAVID MCKAY

### Vigil

Acrylic on Ply-board  
30 x 30cm

The recent earthquake in Türkiye was extraordinary and unparalleled – one of the most devastating humanitarian disasters of recent years.

Like all catastrophes – natural or man-made – humanity is tested. We see the best and worst of human condition on display.

The scale of devastation was amplified by the instant imagery we saw on the other side of the world. Among the most striking for me was the image of a father holding the hand of his daughter, trapped in the earthquake's aftermath. As the father of a daughter, it had a particular poignancy for me. I was struck by the loyalty and respect of the heartbroken father, bravely and vigilantly staying with his daughter. Respect is sometimes the only tangible response when humanity is confronted with disasters of this magnitude.

For me this evoked the Gallipoli Creed.

The comradeship between Australia and Türkiye was quickly demonstrated as emergency teams of skilled Australian disaster workers were deployed, further underpinning the shared love of country between our two nations.

I have added poppies to the pieces of shattered debris as they symbolize hope, remembrance and consolation. The words of the poet Flanders Fields have a particular relevance:

We are the Dead. Short days ago, we lived, felt dawn, saw sunset glow. Loved, and were loved, and now we lie.





## DONNA GIBB

### The AHS Centaur Story

Oil on Canvas Framed in Tasmanian Oak  
44 x 54 (3)cm

Early hours of 14th of May 1943, the AHS Centaur was 40 nautical miles off the coast. Passengers saw the glow of the Moreton Island lighthouse. It was torpedoed by a Japanese Submarine, exploded, and sunk in 3 minutes. Most crew were asleep. Of 332 souls on board, 30 crew and 34 army medical officers survived clinging to planking and using the 2 life boats that were flung clear. Sister Ellen Savage, the only surviving nurse, was pulled into a lifeboat. Severely injured, with a broken jaw and ribs, Sister Savage gallantly began treating the wounds of the survivors and made light of her own injuries. During 34 hours adrift, they encountered further submarine threats. Stopped firing flares after hearing submarine engines. Rescued by USS Ship Mugford, survivors spoke highly of the calm devotion to duty of their heroine nurse. Sister Savage was awarded the George Medal for her courage during this ordeal. Artists tell stories on canvass. After seeing the images of relics discovered after the shipwreck was found in 2009, I was compelled to tell the Centaur's story. I am deeply grateful for the service and sacrifices of our veterans. Lest we forget



## ELIZABETH BARDEN

### The Lost Photo

Oil on Linen  
60 x 90cm

This young man was a corporal in the 5th ASC, formed in 1914, and attached to the 1st Light Horse Brigade. Departing Brisbane September 24, 1914, they were headed to England, however changed course to Egypt. The Light Horse stayed in Egypt before and after the Gallipoli Campaign.

The Australian Light Horse were initially considered unsuitable for Gallipoli. As reinforcements were called, the Light Horsemen demanded to take part, and were soon deployed - without their horses. We remember the endurance, strength and courage of all who served in the conflict, the mateship is legendary.

Many of those who enlisted left photos for their loved ones, the soldiers were freshly uniformed and yet to face the realities of war. I can only suppose that after the war, the photo became unnecessary or unwelcome, relegated to a box or drawer.

To some, these 'lost photos' have become grainy relics of a time long gone.

I believe it is important to remember that these were young, strong people, who had families and friends; who held hopes and dreams.

I honour this young soldier, who left a wife and children to serve for our country.

Corporal Richard Derby Robertson was my Great Grandfather.





## ELIZABETH MCCARTHY (NEE JESS)

### Tending the Graves, Shrapnel Gully 1915

Graphite  
57 x 77cm

This drawing is of the Australian soldiers' paying respects to their mates at one of the Australian grave sites at Gallipoli. Evacuation was planned to occur December 1915.

Upon hearing of their imminent evacuation; "the consideration which did go straight to every man's heart was the tragedy of confessing the failure after so many and well-loved comrades had given their lives in the effort."

Charles Bean also noted from then on, the activity at the cemeteries;

"For days after the breaking of the news there was never absent from the cemeteries, men by themselves, or in two's or threes, erecting new crosses or tenderly "tidying up" the grave of a friend." My drawing is about this tending of the graves. On the right, at the entrance to the grave site, some of the soldiers are moving off. One turns back and hesitates to leave; he may have felt as Sergeant Alfred Guppy did when he wrote in his Gallipoli diary; "sleep sound old friends, the keenest smart, which more than failure wounds the heart, is thus to leave you, thus to part."

This parting with the diggers has remained in the Australian consciousness, and we share it with the men who returned. It is the heart of our Anzac tradition, and why, on that day, we march with them, why we stand and honour them. We are with them, and we must remember them always, we must never forget.





## GEOFF HARVEY

### Operation Flood Assist Lismore

Acrylic on Canvas  
1600 x 1200

From day one of the recent catastrophic Lismore flood the Australian Defense Force was there to assist with rescue operations. The local 41st Battalion of reserve was first to respond followed by an estimated 4,000 ADF personnel deployed to help.

Along with the now famous “tinnie army” of local heroic community volunteers and the council, SES, police, firefighters in Lismore many residents were saved and people rescued from dire circumstances.

During the flood & the many long months of recovery after it was the ADF played vital roles in supporting the community. Humanitarian disaster assistance was high on the lists of duties performed; door knocking & vulnerable persons checks. Conducting reconnaissance of the community and the massive clean up. It was observed that town morale lifted by having the ADF helping the recovery effort. The communities were traumatized and needed this help after the flood.

“Operation Flood Assist Lismore” focuses attention on another aspect of the ADF’s work and that is the safe rescue of distressed animals and wildlife.

Human rescue was the paramount priority but where possible and after the human population was safe the ADF reportedly saved many animals. Farm animals, domestic pets and native animals were rescued from up trees, on rooftops and anywhere they found shelter from the waters.

Mahatma Gandhi said, “The greatness of a nation can be judged by the way its animals are treated.” This is the sentiment I wished to convey with my painting and to express my gratitude to ADF for their humanitarian work.





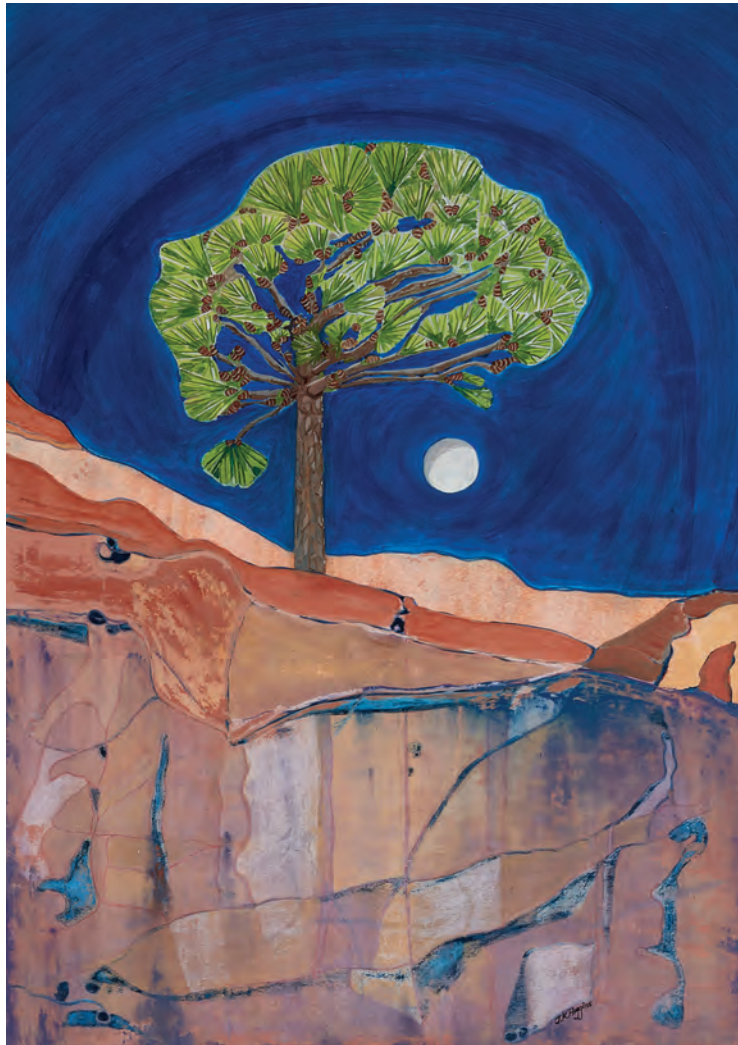
## JANE MILLINGTON

### Rescue

Oils on stretched canvas framed in Victorian Ash  
81 x 81cm

From the perspective that a wounded soldier might first have seen him, this piece honours Duffy and Private John Simpson's rescue missions at Gallipoli.

Painted in the blocked-in style war time artists would have used before returning to camp to add the finer details, the donkey symbolises peace, service and loyalty. The colour palette is deliberately optimistic and aims to draw in young and older viewers alike to commemorate comradeship in all its forms. The shadow of the Red Cross in the top right-hand corner is deliberately dreamlike, to convey the disbelief and wonder of the wounded when seeing the stretcher bearer.



**JO HIGGINS**

## If a Tree Could Talk

Acrylic on Canvas

61 x 86cm

Under a waning gibbous moon at Gallipoli, a lone pine had been singled out and left stationed on the ridge. How beautiful the solitary pine looked in the moonlight. All shimmer with its green needles humming in the gentle breeze. Sadly, all the other pines had been fiercely cut down, the landscape flattened, trenches dug. It was as if the earth had breathed its last breath. There was a troubling vibration in the pine's roots. Even the cliffs below were starting to show cracks under the pressure. At dawn's light a battle was coming, and it would be many weeks before the night would fall silent to peace again.

A deep ache grew inside the lonely pine. It wanted to shout out to warn the soldiers in those distant boats, if only it had a voice. A lighthouse could shine bright to warn of danger, but sadly the pine stood in silence feeling helpless. It could offer nothing to those courageous men.

The lonesome pine was obliterated in the bloody battle and was almost forgotten, until an Australian soldier found a pine cone where it stood. The seeds were propagated, and the lone pine's descendants are now in many parts of the world.

On my way to work, I walk by a Lone Pine at the school's entrance. The plaque's inscription reads that it has come from a seed from Gallipoli.

The Gallipoli Lone Pine from 1915 is the silent voice that keeps the past ever present.

Lest We Forget.





## JOHN BUTLER

### Heroic Landscape

Acrylic on Board  
127 x 183cm

The starting point for the painting is a photograph (a silver gelatin print) taken by Major Alexander Evans, a Tasmanian artillery officer, at McCays Hill on the Gallipoli Peninsula on the 19th May 1915.

Photographs such as this were used to make comparisons in the British press between the Australians (dubbed the “naked army”) and the heroic Greek soldiers of the Trojan War.

I have also alluded to a theme of “boys to men” with the young artillery recruits in the left panel keeping up a constant shell supply to the “old hands” doing the loading and firing. “Watch one, do one, teach one” forces you to grow up fast. One of my nieces, having graduated from Duntroon, has been posted to the Artillery Force in Townsville.



## JOHN SKILLINGTON

We have been in the earth where the fallen lie

Oil on Board  
47 x 76cm

We use the symbolism of flowers to grieve over loss, to offer quiet reflection and commentary on the spirituality of war and the fallen.

Here lies the tulip as the national flower of Turkiye, the acacia and the telopea of Australia arranged in a mortar shaped vase. Each have meaning and each variously express ideas about strength, courage, love and immortality.





## KARL ROMANDI

### Intergenerational Obligation *a.k.a. Vietnam Veteran*

Acrylic on Board  
38 x 30cm

A framed print of Charles Edward Dixon's "The Landing at Anzac" was widely distributed throughout Australia and hangs pride of place here, in my 1952 class room at Mosman Central School.

Australia's global position is often far away from world trouble spotlights but is ready to respond.

The 9-year-old batsman waiting in the doorway for team practice ponders the teenage cadet parade in the sunshine of youth.

The spirit of obligation transcended.





## KRISTIN HARDIMAN

### The Casualties

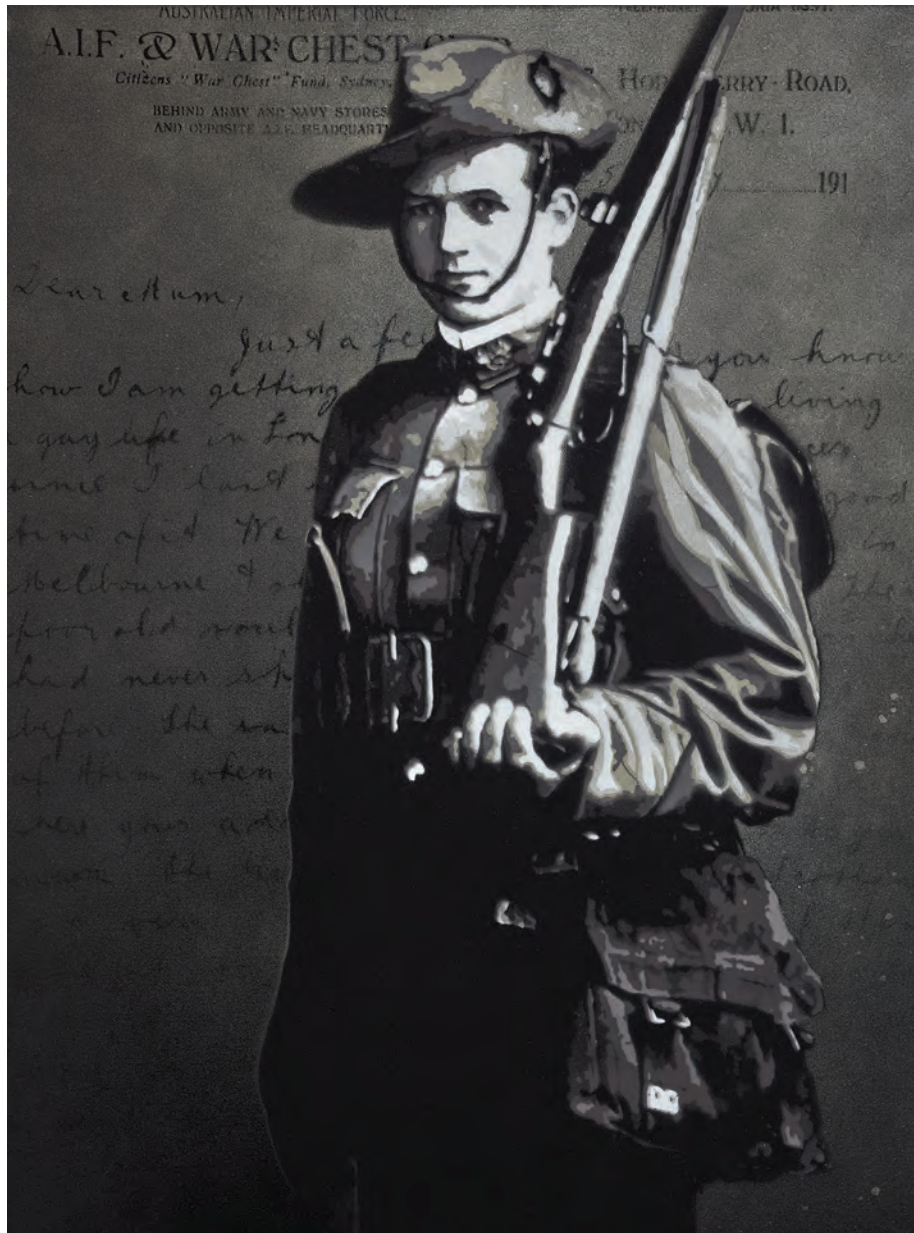
Oil on Canvas  
92 x 92cm

My painting depicts a WW1 medic carrying a fallen soldier to safety. Alive or dead is insignificant at this time because the medic's job was to evacuate the wounded and the dead from the danger zone. They were trained to stop bleeding, apply bandages, sprinkle sulphur powder on the wounds and administer morphine.

This medic's striking face is a vivid reminder of the tragedy of war. His expression is a mixture of sadness, resilience, trauma, compassion, loyalty and strength. His eyes have that unfocused detached but intense quality as though he is mentally trying to escape the horrors that surround him.

Both of the men depicted in this painting are casualties of war.





## LUKE CORNISH

Gunner McKenzie

Aerosol/Acrylic on Canvas  
60 x 45cm

Of all my Great grandparents on my mother's side, they either served or had a sibling who died in the First World War, this is a fact that I've always known, but hadn't fully appreciated until I matured enough to understand the gravitas of it.

The artwork I've submitted is a portrait of my Great Grandfather Gunner Alex McKenzie, who served in the Australian Infantry Force at Gallipoli, and the Western Front, in the First World War. The painting depicts a young Alex, prepared for the greatest adventure ever offered to a young man from rural Victoria. The background of the painting shows an excerpt from one of the many letters Alex sent to his mother while at war, I hope that this symbolises the connection to family and display of patriotism, from such a young man.

This work, for me, is an opportunity to pay my respect to the courage shown by someone that I'll unfortunately never have the chance to meet, but will ultimately always, be proud of.

The painting has been created using spray paint and stencils.



## MARGARET HADFIELD

### Reverence

Oil  
1520 x 910cm

On attending the dawn service at Villers Bretonneux Cemetery in 2012 I could not help noticing this soldier being part of the Australian military guards of honour. He appeared to be an indigenous soldier and he captured my eye. After some years, I decided to paint this proud man who must have been absolutely freezing. Later I was to find out his name is CPL Michael Munday from the remote aboriginal community of Joy Springs, 20kms from Fitzroy Crossing WA. He was the 1st Indigenous soldier to earn the honour of being selected for the Chief Of Army Scholarship. In a number of firsts, he is also the 1st soldier from a Regional Force Surveillance unit and the only Reserve Soldier to earn the honour at the time. CPL Munday must have been very proud that day, especially as his father was a Vietnam Veteran.





## MARTIN WILLIAMS

### In Defence of our Shores

Acrylic on Board  
122 x 92cm

The painting is a memory of our Sydney defence lines, particularly our Middle Head Fortifications. These were upgraded in the 1880s and following 1915 and the beachheads of the Straits of Gallipoli, they were enhanced to thwart attack from enemy ships as they attempted entry into Sydney Harbour. This painting commemorates the brave efforts of our defence forces through those times, continuing through WW2 and beyond reminding us of our vulnerability from possible incursions, including those by Japanese submariners in 1942. At the same time, we reflect on the debt we owe our soldiers, sailors, airmen, in war and peace and the contributions made by their families and particularly the importance they placed on protecting the freedoms we enjoy to-day.



## MIRANDA KICHENSIDE

### The Tears of Atatürk

Oil on Canvas  
60 x 75cm

Painting The Tears of Atatürk has been a lesson in history. As I searched for a subject; I wanted to explore the character of the commanders, and I was interested to know about the 'enemy'. I had absolutely no idea who Mustafa Kemal Atatürk was.

The Anzac withdrawal at Gallipoli was in the face of formidable oppositional Ottoman forces led by Atatürk. A brave noble man with strong convictions, a fearless adversary, brilliant strategist and nationalist. A man who had the full respect of the troops under his command and who went on to become known as 'Atatürk'; Father of the Turks, and spearhead as President, the Turkish Republican People's Party. Invoking the modernist principles of republicanism, nationalism, populism, statism, secularism and the advance of revolution.

As I painted, I learnt of the huge battles, the losses and the scars. Of the terrain, difficult and unforgiving and of those same battlefields which yield the red poppies and fragrant rosemary which we wear in remembrance of Gallipoli. Lest we forget.

Inspired by a wartime Afghan rug; I worked symbols into a traditional Turkish carpet including, The Dove of Peace, hard won, the Zenith watch, which saved Atatürk from shrapnel, and the Anzac flag; the last removed and signed by Commander Sir William Ridell Birdwood.





## NEIL (NICKY) WINMAR

### Anzac Cove, Bombardment

Acrylic on Canvas  
81 x 198cm

While painting 'Anzac Cove, Bombardment', which began as an abstract exploration of colour and texture effects, I was fully immersed in the process, just following my intuitions.

Then as it reached completion, I started to see a powerful night-time sea and landscape, evocative of a wartime bombardment, both beautiful and terrifying.



## NORA HOSKING

### Two Creeks - Past to Present

Acrylic on Board  
60 x 80cm

The Two Creeks area in Middle Harbour was used as an Engineer Officers Training School in World War 1 where the men practised building bridges and other battle skills. This important work enabled this department to send forward highly trained Engineer Officers to the front.

The Guringai people once lived along these foreshores until the British arrived leaving archaeological remains such as middens, shelters and engravings and art.

Today this area is along a popular walking track.





## PENELOPE OATES

### Northern Watch

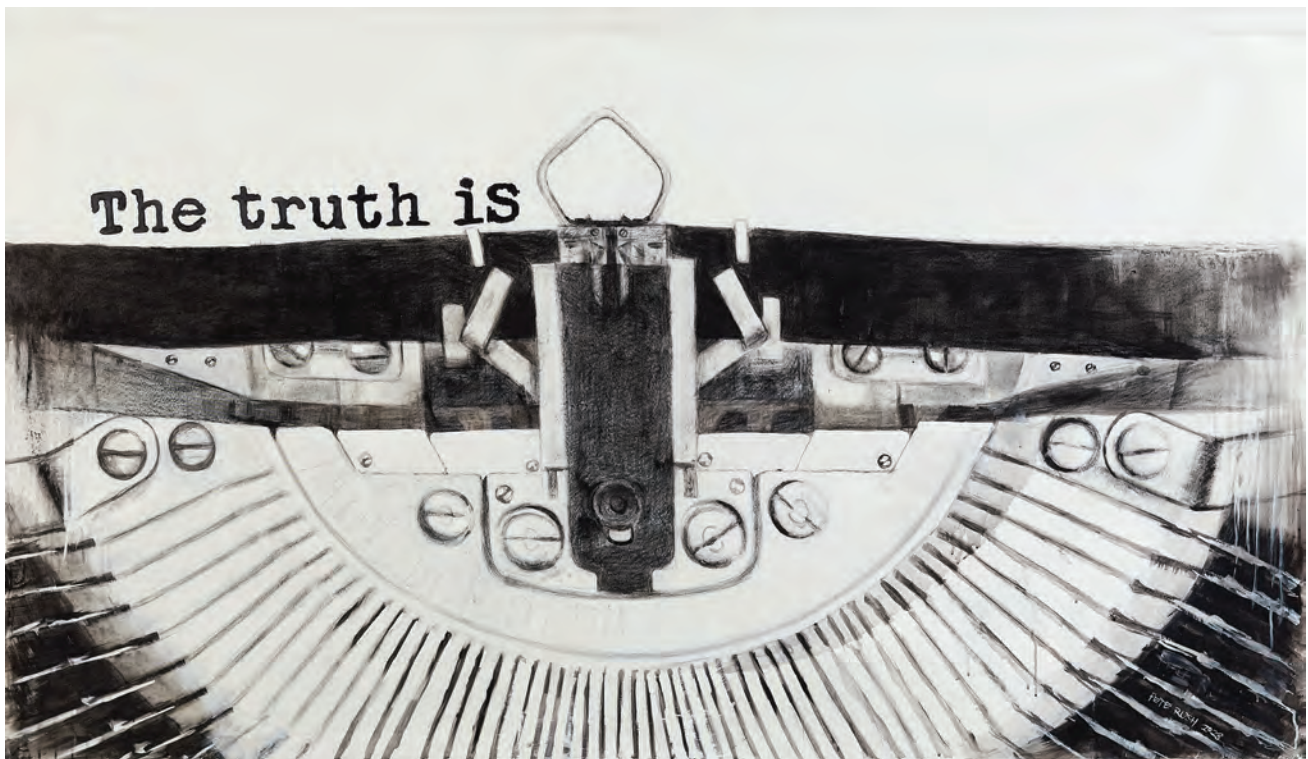
Soldering Iron and Acrylic on Board

129 x 48cm

A military landing craft has just departed having dropped a unit off to a designated area on the beach as night begins to fall. A couple of soldiers can just be seen, already camouflaged by their surrounds with rubber dinghies called Zodiacs, ready for patrol when they break camp the following morning.

The North West Mobile Force, otherwise known as Norforce is based in Darwin and its operations cover an area of about 1.8 million square kilometres and includes the Northern Territory and Kimberley Region of Western Australia. Indigenous soldiers form up to 60 percent of the Norforce personnel and are an invaluable asset to the patrolling of such a vast area of country with their local knowledge of the land and its community. The remoteness of such reconnaissance's means resupply is not an option, hence shared Aboriginal knowledge in the hunting of natural food resources is crucial to their survival to supplement their ration packs. The unit also faces the dangers of saltwater crocs, deadly snakes, jellyfish and sharks.

Their watchlist includes drug smugglers as well as any foreign incursions by land, sea or air with the primary role being the reconnaissance, observation and the collection of military intelligence. Due to soaring daytime temperatures and the need to remain unobserved, the unit often moves at night on foot or in specially modified land vehicles or in military rubber dinghies when patrolling the sea or inland mangroves.



**PETER RUSH**

The War Correspondent Gallipoli

Acrylic and Charcoal  
200 x 130cm

In 1915 journalist Keith Murdoch visited Gallipoli and, avoiding military censors, blew the whistle to the British and Australian PMs about the Gallipoli disaster underway. His truth telling quickly led to the abandonment of the doomed Gallipoli campaign. The typewriter in my painting suggests the cold steel mechanism and the rat-a-tat of a machine gun. Look carefully along the top edge of the ribbon and you'll see a depiction of the landing.





## PRUE WILKINSON

### Violence and Innocence

Acrylic on Canvas  
200 x 181cm

My Poppa tells me this photo was taken at his Grandparent's Heidelberg home around 1942. Pictured are my Poppa (right) and his cousin John (left) standing tall with toy guns by their sides. Nanna shares introspectively, 'they were made special by Grandfather'. Their heroes were soldiers. Soldiers like Poppa's Dad Baden, who at the time was serving in Tobruk and would remain there for another two years. During this period many fathers, uncles, brothers and sons were fighting overseas, alluding to the question, what do these young innocent faces know of violence?

Photographic slides, otherwise retired to a dark cupboard at Nanna's, prompt reminiscence and reflection. 'John died young in a car accident', Poppa says. He was 21. The haziness of his image when I scale up the figure speaks to the absences and erasures created by his early death. All histories are partial and contingent, and my practice seeks to operate in the margins and spaces left out of the account.



## **RICK CROSSLAND**

### **Twenty-four days – Simpson and his donkey**

Oil on Canvas  
33 x 83cm

I had it in my head to do this painting of Simpson and his donkey for several years. I deliberately wanted the painting to be ambiguous. Although Simpson must have been well aware of the danger he faced, I like to think he had the occasional moment to have a quick rest in the sun with his donkey in the days before he died. In most of the photos of Simpson he had a smile on his face despite the conditions he worked in. The pair epitomized incredible courage, loyalty, and comradeship.

I have never been to Gallipoli but I've seen many photos of the steep eroded gullies. These eroded ochre bleached cliffs, a short distance from my home in Tasmania, have always reminded me of those in the Gallipoli photos. I painted this gully from life (plein air) one evening recently and added my imagined image of Simpson and his donkey.



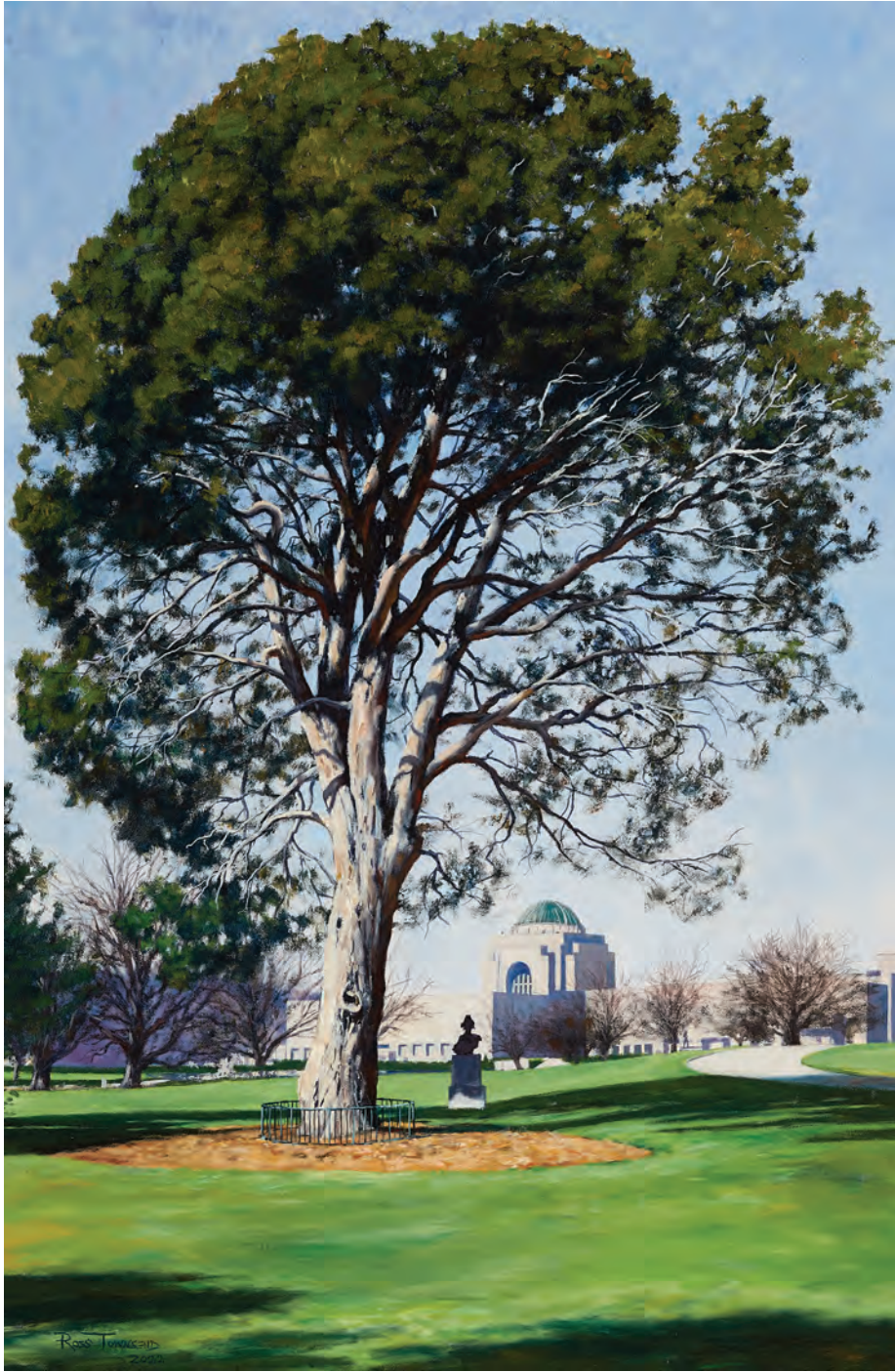


## ROBERT HAMMILL

### A Tribute – Merchant Navy

Oil on Canvas  
76 x 61cm

The term Merchant Navy refers to a nation's commercial shipping and crews. During World War 2 Merchant Navy ships carrying valuable cargo and supplies were subjected to gunnery and torpedo attacks by the enemy. Merchant seamen were not well-paid, did not have comfortable working hours, and their living conditions were often very poor. My painting shows the WOLLONGBAR 2 being loaded at Byron Bay with bacon, sugar cheese and butter. On the afternoon of April 29, 1943, Wollongbar 2 was hit by a Japanese torpedo just off Crescent Head NSW. Of the 37 crew members only 5 survived. The story of the sinking of the Wollongbar 2 is a stark reminder of the perils that occurred to Merchant Navy ships and their crews. These men were ordinary seamen untrained for war and unprepared for what was to befall them. Yet it is a tribute to their bravery, determination, and commitment to the task of ensuring essential supplies were maintained. A total of 19 ships were sunk and over 150 lives lost off the NSW coast during those war years.



## ROSS TOWNSEND

### Seed of History

Oil on Canvas  
90 x 60cm

As an avid gardener, I love growing plants from seeds, as such, the Lone Pine Tree that stands in front of the Australian War Memorial has always captured my attention. The story of a pine cone from Gallipoli being sent back home by a soldier to his mother, is a great story, and one that should be retold throughout history: "from seed shed by it, she raised the tree".

I hope this painting inspires the viewer to research the history of Lone Pine Ridge, Gallipoli and this tree which was planted in honour of the many lives lost in August 1915.





## **RUSSELL BARKER**

### **Landscape with Forest**

Acrylic, Oil and Mixed Media on Board  
120 x 120cm

Exploring books, prints and photography while researching for this artwork, I was initially drawn to specific events, like the beach landings at Gallipoli, or battles and conflicts, or groups such as the Light Horsemen or Sappers, or notable and heroic individuals. However, while the above would all be suitable candidates to directly address the subject, my attention would inevitably return to the original black and white images of makeshift hand made graves of fallen soldiers at sites like Lone Pine, Shell Green, Hill 60, Shrapnel Valley on the Gallipoli Peninsula or nearby Lemnos or Tyne Cot in Belgium, among others. Since I first saw them in print many years ago, I've been deeply moved by these grainy out of focus monochrome and duotone photographs of the hastily assembled crosses placed uniformly like a forest, on the stressed, worn and barren, battlefield landscapes in a heroic effort of remembrance. Historic and recent images of the sites from or about the period, whether it's art, photography, illustration, or film, continue to produce a range of responses and emotions for me –sadness, hope, fear, horror, respect and even love come to mind. My Grandfather was a returned veteran of WW1 and my father was a British expatriate and Returned Serviceman #14443767 for the 5th Royal Tank Division during WW2.

When I paint, I use the landscape as my reference and starting point. I always start an artwork with an open mind and trust the inadvertent fall of paint or random placement of lines, colour and shapes or objects as I proceed. The intention is to draw the viewer into the painting to experience it as uniquely somewhere/something, – an ecosystem in its own right, of my own making.

“LWF Landscape with Forest” is not a painting of a specific place or location, it is its own place, its own location, a self contained area/object. Building and editing layer upon layer over many months I produced a distressed, scarred, worn patina suggesting the topographical landscapes not long after these various conflicts. I've then overlayed the shredded landscape with the Latin Cross, scattered randomly and arranged uniformly throughout as an homage to the lost soldiers, and referencing the original stark, historic, abstract like visual records and relics that inspired me.





## RUTH BOSVELD

### They also Serve

Acrylic on Canvas  
36 x 46cm

In WWII, Australia instituted its version of the British Women's Land Army. "They also serve" is my take on a 1944 advertisement for the AWLA (in the public domain – Museums Victoria). The organisation was established to counteract the shortfall in labour on rural properties, training women to undertake roles previously occupied by men. Many responded, often continuing in these roles after the war's end.

While the bravery of those who served in the armed forces is evident, it must have taken real courage for the young ladies of the AWLA to step into the shoes of the men who had left to fight.

The AWLA was disbanded on 31 December 1945. In 1997, in recognition of their services, many members became eligible for the Civilian Service Medal.

After acquiring the reference picture – of a young lady perched on a pair of draught horses, harnessed to a mower, I gridded up my canvas, having to correct for the lens error inherent in the image. I also had to colourise the picture as the original was in black and white. I continued using acrylic paints and have varnished the piece for its protection.





## SAM DABBOUSSY

### Three Cigarettes

Oil on canvas  
190 x 190cm

From three cups of tea,  
To three cigarettes.  
Another day over,  
Dawn seeking reset.  
For country, for service, for all in between,  
We Honor our ANZACS,  
Their sacrifice gleams.  
So join for a story,  
Of melancholic regret,  
From three cups of tea,  
To three cigarettes.

At the end of a typical day for Major Richard Dabboussy, he retired to his bunker for a well-earned break. His temporary home in Taji, Baghdad was a subtle mimesis of his life back in Sydney, with elements of his Arab heritage seeping into the new every day. Today, just like any day, he drank three cups of tea. As in the Afghani tradition, the first was to greet a stranger, the second, a friend, and the third, family. Sitting idly on a metal chair, he took a snapshot of the moment before he was joined by a friend, and continued his own tradition, by smoking three cigarettes.



## SARAH ANTHONY

### Frontline

Oil on canvas  
85 x 64cm

This work depicts sisters Ange and Trish Kelly, who worked together as nurses in the Emergency Dept at Royal Melbourne Hospital during a surge in the Covid-19 pandemic.

Ange and Trish are shown having just removed the cumbersome PPE they wear to protect themselves and others at work. The resultant lines left by the masks are etched deeply into their cheeks and across the bridge of their noses.

Ange says 'Covid has stripped me down'. She no longer bothers to fuss with grooming hair, fingernails, or makeup - sweaty PPE and constant sanitising render it pointless. Lunch breaks are functional rather than social; extra hours are spent in infection prevention. Often short staffed due to Covid-19 infections and isolation requirements, ED staff rely on teamwork of colleagues to meet extraordinary clinical demands and ensure the best outcome for patients.

The sisters talk warmly of the resilience, respect, courage and comradeship of their colleagues and how supported they feel amongst their team. In this context it felt important to paint both sisters together. In this painting they represent a homage to all those who toil selflessly and at great personal risk for the benefit of others.





## **SUE MACLEOD-BEERE**

### **Facing Hell**

Oil on Canvas  
45 x 91cm

A raw moment for these young men, some as young as 14 years old waiting for orders on the Gallipoli Peninsula. Swept up in the fervour to serve their country, now a brief moment for private thoughts and apprehension of events soon to unfold.



## SYLVIE CARTER

### Corporal Ernest A Corey during the battle for the Hindenberg Line

Oil on Linen  
91 x 91cm

Corporal Ernest Albert COREY, 55th. Australian Infantry Battalion 1st. AIF, member of the 'Men from Snowy River March'. One of the most decorated men of World War 1 and the only soldier in the British Commonwealth to be awarded the Military Medal four times.

"On the 29th of September 1918, Ernie spied his company commander, Captain Roy A Goldrick, lying in an exposed position, trying to control the flow of blood from the stump that was once his leg. "I'll get him", Ernie said, running forward. Rushing from shell hole to shell hole he crossed the open ground crawling the last 50m or so to the officer's side. "How's it going skip?" "Not so good Ern!" "Don't worry, we'll get you fixed up," he said as he dressed the officer's shattered leg.

Quote April 20, 2015 | Cooma-Monaro Express

In his portrait I attempted to capture Corporal Corey's strength, skill, sheer determination and bravery as he lifts his wounded company commander to safety. This was only moments before Corey himself, was badly wounded from a burst of machine-gun, followed by shell burst right alongside him.





## TANNYA HARRICKS

### The Last to Leave

Oil on Linen  
51 x 51cm

My painting is inspired by the poem 'The Last To Leave' by Leon Gellert (1892-1977), an Australian soldier, poet, journalist and combatant at Gallipoli.

The last to leave

The guns were silent, and the silent hills  
had bowed their grasses to a gentle breeze  
I gazed upon the vales and on the rills,  
And whispered, 'What of these?' and "What of these?"  
These long forgotten dead with sunken graves,  
Some crossless, with unwritten memories  
Their only mourners are the moaning waves,  
Their only minstrels are the singing trees  
And thus I mused and sorrowed wistfully

I watched the place where they had scaled the height,  
The height whereon they bled so bitterly  
Throughout each day and through each blistered night  
I sat there long, and listened – all things listened too  
I heard the epics of a thousand trees,  
A thousand waves I heard; and then I knew  
The waves were very old, the trees were wise:  
The dead would be remembered evermore-  
The valiant dead that gazed upon the skies,  
And slept in great battalions by the shore.

Leon Gellert

Songs from a campaign 1917. Reproduced from: <https://allpoetry.com/The-Last-To-Leave>





## **TONY MANNING**

### **It was a Difficult Landing**

Oil on Canvas  
84 x 76cm

In my work "it was a difficult landing" I try to capture the point of view of our soldiers as they landed at Gallipoli. They would have been confronted by hills and ravines and enemy fire, but they had jobs to do amongst the confusion and fear.

The painting is dreamlike in quality, dominated by ochre colour and touches of red and a muddy sky.