

LUSTRE

Contemporary Artists in Greece & Crete





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Riste Andrievski
Angeliki Androutsopoulos
Deirdre Bean
Michael Bradfield
Michelle Hiscock
Alan Daniel Jones
Joanna Logue
Steve Lopes
Euan Macleod
Natalie Leontaris O'Connor
Amanda Penrose Hart
Rodney Pople

Touring Exhibition Venues – *Lustre: Contemporary Artists in Greece & Crete*

Anzac Memorial Hyde Park Sydney, NSW
20 May 2026 – Mid-July 2026
<https://www.anzacmemorial.nsw.gov.au/>

Mudgee Arts Precinct, Mudgee, NSW
24 July 2026 – 20 September 2026
<https://www.mudgeeartsprecinct.com.au/HOME>

Rocky Hill War Memorial and Museum, Goulburn, NSW
15 October 2026 – 31 March 2027
<https://rockyhillwarmuseum.com.au/>

Gosford Regional Art Gallery, Gosford, NSW
15 April 2027 – 30 May 2027
<https://gosfordregionalgallery.com/>

Hellenic Museum, Melbourne, VIC
Mid-2027 onwards
<https://www.hellenic.org.au/>

Group shot, taken Thessaloniki town. Photo: Robert Linnegar.

Front cover: Photo: Robert Linnegar.





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Front: Amanda Penrose Hart, Alan Daniel Jones, Steve Lopes,
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Second row: Brad Manera, Joanna Logue, Deirdre Bean,
Angeliki Androutsopolous, Natalie Leontaris O'Connor,
Back row: Rodney Pople, Michael Bradfield, Riste Andreivski.



FOREWORD

HER EXCELLENCY MS ALISON DUNCAN, AUSTRALIAN AMBASSADOR TO GREECE

The exhibition presented here brings into focus one of the most significant and deeply moving chapters of shared history between Australia and Greece; a chapter written in courage, sacrifice and solidarity. Eighty-five years ago, Australian soldiers of the Australian and New Zealand Army Corps fought on Greek soil alongside Greek and Allied forces during the campaigns in Greece and Crete. In villages and mountain passes, on rugged coastlines and in ancient olive groves, bonds were forged between Australians and Greeks through their shared experience on the battlefield. These bonds – born of hardship, mateship and mutual respect – endure to this day.

The Australian artists represented here undertook a journey of both geography and memory. They travelled to mainland Greece and Crete to trace the footsteps of the ANZACs – they walked the ridges and valleys where Australians fought; they stood in the villages where Greek civilians offered courageous support; they visited the cemeteries and memorials; and they absorbed the atmosphere of places marked by sacrifice, resilience and human dignity. From this immersion, they created works that respond to the landscape not only as a physical space, but as a place of memory.

This exhibition is both a monument and a testament. It is a monument to the service of the ANZACs who fought in Greece and Crete. And it is a testament to the strength of the ties shaped between our two nations during those dark months of 1941. The legacy of those ANZACs has never been forgotten. It lives on in family stories, in commemorations, in memorials across both countries, and in the enduring friendship between our peoples. In this exhibition, it becomes a source of contemplation for new generations who seek to understand not only the history of war, but the meaning of service, courage, loyalty and humanity.

The artworks in this exhibition open a window into the past – into a dark chapter marked by loss and turbulence. They invite us to reflect on the cost of war, the scars it leaves on individuals and nations, and the values that are worth defending and living by – freedom, solidarity, dignity and compassion. Through their creative expression, the artists engage in a dialogue between past and present, give shape to remembrance and offer new pathways for connection between Australia and Greece.

The works presented here also demonstrate the depth of talent and sensitivity of the artists. With their work, they demonstrate that art is a powerful means to reflect, to remember and to connect.

As we reflect on the images and stories brought to life through this exhibition, we are reminded that the shared history of Australians and Greeks is neither abstract nor remote. It is alive in the enduring friendship between our peoples, in the commemorations held each year, and in the ongoing commitment to honouring the legacy of those who served. These artworks enrich that legacy, ensuring that the stories of 1941 continue to resonate, inspire, and connect us.

left: Group working, en plein air, Vevi pass. Photo: Robert Linnegar.

LUSTRE FORCE

Australian and New Zealand Artists searching for echoes of Anzacs in Greece

BRAD MANERA, SENIOR HISTORIAN, ANZAC MEMORIAL

The sparkling blue of the Libyan Sea laps the water smooth pebbles of the beach at Sphakia. Tourist children splash and squeal with delight in the shallows. They know nothing of the ghosts of the hollow-eyed soldiers, exhausted, many wounded, who stood on that beach 85 years ago, desperately, forlornly scanning the horizon for a ship to rescue them.

The mention of Crete evokes images of heroes and gods from a classical age, but in 1941 the Australian, New Zealand, British and Greek heroes of a doomed defence force, against the best the Nazi war machine had, must have felt that God had forsaken them.

It was the final act of a failed two-part campaign aimed at preventing the Nazis from capturing the Balkans.

At the outbreak of the Second World War in September 1939, Poland had fallen to the Nazis. In 1940 Western Europe was overrun and Britain was besieged by air and sea. Fascist Italy entered the war in June, and pro-Nazi Vichy France joined in, delivering much of North Africa, the Middle East and the Mediterranean to the Axis Powers

In 1941 Hitler looked to the east. His chance to realise his long-held desire to crush Bolshevism had arrived. The only concern his planners raised was the potential threat from the Balkans, the southern flank of any move against the USSR.

The British prime minister, Winston Churchill's perspective was that the Balkans provided the last opportunity to resist the Nazis on mainland Europe. He wanted to unite Yugoslavia, Turkey and Greece and reinforce them with British and dominion army, navy and air units. The army component of Churchill's promise was codenamed Lustre Force.

Fascist Italy had already struck the first blow of the war in the Balkans. Their invasion of Greece, from across the rugged Albanian frontier in October 1940, bogged down with heavy casualties on both sides. In April 1941 Nazi German forces came to the rescue. They swept through Yugoslavia in a dozen days and penetrated the northern defences of Greece. Turkey assessed the doomed inevitability and remained neutral. Even Churchill considered the commitment of Lustre Force "a great risk in a good cause...".

Churchill's vision of a powerful contingent of combined arms, mechanised infantry and armour, covered by fighter and bomber squadrons and resupplied by sea, was not realised. The growing threat of Axis power around the Mediterranean littoral stripped Lustre Force before it even deployed.

The largest component of Lustre Force was the Second Australian Imperial Force's (AIF's) 17,000 strong 6th Division. Its three brigades, Brigadier A S 'Tubby' Allen's 16th, Brigadier 'Stan' Savage's 17th and Brigadier George Vasey's 19th were veterans of the Libyan campaign. The other infantry component of Lustre Force was the New Zealand Expeditionary Force's understrength 2nd



Tour historian Brad Manera, Senior Historian/Curator at the Anzac Memorial, addressing the artists in front of the Greek cruiser *Georgios Averof* alongside at the naval museum in Athens. Launched in 1910, *Averof* was still able to play a role in the evacuation of ANZACs from Greece in 1941. Photo: Michael Bradfield.



Photographed just before their last fight, Corporal Ted Cunningham, in torn pants, holds a captured German MP-40 submachine gun. Beside him Lance Corporal Ted Patten, in 'borrowed' British battledress trousers, poses with his 'Tommy gun'. Western Australians of 13 Platoon, C Company, of the 2/11th Battalion, 29-year-old Cunningham, from Walebing, and 27-year-old Patten, from Kalgoorlie, were possibly the last two Australians soldiers fighting the Nazis on 30 May 1941. They bought time for their mates to escape. Fighting 'til their ammunition was gone they were taken captive and spent the next four years in prison camps. It was not until he had been repatriated after the war that Ted Cunningham learned that he had been Mentioned in Despatches for bravery and leadership during the fighting for Retimo on 23 and 27 May 1941.

Photo: Wes Olson and the Coci family

Division, barely two brigades strong. To add steel a brigade of British armoured vehicles and light tanks was all the British could muster to support the embattled Greeks.

The Australian and New Zealand troops of Lustre Force began landing in Greece in March 1941. On 6 April Nazi tanks rolled across the northern frontier.

For Lustre Force and the Hellenic Army, the campaign on mainland Greece was one of desperate defensive battles using light weapons against Nazi tanks and aircraft.

At Vevi on 11 April, the Allies, including George Vasey's 19th Brigade AIF and the NZ 27 (Machine Gun) Battalion, faced the *Liebstandarte SS Adolf Hitler* Division. Their defences buckled before German air and armour, and the Allies fell back on the Aliakmon Line. When that too was breached, 'Tubby' Allen's 16th Brigade AIF and a NZ battalion fought a delaying action along the Pinios River near the mouth of Tempe Gorge. Further south the Allies created hastily built defences along the Metaxas (or Thermopylae) Line, the last defensible position north of Athens.

On the eve of Anzac Day 1941, the Western Australians of the 2/11th Battalion and a battery of 25-Pounder guns from the 2/2nd Field Regiment dug in at Brallos Pass on the heights above Thermopylae. Reprising Leonidas and his heroic Spartans they held back Nazi mechanised infantry and mountain troops as the Royal Navy, including the Australian cruiser HMAS *Perth* and the RAN's old V&W destroyers, prepared to evacuate the remnants of Lustre Force from the beaches of southern Greece, a rescue operation much more exposed than what the navy had achieved at Dunkirk the year before.

By the end of the month the Greek campaign was over. The defeated Allies smashed their equipment and abandoned it on the beaches. The victorious Nazis took time to rest and explore the ancient sites.

Some elements of Lustre Force had been evacuated to Egypt, others to Crete. Many could not be rescued and were left behind and marched into captivity.

Despite the fall of Greece, the British outpost on the island of Crete remained a threat. Its three airfields, Maleme, Retimo (Rethymnon) and Iraklion, offered the possibility of staging air attacks against the essential oil fields controlled by the Axis around Ploesti in Romania.

The Luftwaffe offered Hitler plans for the biggest airborne assault yet conceived. They would drop an entire division of paratroops plus a brigade of glider-borne infantry onto the island, capture the airfields and fly in an airmobile light infantry division. The plan was to land 22,000 troops plus artillery and armour by parachute, glider or transport aircraft. An operation of the like had never been attempted. After some reluctance the Fuhrer agreed. It was codenamed Operation Merkur (Mercury).

The campaign on Crete began in earnest on 20 May 1941 when thousands of paratroops and glider-borne infantry descended on the island. Informed that they would find a demoralised enemy and a welcoming population, they were surprised by the ferocious defence.

Intense close quarters fighting lasted for ten days. Finally Nazi resources and air power overcame the Australian, New Zealand, British and Greek garrisons. The Iraklion defenders were evacuated by sea, but caught in the open ocean, many rescue ships were sunk and the men drowned. The

units holding the Maleme-Canea sector of the north coast fought their way across the island to Sphakia, only to find that the navy could not take them all. Many were left to their fate.

The order to fall back to the south coast was not received by those defending the airfield near Retimo. They fought 'til killed or captured. A few evaded the Nazi noose, and the locals took grave risks to hide them.

The 1941 campaigns in Greece and on Crete cost the AIF dearly. A third of the 17,125 Australian soldiers and nurses in Lustre Force were killed, wounded or captured. In Greece in April, 320 were killed, 494 wounded and 2,030 made prisoners of war. On Crete in May another 274 were killed, 507 wounded and 3,109 became prisoners of war.

Despite the loss of Australia's most experienced combat division and its support troops memories of the campaigns in Greece have slipped from public memory. We may remember the 'Rats' of Tobruk, the men who stopped Rommel at El Alamein and the 'ragged, bloody heroes' of the Kokoda Trail but the doomed soldiers of Lustre Force were consigned to the distant grief of their families.

In the closing months of the Second World War (1939-45) Lieutenant Colonel John Treloar, head of the Military History Section, sent one of Australia's official war artists Captain William Dargie to Greece and Crete along with War Graves photographer Corporal Victor Krauth, a truck and 'a handful of topographical maps' to visit the battlefields. With the war barely over and the tensions that would erupt into civil war building around them Dargie and Krauth explored, painted and photographed scarred landscapes, damaged buildings and the detritus of combat.

Dargie, better known for his portraiture, turned his hand to landscapes. He populated paintings of battlefields like Tempe Gorge and Brallos Pass with the men and machines who had fought there. Krauth found the burnt out, ignored and rusting Matilda tanks near Perivolio on Crete and photographed them where they and fought and died half a decade earlier.

Last year (2025) gallery owner Robert Linnegar recruited a group of artists and photographers to retrace the footsteps of Dargie and Krauth and explore the battlefields of the campaigns in Greece and on Crete. It was my privilege to lead the expedition as we walked the ground that had known so much courage and suffering. We investigated the topography of conflict and visited with reverence the real estate of no tomorrows – the military cemeteries from Thessaloniki to Crete.

The paintings and photographs that the artists have created commemorate these little-known campaigns 85 years on. Some of the images show that the land and its people have recovered over time; others reveal that many scars take longer to fade. Combined they make an exhibition that will keep a promise we made to the veterans, their widows and bereaved families – that, in the words of *The Ode* from Binyon's poem *For the Fallen*, 'we will remember them'.



Map of the Nazi advance through Greece in April and their airborne invasion of Crete in May 1941. Collection of the Anzac Memorial Hyde Park, Sydney. Photo: Michael Bradfield.



The headstone, in the Commonwealth War Graves Commission Cemetery at Phaleron in Greece, on the grave of 53 year-old Colonel William Kay, commander of 2/5 Australian General Hospital, who was killed during an enemy air raid during the evacuation on 26 April 1941.





LUSTRE

CHRISTOPHER ALLEN

War has been one of the great and enduring preoccupations of art and literature. The oldest epic we have, and the foundation of western literature, is Homer’s *Iliad*; war is also the subject of the greatest of Indian epics, the *Mahabharata*, and the poignant background of the spiritual teaching in its most famous section, the *Bhagavad Gita*. In modern literature, war is the setting of plays and novels, from Shakespeare to Tolstoy. Wars and battles appear in carved friezes, in paintings, in mosaics like the celebrated *Battle of Alexander* in Naples. But none of these is a celebration of war; the *Iliad* and the *Bhagavad Gita* alike are full of eloquent denunciations of the horror of conflicts in which men kill other men who have personally done them no wrong, or even worse, find themselves slaughtering their own kin.

But war is part of the human condition. Animals hunt and kill other species and occasionally their own, alone or in packs; human societies presuppose an internal order of justice that precludes casual violence, but then find themselves in conflict with other communities. Hesiod’s ecphrastic poem *The Shield*, composed a little after the *Iliad*, presents a double picture of human life, with its juxtaposition of a city at peace and a city at war. One is happy and prosperous, the other an image of misery, suffering and terror. There is no question about which is preferable, and there could not be a more effective piece of anti-war literature. And yet it is clear that when war comes, the members of a community have no choice but to defend themselves; it is their duty, but also the only way to self-preservation, for the physical survival of the community, and also its moral survival as an entity worthy of dignity and self-respect.

Hence the interest of war for poets, playwrights, novelists, painters and sculptors, and today filmmakers. For as Heraclitus said two and a half thousand years ago – living in the midst of power struggles between the Greek cities of the Anatolian coast and the Persian empire –

War is the father of all things and the king of all; and it reveals some to be gods and some men, it makes some slaves and others free.

This passage can be found in different translations, often simply implying that war ‘makes’ gods and men, free men and slaves; but while the second verb means to make, the first one is to show or reveal. And that is really the thing that fascinates us all, and artists and writers in particular, about war: that it reveals who men and women really are. It is impossible to read about the two World Wars of the last century, for example, without asking ourselves whether those of our own generation would be capable of facing the same ordeals; whether we personally would rise to the occasion. And yet, as the case of Ukraine suggests, even people who were not known for their warlike nature or patriotic fervour can prove themselves extraordinarily brave and determined when attacked. Putin’s war has revealed the Ukrainians to be free, not the slaves he expected.

The Germans and perhaps especially the Italians fatally underestimated the will of the British people and the citizens of the Commonwealth during the Second World War, but Mussolini also



Christopher Allen photographing the sign for The Battle of Crete.



Corinth Gorge. Photo: Robert Linnegar.

disastrously underestimated the fighting spirit of the Greeks when he launched his invasion through Albania on the 28th of October 1940. After a terrible winter of fierce battles in the mountainous northwest of Greece, the Germans joined the invasion in April 1941 to save their ally from humiliation. Greece was the last part of western Europe that was still free of Nazi and Fascist domination, the last foothold the British had on the European mainland, and a potential threat to the German oilfields in Rumania that Hitler needed for his planned assault on Russia.

Australia has for over a century sent artists to commemorate the experience of our troops abroad, beginning with men like Arthur Streeton and George Lambert in the Great War. It was a happy accident that because avant-garde modernism had barely reached Australia at the time, we still had painters who were equipped with the landscape and narrative skills required to do justice to these subjects, though of course Lambert is more concerned with figure painting and Streeton with landscape. Later Evelyn Chapman too painted memorable images of nature beginning to regenerate among the ruins of the Western Front.

All war painting is of necessity retrospective and reflective, like Lambert’s reconstructions of the battles of Gallipoli and the campaigns of the Australian Light Horse, especially in *The Charge of the Light Horse at Beersheba* (1920). Even Streeton’s great picture of *Mont Saint-Quentin* (1919), though executed at the scene of this decisive battle, was painted a couple of months after the assault itself. Over a century has now passed since these events, and even the battles of the Second World War are now eight decades old. Commemoration takes on a different character at such a distance in time, when the damage of war has been repaired, nature has regrown over mud and trenches, and when few if any of those present are still alive to recount their memories.

This exhibition represents the third project organised by King Street Gallery, taking a group of artists – slightly different each time – to re-visit great Australian battlefields of the past. The first two trips were to Gallipoli in 2014, resulting in the exhibition *Your friend, the enemy* (2015-16) and to the Western Front in 2017, followed by another exhibition, *Salient*, which toured around Australia from 2018 to 2020. In both of these projects, the artists were visiting places that had been painted by notable official war artists of an earlier generation and, in the case of the Western Front, dramatically documented by the photographer Frank Hurley. With the Greek campaign, however, they were in effect exploring the sites of a short but extremely fierce campaign that has received little attention from official war artists, with the exception of a couple of important pictures by Sir William Dargie.

The Greek campaign is, in fact, so little-known that Peter Ewer’s recent book on the subject was titled *Forgotten Anzacs* (2008). And yet the land on which the battles of this campaign were fought are rich in historical associations. Just as many young men going to Gallipoli in 1915 would have



Pill Box at Corinth. Photo: Robert Linnegar.

been aware that they were very close to the site of the legendary city of Troy, many of those fighting in Greece would have known they were following some of the very roads by which the Persian army under Xerxes had invaded Greece in 480 BC, and passing through Thermopylae itself, where the three hundred Spartan heroes died in a holding action to allow the main Greek army to retreat in good order. But not far from Athens was the site of the Battle of Marathon (490 BC); in the northeast of Greece was Philippi (42 BC), where Brutus and Cassius, Caesar's assassins, were defeated by Mark Antony and Octavian. Even closer to their own path was Pharsalus, where Caesar had defeated Pompey in 48 BC.

In fact the course of the Greek campaign of 1941 had an uncanny similarity to the Persian invasion of 480, when the Greeks were also initially forced into a series of holding actions in a fighting retreat. It was significant that one of the first things this group did in Salonica was to visit the tomb of Philip of Macedon, Alexander's father, for the journey that followed was to be charged with historical memories.

The German invasion of Greece was hardly a surprise. The Italians had suffered one disaster after another in the first year of the war, so that by late in 1940, when it was clear that the Greek invasion was also bogged down, Hitler had little choice but to support his ally or face the prospect of the fall of Mussolini's regime and the withdrawal of Italy from the war. Plans for the invasion of



Amanda Penrose Hart drawing a pillbox bunker. Photo: Robert Linnegar.



Corinth Gorge. Photo: Robert Linnegar.

Greece had been going on for months, and so had British and Greek discussions about what help could be provided. But in the event, the Germans had already sent troops to Libya to prop up the collapsing Italian front there in February 1941, and this limited the forces that could be sent from Alexandria to resist the German invasion of Greece in April.

Thus it was that only a single division – composed mostly, as Brad Manera explains in greater detail in his essay, of one New Zealand and two Australian brigades – with terribly inadequate armour and artillery and hardly any air cover, landed in Athens and enjoyed a brief period of leave visiting the Acropolis and other sites before making its way up to the border of Greece and Yugoslavia, where the first encounter with the invading Germans, under the command of General Iven Mackay, was at Vevi Pass, on the border with Yugoslavia, on the 11th and 12th of April 1941.

This was followed by the Battle of Tempe Gorge on the 18th of April, where our troops – Anzac Force, consisting mainly of two battalions from 16th Brigade and a New Zealand battalion – were commanded by my grandfather Brigadier Arthur Samuel Allen. The next line of defence was at Brallos Pass, where Brigadier George Vasey commanded 19th Brigade on the 24th of April. Each of these rear-guard actions seemed to take place about a week apart. The evacuation of the mainland started on the same day as the fighting at Brallos, and lasted until the end of the



The view from Brallos Pass, Greece. From the heights flanking the Pass, in the third week of April 1941, the Australians looked down on the Nazi mechanised units advancing across the plain. One the Australian right the seaward flank had been the site of the ancient battle of Thermopylae. The ANZACs were well aware of the fate of the *Spartans*. Photo: Robert Linnegar.



top: The bridge over the Pinios River near Tempe Gorge, Greece, was the site of a spirited defence by Major General A S 'Tubby' Allen's 16th (Australian) Brigade and elements of the NZ Division on 17-18 April 1941. Photo: Robert Linnegar.

above: LUSTRE Artists view the battlefield north of Vevi, in Greece, from the embankment of the abandoned railway siding. The area was once the stage for the attack by the Leibstandarte SS Adolph Hitler Division on the 19th (Australian) Brigade supported by a New Zealand battalion and British machine gunners on 11–12 April 1941. . Photo: Robert Linnegar.

month; about half of those evacuated went to Crete, where they took part in the desperate defence of the island against the German airborne invasion a few weeks later; the survivors of this second part of the campaign were finally evacuated to Alexandria at the end of May, unfortunately leaving a considerable number of men behind.

Retracing the path of the Allied forces during a mild Greek autumn eighty-five years after the campaign, we travelled through remote areas barely changed since the war, and others that have been transformed almost out of recognition by tourism and development. The site of Vevi, for example, was eerily empty and seemingly unpeopled, although barns and haybales were evidence of farming activity. Near the spot we stopped to paint was a derelict train stop whose rusted signs seemed to date back to the War. At Pinios Gorge, most of the landscape before us in the river valley was not only unchanged since the time of the battle in 1941, but cannot have looked much different in the time of the Persian Wars.

Some places still retained structures from the time of the War: at the Corinth Canal we discovered a group of Italian concrete bunkers now precariously balanced on residual hills among the excavations of a landfill site. Other locations were radically changed, like the port of Heraklion, crowded with traffic on land and sailing boats in the harbour itself, new concrete buildings jostling with the old Venetian galley-hangars; or the little bay of Chora Sfakion, the scene of the evacuation from Crete, now entirely encrusted with tourist restaurants.

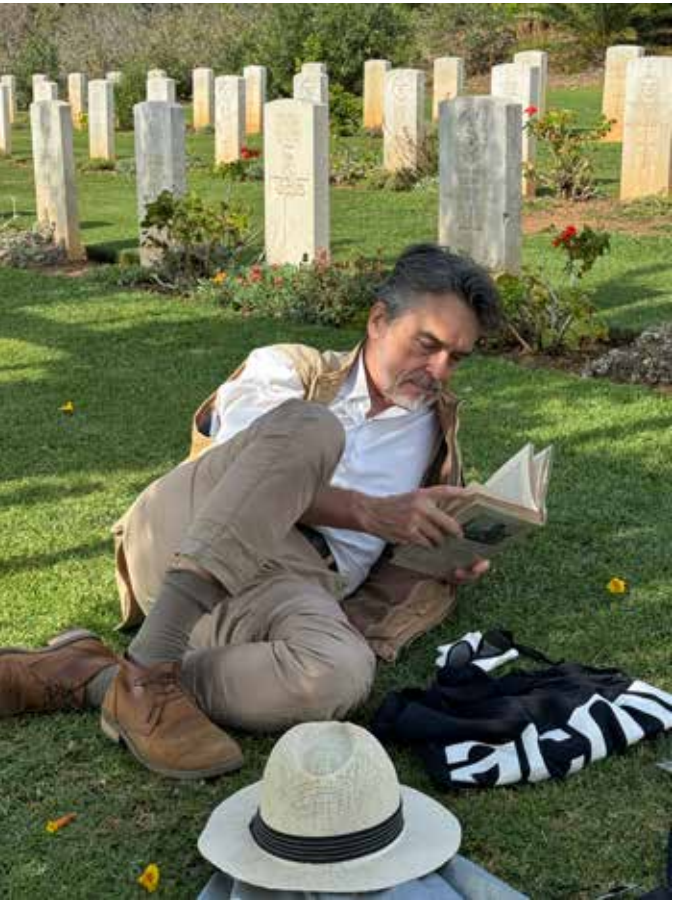
It was interesting to watch how the artists on the tour coped with these very different conditions. At each place we stopped there was a bustling of activity as everyone tumbled out of the bus and scattered around the site. The painters quickly sought out a promising view or motif and – knowing that time was always limited – set to work: some sketched in dry media, others in wet; some put up tables or easels and started immediately on large colour studies; a few carefully drew smaller details of architecture or natural history, and one even made coloured monoprints. The photographers too worked in different ways: Michael would jump off the bus first to document the group on video as they alighted and went in various directions; then he would follow particular members and interview them as they sketched. Riste would alternate between taking black and white stills of individuals at work and shooting footage on his vintage 16-mm Bolex, a model first produced in 1935, some of which he has since edited together with period newsreels taken with the same kind of camera. Robert would walk around enigmatically and occasionally take stills on his Leica.

Even when working from a specific view, the artist always faces questions about what to include and what to leave out, and such decisions become even more important when looking at a location that may have been built over and sometimes rendered almost unrecognisable. Of everyone in the group, Euan was perhaps the boldest and most fearless in simultaneously capturing the essentials of a site, stripping out what he considered irrelevant, and characteristically adding in the kind of ghostly figures that have long animated his landscapes.

Steve also uses figures in his gestural landscape compositions, although in his case they are added later, as though emerging from a process of reflection on the original sketches. Rodney too painted landscape studies on the tour but has added figures to finished compositions, like one in which he recalls the mythical history of Crete with an image of the Minotaur riding between a



Euan Macleod, Pineos River



Christopher Allen. Photo: Amanda Penrose Hart

British and a German officer. Alan does not use figures in his landscapes but has in several cases superimposed touching words from the gravestones of unidentified young soldiers in the Commonwealth cemeteries at Phaleron and Suda Bay. Amanda's landscapes are for the most part intense and moody responses to actual places, but in a couple of compositions she has introduced a glider or a parachute assault, recalling the German airborne invasion of Crete in late May 1941. Michelle's attentively poetic images are an attempt to see through the noise and clutter of the sites today and meditate on the long-past events that once animated them.

Natalie has produced a series of luminous paintings that vividly evoke the natural life of the Greek landscape while indirectly alluding to the drama and solemnity of their history. Joanna too seeks a balance between visual drama and an almost dreamlike distance, particularly through the medium of monoprint. Angeliki conjures up the drama of conflict through angular abstract painted compositions in which we may recognise the sails of boats or the crenellations of the Castello a Mare in Heraklion. In contrast to those artists who have sought distance, Deirdre, who did some beautiful natural history drawings on the tour, has concentrated for her main work on the stone carved memorial to the Unknown Warrior in Athens.

The Greek word for truth, ἀλήθεια (aletheia) etymologically means forgetting; in one of its earliest attested usages, in Iliad 24.407, Priam asks the disguised Hermes to tell him 'the whole truth': has the body of his dead son Hector been cut up and thrown to the dogs? Hermes replies that on the contrary, it is safe and miraculously intact in the tent of Achilles, where the old king is to go to retrieve it, under the protection of the gods. The origin of the word is mysterious, but the idea that truth is the opposite of oblivion, rather than merely of deception, is philosophically suggestive. Here too, reflecting on another war over three millennia later, the quest of these contemporary Australian artists, each in their own way, has been for moral and aesthetic truth discovered through a process of forgetting.



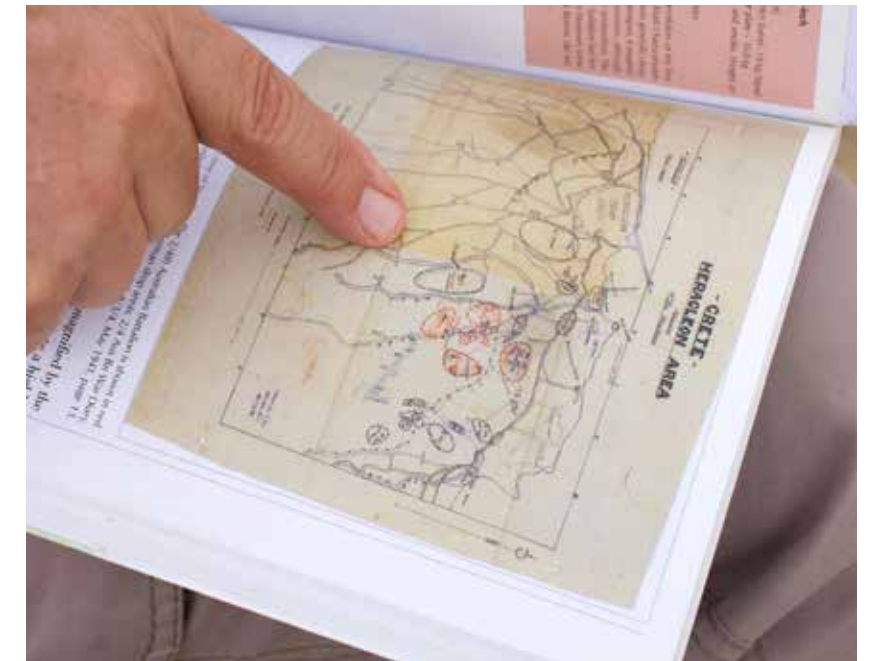
Film maker Micheal Bradfield filming an orientation presentation to LUSTRE Artists by historian Brad Manera on the street fighting that occurred in Iraklion, Crete, in May 1941. The wall of the Venetian Harbour provides an atmospheric backdrop.

THE ARTISTS

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Heraklion III, 2025, by Alan Daniel Jones, graphite on paper, 21 × 29.7 cm.



Map of Heraklion. Photo: Robert Linnegar.



Rodney working, Church Memorial. Photo: Robert Linnegar.



Church, Crete, 2025, by Rodney Pople, watercolour on paper.



1. RISTE ANDRIEVSKI

Riste Andrievski (b. 1973) is an Australian photographer and print maker, born in Macedonia and based in Wollongong. Raised speaking two languages, Andrievski's images communicate, through the visual – the ideas that might otherwise be lost in the space between languages and cultures.

His artistic practice focuses on photography and printmaking. Photography is the art medium he was drawn to, with its strong graphic pictorial expressive narrative, it enables him to tell his story. His work centres on notions of identity, in particular the influence that landscape has on identity and self. A surrounding landscape is a significant aspect of the formation of culture and with it the development of the individual.

Andrievski has exhibited at Australian regional galleries and has been a finalist in many awards, including National Photographic Portrait Prize, The Bowness photographic prize, Olive Cotton Portrait Prize the Brisbane Portrait Prize and the Percival Photographic Portrait Prize. Andrievski's photographs have been published in various books and catalogues, documenting some of Australia's prominent individuals in the arts.



Riste Andrievski. Photo: Joanna Logue.
opposite: *Bunker pill box 2025*, by Riste Andrievski, digital photograph, ink-jet print on archival rag paper.



‘Drawing from sites connected to the Second World War in Crete, the photographs move between documentation and meditation, exploring how land absorbs stories of conflict, loss, endurance, and renewal. The photographs become spaces for remembrance, encouraging a deeper engagement with heritage, identity, and the enduring presence of history within the contemporary world.’

— RISTE ANDRIEVSKI, 2026

Battle of Vevi, 2025, by Riste Andrievski, digital photograph, ink-jet print on archival rag paper.





Riste Andreivski. Photo: Robert Linnegar.

Stills from the Bolex film created by Riste Andreivski, from top: Galatas Village Square battle New Zealand Troops; Italian military pill box Corinth Canal; Maleme Tavronitis Bridge, Crete; Galatas Village Square battle New Zealand Troops.



2. ANGELIKI ANDROUTSOPOULOS

Angeliki Androutsopoulos is a painter and sculptor based in Naarm (Melbourne). A graduate of the National Art School in Sydney, she earned a Bachelor of Fine Art (Painting) in 2009.

Androutsopoulos has been the recipient of the William Fletcher Memorial Award and the John Olson Prize for Figure drawing. She has been a finalist in The Eutick Memorial Still Life Award, The Calleen Art Prize and The Fleurieu Art Prize, among others. Androutsopoulos has exhibited in Sydney, Melbourne, Brisbane and regional NSW.

Acquisitions include St Vincent's Hospital Sydney, and private collections in Sydney, Melbourne, and Regional NSW and Victoria.



German Cemetery, 2025, by Angeliki Androutsopoulos, monotype, 30 × 30 cm.



Angeliki Androutsopoulos. Photo: Jaye Kranz.



Crossing The Lefka Ori (White Mountains), 2025–26, by Angeliki Androutsopoulos, acrylic on canvas paper, 27 × 27 cm.



Holding the Brallos Pass, 2025–26, by Angeliki Androutsopoulos, oil on paper, 20 × 17 cm.



Night Evacuation (Heraklion Fort), 2025–26, by Angeliki Androutsopoulos, acrylic on canvas, 28.5 × 29 cm.



Hiding In The Lefka Ori (White Mountains), 2025–26, by Angeliki Androutsopoulos, acrylic on canvas paper, 25.5 × 25.5 cm.

‘Moving through the landscapes they moved through—through the forms, features, light, colour and sounds so particular to those places—gave me a sensory window through which to imagine (...) what the land and light and trees saw happen there.’

— ANGELIKI ANDROUTSOPOULOS, 2026

Angeliki Androutsopoulos painting en plein air, Greece.



3. DEIRDRE BEAN

War and the memories we keep, the lessons we don't learn. Families that weep, words etched into stone. Sacrificed young men, their silent pleas. Overwhelming forces that must be obeyed. No choices. Courage, loyalty, comradeship, love of country, respect. Age will not weary them.

The sentiments these words invoke embody Bean's paintings. A mother of a young man who, in a different age, may be one of thousands of young men lost beneath the earth of a foreign land. And she, the one mourning, a hole in her heart.

Bean's work is personal. Her father, William George Morton, service number 62433, served in the Royal Australian Air Force in WW2. Her stepfather, Brian Henry Holt, served in New Guinea in the same war. Both have long passed, leaving her mother (deceased) a war widow. Lest we forget the grief.

Bean has concentrated the theme of her major paintings on the Unknown Warrior, inspired by the bas relief sculpture guarding the Monument to the Unknown Warrior in Syntagma Square, Athens. Bean's largest oil painting to date, *Our beloved Son (the Unknown Warrior)*, is an unidentified soldier positioned on a bed of spent rifle cartridges surrounded by a laurel wreath.

Inspired by the natural world, Bean has always been fascinated with intricate details and perfect forms that the eye sometimes misses. Her attention to detail and considered compositions continue to be features of her work.



Medlars, 2025, by Deirdre Bean, 14 × 21 cm.



Medlars (North Macedonia), 2025. Photo: Deirdre Bean



Deirdre Bean. Photo: Aaron Chapman.

*Love in the middle of noon
In all the corners of death
Till it's shadow will be no more*

Excerpt from Mauthausen Cantate
Etched memorial at the German cemetery Vlacheronitissa, Crete.

Greek Day 1941 badge, 2026, by Deirdre Bean, oil on board, 30 × 23 cm.



The artwork includes WW2 medals from Greece, a German commemorative medal for the battle of Crete, and the Maltese military hat badge. The small detailed watercolour paintings are mounted on hand-made paper from North Macedonia, dampened and pressed into the shape of the ancient stones of the fort in Chania Harbour.

Bean was inspired by the antiquities buried within The Great Tumulus, Vergina, and in particular, the golden myrtle wreath of Philip II’s wife. In response, Bean has created a wreath made of copper and spent artillery shells with motifs of myrtle and bay leaves. Myrtle, a symbol of love, and bay leaves (laurel) symbolic of victory, immortality and remembrance.

Watercolour applied to paper or vellum with a fine-pointed sable brush are traditional materials Bean uses to illustrate the complexities of the botanical world. She spent seven years researching Australia’s mangrove species for which she was awarded a PhD from the University of Newcastle. Bean has broadened her subject matter to include military paraphernalia after artists’ trips to Gallipoli and the Western Front.

Since 2020, Bean has been working with oil paint, a medium she has returned to after many years. Since then, she has been a finalist in the Muswellbrook Art Prize, the Calleen Art Award and the Portia Geach Memorial Award for portraiture. In 2022, she was the winner of the Gallipoli Art Prize.

Her work is held in major collections including the Hunt Institute of Botanical Documentation, Pittsburgh, USA: The Royal Botanic Gardens, Kew, London: The Shirley Sherwood Collection, Oxford, UK: Parliament House, Canberra: Australia Post: The Royal Botanic Gardens, Sydney: Gallipoli Club, Sydney.



Ode (detail 1), 2026, by Deirdre Bean, copper, barbed wire, spent brass bullet casings on acrylic support, 70 cm.



Greek WW2 War Cross of Military Merit 1940, 2026, by Deirdre Bean, watercolour on paper, 14 × 10 cm.



Greek WW2 National Resistance medal 1941–1945, 2026, by Deirdre Bean, watercolour on paper, 14 × 10 cm.



German Commemorative medallion for Crete campaign WW2, 2026, by Deirdre Bean, watercolour on paper, 18 × 14 cm.



Our beloved Son (the Unknown Warrior) After Fokion Rok 1891–1945, 2026, by Deirdre Bean, oil on linen, 92 x 214 cm.



Ode, 2026, by Deirdre Bean, copper, barbed wire, spent brass bullet casings on acrylic support, 70 cm. diameter.

MICHAEL BRADFIELD

Michael Bradfield is a Sydney based photographer and filmmaker whose work centres on the capacity of images to distil experience into moments of clarity. Working across still photography and moving image, he brings a refined understanding of light, atmosphere and composition to projects that range from commercial commissions to collaborations with artists and cultural institutions. Over more than three decades Bradfield has developed a reputation for imagery that combines technical precision with sensitivity to the emotional and narrative dimensions of a subject.

Throughout his career Bradfield has collaborated with a wide range of clients, artists and cultural institutions, producing imagery for publications, exhibitions, advertising campaigns and digital media. His documentation of artworks and exhibitions for Australian artists and galleries demonstrates a particular sensitivity to surface, colour and spatial presence. In these projects photography functions not simply as record but as translation, conveying the material and atmospheric qualities of artworks with clarity and respect for artistic intent.

For *LUSTRE: Australian Artists in Greece and Crete*, Bradfield will produce a photographic series and documentary film tracing the journey of twelve Australian artists travelling through landscapes shaped by the history of the Second World War. Moving between Greece and Crete, the project retraces routes taken by Australian and Allied soldiers during the 1941 campaigns, revisiting sites where memory, landscape and history intersect.



Michael Bradfield. Photo: Riste Andrievski



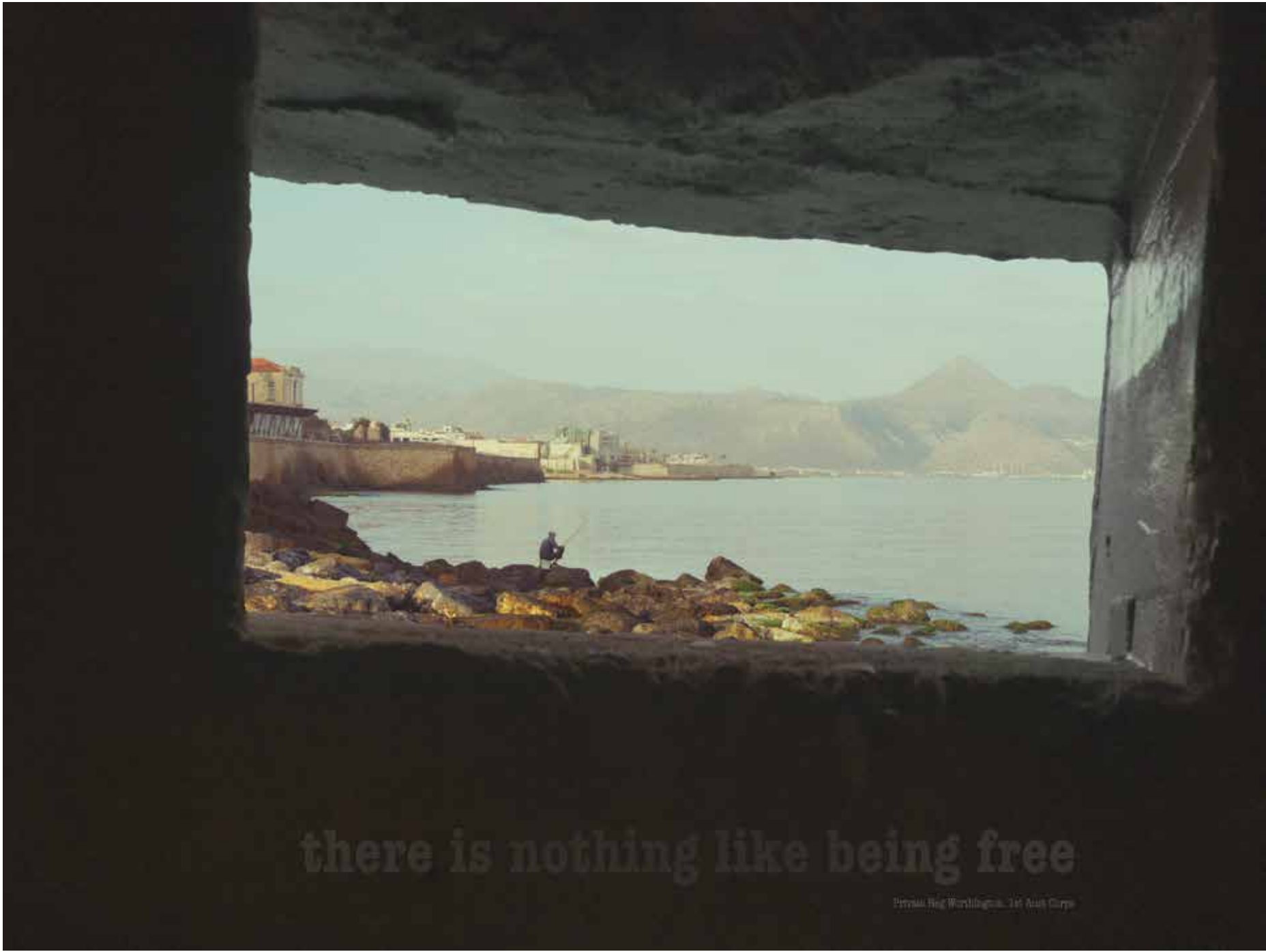
Charlies, 2026, by Michael Bradfield, archival pigment, 27 × 52 cm, 50 × 70 cm frame.

Within this context Bradfield's role is both observer and participant. Through photography and film, he records the unfolding experience of the group while reflecting on the layered histories embedded in these places. Having lived and attended school in Athens as a child, he maintains a long-standing affinity with Greece and its culture.

Equally important is the quieter dimension of the journey. Bradfield seeks to capture intimate moments in which artists pause, listen and respond to the stories carried by each site. In these encounters between artists and landscape, the camera becomes a witness to reflection and contemplation, recording how contemporary practitioners engage with places shaped by conflict and memory. The resulting images and moving footage from both a record of the expedition and a meditation on remembrance.



Euan At Heraklion, 2026, by Michael Bradfield, archival pigment, 27 × 52 cm, 50 × 70 cm frame.



Being Free, 2026, by Michael Bradfield, archival pigment, 39 × 52 cm, 50 × 70 cm frame.



Brad, Angeliki and Joanna at Hill 107, 2026, by Michael Bradfield, archival pigment, 27 × 52 cm, 50 × 70 cm frame.

5. MICHELLE HISCOCK

Michelle Hiscock trained at the Canberra School of Art, Australian National University, graduating in 1991. Throughout her career she has developed a pictorial language rooted in plein-air painting and exploring the traditions of classical landscape from a contemporary perspective.

Hiscock has held numerous solo exhibitions in Sydney, Melbourne, and Adelaide, and survey exhibitions at the Shoalhaven Regional Gallery and Rusten House in Queanbeyan. She has been a finalist in many prestigious art awards, including the Gallipoli Art Prize and the Archibald Prize, and was the winner of the Portia Geach Memorial Award in 2025.

Her experience painting wartime landscapes began with joining the 2017 sketching tour to the First World War battlefields of Northern France and Belgium, resulting in the touring group exhibition *Salient: Contemporary Artists at the Western Front* and the solo exhibition *War and Peace* at Australian Galleries in 2018.

“It was fascinating to see how the topography of Greece dictated a pattern of military engagements that mirrored the famous battles of ancient history. I was also surprised by the pictorial effects of the beautiful autumn light, having previously only travelled through Greece in the height of summer.

There were few traces of the conflict because the battles were swift – forces were on the move, so it was challenging to convey the significance of each site. We relied on the stories of hardship and heroism, and our imaginations. I concentrated on finding the most characteristic view of the landscape at the centre of each stage of the campaign.

I was especially keen to see where my husband’s grandfather, A.S.‘Tubby’ Allen had fought in the Battle of Tempe Gorge, having previously followed closely in his footsteps on the First World War battlefields of the Western Front at Pozzières and Messines.”

Allen had been given command of the 16th Brigade, 6th Division AIF in 1938. On the 18th of April 1941, the 2/2nd and 2/3rd Battalions, along with reinforcements from the New Zealand 21st Battalion, fought a desperate rear-guard action along the Pinios River to delay the German advance towards Larissa. They succeeded in holding the Germans long enough to allow the main body of the British Commonwealth Force to retreat south to the Thermopylae Line in good order. Allen’s leadership and ‘extreme coolness’ in the heat of battle earned him the Greek Military Cross.

Stories like this, along with the short time available to us in each location, made sketching in the field challenging and exciting in equal measure.

Michelle Hiscock is represented by Australian Galleries.



Michelle Hiscock. Courtesy of the artist.



Sfakia, 2025, by Michelle Hiscock, oil on paper, 28 × 38 cm.



Pineios River, 2025, by Michelle Hiscock, oil on paper, 35 × 50 cm.
 opposite: Michelle Hiscock painting en plein air at the Pineos River. Photo: Robert Linnegar.

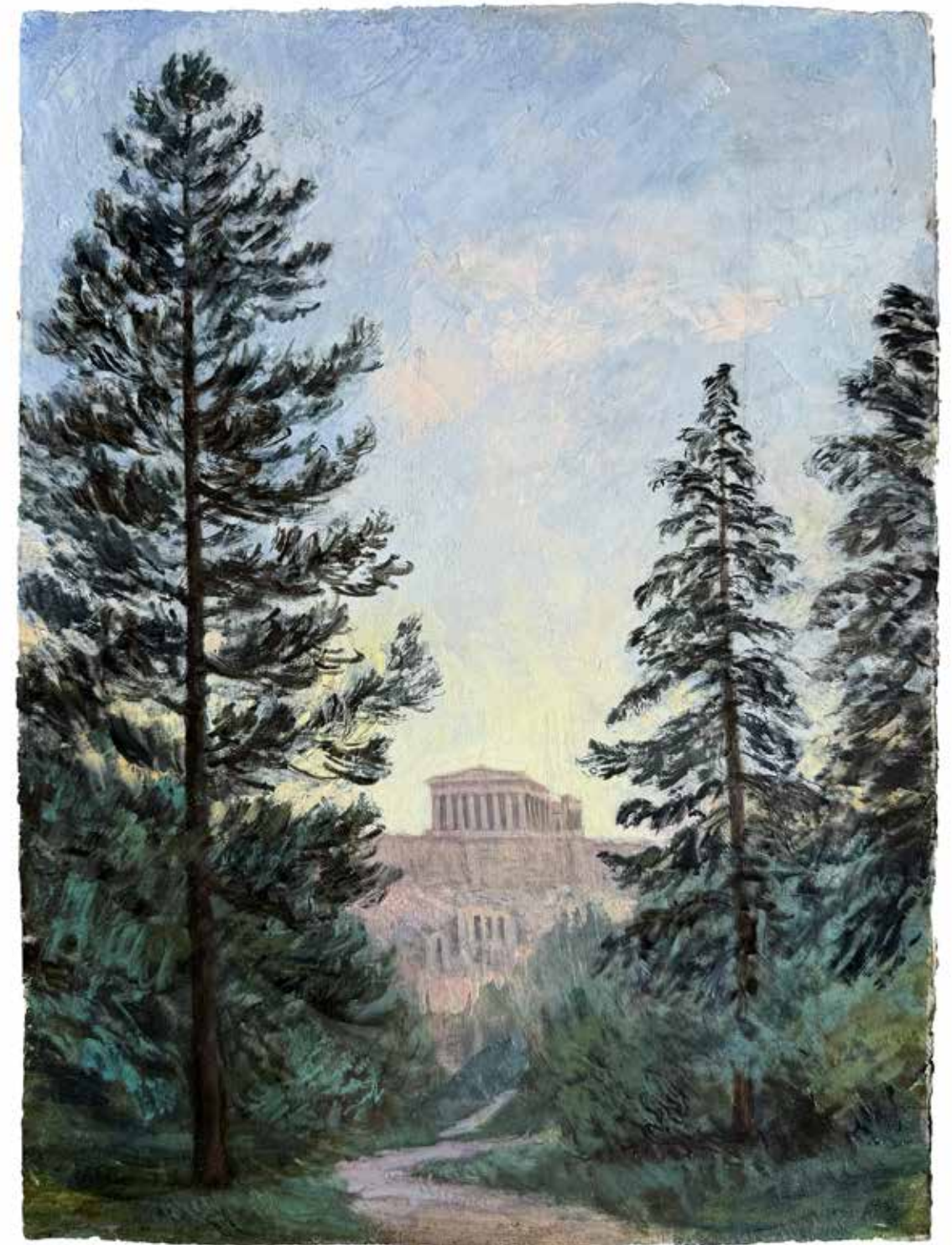




Heraklion, 2026, by Michelle Hiscock, oil on paper, 35 × 50 cm.



Souda Bay, 2026, by Michelle Hiscock, oil on paper, 35 × 50 cm.



Acropolis at dawn, 2025, by Michelle Hiscock, oil on paper, 38 × 28 cm.

6. ALAN DANIEL JONES

Alan Daniel Jones' work explores ideas that surround notions of identity. Jones works across a broad spectrum of mediums and takes a personal approach to the subject matter. Through this process, Jones aims to communicate the intricacies of human connections and how his roots subsequently influence his work.

Jones gained his Advanced Diploma of Fine Arts in 1997 from the National Art School in Sydney before furthering his education abroad as the recipient of the Inaugural Pat Corrigan Travelling Scholarship for Painting. In 1998, Jones returned to Australia, where he completed his Bachelor of Fine Arts at the National Art School in 2000. In 2004, Jones's portfolio of ten paintings and drawings inspired by his time working in France and Germany won him the prestigious Brett Whiteley Travelling Art Scholarship (administered by the Art Gallery of New South Wales). The Brett Whiteley Travelling Art Scholarship saw Jones return to Europe. Here, he undertook a four-month residency at the Cité Internationale des Arts in Paris before working in Berlin and New York.

Jones has been a finalist in the Archibald Prize (2016, 2014, 2013), Wynne Prize (2017), and Sulman Prize (2020, 2019, 2005) at the Art Gallery of New South Wales. His work has won many art awards, including the 2022 Vincent Prize, 2015 Mosman Art Prize, 2014 Kilgour Prize, 2011 Fisher's Ghost Art Award, 2010 Kedumba Drawing Award and 2008 Paddington Art Prize for landscape painting. Significant public and corporate collections to have acquired Jones's work include the National Portrait Gallery, Art Gallery of South Australia, Artbank, and Macquarie Group.

Jones has presented over thirty solo exhibitions and has included his work in curated group exhibitions throughout state, regional, and commercial galleries in Australia, the UK, and Asia. Jones currently lives and works in Eora/Sydney, Australia.



Alan Daniel Jones. Photo: Michael Bradfield.



Painting 348 (As The Sun Goes Down And In The Morning We Will Remember Him), 2026, by Alan Daniel Jones, acrylic on linen, 100 × 141 cm.



Painting 349 (Pinios River), 2026, by Alan Daniel Jones, acrylic on linen, 40 × 57 cm.



Tavronitis River Bridge, 2025, by Alan Daniel Jones, graphite on paper, 21 × 29.7 cm.



Painting 350 (Mizpah), 2026, by Alan Daniel Jones, acrylic on linen, 36 × 46 cm.



Painting 346 (*Known Unto God*), 2026, by Alan Daniel Jones, acrylic on linen, 40 × 57 cm.



Painting 347 (*In Loving Memory Of Our Dear Son And Brother*), 2026, by Alan Daniel Jones, acrylic on linen, 90 × 90 cm.

7. JOANNA LOGUE

Born in Scone, NSW, Joanna Logue graduated from the City Art Institute with a B.A. in Visual Arts in 1986, and in 1987 she received a Diploma majoring in Painting.

“She learned her craft in the bright and open landscapes of southeastern Australia, where she is from, but she now spends most of her time in the northeastern most corner of the United States, on Mount Desert Island, Maine, where everything from the vegetation, to the light, to the change of seasons is entirely different.” (Jessica Skwire Routhier, 2022, ‘Echo’ catalogue essay)

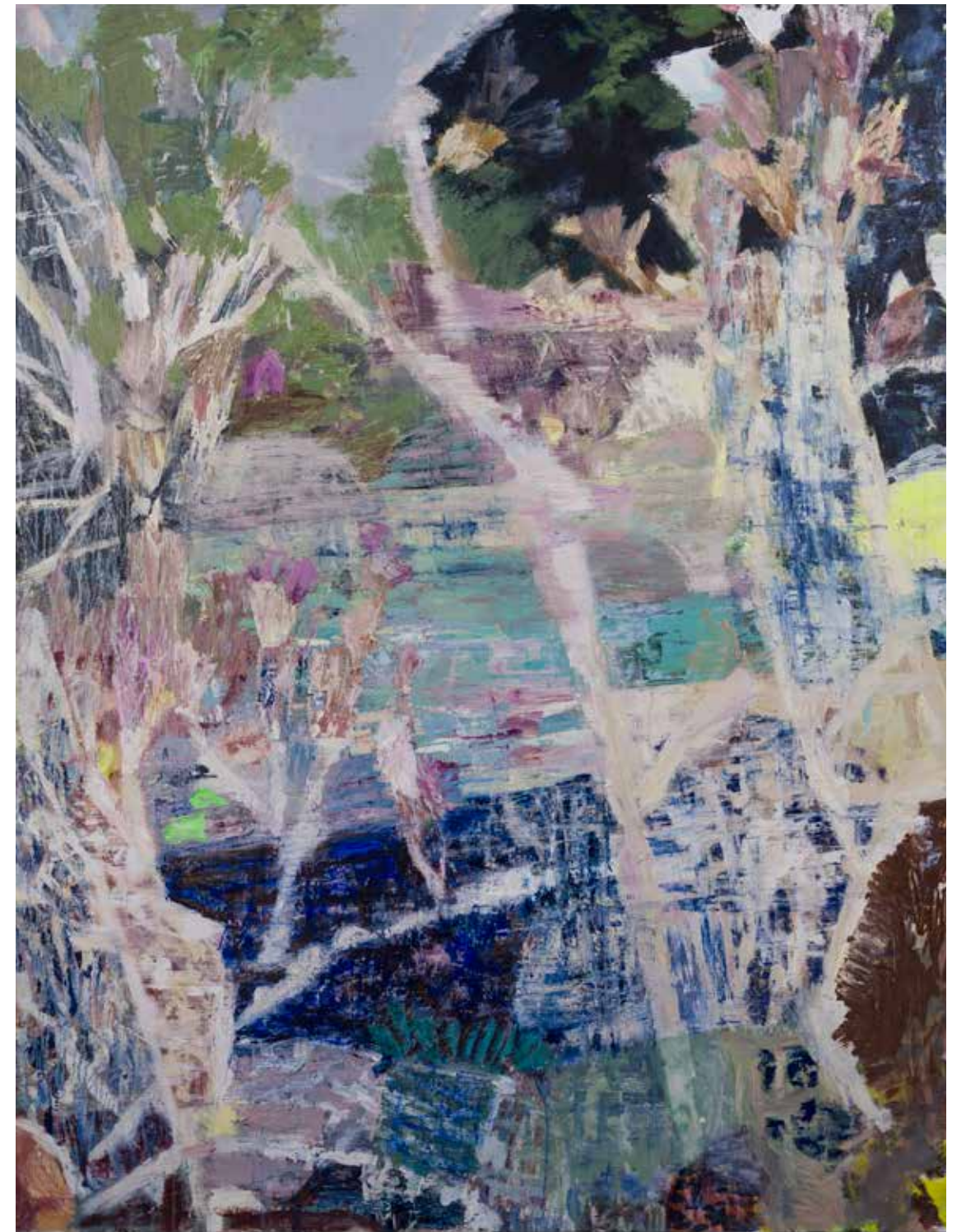
In 2011 her work was included in the New Romantics exhibition at the Gippsland Regional Gallery, Wattle: Australian Contemporary Art at Cat Street Gallery in Hong Kong and New Acquisitions at the Cowra Regional Art Gallery. In 2013 she participated in an exhibition curated by Andrew Frost at Tamworth Regional Art Gallery called The Feminine Optic: perspectives on the landscape and was a finalist in the acquisitional Kedumba Drawing Award. In 2014 she featured in Natura Morta at Orange Regional Gallery and was awarded a residency on Bruny Island, Tasmania.

Logue was the recipient of the Country Energy Prize for Landscape Painting in 2006, and the Central West Regional Artist Award in 2009. Logue has also been selected as a finalist in the Fleurieu Art Prize, the Norvill Landscape Painting Prize, the Paddington Landscape Painting Prize and the NSW Parliament Plein Air Painting Prize. Logue was also selected for the regional touring exhibition Country and Western, which showcased the works of prominent national Australian artists. Additionally, Logue has been awarded two residencies in Hill End, one by the Bathurst Regional Art Gallery, and the other with the Paddington Art Prize.

Logue has exhibited extensively in major cities throughout Australia, and internationally and has had over 40 solo exhibitions. She is represented by Dowling Walsh Gallery, in Rockland, Maine, USA, Edwina Collette Gallery in Brisbane, though she has been with King Street Gallery on William, in Sydney (since 2010).



Joanne Logue. Photo: Michael Bradfield.



Tempe River II, 2026, by Joanna Logue, acrylic on linen, 170 × 130 cm.



On the way to Larisa, 2026, by Joanna Logue, acrylic on birch panel, 40 × 50 cm.



Vevi Pass II, 2026, by Joanna Logue, acrylic on birch panel, 40 × 50 cm.



On the way to Vevi, 2026, by Joanna Logue, acrylic on birch panel, 40 × 50 cm.



Olive Grove German Military Cemetery, 2025, by Joanna Logue, monoprint on arches paper, 13 × 12 cm.



Joanna Logue, *Maleme German Military Cemetery*, 2025. Photo: Michael Bradfield.

8. STEVE LOPES

“It was a moving experience to be a part of the Greece / Crete trip and travel with fellow artists to capture an artistically underrepresented part of our nation’s history. I found it incredibly interesting to hear from War Historian Brad Manera about the details of the WWII battles in Greece. The stories of the stubborn defence of Greece /Crete by the allies, Partisans and locals involved, as well as the strategic importance of the areas we visited was inspiring to witness.

“In a land steeped in myth, history and ancient wisdom, I was excited to take up the challenge to visually reinterpret some of the areas where Australian and New Zealand forces fought valiantly in 1941 against incredible odds. What I noticed most was how the strength of the Greek people was tested. They as a nation stoically kept their identity under the duress of the occupation, and their proud heritage has continued to remain strong to this very day. For Australia and New Zealand to play a part in their defence, is an inspiring example of unity especially during these volatile times.”

— Steve Lopes, 2025

Recently awarded the prestigious Kings School Art Prize, Lopes also won the 2018 Gallipoli Art Prize, having travelled to the Western Front battlefields and exhibited works in the touring exhibition *Salient – Contemporary artists at the Western Front* at The Hyde Park ANZAC memorial in Sydney as well as “Your Friend the Enemy exhibitions”. His survey show *Steve Lopes – Encountered*, was held at Sydney’s SH Ervin Gallery and Orange Regional Gallery in 2022.

Raised in Sydney in a migrant family who for generations fished and worked the land on the volcanic Aeolian Islands off the coast of Sicily. Lopes studied at London Print Studio, the Art Students League of New York and the College of Fine Arts, University of New South Wales. An inveterate traveller, Lopes’ insatiable curiosity for new experiences drives his art, through which he connects the threads of history and place with the people who have shaped them.

Lopes’ work is held in major public and private collections, including the National Gallery of Australia; Parliament House Art Collection, Canberra; BHP Billiton Art Collection; the Time Warner Collection in New York; and the David Bowie and Rolls Royce collections in London. He recently had a solo show in New York City at Thomas VanDyke Gallery. In 2025 The State Library of NSW purchased 20 of Lopes drawings for their permanent collection.

Steve Lopes is represented by Mitchell Fine Art.



Steve Lopes. Photo: Riste Andrievski.



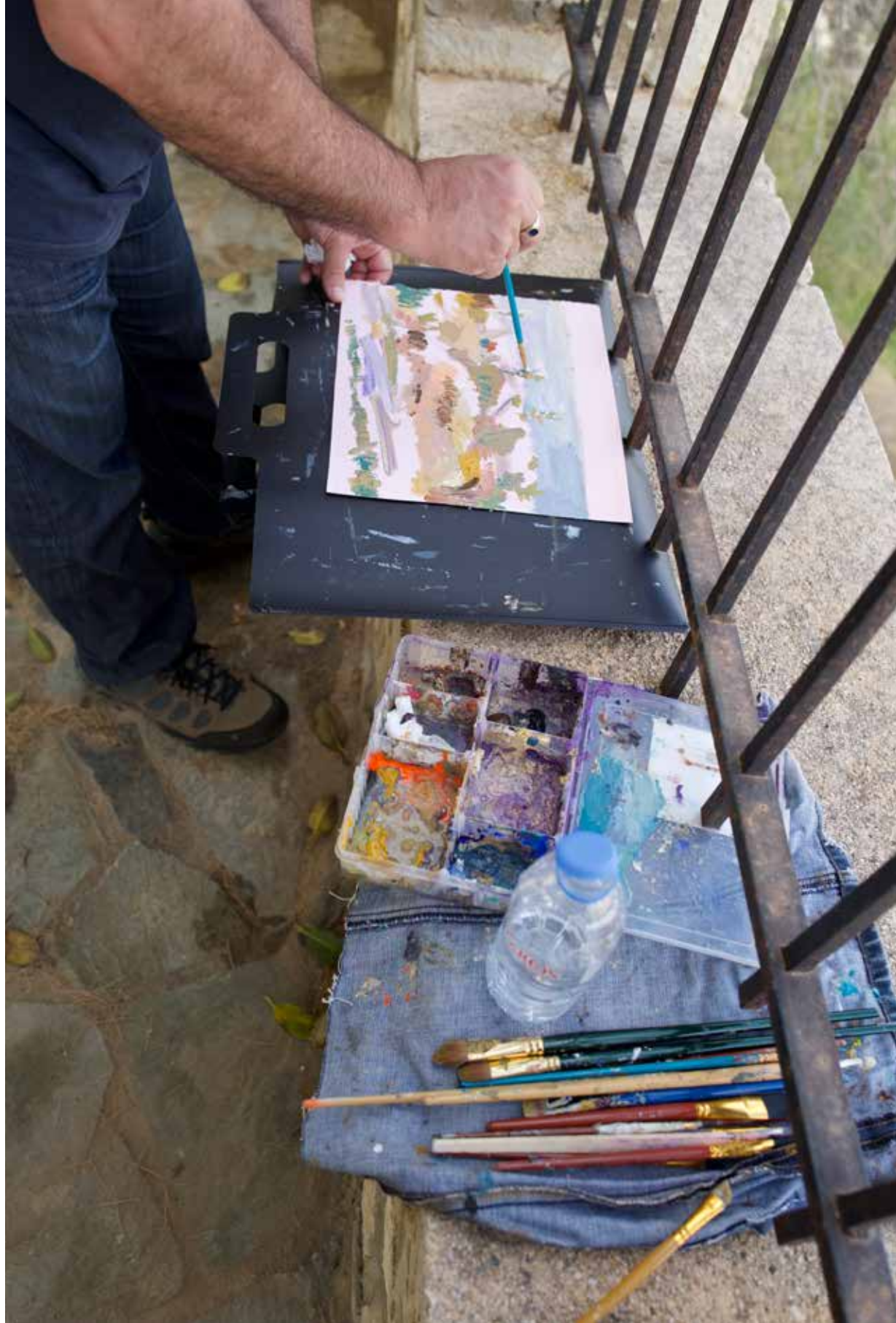
Evacuation figure – Sfakia Cove, Crete, 2025–26, by Steve Lopes, acrylic and oil on board, 22 × 30 cm.



Tempe Gorge—Greek Prayers, 2025–26, by Steve Lopes, acrylic on Moulin du Gué paper, 25 × 25 cm.



Dawn Patrol—Vevi, 2026, by Steve Lopes, oil on canvas, 130 × 170 cm.



Hill C—Perivolía, Crete, 2025, by Steve Lopes, acrylic on Moulin du Gué paper, 28 × 35 cm.

9. EUAN MACLEOD

The overwhelming feeling I came away with after our painting trip to Greece was deep sadness at the terrible loss of life that had occurred during the withdrawal of the allied troops from Vevi in the north to the tiny beach of Sfakaion on Crete. The deaths of so many young soldiers, and also Greek civilians who died – caught up in the fighting – reminded me of the horrors of war which the world seems to be repeating once again.

The huge cemeteries from WWII are a grim reminder of the human cost of war, just one of the scars from the conflict of 1941 that remain on top of a long history of conflicts. The difficulty for me is reconciling the physical beauty of the country with the underlying horrors that occurred while attempting to try and make some sense of it all on canvas.

— Euan Macleod, 2025

Euan Macleod was born in Christchurch, New Zealand in 1956. He was awarded a Diploma of Fine Arts (Painting) by the Ilam School of Fine Arts, Canterbury University, in 1979, before moving to Sydney in 1981.

Considered one of Australia’s and New Zealand’s most renowned contemporary painters, Macleod has held more than one hundred solo exhibitions between the two countries to date. His 2025 survey exhibition *Glacier* (held at the S. H. Ervin Gallery, Sydney) materialised in response to his ongoing intrigue and attraction to the terrain of the Haupapa Tasman Glacier, on Te Waipounamu, New Zealand’s South Island. Macleod’s prior survey exhibition *Flux*, toured regionally between 2024-25, to Orange Regional Gallery and the University Drill Hall Gallery (ANU) in Canberra; opening in Gore, New Zealand in May (2025).

Surface Tension: the art of Euan Macleod 1991–2009, a Tweed River Art Gallery Touring exhibition, curated by Gavin Wilson, toured six regional Australian galleries, beginning at S.H. Ervin Gallery, Sydney, in November 2010. The touring exhibition, *Euan Macleod: Painter*, curated by Gregory O’Brien, travelled to several New Zealand regional galleries between 2014 and 2017.

Macleod’s work is held in the collection of multiple Australian and international public institutions, including the National Gallery of Australia, Te Papa Tongarewa Museum of New Zealand, the Art Gallery of NSW, Orange Regional Art Gallery NSW, the Metropolitan Museum of Art, New York and Parliament House, Canberra. Macleod has won The Archibald Prize (1999), The Sulman Prize (2001), The Blake Art Prize (2006), the NSW Parliament’s en Plein Air Painting Prize (2008), The Tattersall’s Landscape Prize (2000) & amp (2009), The Gallipoli Art Prize (2009), The King’s School Art Prize (2011) and most recently, the Dobell Drawing Prize (2021).

Euan Macleod is represented by King Street Gallery on William, Sydney and Niagara Galleries, Melbourne.



Euan Macleod. Photo: Riste Andrievski.



Athens, 2025, by Euan Macleod, gouache on paper, 38 × 58 cm.



Hill 107, German Cemetery, Chania, 21-10-2025, 2025, by Euan Macleod, gouache on paper, 38 × 58 cm.



Deluge—Corinth, 2026, by Euan Macleod, oil on polyester, 150 × 180 cm.



White Mountains—Crete, 2025–26, by Euan Macleod, acrylic on canvas, 100 × 125 cm.



Final Withdrawal, 2025–26, by Euan Macleod, oil on polyester, 56 × 76 cm.

10. NATALIE LEONTARIS O'CONNOR

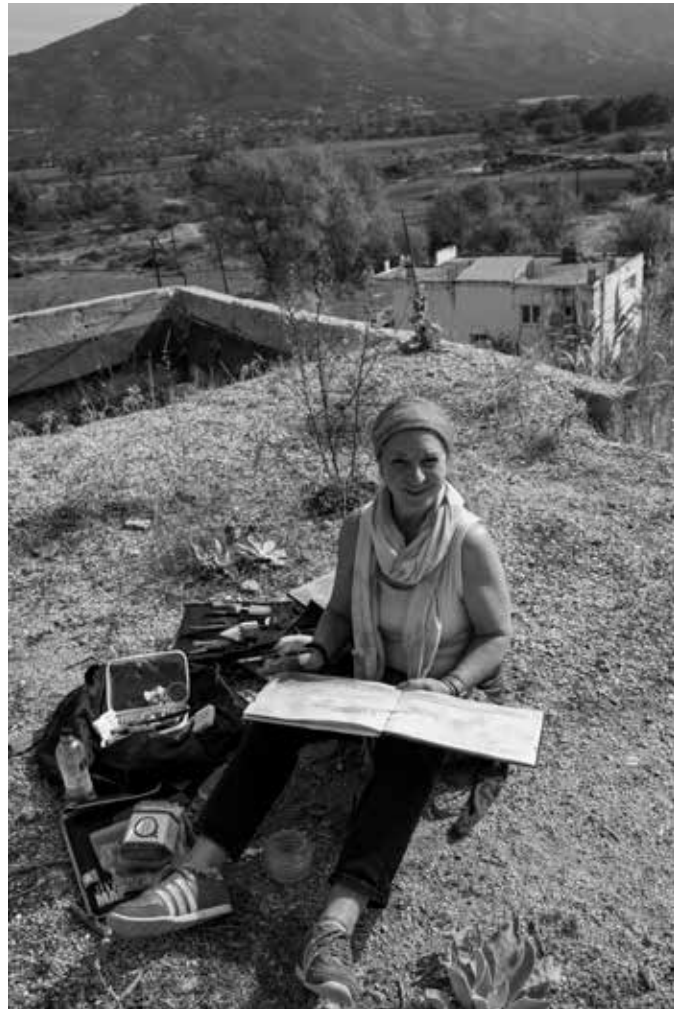
Natalie Leontaris O'Connor is a Sydney based artist and researcher whose practice emerges from her Greek Australian heritage and a sustained engagement with colour as material and lived experience. Working across painting, installation and site responsive inquiry, she explores how pigment carries memory, geography and human presence, shaped by movement between cultures and landscapes.

Her early work developed in the Willandra Lakes World Heritage Area at Lake Mungo, where she undertook extended research into red earth pigments embedded within some of the continent's oldest geological formations. These investigations into deep time and material colour have evolved over the past two years toward an exploration of ancestry, diaspora and belonging across Australia and Greece.

Prior to her doctoral studies, Leontaris O'Connor worked in the international colour manufacturing industry, an experience that informs her understanding of pigment as material shaped by both geological origin and industrial transformation. This dual perspective underpins a studio methodology in which material enquiry and conceptual research operate as one.

In 2022 she was awarded a PhD from UNSW Art and Design for her thesis *The Nature of Redness: A Practice Based Research into Red Pigments to Offer a New Understanding of Material Colour*, which reframes red as a phenomenon shaped by geology, light and context rather than symbolism alone. She has exhibited widely across Australia and developed exhibition initiatives for Winsor and Newton in Australia and the United Kingdom.

“Colour is not an image of place but an encounter with it. I approach pigment as living matter, shaped by density and time. With red as the ground of my palette, as blood in the land, I move between the ancient earth of Australia and the land of Greece, marked by myth and conflict. Colour becomes a way of thinking through these correspondences, where landscape and people are formed through shared histories and ways of being.”



Natalie Leontaris O'Connor at Tempe Gorge. Photo: Riste Andrievski.



Left Behind, 2026, by Natalie Leontaris O'Connor, acrylic on linen, 102 × 120 cm



Sketch Book Study 1, 2025, by Natalie Leontaris O'Connor, 37 x 68 cm



Sketch Book Study 2, 2025, by Natalie Leontaris O'Connor, 37 x 68 cm



Sketch Book Study 3, 2025, by Natalie Leontaris O'Connor, 37 x 68 cm



Silent Witness, 2026, by Natalie Leontaris O'Connor, acrylic on canvas, 56 x 114 cm



Brallos Pass The Road By Night, 2026, by Natalie Leonaris O'Connor, acrylic on canvas, 100 × 150 cm.



Ànoixe Petra | Open Stone 1, 2026, by Natalie Leontaris O'Connor, acrylic on canvas, 82 × 77 cm.



Ànoixe Petra | Open Stone 2, 2026, by Natalie Leontaris O'Connor, acrylic on canvas, 82 × 38 cm.



Ànoixe Petra | Open Stone 3, 2026, by Natalie Leontaris O'Connor, acrylic on canvas, 82 × 77 cm.

11. AMANDA PENROSE HART

Brisbane born (1963) artist Amanda Penrose Hart is an en plein air painter. Her particular interest in the inert, sense of oneself in the landscape, underpins her ability to ‘create a familiarity with landscapes unseen’. (Dr Andrew Frost, Art Critic). Her prior investigation of sites of remembrance on the Gallipoli Peninsular and across the Western Front has culminated in her interest to travel through Greece and Crete. The 1941 campaigns of operation Lustre were critically so, one of the final instances of ANZAC revival, so to ‘bookend’ these projects so to speak, holds a resolving feeling of privilege and responsibility to those stories, remembered by various acts of remembrance. ‘My en plein air studies, and these paintings generated in response to the landscapes and sites of significance that we toured, serve as a generative act of remembrance.’ – Amanda Penrose Hart, 2026.

Penrose Hart was the winner of the 2024 Calleen Art Award, the Clayton Utz Award in 2019 and the Gallipoli Art Prize in 2017. Penrose Hart has also been a finalist in the JADA Drawing Prize 2022, The Dobell Drawing Prize 2021, The Doug Moran Portrait Prize 2022, The Ravenswood Women’s Art Prize and the Portia Geach Memorial Award.

Penrose Hart has featured in numerous selective group exhibitions, often following artist trips or artist-run projects such as *Your Friend the Enemy*, Gallipoli and *Salient: Contemporary artists at the Western Front* (both commemorative exhibitions of the Great War). She was part of an exhibition at S.H. Ervin Gallery called *River on the Brink: Inside the Murray Darling Basin*, which aimed to raise awareness about the impact of drought and climate change in Australia.

Collections include the Australian National Maritime Museum, Australian Club, Sydney and Melbourne, Australian National University, Macquarie Bank, Parliament House, Canberra, NSW Bar Association, Anzac Memorial Hyde Park and numerous regional galleries across Australia.

Penrose Hart graduated from Queensland College of Art in 1983 with a Diploma of Fine Art, and Griffith University in 1991 with a Bachelor of Visual Arts.



At Pineos River I, 2026, by Amanda Penrose Hart, oil on canvas, 30 × 30 cm.
opposite: Amanda Penrose Hart. Photo: Michael Bradfield.





Canvas and Balsa, 2026, by Amanda Penrose Hart, oil on linen, 122 × 152 cm.



Arriving At Larissa, 2026, by Amanda Penrose Hart, oil on canvas, 38 × 51 cm.



Drop, 2025, by Amanda Penrose Hart, oil on board, 30 × 30 cm.



Chora Sfakion, 2026, by Amanda Penrose Hart, oil on linen, 62 × 91 cm.

RODNEY POPE

Rodney Pople was born in Launceston, Tasmania (1952) and has lived and worked in Sydney since the early 1980s. He studied photography at the University of Tasmania and postgraduate sculpture at the Slade School of Art, London and New York Studio School. He has been awarded international residencies in Paris and Beijing, where he was Australia's first Asialink artist-in-residence at the Beijing Art Academy. In 2014 Pople staged a solo exhibition at the Australian Centre for Photography and in 2022-23 a two-person exhibition with Euan Macleod at the Western Plains Cultural Centre, NSW.

Pople has been a finalist several times in the Archibald and Doug Moran portrait prizes, and in recent years has won the Glover Art Prize, Sulman Prize, NSW Parliament Art Prize, Paddington, Mosman, Fisher's Ghost and Kings School art prizes. His work is in the collection of the National Gallery of Australia, the state galleries of NSW, Queensland and Western Australia, and Artbank, the Queen Victoria Museum & Art Gallery and many other regional and university collections across Australia. His work is represented by Australian Galleries in Sydney and Melbourne, and Despard Gallery in Hobart.

In 2025 Pople joined a group of 10 artists on a tour of sites in Greece and Crete significant to Australia's participation in WW2. His suite of paintings created in response to that research trip is included in the *Lustre Force* exhibition which will launch at the ANZAC Memorial, Sydney in May 2026 before touring in NSW to Mudgee Regional Gallery, Rocky Hill Memorial Gallery in Goulburn and Gosford Regional Gallery, and the Hellenic Museum, Melbourne.

Rodney Pople is represented by Australian Galleries.



Operation Mercury, 2026, by Rodney Pople, oil on linen, 41 × 51 cm.



Rodney Pople. Photo: Robert Linnegar.



Crete, 1941, 2026, by Rodney Pople, oil and archival ink on linen, 62 × 93 cm.



Silent Witness, 2026, by Rodney Pople, watercolour tempera on wooden doors, 204 × 582 cm.



Pink Sky at Souda Bay, 2026, by Rodney Pople, oil on board, 30 × 40 cm.



Churchill's nightmare, 2026, by Rodney Pople, oil and archival ink on polyester cotton, 85 × 112 cm.



left: LUSTRE artists stand on the site of the 1941 military airfield at Maleme. The capture of Maleme by nazi paratroops allowed Luftwaffe transports to fly in reinforcements sealing the fate of the Allied defenders of Crete.



The Commonwealth War Graves Commission Cemetery at Suda Bay, Crete. The Malaxa Escarpment provides a dramatic backdrop to the immaculately maintained cemetery that was created after the war. Fallen soldiers from Australia, Britain and New Zealand were exhumed from their battlefield graves and relocated in this beautiful but solemn place. Photo: Robert Linnegar.





View of the Libyan Sea from the mountains of Crete. This forbidding view of the rocky descent to a rugged coast with an empty sea beyond greeted those Allied soldiers who had been left behind on the last day of May 1941. Photo: Michael Bradfield.



The site of the Allied Withdrawal from Sfakia Cove, on Crete. Photo: Robert Linnegar.

For more information on the touring venues, exhibition updates and news, please visit our website at www.paintingoperationlustre.com.au

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Front cover: Photo: Robert Linnegar.
Back cover: Corinth Canal divides the Peloponnese from the rest of Greece. In the last week of April 1941 the bridge over the canal was the escape route for the Allies. Captured by Nazi paratroops it was blown up by a British rearguard. A new bridge now spans the canal on the site of the original. Photo: Robert Linnegar.
Inside front cover: Travronitis. Photo: Robert Linnegar.
Inside back cover: Pillbox Bunker, Corinth Canal. Photo: Robert Linnegar.



