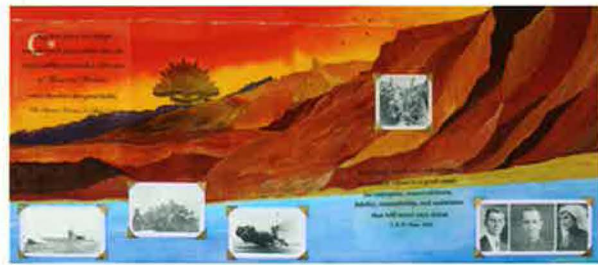


The Sound and the Fury

Nudgee College Showcase Evening



24th October 2015

Exhibition Essay

In a number of addresses at the cemetery at Lone Pine on 25 April 2015, the former Australian Prime Minister Tony Abbott used the occasion of the centenary of the landings by Australian troops at Gallipoli to stress his vision of a unified Australia. Set against renewed controversies concerning immigration, asylum seekers and the war on terror, it was an articulate and passionate call for unity using one of the few seemingly unassailable events in the nation's history. Speaking to an audience ideologically ready for the articulation of the Anzac mythology, the former Prime Minister characterised Australia as a nation "shaped by our collective memory, by the compact between the dead, the living and the yet to be born". The challenge to contemporary Australia was clear:

But like every generation since, we are here on Gallipoli because we believe the Anzacs represented Australians at their best ... Because they rose to their challenges, we believe it is a little easier for us to rise to ours. Their example helps us to be better than we would otherwise be... They did their duty; now, let us do ours. They gave us an example; now, let us be worthy of it. They were as good as they could be in their time; now, let us be as good as we can be in ours.¹

The Sound and the Fury, St Joseph's Nudgee College's articulation of this collective memory could hardly occur in a year richer with possibilities. The 800th anniversary of the signing of Magna Carta, the most iconic legal document in history, the 600th anniversary of Agincourt, the 200th anniversary of Waterloo, the centenary of the Gallipoli campaign and the 75th anniversary of the Battle of Britain are all worthy of the serious attention of anyone with an interest in history. At a community level, the 125th year of the college also encourages a re-evaluation of what American President Abraham Lincoln, speaking in another time and context, characterised as the "mystic chords of memory".

The college was aided in its desire to mark both its own 125th year and the centenary of World War One by the generosity of state and federal government funding. In 2015 the University of Southern Queensland (USQ) and St Joseph's Nudgee College were awarded one of 32 competitive Australian Government Anzac Centenary Arts and Culture Fund Public grants for a project titled "The Sound and the Fury: An artistic and cultural commemoration of the military service and sacrifice of Old Boys of St Joseph's Nudgee College". This grant complements and extends on a 2014 Queensland Anzac Centenary grant awarded to the Nudgee College Foundation for the project titled "Embroidering History: A Community's Contribution to the Great War".

The grants have funded the following projects:

- A spectacular sound and light show on the front lawn celebrating the College's 125th year and the military service of its Old Boys. This will be complemented by the College orchestra and choir, and will showcase the depth of the cultural programs at the College.
- A children's picture book, *Boys in Khaki*, will be launched on the same evening. It tells the story of two Nudgee College students during the First World War. The text is by staff members Mrs Margaret O'Reilly and Mrs Suzanne Eldridge, artwork by emerging artist Ms Eloise Tuppurainen-Mason from USQ and designed and photographed by Marc Robertson.
- A Museum display of dioramas commemorating the military experience of Old Boys that have been inspired by the work of Charles Bean as Director of the Australian War Memorial in the 1920s.
- A monumental six-panel textile artwork, measuring 9 metres, and inspired by the Bayeux Tapestry, charts the experience of the College and its Old Boys between 1914 and 1919.

The projects involved numerous institutions and groups and we express our deep appreciation and thanks for their tireless enthusiasm, commitment and completion of the elements of the grants:

St Joseph's Nudgee College: Mrs Suzanne Eldridge, Mrs Margaret O'Reilly, Dr Robert Keane, Mr Raoul Carmody, Ms Tara Shipperley, Mr Brett Foster, Dr Martin Kerby.

Diorama Artists: Mr Wayne Roberts, Mr Bob Crombie, Mr Glenn Smith, Mr Mark Harrison, Mr Elliot Crombie, Mr Phil Charlwood, Mr Brett Williams, Dr Martin Kerby.

University of Southern Queensland: Associate Professor Margaret Baguley, Associate Professor Ken Edwards, Ms Eloise Tuppurainen-Mason, Dr Martin Kerby, Dr Kyle Jenkins and Professor Patrick Danaher.

Other institutions and groups pivotal to the success of the grants to who we are indebted include: King and Country (Hong Kong), John Jenkins Designs (Hong Kong), The Nudgee College Foundation, Capital Transport (Brisbane), The Military Workshop (Brisbane), Marc Robertson Photography (Brisbane), and Screen Offset Printing (Brisbane).

Dr Martin Kerby
St Joseph's Nudgee College/University of Southern Queensland

Associate Professor Margaret Baguley
University of Southern Queensland

Reference

1. Abbott, T. (2015, April 25). 2015 Dawn Service Gallipoli. Retrieved from <https://www.pm.gov.au/media/2015-04-25/2015-dawn-service-gallipoli>.



This Project is proudly supported
by the Queensland Government

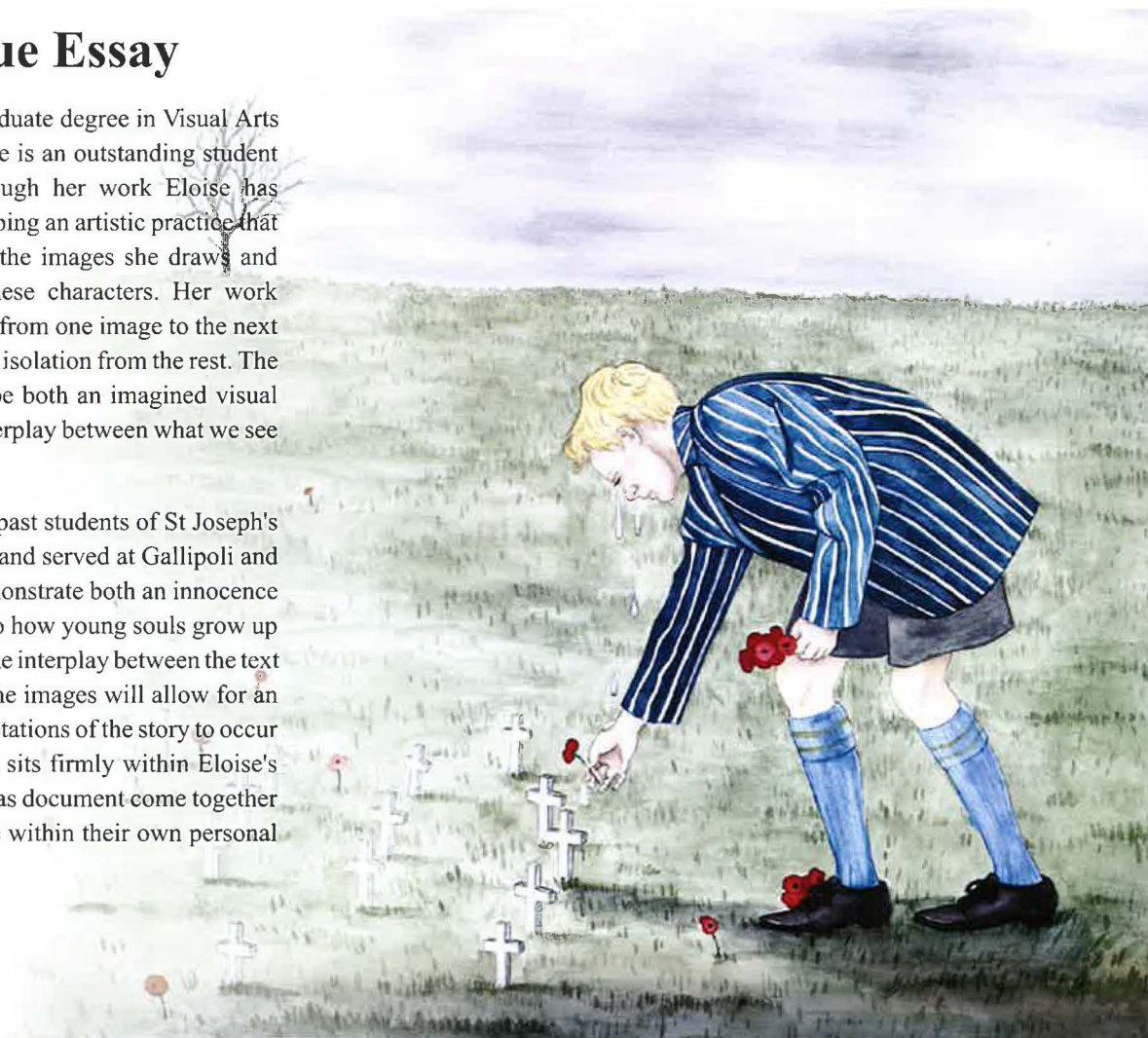


Boys in Khaki Catalogue Essay

Eloise has demonstrated throughout her undergraduate degree in Visual Arts at the University of Southern Queensland that she is an outstanding student with a high standard of artistic practice. Through her work Eloise has repeatedly demonstrated a commitment to developing an artistic practice that embodies both definition and ambiguity within the images she draws and paints and the settings in which she places these characters. Her work frequently embodies both a visual connectedness from one image to the next but also allows each image/picture to be viewed in isolation from the rest. The duality with which she is able to at once describe both an imagined visual world and the world we live in adds a dynamic interplay between what we see and what we know within the completed images.

For this project Eloise has taken the story of two past students of St Joseph's Nudgee College, Brisbane who enlisted in WW1 and served at Gallipoli and later in France. The images created by Eloise demonstrate both an innocence of youth through adventure and discovery but also how young souls grow up quickly when confronted by the realities of war. The interplay between the text by Margaret O'Reilly and Suzane Eldridge and the images will allow for an ongoing sense of discovery and ongoing reinterpretations of the story to occur from one person to the next. Overall this project sits firmly within Eloise's practice where both the image as story and image as document come together to give the viewer an ongoing sense of adventure within their own personal discovery of the artwork.

Dr Kyle Jenkins
Senior Lecturer (Painting)
School of Arts and Communication
University of Southern Queensland





Boys in Khaki Artist's Statement

In approaching the work required for this project I've needed to adapt and sometimes drastically change the way I go about making a set of pictures. Spending the best part of a year working on pictures that address the subject of war so overtly has been like traversing a mental obstacle course. The role of any storyteller, including illustrators, is to manipulate perspective. Then again, there is only so much influence one can exert in that role. The story is not entirely in *what* you see, it is largely in *how* you see it. The human imagination will use the visual cues to construct a meaning all its own.

The story of World War I is almost always told in a linear fashion. Until now, I have only ever illustrated my own stories, which are more like puzzles made out of jelly than straight lines. Any instinctive lateral leaps away from the central narrative or idea had to be reined in very tightly. In the end, the thing that linked my approach to illustration to this story were the themes of suffering and pain. Connecting the themes of my artistic practice to the themes of the project was an important part of creating the images in the book. Even though I had put myself on familiar ground in this instance, questions still arose frequently as I worked.

Is it possible for a children's book to encapsulate the scale of destruction the world saw during World War I? Can a series of pictures and words adequately express the depth of emotional trauma that the loss of so much life caused to innumerable families? Why should a child seeking entertainment decide to read a story about such things? These questions plagued me while I worked on and worried about creating the images for this picture book. I can only posit answers to these questions which are heavily influenced by a pacifist ideology. Perhaps, in this case, they are the wrong questions and the wrong answers. Perhaps the most important thing is that though not all of us have been to war, the imagination, aided by a picture or two, can easily take us there.

Eloise Tuppurainen-Mason
Bachelor of Creative Arts – Major Visual Arts
School of Arts and Communication
University of Southern Queensland













Nudgee Textile Panels 1914 - 1919

Catalogue Essay

The six textile panels measuring 150cm (w) x 63cm (h) continue an important historical tradition of commemorating significant events through this vibrant medium. The panels have been inspired by such commemorative textiles as the Bayeux Tapestry and the Commonwealth of Australia Parliament House Embroidery and include important symbols to convey the complex narrative capturing the years from 1914 to demobilisation in 1919.

The comet appearing over St Joseph's Nudgee College in the first panel is a portent of the coming of the 'War to end all Wars', although this statement is prophetically challenged in the last panel with Foch's assertion that this is not a peace but an armistice for 20 years. The panels provide an important counterpoint to the traditional masculine representations of the ANZAC virtues and give an overdue voice to the female contributions to the conflict in its use of techniques generally associated with women, thereby offering an alternative commemorative focal point.

The research for each panel is evident, as is the attention to detail of significant elements that provide important narrative links as the viewer moves through the panels or considers one in isolation. The educational value of the panels is

also apparent, as they encourage further investigation through the careful but not overly literal selection of visual information. I particularly enjoyed the inclusion of quotations from both key figures, as well as the voices of the soldiers conveyed through their letters, during this time. Artists play an important role in providing the viewer with new or unexpected perspectives on the subject matter being explored and this is certainly the case with these panels, which have been created as part of the Queensland Anzac Centenary grant.

I am delighted to commend and congratulate everyone involved in creating and curating these stunning and significant panels, which provide all of us with new insights into a terrible period of human history.

Professor Patrick Danaher
Associate Dean (Research and Research Training)
Faculty of Business, Education, Law and Arts
University of Southern Queensland

Nudgee Textile Panels 1914 - 1919

Artist's Essay

My artwork is the result of extensive research and reflection that underpins any new perspective that I might bring to a topic that I am exploring. Symbolism, metaphor and text are used to juxtapose and provide opportunities for reflection in my work. My background in textiles often results in work which utilises textile techniques and effects to 'ground' the viewer and provide connection to the work. Our relationship with textiles is both physical and intimate and therefore they can often be emotionally charged as a result. Textiles are ubiquitous but play such an important role in key events in our lives. Historically they were used to commemorate significant events through the technique of needlework evidenced in items such as embroideries and tapestries.

This six panel artwork brings together my passion for using textiles and for investigating historical events through new perspectives. The opportunity to create an overview of the period from 1914 - 1919 necessitated extensive research and discussion to ensure events were portrayed accurately and with sensitivity. Various landscapes and times of the day and night have been used throughout the panels to convey the emotional complexity of the events but also represent the soldiers' experiences. The land was scarred but nature has eventually recovered what was lost - although the memory of what happens remains.

Halley's comet which appeared in 1910 is an important linking device between the panels and signals the portent of coming war. The Southern Cross which appears on the first and last panels is easily visible in the Southern hemisphere at any time of the year and its significance for the soldiers leaving and returning was immense. The inclusion of photographs on the panels remind us of the human stories throughout this 'war to end all wars'. The panels include specific references to St Joseph's Nudgee College throughout, including the voices of past students, and it is hoped the artwork will be both an educative and aesthetic experience for those who view it.

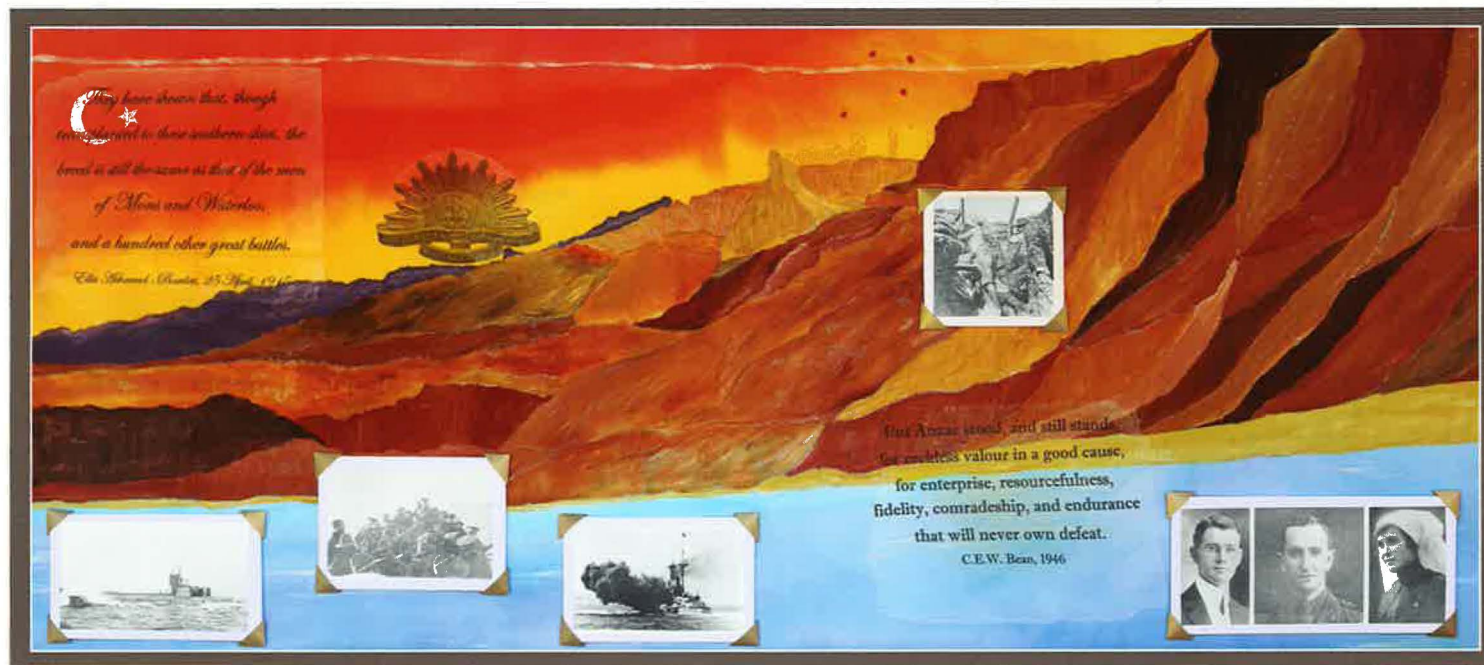
It has been an honour and a privilege to be involved in the creation of this artwork for St Joseph's Nudgee College.

Associate Professor Margaret Baguley
School of Linguistics, Adult and Specialist Education
University of Southern Queensland



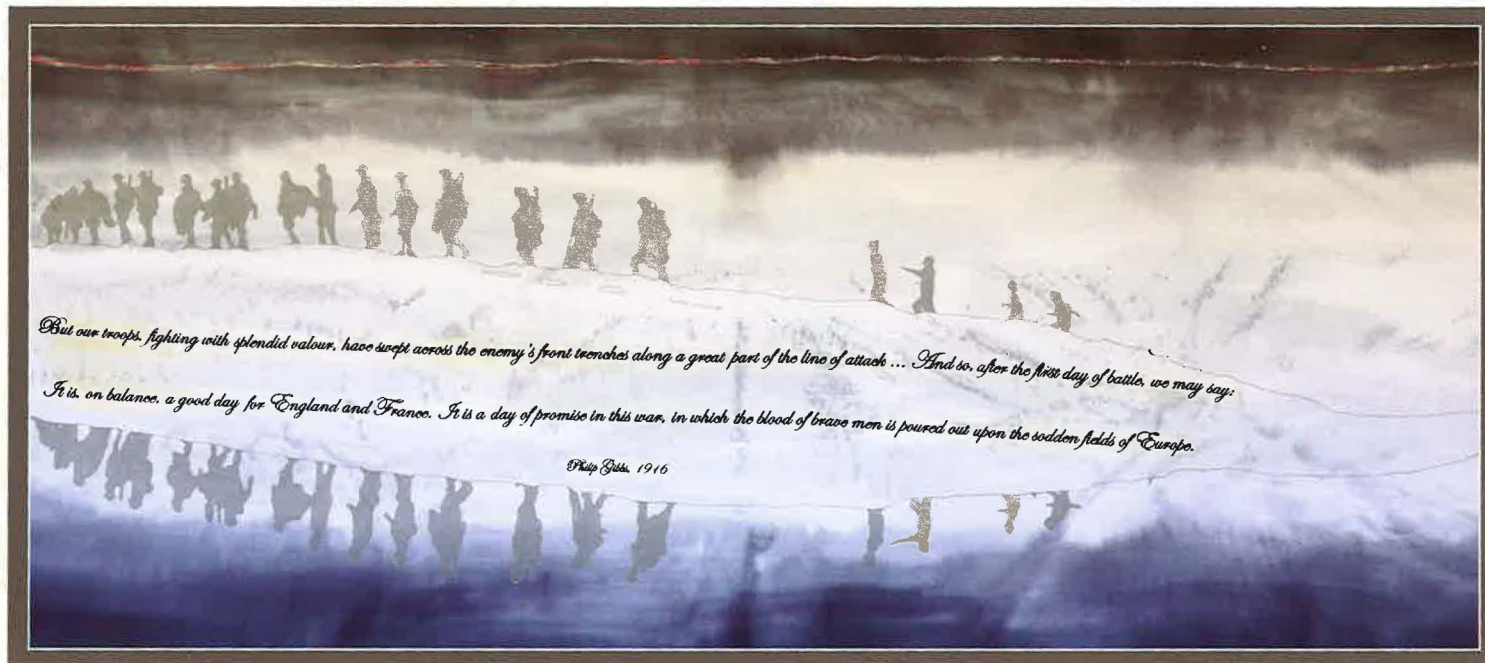
1914, mixed media and acrylic on fabric, 150 cm × 63 cm, 2015

1. The Treacy Building, the oldest building on campus.
2. Halley's Comet is a short-period comet visible from Earth every 75-76 years. It appears on the Bayeux Tapestry and is often viewed as a portent of the future.
3. Statues of St Patrick, patron saint of Ireland, and St Francis Xavier, patron saint of Australia.
4. The British Foreign Secretary Sir Edward Grey made this remark to a friend on the eve of Britain's entry into the First World War. First published in Grey's memoirs in 1925, the statement subsequently gained wide attention for its articulation of the profound geopolitical and cultural consequences of the War.
5. Imperial Monogram of Arch Duke Franz Ferdinand. In an event that is widely acknowledged to have sparked the outbreak of World War I, Archduke Franz Ferdinand, heir to the Austro-Hungarian Empire, and his wife were assassinated by a Serbian nationalist in Sarajevo, Bosnia, on 28 June 1914.
6. On 31 July 1914 in an election speech at Colac in Victoria, the Opposition Leader Andrew Fisher (ALP) famously committed Australia to the war 'to our last man and our last shilling'.
7. These four photographs depict the first enlistments in the 1st AIF, their rudimentary training in Australia, their departure from Albany, Western Australia on 1 November 1914 and their time spent in Egypt prior to the landing at Gallipoli.



1915, mixed media and acrylic on fabric 150 cm × 63 cm, 2015

1. Ellis Ashmead-Bartlett, a British war correspondent, provided Australians with the first definite news of how their countrymen had gone into battle at Gallipoli on 25 April 1915. His highly-coloured description of the landing at Anzac, published in Australia on 8 May, captured the nation's imagination. His despatches are among the most highly influential press reports in Australian history.
2. Proudly worn by soldiers of the 1st and 2nd Australian Imperial Force in both World Wars, the 'Rising Sun' badge has become an integral part of the digger tradition. The distinctive shape of the badge, worn on the upturned side of a slouch hat is commonly identified with the spirit of Anzac.
3. The red four star constellation represents the New Zealand forces on Gallipoli. The stars are red and do not include the Federation star common to the Australian flag.
4. The four photographs (left to right) are of the Australian submarine AE2 lost in the Dardanelles on 30 April 1915; Australian troops moving ashore on 25 April; the British battleship HMS Queen Elizabeth firing a 15 inch broadside; and an Australian sniper using a rifle with a periscopic sight while an observer checks the results with a trench periscope.
5. Charles Bean is best remembered for the official histories of Australia in the First World War, of which he wrote six volumes and edited the remainder. During the war he was Australia's official correspondent and was later the driving force behind the establishment of the Australian War Memorial.
6. Water Byron Pattison (1908) died of wounds in May 1915 making him the first Nudgee combat death; Dr Michael Gallagher (1904-05) spent part of 1915 on the Western Front with the British Army; Sister Mary Deerer served on Lemnos during the Gallipoli campaign and would win the Military Medal in France in 1917. After the war she married Gallagher. Their son would later attend Nudgee.



1916, mixed media and acrylic on fabric, 150 cm × 63 cm, 2015

By the onset of winter 1914, the stalemate on the Western Front was complete. The trench system it spawned would remain relatively static until the spring of 1918. It stretched southward from the North Sea coast of Belgium to the Swiss border. In the course of four years the combatants would dig a staggering 40 000 kilometres of trenches and would defend or attack them at the cost of 13.5 million casualties. Following the Gallipoli campaign, the two battle-worn infantry divisions returned to the camps in Egypt. There they were joined by large numbers of fresh reinforcements and more men arriving from Australia. The two divisions were expanded to four, while a further division (the 3rd Australian Division) was raised in Australia and sent straight to Britain. From March 1916 the first of the divisions from Egypt began arriving in France. In the first nine months on the Western Front a staggering 87 924 Australian soldiers would become casualties. Almost 13 000 of them would be killed in action, die of wounds, in accidents or of disease. Names such as Fromelles, Pozieres and the Somme would be seared into the Australian consciousness. The text is from a newspaper report written by Philip Gibbs, the most famous British war correspondent. His report on the first day of the Battle of the Somme during which the British Army suffered almost 60 000 casualties shows the divide between the actual nature of modern warfare and the civilian world to which the soldiers would eventually return.



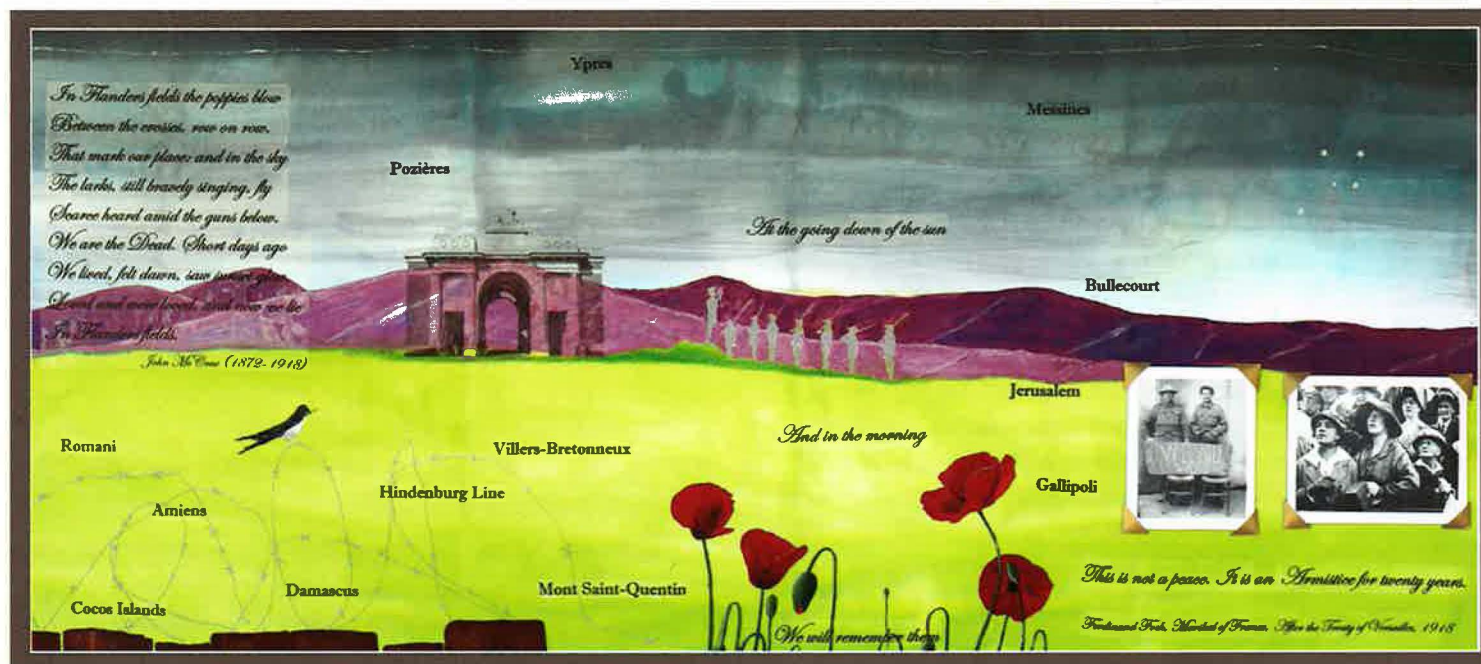
1917, mixed media and acrylic on fabric, 150 cm × 63 cm, 2015

1. The Cloth Hall is a medieval commercial building, in Ypres, Belgium. The original structure, erected mainly in the 13th century and completed in 1304, lay in ruins after artillery fire devastated Ypres in World War I. Between 1933 and 1967, the hall was meticulously reconstructed to its pre-war condition. In eight weeks at Ypres in 1917 Australian forces suffered 38 000 casualties. Nine Old Boys of Nudgee College were killed in one three week period. The combined total of British and Dominion casualties has been estimated at 310 000.
2. The major battles that the AIF participated in during the first half of 1917 were the First and Second Battles of Bullecourt (10-11 April and 3-17 May). Eighty percent of the 3000 who attacked at First Bullecourt were killed, wounded or taken prisoner, four of them Old Boys. The Second Battle of Bullecourt was an epic two-week struggle, fought against the most resilient enemy ever faced by the Australians in France. Old Boy Edward Cleary recalled with tragic clarity the effect of the casualties: *Austin Lennon MC [also a Nudgee Old Boy] and I were the only officers as far as I can recall out of about sixteen who survived the 25th Battalion's massacre at Bullecourt. Only between two or three hundred of our Battalion out of at least one thousand came out of that slaughter. You had to have a good deal of luck to survive. The bodies were like pumpkins strewn across the field as you see in the Lockyer Valley at harvest time, blue for the Jerry and khaki for us. I had a bullet through my helmet on one occasion and on another a bullet went right through my gas mask across my chest.*



1918, mixed media and acrylic on fabric, 150 cm × 63 cm, 2015

1. Royal Coat of Arms of the United Kingdom of Great Britain and Northern Ireland, Informal coat of arms, French Third Republic, 1898 – 1953 and the coat of arms of the German Empire, 1889–1918.
2. This image is based on an iconic photograph of Australian troops ready to re-enter the line during the final battles in 1918.
3. After Gallipoli the Australian Light Horse remained in the Middle East to fight the Turks. They participated in a number of famous actions such as the Charge at Beersheba and the capture of Jerusalem in late 1917, and the fall of Damascus the following year.
4. These top lines of text are part of one of the most famous descriptions of the 1st AIF. It was written by Charles Bean, the Australian Official Historian and founder of the Australian War Memorial.
5. The bottom lines of text are a comment made by French Prime Minister Georges Clémenceau after visiting Australian troops after the Battle of Hamel. It is indicative of the high regard in which Australian soldiers were held.
6. The coin is from 1918 and includes the profile of King George V, one of the few monarchs to retain power after 1918, the aircraft is a Bristol fighter. Old Boy Joseph McElligott, an observer in a Bristol of No. 1 Squadron was captured by the Turks when his aircraft was shot down on 1 May 1918. The bottom photograph is of French children tending Australian graves.



1919, mixed media and acrylic on fabric, 150 cm × 63 cm, 2015

1. Canadian Colonel John McCrae first described the Red Poppy, the Flanders' poppy, as the flower of remembrance in a poem titled 'Flanders' Field'.
2. The Menin Gate Memorial to the Missing is a war memorial in Ypres, Belgium, dedicated to the British and Commonwealth soldiers who were killed in the Ypres Salient of World War I and whose graves are unknown. Since July 1928 every evening at 20:00, buglers from the local fire brigade close the road and sound the Last Post.
3. Worn on Remembrance Day (11 November) each year, the red poppies were among the first to flower in the devastated battlefields of northern France and Belgium.
4. One traditional recitation on Anzac Day is the Ode, the fourth stanza of the poem For the fallen by Laurence Binyon (1869–1943).
5. The Paris Peace Conference at Versailles was the meeting of the Allied victors following the end of World War I to set the peace terms for the defeated Central Powers. It involved diplomats from more than 32 countries and nationalities. The major decisions were the creation of the League of Nations and reparations. The photographs reflect the joy of homecoming for soldiers who had spent years away from home facing death and mutilation on European or Middle Eastern battlefields.
6. Marshal Foch of France advocated peace terms that would render Germany unable to pose a threat to France ever again. After the Treaty of Versailles, because Germany was allowed to remain a United country, Foch declared 'This is not a peace. It is an armistice for twenty years'. His words proved prophetic: World War Two started twenty years and 295 days later.
7. The names are of the major battles fought by the Australian military during the conflict.

Nudgee Dioramas Catalogue Essay

Any group of artists seeking to commemorate the Australian experience of war inevitably must operate in the shadow of Charles Bean. The nine major dioramas that were constructed for the Australian War Memorial under Bean's direction were always intended to be a fusion of art and history, one that would allow the Australian people to transcend the physical and intellectual distance that separated them from the experiences of their men and women on the battlefields of World War One. They are nothing less than national treasures.

Like many Australians my association with our military is through family. A grandfather in the Light Horse who took part in the major battles in the Middle East and was involved in the charge at Beersheeba, a great uncle who died on the Somme a few days after being recommended for a bravery award and uncles who served in the jungles of New Guinea in World War II. The dioramas provide an intimate connection to events that shaped our country and serve to keep the memories alive by presenting a snapshot that does credit to the work of Bean.

The artists who have created the dioramas now exhibited by the St Joseph's Nudgee College Museum have risen to that challenge, and offer the modern visitor an insight into the battles, the campaigns and the wars that have shaped our nation. They have created an exhibition spread across four tables in a school museum in a heritage listed building covering an area a touch under twenty five square metres. They have used 500 figures and two dozen vehicles to recreate the drama and the tragic spectacle of some of the greatest conflicts in Australian history. •

One of the highlights of the exhibition is *Anzac and Empire*, which recreates the vicious fighting of August 1915 at Lone Pine. This diorama, perhaps even more than the others, shows a fidelity to Bean's vision of art and history that

offers the viewer a vicarious, perhaps even visceral insight into the fighting at Gallipoli. The backdrop by young Brisbane artist Elliot Crombie makes a vital contribution to this process.

Although Gallipoli does indeed cast a giant shadow, it was on the Western Front that the armies of the Empire suffered the most. The diorama makers have sought to show some of the complexity as well as the horror of the Western Front in *The Final Hundred Days* by extending their vision beyond the trenches to the vast effort made to supply an army of such size. *The Charge at Beersheba* again moves the viewers' attention away from Gallipoli and reminds them that after the evacuation, the Light Horse had three more years of fighting in some of the most inhospitable terrain on Earth.

The final diorama is a split vision of Australia at War in 1942 titled *Sons of Anzac and Frontline Australia*. The first section depicts an advance in late 1942 during the Battle of El Alamein by troops of the Australian Ninth Division. The second recreates a jungle battle between Australian and Japanese troops in Papua New Guinea in the same year. The dogged determination of the members of the 2nd AIF against the Italians, Germans and Vichy French in North Africa and against the Japanese on the islands to our north proved that they were worthy of the example set by the original Anzacs. I commend the artists on approaching the task inspired by Bean's work rather than daunted by it.

Associate Professor Kenneth Edwards
School of Health and Wellbeing
University of Southern Queensland

Nudgee Dioramas Artists' Essay

For all the undoubted quality of the five dioramas constructed for *The Sound and The Fury*, the question of whether the medium could accurately recreate a moment in time came to define the entire artistic process. Some of the artists conceived of dioramas as history in miniature, a narrative that was certain, immutable and beyond interpretation. Others claimed an interpretative leeway informed by the view that 'art' and 'history in miniature' can co-exist. This tension between the proponents of dioramas as art and those who saw them as defined by their fidelity to the historical record is actually part of a broader question concerning the nature of history itself. Though he is rightly considered the founder of the modern discipline of academic history, Von Ranke's assertion that the historian's task is simply to show how it really was (*wie es eigentlich gewesen*)¹ is now discredited. Historians such as Edward Carr have long rejected this view of history, arguing that the belief in 'a hard core of historical fact existing objectively and independently of the interpretation of the historian is a preposterous fallacy'.² For history is refracted through the mind of numerous authors, leaving both the historian and the artist forever subject to the impurity of the source material.

The artists, therefore, were both consumers and creators of history, recreating moments in time but inevitably "of [their] own age, and bound to it by the conditions of human existence"³. This left them constantly attempting to bridge the divide "that which exists between the status of dioramas as credible presentations versus artistic visions"⁴. It became a matter of dividing the labour between history, which provided the details, and aesthetics, which provided the general context or setting in which the figures and models were situated.

The artistic representation of history that Bob Crombie, Wayne Roberts, Glenn Smith, Phil Charlwood, Brett Williams, Elliot Crombie, Mark Harrison

and Dr Martin Kerby have created, however, remain "powerful tools for recreating and re-envisioning reality."⁵ The viewer is compelled to compare this 're-envisioned' reality to their own.

This experience is uniquely visceral. Almost always removed from us by their diminutive scale, extreme fragility, or physical barriers such as vitrines or observation windows, dioramas activate a physical response that flat images, isolated sculptures, and even holography cannot. They engage our sense of depth perception and, with it, a bodily awareness of space, which encourages us to make the imaginative leap into their constructs.⁶

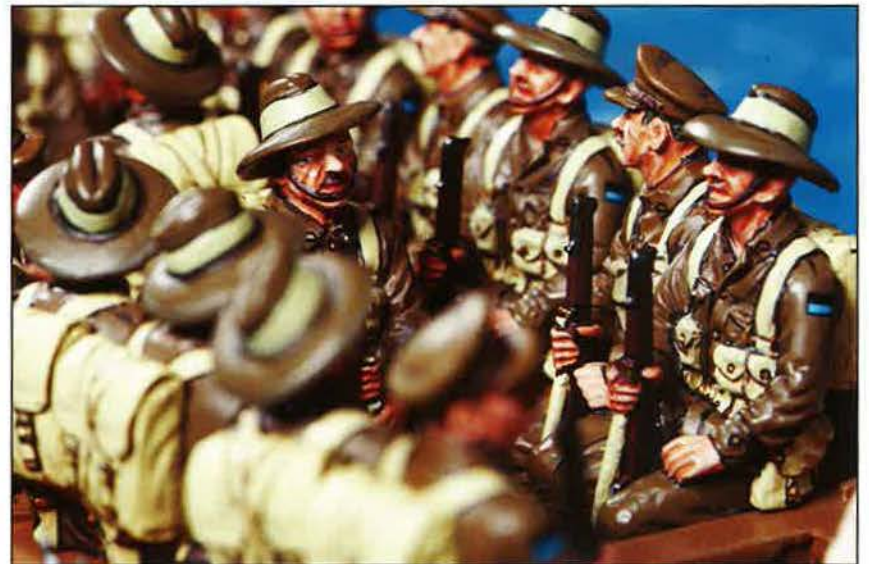
Beyond this artistic engagement with the centenary commemorations, the success of the dioramas bear eloquent testimony to the value of authentic collaboration. It is a fragile construct, demanding both professional and personal trust. The rewards, as these dioramas indicate, are immense.

Dr Martin Kerby
St Joseph's Nudgee College/University of Southern Queensland

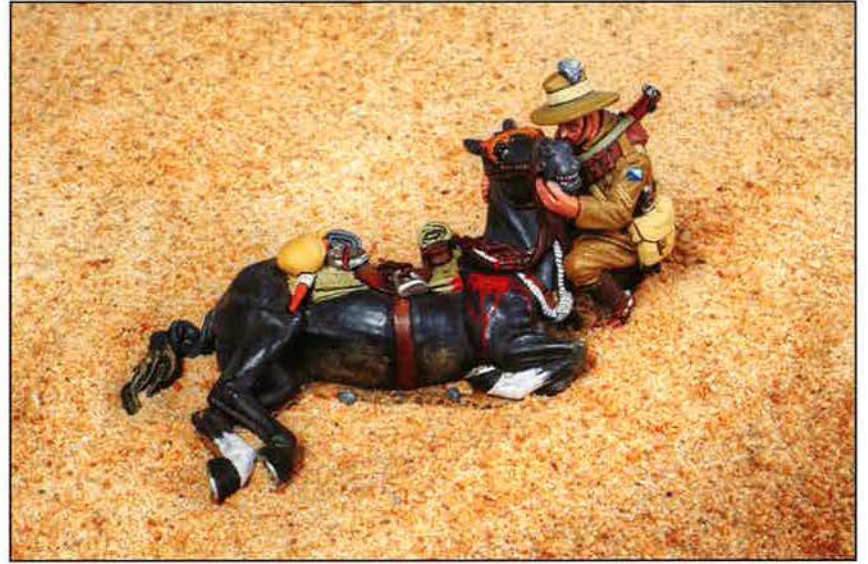
1. John Tosh, *The Pursuit of History* (Longman: New York) 11.
2. Edward Carr. *What is History* (Penguin: Middlesex, 1964) 12.
3. Ibid, 22.
4. Stephanie Moser, 'The Dilemma of Didactic Displays: Habitat Dioramas, Life groups and Reconstructions of the Past'. In Nick Merriman (edit), *Making Early Histories in Museums* (Leicester University Press: London, 1999) 110.
5. Gaynor Kavanagh, *Making Histories in Museums* (Leicester University Press: London, 1996) xiii.
6. Toby Kamps, *Small Worlds: Dioramas in Contemporary Art* (Museum of Contemporary Art, San Diego: San Diego, 2000) 7.

















Sound and Light Show

Catalogue Essay

In contrast to some of the other projects that comprise the Nudgee College commemoration of the centenary of World War One, the sound and light show makes use of a relatively new medium. Its 'discovery' is generally credited to Paul Robert-Houdin, who was the curator of the Château de Chambord in France which hosted the world's first son *et lumière* in 1952. It was to prove a particularly effective collaboration between history and spectacle, one quickly adopted by a variety of other institutions which in time would come to read like a roll call of the world's cultural treasures – the pyramids at Giza, the Forum in Rome, the Parthenon in Athens, the Red Fort in Delhi, Masada in Israel, Canterbury Cathedral in England and closer to home, Sovereign Hill at Ballarat.

For all the broad appeal of the literary and artistic responses to the centenary, the sound and light show was the one that generated the most enthusiasm at a community level. It was consistent with the college's penchant for large, ritualised gatherings, ranging from liturgies to whole school cheering practices in the main grandstand. The use of the Italianate style facade of the original building and the contribution of a resurgent music department ensured that it would offer an original and visually impressive experience. At a personal level it also offered Raoul Carmody, the Events and Audio Visual Manager the opportunity to satisfy a long held ambition to direct just such a spectacle. It would capture the imagination of the community to an extent beyond the capacity of the other projects, either individually or in concert.

The sound and light show owes much to the vision of Old Boy staff member Raoul Carmody. Beginning work at the College in 2000 as a generalist AV 'helper', for a generation of Nudgee students, no College function has seemed

complete without Carmody's presence. Making use of a broad network of contacts in the AV community, Carmody and the 'AV crew', an eclectic group of students, have become part of the rich fabric of the College in a way that is peculiarly Nudgee.

Though the 'light' or projection portion of the evening bears the imprint of Carmody's genius for improvisation, the 'sound' portion was the brainchild of Brett Foster, the Coordinator of College Music and his colleague Dr Robert Keane. Their original score seamlessly links music from across 125 years of Australian history. It is a showcase not only of their own talents but also provides evidence of the rich cultural program at the College.

Years ago, a colleague offered the advice that one should always work with the best people because they make everyone around them look good. It has been my privilege to have worked with the very best the community has to offer.

Dr Martin Kerby
Project Manager
St Joseph's Nudgee College/University of Southern Queensland

Sound and Light Show

Artists' Statement

I must admit that the challenge of selecting music for the early part of the celebrations (pre-World War I to end of World War II) was not very difficult for me. My family and musical background is to blame for this. My aunt Agnes, my mother's older sister, who was born in Townsville in 1911, and who "studied the piano with the nuns", came to early adulthood during the Great Depression in the late 1920s. She was forced to earn a living as a pianist the only thing she could do, she said but the dear nuns had not prepared her for playing dance music. So she had to learn by herself, and very good at it she was too. She formed a small dance band of like-minded people and ran it successfully till the late 1970s. She absorbed the music of her parent's generation also, and was exceedingly well versed in all popular music from about 1890 to 1960. As a child, growing up in the family in the early 1950s, I attended the thrice-weekly dances as a toddler, and later as a saxophone player, at the ripe old age of 13. We played four hours of non-stop dance music every Thursday and Friday, and five hours on a Saturday night, 52 weeks a year, till I left school in 1965 and went to the Queensland Conservatorium to study classical music fulltime. I was most fortunate to have absorbed all this music myself, and so, when the task was issued to provide songs from this period, I could do so off the top of my head. I even knew almost all the words. Alas, after 1965 I am all at sea, as Beethoven didn't write much dance music.

Dr Robert Keane
St Joseph's Nudgee College

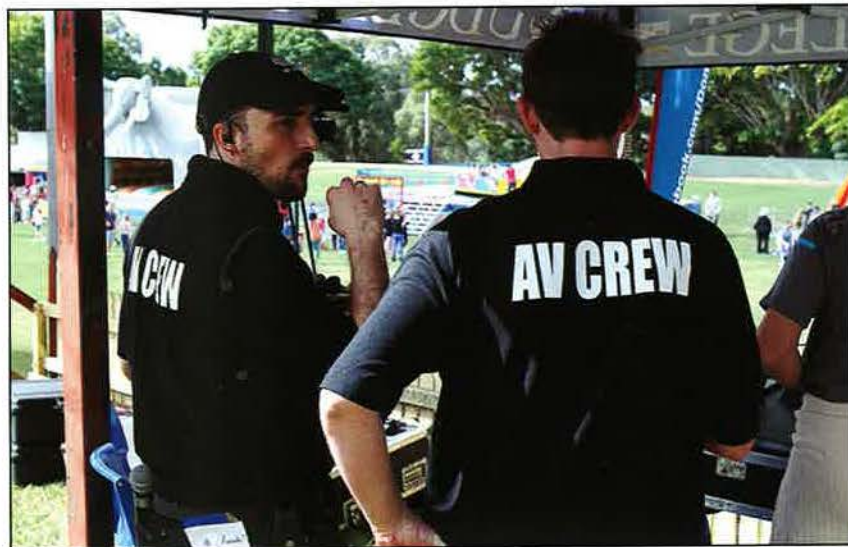
Music is a powerful tool for communicating emotional content. It is also innate, for our body is hardwired for music in the same way we breathe and we move. It goes even beyond the personal for societies and institutions are immortalised by the culture they bequeath to future generations. Music is a vital part of that inheritance. In a project such as *The Sound and the Fury* I am reminded of a term used in the theatre that gets to the heart of what we are looking to achieve. Corporeal reality is the moment that exists between the audience and the performers. At that exact moment there is a connection with the story, that feeling of sadness or of joy when something happens to a character that we are invested in. When you then put music to vision and engage another sense, people cease being merely spectators. They are immersed in the narrative.

Music also has a wonderful capacity to transport us to a time and place. A few lines of a chorus or a piece of familiar music can instantly communicate to the viewer something about context. ??It provides a sense of time and place that is really quite remarkable. It does not even require the listener to be familiar with the specific piece of music or the artist who created it. It is my pleasure to have been involved in this production and I thank the talented staff and students of the music department for their amazing contribution and support.

Mr Brett Foster
Coordinator of College Music
St Joseph's Nudgee College







and the band played *Waltzing Matilda*

soprano, violin, choir, harp

words & music by Eric Bogle

V1

When Tom was a young man he car-ried his pack and he lived the free life of a ro-ver

p
mf

From the Mur-ray's green ba-sin to the dus-ty out-back he waltzed his Ma-til-da all o-ver

V2

Then in nine-teen fif-teen his coun-try said "Son, it's time you stopped ram-ble'n', there's

and the band ... p2

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work to be done" So they gave him a tin hat and they gave him a gun and they marched him a-

V3

way to the war And the band played *Walt-zing Ma-til-da* as the ship pulled a-

mf

33

way from the Quay A - midst all the cheers — the flag - wa-ving and tears they sailed off for Gal-



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