



MACQUARIE
University

Contemporary Gallipoli

2 APRIL–10 JUNE 2015

A Macquarie University Art Gallery Exhibition





COVER:
MAIN IMAGE
 Meredith Brice
War and flowers
 2014
 textile installation
 cotton, polyester, silk, plastic
 200 x 45 cm
 Photography Effy Alexakis, Photowrite

ABOVE:
 Stephen Copland
The Waler and the artist studio
 2014
 collage
 video still, one channel colour video and sound DVD PAL
 Photography Effy Alexakis, Photowrite

Contemporary Gallipoli

2 APRIL–10 JUNE 2015

A Macquarie University Art Gallery Exhibition

Introduction

Last year I went back to England for my mother’s funeral. My father had stopped the clock in his living room at the minute she died. Not many people do that now.

I grew up in a country where rationing was still in force and where the signs of bomb damage were all around us. I grew up surrounded by men who had spent much of their twenties or thirties in war zones. But what stopped the clock? In our house it was the moment in 1915 when my great-grandfather was killed at Gallipoli. The story of his death and those of one hundred and twenty-eight other members of his company all on 28th October was often told as was the story of the heroism of his Captain who gave up his life jacket to save one of his men but was drowned himself. When my great-grandmother (heavily pregnant with my great uncle Kitchener) got the telegram she threw herself down the steps leading up to the front door.

In 2015 we celebrate the centenary of the ANZAC landings at Gallipoli and we also remember the sacrifice of many thousands of all nationalities in that brutal year of the Great War. I am probably of the last generation to have known many people for whom the Great War was a lived experience either at the front or at home. My grandfather (who was only six when the war broke out and did his fighting twenty-five years later) remembers watching a zeppelin, silent, too high for the drone of engines, silhouetted against the moon on its way to bomb London. His world was horse-drawn and lit by fire. He had never heard a loud noise and yet here, above his head where a ham was hung to smoke in the chimney, was modernity in all its terror. For him, for all of those people I knew when I was growing up (many of the veterans were younger than I am now) and for me in the shadow of remembrance forty years later, the Great War stopped the clock.

Do the clocks restart in this centenary year? Is the memorialisation of the ANZAC landings in this exhibition one point at which the pendulum is swung again?

All art is, to a greater or lesser extent the exercise of memory and derives from memory. The artist works by transferring a remembered experience into a creative medium. The artist’s hand is guided by the sure touch of muscular memory or the habits of reflection. The viewer apprehends the work of art not only through the memories it invokes but also in the life it takes on itself as a new memory. The work in this exhibition partakes of a very special kind of commemorative memory but, in so doing, it offers ways to transcend that commemoration through creative exploration, adaptation and reflection.

Walter Benjamin memorably figured the historical process as follows:

*A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.*¹

The Great War was the storm of progress and our attempts to remember it are too often caught in the pile of debris as we look into a past of stopped clocks. Art helps us to escape this predicament. It can take the pile of debris and begin to reassemble it and to make whole what has been broken.

The works on show here are, however oblique, the assembled fragments of memory. They will also become parts of our memory as we look at them. To remember is to commemorate but, as these works show, it is also to create and that act of creation will restart the stopped clocks.

JOHN SIMONS

¹ Walter Benjamin, from Ninth Thesis of the ‘Theses on the Philosophy of History’ (*Über den Begriff der Geschichte*) written in early 1940 probably less than six months before Benjamin committed suicide rather than face arrest by the Gestapo. An English translation first appeared in 1968.



ABOVE:
Memorial document
Collection of Professor John Simons
Photography Effy Alexakis, Photowrite



ABOVE:
Susan O'Doherty
4.30am, 25th April, 1915, (detail)
2013
mixed media assemblage – ceramic tiles, alarm clock,
fob watches, paint, wood and varnish
120 x 120 x 10 cm
Photography Effy Alexakis, Photowrite

The narrative of healing

In the year the Gallipoli campaign was being waged on Turkish ground, resulting in the countless loss of young lives on both sides, Albert Einstein was completing his theory of relativity springing new life into the universe by his revolutionary space, time dynamic. The gravity of life lost set within the growth of an altered world. One hundred years later, rethinking Gallipoli within the contemporary space allocates it within a healing expression of knowing the very painful truths of war. Central to remembrance of the soldiers that died on the battlefield is the various levels of mediation that takes shape each year with the commiseration of the nation on Anzac Day. It begs the question of how do we come to terms with the Anzac memory in this Centenary year? This has been unequivocally and provocatively addressed by the curator and artists within this extraordinary exhibition.

Contemporary Gallipoli 2015 encapsulates a sense of joyous remorse, on the one hand sorrowful, and on the other, uplifting to the powerful properties of healing. The exhibition effectively lends meaning and agency to our understanding of how and why the remembrance of the Gallipoli campaign continues to touch the nation. Emotional loss and grievance channeled through the strength of creativity is a moving tribute to those who fought and lost their lives during the Great War.

The exhibition presents a fresh way to the ontology of Gallipoli that inspires a multitude of responses both on personal and public levels. The interaction of both subjectivity and objectivity lies at the core of each artist's creation of the work, a felt experience, a relooking at the Gallipoli narrative and a commitment by each artist to the curator's original concept enmeshed within a dialogue of remembrance and healing.

Immersion into the contemporaneity of the Gallipoli landscape holds a strong presence within the space. The qualities and evocation of site is immediately sensed through the creation of a set of translucent cloth baskets containing various aromatic botanical plants and herbs – medicinal offerings for healing. The materiality of these baskets has a ghostly and ritualised presence as if arising from the ground. The contents of each vessel refer back to various botanical healing plants and herbs and the plants and trees that grow on the Gallipoli peninsula. The Elm tree [seeds], the Lone Pine and rosemary.

The starch recipe used by Meredith Brice to create these vessels is one hundred years old. Made from butter muslin and silk chiffon, which was then stiffened and glued together with boiled starch, the vessels are characterised by the ambiguity of their touch. The white is symbolic to the feminisation of the Anzac story where nurses played a significant role throughout the war period. The infusion of these healing remedies within the exhibition space carries a palatable layering effect, a sensorial experience that heightens our awareness and the haptic effects of touch to healing.

Contemporary responses allows the bigger question of nation to emerge, as we no longer need to hang onto a heroic ANZAC past, but more so one that reflects upon coming to terms by the intractability of the past lay at the core of our shared grief. This exhibition is a deeply felt collective response to grievance, and how that can be turned around by the expansion and expression of artists in step with the contemporaneity of a nation's mourning.

RHONDA DAVIS

RIGHT:
Meredith Brice
Metal to heal
2015
installation, 7 textile vessels
mixed media – butter muslin, silk chiffon, boiled starch
contents: bay leaves, elm seeds, eucalypt, lavender, pine needles, pine cone, (stone pine from parent tree, Gallipoli) rosemary, sage & wheat
Courtesy of the artist
Photography Effy Alexakis, Photowrite



1915 Gelibolu Harekatı

2015 1. Dünya Savaşı Gelibolu Harekatının yüzüncü yıldönümü olarak öne çıkar. Büyük Britanya, Avustralya, Yeni Zelanda, Fransa ve imparatorluklarının içerisindeki Hindistan ile Newfoundland'den oluşan müttefik kuvvetler 25 Nisan 1915'ten başlayarak dokuz ay boyunca Gelibolu Yarımadası'nda Türk Osmanlı İmparatorluğu kuvvetlerine karşı koydular.

Ocak 1915'te Doğu Cephesi ve Kafkas'lardaki gerilemelerden sonra Rusya Almanya ile ayrı bir ateşkes antlaşması imzalamak tehditinde bulundu. Bu Fransa ve Britanya için tehlikeli sonuçlar doğurabilecek olan Almanya'nın doğu ordularının batı cephesine kaydırılması anlamına gelmekteydi. Britanya ve Fransız deniz filolarının Çanakkale Boğazı'ndan bir geçit açarak Osmanlı başkenti İstanbul'u tehdit etmesiyle Türklerin teslim olacağını umarak Britanya ve Fransa Rusya'yı savaşta tutabilmek için bir güney cephesi açmak konusunda antlaşmaya vardılar. Deniz yolu ile Çanakkale Boğazı'ndan geçiş girişimi Mart 1915'te başarısızlıkla sonuçlandı, böylece Müttefikler bitişik Gelibolu Yarımadası'na kara kuvvetleri çıkartarak deniz filosunun geçebilmesine olanak sağlamak için Boğazın iki yakasında bulunan kaleleri işgal etme ve devre dışı bırakma kararı aldılar.

Avustralya ve Yeni Zelanda Kolorduları'nın ilk çıkartmaları 25 Nisan 1915 şafağı öncesi gerçekleşti. Britanya kuvvetleri bir saat sonra daha güneyde Helles Burnu çıkartmalarıyla onları izledi. Avustralyalıların ayak bastığı yer daha sonra Anzak Körfezi olarak bilinecek olan Arı Burnu'ydu. Kendilerine Avustralya İmparatorluk Kuvvetleri'nin 3'ncü Piyade Tugayı kuvvetleri öncülük etmekteydi. Kısa süre içerisinde kumsalları aşip içerideki sırtlarda Türk savunmacılar ile çatışmaya girdilerse de, ilerlemeleri iki kilometre içeride 5'nci Osmanlı Ordu'sunun 27'nci Alay'ı ve 19'ncü Tümeni tarafından durduruldu.

Anzak Körfezi ve onun kuzeyine düşen kumsaldaki ANZAK çıkartmaları geceyarısına doğru 16,000 kişi karaya çıkıncaya dek sürdü ancak ilk gün içerisinde 2000'den fazla Avustralyalı hayatını kaybedecek ya da yaralanacaktı. Karşı taraftaki Türk kuvvetleri için de benzer kayıplar söz konusuydu. Güçlü Türk karşı taarruzlarının ardından Anzaklar kıyıda bir kilometre içerideki sırtlarda tutunmaya zorlanacaktı. Çatışmada izleyen sekiz ay içerisinde ana hedeflerin hiç birisine ulaşlamıyacaktı. Avustralya ve Yeni Zelanda birliklerinin Aralık 1915'te boşaltıncaya dek işgal ettikleri bu alan Anzak olarak bilinecekti.

Sekiz ay süren seferin sonunda 8700 Avustralyalı ve 2720 kadar Yeni Zelandalı öldürülmüş, aldıkları yaralar nedeniyle hayatlarını kaybetmiş ya da kaybolmuştu; daha binlercesi yaralanmış, hastalanmış ya da sakatlanmıştı. Türk tarafındaki ölü sayısı 80 000 üzeri olarak kaydedilmiştir.

BAŞLICA ANZAK MUHAREBELERİ

27 Nisan'dan 2 Mayıs'a: Anzaklar güçlü Türk saldırılarına karşı direndi.

8 Mayıs: Helles Burnu yakınlarında Britanya ve Fransızların operasyon alanı dahilinde bir Avusturalya tugayı ikinci Krythia saldırısında görev aldı. Diğer müttefiklerinkiler gibi Avustralya taarruzu da başarısız kaldı, 1000 'den fazla Avustralyalı ile 750 Yeni Zelandalı yaşamını yitirdi ya da yaralandı.

19 Mayıs: Anzak'ta yaklaşık 42,000 kişilik Türk kuvvetleri Anzak mevzilerine karşı onları denize dökme amacıyla güçlü bir karşı taaruza girişti. Bu taarruzlarda 620'den fazla Anzak hayatını kaybetmiş ya da yaralanmışken Türk tarafında 3000'den fazla kişinin hayatını yitirdiğine 7000'den fazlasının da yaralandığına inanılmaktadır.

Haziran: Helles Burnu'nda 3 ncu Krithea ve Gully Deresi Muharebelerinde yüksek mevzilere ilerleme amacıyla yapılan girişimde İngilizler başarısız kaldı.

Ağustos: Ağustos Saldırısı başlatıldı. Bu saldırı Helles Burnu ve Yalnız Çam'da yapılan sahte hareket ve Anzak kuzeyindeki Suvla Körfezine yapılan İngiliz çıkartmalarıyla eşgüdümlü olarak “Anzak” bölgesinden çıkıp kurtulmak amacıyla tasarlanmıştı. Bu kurtuluş ile Müttefik kuvvetler özgün çıkartma amaçlarına ulaşma ve Çanakkale Boğazı'nın ele geçirilmesi doğrultusundaki hedeflerinin yolunun açılacağını umut ediyorlardı.

6 Ağustos'ta Conk Bayırı'ndaki asıl Müttefik taarruzundan şaşırtmaca amacı ile Avustralyalılar Yalnız Çam'daki Türk mevkillerine saldırdılar.Türklerin ön sıra siperleri çabucak ele geçirildiyse de Türklerin karşı taarruzları ile birlikte bunu izleyen dört gün içerisinde seferberliğin en korkunç çatışmaları gerçekleşti. Türk kuvvetlerinin kendi mevkillerini geri almak için girdiği bu zorlu savaşta bomba ve süngülerin devreye girdiği yumruk yumruğa çatışmalar yer aldı. Yalnız Çam'da Avustralya birlikleri 2000'den fazla kayıp verirken Türk kuvvetleri kendi kayıplarını 6900'un üstü olarak hesap etti.

7 Ağustos'ta Nek'te yer alan dört saldırı dalgası sırasında Avustralyalıların (piyade olarak görev alan Hafif Süvari birlikleri) çoğunluğunun Türk siperlerine varmadan vurulması 1981 yapımı Avustralya filmi Gelibolu'da betimlenmiştir.

Avustralyalılar Yalnız Çam'da tutundular ancak Conk Bayırı ve 971 numaralı Tepe'deki ana Müttefik taarruzları Yeni Zelandalıların zirvede iki gün kalabilmesine karşın başarısız oldu. Bunun ardından saldırı düştü ve seferberlik tekledi.

20 Aralık: Boşaltma

İngilizlerin Kasım ayında yarımadaı boşaltma kararı almasının ardından en başarılı operasyon gerçekleşti. Çekilme üç aşamalı olarak düzenlenmişti: birliklerin kış mevsimi düzeylerine indirilmesi; son iki günde mevzileri tutmak için gerekli olmayan tüm personel ve malzemenin boşaltılması; ve son çekilme. Çekilme insan hayatının silah ve malzemenin kurtarılmasından daha önemli olduğu kuralı üzerine kurulmuş idi. Türk kumandanlar bir çekilmenin yer alacağını tahmin etmiş ancak zamanlamasını kestirememişti. Öyle görünüyor ki onlar da kendi adamlarının yaşamlarını korumak için çekilmenin müdahalesiz yürütmesine izin vermişlerdi.

Çekilme sırasında yalnız iki kişi yaralandı.

8–9 Ocak 1916: İngilizler Gelibolu Yarımadasının güney ucundaki Helles mevzilerini boşalttı.

KAYIPLAR

(Harp Emeklileri İşleri Bakanlığı'ndan alınan sayılar uyarınca)

Sekiz ay süren Gelibolu seferberliğine iki taraftan toplamda yaklaşık bir milyon kişi katıldı, bunların görece üçte biri ve yarısı zayi oldu. Bazı uluslar için kesin sayılar bulunamamaktadır.

Seferberlikte yaklaşık 469,000 (328,000 muharip 141,000 muharip olmayan) Britanya İmparatorluğu görevlisi hizmet etti. 120,000 kayıptan 34,000'i yaşamını yitirdi. Savaş sahnesinin herhangi bir anında maksimum Britanya İmparatorluğu'na ait personel sayısı 128,000 idi (85,000 muharip ve 43,000 muharip olmayan).

Gelibolu'da yaklaşık 500,000 Türk askerinin görev aldığına inanılmaktadır ve kayıplarının 250,000 ile 300,000 arasında olduğu tahmin edilmektedir ki (Türk kaynakları uyarınca) bunların 87,000'i yaşamlarını yitirmişlerdir. Gelibolu'da 50,000 ile 60,000 arası Avustralyalı görev almış ve bunların 8709'u cephede eylem sırasında öldürülmüş ya da yaraları ya da yakalandıkları hastalıklar nedeniyle yaşamlarını yitirmiştir. Bunların yanısıra toplam 19,441 Avustralyalı yaralanmış (birden fazla kez yaralananlar dahil) ve 70 Avustralyalı tutsak edilmiştir; Gelibolu kampanyasında 63,969 Avustralyalı personelin hastalanma durumu kayda geçmiştir.Seferberlikte hizmet eden 8556 Yeni Zelandalı'nın 2721'i yaşamını yitirmiş 4752'si yaralanmıştır (birden fazla kez yaralananlar dahil). Toplam Anzak kaybı (Avusturalya ve Yeni Zelandalı) 11,430 şehit, 24,193 yaralıdır.

HARVEY BROADBENT
TRANSLATION BY IPEK GOLDELI

**RIGHT:**

And the Band Played Waltzing Matilda

2014

mixed media assemblage – gramophone horn,
wooden piano keys, skirting board, ceramic light
dimmer, paint, wood and varnish

130 x 69 x 40 cm

Photography Effy Alexakis, Photowrite

**LEFT:**

Ottoman tile [detail]

Topkapi Palace Istanbul

Photograph courtesy Stephen Copland

Memory, remembrance, commemoration:

THE BOOK OF HEALING

The centenary of World War I in Australia bids fair to become a milestone in the ongoing debate about our national identity and the place in this discussion of the ‘Anzac Legend’ that originated in the Gallipoli Campaign.¹ Amid this conflicted discourse, the institutions that house the primary sources for historical analysis of Australia’s experience of the war are placing on display and bringing to public attention the documents that inform this debate – the letters and diaries, posters, postcards and photographs and film footage generated by Australians during the war, both those who served and those on the home front.

The Australian War Memorial’s new permanent exhibition, *Australia in the Great War*, displays artefacts as large and visually imposing as a boat that was used in the Landing on the Gallipoli Peninsula on 25 April 1915, and as small and intimate as the only surviving voice recording of an Australian serviceman sending greetings to his family from Egypt before going to serve on Gallipoli. The Australian War Memorial also holds the only known moving imagery of the Gallipoli campaign, *With the Dardanelles Expedition: Heroes of Gallipoli*, a silent black-and-white documentary film made in 1915 by celebrated British war correspondent Ellis Ashmead-Bartlett and official photographer Ernest Brooks with inter-titles by Australian war historian C. E. W. Bean. It was filmed at Imbros Island, Anzac Cove, Cape Helles and Suvla Bay, and features Australian, New Zealand and British troops in military operations and daily life, Turkish prisoners of war and footage of the difficult terrain of the Gallipoli Peninsula.

Keepsakes: Australians and the Great War, on display at the National Library of Australia, as curator Guy Hansen writes, ‘explores Australia’s memory of the war through the mementos and souvenirs kept by service personnel, political leaders, civilians, artists and families. While the First World War generation has passed, these mementos help us understand how Australians experienced the war.’ One such record is the letter written by Australian journalist Keith Murdoch to the Australian Prime Minister, Andrew Fisher, after the former had visited Gallipoli in September 1915. Murdoch described the young Australian soldiers he met there as brave and self-sacrificing; they displayed a larrikin spirit but were imbued with a strong feeling of mateship. Murdoch’s letter, which was also transmitted to British Prime Minister Henry Herbert Asquith, was highly critical of the conduct of the Gallipoli campaign by senior British officers, and is credited with two outcomes: it is said to have led to the successful evacuation of the Gallipoli Peninsula by Allied troops in December 1915; and to have inspired the ‘myth of Anzac’.²

² Guy Hansen, *Keepsakes: Australians and the Great War*, <https://www.nla.gov.au/exhibitions/keepsakes-australians-and-the-great-war>, accessed 12 February 2015.

¹ Carolyn Holbrook, *Anzac: The Unauthorised Biography*, NewSouth Publishing, University of New South Wales, Sydney, 2014.

From 1918 the State Library of New South Wales began collecting the stories of soldiers, doctors, nurses, stretcher-bearers and journalists so that future generations would know about their experiences of World War I. The Library put on display many of its collection of World War I war diaries in an exhibition in 2014, *Life Interrupted: Personal Diaries from World War I*. The title of the exhibition captures the essence of the experience: for some diarists their life was cut short by war; others survived, but life would never be the same again. ‘For many, the only link back to a life dramatically interrupted by war was a personal diary with tales of adventure, heartache, bravery – and thoughts of home.’³

Some of the documents in these exhibitions have been singled out for recognition of the integral part they have played in transmitting the memory of Australia’s experience of World War I to future generations. Three inscriptions on the UNESCO *Memory of the World* Australian Register, which lists documents of great significance to the collective memory of this country, are among the key documents of the Gallipoli campaign and Australia’s involvement in World War I: Ellis Ashmead-Bartlett’s Gallipoli film footage; Keith Murdoch’s Gallipoli letter; and the State Library of New South Wales’s collection of World War I diaries.

³ *Life Interrupted: Personal Diaries from World War I*, State Library of New South Wales, http://www.sl.nsw.gov.au/events/past_exhibitions/2014.html

The *Contemporary Gallipoli 2015* exhibition, a century after these documents were created in the crucible of war, moves beyond these highly significant carriers of historical memory to an aesthetic interrogation of some of its less considered aspects in the overall narrative of Australia’s wartime experience. Meredith Brice’s work, *The Book of Healing*, a printed catalogue of surgical instruments overlaid with multiple representations, in prismacolor and watercolour pencils and felt-tip pen, of the quintessential flower of remembrance/commemoration – the red field poppy of Flanders – combines and embodies notions of public and private memory of war and its consequences that have reverberated down the generations. It is both an evocation of the symbolism of remembrance and a personal reflection on wartime and family memory.

The powerful association of the red field poppy (*Papaver rhoeas*) with loss of life in war has become part of national and international symbology. We are all familiar with the sight of veterans and serving members of the armed forces with their trays of artificial poppies around Anzac Day in April and Remembrance Day in November. Many of us give a donation to Legacy and receive a poppy in return, to be worn in a lapel or attached to a handbag for a few days. If we visit the Australian War Memorial, we see the Roll of Honour festooned with poppies wedged into the cracks between the panels beside the names of family members who lost their lives in wars in which this country has participated.

The association of this humble flower with the momentous themes of suffering, sacrifice and death arose from the circumstances of war itself, when field poppies began to bloom in the spring of 1915 on the battlefields of Belgium and France. They were also blooming on parts of the Gallipoli Peninsula in that fateful spring when the Anzacs and other British and Allied forces arrived there in April 1915. The sight of these poppies flaunting their delicate petals on the shattered battlefields around Ypres in early May 1915 inspired a Canadian soldier, John McCrae, to pen a poem, ‘In Flanders Fields’, to commemorate a friend’s death in battle. His words are embedded in our collective memory:

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below*

The poppy, soon accepted as a symbol of loss of life in the ‘war to end all wars’, acquired another layer of meaning. It was promoted as a means by which funds could be raised to support those in need of help, particularly servicemen and civilians who had suffered physical and mental hardship as a result of their involvement in war.⁴

In Australia, over 60,000 serving men and women died in World War I, and 156,000 were wounded, gassed, or taken prisoner.⁵ Wounded soldiers were collected from the battle front by stretcher-bearers – another powerful symbol of the war for Australians is the ‘Man with a Donkey’, John Simpson Kirkpatrick, who was a stretcher-bearer on Gallipoli – and taken to Casualty Clearing Stations, small mobile hospitals near the firing line. There they were given emergency treatment, then were sent in hospital ships to General Hospitals in Lemnos off the coast of Greece, Egypt, and later France and England. There surgeons, anaesthetists and nurses endeavoured to repair the damage caused by rifle and machine gun bullets and shell fragments and, on the Western Front, struggled to alleviate the catastrophic effects of poison gas.

⁴ <http://www.greatwar.co.uk/article/remembrance-poppy.htm>, accessed 14 February 2015.

⁵ <http://www.awm.gov.au/atwar/ww1/>, accessed 14 February 2015.

The surgeons and other medical staff who tended these grievously damaged men could not have functioned without the surgical instruments that gave them the capacity to cut away damaged flesh, to operate on deep wounds and to amputate shattered limbs. Once primary wounds had healed, leaving soldiers hideously disfigured at times, surgeons would use surgical instruments to perform feats of plastic surgery, a field of medical practice that expanded rapidly over the war years.

And it is here that the surgical instrument catalogue on which the poppies of remembrance have been drawn and painted by the artist brings this work into line with family memory and individual biography. For the Allen & Hanbury’s catalogue – with depictions of many surgical instruments that would have remained essentially the same between the war years and the early 1950s when it was published – belonged to the artist’s father, who was a surgical instrument maker. He was not the first in his family – nor would he be the last – to work in this vital trade, supplying surgeons with the tools of their profession.

His father, whose name was Herbert Brice, did not enlist in World War I, as he was in a reserved occupation in England. Surgical instrument makers were essential to making and servicing the instruments used for military and civilian surgical procedures during the war. It is possible that some of the surgical instruments Herbert had made were used in military hospitals around the British Empire to treat soldiers wounded in battle. Herbert’s youngest son, Reg, did serve in World War II, enlisting in the Royal Navy in 1943 and serving in the Mediterranean and Pacific theatres as an Able Seaman on the *King George V*, flagship of the British Pacific Fleet. This is how he came to Australia in 1945 at the end of the war, before returning to London to finish his apprenticeship as a surgical instrument maker. He came back to Australia in 1948 with an Australian wife, Enid Walker, whom he had met in Melbourne and married in London, and a daughter born in England (the author of this essay). Two more daughters were born, the elder of whom is Meredith Brice, the artist who has created *The Book of Healing*.

The firm whose catalogue has been transformed into *The Book of Healing*, Allen & Hanbury’s, was founded in 1715 in Plough Court, Lombard Street, London. The business moved to Bethnal Green in 1874 where a factory to make surgical appliances and operating tables was built. It produced a large array of medical equipment, until Allen & Hanbury’s was bought by Glaxo in 1958, and closed in the 1960s.

Allen & Hanbury’s also had an Australian branch in the 1950s, and this is where our family history intersects with this catalogue. The Brice family left Melbourne for Sydney at the beginning of 1957 when Reg became manager of Allen & Hanbury’s surgical division – later part of Glaxo – in the north-western Sydney suburb of Thornleigh. The catalogue has resonance for us as a symbol of a major family relocation to the city where our father would spend the rest of his life. In the mid-1960s Reg left Glaxo to set up his own business, making and servicing surgical instruments. He would have continued to use this catalogue, along with others, to guide his making.

His three daughters have memories of our Dad taking lumps of metal and transforming them by heating then forging them on an anvil, grinding and filing them into delicate surgical instruments – he was a master craftsman in an age where such hand skills were fast disappearing. A man of deep religious faith, he regarded his trade as a ministry of healing. With the work of his hands he created the instruments with which surgeons could heal damaged or diseased bodies, in the same way as some of the instruments his father Herbert made could have been used to treat the wounds of soldiers in World War I.

The Book of Healing thus holds memories and meanings that tap into deep veins of symbolism and commemoration for Australians, and private remembrance for the artist and her family.

Roslyn Russell is Chair of the UNESCO Australian *Memory of the World* Committee, and works as a historian and museum curator in Canberra.

ROSLYN RUSSELL PhD

**LEFT:**

The Book of Healing
2014
found book, felt tip, watercolour
and prismacolor pencils
installation view
Photography Effy Alexakis, Photowrite

ABOVE:

UNESCO Memory of the World Australian
Register Certificates of Inscription presented by
The Honourable Professor Dame Marie Bashir AO
March 5 2015, State Library of NSW
Left to right: Nat Williams, National Library of Australia;
Professor The Honourable Dame Marie Bashir AD CVO;
Dr Roslyn Russell, Chair of the UNESCO Australian
Memory of the World Committee; Dr Alex Byrne,
Chief Executive and State Librarian, State Library of NSW;
and Susan Coppin, University of Adelaide, 5 March 2015,
State Library of NSW.
Photograph: Merinda Campbell, State Library of NSW



LEFT:

Meredith Brice
Modern Pilgrimage Installation (detail)
pilgrim flasks and scallop shells
2014
mixed media – terracotta, soapstone, shale,
wood, gold leaf, silk, cotton thread, found glass
dimensions variable
Photography Effy Alexakis, Photowrite

Lemnos–Gallipoli

Before landing at Gallipoli, and then again during the eight month campaign, the Greek island of Lemnos played an important, though undervalued, role in the unfolding catastrophe. Lemnos was the base from where the Allied forces launched the Gallipoli campaign. Liberated from Ottoman rule during the first Balkan War of 1912, the island became the base for the fight against the Ottoman Empire. In February 1915, the Greek Prime Minister Eleftherios Venizelos granted the British access to the island with its large natural harbour at Mudros.¹ Soon after, Anglo-French forces massed a large armada and infantry forces. It was here that the Australians practised beach landings in preparation for the assault on Gallipoli.

The 3rd Australian Infantry Brigade, the 1st Field Company of Engineers, the 3rd Field Ambulance and the brigade transport, along with parts of the Australian 1st Field Bakery and the 1st Australian Casualty Clearing Station landed from Egypt in early March 1915 and were the first Australian military personnel to set foot on Greek soil.

In 1915, Lemnos was undeveloped, with few roads, major buildings and limited infrastructure. Its villagers led what can only be described as a simple rural life. However, during their eight months on Lemnos, the soldiers, nurses and engineers would transform the island. Roads and piers would be built, bridges repaired, water sources improved and the villagers would find a new source of income in supplying the thousands of new visitors to the island. The locals would benefit from access to new medical services built on the island for the wounded from Gallipoli. As they toured across the island enjoying some free time, the soldiers and nurses inter-acted socially with their Lemnian neighbours.

By the time Captain (later Lieutenant Colonel) Frederick E. Forrest of the 3rd Field Artillery Brigade landed at Lemnos on 10 April 1915, there were already some 3,200 Australians on the island.² Captain Forrest described the island as “pretty”.

“Greek farms studded the foreshore and hills. [Mudros was] an ideal harbour, well protected [and] full of ships, transports, warships and hospital ships. Warships of all nations ...”

His diary notes that the Greek inhabitants were “all very friendly disposed to us”.³

Meanwhile, the Australian infantry began its training program on the shores of the harbour carrying heavy back-packs while scurrying up into the nearby hills. Captain Forrest recorded that even horses were sent ashore for exercise. He undertook landing practice on 19 April and by then many more “troopers” had entered the Bay. These soldiers included British, French, Senegalese and Indian personnel.

¹ As well as offering Lemnos to the British as a base for their fleet, Venizelos also promised troops (three divisions) for Gallipoli: probably in the hope of Greece capturing Constantinople. This military assistance was, however, never forthcoming as Venizelos resigned on 6 March 1915, due to objections from the Greek king to the prime minister’s policy.

² Hugh Gilchrist, *Australians and Greeks Vol 2*, (Sydney, Halstead Press, 1996), 39.

³ “Frederick E Forrest (W2729 Lieutenant Colonel), 1st AIF, War Diary – 19 October 1914 to 8 September 1917”, <http://www.amosa.org.au/schools/mhp/diaries/War%20diary%20-Frederick%20Forrest.pdf> accessed 25 August 2012.

As a medical facility Lemnos was intended at first to deal with less severe cases only, that is, those likely to be well within 28 days. There were soon, however, over 30 Allied hospital ships at the island to help tackle the large number of cases. As the campaign intensified, Lemnos began to play an even more significant role in the treatment of the ill and seriously wounded. Convalescence emerged as major problem compounded by the lack of preparatory engineering development at Lemnos. With the increase in casualties from offensives in August and the abundance of sick that followed in September and October it became necessary to develop Lemnos as an intermediate military base.⁴

Approximately 130 Australian nurses served at the hospitals on the island and many more on the hospital ships.⁵ One of those who arrived as part of the 3rd Australian General Hospital staff at the beginning of August was Sister Rachel Pratt. She was immediately taken aback by the conditions she found at Lemnos. Not only was the island barren, but the basics were still to be established. There were no marquees for the wounded, or accommodation for the staff and no hospital equipment. Equipment turned up three weeks later and the situation seemed “less hopeless”, she wrote.⁶

Soldiers recovering from an injury or on respite from the battlefield found many aspects of Lemnos to their liking.

“In the little villages good meals can be obtained – especially those delicious Continental omelettes ...”⁷

However, what soldiers enjoyed most of all were the thermal springs on the island.

“But the excursion most in favour with the Australian was to the hot springs, on the slope of Mt Therma. Round these had been built a rest house ... to the man who had not had a decent wash for nearly four months, the opportunity was revelled in”.⁸

The importance of Lemnos as a medical centre became even more apparent during the latter half of the Gallipoli campaign. Between 7 August and 11 November 96,943 sick and wounded arrived at Mudros from the beaches.⁹ With accommodation stretched large numbers of cases had to be evacuated to England and Egypt. Patients with all sorts of diseases were nursed: smallpox, fevers, pleurisy, pneumonia, dysentery, mastoids, and bullet and shrapnel wounds “galore”.

⁴ The No 1 Australian Stationary Hospital, located at east Mudros, was joined by an expanded No 2 Australian Stationary Hospital (from 624 beds to 1,200 beds) and No 3 Australian General Hospital in August 1915, both situated at West Mudros. An Australian rest camp or convalescent depot had already been established at Sarpi across from the hospitals on West Mudros. “Lemnos Island”, <http://throughtheselines.com.au/research/mudros-west> accessed 7 December 2011.

⁵ “Lemnos Island”, *ibid*.

⁶ “Nursing at Lemnos, August-December 1915”, <http://throughtheselines.com.au/research/mudros-west> accessed 7 December 2011.

⁷ “Hot baths at Thermos”, <http://throughtheselines.com.au/research/therma>, accessed 7 November 2012.

⁸ “The excursion most in favour with Australians”, <http://throughtheselines.com.au/research/therma>, accessed 7 November 2012.

⁹ A G Butler, “Official History of the Australian Army”, www.awm.gov.au/histories/first_world_war/volume.asp?levelID=67898, Chapter 17, accessed 18 August 2011.

While Gallipoli was the site of conflict, its landscape almost immediately sacralised, the essential role of Lemnos was effectively a secular counter-world of care, respite, entertainment, renewal and normality. In relation to his experience of Lemnos with elements of the 4th Infantry Brigade, General John Monash commented on: “the sudden transference from an environment of strife and clamour and wreckage of war, to this peaceful island with its rolling landscapes”.¹⁰

The main military cemetery on Lemnos is at east Mudros, about one kilometre from the town and next to the civilian graveyard. The cemetery was begun in April 1915 and contains 885 Commonwealth graves, including 98 Australians.¹¹

The other military cemetery is near the village of Portianos. This cemetery commenced in August 1915 and was used until August 1920. Of the 347 Commonwealth personnel buried here, 50 are Australian.¹² The Allies war against the Ottoman Empire concluded on Lemnos at Mudros Harbour with the signing of an armistice on board *HMS Agamemnon*, in October 1918.

DR JOHN N YIANNAKIS

¹⁰ Ann Elias, “War, flowers and visual culture: the First World War collection of the Australian War Memorial”, *Journal of the Australian War Memorial*, No 40, 1–13.

¹¹ <http://www.cwgc.org/find-a-cemetery/cemetery/69001/EAST%20MUDROS%20MILITARY%20CEMETERY> accessed 2 October, 2012. These Russians had fled their homeland, being evacuated from Novorossisk in 1921, after the Bolshevik Civil War victory.

¹² <http://www.cwgc.org/find-a-cemetery/cemetery/69002/PORTIANOS%20MILITARY%20CEMETERY> accessed 2 October, 2012.



ABOVE: The gun firing salute following one of the first burials at Portianos, Lemnos. Source: AW Savage, photo album, PXE 698, Mitchell Library, State Library of New South Wales

RIGHT: Map showing Lemnos in relation to the Gallipoli peninsula. Source: Charles E W Bean, *Official History of Australia in the War of 1914–1918*, Vol 2, Melbourne, Australian War Memorial, 1924.



ABOVE: Mudros harbour today looking east to the town site, May 2011. Courtesy: John Yiannakis



RIGHT: An Australian soldier's funeral, with officers and nurses in escort. Source: AW Savage, photo album, PXE 698, Mitchell Library, State Library of New South Wales

Gifts from Canakkale



ABOVE:

Gifts from Dr Ihsan Doğrusöz and friends to Stephen Copland and Meredith Brice on the occasion of the World Universities Congress Çanakkale, Turkey, 2010.

Objects from top: tourist maps, hand crocheted doily, traditional embroidered scarf, pair ANZAC day scarves, turned wooden Gallipoli commemorative plate dated 1965, Çanakkale Ceramic plate.



ABOVE:

Peace on a postcard workshop Fine Arts Faculty Çanakkale Onsekiz Mart University, October 2010 with Lecturers Cenk Beyhan (L) and Ihsan Doğrusöz (R), centre.

Ros Auld

BEACHHEAD 2014

Working as a ceramic artist and based in the central tablelands of New South Wales, landscape is my source. My work practice is based around large vessels and sculptures made from the earth to express both the strength and fragility of nature. From the detailed weathered surface textures to the big geological landscape, there is much to appreciate.

I enjoy the challenge of making ceramics: the physical nature of the process and the magic of the firing transformation.

I have collaborated with other artists in the past, notably John Olsen, Tim Winters and Gabriella Hegyes and have found these interactions an enriching addition to my solo practice.

Stephen Copland and I are old friends and working together has been a rewarding experience. I developed my ideas from his artist's book on this project where images emerge as it unfolds. As we worked together interpreting ideas for meaning and placement, a synergy developed and the sculpture evolved.

This work is composed of a series of ceramic landscape forms, separate but which come together as landform, informed by the physiography of the strand and shore landscape and chart the invaded terrain at Gallipoli. Each facet of “*Beachhead*” (fortified position established by landing forces) holds surface images recalling fading memories of trench warfare with figurative elements of soldiers, horses, flags and maps. The six forms are slab built with paper clay, decorated with paper cut-outs and clay slips, glazed with “crackle”, clear and coloured glazes and fired to 1280 degrees centigrade.



ABOVE:

BEACHHEAD, (detail)

2014

handbuilt ceramic, series six modules – paper clay, clay slips, ‘crackle’, clear and coloured glazes, fired to 1280 degrees centigrade.

41 x 165 x 30 cm approx

Collaboration between Ros Auld and visual artist Stephen Copland
Photography Effy Alexakis, Photowrite



LEFT:
BEACHHEAD (detail)
2014
Photography Effy Alexakis, Photowrite

TOP:
BEACHHEAD in situ in the artist's studio.
Photography Effy Alexakis, Photowrite

NEXT PAGE:
BEACHHEAD (detail)
2014
Photography Effy Alexakis, Photowrite

ABOVE:
Stephen Copland
Flags
2011
artist book
paper, silkscreen, collage and paint
28.5 x 255 cm opened
Photography Effy Alexakis, Photowrite



Cenk Beyhan

Nature is a temple where living pillars

*At times allow confused words
to come forth;*

*There a man passes through
forests of symbols*

Which observe him with familiar eyes.

FROM “CORRESPONDENCES”
BY CHARLES BAUDELAIRE
(translated by Wallace Fowlie)

For me painting is an attempt to reproduce some images from my visual and emotional memory in formation since my childhood. Sometimes I can’t explain these images and their meanings therefore I don’t try to tell something through art. Rather, my aim is to evoke some feelings in the memory of the audience by those both familiar and vague images.

I want my paintings to be linked to my personal experiences and endless supply of images from art history. In my view, the history of art is the dictionary of visual language and this has always been a great teacher to artists. I am always impressed by some art works from the past that look as if they have been made today because their fresh sight is not just formal and technical excellence but because, at the same time, these artworks have emotional depth and reflect some basic truth and convey real human feelings that will always exist. In this way, the works of art that belong to different eras and cultures, for example, an ancient relief, an early Flemish altar panel, a painting by Rembrandt, a portrait made by Andrew Wyeth or an Antonioni film says something to me about the universal mind of humanity with different tools and methods.

As a result, my artistic orientations are completely self-directed actions. I’ve been away from contemporary art trends and at the same time don’t want what I do to be a recognizable commercial style that will become over time a caricature with its repetitions. On the way to being an artist – if I could – I only want to hear sounds coming from the inside.

CENK BEYHAN
March, 2015
Canakkale, Turkey

Nature is a temple where living pillars

*At times allow confused words to
come forth;*

*There man passes through forests
of symbols*

Which observe him with familiar eyes.

*Like long echoes which in a distance
are mingled
In a dark and profound unison
Vast as night is and light,
Perfumes, colours and sounds
answer one another.*

*There are perfumes as cool
as the flesh of children,
Sweet as oboes, green as prairies
– And others, corrupt, rich
and triumphant,*

*Having the expansion of infinite things,
Like amber, musk, myrrh and incense,
Which sing of the transports of the mind
and the senses.*

BAUDELAIRE



LEFT:
Authority
 2014
 hand-coloured print
 47.5 x 34 cm
 Photography Effy Alexakis, Photowrite

ABOVE:
The Secret
 2014
 hand-coloured print
 47.5 x 34 cm
 Photography Effy Alexakis, Photowrite

ABOVE:
Suspicion
 2014
 hand-coloured print
 47.5 x 34 cm
 Photography Effy Alexakis, Photowrite



LEFT:
Self-portrait with an ancient bust
 2012
 oil on canvas panel
 39 x 29.5 cm
 Courtesy of the artist

ABOVE:
Siesta
 2014
 oil on canvas
 81.7 x 100 cm
 Courtesy of the artist

Meredith Brice

MODERN PILGRIMAGE MIXED MEDIA INSTALLATION

*All form has an inarticulate grace and beauty: painting to me is expressing this form in colour – colour vibrant with light – but containing this other, silent quality which is unconscious, and belongs to all things created.*¹

GRACE COSSINGTON SMITH
(1892–1984)

As we inhabit the 100th year since the Great War a luminous and intuitive painting made in 1915, *The Sock Knitter* by Australian artist Grace Cossington Smith comes to mind as it locates with immense poignancy the sombre duty of Australians [children, women and men], who knitted socks for loved ones known and unknown, the soldiers in the trenches.

A highlight punctuating my teenage years was the regular ‘pilgrimages’ to the city by ‘red rattler’ to visit landmarks and museum Collections and the main event for me always was encounters with the iconic Cossington Smith painting *The Sock Knitter*. Acclaimed as the first post-impressionist painting to be exhibited in Australia² and held in the Collection of the Art Gallery of New South Wales, looking into this compelling work and connecting beyond its technical excellence was a curiosity about the emotion of the sitter and the story beyond external and seen realities.

The intuitive portrait narrates the true plight of many young women during the era of the Great War; of putting one’s hands to a sorrowful duty. *The Sock Knitter* ‘sees’ and is ‘seen’ through luminous layers of paint, fluent broad brush strokes, brilliant cadmium red breaking the surface of the flattened form, and looks beneath to glimpse many a sock knitter’s interior world. What mattered to the artist was capturing ‘the seeing’ ...’ her intuitive eye turned what she saw into images for us to see, and therefore to feel’.³ Painting what she saw; the dualities of rejoicing at her eldest sister Mabel’s marriage and grieving at her departure, all the underlying uncertainties as her older sister was consigned to Ireland and her husband to the trenches... She saw her dutiful acceptance. She saw the wound, and she saw the strength that would be required.⁴ *The Sock Knitter* is the artist’s younger sister, Madge, in fact.

The mixed media installation, *Modern Pilgrimage* includes three small oil on canvas sketches; *Every Girl 1915*, *Waiting in grey and Istanbul*. Every girl 1915 is a reflection on *The Sock Knitter*’s world, mirroring the pose but altering the facial features to glimpse others.

³ Modjeska D. Stravinsky’s *Lunch*, Picador Pan Macmillan Australia P 236.

⁴ Ibid, P 235.

¹ Goldie, D. <http://www.portrait.gov.au/magazines/7/portrait-of-a-modernist> date accessed 3/3/2015

² <http://www.artgallery.nsw.gov.au/collection/works/OA18.1960/> date accessed 3/3/2015

CURATOR’S STATEMENT

In this exhibition artists from Australia and Canakkale, Turkey have come together to articulate a diverse array of intuitive voices as spectators and narrators to a very dark passage in human and world history. This sorrowful and sacred duty, nonetheless, in the context of the Centenary year offers transcendent healing and friendship as artists, academics, friends, relatives and communities gather around a deep well of heartfelt remembrance with undying respect for *lest we forget*.

Reflecting on the mediating forms in the exhibition and upon what lives on in the individual, collective memory and contemporary imagination are those sacred stories and moments in time captured in symbolic form. As interpreters of their age, art and artists become memorialists⁵ and amidst the weave of Gallipoli facts, myths, embroideries and the horrors of war, central to the contemporaneous is the way life has changed during the last hundred years. Hearing, seeing, touching symbols woven in silent, intuitive and unconscious moments, illuminated perhaps by the deeper structures of reality; ‘things unseen’ and ‘*the golden thread that runs through time*’⁶ these forms become catalysts for memory and memorial to offer sacred echoes that can live the present, connect to the past and reverberate into the future.

MEREDITH BRICE

Guest curator

Contemporary Gallipoli 2015

⁵ Conrad, P. *Modern Times Modern Places, Life and Art in the 20th Century*. Thames & Hudson London 1998 P 8.

⁶ Goldie, D. *Portrait of a Naturalist* <http://www.portrait.gov.au/magazines/7/portrait-of-a-modernist> date accessed 3/3/2014



TOP:
Every Girl 1915
2015
oil on canvas
28 x 28 cm
Modern Pilgrimage installation
Photography Effy Alexakis, Photowrite

ABOVE:
Istanbul
2015
oil on canvas
28 x 28 cm
Modern Pilgrimage installation
Photography Effy Alexakis, Photowrite



TOP:
Waiting in grey
2015
oil on canvas
28 x 28 cm
Modern Pilgrimage installation
Photography Effy Alexakis, Photowrite

ABOVE:
Tribute: wattle, oak, eucalypt
2014
mixed media
16.5 x 16.5 cm
Modern Pilgrimage installation
Photography Effy Alexakis, Photowrite

A response to the work from the artist's younger sister

[Metal to wound ... metal to heal – the contradiction of modernity]

Dad ... he was a bookish boy, the youngest of six children and he was destined “to go to the bench” – the surgical instrument maker’s workbench – like his father and brothers before him, on his fourteenth birthday. The noble craft of fashioning surgical instruments would not have been his career of choice. But that was not for him to decide. He learnt his trade and sought a way to see this as a life’s work worth doing... a vocation. He saw himself as a part of the “healing profession”. He bent his will to making his work an act of service, in much the same way as he bent metal, knowing that the surgeon relied on the instrument in his hand.

It was a long life as it turned out. He lived for 85 years, instilling in his children and his grandchildren that it was important to live a life of purpose. Service was important. He fought his own war – the one that followed the Great One, even though his trade was a reserved occupation in his native England. It was vital that those who could temper and tame metal stayed at their benches to create the devices and instruments that were used to save broken bodies and lives... But he chose to serve in other theatres.

For him there was no higher duty than to serve in the defence of one’s country. He must do that too. To serve must mean sacrifice – it had to be so. He revered the service of fallen soldiers of the earlier war. The young men from a generation or so ahead of him – the broken bodies of survivors on the streets of his home-town London formative in his view of service, of sacrifice.

And what of those men who had not returned from the Great War? They were young men, in their full and vibrant beauty, cut down like flowers; “the flower of manhood”¹ as the ANZACS called them. According to Ann Elias, the Federation saw “Australia as a mature tree, bearing flowers and fruit. Hence, men who fought for their country proved the nation was fertile and ripe.”²

We might see this as a self-conscious attempt at nationhood belying obligation and imposed duty from a higher power. Sacrifice was what was called for; blood spilled was an act of service. To view the ANZACS as lambs to the slaughter – as sacrificial lambs – was redolent with spiritual significance. For some, like my father, this sacrifice became an act of worship.

Their blood and bone fed the earth and gave forth an abundance of beauty... those killing fields were also fields of flowers. The blood red poppies, the vigour and the frailty of wildflowers, the Turkish supplicant’s white tulip... exquisite but short-lived.

Dad was a spiritual man. There was no higher calling than to serve God. At his own passing, his chosen words of Revelation 22 reflected his hope

Then he showed me a river of the water of life,

clear as crystal, coming from the throne of God and of the Lamb...

Over his life, his thoughts often turned to war and those who lost their lives. Their sacrifice, their service, was one of a higher calling. And their reward, that sacred place, that pure and life-giving spring. As Revelation 22 continues,

on either side of the river was the tree of life,

bearing twelve kinds of fruit, yielding its fruit every month;

and the leaves of the tree were for the healing of the nations.

Worthy is the lamb... that was slain. May the leaves of the tree be for the healing of the nations. Lest we forget.

ROBYN BEAMAN PhD
Honorary Fellow, Macquarie University

¹ Elias, Ann. War, flowers, and visual culture: the First World War collection of the Australian War Memorial *Journal of the Australian War Memorial*. J40.

² Ibid.



TOP:
Metal to heal
2014
mixed media installation
dimensions variable
Photography Effy Alexakis, Photowrite

ABOVE:
War and flowers
2014
textile installation – cotton, polyester, silk, plastic
2000 x 45 cm
Photography Effy Alexakis, Photowrite



ABOVE:
The Book of Healing (foreground)
War and flowers – textile installation
2014
Photography Effy Alexakis, Photowrite



RIGHT:
Full Nano Jacket – speculative concept battlesuit
for future soldier
2014
mixed media installation – cotton, polyester,
reptile skin, plastic, stainless steel mesh,
digital projections
concept battlesuit 73 x 51 x 15 cm
Photography Effy Alexakis, Photowrite

Stephen Copland

“...I urged my horse with a purpose
grim for a ridge where cover lay, and
my heart beat high for the heart of him
when he saved my life that day...”

The Horse that died for me:
poem by Edwin Gerard (Gerardy)

A chance meeting at Dubai airport in 2008 with the Australian Consul Canakkale led to a conversation with my wife Meredith and me about a cultural collaboration with Turkish artists.

In 2010 Meredith and I were invited to exhibit artworks and present a workshop at the World Universities Congress, Çanakkale Onsekiz Mart University, Turkey. During that time I kept a travel drawing diary, documenting moments and places as well as films to remember the experience.

When I was invited to exhibit in *Contemporary Gallipoli 2015* I went through the sketchbooks, films and photos in my studio experimenting with a meaning for the cultural collaboration with Turkish artists, the site/place Gallipoli and the concept of the 100 years anniversary. My Scottish father served with the Royal Navy volunteering in 1941 resettling in Australia in 1946. He never spoke of his wartime experiences.

A photograph of horses landing at Gallipoli in 1915 by an unknown photographer in the NSW State Library affected my imagination. What fascinated me about the image is how the tension between the rope, the men and the horse becomes, in a sense, a metaphor for war. Over the last few years I have been experimenting with drawing and animation investigating the idea of the artist’s studio. The artist’s studio functions as a site of identity through memories, observations and creativity. It is a site where alchemy, errors, experiments and the imagination transforms form into image and object. The interdisciplinary work in this exhibition is an extension of this process.

The video *The Waler and the artist’s studio* combines the ‘lived experience’ of travelling to Gallipoli in 2010 as well as the creative process in the studio, drawing, experimenting, making visual connections and thinking. Colonial bred horses became known as the ‘Waler’, a term coined by the British in India and given to those horses that were bred in the colony of New South Wales.

“They should be remembered for their enormous impact and their other controversial lasting legacies”
The Australian Light Horse,
Roland Perry P.512

The drawings that appear in the sketchbook were transformed into a sculptural wall piece and made in the small village of Rockley NSW near Bathurst from a piece of iron found on a property.

The set of three paintings titled *About looking* were created after returning from Turkey. These paintings are part of a larger series exploring our role as observers and attempts to suggest new layers of meaning in what we see when we travel and are exposed to new locations.

The concertina book titled *Flags* is a collage of imagery collected over a period of time after my return from Canakkale in 2010. This artist book became catalyst for the wonderful collaboration working with my friend and colleague, Australian ceramicist, Ros Auld, for the Centenary ceramic *Beach head* initiated by the curator Meredith Brice for this exhibition.



ABOVE:
Artist Sketch book
2014
ink and collage
20 x 16 cm
Photography Effy Alexakis, Photowrite

RIGHT:
The Waler and the artist studio (detail)
2014
found metal steel
167 x 89 x 19 cm
Fabrication Paul Toole Rockley, NSW
Photography Effy Alexakis, Photowrite



TOP:
Shadows and ropes
Artist Book
2014
found book, paper, string, acrylic paint, spray enamel
ink and foamcore
27 x 41 cm
Photography Effy Alexakis, Photowrite

ABOVE:
Shadows and ropes
2013
collage
mixed media
30 x 42 cm
Photography Effy Alexakis, Photowrite



BOTH:
The Walters and the artist studio
video still
one channel colour video and sound DVD PAL
Photography Effy Alexakis, Photowrite



BOTH:
About looking series – Istanbul
2011
oil on canvas
20 x 30 cm
Photography Effy Alexakis, Photowrite

Mark Davis

RED POPPIES 2014

The conception of *Red Poppies* as powerfully symbolic to the remembrance of the Gallipoli conflict of 1915 has greatly influenced this work. The colour red represents the aftermath and the continual grievance that this moment in history has caused since the battle was fought one hundred years ago. The flag colours of all the nations who participated in the conflict are also represented within the overall schema.

The white headstones of Lone Pine Cemetery and Memorial in its ephemeral presence are depicted in the first panel to capture a feeling of infinite time and space.

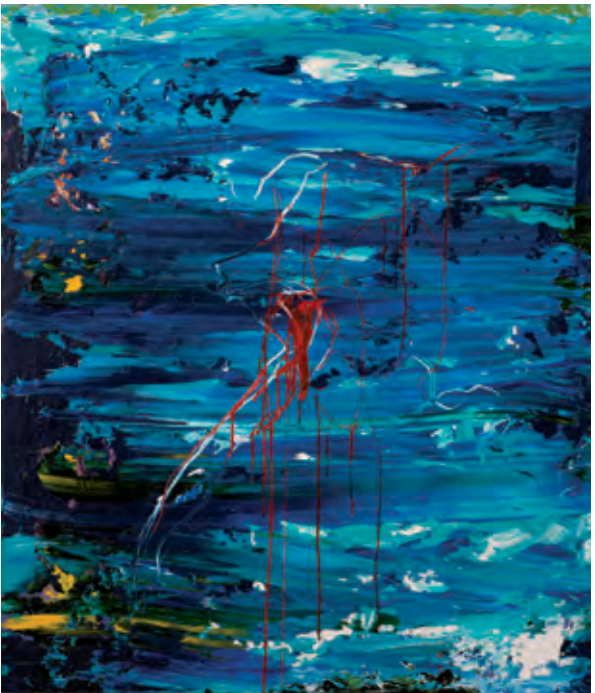
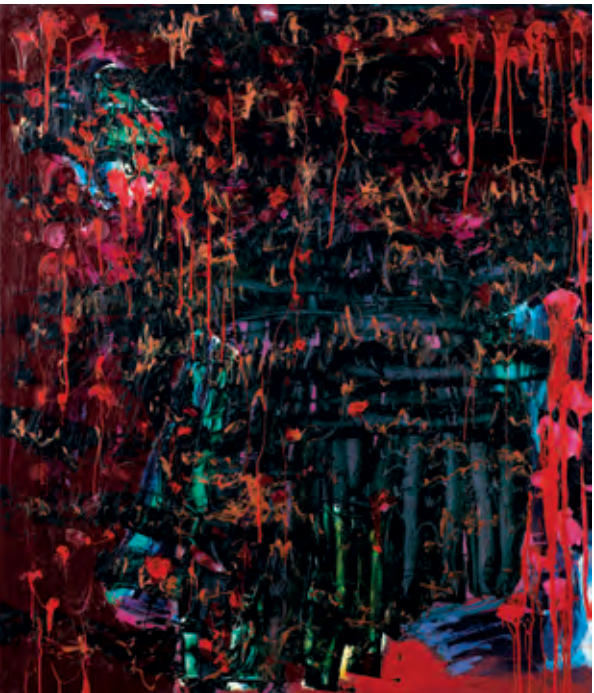
The Wall of Remembrance with the names of the fallen soldiers immortalised and etched within the bronze construction are daubed in red poppies as seen in the middle panel. It acts as a symbolic gesture towards the remembrance of the countless sacrifices made by all the soldiers on that sorrowful day.

The “scar” of Anzac Cove with the bloodshed lost in its name, depicted in the third panel is emblematically washed away and cleansed by the power of the endless sea looking beyond the Cove.

TOP:
Red Poppies (detail)
2014
3rd panel of triptych

RIGHT:
Red Poppies
2014
triptych, oil and acrylic on canvas
142.5 x 120.5 cm
Photography Effy Alexakis, Photowrite

FAR RIGHT:
Red Poppies
2014
triptych, oil and acrylic on canvas
142.5 x 120.5 cm
Photography Effy Alexakis, Photowrite





ABOVE:
Red Poppies
2014
triptych, oil and acrylic on canvas
142.5 x 120.5 cm
Photography Effy Alexakis, Photowrite

Ihsan Doğrusöz

I call my artistic destiny “*Diary of the Sailor*” in the meaning of a *Diary of the Sailor* and concentrate on a way of the techniques which are practised on paper, canvas and printing plates and by using different materials with a focus on experiment to enhance creativity in my printmaking.

The *Diary of the Sailor* works are realised using precise printmaking and painting techniques by which dynamic brush strokes and needle scratches realise vital form in an experimental process. As subject matter my preference is for historical scenes and different figurative forms inspired by old photos and postcards. I never try to create recognisable images as an art form and my images are purely designed as part of a diary to locate a memory so these reflect my emotions and sensitivities.

Canakkale, Turkey
March 2015

RIGHT:
Expressive Model
1996
serigraph print
70 x 50 cm
Photography Effy Alexakis, Photowrite





ABOVE:
Diary of the Sailor
 2008
 intaglio print
 70 x 70 cm
 Photography Effy Alexakis, Photowrite



ABOVE:
He is my father and Hero
 1997
 serigraph print, edition 4/4
 50 x 70 cm
 Photography Effy Alexakis, Photowrite

Kate Downhill

“For a moment I thought my legs would not carry me, but they behaved quite normally as I got up and went to the door. I knew what was in the telegram... but because of the persistent hopefulness of the human heart refuses to allow intuitive certainty to persuade the reason of that which it knows, I opened and read it in a tearing anguish of suspense.

‘Regret to inform you that...’

VERA BRITTAİN
Testament of Youth

In 1915 when my husband’s great-grandmother received the telegram that wives and mothers dreaded her legs did not carry her – she fainted and fell down the stone stairs. The news of the death of her husband at Gallipoli gave her an emotional wound to her heart and a grievous physical injury that day from which she did not recover. Her leg had to be amputated and she was left to fend for her family alone and disabled on a war widow’s pension.

In presenting *25 MOTHERS* I wanted to convey something of the weight of history of the hundreds of thousands of women who have waited back at home for news of the fate in distant battle of their beloved sons or husbands or brothers, as women do and have done for centuries, wherever and whatever the war. I think of all these women passing their time in sewing and knitting, the domestic crafts of utility in which all women were and are still able to make creative expression outside the sphere of high art.

In community quilt making many women each sew a block at home and then bring them together to make into a whole quilt. Individual blocks are often signed with the name of their maker. Here I have memorialised the names of 25 women who were listed as Next of Kin by some of the men of the 11th Battalion who were the first to fall at Gallipoli on the 25th April 1915. Each of these women will have received the telegram informing them of the death of their loved one and each will have experienced a dreadful moment when, like my husband’s great-grandmother, their peaceable everyday life was interrupted and irrevocably changed by Gallipoli.

25 MOTHERS represents a quilt by many hands, but work interrupted, not yet finished, never to be put together. You may note that although the 11th Battalion was embarked at Fremantle and many indeed came from Western Australia, the women they name and their homes are from across the Commonwealth.

FALLEN is a companion piece to *25 MOTHERS*. In cutting the fabric for patchwork squares, many tiny scraps fluttered to the floor, reminding me of the poppies falling from above during the 2 minutes of silence every Remembrance Sunday. The framed memorial plaque used here is the actual commemoration given to my husband’s family in recognition of their sacrifice. It has always been hung in my husband’s family’s home and it came with us to Australia and is still kept in our home. For us Gallipoli still stands as personal loss, as a part of real family history:

Sapper Frederick James Harmer of the Royal Engineers 1st/3rd Kent Field Company (Tunbridge Wells, Kent, England) died just 10 minutes away from shore when his troop carrier was rammed in the harbour as it was preparing for disembarkation under cover of darkness. He lies in an unmarked grave at sea in Gallipoli waters and his name is carved on the Helles memorial alongside the many other Commonwealth Allied Forces who gave their lives there and who also lie in unmarked graves: 18,968 sailors, soldiers and marines from the United Kingdom, 1,531 soldiers from India and 248 soldiers from Australia.

“Before death, all soldiers call for their mothers”.

OLEKSANDR ZELENİUK
battlefield surgeon, ATO zone



ABOVE:
25 *MOTHERS*, [detail]
2014
acrylic on canvas
20 x 20 cm
Photography Effy Alexakis, Photowrite



ABOVE:
FALLEN
2015
mixed media installation
family memorial, framed
cotton fabric
55.5 x 38 cm
Photography Effy Alexakis, Photowrite



RIGHT:
25 *MOTHERS*
2014
acrylic on canvas
140 x 140 cm
Photography Effy Alexakis, Photowrite

Burt Muller

In our youth we often ask ourselves who are we? Our identity has not yet been defined. Although this ancient land was first populated tens of thousands of years ago the culture that exists here today looks to its recent history to try to understand itself. Just a few decades ago it was commonly thought that the ANZAC commemoration would, as the remaining participants eventually dwindled, die along with them. Instead, many young people (who had not experienced the horrors of war), asked themselves, who are we? Who am I? Increasing numbers look to Gallipoli for answers.

The work depicts the awakening and development of the Australian/ANZAC spirit through the passage of time to the present day.

A flame-like shape of Australia and New Zealand is seen to emerge through layers. The negative image of the flame is suggestive of the trauma that etched a scar on the landscape of our identity.

The layers are intended as an indirect reference to the passage of both geological time and human experience. The reference being non-specific except to the extent that each successive layer becomes increasingly well-defined or modern.

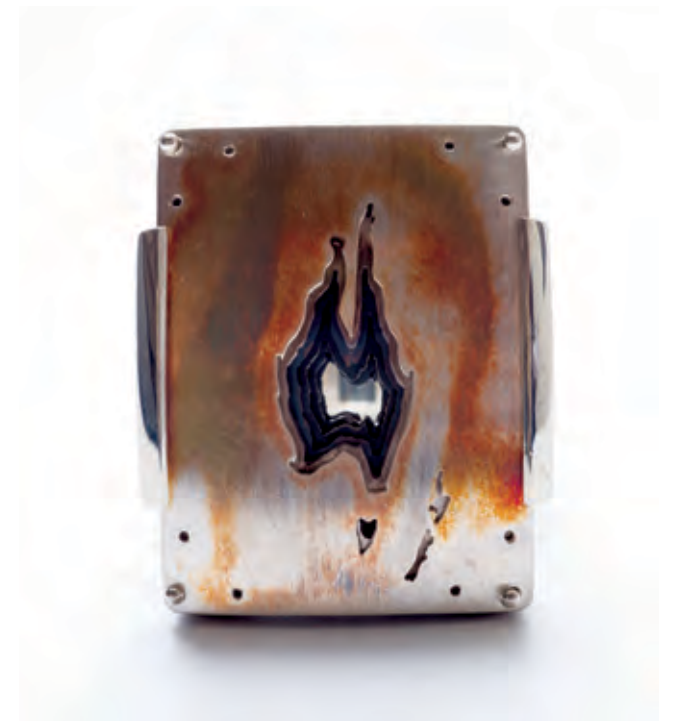
The curved surface gives a global context.

Different tones are used in the layers to recognize both the multicultural nature of Australian society and the contribution of the Indigenous peoples.

The layers of the past are held together by rivets to indicate that we are all participants in the process of building our national character; however all the rivets are not present suggesting that the process continues.

The layers of history are held as a precious jewel would be held in the ring and pendant mounts.

RARE EARTH DESIGN STUDIO
www.rareearthds.com



ABOVE AND TOP RIGHT:
Commemorative jewellery made to mark the Centenary of the Allied Campaign at Gallipoli 1915, pendant and ring
2014
sterling silver, leather
Photography Effy Alexakis, Photowrite

RIGHT:
Ring (detail)
Photography Effy Alexakis, Photowrite

Susan O’Doherty

4.30am, 25th April 1915

The fob watches and their motionless hands signify the young lives tragically cut short throughout the day of the landing – 25th April 1915. At 4.30 of that morning the Anzac landing began. What began as an anticipated simple and easy conquest of the Turkish resistance was swiftly transformed into the chaos and carnage of a fiercely fought battle. On the Anzac’s side there are thought to have been about 2000 casualties including 650 dead, though there are no definitive records of these numbers.

I began collecting these old and often broken fob watches in Turkey when I visited Istanbul and Gallipoli in June 2013. Combing through bric-a-brac and junk shops in Istanbul these watches jumped out at me though I didn’t know at the time quite what I would do with them. It wasn’t until I got home and had read more about the Gallipoli campaign that the significance of time and tragedy coalesced. I then sourced more vintage watches, often in a state of total disrepair, to accumulate enough to stand in for the rows of soldiers. Each watch stopped at a different time of the day bears witness to a loss of life.

Red Cross Nurse

Mixed media assemblage – ceramic tiles, tin vent, brass taps, scissors, ink bottle, nib pen, ceramic light switch, mirror, key, plaster arm, cotton, wooden Red Cross Box, fob watches, boot polish tin, razor, and shaving brush.

This work is dedicated to the women who went to war. Though hundreds of nurses were eventually dispatched to Egypt and the Greek Islands off Gallipoli, on the day of the landing 25th April there was only one hospital ship ‘The Gascon’ on hand. On board were eight Australian women – seven nurses and a matron. By the evening of that first day the Gascon was filled to capacity with over 550 seriously wounded soldiers and set sail for Egypt. An entry from the diary of nurse Ella Tucker who served on the Gascon for 9 months as it carried over 8000 wounded and sick soldiers between the Galipoli Peninsula and the hospitals on Lemons, Imbros, Salonika, Alexandria, Malta and England reads “Every night there are two or three deaths, sometimes five or six; it’s just awful flying from one ward to the other...each night is a nightmare, the patients’ faces all look so pale with the flickering ship’s lights”.

Ella Tucker, in Jan Bassett, Guns and Brooches, 1997.

Doing their best with limited supplies under desperate circumstances, these dedicated and steadfast women were flung into the unknown and would have had to use all their resources to keep going. Their comforting presence would have been like a god-send to the wounded and sick men. Framed by blue tiles symbolizing the Aegean Sea I wanted to convey the fragmentation of their world, from the safety and order of home to the raw and chaotic experience of frontline nursing signifying the duality of these two worlds.

And the Band Played Waltzing Matilda
THE MUSIC OF WAR

My work ‘*And the Band Played Waltzing Matilda*’ relates to the sound of war; the cacophony of gun and shell fire, explosions, shouting and screaming and the importance of music as another kind of sound, a cheering and positive antidote to the horrors of the music of war.

At the time the First World War started the piano was a common feature in Australian households. Many of the young men who enlisted and were sent to Gallipoli had grown up with family sing-alongs around the piano or at the local pub.

In competition with the piano was the newly popular and portable gramophone.

The Red Cross began requesting donations of gramophones and records to be sent on the troopships as valuable morale boosters for the soldiers. Even though the historian C.E.W. Bean made the sweeping statement that music was largely absent at Gallipoli this was definitely not the case. Troops often sang spontaneously and were singing en masse as they embarked from Egypt. Of the landing on the 25th April 1915 Lieutenant Aubrey Darnell wrote ‘we went cheering, swearing, I never heard such awful language in my life’. Over this din was the sound of voices ‘singing “This Bit of the World Belongs to Us”, over the Turk’s first line of trenches bayoneting everyone’. Describing a charge up the hills of Gallipoli on 3rd May Signaller Ellis Silas said ‘despite the murderous fire that was poured into us, we sang “(It’s a Long Way to) Tipperary”’. Makeshift military bands were also cobbled together for entertainment and light relief.

The importance of music to the troops on the frontlines and in the hospitals was significant. Under a photograph of an Anzac standing in a trench at Gallipoli next to his wind-up gramophone the caption reads he is ‘listening to music playing on the highly prized possession’.



ABOVE:
4.30am, 25th April 1915
 2014
 mixed media assemblage – ceramic tiles, alarm clock,
 fob watches, paint, wood and varnish
 120 x 120 x 10 cm
 Photography Effy Alexakis, Photowrite

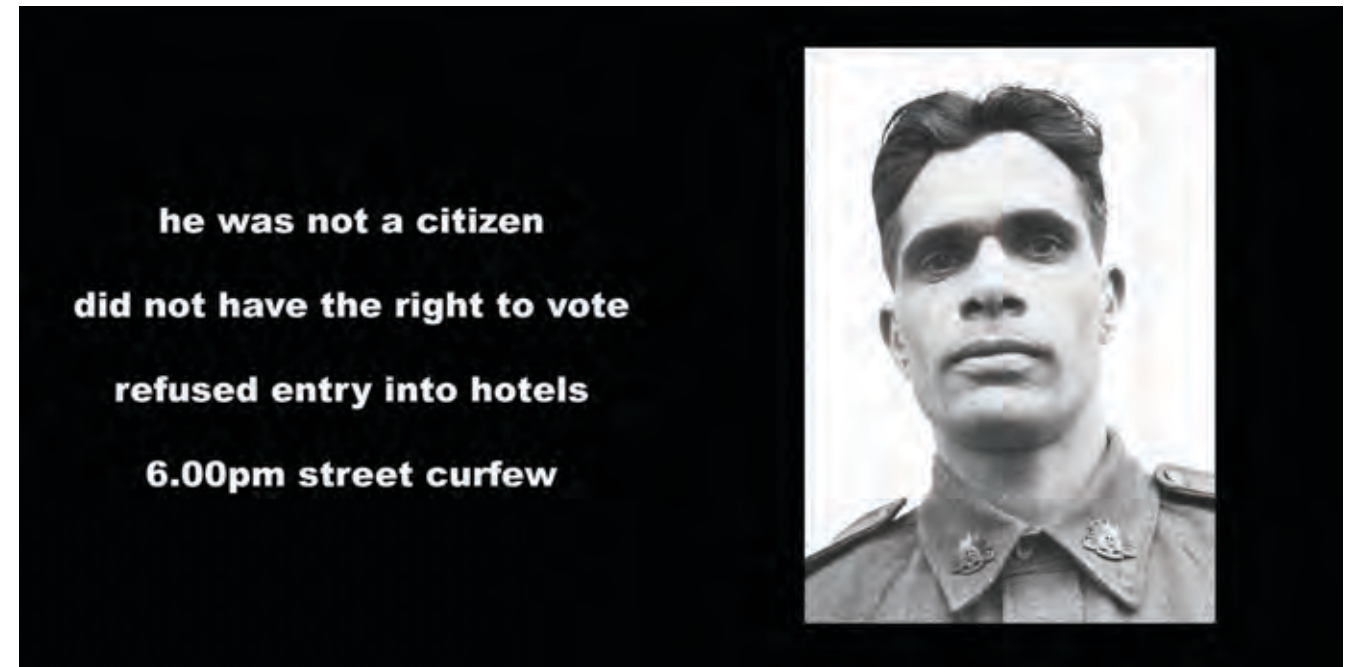


ABOVE:
Red Cross Nurse
 2013
 mixed media assemblage – ceramic tiles, tin vent, brass taps,
 scissors, ink bottle, nib, pen, ceramic light switch, mirror,
 key, plaster arm, cotton, wooden Red Cross Box, fob watches,
 boot polish tin, razor, and shaving brush
 130 x 120 x 30 cm
 Photography Effy Alexakis, Photowrite

Dianne Jones



ABOVE:
Dianne Jones
Shearing the rams
2001
inkjet on canvas
edition of 10
121.9 x 182.6 cm
Courtesy the artist and Niagara Galleries, Melbourne



ABOVE:
Dianne Jones
Lest we forget #1, WA
2008
archival digital print, A/P
101 x 204 cm
Courtesy the artist and Niagara Galleries, Melbourne

Toby Roberts

What is your fundamental response to creating the music for this exhibition?
This is the question posed to me by Meredith Brice guest curator of this exhibition.

To answer I really have to start where my intrigue of war and its effects started. I grew up in England in a house surrounded by fields; our home had (allegedly) once been home to German spies during the Second World War. Whilst reading comics (such as *War*, *Commando* as well as the *Beano*!) I would hear the controlled explosions of mines off Havergate Island. Down the road was the great Keep of Orford Castle where as a child I'd watch and on occasion take part in medieval reenactments. The Brave Heroes were always victorious, occasionally a brave but maybe 10% less heroic character would falter yet the good guys were always victorious.

When I was 17 I went on a History field trip to the trenches and Battlefields of the First World War in France and Belgium. On the First day we lined up in a field which had the faint marking of where trenches had been dug, me and 18 of my friends and colleagues were each assigned a number and told to spread out along a trench line. Roughly 100 meters ahead was our goal, our teacher said, 'you each represent 1000 men' (truth be told it could have been 100 or 10,000 the exact number is not what stuck with me that day), 'on my first command you will walk, when you hear your number called out you will stop where you are, Go.' Within 30 seconds we had all stopped, the furthest anyone had made it was about 60 meters. 'You're all Dead... or Wounded.' I remember looking around in this unfamiliar landscape and thinking 'they're all dead... what were they thinking?' Not the soldiers who had died many years before but my friends. The experience very much humanized my thoughts of war, not all my friends should have been on the battlefield that day, they weren't all brave, heroic, trained soldiers, some were girls and vegetarian for goodness sake!

In writing the music for *Contemporary Gallipoli 2015* (which I feel very fortunate to be a part of), I have interpreted the Artworks through my 'Musical' eyes. Some musical works are 'inspired' from many artworks, some interwoven with a common thread or theme. Others are strongly influenced by an individual work.

'Letters' for example was written with '25 MOTHERS' in mind but it is equally applicable to 'The Broken Years'. *Letters* is a conversation, in my mind in the form of letters going to and fro, the writer and the recipient reading between the lines to what is actually there, trying to find the hidden meaning, the real emotion or thought. The performance is 'clumsy' in places but so is a conversation, when we converse we rarely perform a speech, we pause, we think, we stutter, we gather our thoughts, and so it is as I initially wrote and performed, one thought melding into many at the single touch of the record button.

All the pieces are written from me as an empathiser to the different moods or emotions the Artworks/Artists have sent me in. To explain too much would taint the direction in which the art can take you.

This project has taken me in many directions both emotionally and physically, I sincerely hope you enjoy the music and in the least I hope it makes you think; what would I have done, what would I have felt, would I have cowered or conquered? 100 years on, I cannot help myself pondering over this race we call human – I do fear we shall finish last.

My heartfelt thanks to all the Artists who have contributed to the exhibition and you for attending.

TOBY ROBERTS
Creative Director
Stonehurst Studios, East Gosford NSW
www.stonehurststudios.com.au



ABOVE:
Meredith Brice
The Broken Years (detail)
2014–15
found materials – hessian, cotton thread
260 x 296 cm
Photography Effy Alexakis, Photowrite

Chris Sainsbury

COMPOSER, GALLIPOLI SENSINGS

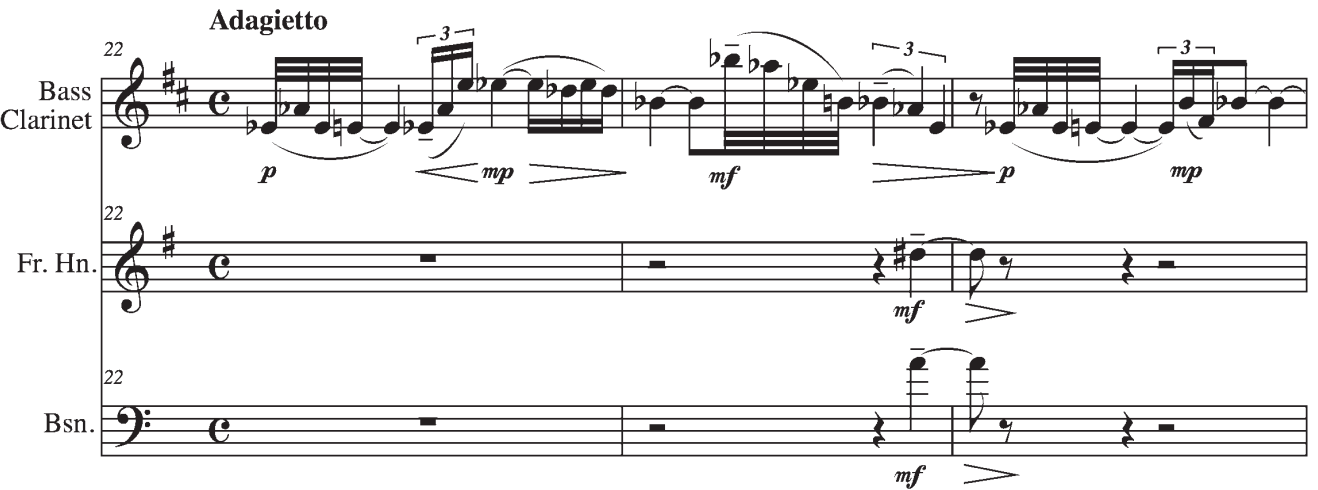
This is a work that explores sensations (or ‘sensings’) around different parts of the Australian experience of the Gallipoli campaign. It is scored for a woodwind trio consisting of bass clarinet, bassoon and French horn, and is in three sections. The first section paints the sense of foreboding that soldiers may have known in approaching a battle area, or equally the foreboding that many parents at home experienced in knowing that their children were soon to be engaged in war. The second section is meant to be the romantic lure of the Turkish land (for which I employ a Kurdi scale) and it features the lyrical bass clarinet. It has an interesting worldly and romantic sense compared to that of the first section, and I felt the need to connect the soldiers with the land there. Finally in the third section I use a parody on *Australia Will Be There*, by W.W. Francis – a popular song from 1915 to rally Australians to support the war. It is fun and confident and reflects a typical sensation for many who signed up, and Australian confidence in general at the time. Interrupting this are odd uses of instruments to suggest the dangerous, the strange, the cacophonous, the unknown, and the ridiculous. The piece is not meant to resolve, but to ‘fall over’ or stay as if ‘in the field’. It is short paralleling the many who went to war who lived short lives.

Performed by members of the Royal Australian Navy Band Sydney Detachment: Greg Turner – bass clarinet, Maria Smith – bassoon, and Paul Stiles – French horn.

COMPOSER

Chris Sainsbury is a composer, ethnomusicologist and music lecturer. He has written for many fine soloists, ensembles and orchestras around the world including: the Australian Chamber Orchestra, the Spanish guitar virtuoso Jose Maria Gallardo del Rey, the New England Philharmonic Orchestra of Boston, Levande Musik of Sweden, the Australian duo Michaele Archer and Giuseppe Zangari, and one of the most renowned avant-garde ensembles in Europe – Duo Bosgraaf-Elias of Holland. As well he frequently works with orchestras on the Central Coast of NSW where he resides with his family. Sainsbury enjoys teaching theory and composition at the Eora College – an Aboriginal Performing and Visual Arts college in Redfern/Chippendale where he is Head of Arts and Media. As an Australian composer his Aboriginal heritage (Darug) places him in an unusual position. He is engaged in many ways with his community, is a founding member of the Our Music Day – an Aboriginal music day of dialogues at the Sydney Conservatorium, and he is the instigating force behind the new Indigenous Composer Initiative with the Australian Music Centre.

www.sainsburymusic.com



ABOVE:
Music score (detail)
Gallipoli Sensings
2014–15

List of works

ROS AULD

BEACHHEAD, 2014
hand-built ceramic, series six modules
paper clay, clay slips, 'crackle', clear and
coloured glazes, fired to 1280 degrees centigrade
41 x 165 x 30 cm
Collaboration with Stephen Copland
Collection of the artist

CENK BEYHAN

Authority, 2014
hand-coloured print
47.5 x 34 cm
Collection of the artist

CENK BEYHAN

The Secret, 2014
hand-coloured print
47.5 x 34 cm
Collection of the artist

CENK BEYHAN

Suspicion, 2014
hand-coloured print
47.5 x 34 cm
Collection of the artist

CENK BEYHAN

Siesta, 2014
oil on canvas
81.7 x 100 cm
Collection of the artist

CENK BEYHAN

Self-portrait with an ancient bust, 2012
oil on canvas panel
39 x 29.5 cm
Collection of the artist

MEREDITH BRICE

War and flowers, 2014
textile installation
cotton, polyester, silk, plastic
200 x 45 cm
Collection of the artist

MEREDITH BRICE

The Broken Years, 2014–15
found textile, cotton, fabric dye
260 x 296 cm
Collection of the artist

MEREDITH BRICE

The Book of Healing, 2014
found book, felt tip, watercolour
and prismacolour pencils
Collection of the artist

MEREDITH BRICE

Metal to heal, 2014
installation
steel, cotton, wood, ceramic, found objects,
dimensions variable
Collection of the artist

MEREDITH BRICE

Modern Pilgrimage, 2014–2015
installation
Pilgrim flasks and scallop shells, mixed media
– terracotta, soapstone, shale, wood, gold leaf,
silk, cotton thread, found glass
dimensions variable
Every Girl 1915, oil on canvas, 28 x 28 cm
Waiting in grey, oil on canvas, 28 x 28 cm
Istanbul, oil on canvas, 28 x 28 cm
Tribute: wattle, oak, eucalypt, 16.5 x 16.5 cm
Embroidered Lest we forget, found object, 40 x 30 cm
digital projection
Collection of the artist

MEREDITH BRICE

Full Nano Jacket, 2014
mixed media; cotton, polyester, reptile skin, plastic,
stainless steel mesh
digital projection
73 x 51 x 15 cm
Collection of the artist

STEPHEN COPLAND

Shadows and ropes, 2014
artist book
found book, paper, string, acrylic paint,
spray enamel, ink and foamcore,
27 x 41 cm
Collection of the artist

STEPHEN COPLAND

Flags, 2011
artist book
paper, silkscreen, collage and paint
28.5 x 255 cm opened
Collection of the artist

STEPHEN COPLAND

Shadows and ropes, 2013
collage, mixed media
30 x 42 cm
Collection of the artist

STEPHEN COPLAND

The Waler and the artist studio, 2014
animation with steel sculpture
one channel colour video and sound DVD PAL
duration: 2 min 42 sec
Collection of the artist

STEPHEN COPLAND

About looking series, 2011
oil on canvas
20 x 30 cm each
Collection of the artist

STEPHEN COPLAND

Eceabat Memorial, 2011
acrylic on stonehenge paper
78 x 111 cm
Macquarie University Art Collection
Gift of the artist, 2015

MARK DAVIS

Red Poppies, 2014
triptych, oil and acrylic on canvas
142.5 x 120.5 cm each panel
Collection of the artist

IHSAN DOĞRUSÖZ

He is my father and Hero, 1997
serigraph print, edition 4/4
50 x 70 cm
Collection of the artist

IHSAN DOĞRUSÖZ

Expressive Model, 1996
serigraph print
70 x 50 cm
Collection of the artist

IHSAN DOĞRUSÖZ

Diary of the Sailor, 2008
intaglio print
70 x 70 cm
Collection of the artist

KATE DOWNHILL

25 MOTHERS, 2014
acrylic on canvas
140 x 140 cm
Collection of the artist

KATE DOWNHILL

FALLEN, 2014
document, framed, cotton
installation
55.5 x 38 cm framed
Collection of the artist

DIANNE JONES

Shearing the rams, 2001
inkjet on canvas
edition of 10
121.9 x 182.6 cm
Courtesy the artist and Niagara Galleries, Melbourne

DIANNE JONES

Lest we forget #1, WA, 2008
archival digital print, A/P
101 x 204 cm
Courtesy the artist and Niagara Galleries, Melbourne

BURT MULLER

Commemorative wearable – ring, pendant
sterling silver, leather
Collection of the artist

SUSAN O'DOHERTY

4.30am, 25th April 1915, 2013
mixed media assemblage ceramic tiles, alarm clock,
fob watches, paint, wood and varnish
120 x 120 x 10 cm
Collection of the artist

SUSAN O'DOHERTY

Red Cross Nurse, 2013
mixed media assemblage – ceramic tiles, tin
vent, brass taps, scissors, ink bottle, nib, pen,
ceramic light switch, mirror, key, plaster arm, cotton,
wooden Red Cross Box, fob watches, boot polish tin,
razor, and shaving brush
130 x 120 x 30 cm
Collection of the artist

SUSAN O'DOHERTY

And the Band Played Waltzing Matilda, 2014
mixed media assemblage – gramophone
horn, wooden piano keys, skirting board,
ceramic light dimmer, paint, wood and varnish
130 x 69 x 40 cm
Collection of the artist

TOBY ROBERTS

Nine soundscapes, 2014–15
Bizarre Bazaar, In the dry of the storm,
The Hill, The Waler and the artist studio,
Staring at time, Scarred landscape, Letters,
The deserted chamber, Cold
Courtesy of the artist

CHRIS SAINSBURY

Gallipoli Sensings
composition for bass clarinet, French horn and
bassoon to mark the Centenary of the Great War
at Gallipoli 1915
Courtesy of the artist

Acknowledgements

MACQUARIE UNIVERSITY ART GALLERY

Faculty of Arts, Building E11A
(at the northern end of Eastern Rd)
Macquarie University, North Ryde Sydney
NSW 2109 Australia
T: +612 9850 7437

www.artgallery.mq.edu.au

Opening hours:

Monday–Friday 10am–5pm

CURATOR: Meredith Brice

ARTISTS: Ros Auld, H. Cenk Beyhan, Meredith Brice, Stephen Copland, Mark Davis, İhsan Doğrusöz, Kate Downhill, Dianne Jones, Burt Muller, Susan O’Doherty and Chris Sainsbury

TITLE: *Contemporary Gallipoli 2015*

YEAR: 2015

PUBLISHER: Macquarie University, Sydney

EDITION: 1000

ISBN: 978-1-74138-429-1

All rights reserved. Apart from fair dealing permitted under the Copyright Act 1968, no part of this publication may be reproduced, stored in retrieval system or transmitted by any means electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.

ACKNOWLEDGEMENTS

Meredith Brice would like to give a very special thanks to Rhonda Davis, Senior Curator Macquarie University Art Gallery Sydney for her vision, vibrant enthusiasm and constant support of artists, and to Leonard Janisewski, Curator for support, advice and practical assistance.

A special thank you to all the artists in *Contemporary Gallipoli 2015* for their imaginative expressions: Ros Auld, Cenk Beyhan, Stephen Copland, Mark Davis, İhsan Doğrusöz, Dianne Jones, Burt Muller, Kate Downhill, Susan O’Doherty, Toby Roberts and Chris Sainsbury. Salute.

For insightful text contributions: Professor John Simons, Deputy Vice-Chancellor, Academic, Rhonda Davis, Dr Harvey Broadbent with translation into Turkish by Ipek Goldeli, Dr Roslyn Russell, Dr John N Yiannakis and Dr Robyn Beaman.

To Lieutenant Matthew Klohs Music Director and Officer in Charge Sydney Detachment of the RAN Band for assistance with the launch of *Contemporary Gallipoli 2015* with performance of Dr Chris Sainsbury’s Gallipoli Sensing’s, and in particular, Greg Turner [bass clarinet], Paul Stiles [French horn] and Maria Smith [bassoon]. Special thanks.

To Toby Roberts, Creative Director, Stonehurst Studios for translations from the visual to resonant sounds, grateful thanks.

To the gallery exhibition support team: Effy Alexakis, Photowrite, for artwork photo documentation.

Installation team Rocket Mattler, Tim Moore and Gary O’Donnell.

To Iain Brew for AV and technical curatorship.

Cameron Oldfield for exhibition fabrication assistance.

Kate Hargraves and Sarah Smyth-King, brilliant all.

Special acknowledgement of the great work undertaken by John Cason, Stuart McDougall and the team at Macquarie Lighthouse Press for their continued support and management of the Art Gallery’s printing needs.

Special thanks to Tom Hubbard BA, DipEd [Secondary], for engaging Modern History and Visual Art connections in the *Contemporary Gallipoli 2015* exhibition Resource sheet.

For elucidating film footage special thanks to Xavier Kashelle and Conrad Nicholls. Thanks also to John Mulford for sharing remembrances of the service of his father at Gallipoli/France, and to Anne Mulford for examples of handcrochet poppies to be placed on the eight headstones of the fallen Wallabies/Waratahs when John and Anne return to Gallipoli in 2015. Lest we forget.

To Lester Bunnell of Paper Monkey for an evocative catalogue design.

And finally, particular thanks to our warm friends and artist colleagues Dr İhsan Doğrusöz and Dr Cenk Beyhan from the Faculty of Fine Arts, Çanakkale Onsekiz Mart University, Turkey.



ABOVE:

Stephen Copland
Eceabat Memorial
2011
acrylic on stonehenge paper
78 x 111 cm
Photography Effy Alexakis, Photowrite



MACQUARIE
University

FIND OUT MORE

Macquarie University Art Gallery
Building E11A (at the end of Eastern Rd on campus)
Macquarie University, NSW 2109 Australia
T: +61 (2) 9850 7437

www.artgallery.mq.edu.au

Opening hours: Monday–Friday 10am–5pm

CRICOS Provider No 00002J