

Your friend the enemy

GALLIPOLI CENTENARY EXHIBITION

ANU Drill Hall Gallery , Canberra
10 April to 17 May 2015
(selected by Terence Maloon and Tony Oates)
http://dhg.anu.edu.au

S. H. Ervin Gallery, Sydney
17 April to 24 May 2015
(selected by John McDonald and Jane Watters)
http://www.shervingallery.com.au

Bathurst Regional Art Gallery (BRAG)
19 June to 2 August 2015
www.bathurstart.com.au

Pataka Art + Museum , NZ
Pataka's exhibition of *Your friend the enemy* will be officially opened
on Sunday 29th of November 2015 and run through to mid-February 2016
www.pataka.org.nz

Goulburn Art Gallery
13 March to 2 May 2015
Jane Cush Director
www.grag.com.au

QUT Art Musuem
http://www.artmuseum.qut.edu.au/

Artist Profile Your friend the enemy: special edition
(edited by John McDonald)
On sale across the country on March 19 2015



Cover: Euan Macleod, *Stanley, Russells Top* 3/5/14 2014 (detail), oil on polyester, 53 x 65.5 cm
Frontspiece: Deirdre Bean, *Canterbury Mounted Rifles* 2014 , watercolour and graphite on 300gsm Arches hot pressed paper, 20 x 20 cm



Your friend the enemy

DEIRDRE BEAN
ELISABETH CUMMINGS
STEVE LOPES
EUAN MACLEOD
GUY MAESTRI
IDRIS MURPHY
MICHAEL NOCK
PETER O'DOHERTY
SUSAN O'DOHERTY
STANLEY PALMER
AMANDA PENROSE HART
LEO ROBBA
LUKE SCIBERRAS
MICHAEL SHEPHERD
JONATHAN THROSBY
JOHN WALSH



View from the Nek early morning

Preface

Dr Brendan Nelson
Director
The Australian War Memorial

Your friend the enemy contributes substantially to answering the question Gallipoli asks of every Australian - 'what does this mean to me?'

A century on from the cataclysm that unfolded from late 1914 and inspired by the courage of both Australians and Turks bound nonetheless by mutual respect, these artists have given us in these works the gift of understanding.

Every nation has its story. This is ours.

We were barely federated as a nation and had a flag. Yet beyond a rich indigenous history and the pioneering determination with its origins in the First Fleet, it was not until Gallipoli and all that would follow, that we had our 'story'. The series of often catastrophic military battles culminating in the Monash-led victories of 1918, the deep divisions in Australian society, the nation's emergence from the war proud of its achievements infused by that generation's grief and mourning, all combined to give us a greater confidence in who we are, how we relate to one another and see our place in the world.

The exhibiting artists portray the landscape of Gallipoli, its rugged cliffs and deep ravines overlooking the beach from which the Anzacs ascended at great cost, weapons, fauna and men reaching out to one another. From the simple to the complex, this exhibition expresses the wide range of reflective emotions experienced by any visitor to the peninsula immersed in its meaning.

Charles Bean was Australia's official First World War historian. He landed with the Australian troops at Gallipoli on the 25th of April and stayed with them at the front through the entire war. Before the assault on Lone Pine, at the end of which would be 2,300 Australian and 7,000 Turkish



Anzac Cove 2014

casualties and see seven Australians awarded the Victoria Cross, he recorded the following incident.

An Australian digger approached the front trench. Leaning over and to the men in it:

> 'Jim here?', he asked.
> 'Yeah, right here Bill', came a voice from the fire step.
> 'Do you chaps mind movin' up a piece?', asked the first voice.
> 'Him and me are mates and we're goin' over together'.

In the end it is the story of love and friendship forged in the cauldron of war. The spirit of these men – Australians and Turks – is here in this exhibition and within it the realisation that what we need most is one another.



Return to Anzac Cove — the nightmare of history and the blessed light of day

Terence Maloon
Director, Drill Hall Gallery, ANU

James Joyce began publishing portions of his novel *Ulysses* in 1918, the year the First World War ended. One can readily understand how nightmarish the workings of history would have seemed to his readers at the time: "History is a nightmare from which I am trying to awake," Stephen Dedalus famously remarked in the novel.

From our present-day perspective, the relationships of cause-and-effect in the events leading to the outbreak of war seem irrational and perverse in the extreme. Indeed, this chapter of history seems a nightmare beyond imagining. How did it come to pass that two shots fired by Gavrilo Princip, an eighteen-year old assassin in Sarajevo, could have — within a matter of weeks — sparked a conflagration which drew more than twenty countries into a bloodbath, resulting in nearly ten million soldiers' deaths and twenty-one million wounded, the sacrifice of 2.19% of the British population, 3.5% of Austro-Hungarians, 3.82% of Germans, 4% of the French, 13% of the population of the Ottoman empire, 16% of all Serbians…?

Maps of Europe and of the European empires were substantially redrawn at the war's end. The class-system of the old world had been brought to its knees. As a result of all the pestilence the war had unleashed and all the heartbreak, betrayals and hatreds it had stirred up, and through the vast scale of ruin it had inflicted on so many lives, lands, societies and economies, its repercussions would remain terrible for decades to come: there was to be much worse in store.

The catastrophe of World War I descended precipitously and blindly, yet modern historians continue to wrestle with the knotty question: what was its relevance to Australians? Why was Australia drawn into a conflict taking place at the opposite end of the earth? What lured 330,000 of them overseas as active participants — with 61,514 of them killed (1.38% of the total Australian population), 153,500 wounded and gassed, 3,600 taken prisoner?

This episode of history belongs to a past truly lost and gone according to the ANU historian Joan Beaumont: 'No democracy of the twenty-first century could fight World War I,' she writes. Indeed, 'we can probably never fully understand [it], living as we do in an individualistic, materialistic and secular society…'

The American polymath, Stephen Kern, has described the bewildering speed at which the preliminaries to war unravelled: 'In the summer of 1914 the men in power lost their bearings in the hectic rush paced by flurries of telegrams, telephone conversations, memos, and press releases; hard-boiled politicians broke down and seasoned negotiators cracked under the pressure of tense confrontations and sleepless nights.' Communication technology had so accelerated and multiplied the traffic of messages that it actually served to sabotage the workings of diplomacy — and 'when the Austrians finally declared war on Serbia on July 28, they did it as no country had ever done before, by telegram.'

These same technologies were also effective in conveying to an enormous readership the news of sabre-rattling and deadlocked negotiations in Europe, shaping the popular response to the prospect of war. Manning Clark has described how rapidly and thoroughly information was able to travel into the remotest hinterland of Australia, from whence thousands of young men responded to the call to arms.

In other ways too, technology altered the nature of combat, making it deadlier than ever: long-range guns, machine-guns, shells that exploded overhead, chemical warfare, u-boats, aeroplanes and motorised vehicles featured in the new apparatus of war.

It was to their great misfortune that the first consignment of Australian and New Zealand troops were assigned to the Dardanelles, where they landed at Anzac Cove on 25 April 1915. British and Russian strategists (prominent among them the First Lord of the Admiralty, Winston Churchill) presumed that the Allied troops could break through Turkish lines and go on to capture Istanbul.

Hubert Wilkins, Bones of Turks and rotting clothing in front of Leane's Trench, c. 26 Feb 1919, glass plate negative. AWM G01949.

Strategically this was a very bad idea. The struggle to dominate the hills above Anzac Cove was soon stalemated and the ensuing war of attrition held Anzacs and Ottoman Turks for eight months in a living hell. On 17 December 1915, in the grip of a bitterly cold winter, the Allied troops finally admitted defeat and began withdrawing from Gallipoli. The futility of their misadventure was terrible for the soldiers to contemplate: 'It hurts, and hurts and hurts hard to think of all those lives thrown away,' wrote Ben Leane, one of the departing Anzacs.

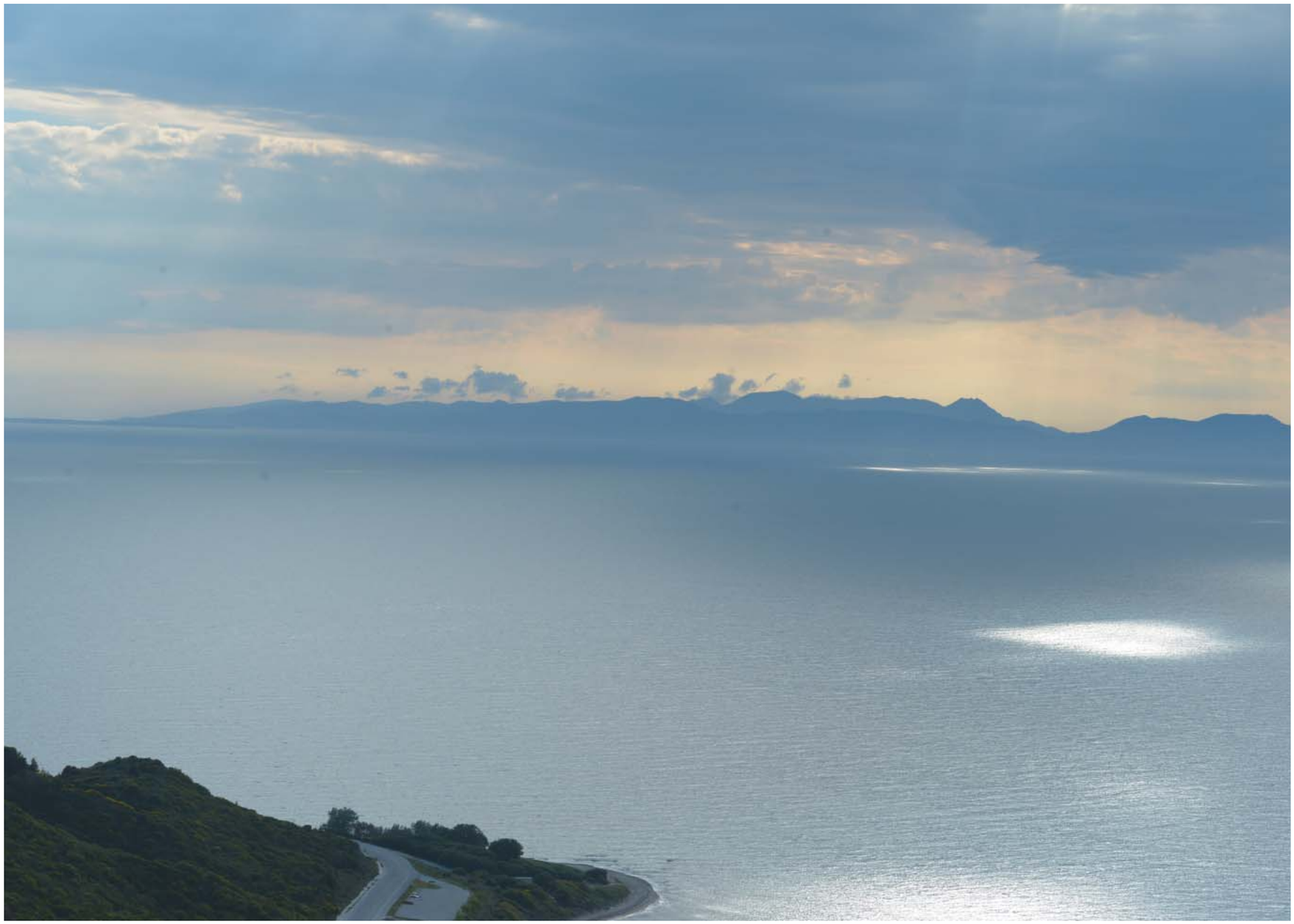
Charles Edwin Woodrow (CEW) Bean was an 'embedded' journalist who had reported on the war in Gallipoli during the full eight months of the campaign. The wistful ambivalence of the remarks he confided to his diary on the night of evacuation should be noted: 'The Turks have got it at last – the place they could never take – by our quietly leaving it in the night… Perhaps the greatest success we have achieved there is quietly giving it to them without their knowing it.'

Bean became the official Australian historian of the 1914-18 war, and in this capacity he organised an 'Australian Historical Mission' which went on a tour of former battlefields. He chose the painter George Lambert and the photographer Hubert Wilkins to accompany him. Their visit to the Dardanelles in 1919 was a paradigm in some important respects for the return to Anzac Cove by the Australian and New Zealand artists participating in this centennial project.

The artists of our time continue Bean's, Lambert's and Wilkins' search for the scars and debris of battle (harder to discern a century later, however). They tend initially to approach the terrain as 'the valley of the shadow of death,' yet are soon enough attuned to the enigma of the place and its indifference to the meanings they want to impose on it – just as the participants in the Australian Historical Mission had been. The reality of the eternal present and the blessed light of day eventually take precedence in their responses to the landscape. The battlefield of tragic memory and the peace that has descended upon it seem to exist in open contradiction.

There already existed photographs and films aplenty which had documented the battle of Gallipoli, yet the objective of Bean's, Lambert's and Wilkins' 1919 mission was not simply to add to this. It was, rather, to displace the untidy circumstantial record of indeterminate ethical significance, and substitute for it an official chronicle of the war and a quantity of iconic images which would give a more positive, consoling meaning to the wanton, arbitrary sacrifice of thousands of young lives. Needless to say, the task that faced Bean, Lambert and Wilkins was far more challenging and compelling in regard to Gallipoli than, for example, in relation to the battle of the Marne.

Although Charles Bean is regarded today as an ideologue of Australian militarism, he was by no means a simple and uninteresting character. He was not insensible to the beauty of nature, for example, nor to the paradoxical feelings it could induce at the most unexpected moments. Bean's famous photograph of Anzac landing craft leaving the battleships ***Novian*** and ***Galeka*** at sunrise on 25 April 1915 shows us a scene of idyllic tranquillity. There is also a watercolour he painted in 1915 depicting a sunset over the Aegean Sea. In order to paint it, Bean had literally to turn his back on the mayhem of the trenches in order to commune with the blessed event in the sky.



Sunset at Anzac Cove 2014

Reimagining Gallipoli

Dr Andrew Yip
Art historian

When George Lambert and Charles Bean surveyed the Gallipoli peninsula in 1919, the landscape looked quite different to how we encounter it today. Now, it is possible to day-trip to the peninsula, crossing the Dardanelles by ferry from Çanakkale, or driving up in a rented Tofaş from Eceabat. Along the way there are cups of çay, unsolicited souvenir vendors, inconvenient and meandering tractors. On any given day at Anzac Cove you might see young Australians dipping their feet in frosty water. Buses bring loads of tourists along sealed roads to see the monuments at Lone Pine and Cape Helles.

In 1919 however, Lambert recorded that the 'gruesome is… scattered all over the battlefield'. The remains of Turkish and Anzac soldiers lay exposed in droves across the trenches. At the Nek, where on 7 August 1915 young Australian Light Horsemen had propelled themselves across No Man's Land to certain death, he and Bean were forced to bury hundreds of bodies in a strip of land the size of two tennis courts.

Lambert, a famous wit known for his comedic impressions, was deeply moved but remained stoic. 'Evidence grins coldly at us noncombatants', he wrote, 'and I feel thankful that I have been trained… to stop my emotions at the border line'. But he knew even then, that the story of Gallipoli had real power; that he could make the human drama resonate through art. Standing on the heights of the peninsula, with its steep bluffs that fall sharply to the Aegean, he wrote that 'from the point of view of the Artist Historian the Nek is a wonderful setting for the tragedy'.

Lambert's trip was a process of discovery. Bean had gone to answer outstanding questions about what had happened. Lambert went to document, to record and eventually to interpret. But his was by no means the only voice from Gallipoli. The British expatriate artist Ellis Silas had landed at Gallipoli on 25 April 1915 as a signaller with the 16th Battalion. In the written and visual diaries he kept we get a sense of Silas' personal courage amidst the horrors of trench warfare, and the resulting anxieties that led to his evacuation with neurasthenia. From the trenches Frank Crozier also drew sketches for the Anzac Book and George Benson made topographical drawings of the peninsula. Both were later commissioned as official war artists. The soldier Leslie Fraser Standish Hoare, who served with the 8th Light Horse Regiment and was wounded at the Nek, made annotated drawings and watercolours that provide a raw and honest record of his experience. All of these voices deserve to be heard.

Your friend the enemy brings 16 new voices to the stories that have been told about Gallipoli. Of course, for artists looking back at the campaign a century later, it is impossible to not be consumed by the myth of Gallipoli—the meanings, legends and cultural narratives that we have attributed to it—but this misses the point. Many great cultural stories stand on the shoulders of giants. The great Sidney Nolan, chronicler of Australian legends from Ned Kelly to Burke and Wills, knew this well. In 1956, after a brief visit to Gallipoli, he echoed what many young Australians had reflected on over 40 years earlier when he wrote: 'I stood on the place where the first Anzacs had stood, looked across the straits to the site of ancient Troy, and felt that here history had stood still'.

The point is that while time may have cemented the image of Gallipoli in Australian history, it is possible to discover new meanings in new contexts. In Nolan's case, when he began his series of over 250 Gallipoli-themed paintings, he imbued them with personal attitudes to his chequered Second World War service as well as the memory of the tragic drowning of his brother Raymond on duty and the social anxieties of an Australian living in a post-atomic world.

What the paintings in ***Your friend the enemy*** might mean for contemporary Australians will, of course, be unveiled in time, but the revelation that inspired this project tells us much about how we connect with our nation's past. The discovery by Idris Murphy of 160 letters written from Gallipoli by his grandfather Charles Idris Pike to his then girlfriend Violet, later kept hidden by Idris' mother, underscores this exhibition. Idris never met his grandfather, but his words obviously resonated with him. When I visited Idris' studio last year, his half-finished Gallipoli paintings sat amongst a riot of images: reproductions of medieval Christian devotional paintings, postcards of modernist European masters, novels, dioramas,

photographs. It struck me then that Idris' Gallipoli paintings were haunted by more than one history: the half-remembered experiences of his grandfather, the reflections of Idris' personal spirituality, the classical history of the Dardanelles, the social politics of the centenary of Anzac. As it was when Nolan revisited Gallipoli almost 60 years ago, the meanings of Gallipoli continue to evolve.

The same might be said of all the landscape paintings in this exhibition. When the Lamberts and Streetons of the Australian Official War Art Scheme painted the battlefields of Palestine and France, Australians defined themselves by how the land had shaped them and how their artists had subsequently shaped it. Little has changed since, and in light of ***Your friend the enemy***, it's interesting to take this opportunity to reflect on Lambert and Bean's original historical mission to Gallipoli.

Writing to his wife, Lambert said that 'the worst feature of this after battle work is that the silent hills and valleys sit stern, unmoved callous of the human and busy only in growing bush, and sliding earth to hide the scars left by the war disease'. It's surprising that in 1919 Lambert was concerned that the human tragedy of the First World War might be so easily forgotten.

Your friend the enemy shows that his fear never came to pass. A century later graves are tended, trenches preserved, monuments erected. But more importantly, the memory of both the best and worst of humanity has been kept alive: poems have been written, prizes are awarded, and in the present case, exhibitions are staged. This exhibition reminds us of the power of artists to contribute to cultural conversations. Revisiting and reflecting on the stories of Gallipoli—and indeed the lessons to be learnt from all wars—is an especially valuable process for a country such as Australia. After all, ours is a nation whose contemporary life and identity continues to be shaped and coloured by the battlefields of the Middle East.



Part of a projectile and shrapnel found at Mule Gully and actual hat badge from photograph

From Gallipoli

John McDonald
Art critic, *Sydney Morning Herald*
www.johnmcdonald.net.au

When George Lambert travelled to the battlefields of Gallipoli in February 1919 he found a landscape transformed into 'a perfect rabbit warren', riven with trenches and littered with bones.

'The jackals, damn them were chorusing their hate, the bones showed up white even in the faint dawn, and I felt rotten', he wrote. 'The worst feature of this after-battle work is that the silent hills and valleys sit stern and unmoved, callous of the human, and busy only in growing bush and sliding earth to hide the scars left by the war-disease. Perhaps it is as well that we are pulling out tomorrow; this place gives me the blues, though it is very beautiful.'

In April 2014 I travelled to Gallipoli with a group of artists from Australia and New Zealand, following in Lambert's footsteps. The landscape was still strikingly beautiful, even though some of its most severe features had mellowed over time. The Sphinx, for instance, which appears as a clay outcrop in early paintings and photographs, is still recognisable but badly eroded.

The bones of the fallen that lay scattered across the peninsula are now concealed by layers of earth, yet the sheer scale of the slaughter means that even today one may uncover fragments of skeletons and other pitiful remnants of the soldiers who lost their lives – and their identities – in the confrontation. A comprehensive archaeological dig would unearth tonnes of material, but the memories are still too raw for anyone to propose such a project. The peninsula is a vast graveyard and it would be considered obscene and sacrilegious to treat the dead as museum specimens rather than war heroes.

Gallipoli is not the site of a vanished civilisation, as with the nearby ruins of Troy. Almost everyone on the trip had a family connection with a soldier who had fought – and usually died – during the Anzac campaign.

On the other hand, the world of 1915 is almost as distant to us as the world of Achilles and Hector. In an age in which warfare is conducted by drones,



John McDonald, Gallipoli 2014

and western governments view casualties as a public relations debacle, it seems inconceivable that more than 140,000 soldiers could have been sacrificed at the whims of their commanders. This figure included 11,410 Anzacs, and more than 86,000 Turks. It is the best feature of Russell Crowe's melodrama, ***The Water Diviner***, that due recognition is paid to the scale of the catastrophe on the Turkish side.

The Anzac memorials at Gallipoli are comprised of long lists of Anglo-Celtic surnames. These soldiers would have been amazed to be told that within a hundred years of the campaign, a third of the Australian population would hail from a non-English-speaking background.

To be visiting Gallipoli 100 years after battles that are literally inconceivable today is a melancholy experience. The sites may not be littered with bones anymore but they are impregnated with a sadness that will never disappear. For the visitor it requires a leap of the imagination to transport oneself back in time, to the days when men crouched in muddy trenches for months on end, suffering from dysentery, waiting a call to arms that might end their lives within seconds. There would have been many days when they looked up from these diggings to marvel at the blue skies that we experienced. In the midst of their misery they must have paused and been moved by the rugged beauty of the landscape, even in its torn and brutalised state.



Euan Macleod's work at The Nek

Impressions come flooding in from all sides, but it is no small feat to imagine Gallipoli as the Anzacs saw it. Not only did the artists have to conjure up a battlefield from a landscape that now resembles a national park, they had to disentangle their sense of place from the memorials, the signage and the temporary grandstands erected to hold the crowds that arrive for the annual commemoration ceremonies of 25 April.

To visit the Gallipoli peninsula is to experience a true landscape of memory. It is a place that does not allow one to appreciate the scenery without giving a thought to the horrors that were perpetrated on these shores by two raw armies fighting at the behest of competing superpowers. The famous 'baptism of blood' has been a source of great national pride and recrimination, but there is no denying that it is the seminal event in Australian and New Zealand history – the moment that changed the self-perceptions of two emerging societies.

How does an artist capture this revelation on paper or canvas? How does one respond to an environment so loaded with implications, so crowded with ghosts? These were the dilemmas that confronted every participant in the Gallipoli excursion. The artists were obliged to think long and hard about their work, and their responses to this haunted terrain. They were not simply concerned with producing pictures; they felt a responsibility to do justice to the dead and to the legacy of a campaign that was at once so futile, and so heroic.



Gozlemi lunch spot 2014



Brad Manera and Michael Shepherd taking cover at V Beach 2014

Your friend the enemy – an artist's tour of the Gallipoli battlefields

Brad Manera
Historian – Anzac Memorial, Hyde Park, Sydney

The relationship between the soldier's sword and the artist's brush is undeniable.

We owe much of our understanding of Gallipoli to the work of soldier artists during the campaign, official war artists in the years immediately following, and to painters who have visited the old battlefields since. Historians recognise the need for images and have co-operated with artists who have created works that not only record but inspire and evoke as much as they inform.

Charles Bean, the great Australian historian of the First World War and the most detailed chronicler of the Gallipoli campaign, understood the power of art to communicate. When he returned to Gallipoli in 1919 to begin his monumental task of recording the history of the campaign he took with him George Lambert an established painter of landscapes and of people and a veteran of the latter campaigns of the war.

A century later art dealer Robert Linnegar modified Bean's Gallipoli mission and gathered a group of artists, a filmmaker, an art critic, a writer and an educator from Australia and New Zealand to go to Gallipoli to paint the landscape; then he chose a historian – me.

We landed in Istanbul a few days after Anzac Day and immediately set out to explore the richly-textured site, a 4,000 year old metropolis, one of the world's great cities and tragically, one of the world's great battlefields.

The evidence of the rise and fall of empires was everywhere. Our search however was for links with the Great War (1914-1918). We sought out the Grand Bazaar and the university, not for the shopping but because a century ago it had served as Ottoman military headquarters during the Gallipoli campaign. The maze of market stalls and alleys and store rooms had once been the offices of Enver Pasha's war machine. Some of it had served as a temporary prison for British and allied captives, like the crew of the Australian submarine *AE*II, sunk on 30 April 1915.

Some of it was used as interrogation cells for prisoners, like the Australian aviator Thomas White, captured near Baghdad in November 1915. Before leaving Istanbul we toured the Military Museum, displays of a great collection dating from Ottoman times, in a building still run by the Turkish Army.

In Istanbul we got a taste of the culture and the art of the city where Europe and Asia meet and some hint of what that place means to the Turkish people of the modern republic and what it must have meant to the people of the Ottoman Empire in 1915. Tens of thousands of Turks gave their lives on the Gallipoli peninsula to defend the then Ottoman capital.

From Istanbul we travelled by road west around the Sea of Marmara to the Gallipoli peninsula. The Sea of Marmara is the last resting place of the submarine *AE*II. The wreck is currently the subject of a joint project by Australian and Turkish maritime archaeologists who are trying 21st century technology to save a metal ship sunk in April 1915.

The track that had been the main supply route to the Ottoman 5th Army fighting for its life on the Gallipoli peninsula is now a highway connecting a growing number of cities and towns and dotted with roadside restaurants famous for local kofte.

As the Anzac battlefields drew closer we could see evidence of other wars. Concrete pill boxes from the 1930s shared the landscape around Boylair with the earth redoubts built in 1854 by the British and Turks during their war against the Russians in the Crimea.

On the shores of the Dardanelles we could not avoid the obvious and constant presence of international shipping, emphasising the ongoing strategic importance of that stretch of water. We could see the beach on the Asian side where local peasant farmers put aside their ploughs to bury the dead sailors whose bodies washed ashore from the great naval battle of 18 March 1915. They did not know under which flag the dead had fought. They did know they were somebody's sons.

When we arrived on the Gallipoli peninsula opposite the Anzac battlefields we settled ourselves in the village of Eceabat. In 1915 it was given the Greek name Maydos on British military maps. It was a headquarters and logistics base for the Ottoman Army during the campaign. From Eceabat we went forth daily to the rugged and spectacular landscape of the battlefields at Anzac and Suvla Bay.

From the moment our group disembarked from the bus on the summit of Chunuk Bair the landscape took hold. The rugged landscape of Anzac, lapped by the Aegean Sea, with the brooding outlines of islands, Samothrace and Imbros, through the mist on the western horizon swept us away as it had done to the soldier artists in 1915 and George Lambert in 1919.

For the next ten days each artist was absorbed in his or her own work. Some began painting immediately while others joined me on forays into the landscape by bus, by boat and on foot. We waded into the sea at Ari Burnu, where the first Australians landed, and clambered through the thorny undergrowth of Shrapnel Gully as the Anzacs had on that famous last Sunday in April 1915. We followed a goat track along the spine of the Kiretch Tepe Ridge to a tiny graveyard and monument built by the Ottoman garrison in memory of a battalion of gendarmes who died denying the vital high ground to the British landing force at Suvla Bay in August. We swam over the wreck of the ***Milo*** the little steamer that anchored the pier from which the last Anzacs left at night five days before Christmas.

Some of us extended our exploration of the Gallipoli battlefields to Cape Helles at the mouth of the Dardanelles. From the ruins of the Ottoman fortress of Seddulbahir we looked down on V Beach where the British had been massacred trying to land from a 20th century 'Trojan Horse' the collier turned troopship ***River Clyde***. We found the rusting detritus of war still poking through the white sands of W Beach where the Lancashire Fusiliers had died, earning six Victoria Crosses before breakfast, and walked the ancient cultivated fields in front of the village of Krithia, now Alçitepe, where the 2nd (Australian) Brigade of the AIF was sacrificed to feed a general's ego.



Brad Manera at Lone Pine 2014

In the evenings we would become a group again, find a restaurant to eat and drink local food and beer in and share stories of the day.

By the end of our journey together we knew more about the Gallipoli campaign and about each other. Perhaps we discovered a little more of ourselves.

I have been visiting the Anzac battlefields for more than 25 years – with veterans, with historians, with school students but never with a group like this. I saw Gallipoli through very different eyes. It has been a privilege to share fresh perspectives of this battlefield with a group of dedicated artists. I have made new friends and will treasure memories of the expedition for many years to come.



Deirdre Bean

A botanical artist who exhibits locally and internationally, Deirdre Bean has paintings in public collections at the Royal Botanic Gardens, Kew, London, the Hunt Institute of Botanical Documentation, Pittsburgh, USA, and in the Florilegium collection at the Royal Botanic Gardens, Sydney.

She won a gold medal at the Royal Horticultural Society in London for her series of eight Syzygium species in 2006, and a silver-gilt medal for her series depicting Australian mangroves in 2012.

Her work was highly commended in the ***Waterhouse Prize for Natural History*** at the South Australian Museum, Adelaide in 2011, and was selected for inclusion in the 2012 exhibition. In 2013 she was commissioned by Australia Post to paint four stamps of the shrubs of Christmas Island.

She paints in watercolour on paper and vellum. Her meticulous works are always botanically correct. She lives and works in Sydney and Port Douglas in far north Queensland where she studies the mangroves of Australia.

www.botanicalartist.com.au



303 British Mk VII 300, 2014, watercolour and graphite on 300gsm Arches hot pressed paper, 13 x 14 cm



Cape Helles, 2014, watercolour and graphite on 300gsm Arches hot pressed paper, 13 x 14 cm



303 inch British 7.92 mm Turkish Mauser, 2014, watercolour on 300 gsm Arches hot pressed paper, 13 x 15 cm



Canterbury Mounted Rifles, 2014, watercolour and graphite on 300gsm Arches hot pressed paper, 20 x 20 cm



Lee Enfield 303 (holly oak), 2014, watercolour and graphite on Arches 300 gsm hot pressed paper, 180 x 40 cm



Elisabeth Cummings

Born in Brisbane, Elisabeth Cummings has been exhibiting since 1957. In 1958 she won the NSW Travelling Art Scholarship and then in 1960 the Dyason Bequest. These early opportunities encouraged her commitment to an artistic career that has spanned 57 years. She has travelled extensively in Europe, living for 12 years in Italy and France.

Her work is influenced by landscape – the idea of place. Her creative process is led by intuition. Embedded within quasi-abstract works are the sensations and vestiges of place, slowly revealing her time in specific landscapes.

John Stringer curated Elisabeth Cummings into ***Cross currents: focus on contemporary Australian ar***t at the Museum of Contemporary Art in 2007. She was one of two artists featured at the Korean International Art Fair (with King Street on William) in 2012. In 2013, Her work was included in ***Australia***, at the Royal Academy of Art, London and ***Still Life***, at the Art Gallery of New South Wales.

She is the recipient of numerous awards and residencies – recently completing residencies in New Zealand and Hong Kong. She won the Fleurieu Art Prize, South Australia; the Portia Geach Portrait Prize, Sydney and the Tattersalls Art Prize, Brisbane.

Her works can be found in the collections of public and regional institutions, including the National Gallery of Australia; Art Gallery of New South Wales; Queensland Art Gallery and Campbelltown Arts Centre, Sydney.

Elisabeth Cummings is represented by King Street Gallery on William.

www.kingstreetgallery.com.au



Stones and Wild Flowers, 2014, oil on canvas, 100 x 130 cm



Lone Pine, 2014, oil on canvas, 80 x 90 cm



View To Russells Top, 2014, oil on canvas, 80 x 90 cm



Aegean from Shrapnel Gully, 2014, oil on canvas, 80 x 90 cm



Steve Lopes

Steve Lopes is a painter and printmaker known for his figurative and landscape work. Born in Sydney in 1971, Lopes trained in the UK, USA and Australia – at the New York Art Students League, the London Print Studio and the University of New South Wales.

Since 1996 he has had over 20 solo exhibitions across Australia and the UK, culminating in a major solo exhibition at Coffs Harbour Regional Gallery in 2013. He has also exhibited in numerous group exhibitions, including ***Not the way home*** – a nationally touring exhibition of 13 prominent Australian artists accompanied by a special-issue national publication during 2012.

Lopes is a frequent finalist in national awards. He was awarded the Young Artist Award at the Royal Institute of Oil Painters, London. In 2011 he completed a residency at the Red Gate Gallery in Beijing. He is represented in national and state collections, including the National Gallery of Australia; Australian Parliament House Art Collection; State Library of New South Wales.

Steve Lopes is represented by Stella Downer Fine Art.

www.stevelopes.com.au **www.stelladownerfineart.com.au**



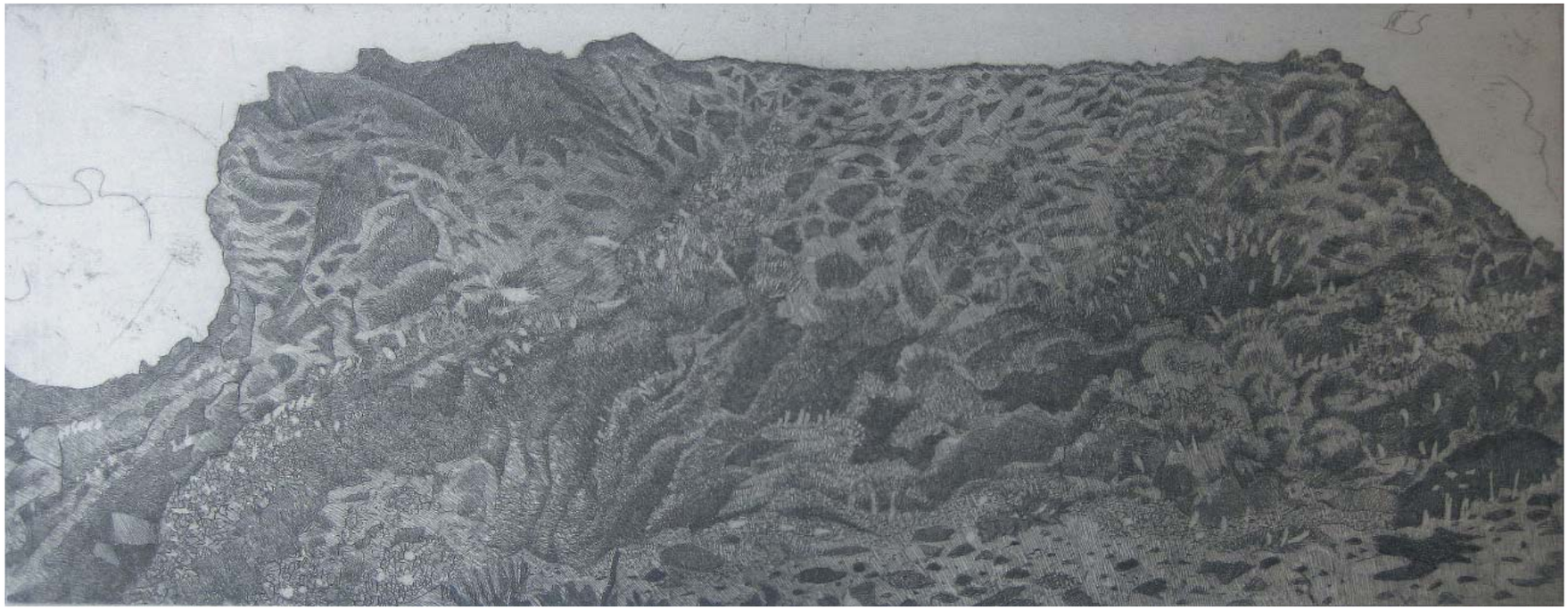
The Nek Foxhole, 2014, oil on canvas, 180 x 130 cm



North Beach Gallipoli, 2014, oil on board, 30 x 30 cm



Cape Helles Fort, 2014, oil on board, 20 x 30 cm



Shrapnel Valley View, 2014, etching, 50 x 70 cm



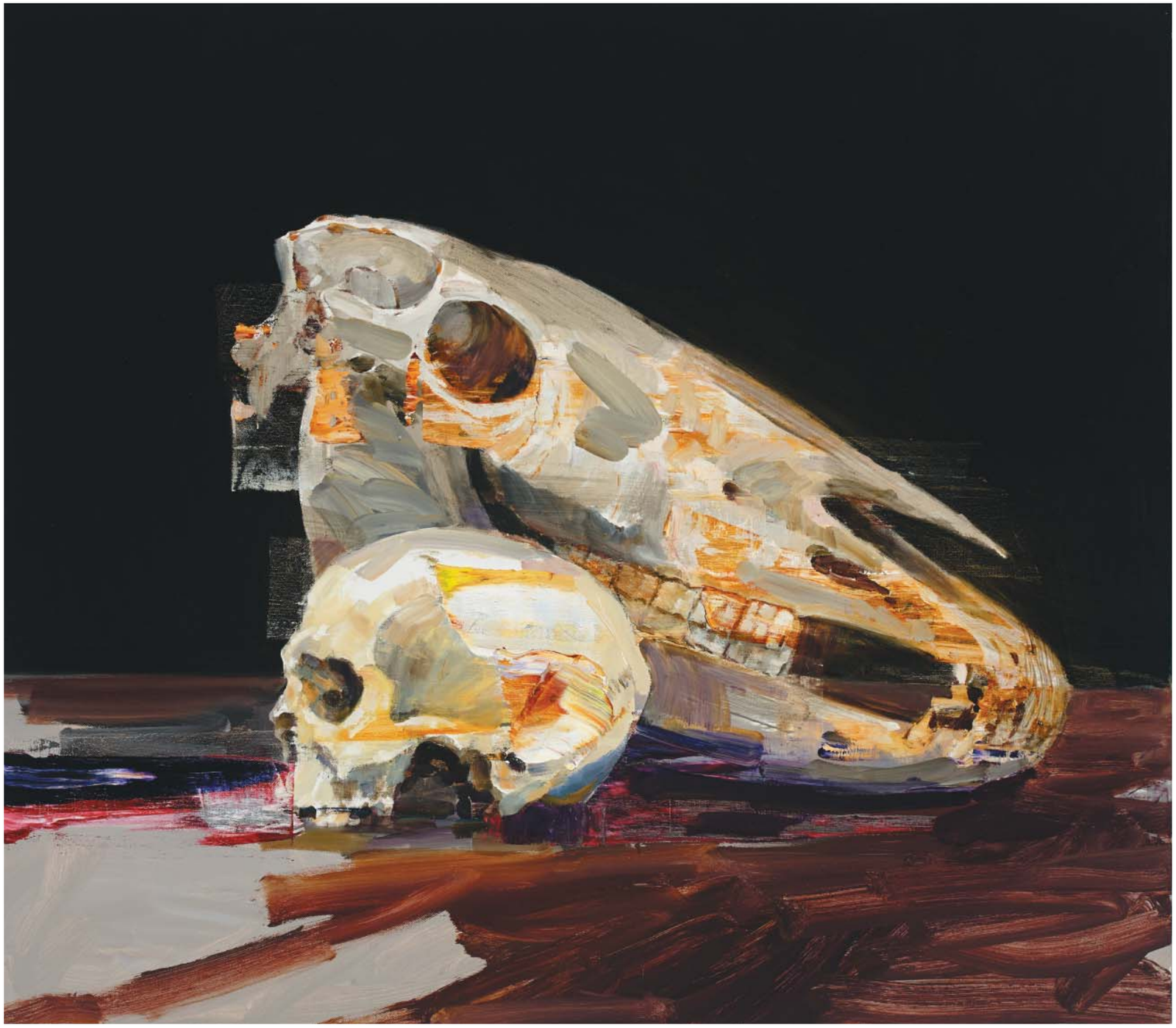
Guy Maestri

Guy Maestri won the Archibald Prize in 2009. His work documents many journeys made across the country and his impressions of the Australian landscape. In 2013 he was awarded the NSW Parliament Plein Air Painting Prize and he has been a finalist in the Wynne Prize for Landscape Painting and the Dobell Prize for Drawing at the Art Gallery of New South Wales.

His work is held in national and state collections, including the National Portrait Gallery; Australian Parliament House Art Collection; NSW Parliament House and corporate collections including Macquarie Bank, as well as regional galleries across NSW.

Guy Maestri is represented by Olsen Irwin Gallery.

www.guymaestri.com www.olsenirwin.com



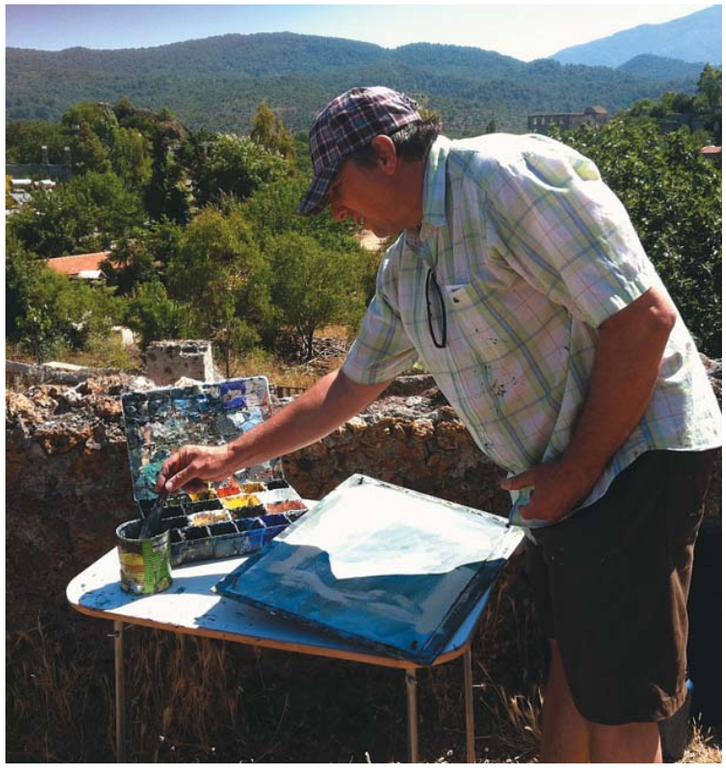
Throsby and his horse, 2014, oil on linen, 71 x 81 cm



Medal for Lieutenant Garnet Edmund Iles TINSON, 1st Light Horse Regiment, AIF. Mechanic. Died of wounds at sea, 9th August 1915, age 28. No known grave.
2014, oil on linen, 61 x 51 cm



After Life, 2014, oil on linen, 66 x 56 cm



Euan Macleod

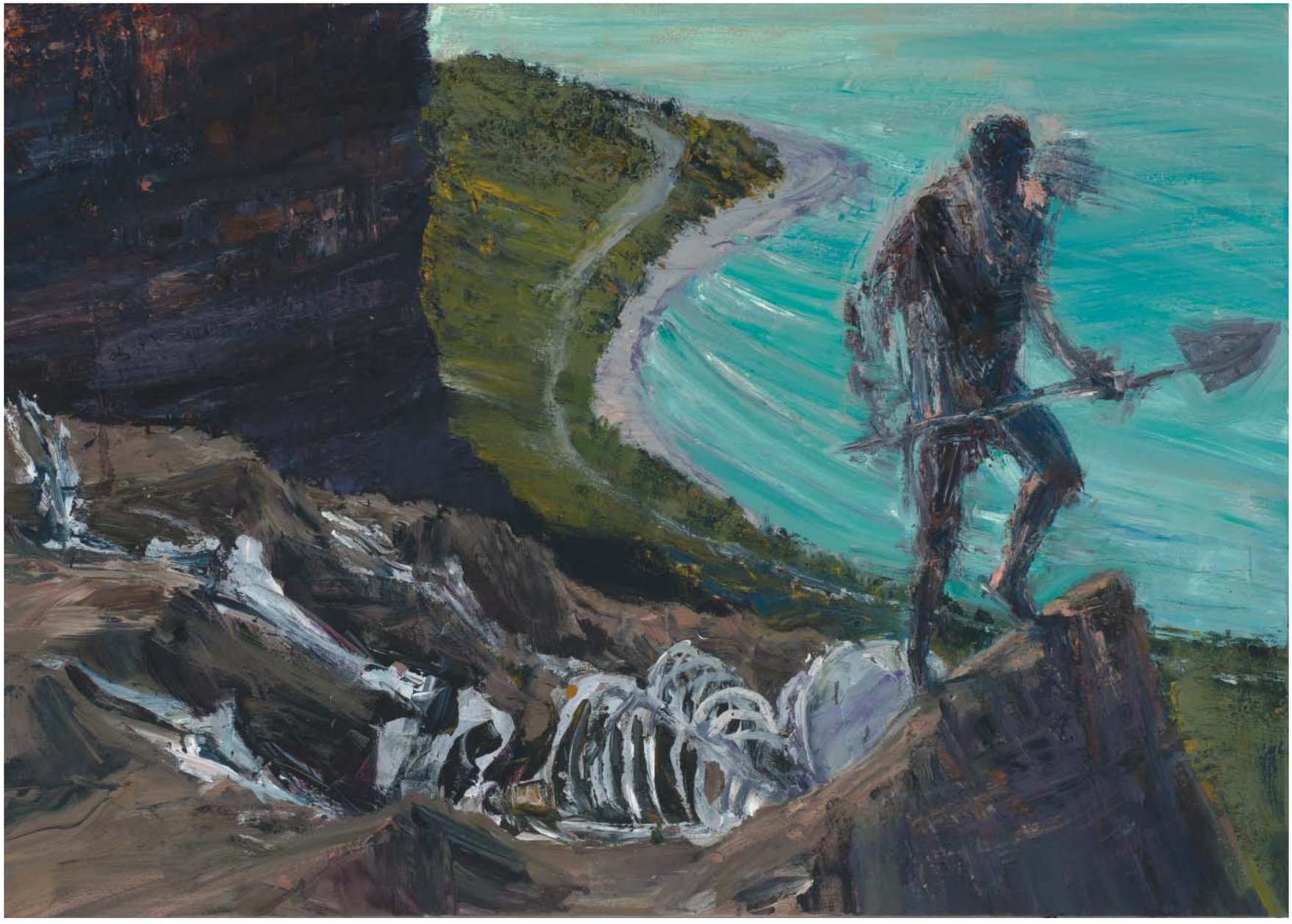
Born in New Zealand, Macleod moved to Australia in 1981 and has exhibited in both countries as a respected senior artist. He was the winner of the Archibald Prize in 1999.

His paintings and drawings are in public collections in Australia and overseas, including the Metropolitan Museum of Art, New York; Australian Parliament House Art Collection; National Gallery of Australia; the National Gallery of Victoria.

Macleod is best known for his dark, expressive landscapes. Wrung out of muted colours and heavy textures, people and landscapes emerge. Plein air landscape is an important feature of his work.

Euan Macleod is represented by Watters Gallery Sydney and Niagara Galleries Melbourne.

www.niagaragalleries.com.au www.wattersgallery.com



Above Ari Burnu, 2014, oil and acrylic on polyester, 84 x 120 cm



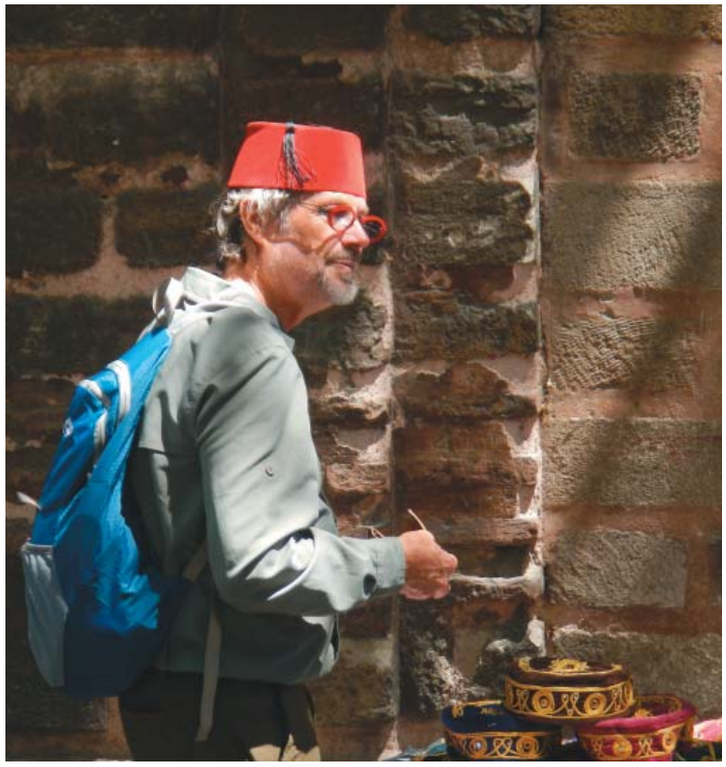
On The Road (Below Sphinx), *2014*, oil on polyester, 101 x 244 cm



Sunset (Russells Top), 2014, oil on polyester, 100 x 124 cm



Wrestle (Gallipoli Peninsula), 2014, oil on polyester, 120 x 84 cm



Idris Murphy

Idris Murphy won the 2014 Gallipoli Art Prize with his painting ***Gallipoli Evening*** [2013], which was inspired by a recent visit to the battlefield and the discovery of 160 letters written by his grandfather.

Murphy is a highly individual artist who has been prominent since 1975 when he was awarded the Keith and Elizabeth Murdoch Travel Fellowship judged by Fred Williams. Since then he has been the recipient of: the Australian Arts Council Special Travel Scholarship [Europe & America]; the Moya Dyring Memorial Residence, Paris; Irish Arts Council Studio, Tyron Guthrie Centre, Ireland. In 1994, he received a Doctorate of Creative Arts from the University of Wollongong. He featured in the 2002 SBS documentary ***Two Thirds Sky***; the exhibition ***On this island***, travelling NSW and New Zealand; the 2012-13 exhibition ***Not the way home***, SH Ervin & travelling NSW and 2012 the Korean International Art Fair, Seoul, Korea.

Murphy was the driving force behind the ILIRI project – a residency program for Australian and International artists in the outback of NSW run by the University of New South Wales.

Idris Murphy's work is held in numerous public collections, including the National Gallery of Australia; National Library of Australia; Australian Parliament House Art Collection; Art Gallery of New South Wales; State Library of New South Wales and the State Library of Queensland; Bibliothèque Nationale de Paris.

Idris Murphy is represented by King Street Gallery on William.

www.idrismurphy.com www.kingstreetgallery.com.au



Fallen Pines at Gallipoli from the Dardenelles, 2014, acrylic on aluminium, 153 x 153 cm



Searching for Samothrace from Hill 60, 2014, acrylic on aluminium, 153 x 153 cm



Still Evening Light, The Nek, 2014, acrylic on aluminium, 153 x 153 cm



Michael Nock

Michael Nock is an artist specialising in oil painting. He holds both a Bachelor of Fine Arts and a Master of Fine Arts from the Californian Institute of the Arts (Cal Arts) and currently serves on the board of Trustees of Cal Arts. He is also involved in numerous community based art initiatives through a non-profit foundation he established in 2013.

Michael Nock has over 35 years' experience working in the financial services industry. In 2012 he acquired Art-Lease, the first company in Hong Kong to provide art-leasing services to corporations.

www.art-lease.com/michael_nock/main/en/



Gallipoli 28, 2014, oil on paper, 40 x 50 cm



Gallipoli 30, 2014, oil on paper, 40 x 50 cm



Gallipoli 29, 2014, oil on paper, 40 x 50 cm



Peter O'Doherty

Emigrating with his family from New Zealand to Australia in the late 1960s, Peter O'Doherty is a self-taught painter. There has been a concentration on urban and suburban themes in his work – fibro and brick houses, blocks of flats, high-rise façades, front yards, porches, and garages, along with chairs, aeroplanes, trams and landscapes. His representational paintings are tonal assemblages of oblique geometric detail imbued with dense shadow and vivid Australian light. O'Doherty has been included in numerous art prizes such as the Sulman and the Salon des Refusés.

He has won the Paddington Art Prize for Landscape, the Commendation Award at the Mosman Art Prize and the Alan Gamble Memorial Prize for the built environment.

Commencing in 2014 and running over the next two years, O'Doherty and his wife Susan have a collaborative touring exhibition ***Moving house***. The exhibition combines Susan's assemblages depicting various rooms within the house and Peter's canvases of suburban house façades.

Peter O'Doherty is represented by King Street Gallery on William.

www.kingstreetgallery.com.au



Looking back to Ari Burnu, 2014, acrylic on canvas, 137 x 213 cm



Razor-back, 2014, acrylic on canvas, 90 x 167 cm



Razorback Ridges, 2014, acrylic on canvas, 137 x 152 cm



Pines, Shrapnel Valley, 2014, acrylic on paper, 38 x 40 cm



Susan O'Doherty

Susan O'Doherty is an artist working in a range of media. Her work ranges from large-scale abstract paintings to mixed-media assemblages.

O'Doherty's considers her assemblages as 'capsules of accumulated connections across time using ready-made forms'—objects and items scavenged, collected and re-presented. Her paintings mark time through a more conventional pictorial equivalent, but sustain this persistent enquiry. As the artist states, 'This body of work relates to the passing of time, the ethereal nature of time, recollections, experiences—lives lived and awareness of mortality'.

www.susanodoherty.com.au



Light Horse Sewing Kit, 2014, mixed-media assemblage [scissors, metal buttons, tape meausre, pin, needles, safety pins, eye hooks, thimbles, cotton and wool thread and hessian], 60 x 80 x 8 cm



Morphine, 2014, mixed-media assemblage [ceramic tiles, scissors, medical bottles, enamel medical containers, cork, wood, paint and varnish], 62 x 54 x 8 cm



Stanley Palmer

Well known New Zealand artist Stanley Palmer's father fought at Gallipoli. Palmer lives in Auckland and has worked as a full-time artist since 1968.He began exhibiting in 1958 and his art practice covers both painting and printmaking.

His works are part of public and private collections including Te Papa Tongarewa Museum of New Zealand, Wellington, City Art Gallery, Auckland and The Dowse Art Museum, Wellington.

Often featuring the coastline or off-shore islands, Palmer's distinctive prints are produced through a combination of bamboo engraving and lithography.

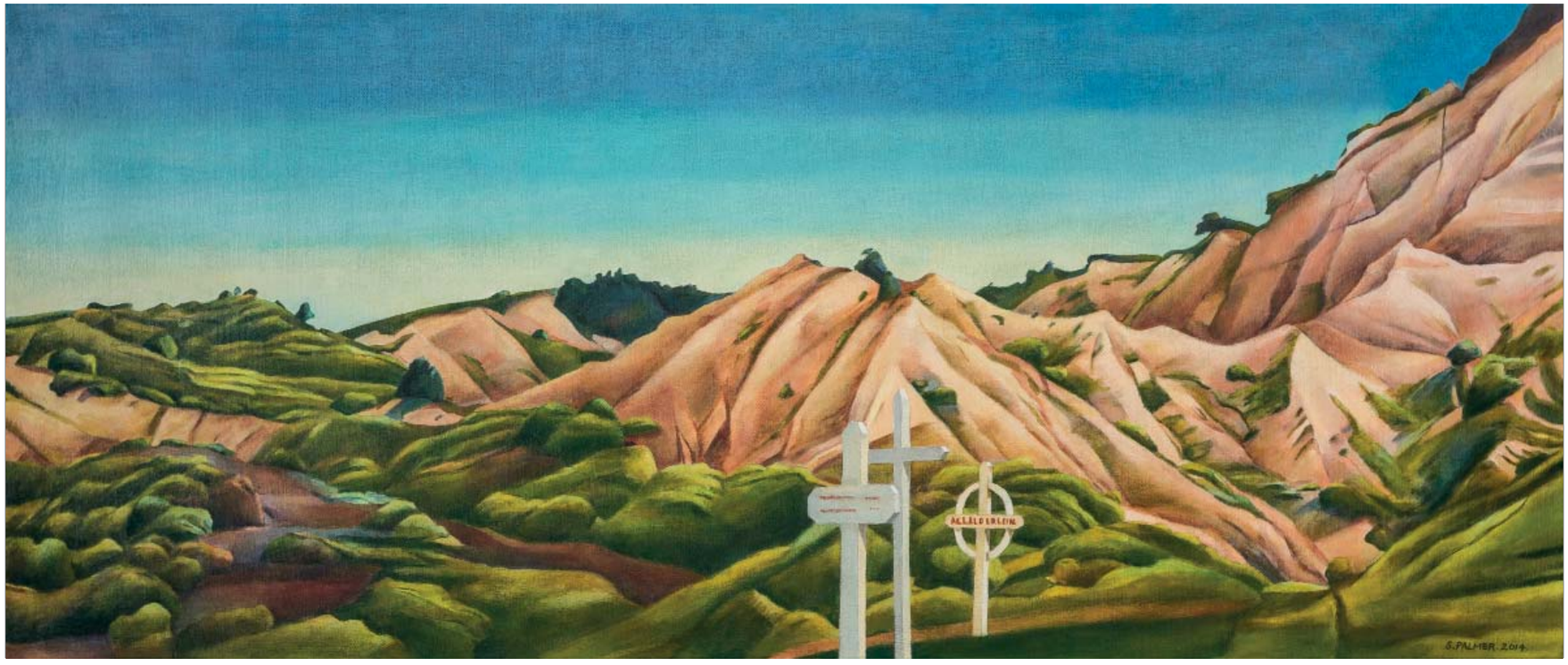
www.melanierogergallery.com



Turkish Fort, Kilid Bahr I, 2014, oil on linen, 70 x 160 cm



Trench, Below Walkers Ridge, 2014, oil on linen, 75 x 160 cm



Phantom Graves, Anzac Cove, 2014, oil on linen, 67.5 x 160.5 cm



Amanda Penrose Hart

Travelling informs the work of Amanda Penrose Hart. Her style affirms the pleasures of painting and the evocative power of her materials, revelling in painting in-situ.

Born in Brisbane in 1963 she holds a Diploma of Fine Art from Queensland College of Art and a Bachelor of Visual Art from Griffith University.

She has been exhibiting since 1994 and is regularly included in major prizes such as the NSW Parliament Plein Air Painting Prize, The Portia Geach Portrait Prize, The Glover Landscape Prize and the Kedumba Drawing Prize.

Her work is represented in major public and corporate collections including, National Maritime Museum, Sydney; Bathurst Regional Art Gallery, NSW; Gold Coast City Art Gallery, Queensland; the NSW Bar Association and Macquarie Bank, Sydney and London.

Amanda Penrose Hart is represented by King Street Gallery on William.

www.kingstreetgallery.com.au



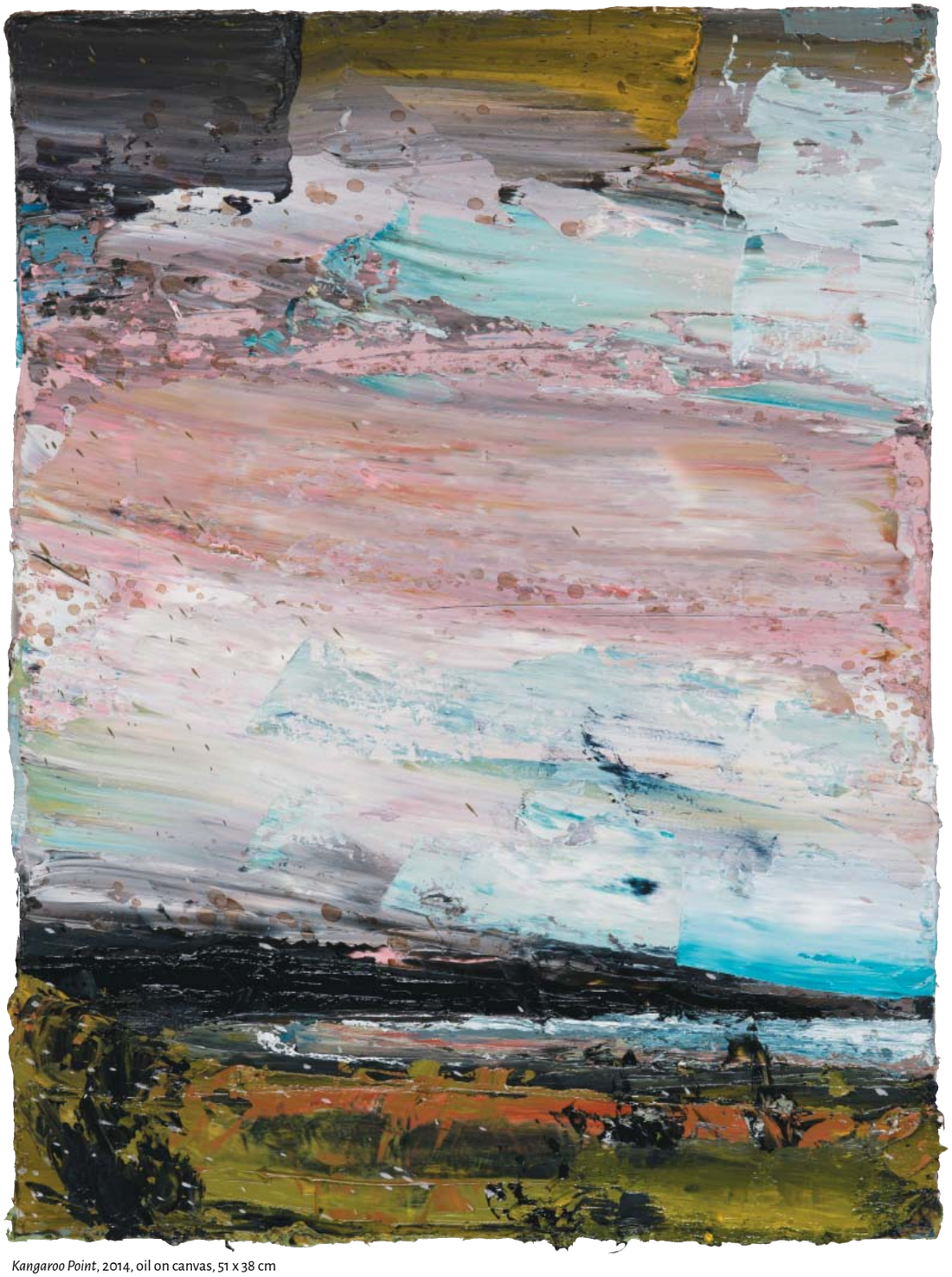
Gallipoli 1, 2014, oil on paper, 15 x 20 cm



Gallipoli 2, 2014, oil on paper, 15 x 20 cm



Gallipoli 3, 2014, oil on paper, 21.5 x 20 cm



Kangaroo Point, 2014, oil on canvas, 51 x 38 cm



The Sphinx, 2014, oil on canvas, 38 x 51 cm



French Cemetery, 2014, oil on canvas, 38 x 51 cm



Leo Robba

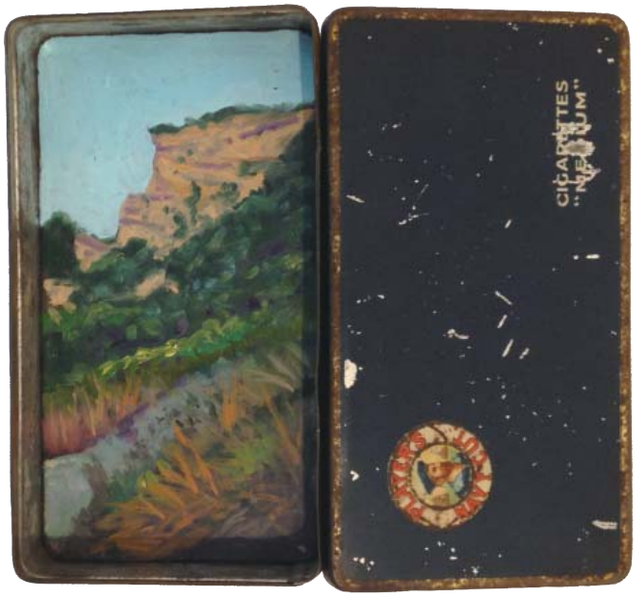
Leo Robba has a Master of Fine Art from Newcastle University with a thesis exploring the topic 'Regionalism in Australian Landscape Painting'. He is currently completing his PhD – 'A Changing View: Environment and the Contested Space in Australian Landscape Painting' – at the Australian National University.

Leo Robba graduated from the Queensland College of Art in 1982 and moved to Sydney in 1983. He has had over 30 solo exhibitions in Australia and New Zealand and has taken part in numerous group exhibitions in Australia and internationally.

His work is represented in many public collections including, Maitland Regional Gallery, Brisbane City Hall Gallery, National Gallery of Australia, New England Regional Art Gallery and Museum, Coffs Harbour Regional Gallery and the University of Newscastle.

Leo Robba is represented by King Street Gallery on William.

www.kingstreetgallery.com.au



View Towards the Sphinx, Anzac Cove, 2014, oil on metal, 14 x 14 x 2.7 cm



Big Tree View1, Anzac Cove, 2014, oil on metal, 11 x 16 x 1.8 cm



Ari Burnu, 2014, oil on tin, 7 x 3 x 1 cm



Dark Morning, Gallipoli, 2014, oil on metal, 8.5 x 15 x 1.4 cm



Blue Pine, Lone Pine, 2014, oil on metal, 11 x 8 x 1.8 cm



Luke Sciberras

Luke Sciberras' paintings and etchings are based upon the landscapes around Hill End, NSW, where the artist lives and works, following in the footsteps of artists Donald Friend and Russell Drysdale.

Sciberras is a graduate from the National Art School, Sydney, completing a Bachelor of Fine Arts in 1997. Since 1999 he has held almost 30 solo exhibitions, including several at Bathurst Regional Art Gallery.

His works are included in many private, public and corporate collections worldwide.

Luke Sciberras is represented by Olsen Irwin Gallery.

www.lukesciberras.com.au www.olsenirwin.com

With every new landscape comes the artist's challenge to understand its distinctive feel and tone, its genius loci. Here was a truly unique adventure into a terrain on the edges of the Mediterranean, the Middle East, Europe and Asia, and all at once with a paradoxically Australian history. The escarpments rising from the Aegean Sea are haunted by a collective Australian memory riddled with thousands of stories that are now synonymous with Gallipoli .

If one can imagine watching a foreign film with an Australian accent dubbed over it, there is the experience of being a contemporary Australian painter reflecting on a landscape which is both alien and nostalgic .

Luke Sciberras 2015



Ugly Fingers, 2014, oil on board, 62 x 84 cm



Suvla, 2014, oil on board, 40 x 50 cm



No Mans Land, 2014, oil on board, 62 x 84 cm



Kilit Bahir, 2014, oil on board, 60 x 80 cm



Michael Shepherd

Michael Shepherd was awarded a MNZM (Member of the New Zealand Order of Merit) for services to the Arts in 2008. Shepherd's meticulously painted works, usually with an understated, subtle palette, explore and depict New Zealand's history, an interest motivated in him by the experiences of various family members in the world wars.

He says that 'painting history has become a compulsive activity, just continually trying to reconstruct these long-banished worlds'. He notes the impossibility of definitively recording the past, dependent as records are on personal recollection.

In 2005-06 a major survey exhibition of his work was exhibited at the Sarjeant Gallery, Whanganui, Whangarei Art Museum and Rotorua Museum of Art and History, and another was held at the Robert McDougall Art Gallery in Christchurch in 2001.

In 1982 he was awarded a Queen Elizabeth II Arts Council travel grant, which he used to study 17th century Dutch painting materials and techniques at the Rijksmuseum in Amsterdam. His work is collected internationally, and is held in all the major collections of NZ, including Te Papa Tongarewa, Auckland Art Gallery and the Christchurch Art Gallery.

www.whitespace.co.nz



Untitled, 2014, acrylic and polymer, NZ and Turkish soil and sand, 28 x 37.5 cm



Aftermath Pluge's, 2014, acrylic and polymer, NZ and Turkish soil and sand, 28 x 37.5 cm



Bitch Cape Helles, 2014, acrylic and polymer, NZ and Turkish soil and sand, 28 x 37.5 cm



Jonathan Throsby

Draftsman and painter Jonathan Throsby is the descendant of Major General Sir William Throsby Bridges who commanded the 1st Australian Division at Gallipoli, where he died of wounds on 18 May 1915. He was the first Australian to reach the rank of major general, the first to command a division, the first to receive a knighthood, and the first Australian major general to be killed during the war. Bridges is the only identified Australian killed in the First World War to have had their body repatriated and buried on Australian soil.

Throsby has shown at some of Australia's premier commercial galleries and in 2012 he held a solo exhibition ***Paintings From the Plains*** at William Mora Galleries, Melbourne.

He lives and works in Wilcannia, NSW and is represented by William Mora Gallery.

http://www.moragalleries.com.au/



The Nek, 2014, oil on board, 35 x 45 cm



Untitled, 2014, oil on board, 40 x 50 cm



Untitled, 2014, oil on board, 40 x 50 cm



Untitled, 2014, gouache on paper, 56 x 76 cm



Untitled, 2014, gouache on paper, 56 x 76 cm



John Walsh

Respected New Zealand indigenous artist and curator John Walsh is of Aitanga a Hauiti descent. Since 1993 he has been the curator of contemporary Maori art at the National Art Gallery (now Te Papa).

Some of his works represent myths from Maoridom while others depict contemporary incidents. Walsh conjures up dreamscapes and vistas where ancient beings, gods and demigods weave the fabric of existence.

After his first solo exhibition, held when he was almost 40, John Walsh quickly made a name for himself and now exhibits annually in Auckland, Wellington and Christchurch. He has completed a number of large public commissions, including participating in the Pathfinder International Mural project in New York City in 1989.

His work is held in various public and private collections including the James Wallace Collection, Te Papa Tongarewa Museum of New Zealand, the Sarjeant Gallery Collection and the Jean Marie Tjibaou Cultural Centre Collection in Noumea, New Caledonia.

www.pageblackiegallery.co.nz



Untitled, 2014, oil on paper, 36 x 41 cm



Some Kind of Hell, 2014, oil on paper, 25 x 35 cm



Lieutenant Colonel William Malone is awarded the Victoria Cross 2015, 2014, oil on paper, 35 x 25 cm



Bruce Inglis

Bruce Inglis is a Sydney-based freelance videographer and editor. He has been filming artists for television programs, documentaries and exhibition videos for over 15 years.

He has worked on a number of highly-praised documentaries broadcast on ABC TV, including programs on artists, Margaret Olley, Sidney Nolan, Jeffery Smart, Jenny Sages and photographer Jeff Carter.

Bruce has filmed documentaries for the National Gallery of Australia, Art Gallery of New South Wales, Newcastle Art Gallery, SH Ervin Gallery, Queensland University of Technology Gallery and TarraWarra Museum of Art.

The invitation to travel to Turkey on the ***Your friend the enemy*** trip was a rare opportunity to explore his family connection to Gallipoli. His grandfather, Robert James Inglis, served there as a signaler in the 3rd Light Horse from mid-May until he was evacuated in December 1915.



Jonathan Throsby



Amanda Penrose Hart, Anzac Cove



Peter O'Doherty, Andrew Bean and Susan O'Doherty 2014



One of the few remaining Ottoman headstones



Brad Manera and Bruce Inglis at Lambert's location for *Anzac, the Landing 1915* [1920-22]



Leo Robba, Idris Murphy, Elisabeth Cummings, Susan O'Doherty and Turkish Guide 2014



Gallery and Rent -A-Car, Instanbul



Michael Nock 2014



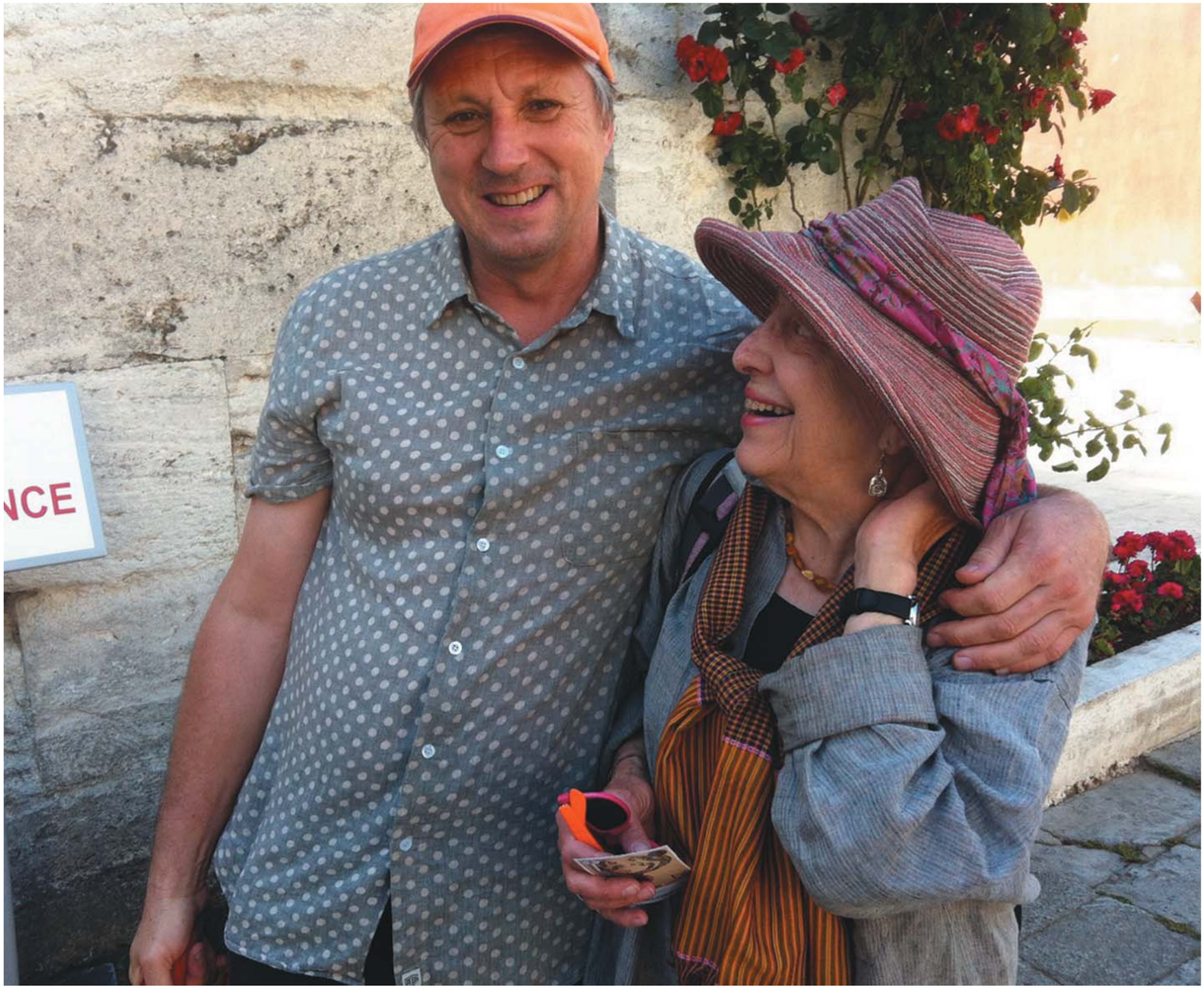
Guy Maestri



John McDonald at Anzac Cove



Jonathan Throsby, Luke Sciberras and Orlando Throsby



Euan Macleod and Elisabeth Cummings



E A Butler's grave and note



Deirdre Bean, Steve Lopes and Robert Linnegar



Guy Maestri, Luke Sciberras and Jonathan Throsby



Brad Manera in Ataturk's Museum



Image courtesy Winsor & Newton

Historically, artists who travelled to battlefields often used Winsor & Newton and Conté à Paris. Sometimes they used these to sketch and paint what their eyes could not believe.

So it is perhaps fitting that the artists of ***Your friend the enemy*** have used these art materials. They have an original connection with the place and its history but they also incorporate new innovations with Liquitex Acrylics which permits a different approach. I am very proud of the integrity of the materials we provided for this project, knowing that this is reflected in the work of the participating artists.

We support and encourage the telling of the Gallipoli story. We are thankful for the opportunity to contribute to this project, commemorating 100 years of Anzac.

Barry Stuart – Managing Director, Jasco, Representing Winsor & Newton, Liquitex and Conté à Paris

The artists would like to thank

Andrew Yip

Barry Stuart, Managing Director, Jasco

Brad Manera, Senior Curator, War Memorial Sydney

Brendan Nelson, Director, The Australian War Memorial

Bruce Inglis, Film Maker, Sync Pictures

Fiona Sullivan, Artsight

Janan Greer, The Creativity Council

Jane Cush, Director, Goulburn Regional Gallery

Jane Watters, Director, S.H. Ervin Gallery

John McDonald, Curator

King Street Gallery on William

Natalie O'Connor, Resident Artist for Winsor & Newton Liquitex & Conté à Paris

Olsen Irwin Gallery

Owen Craven, Artist Profile Magazine

Randi Linnegar

Richard Perram, Director, Bathurst Regional Gallery

Sam Woods Design

Sarah Vandepeer

Sean, Art Van Go

Stella Downer Fine Art

Terence Maloon, Director, ANU Drill Hall Gallery

Photography

Gallipoli images:Robert Linnegar

Artworks by Amanda Penrose Hart & Elisabeth Cummings have been photographed by Micheal Bradfield

Artworks by Idris Murphy & Leo Robba have been photographed by Paul Wright

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The star is the Ottoman War Medal or in Turkish Harp Madalyası. It is a decoration for bravery in combat or outstanding military service.

It is often call the Gallipoli Star, or the Iron Crescent – a suggestion that it is the Turkish version of the German Iron Cross. It was introduced in March 1915 before the RN fleet attack on the Dardanelles, and was awarded up to the end of the war in 1918, so it is more than a Gallipoli Star.

The medal is made of nickel-plated brass with red enamel. Inside the crescent is the tughra or symbol of the sultan of the time: Sultan Mehmed Reshad V. The date in Arabic is 1333 AH – 1915 in our calendar.




100
YEARS OF
ANZAC
THE SPIRIT
LIVES
2014 - 2018


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DEPUIS 1795



Idris Murphy