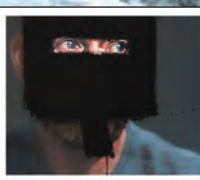
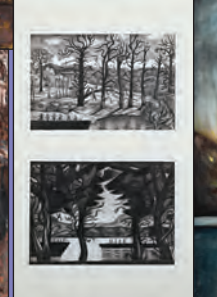
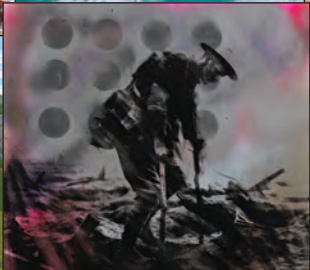
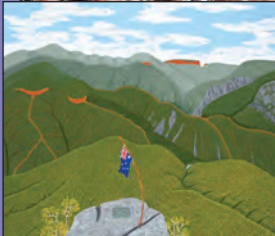
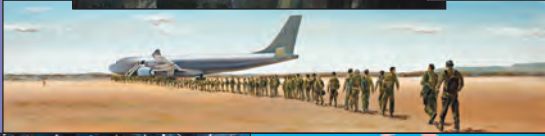
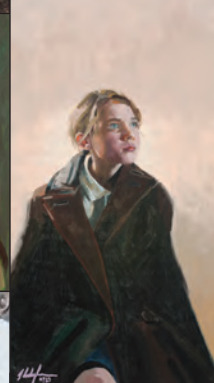
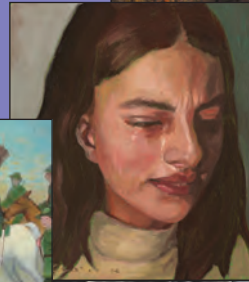


# GALLIPOLI

# Art

# PRIZE 2024





# GALLIPOLI

*Art*

## PRIZE 2024



### Judges' Report

There has been much discussion of Gender Inequity within the arts community.

I am pleased to say that over half of our entrants this year were women and 50% of our finalists are women. On the whole the judges do not know who the artists are, so I am sure that the entries are judged on their merits.

Entry numbers were higher than in recent years. The standard was also exceptionally high, again with many very good works not being able to be included in the exhibition. I encourage artists thinking of entering in the future to approach those special qualities of Loyalty, Respect, Love of Country, Courage and Comradeship: outside of military themes. I have been quoted in various art publications as emphasising 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 LUKE CORNISH "*The Pity of War*" Aerosol and Acrylic on Canvas. It is a contemporary reinterpretation of Michelangelo's iconic "La Pieta." He succeeds in capturing the enduring agony and anguish etched upon the faces of these grieving mothers (although obscured by the gas mask), transcending time and place to resonate with audiences today. Gas masks have featured substantially in much of his recent works.

**Luke**, also known as **E.L.K.** is a highly awarded and widely shown stencil artist. He is a multiple Archibald finalist receiving the People's Choice Award in 1917. He was a Sulman finalist in 2013. In 2012 his short film on the making of his entry in the Archibald that year, a portrait of "Father Bob" was shortlisted in the Tropfest Awards. His work has been exhibited in capital and regional cities in Australia, and in major international cultural centres, including Paris, London, Rome, Los Angeles and Amsterdam, and on numerous walls, electricity kiosks and traffic light control boxes throughout Australia. He co-founded the 'For Syria's Children' Charity organisation.

Highly commended is KATE STEVENS "*Witness*." Oil and Acrylic on Canvas. It is a portrait of Dusty Miller- a former SAS combat medic who served with Australia's Special Forces in Afghanistan. He was a witness to the Australian Defence Force Afghanistan Inquiry.

**Kate** is also a highly awarded and often exhibited artist. She is a contemporary of Luke's, although while she was winning first-class honours at ANU, he was painting signs. She is a twice winner of the Portia Geach Memorial Award and has received the People's Choice in the same competition. Her most recent award was for a portrait of another whistleblower former military lawyer David McBride.

This is her first entry in the Gallipoli Art Competition.

We will be proceeding with our virtual exhibition again this year so that those Club members, artists and general public unable to physically visit will still be able to enjoy the art works online.

The Committee would again like to thank Placemaking NSW, especially Natalie Gedeon, Research and Curatorial Officer, 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)

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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**

Elizabeth Fortescue

Jane Watters

Barry Pearce

John Robertson

### **PHOTOGRAPHY**

Sowerby Smith

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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  
Placemaking 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 LITTLEJOHN

### Caught in the Midst

Oil on Canvas  
65 x 45cm

While I wasn't drawn into a conflict the scale my grandfathers knew, it is looking as if our children may not be so fortunate. She's strong, within her are the same values, ethos and sense of duty to serve of any before – but that doesn't make it any easier.

Feeling the echoes of a Cold War's chill,  
The weight of a boulder to push uphill.  
The stage shifts, and conflict's shadow on the rise,  
In this dance of great powers, our near future surmised.  
My daughter, cloaked in her great-grandfather's attire,  
Wears the wartime jacket, a legacy's signifier.  
Symbolic threads connecting past to now,  
In her small frame, a soldier's spirit somehow.  
A jacket worn by a soldier of before,  
Transforms on her, into a tale to explore.

In its fabric, whispers of the battles long past,  
A bridge between eras, and a connection forecast.  
As geopolitical currents whirl and twist,  
Three great powers entwined in an enigmatic rift.  
A soldier of tomorrow in yesterday's guise,  
Time's tapestry, repeating before your eyes.  
Feel my apprehension, a poignant chord,  
Guiding her, to hold a sword?  
A dance of innocence and impending strife,  
Balancing on the cusp of a transformative life.





## ANDREW TOMKINS

### Chowne's Rest

Ink, Enamel Aerosol, Pigment on Polyester  
121 x 121cm

Albert Chowne VC, MM. didn't make it back, he still lies in a foreign land. His and others sacrifice deserve to be honoured and remembered.

Australia's largest memorial, Remembrance Driveway, extends from Sydney to Canberra. It comprises of extensive parks, plantations, and roadside rest areas. The Driveway is dedicated to all who served in WW2, Korea, Vietnam, and the present. The roadside rest stops being reserved for VC recipients.

Some still react against memorials as a celebration of conflict, I argue the opposite.

To shape a peaceful future, uniting all cultures all nations we must never forget, we must always remember the past.





## BARRY CLARKE

### The Right Stuff

Oil on Canvas  
101 x 71cm

The picture depicts Squadron Leader Peter St George Bruce Turnbull, Distinguished Flying Cross of Glen Innes as the Commanding Officer leading a combat mission of P40 Kittyhawk's of RAAF 76 Squadron to attack enemy positions at Milne Bay, New Guinea, July 1942.

Peter Turnbull from Glen Innes, NSW at 20 years of age served with the 12/24 Light Horse Regiment as a Trooper prior to enlisting with the RAAF in January 1939. He completed flight training at Point Cook and in October 1939 was posted to No. 3 Squadron, Richmond which departed for action in the Mediterranean and Middle East Theatre in July 1940.

Flying Gloster Gauntlet, Gloster Gladiator, Hawker Hurricane and P-40 Tomahawk fighters during the North African and Syria- Lebanon campaigns Peter Turnbull proved to be an outstanding pilot and leader. He was promoted to Flight Lieutenant in 1941 and awarded the Distinguished Flying Cross for the 116 operational sorties and 200 combat hours he had flown, numerous enemy aircraft destroyed in the air and on the ground and "magnificent fighting spirit and great skill".

He returned to Australia late 1941 to serve in the Southwest Pacific and joined No. 75 Squadron flying the P-40 Kittyhawk as a Flight Commander engaged in the defence of Port Moresby, one of the crucial early battles of the New Guinea campaign.

In May, 1942 he was appointed Commanding Officer of No. 76 Squadron and promoted to Squadron Leader returning to New Guinea and with No. 75 Squadron to enter the Battle of Milne Bay. Both squadrons were relentlessly engaged in air defence and offensive strikes against enemy shipping and other targets in support of Australian ground forces including attacks on the main Japanese invasion convoy.

General Sydney Rowell and Cyril Clowes both described the efforts of Nos. 75 and 76 RAAF Squadrons as "the decisive factor" in repulsing the invading forces.

In August, 1942 the then 25 year old Squadron Leader Peter Turnbull was killed while diving on an enemy target. His aircraft was seen to roll at a low altitude and plummet into the jungle. Credited with a total of twelve aerial victories and respected by all ranks he epitomised the courage and skill of all the airmen.

Initially buried at Dowa Dowa, Milne Bay, he was subsequently interred in Bomana War Cemetery, Port Moresby. Milne Bay's No 3 Airstrip was renamed Turnbull Field in his honour.



## EDGAR GAMBIN

### A Diggers Diary

Acrylic on Canvas  
170 x 110cm

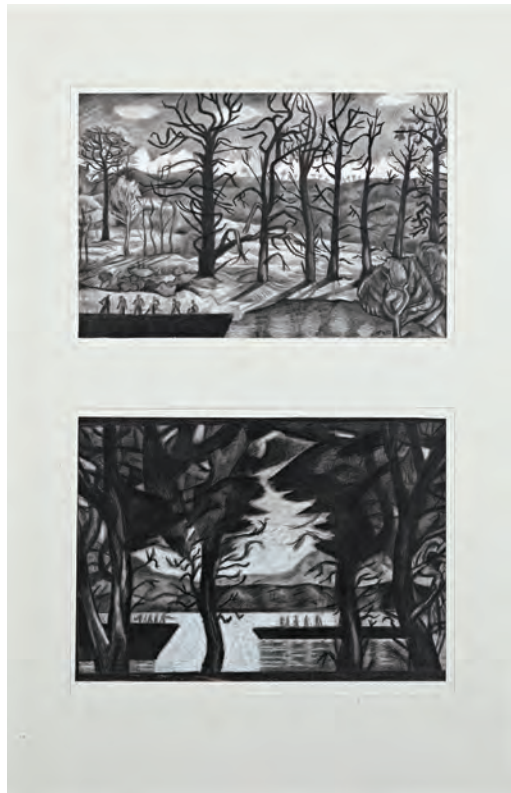
The painting is composed out of rectangular squares which symbolise diary pages depicting events described by the diggers during the Gallipoli landings. The fob watch, which was found inside an army medical Corp private's pocket captured that unlucky first wave landing, within minutes after 4.30 am of 24, April 1915.

PS...The Verse-

“Yesterday, scarlet shadows  
of poppies on oars,  
rowing us young souls  
to battle rugged shores.  
Today, trenches dug out from  
pebbles and sandcastles,  
met by rusted ribbons

of barbed wired parcels.  
Empathy oozes through  
weapons while we wait...  
For orders to battle our foe  
we don't even hate.”  
Is written by the artist not by a digger.





## ELIZABETH MCCARTHY (NEE JESS)

### The Capture of the AE2

Graphite on Paper  
56 x 43cm

On 25 April 1915, the day of the landing at Gallipoli, the Australian submarine the AE2 was the first submarine to penetrate the Dardanelles and enter the sea of Marmora in Türkiye. Their mission was to “run amok” in the Dardanelles to create a diversion so the landing of the troops at Anzac Cove could take place, by drawing enemy ships away from the landing sights. Commanded by Lieutenant Commander Henry Stoker and his crew of 35 naval men, the AE2 passed through the Dardanelles and as they made their way through they bumped into underwater mines, escaped from Turkish gun boats who were firing upon them, and evaded searchlights. They navigated treacherous currents and had to continually surface to check their position where they were seen and fired upon. The AE2 also torpedoed and sank a Turkish ship.

My drawing (top) is of the battle-weary crew of the AE2 who, desperate for fresh air, surfaced at Nagara Point at 9 PM after being submerged for 16 hours. The scene shows the densely populated forests of the area which run straight down to a sheer rock face that drops into the sea. The AE2 made its way from there to the Sea of Marmora, their destination.

On the 25 April, General Birdwood was considering evacuating the Anzacs from Gallipoli after the heavy losses. The ANZACS were clinging to the sheer sand and rock faces after hours of fighting in which they had lost hundreds of their mates. When Sir Ian Hamilton, nearby on the HMS Queen Elizabeth, received the message that the AE2 had got through to the Sea of Marmora he said “the Australian submarine has done the finest feat in submarine history” and he urged Birdwood not to withdraw, with the result that the ANZACS, revived and inspired, began their trench digging. For 5 days, the AE2 eluded the enemy. On 30 April 1915, the AE2 was rendezvousing with a British submarine when spotted by a Turkish gun boat and fired upon. The drawing (bottom) shows the scene of the capture. The crew of the AE2 crew must have known before they entered the Sea of Marmora that they might not come out of there as Turkish and German armies and navies surrounded them on both sides. The AE2 crew were captured and taken prisoner, though Stoker made several escapes. Stoker received a DSO for gallantry and he and his crew have gone down in history for their daring, and the inspiration their actions had on the morale of the Australian soldiers at Anzac cove.



## GEOFF HARVEY

### Worthy Allies

Acrylic on Canvas  
73 x 88cm

Egypt, as depicted in my painting, played a vital roll in the WW1 war effort for the Australian Armed Forces. It was the country where the soldiers first trained to become fit for battle. It was also where the field hospital camps were established to care for the wounded while they convalesced in safety.

Importantly, it was also where the 1st Imperial Camel Brigade was established and trained.

Many different animals were deployed throughout the war. Dogs, pigeons, horses, and camels were conscripted into rolls they would not have necessarily chosen in peacetime.

Camels were ideal for the desert campaigns not only in battle but also to transport supplies & troops across the ancient lands.

What particularly interested me was the considerable number of the Australian Light horsemen who joined the 1st Camel Corps. Their horse handling skills were gradually adapted to working with camels and contrary to some beliefs camels and riders formed a strong bond.

Together they became a formidable fighting unit, each relying on one another for survival.

Camels proved to be very “worthy allies” to the Light horsemen. And in turn contributed greatly to the war effort and the ultimate victory for the allies.





## **GEOFFREY JONES**

### **Splendour Rock**

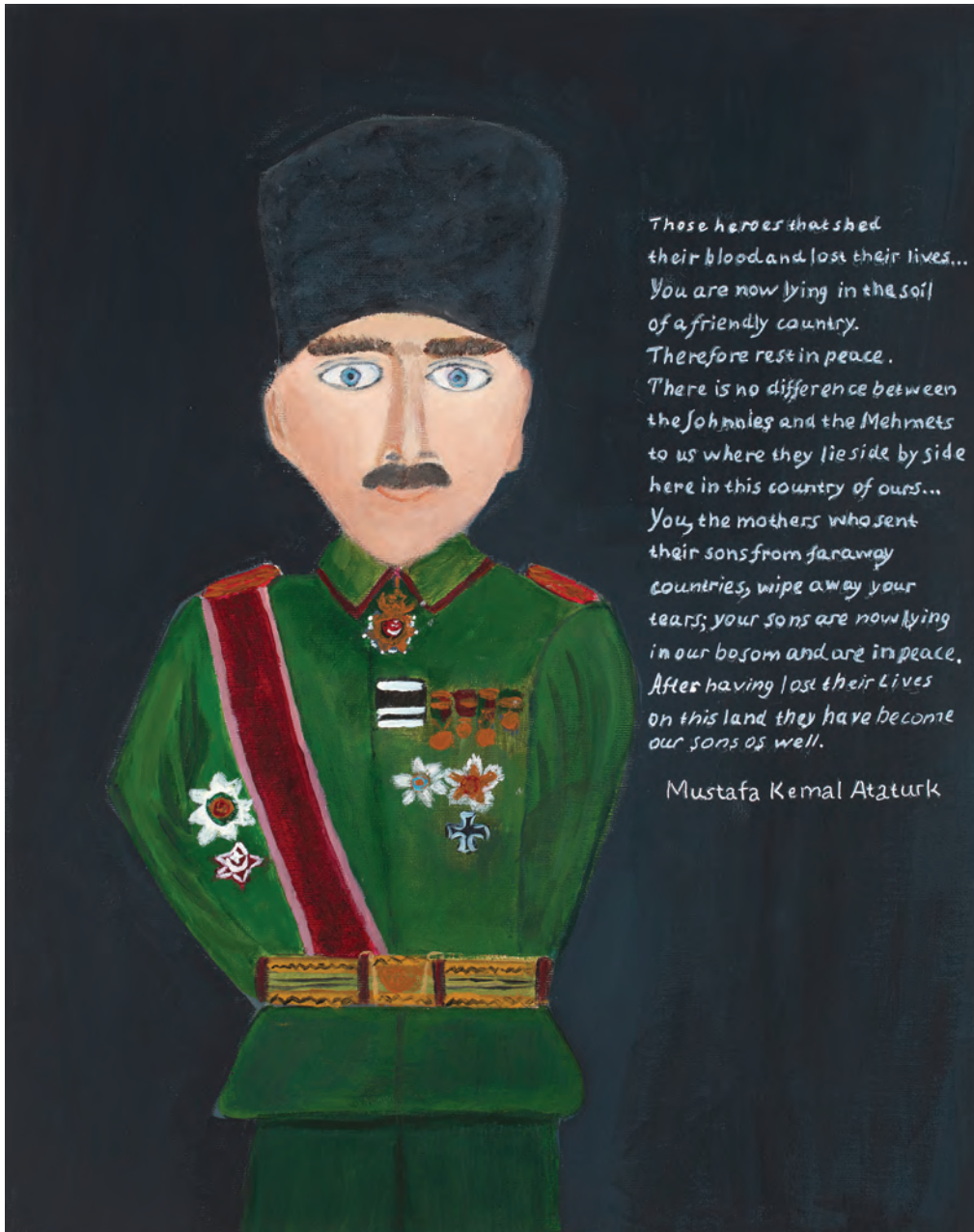
Acrylic on Canvas  
76 x 91cm

Since 1948 the greater Sydney bushwalking community have commemorated the Anzac Dawn Service at “Splendour Rock” atop Mt Dingo in the Wild Dog Mountains of the Blue Mountains National Park. This short, dignified service commemorates the 13 known bushwalkers who died in WW2.

Fellow bushwalkers erected this plaque on “Splendour Rock” that overlooks the rugged mountains and valleys of the Kanangra Boyd National Park where they explored in the 1930s and is still a favourite destination for bushwalkers today.

To attend this service requires a 4-5 hour walk in and an overnight camp to attend the 6am service. As a bushwalker and ex soldier (3RAR Vietnam) I have attended 6 services over the last 30 years and believe it is incumbent on all bushwalkers to attend at least one of these services.

In this work I try to convey the sublime scenery from this sacred site for bushwalkers.



## GULCAN GUNES

### Ataturk's Message

Acrylic on Canvas  
40 x 50cm

Mustafa Kemal Ataturk was a Commander in the Turkish army and was the founding father of modern Türkiye.

Honouring the lives of men who fought valiantly at Gallipoli and seeing no difference between the Johnnie's and the Mehmet's. His touching words to ANZAC mothers bond the two countries together forever highlighting the shared humanity between all soldiers.

Ataturk's words provide comfort to mothers and opened up a friendship between Türkiye and Australia. The special bond that exists between the two countries has spanned across continents and over 100 years. The emotional dawn service on the 25th of April each year accommodated by the Republic of Türkiye demonstrates the comradery and bond that will live on with those that lost their lives.

Ataturk's sentiments and legacy live on with the ANZAC spirit.





## **HAYLEY HAMILTON**

### **A Hostile Shore**

Oil on Canvas - framed under glass  
62 x 82cm

Like many Australians the subject of Gallipoli has always been close to my heart having heard stories about it passed down from my family. My mother would tell me how when she was a kid her grandfather Laurence Tonks who was at Gallipoli would sit quietly in his room and not talk to anyone in the years after.

And on my fathers' side my great great grandfather Edward Millen was the Minister for Defence at the outbreak of WW1 and then became the Minister for repatriation - a duty which he took most seriously, and which took a heavy toll on him.

In this painting I have tried to imagine what it must have felt like for the young ANZAC men to be approaching a dark uncertain shore and the overwhelming cliffs above. The absolute fear, courage, and trepidation of not knowing what's coming.

I put a lot of thought into this work. I found it quite an emotional experience. I feel humbled to have painted it - not just to honour my family's involvement but to acknowledge and remember all the brave young men who landed at Anzac Cove not knowing their fate.



## JENII MAC

[Proud Granddaughter of Major James Francis McDonald]

### Loyalty Knows no Bounds

Mixed Media  
85 x 120cm

Their loyalty knew no bounds, the Walers of the Light Horse.

Each had a name, each was dutiful, humble, destined to serve, but not return. This piece is in honour of them.

The fragility of their existence is depicted as starkly hinged to the monochromatic chaos of war. Their wounds, the inevitable tares, and scars of battle, all undeniably obvious, serving as testimony to their bravery. Bravery forged in loyalty, compelled by courage, and harnessed with humility.

The presence of the Waler in this piece is perhaps not obvious at first, that is intentional, it is reflective of their quiet and unpretentious demeanour. Unharnessed, released from the obligation of battle until the return of his Light Horseman, he waits under the searing desert sun, adapting to the harsh, unfamiliar surroundings until called upon.

The strong, gentle natured Walers knew not what awaited them, but as history can attest, their bravery was incalculable, their devotion unwavering and until their heartbreaking final breath, their loyalty knew no bounds.





## JOAN LEWIS

### The Empty Chair

Watercolour  
69 x 82cm

The Empty Chair is my tribute to Great Uncle Cyril. He was 18 years and 9 months old when he enlisted, along with his brother Leo. The year was 1916.

Cyril died at the battle of Bullecourt on 3rd of May 1917, aged 20. Leo received injuries, came home and was never quite whole again.

The empty chair symbolises the vacant space left in the family and the sorrow of the parents left to grow old without him, forever carrying the knowledge that they signed the enlistment papers.

I see his mother, setting the meal table, in a moment of forgetfulness, laying his place.

He lies in the HAC British Cemetery Ecoust St. Mein, France.

RIP Private 6113 Cyril Thomas Lewis.



## JOHN BUTLER

### V 529- Timmy's blanket

Acrylic on Service Blanket  
202 X 127cm

On his 18th birthday our father enlisted with the RAAF. This blanket was his constant companion and comforter for the duration of his war service, initially south of Darwin and then on Bougainville. In what would have been his centenary year (he died at the cricketing "devil's number" age of 87) his blanket has been painted in his memory.

The Northern Territory clay forms the background colour for a plethora of wildflowers, poppies, aircraft marking roundels and a few cricket balls. The vertical blue stripes of the blanket provide structure for the airfields he was involved in building, or perhaps the centre square and pitches of his beloved MCG.

Possibly an apocryphal story, but one of few recounted of his war years, tells of his Commanding Officer owning, like a test umpire, a box of red Kookaburra cricket balls. When he deemed a runway finished he would throw Timmy, a tearaway fast bowler, a ball and watch as he bowled an over from either end to test for evenness and bounce.

Humour and ingenuity trumped adversity.





## JOHN MARTIN

### Tiwi Heroes and the Butterfly Effect

Oil and Acrylic on Board  
45 x 55cm

This work celebrates Matthias Ulungura, the first person to capture a Japanese prisoner of war on Australian soil, and all the unsung Tiwi heroes who protected their homeland during the Second World War.

In February 1942 the Japanese dropped twice as many bombs on Darwin as they did on Pearl Harbour in December 1941.

A Japanese plane crashed in the Tiwi Islands and the pilot, Hajime Toyoshima, survived the crash. Matthias captured the enemy combatant and escorted him to RAAF guards stationed on the island.

Matthias and his brother-in-law Louie Purraputumali Munkara captured another five Japanese pilots.

The other two portraits in this work are that of Franz Ferdinand and Gavrilo Princip. The Archduke of Austria-Hungary and his assassin. This assassination in 1914 set off the July Crisis which led to the First World War.

The work raises the question of what forces are at play that an incident between a Bosnian and Austrian in Sarajevo could lead to a Tiwi man capturing a Japanese pilot on the other side of the world 28 years later.



## JOHN RICHARDSON

### Gallipoli – Past and Present

Acrylic on Canvas  
65-5 x 76cm

This painting encapsulates the memory of the ANZAC's, and today's regenerated Gallipoli peninsula.

My visual story: (Clockwise)

A distant St James Cathedral represents Great Britain, from which orders are issued to deploy the ANZAC's to Gallipoli.

Although time melts away, Aust. Private Robert William Hartley's pocket watch forever captures the time of the first advance. His watch stops in the salt water as he exits his landing craft.

Soldiers, like migrating birds today, gather along the peninsula.

A young ANZAC finds safety behind a wall of sandbags. He sees himself as a 'sitting duck'.

Red roses denote the blood spilt and lives lost.

The Navy, symbolised by a menacing shark, sits offshore, just as the Australian submarine HMS AE2 patrolled the Dardanelles coastline.

The Rev'd Captain Alexander Maxwell's flag flew proudly, as he ran between the fallen ANZAC graves. He was on one of the last boats to depart Gallipoli in the successful and famous withdrawal.

A bugler is always a reminder of "The calls to arms" and "The Last Post".

In the centre of the painting, ANZAC's stand with their heads bowed – lest we forget.





## JOHN SKILLINGTON

### The Red Cross

Oil on Board  
41 x 30cm

The forebears of the Army medic are the stretcher bearers of WWI, responsible for providing basic first aid and evacuation of the wounded. RAAMC medics have unique ethics and responsibilities, a near impossible duality as both soldier and nurse. Perhaps the very definition of the solidarity of mateship and self-sacrifice.

Despite being attached to other medical functions by often well-meaning groups the emblem legally means unimpeded medical assistance only in armed conflict, in fact knowingly firing at a medic wearing the red cross is a war crime.



## JUE MIN ZHANG

### My Son Goes to War

Oil  
183 x 122cm

My son is leaving Australia and going to war today. Because the army he is part of is going to fight at Gallipoli. We come to an old pier to say goodbye to my son. Like us, many people gathered here to say goodbye to their families and friends. Many, many military men are getting on a huge ship.

My son looks enthusiastic. I know he loves his country very much, and is very loyal to his homeland of Australia. All warriors here have the same courage and confidence as my son. They are the country's heroes. They are the glory of Australia.





## **JULIAN THOMPSON**

### **The Deployment**

Oil on Linen  
30 x 120cm

When a military deployment begins, a threshold is crossed. A disparate group of individuals – of differing identities, professions, outlooks and loves – coalesces into a whole, their shared experiences and the anticipation of the unknown to come burnishing the moment so it will crystallise into a memory fresh for a lifetime of ready recall. It is a unique moment. With barely a backward glance we depart home and its domestic treasures for distant, alien horizons, in a mood subdued but expectant. Rising like a deity across the tarmac is a gleaming airframe, symbolic of a nation in whose service our forces deploy, each insignificant against its dimensions but drawn inexorably by the currents of history and geopolitics and an innate drive to seek a reckoning with personal limits.

Since the dawn of time humans have journeyed to defend what they hold dear, and conflict has been an ever-present singularity around which our histories orbit. From our earliest forays with spear in hand to the frontiers of tribal lands, through the innocence of boatloads of eagerly departing ANZACs for an absurd fate at Gallipoli to today's values-based interventions, it was ever thus.



## JULIANNE ROSS ALLCORN

### The Letterpress Tray

Watercolour Pencil on Paper  
51 x 58cm

A letterpress drawer is a thin wooden tray with compartments.

These drawers were part of a larger printing cabinet that were common in the 15th & 19th centuries. The small section stores letter stamps or 'sorts' that were used in a printing press for relief printing.

I have repurposed this tray filling the compartments with small watercolour and graphite images depicting servicemen/women/artists from across the wars. One horizontal section is a cut up copy of the recording of the final minute in WW1 10:59-11am 11/11/1918.

Others are filled with equipment, symbols and more.





## **KATE STEVENS**

### **Witness**

Oil and Acrylic on Canvas  
41 x 112cm

This work is a portrait of Dusty Miller- an SAS combat medic who served with Australia's Special Forces in Afghanistan. Dusty has bravely spoken up about witnessing war crimes by Australian Soldiers- allegations substantiated by the Brereton report findings and now under investigation by the Office of the Special Investigator. Dusty and the other veterans who spoke at great personal cost about what they witnessed have done the nation a great service; showing courage and loyalty in upholding the qualities which Australians could and should aspire to.



## **KIM BALDWIN**

### **He Ain't Heavy**

Mixed media  
220 x 56cm

Found objects are the raw materials of my art practice and they undergo a metamorphosis as I breathe new life into forgotten relics.

He Ain't Heavy is largely a symbolic work which depicts troops, like belts of ammunition, traversing the bloodied battlefield.

I created this work to pay homage to stretcher-bearers, the often unsung heroes of World War 1. These men risked their own lives to retrieve the wounded from the battlefields and carry them to regimental aid posts, dressing stations and sometimes the distant casualty clearing stations, contending with difficult conditions and terrain. Their brave actions saved the lives of countless men.

I took the title of my work from the 1960s Hollies' song and even though the song's origin is not war related, I believe the lyrics encapsulate the qualities which are synonymous with the Gallipoli Campaign and these heroes.





## **LORI PENSINI**

### Weeping Woman

Oil on Linen  
22 x 20cm

Weeping Women is an emotional response to the intensive discord in the world right now. Territorial conflict, holy warfare, genocide, famine, displacement, suppression, suffering. It is hard to navigate and not be afflicted.



## **LOUIS PRATT**

### **The Wounded Soldier**

Oil and Acrylic on Canvas  
61 x 61cm

“The Wounded Soldier” is a reflection on the deep scars left by war, both visible and invisible. This artwork delves into the personal aftermath of conflict, focusing on the internal and external wounds that soldiers carry. It seeks to present the reality of suffering endured by those who have fought, highlighting the enduring physical and psychological pain.

In creating this piece, I aimed to strip away the glorification often associated with combat, instead presenting a raw, unembellished perspective on the soldier’s experience. The figure in the artwork represents not just a single individual but all who have been marked by the brutality of war.

This work is intended to provoke a sombre reflection on the costs of conflict, inviting viewers to consider the lasting impact of war on the human spirit. “The Wounded Soldier” serves as a reminder of the resilience required to face such trials, yet it acknowledges the heavy burden that many carry silently. Through this portrayal, I hope to foster a deeper understanding and empathy for the challenges faced by returning soldiers and the complex journey toward healing and peace.





## LUKE CORNISH

### The Pity of War

Aerosol/Acrylic on Canvas  
122 x 91 cm

“The Pity of War” is a contemporary reinterpretation of Michelangelo’s iconic “La Pieta,” (English translation ‘The Pity’) reimagined to convey the profound sorrow experienced by mothers who have lost their children to the ravages of war. The title is also a nod to English poet and Soldier Wilfred Owen (1893-1918) who was sadly Killed in action, one week to the hour of the signing of the Armistice that ended World War One (his mother cruelly notified of his death on Armistice Day).

Through this artwork, I endeavour to capture the enduring agony and anguish etched upon the faces of these grieving mothers, transcending time and place to resonate with audiences today. Inspired by the timeless themes of sacrifice and loss, “The Pity of War” confronts viewers with the devastating human toll of armed conflict, particularly on those left behind. The modernised interpretation emphasises the universality of maternal grief, evoking empathy and contemplation in equal measure.

By invoking the spirit of Michelangelo’s masterpiece, I seek to pay homage to the enduring power of art to illuminate the human condition. “The Pity of War” serves as a poignant reminder of the futility of violence and the urgent need for peace, encouraging reflection on the true cost of war and the imperative of compassion and understanding in our world.



## **MARGARET HADFIELD**

### **Comradeship and Grief**

Oil  
76 x 122cm

Over the last 30 years Australian Defence Force personnel have suffered peacetime tragedies. In this work I have tried to reflect the deep sadness felt by friends/colleagues from one such tragedy. This moving image (from the Canberra Times) was taken when the news broke out of the four HMAS WESTRALIA sailors who lost their life in the engine room fire on the morning of 5th May 1998.

I did not know these poor souls, but as a parent, I feel their loss. In creating this work, I strongly considered the ripple effect of the tragedy on their family, friends and work colleagues. The hand of comfort is a supportive emotional gesture. I have also included five memorial crosses in this work; one depicts a suicide (an aftermath of the initial tragedy).

This work honours the ultimate sacrifice made by Midshipman Megan Pelly, Petty Officer Shaun Smith, Leading Seaman Bradley Meek and Able Seaman Phillip Carroll. I have also included Able Seaman Matthew Liddell.





## NICOLE MARTIN

### Malaria, Search for Their Story

Coloured Pencil & Ink on Board  
30.5 x 40.5cm

This coloured pencil and ink artwork draws inspiration from researched documents and photos once owned by my grandfather. Bringing some of these photos to life in full colour suggests that this forgotten story is resurfacing.

In the documentation emerge the words 'experiment' and 'malaria'. A group photo of nurses and patients, with my grandfather's handwriting of their names on the back—a poignant reminder of their shared sacrifice. Alongside others, they were subjected to traumatic medical experiments and endured pain long after. This artwork, inspired by those images, preserves not just the narrative but those shared experiences.

This artwork began as my personal journey, researching the story of his time in the malaria experiments. In my pursuit, I discovered a heartfelt narrative interwoven with a profound love for country and fellow comrades, their story masked by missing and redacted documents.

As the pages of time threaten to obscure not only their names but also their courage for their comrades and community, this artwork serves as a testament to the indomitable spirit of those patients. Ensuring that their stories and names are acknowledged, honouring a somewhat unknown part of our history, will hopefully spark interest and begin to preserve their story.



## **PENELOPE OATES**

### **Unbreakable Bonds**

**Soldering Iron and Acrylic on Board  
65 x 123cm**

2024 marks 25 years since the Australian led Interfet Peace Enforcement entered the chaos that was East Timor at the time. My husband was based in Baucau with 382 Expeditionary Combat Support Squadron to garrison the airfield to enable larger aircraft, such as the Antonov AN-124 and the Lockheed Tristar aircraft, to land and deliver much needed supplies. During the same time frame my husband's best mate was on call for the 2RAR and SAS who were based in Delhi, for when there was a border incursion by the militia. Dave was deployed to be flown in by Black Hawk helicopter and winched into the jungle with his specially trained tracking dog and a minimum of 5 days of rations and water, plus ancillary equipment to track the Militia.

My husband and his mate Dave met in Malaysia where they were both posted as Police dog handlers. The bond between the tracking dog and handler, however, is even more tightly wound. There needs to be an almost telepathic understanding of the dog, Dave needed to be able to read every gesture his dog made to ensure a successful operation.

Mateship and loyalty are far from being solely a human experience.





## **PETER T. MCCARTHY**

### **Building Material**

Mixed Media on Board (zippers, wood, foam)  
71.5 x 178cm

Zippers are often unnoticed and sometimes invisible, but absolutely crucial to the proper functioning of the garment or object into which they are sewn. For this reason I have been using zippers in my work as a metaphor for humility and service.

Service medals and awards represented by their respective ribbon bars honour countless acts of bravery, sacrifice, loyalty, valour and service. These acts, great and small —though often invisible to us— have created and continue to protect from external forces the peace and freedom Australia enjoys as a nation.

These acts of courageous love and selfless service to the other are what is also needed to build a flourishing and harmonious society within our borders. My hope is that celebrating these values and actions will inspire us all to emulate the same.



## PETER WHITEHEAD

### Darkness

Mixed Media on Canvas  
106 x 80cm

The battlefield at the beginning and end of conflict...

So eerie...so lonely

Unknowing of what is to come

Imbued with its own memories

Fractured

Yet holding together

As the landscape will always tell

The stories of courage and

Camaraderie even in darkness

My work Darkness is about the physical environment of the Gallipoli conflict, the unfamiliar landscape and a sense of foreboding. It is empty...almost...and dark on arrival and withdrawal.

In the abstract, it portrays arrival and withdrawal and not the bit in between. The likely emotions at those crucial times hit hard: loneliness, apprehension, and the immediate legacy of the conflict in its many forms: all driven by courage and loyalty and love of country. The empty landscape will always tell the many stories.





## PHILLIP BROOKS

### Credence

Acrylic on Canvas  
54 x 64cm

2011 saw the Second Battalion, Royal Australian Regiment deployed to Afghanistan as Mentoring Task-force 3. The deployment saw two major incidents. Taliban infiltrators in the Afghani army, shot, killed or wounded a number of Australian soldiers and Afghani interpreters.

Whilst both of these incidents were unforgiveable to the perpetrators, the task-force still had a commitment to the Afghani people.

The mission was to mentor and assist the Afghani's, so they could have some semblance of life in a country ravaged by decades of war.

This painting reflects the bonds that were being rebuilt post these incidents.

It was laborious work, rebuilding a trust after it came toppling down with two separate trigger pulls.

But as some mates were sent home in a flag draped coffin, we still had to help the mates we had made amongst the Afghani people.

When I saw the fall of Kabul splashed across my television screen, I asked the question, why did we waste our time and Australian lives?

Then I thought of the men who lost their lives in those incidents. We did it because we believed in it and were willing to make the sacrifice for the Afghani's.



## **RICK CROSSLAND**

### **Slouch Hat and Swallows**

Oil on Canvas  
50 x 75cm

This painting was inspired by a diary entry I came across while researching birdlife at Gallipoli:

'Bird and insect life is most interesting here... their presence seems to lessen in some degree the sordidness of war. One feels thankful that, no matter how many guns may be thundering, the noise is never sufficiently loud to drive away the birds.' Lieutenant W Sorley Brown, 4th Battalion, King's Own Scottish Borderers, Gallipoli, 6 December 1915.

I thought of Lt Sorley Brown's words while watching swallows flying over a neighbour's farm dam as I painted.

The painting is deliberately ambiguous. The shadow of the man on the water and the slouch hat in the mud after a downpour. Is he there to retrieve a dead or injured mates' hat or, like Sorley Brown, does he find peace in nature that reminds him of home? A bit of beauty, freedom and life, a diversion from miserable circumstances. Two barn swallows, seasonal visitors to this part of the peninsula, have also found this welcome source of water, mud and insects in the dry landscape. The pair and the shadow of the returning soldier epitomize love of country, loyalty, and comradeship.





## ROBERT HAMMILL

### Last Mission

Oil on Canvas  
60 x 76cm

During World War Two, Britain's Royal Air Force was divided into a number of functional and geographic commands. Bomber Command was based in Great Britain and was responsible for bombing targets in enemy-controlled Europe. The total number who served in Bomber Command was 125,000, 10,000 of these were from the Royal Australian Air Force crews, all who served in Bomber Command were volunteers with an average age of between 19-23. It was made up of aircrews from many of the Empire nations. Bomber Command experienced heavy losses of about one in three and more than 4,000 Australians died as a result of their service. In total, 55,573 lives were lost. The life expectancy of a bomber aircrew was two weeks.

Depending on what time of year it was, bomber crews would take off in the evening for night bombing over Germany. It would be a round trip of between 7-8 hours. My painting is of an Avro Lancaster Bomber leaving England at sunset for operations over the enemy held lands. The Lancasters were exceptional aircraft with great handling and flying ability. I have entitled my painting "Last Mission" because for many aircrews it was their last operation, their last meal, their last cigarette, their last letter to write, and prior to take off, they were to hand in their locker key so their belongings could be forwarded on to loved ones. The sacrifice of those who served in this theatre of war caused Winston Churchill to comment that "Bomber Command contributed greatly to the shortening of the war."



## ROSS TOWNSEND

### Reflecting in Silence

Oil on Canvas  
122 x 76cm

As an artist, I am frequently inspired by a scene and a desire to capture it in an oil painting. Whilst my wife and I were travelling in Thailand some years ago, we were extremely fortunate to have the opportunity to visit the Kanchanaburi War Cemetery. Walking around this Cemetery in silence, and reflecting on the presence of the souls laying to rest here, many of whom had suffered and died during the construction of the Thailand-Burma railway during World War II is a humbling experience. The Cemetery is immaculately presented and maintained – it's beautifully tragic – as seen by the vibrance in the colours of the plants, flowers and grass, it was a landscape scene I had to honour and preserve as a painting.

I hope my painting gives those who may never venture to this War Grave, or any other around the world, an opportunity to understand the emotion one experiences at this soulful and peaceful commemoration to the spirits of those who lost their lives through warfare; and remember the stories that should not be forgotten.





## SARAH ANTHONY

### The Jigsaw

Oil on Board  
60 x 50cm

This work depicts my mother Diana, 83, doing a jigsaw with my son, 11.

The images on the jigsaw pieces are the few photos that we have of Diana's mother, brother and father Sgt. Phillip Brain, an RAF engineer who was killed aged 27 in WW2 (himself the son of a Gallipoli survivor).

After his death, my mother's life changed unimaginably - the toddler siblings were separated and did not reconnect until their late 70s.

As with those trying to complete a jigsaw, my mother has spent much of her life trying to piece together her life story from scraps of information – faded photos, other people's memories; trying to fill the giant hole left by the untimely death of a father.

War children carry the grief and the sense of responsibility to share the story. Three generations are present in the painting. I am the fourth absent but loud voice, trying to make visible the generational trauma of war.

The jigsaw is incomplete; can never be fully pieced together. But in many ways as Diana sits with her grandson Sam, talking about her father Phillip, there is a sense of closure.



## SUE JARVIS

### Servicing An R.A.A.F. Hudson Bomber, Northern Territory 1943

Oil on Canvas  
152 x 122cm

This work pays homage to the skilled Australian war photographers of WWI and WWII.

Also coming to mind is my maternal grandfather, Charles Carey McPhee, who, after serving as a chaplain on the Western Front in WWI, facilitated entertainment for the troops in Darwin in WWII.

The painting is inspired by an orphaned image (photographer unknown) from the Bruce Howard Nostalgic Australian Photographs collection of the National Library of Australia. <https://nla.gov.au/nla.cat-vn3106909>

The original photograph (23.8 x 20.4cm) is a silver gelatin print, which typically has tonal contrasts and deep darks. I used dark, warm tones combined with Payne's grey to create unity and warmth. Layering of glazes over paint and wiping back with rags were techniques I used.

By using a larger scale, and simplifying, I concentrated on the symbolism rather than realism of servicemen involved in a common task.

In a tropical setting, all is partly camouflaged by greenery. In this composition, everything radiates from the central void and propellers. The subject of the piece draws an empathetic response.





## **SYLVIE CARTER**

### **'Last Mission' – Honouring F/O James Joseph Battle and F/O Alfred Campbell Briant.**

Oil on Board  
95 x 60cm

This portrait aims to capture and honour the spirit of F/O James Joseph Battle ('aka' Jimmy) (my father's cousin) and pilot F/O Alfred Campbell Briant ('aka' Bill) who served in 151 Squadron RAAF, ATT RAF U.K. They demonstrated enormous courage, loyalty, respect, and love of country flying many missions over occupied France during WWII.

On the morning of 23 June 1944, they took off in their Mosquito De Havilland MM447 (NFK.XIII) (Codenamed 'Sweeney 39') from RAF Predannack, UK. Their mission was to strategically attack the Railway Stations of Ploermel, Redon, Chateaubriant, Saumur and La Fleche, in order to block the advance of the German troops in Normandy.

Flying approximately 650 km per hour and very low, approximately 150 metres off the ground, they opened fire on their target at 1pm, shooting at the German locomotives and railway wagons. On the ground the German Anti-Aircraft machine gun fired. A few minutes later, 'Sweeney 39' crashed and immediately bursts into flames on the ground. Both pilots died, 'Jimmy' was only 29 years of age, and Bill 21.



## **TULIN CIDDI**

### **To Live and Let Live**

Mixed Media on Canvas  
41 x 51cm

By making this painting, I wanted to portray a vision of a Turkish young man that also, like all the Anzac soldiers that fought in Gallipoli, was just like them, fighting for his country in sheer determination protecting the present and future generations of his people. I, myself, am a descendant of that brave nation and I am also proud to say that I'm a permanent resident of this wonderful country, Australia. It saddens me to know that Australia and Türkiye's paths first ever met through the unfortunate World War 1. Yet, to know we have all learned that war is never the solution, and that we will always strive to keep the peace, comforts me. I commemorate all the veterans and martyrs of Gallipoli with respect and gratitude.

In a contemporary manner, I chose a soft palette, using light pinks, yellow, and white shades to imply shades of the battle but also to signify hope and perseverance to live and let live.