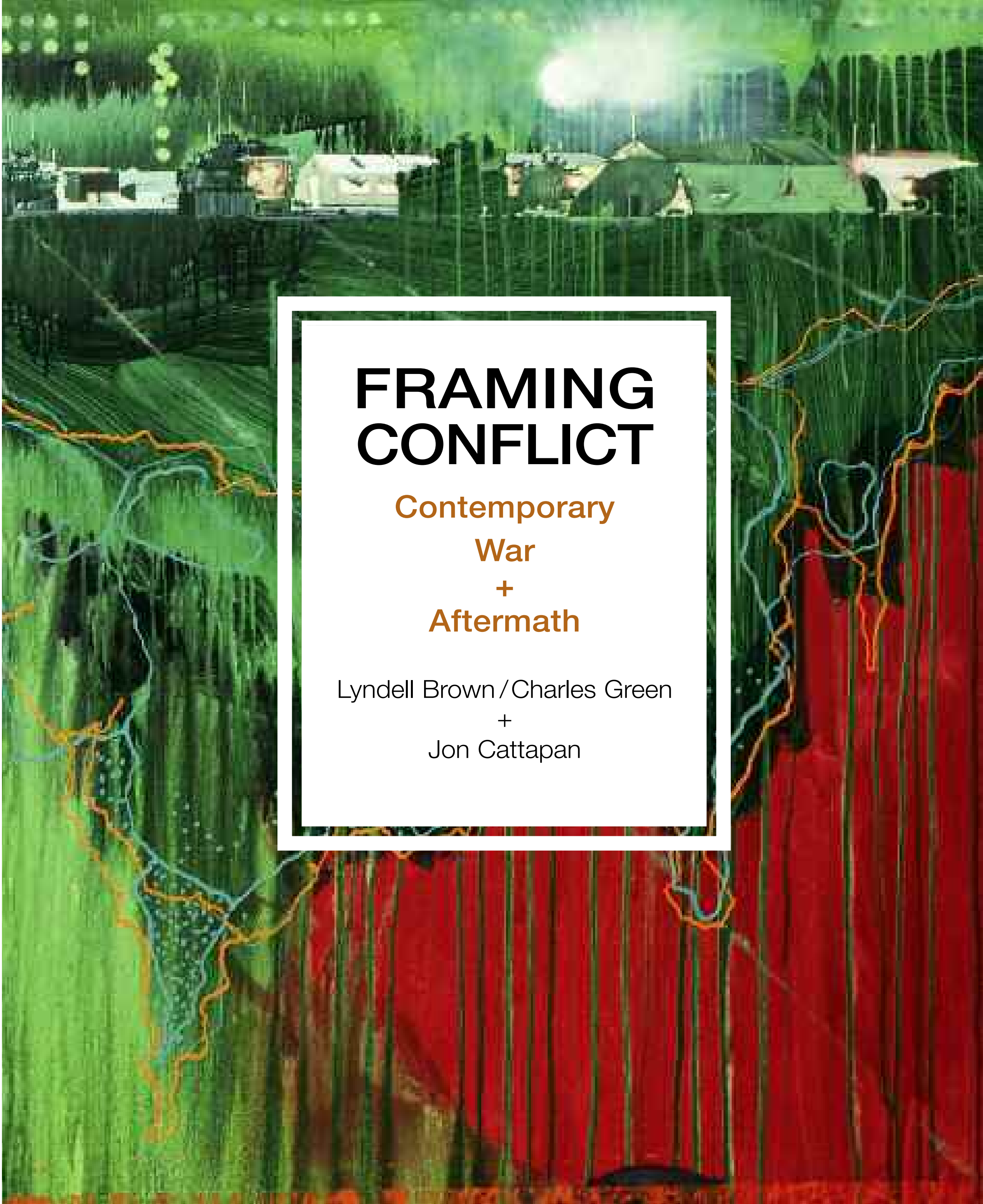

FRAMING CONFLICT

Contemporary War + Aftermath

Lyndell Brown / Charles Green
+
Jon Cattapan

Wall with bullet marks, execution house, Balibo, Timor-Leste, 2013

above: Ruin, Bacau, Timor-Leste, 2013; overleaf: Long Tan, Vietnam, 2012

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MACMILLAN ART PUBLISHING

Charles Green / Lyndell Brown + Jon Cattapan, *Spook Country (Maliana)* detail, 2014

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 Charles Green / Lyndell Brown + Jon Cattapan (Dusk Bacau), 2013

PREFACE

HOW CONTEMPORARY CONFLICT AND ITS AFTERMATH IS FRAMED BY WAR ART

Framing Conflict traces the journey of three artists – Lyndell Brown, Jon Cattapan and Charles Green – as we encountered, well into mid-career and without long premeditation, the subject matter of war and peacekeeping in close focus, looking at the vast globalised networks that support and sustain conflict and, then, at the aftermath of conflict, which must be as crucial to any comprehension of the contemporary period as images of action. In particular, the process of making art on-site – whether through drawing, painting, photography or combinations of all these – actively framed our evolving understanding of conflict and its aftermath.

The trajectory of war art and art that deals with conflict during the contemporary period has expanded and altered. There has been a gathering preoccupation with art about conflict and war photography in the West during the twenty-first century due to the Western enmeshment in ongoing conflicts since Vietnam and up to Iraq, Afghanistan, Timor-Leste, Libya and Syria. This book is but one manifestation of the emergence during this period of the different types of war image that blur the edges of art, document and technology and within which we, like other contemporary artists, communicate what American critic David Joselit aptly describes, as he relates contemporary experiences of culture, as an aesthetic of 'navigation'.[1] The virtual and physical, and narrative fact and narrative fiction, shade into one another. Finally, the public's investment in its evolving national stories through war art and photography is exceptionally intense, whether in Australia, the US, Iran, Iraq or Lebanon. Significant photojournalism and art has already emerged from the war in Iraq. Australian film director Rob Nugent completed a memorable Australian War Memorial film commission, *No Dramas: Recordings from Iraq* (2006); American video artist Omer Fast made *The Casting* (2007) and Geert van Kesteren made *Why Mister, Why?* (2004) and *Baghdad Calling* (2008). US artist Emily Prince has made large installations of portraits of soldiers and An-My Lê has photographed the bases and training exercises that underpinned the wars in Iraq and Afghanistan in her widely circulated *29 Palms* series (2006), and *Events Ashore* (2005–08). There has been a succession of well-known blogs from civilians and soldiers such as *Baghdad Burning* (http://riverbendblog.blogspot.com) that have circulated through the international art world, while a host of important artists such as Ghaith Abdul-Ahad, from Iraq, remain lesser known in the West.

We are also intensely aware that there are three types of contemporary public investment in images of conflict. Firstly, war images have defined national identity, and have specifically defined Australia's national identity in a particularly indelible and persistent manner. No Australian thinks about Gallipoli without visualising George Lambert's great 1920s paintings of soldiers clambering up stony cliffs, developed through the Australian War Memorial's long-standing Official War Artist program.[2] Similar museums and artist commission programs exist in Canada and the United Kingdom and they stand separate from the military, empowering artists to work and comment with great freedom and independence. Significantly, however, there is no institution like the Imperial War Museum or the Australian War Memorial (AWM) in the US. Thus, Australia, Canada and the UK have commissioned progressive and even avant-garde artists, though the AWM's engagement with more contemporary art practices recommenced with us three, and continued with the more recent appointments of Ex de Medici, Shaun Gladwell and Ben Quilty. These Anglophone museums, along with other major art museums such as Tate Modern, have produced significant publications and exhibitions on war art and contemporary conflict: in Australia, for example, Shaune Lakin's deeply sophisticated and path-finding 2006 history of Australian war photography, entitled *Contact*.[3]

Secondly, war art's supposed memorialising function in these institutions is ultimately both less and more than strict memorialisation. Given memory's anomic ambivalence, which contemporary artists acknowledge and exploit, such art and images of conflict in general can assert another and highly critical counter-memorial function. Thus, in anti-Vietnam American artist Martha Rosler's *Bringing the War Home* series of the 1970s Vietnam war photographs, culled and copied from the mass media, were collaged onto suburban kitchen interiors.

A third investment in images of conflict relates to their documentary function as records revealing secret and revelatory aspects of conflict. Anonymously taken photographs of Americans torturing Iraqi civilians at Abu Ghraib provoked condemnation and scholarship that later even extended to the charge that conflict images – and images of war more generally from the history of art – are war-mongering, since they naturalise and thus subtly legitimise suffering.[4]

So, in our period, how do these images matter to wide publics, and what new types of conflict images are emerging as a result? Demands that images be restricted – both in industrialised countries and in the wider world – are linked, as several scholars have shown, with a renewal of iconoclastic tradition. In 2006, Ian Buruma argued that controversial Dutch filmmaker and artist Theo van Gogh's brutal death at the hands of a young Dutch Muslim fundamentalist demonstrated multicultural tolerance's limits, at the point where artistic freedom meets theology, terrorism and conflict.[5] Should artists (and war artists) therefore 'act responsibly' and limit or circumscribe their expression to avoid provocation?

Even as the number of contemporary artists working with images of war in painting, video or installation continues to increase, we also see changing technologies that create new makers and distributors of images. Along with the appearance of so-called 'new' internet media are a host of new images of conflict: mobile and satellite phones take photographs that may, along with conventional photographs, be circulated online through Flickr, Instagram and many other similar websites and there are blogs and online sites from both sides of most conflicts and many, images produced from the 'wrong' side of the so-called 'War on Terror'. There are images originating in the secret official documentation of military actions that have come to light recently via Wikileaks and similar sites, offering particularly disturbing insights into contemporary war. Other categories of image may be produced through traditional media, such as painted hoardings in Iran and Lebanon that are not meant to be categorised as art. Some small new museums such as the Vietnam Veterans Memorial on Phillip Island, Victoria, do not see art as being at the centre of their activities. These different methodologies of producing, disseminating and consuming images blur the boundaries between memorial, document and propaganda. It is worth repeating once again David Joselit's apt description of many cultural experiences of contemporaneity as 'navigational'. In these, the virtual and physical, and narrative fact and fiction, merge. And amongst these, there are vast quantities and types of images of war that may appear *artistic*, but identifying them *as art* is flawed, as argued by our most perceptive theorists of art, including Boris Groys.[6]

The loss of affect on one side of the War on Terror – our side – at first sight runs contrary to the dramatically increasing art-critical, scholarly and artistic preoccupation, which we have been outlining, with the understanding of war through images in the present period. A far more fierce belief in the power of images has been a continuing presence on the other side's depiction of the War on Terror in which the West – including Australia – has been or is involved. Political, theological and aesthetic considerations overlap in jihadi images of war or in martyr museums, whereas, in the West, artists such as ourselves might be called upon to narrate war and to illustrate suffering and glory, while being largely superseded and overshadowed by a vast array of media sources, even though a short, intense experience with the mass media may temporarily convince a well-intentioned, usually isolated, war artist otherwise. So: the role of an artist is clearly different depending on which side you are on and it is a reflection on this difference, we think, that forces us as contemporary artists and photographers to answer different questions. How does the Australian contemporary artist make art in a time of war? How do Western artists critique the spectacle of war without recreating it? To take one issue: Julian Stallabrass and many others have written on the impact of 'embedding' upon war photography.[7] We – all three of us – are ourselves aware of embedding's upsides and downsides from our personal experiences with the Australian Defence Force (ADF) and the US military in Timor-Leste, Iraq and Afghanistan. We also know (as indeed do war journalists) that the issues around embedding are methodological and practical, not ethical. Nick Ut's famous 1971 photograph of a Vietnamese girl burned by napalm and Don McCullin's equally definitive photos of the Tet Offensive, are both linked by embedding and are a long way from citizen journalism and jihadi websites. What is accuracy? Practically speaking, what direct access at all can a photographer – and, even more so, an artist – genuinely gain to a conflict or disaster site?

Stepping back from issues that centre around production, we should next ask if artists and photographers can expand definitions of war art during the contemporary period and, if so, where, when and how. Can our works reshape public understandings of war, its feats and effects? If Western works about war are compared with the parallel images that have emerged from the West's erstwhile adversaries, from the 1960s until now, what impact does that have on an Australian public investment in a national story shaped by war? Speaking personally, we have, all three of us, attempted to answer these questions very humbly – necessarily so, we think – in our recent art by emphasising the 'absence' of conventional action, the type of action that Hollywood creates, and this has been particularly noted in every serious study or essay on Brown and Green's art.[8]

What is clear, then, from images of the Taliban's destruction of the Buddhas of Bamiyan in 2001, from the Abu Ghraib trophy photographs, and from jihadi videos of beheadings, is that images do somehow matter to everyone's understanding of wars: people still *think* images from war matter, and people on both sides of all conflicts *care* deeply about how they are made. Yet at the same time we have to acknowledge that conflict art's affective power to shape actual *understanding* itself seems to have diminished in the West since Vietnam, a process inversely but oddly proportional to the increasing populist investment in the commemoration of war.

This is all exacerbated for artists themselves because the meanings of images are hard to control. Artists have found this difficult to accept and scholars have been fascinated by this uncertainty. The last section of Green's 2001 book, *The Third Hand*, examined the great anxiety felt by conceptual artists during the 1960s about unconstrained interpretation; their solution was to actively police the interpretation and circulation of their art through new artist contracts and by insisting on their ownership of copyright.[9] In 2002, Miwon Kwon took related, always well-meaning assumptions about site-specificity in public art (that to create a memorial – to memorialise – is the same as to remember) severely to task.[10] The same anxiety is exhibited in research on war art: many historians (and politicians) hold that the Vietnam War was 'lost' because of the circulation of images of a barbaric war, and yet many art theorists such as Julian Stallabrass have more recently bemoaned the opposite: the apparent impossibility of mobilising public opinion against unjust wars through revelatory and unequivocally damning images from contemporary conflicts in Iraq and elsewhere.[11] Sarah James, writing in the same 2008 *Brighton Photography Biennial* publication as Stallabrass, worried particularly about a certain trajectory within contemporary war art – aftermath images – that she labelled as formalist images lacking politics.[12] In her characterisation, these are beautiful, highly composed photographs of the aftermath of war in which action and groups of people are absent or overshadowed by the *mise-en-scène*. We reject her summation whilst alert to what is effectively her charge: that war artists inadvertently commodify death. It is based on a misunderstanding of aesthetic impact's affect and on her incorrect identification (and breathtakingly simple characterisation) of an artwork's beauty with the catch-all but almost meaningless label, 'sublimity'. She next equates that sublimity with artists' apparent blithe political naiveté. In sum, she would mistake an artwork's deliberate and careful portrayal *of* a contemporary lack of agency with a supposed desire *for* that lack, a desire that is factually incorrect. In 2007, as we noted before, Stephen Eisenman had blamed public indifference to the Abu Ghraib photographs on Western culture's and high art's naturalisation of brutal suffering as something ennobling: pathos. This confuses passive habituation with sublimation and stored affect in a fairly complete misunderstanding of the great art theorist Aby Warburg's influential but controversial theory of stored affect. So, the wishful assumption by both Left and Right – that the link between war, memory, identity and war art is not problematic but really very simple and direct – persists, provoking counterattacks such as those visited upon the exhibition *Mirroring Evil* (at, of all places, the astonishingly hospitable and open-minded Jewish Museum in New York, in 2002). For this exhibition, writers including theorist Ernst van Alphen had bravely argued that existing theories of memory in art, particularly a large proportion of well-intentioned writing on Holocaust art, valorised art's memorial function but remained happily oblivious to the artificiality and duplicity of cultural memory.[13] We need to find better explanations and artists know they need to have thick skins, for images of war remain sites of conflict themselves, still somehow persisting in defining national narratives and counternarratives of tragedy and bravery.

Given that, the scholarship on images of war and trauma, and on contemporary images of war in general, has been surprisingly thin until recently, either taking the form of exhibitions, articles and books on or by individual artists (for example, the Getty Art Museum's survey of French photographer Luc Delahaye's extraordinary mural-sized photographs of the War on Terror – both on the ground in southern Afghanistan and in the United Nations General Assembly in New York – from his grand 'History' series of 2007), or surveys of Australian war art as national heritage such as those that Brown, Cattapan and Green were involved in through the Australian War Memorial. But only recently has critical attention followed artists' turns towards re-framing conflict in contemporary art, especially since 9/11.

There are two considerable and key exceptions to the relatively straightforward studies of art and conflict that typify the field, which try to understand the affective power – or lack of power – of images of extreme events in the contemporary period. First are writings on trauma, memory, ethics and affect such as those of Dutch theorist Ernst van Alphen and Australian writer Jill Bennett in particular.[14] Bennett's important book on contemporary art and affect, and her more recent book *Practical Aesthetics* (2011), in which she extrapolates Warburg's *Mnemosyne Atlas* project (1927-29) out onto the field of contemporary art, specifically onto Douglas Gordon and Philippe Parreno's documentary portrait of a soccer star in their monumental video, *Zidane* (2006), have resonated powerfully with us and our own navigational attitudes to collaboration.[15]

Ariella Azoulay's 2008 examination of conflict photography is an important but bleak and uncompromising consideration of the ethics of images and permissions from photographic subjects, which should be contrasted with Michael Fried's less forbidding discussion of the relation between artist, subject and portrait in contemporary German photography, published the same year. The two are at opposite ends of the spectrum regarding the responsibility of art to anything except itself.[16] These discourses have been the subtle steering mechanisms through which we have considered our own collaborative gestures.

The second exception is the emerging literature on war art in Asia, for instance on Japanese painter Foujita Tsuguharu's monumental war paintings made during World War Two.[17] This scholarship was brought together in Australia at the University of Sydney in an important 2009 international conference convened by John Clark, 'War Art in Asia and the Representation of War', in which Green and Brown participated. But even the act of paying scholarly attention to images and art produced by the 'villains' on the wrong side of conflict potentially also runs foul of the quasi-ethical disapproval and violent censure that had earlier been visited upon *Mirroring Evil*'s artists and, oddly enough, upon ourselves. Such qualms about images of conflict and aftermath – that is to say, an uneasiness with both the subject matter and in our case, its officially sanctioned status – have led to strangely rigid positions. These assumptions might be summarised like this: strong and clearly understood opinions that are clear to any and all viewers should govern what artists say, when they say it, and through what organising principle or institution. It seems to us that people imagine artists should speak unambiguously and, in their opinion, righteously, not shading meaning too much. We believe it is possible to disseminate ideas around these issues in a way that is, however, aesthetically and conceptually shaded and avoids dogma.

Allied to this uneasiness, and of importance not just to art history but also to artists such as us, is an epochal and emerging reform of the entrenched North Atlantic-centred canon of art history with its insistence in the twenty-first century on a global narrative. Thus for us, along with major contributions to art made by artists around the world, within our present discussion we can mention the remarkable lacquer paintings made by North Vietnamese painters during the Vietnam War. This trajectory would also include studies of traditional cultural forms that have evolved under the impact of contemporary conflict, such as Australian scholars Tim Bonyhady and Nigel Lendon's Australian Research Council-funded project on Afghan War Rugs. Or, indeed, our own early discovery within the Australian War Memorial's holdings of the moving and tender art made in South Vietnamese tunnels by hidden Viet Cong combatants.

Given this complexity and the emotions swirling around everything that artists do connected with conflict and its politics, why should they investigate and produce images of conflict and its aftermath? There are three reasons.

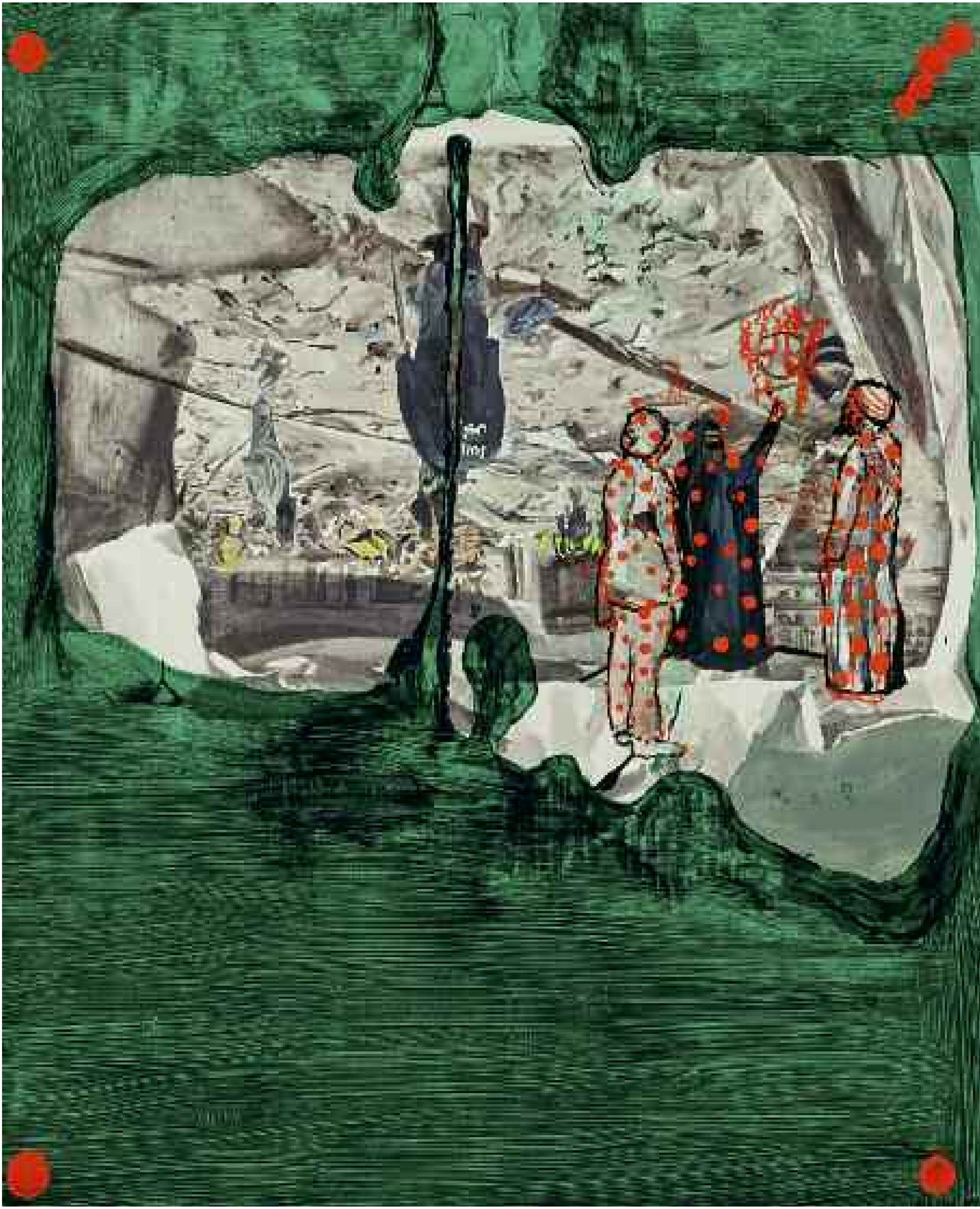
The first is that the creative arts can, in certain situations, produce knowledge. The documentary methods that artists invent or customise might frame, re-present and even advance new ideas both about war and aftermath, *and* serve as artistic innovations or presentations in themselves. The documentary function – specifically here of the portrait and the topographical recording – has been a respected constant in art. Both portraiture and topographic landscape are genres that are widely accepted to advance knowledge of their subjects such that both the research community and the general community take note of these genres. Through the medium of photography, for instance, August Sander prepared during the 1920s and 1930s an atlas of the German nation, whose people were arranged by type and occupation. During the 1970s, conceptualist artists made collections and organised archives. Out of the impetus of that movement, west coast American artist Alan Sekula produced vast archives of colour photographs documenting globalisation's impact on coastal communities and disappearing maritime employment. And we note that one of the most exciting emerging strands of contemporary international art involves documenting landscapes of environmental, political or economic conflict or crisis. The results are presented in extraordinary photographs that directly add to knowledge. A short list of examples would include Zarina Bhimji's documentary photographs of African killing fields; Mitch Epsteins' large colour photographs of US power plants; German photographer Joachim Koester's photographs of the environmentally polluted places in provincial Germany where philosopher Kant once walked; Canadian photographer Edward Burtynsky's monumental photographs of shipwrecking in Bangladesh and many more. But we now also see the appearance of new models of portraiture: discursive installations that document, re-photograph and carry out written research on their putative portrait subjects. This is exemplified in the photographic and text assemblages of Emily Jacir and in the widely acclaimed work of the fictional Lebanon-based Atlas Group (though Walid Raad, who is the real artist behind the Atlas Group, lives in New York).

It's not for nothing that these artworks all involve image capture and investigations undertaken onsite and firsthand, since published or reproduced material is substantially inadequate to the task, or is completely unavailable, or misses the point of artists' interpretive capacities *in the face of aftermath*. A South and East focus – which in our own humble case, sits alongside our aim to reformulate Australia's war-like national narrative – is analogous to the canon-reforming challenge outlined above, in that we know that our region is only ever transiently in the minds of audiences in Europe or the US. The same is true of many artists' drive to understand the other side's representations of conflict. This is a concern that we share: the 'other side' traditionally remains invisible to a wider public. Now, however, the significant and telling exceptions that we have mentioned before emerge – such as Palestinian installation artist Emily Jacir and the Atlas Group, whose projects employ research-driven methodologies: dispersed or collected authorial voices, incorporation of others' works or documents, and on-site fieldwork reconstructions. And there is an Australian artist, Sydney-based Ian Howard, whose lonely production over 40 years has also combined the methodologies of documentation with a concern with the evil of war, and alongside whom we three have appeared at conferences on both drawing and war. The narrative that all these artists produce is assisting in the ever-so-gradual redress of the still massively overbearing North Atlantic cultural perspective's narrative assumptions about good and bad.

Second, understanding the power of war images (even if this is diminished in the West, as has been the fate of most post-1945 painting and sculpture of war, as Green argued in his 2009 essay on Sidney Nolan's Gallipoli paintings) helps us to understand a network of problems surrounding contemporary citizenship – problems of tolerance and the limits of freedom of expression in a multicultural society.[18] If Australian society's image of itself through past wars as idealistic and self-sacrificing can no longer be sustained by our nation's involvement in contemporary wars and images of their dysfunctional results (including in the asylum-seeker diasporas driven by persecution and murder), then a future Australia will have to define itself in relation to others in a different way. Hopefully, this redirection will be through images of peace rather than images of our present political intolerance and parsimony. Either way, this means images of aftermath, since peace is not necessarily a happy ending. For artists, this means participating in the reformulation of a very sensitive topic. The worrying power of textual indeterminacy contained in war images may be extrapolated onto war art's constitution of identity, difference and citizenship, especially in Australia. And empowered by both disciplinary anxieties and cooperative cross-disciplinary methodology, contemporary artists seek new knowledge on the unresolved and widely debated ideas of terror, security and safety. This new knowledge – for better or worse – is embodied in art.[19]

Third, in conflicts since Vietnam, we know that artists and photographers have expanded existing definitions of war documentation and war art. It is widely assumed, as we saw, that they shaped the national perception of that conflict. And it is more than likely that we should expect to find the emergence of a very different development of war images in the present that might assist Australian citizens to understand their own and, importantly, of other nations' citizens' images of war, encouraging positive, more inclusive and more complex redefinitions of the duties that attend citizenship. If we pay attention to the nation's participation in conflict, and understand other cultures' responses to the same events, Australians will see a more complex picture of what their history actually looks like in the aftermath of conflict, not least in a time of asylum-seekers. Though artists are alternately subject to delusions of cultural importance and haunted by a sense of their irrelevance, afraid that culture is little more than a fancy mode of luxury retailing, it is clear to us that recent art's approaches to the particularity and contingency of *images* rather than *stories* – to visual history – is a crucial resource for understanding how culture and politics are entwined. Artists do more than reflect society; they also produce knowledge about war's surprisingly ubiquitous connection with Australia's definitions of its own history and identity. So, Western – including Australian – perspectives on national stories are diminished without at least an attempt at interventions in the face of the popular media's frivolous irresponsibility.

 right: Charles Green / Lyndell Brown + Jon Cattapan, *Towards the Beginning*, 2014



FRAMING CONFLICT

CHAPTER ONE

PART ONE

COUNTER-MEMORIAL

THE CONTEXT FOR WAR ART
+
THE PATH TOWARDS THIS COLLABORATION

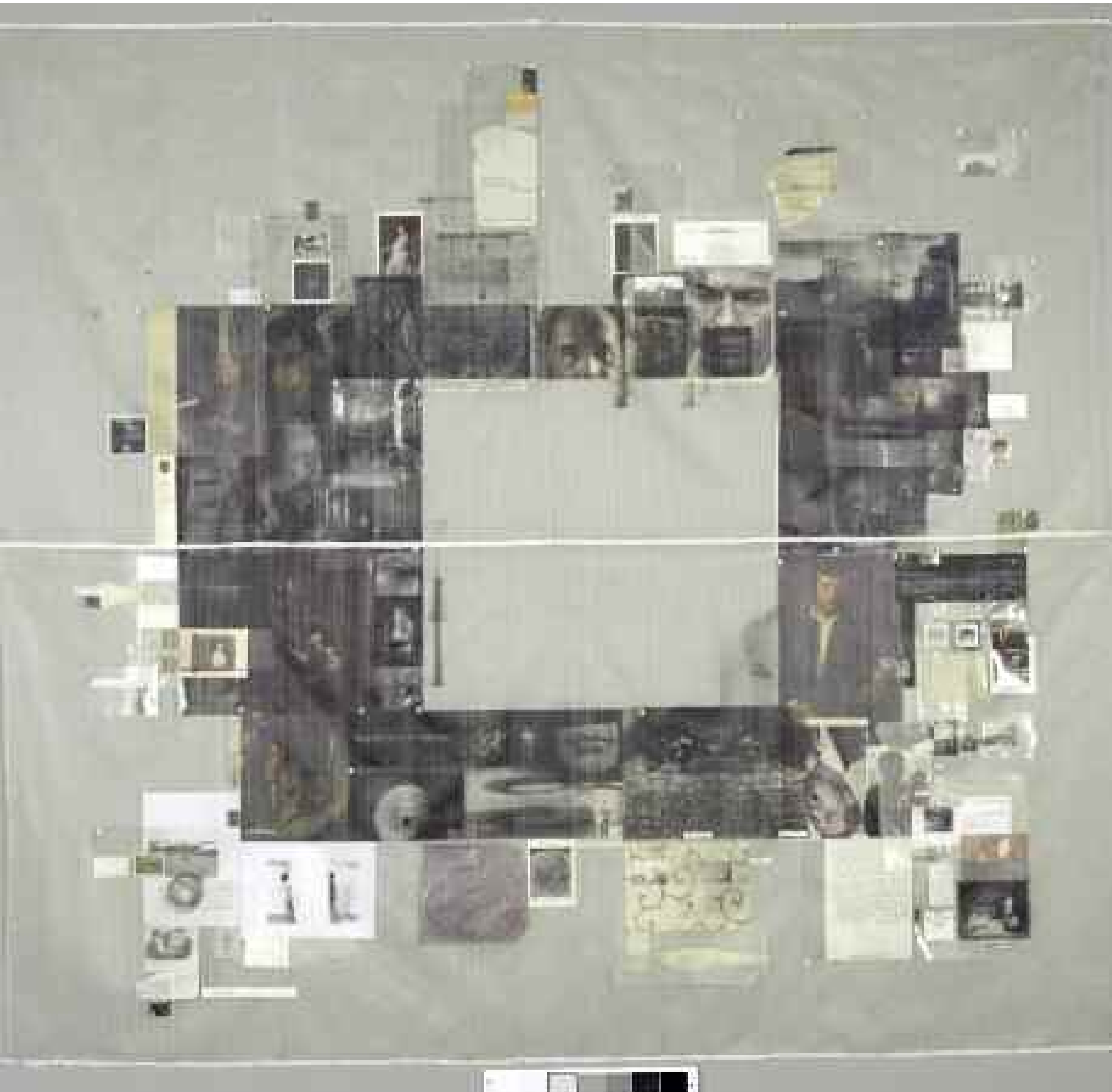
26 Lyndell Brown / Charles Green, *Atlas (The Vale of Kashmire)*, 1994

THE CONTEXT FOR WAR ART
+
THE PATH TOWARDS THIS COLLABORATION

In this section, we will describe the separate art practices that this book brings into focus. First, we will sketch Lyndell Brown's and Charles Green's art prior to their experience as war artists, before doing the same for Jon Cattapan. We will briefly outline the collaborations we all pursued with yet further artists and then we will summarise our separate experiences as Australian War Artists prior to commencing our present three-way artistic collaboration. This requires, of course, that the reader allow us the indulgence of speaking of ourselves and works in the third person, since, although the work from *Framing Conflict* has occupied much of our time since 2010, we have all continued to make our separate bodies of work as well.

In the 1990s, Brown and Green developed several series of large oil paintings across solo exhibitions that combined image and text, embedding images from art history and documents from history into aerial views of cities and scenes of contemporary globalisation. The works attracted attention as a type of contemporary history painting in works such as *Atlas* (1994), within which fastidiously painted *trompe l'oeil* images were combined to communicate through analogy rather than allegory. They were developing in art the ideas about white Australian hybridity that Green had advanced in his 1996 history of contemporary Australian art, *Peripheral Vision*, here in a museum-obsessed postcoloniality. In a 1998 article for *Art and Australia*, Jeanette Hoorn wrote:

> Through yielding to the spectator the experience of the marvellous that controls the discourses of the sublime, Brown and Green force the spectator to take on the position of the imperial subject. In so doing they force a postcolonial critique.[20]



 Lyndell Brown / Charles Green, *La Voix*, 2000

As she noted, their works explored the globalisation of Western culture. In *Atlas*, we see the map of Melbourne emblasoned like a tattoo on the gesturing hand, for they were painting the phenomenon of Occidentalism through images from the history of oil painting and incorporating that ultimate symbol of Europe's journeying to the Pacific, the tattoo. Over the next few years, they overlapped and enfolded increasingly elaborate combinations of images, not only within each work but from one work to another, applying the concepts of the dynamogram and the pathos formula that they had located, from their friendship with French artists Anne and Patrick Poirier, in iconologist Aby Warburg's fantastic concept of the *Mnemosyne Atlas* (1929). At the same time, travelling within India constantly over many repeated long visits, they came to blur the so-called East into the so-called West, as in *Sleep 2* (2001). This emerged from looking for the Australian artist's place in the lineage of European culture, a parallelism between their art and Green's separate work as an art historian and curator. Brown and Green were 'curating' images in their works of art, whether in paintings or installations. They were also extending the idea of self-generated image migration by working with other artists in expanded teams, first in four large art museum exhibitions at the Australian Centre for Photography and elsewhere with New Zealand immigrant artist Patrick Pound, on installations that were art history research through image instead of text, which involved developing large photographs printed on transparent film, merging painting and photography. Some were made with Pound and others such as *La Voix* (2000) they made by themselves, alone. That key work presaged a direction towards the present collaboration. They recalled that they were shifting ground, trying to gain a new understanding of transcultural image migration – of Aby Warburg's theories of the dynamogram and pathos – based on meshing theories of cosmopolitanism with images of postcolonial location. Nikos Papastergiadis, in his 2006 book *Spatial Aesthetics*, recognised their constant linking of art history and art as an attempt 'to make artwork that performs the work of memory and mapping [as] a way of revealing the anxieties of history and place'.[21] Then, in a 2005 exhibition, 'Tranquillity', at the Art Gallery of New South Wales, Brown and Green presented a joint solo show with Australia's other long-term artist collaboration, Rose Farrell and the late George Parkin. It consisted of one large installation with a video projection by Farrell & Parkin and large transparent photographs by Brown and Green – including *Transformer* (2005) and *Styx* (2005). In the latter work, Robert Smithson's *Spiral Jetty* (1971) is overlaid with fragmentary and folded images of Joseph Beuys, with a bottle of olive oil branded in his name, and a film still of actor Johnny Depp from American director Jim Jarmusch's great Western, *Dead Man* (1995). The four

Lyndell Brown / Charles Green, *Sleep 2*, 2001 artists gathered their works together in a close-knit combination, conjuring the figure of a space-time traveller in small theatres of suspended reality and in pages from a scrapbook of history – or, more correctly, a scrappy atlas of history. For, as Green has repeatedly written, there is a big difference between an atlas and an archive: an archive is a collection of items (we are concerned here with images) that is catalogued, indexed and classified, much like images were in conceptual art's dealings with photography. An atlas, by contrast, foregrounds the gaps, clefts and analogous relationships between images. Meanings alter, depending on context, memory and image saturation.

They painted *Galatea Point* (2007) just before they flew out to the Middle East, towards Iraq and Afghanistan. Galatea Point is a thin isolated promontory in Yarra Bend National Park, Kew, in Melbourne's inner-city suburbs. It was named by nineteenth-century Melburnians, who reserved the inner-city area as bushland, after a classical river spirit: a Nereid who transformed herself into a river when her lover, Acis, was crushed under a rock. The promontory is also where basalt meets sandstone cliffs, and is close to the site where Fred Williams painted the last great works in the then fast-fading, almost completely exhausted tradition of landscape painting by white Australians. Galatea Point is also, more eccentrically, close to the turn in the river where nineteenth-century divers dangerously plunged from the clifftops into the water in crowded public spectacles. Brown and Green wanted to point to the sophistication of civic founders 150 years ago, who were sometimes far ahead of present Australians in largeness of spirit. Their painting is of an elemental landscape, enmeshed in history, within which four book pages are nested. One is an image of Domenico de Clario's notorious *Elemental Landscape*, (1975), removed and destroyed on the orders of the director of the National Gallery of Victoria, thus provoking a famous 1975 confrontational sit-in by Melbourne artists. The picture is also a Judgement of Paris (an identification that further populates the Yarra with European phantoms), in which three women meet one man. Another page shows a Japanese woman. This photograph is from a portrait album made in the 1870s by pioneer Orientalist photographer Baron von Stillfried. The third page shows a photograph of 1960s French movie star Brigitte Bardot, a film still from Jean-Luc Godard's film *Contempt* (1965). The fourth page shows a demonstrator outside Baxter Detention Centre protesting the detention of asylum-seekers in 2002, in a scene that resembles a detail from a nineteenth-century history painting by Delacroix. The demonstrator looks as shabby and defeated as Delacroix's massacred Greeks in *The Massacre at Chios* (1824). According to Brown and Green: 'We inhabit these histories. They are ours. Each image carries

Lyndell Brown / Charles Green, *Galatea Point (Elemental Landscape)*, 2006

Lyndell Brown / Charles Green, *The Approaching Storm*, 2008 the imprint, the watermark, of a history of others in a phantom chain'. As Amelia Barikin so beautifully and accurately wrote about Brown and Green in an essay titled 'Framing Conflict':

> These are images about how the past figures in the present, and how it might be accessed and remembered. They are about the realisation and reconstitution of events. As such, they constitute a deeply political project.[22.]

* * *

Jon Cattapan began exhibiting in 1979. Immediately and from then on, he mapped the urban, extracting narratives out of the detail of its topography, later turning to hyper-saturated fields of intense colour and mappings of debris, architecture and city lights to evoke the uncanniness of city contemporaneity. From his landmark exhibition 'Local Sums' in 1989 at Realities Gallery in Melbourne, he embarked on panoramic, layered vistas within which nocturnal figures cruised, fled or hid, as in *City Submerged No. 1* (1991). Within those paintings, drawings and prints, and then in his other works up to the late 1990s, the influences of science fiction, New Wave music and film meshed with his increasing concern with the discourse of urbanism. His work stood on the cusp of a wide transformation in art. As Chris McAuliffe wrote, in his exhaustive and eloquent book *The Drowned World*:

> Commencing art school in 1975, and maturing over the course of the 1980s, Cattapan is on the cusp of the modern and the postmodern. One of modernism's classical motifs – the social experience, *in extremis*, of the individual within the metropolis propelled his work from the outset. And a melancholic fascination with seductively decrepit cities, inherited from Charles Baudelaire, Walter Benjamin and JG Ballard, continues to colour his art. Likewise modernism's other great theme – the life of the unconscious, the libidinal economy of desire – is evident in Cattapan's oily dreamscapes.[23]

From the mid-1980s on, for a period of about 15 years, he moved constantly. In 1985 Cattapan went to live and work in Castelfranco, in the Veneto province of northern Italy, where his work underwent a profound stylistic change. He was to live in New York, Columbus (Ohio), Canberra and Sydney, before returning to Melbourne. During an extended 1996 residency in Baroda, India, as part of a landmark Asialink-organised India-Australia collaboration between a small group of artists, who were paired to work with each other, he embarked on an extensive collab-

 right: Jon Cattapan, *City Submerged No. 21*, 1991–2006

oration with painter Surendran Nair. This semi-nomadic life deeply influenced his art: he had by now developed a working method of enormous flexibility and power and this was widely recognised by other artists, critics and art museums. In 1992, during his time living in Canberra and teaching at the Australian National University, he became an early adopter of photoshopping software, making him one of the very first Australian painters to apply digital processing to traditional hand-made painting. His working methods remained highly experimental, subject to continual revaluation and flux, including literal showers and rivers of paint that enfolded his panoramic subject matter. As he was to write about one of his major pictures, *The Fold* (2000), which encapsulated the paintings from those years:

> *The Fold* was a transitional picture. I hadn't made a painting with a couple of big figures in it for maybe ten or so years so it was a pretty bold kind of step. I wanted to have a go at something very different, a really simple idea. It's based on a very tiny image of two footballers tackling, from the sports pages of *The Age*. It's been blown up until what you see are the colour separations of the printing process. I've tried to make a figurative picture applying the logic of some of my cityscape paintings where there's a mapping of the figure over the top … although you're looking at two figures, you're also looking at a kind of topography and a kind of mapping.[24]

His paintings were already indelibly marked by an impassioned response to the bleak politics of the contemporary, including to the hysteria surrounding the so-called War on Terror. As a way of introducing the figure more prominently, Cattapan developed what he called the 'Carbon Group' drawings, which were essentially a re-animation of transfer drawing combined with monoprinting techniques. These remain a key repository – an atlas – of images and processes that were later expanded in his canvases. He was to develop many works, including *Carrying* (2002), in response to world events of the period, including to Australia's extraordinarily inhumane, militaristic responses to desperate asylum seekers seeking refuge by boat: bodies and boats were dispersed across shimmering fields of dots and lines. As he was to recall from the vantage point of 2013, on the occasion of being awarded the Bulgari Prize at the Art Gallery of New South Wales: 'In Australia we are obsessed with this island paranoia, the idea of border protection. I am the son of migrants and my own parents went through their own period of slow and sometimes quite painful assimilation, but our country is all the richer for it and I can't understand why we're obsessed with the paranoia about the other.'[25] As McAuliffe wrote: 'The 'chil-

 right: Jon Cattapan, *The Fold*, 2000

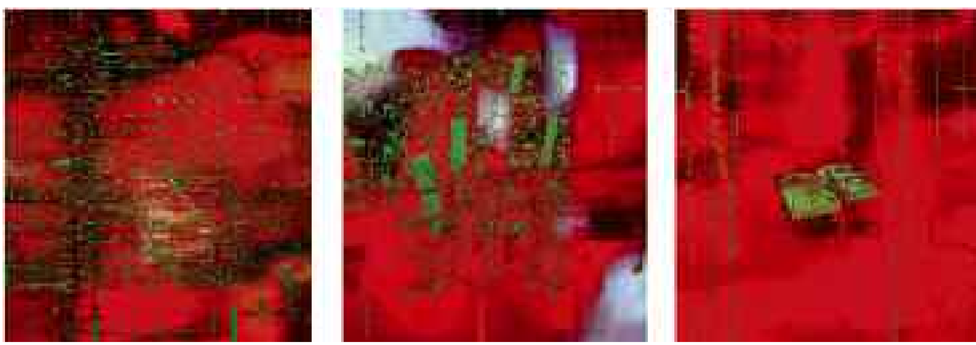
Jon Cattapan, *Carrying*, 2002

dren overboard' affair is inseparable from a loss of faith in the truth of the image and a witnessing of the degradation of the public sphere. It is not surprising that Cattapan's figures become spectral, his grids more forceful and enclosing, his boundaries white-hot.'[26]

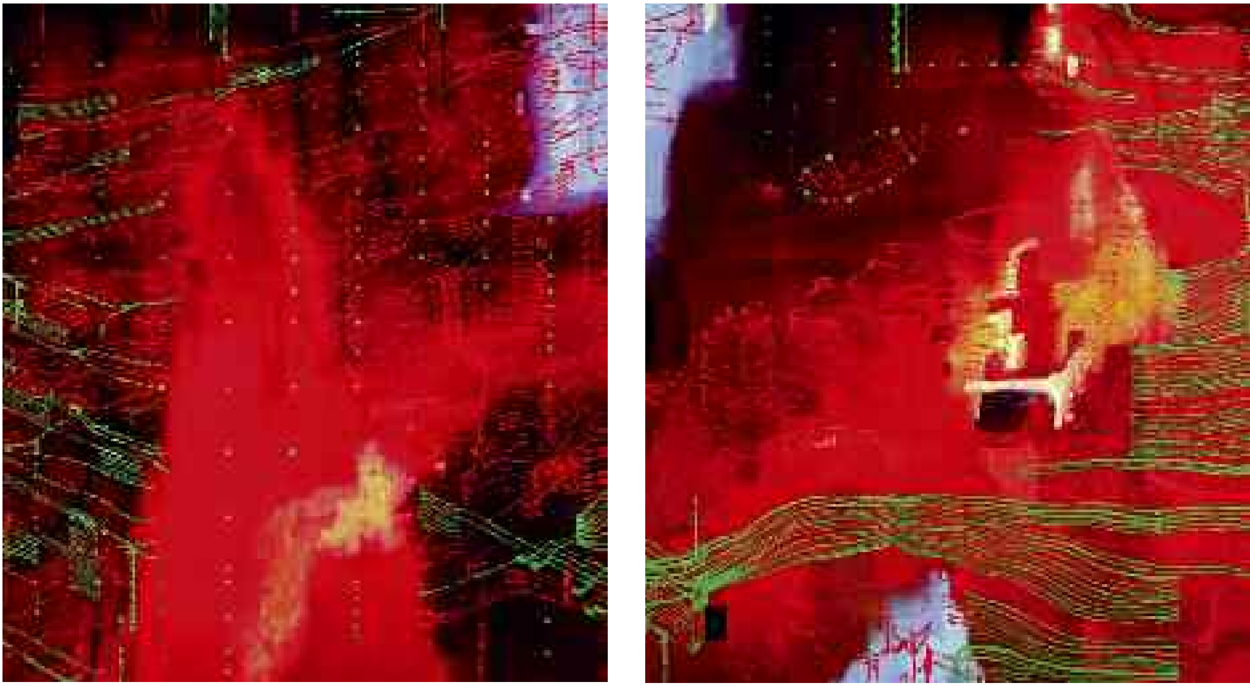
By the time of his retrospective, *The Drowned World: Jon Cattapan, Works and Collaborations,* at The University of Melbourne's Ian Potter Museum in 2006, he was also absorbing the impact of a return to origins, once again to the Veneto province and to Venice itself, reassessing the role of diaspora in the formation of his cosmopolitan artistic identity. If the common thread remained mobility and movement, communicated in an aesthetic of weightlessness in which there was no place in his paintings for the eye to rest, then this weightlessness had a political dimension. His triptych *Possible Histories: Keys Rd* (2006) was emblematic of his desire to counterpoint a liquid, painterly, digitally inspired aesthetic with a reflection on the dark social and political dimension of our period. As art historian Sasha Grishin noted in an article in 2012: 'The important thing is, Cattapan actually paints this world.'[27] In summary, by the time Cattapan accepted the Australian War Memorial's offer to send him as an Australian War Artist to Timor-Leste in 2008, he had been preoccupied with painted representations of the city and the body as a global, shifting screen of information for many years, seeking ways to represent human groups and to understand how they come to occupy urban space and where they travel from.

* * *

At this point, it is worth outlining the prominence of artistic collaboration in contemporary art, and explaining why artists might choose to work together. Two of the most commanding and pervasive methodologies in contemporary art over the last decade have been the archival turn and the social turn; both consistently appear in association with artist collaboration. Together, the three terms – plus another, fiction, as Peter Osborne correctly argues in his book *Anywhere or Not at All: Philosophy of Contemporary Art* (2013) – embody art that has great currency (his example of all four methods converging is the aforementioned Atlas Group).[28] Artist collaborations range from works that resemble (or which reassemble) pre-existing exhibitions, often consisting of a variety of old and new objects and images placed together to articulate a scheme, to art that employs the tools of precise collaborative archival investigation and is indistinguishable from social research, to art that looks like street demonstrations, all the way to works such as ours, that are made in a method of discursive and conversational innovation that itself engenders an aesthetic of surprise. The compelling connection between artist collaborations and the methods of fiction has already suggested to many critics, from Terry Smith to Osborne to Nikos Papastergiadis, that the aesthetics of navigation, teamwork and ghost-writing rapidly replaced postmodern appropriation from the early 1990s onwards as the best way to characterise and understand contemporary art's forms.



Jon Cattapan, *Possible Histories: Keys Road*, 2006



Jon Cattapan, *Possible Histories: Stream*, 2006

FRAMING CONFLICT

CHAPTER ONE

PART TWO

COUNTER-MEMORIAL

Australian War Artists

LYNDELL BROWN

+

CHARLES GREEN

OUR EXPERIENCES AS WAR ARTISTS

Our separate experiences as Australian War Artists shaped *Framing Conflict*. In 2007, Lyndell Brown and Charles Green were deployed for six weeks in combat zones and remote Australian and US military bases across Iraq, the Gulf and Afghanistan, later finishing a 33-painting commission and a series of mural-size photographs documenting those wars for the Australian War Memorial. The resulting large exhibition, 'Framing Conflict: Lyndell Brown and Charles Green', opened first at the Ian Potter Museum of Art, University of Melbourne (2008), and toured to many major public art galleries around Australia, culminating at the Australian War Memorial in 2010. It also travelled to the art gallery of the Australian Embassy in Washington DC.

The question they wanted to ask about contemporary war – and the reason why they had been intrigued by the possibilities of working within such a hallowed and utterly bureaucratised museum tradition as War Artists – was simple: they wanted to know how to revise the rhetoric – both for and against images of war, images that remain (as we discussed earlier) indisputably important in the formation of national identity in Australia and which are also newly and deeply resonant in our age. They wished to add a minimalism and also a metaphorical and critical scope to images of contemporary war that had not been previously seen in Australian art. As critic Ray Edgar noted: 'If the Australian military was after a gung-ho endorsement of the Iraq conflict, clearly they had recruited the wrong troops.'[29] The method was to work with documentary objectivity in apparently neutral but very large photographs of silence and stillness, or apparently literal, extremely austere paintings of dust and emptiness. In a 2008 feature in the pages of the Melbourne *Age*, Andrew Stephens assessed their contribution as follows:

> CNN, YouTube and the World War II, Korea and Vietnam films that have flooded out of Hollywood have brought war images much closer for civilians, vigorously shaping perceptions. Even so, such imagery emphasises constant action. In the art of Brown and Green, the results are wholly different: stillness and the 'quiet looking things' of Streeton strongly characterise their work, yet there is much to be seen. Their paint-

Lyndell Brown / Charles Green, *History Painting: Market, Tarin Kowt, Uruzgan Province, Afghanistan*, 2008

> ings and photographs, made after a six-week tour of Afghanistan, Iraq and the Persian Gulf are, like their other work, complex and layered but much more firmly grounded in direct representation of what they saw amid a symphony of gravel, sand, dust and bomb-blast barricades. In some ways, they resemble grand eighteenth-century landscapes, carefully composed and steeped in one of war's overwhelming yet little-documented qualities: the state of interminable waiting.[30]

For the two artists, their aim was an apparent neutrality and objectivity as the means for creating a powerful vision of overall clarity and focus (but not necessarily the truth) in the midst of chaotic ruination. Australian War Memorial curator Warwick Heywood defined this dimension thus:

> Brown and Green's abstracted, ruined world represents the obscure dimensions of the Iraq and Afghanistan conflicts that exist between globalised, military systems, severe landscapes and frontier mythology. This is a complex and imaginary realm that is echoed in the larger political, operational and technological dimensions of these wars.[31]

When Brown and Green saw the vast lines of concrete blast-proof barriers arrayed across the enormous American bases in Iraq, they photographed them so that the resemblances with minimalist sculptures by Robert Morris and Don Judd were obvious. In *History Painting: Market, Tarin Kowt, Uruzgan Province, Afghanistan* (2008), they were incorporating the ghosts of nineteenth-century Orientalist paintings of exotic Central Asia, painting what, on first glance, given the tradition of history paintings in oils, looked like a large battle scene which resolved upon inspection into an incongruous mix of the exotic and utterly contemporary: armed soldiers in camouflage, local traders, military vehicles, a film crew, and beyond the vast Taliban-controlled mountains of central Afghanistan's Oruzgan province, into which Brown and Green had been flown.

Lyndell Brown/Charles Green, *History Painting: Outpost, Helmand Province, Afghanistan*, 2008

 Lyndell Brown / Charles Green, *Deep Rock*, 2011

Lyndell Brown / Charles Green, *Outpost*, 2011

Lyndell Brown / Charles Green, *The Dark Palace*, 2013

FRAMING CONFLICT
CHAPTER ONE

PART THREE

COUNTER-MEMORIAL

Australian War Artist

JON CATTAPAN

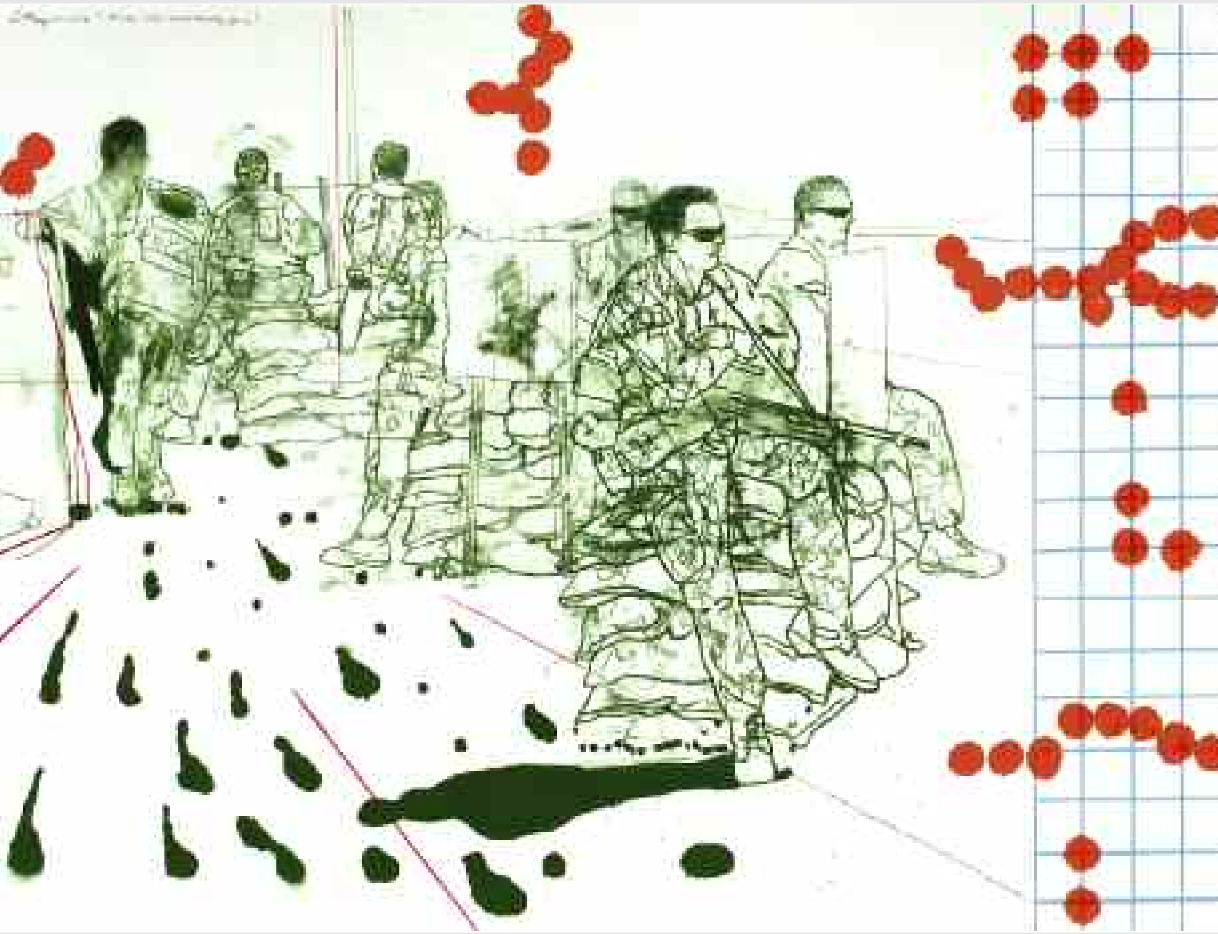
MY EXPERIENCE AS WAR ARTIST

In 2008, Jon Cattapan was deployed to Timor-Leste, as Australia's sixty-third Official War Artist, to work on paintings and drawings alongside Australian Defence Force (ADF) personnel engaged in peacekeeping operations, in the aftermath of Indonesian devastation of that just-independent nation (principally by militia directly controlled and trained by the Indonesian army). This was, he knew, his chance to use night vision devices (NVDs), which were then being used by the ADF on night patrols around Dili, the capital of Timor-Leste. Cattapan flew into a Dili that had since 2007 been torn by gang violence between groups of youths from different regions of Timor-Leste, and more recently by the civil unrest surrounding the death of a Timorese military deserter Alfredo Reinardo in the wake of the attempted assassination of President Ramos-Horta and Prime Minister Xanana Gusmão. Cattapan had been interested in night scenes and nocturnal light since the mid-1980s and, wearing NV goggles, he accompanied the soldiers on their patrols, using the devices to take a large group of photographs. He flew by helicopter to remote bases around the tiny mountainous nation. He was to recall:

> When you go out at night – and it's very still and it's very dark because there's very little street lighting – there is this sense of the unexpected, this sort of slight anticipation . . . . Those night vision goggles . . . had that glowing green look which automatically says to you surveillance, military . . . covert, potential danger.[32]

The night vision works that he began on his return to Australia continued this fascination. His ambitious 'carbon works' synthesised photography and processes of delicate registration, tracing and transfer. They arose from his experience of looking with goggles at soldiers carefully and methodically moving through the dark streets of Dili, but they also continued his previous

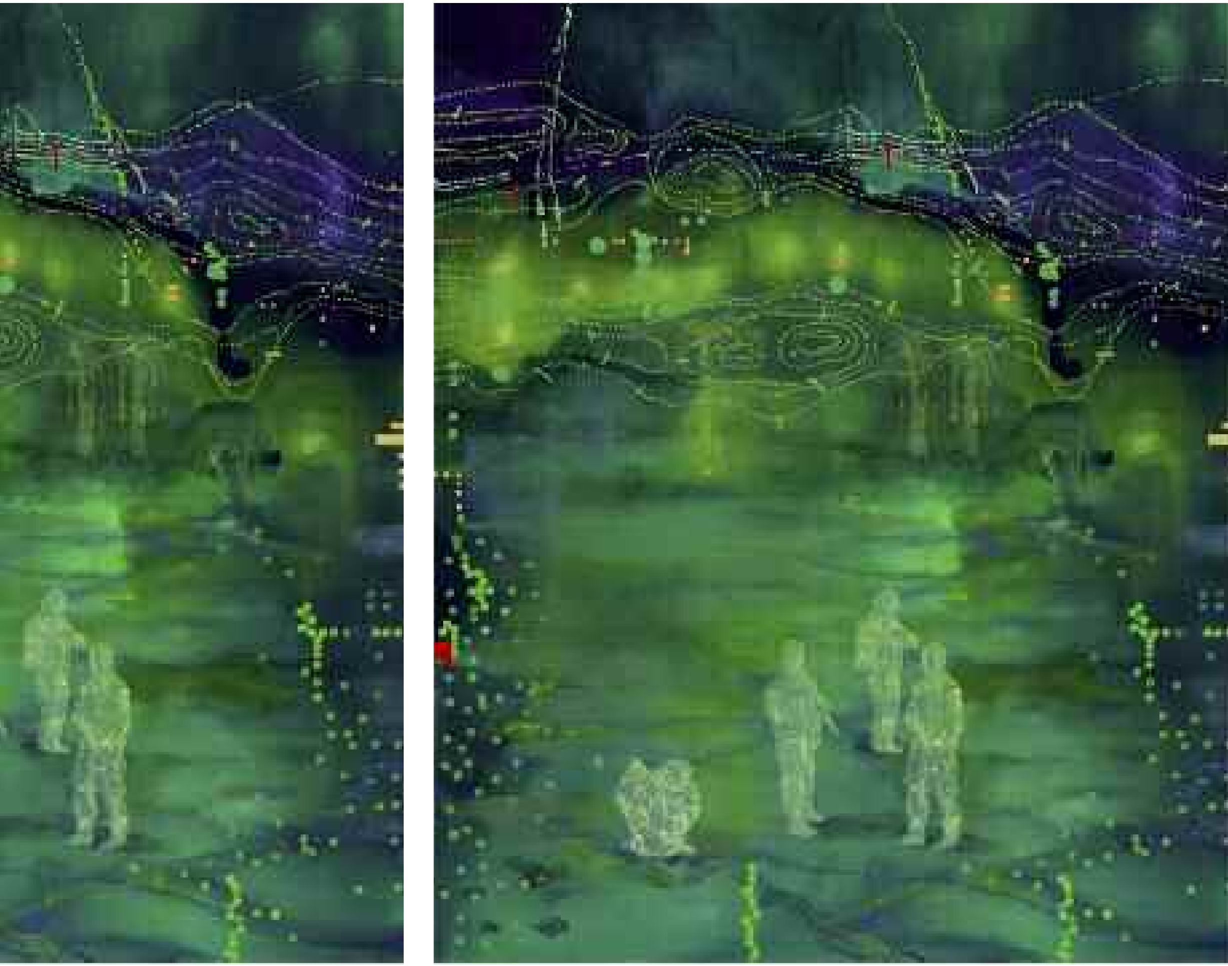
Jon Cattapan, *The Break (Vekeki)* detail, 2009



 Jon Cattapan, *Study for Unloading Bays*, 2008 depictions of groups of people gathered to communicate with each other. He had immediately noticed that wearing night vision goggles cuts off peripheral vision and, learning from that experience, he created works within which a central area of sharp focus and an overlay of spiderweblike lines was surrounded by a blurry, oceanic field of undifferentiated colours. In the Dili night patrol works, and afterwards more generalised scenes, he developed a vision of potential danger and covert movement, combining the deliberate impression of tentative finish with the unfamiliarity of night vision. The spider-web lines were copied from contour maps of Timor-Leste including, in one instance, a portion of the Maliana area, a few kilometres from the border with Indonesia. Cattapan had depicted peacekeeping in Timor-Leste as meetings of people who would attempt to communicate with one another.

What Brisbane-based art historian Amelia Douglas wrote about Brown and Green's war photographs in 2009 could also be argued about Cattapan's Timor-Leste paintings and drawings, and the artistic intention behind their collaboration as a whole:

> The sheer scale or 'vast panorama' of contemporary warfare is linked to a lack of representation, or an inability to re present. It is no accident that all of their photographs in this series appear poised in anticipation of events that constantly elude representation … an important distinction between infrastructure (the 'realisation', or the way in which something is brought into being) and effects (the 'representation', or the aftermath, of events). Under these terms, the role of the artist is not primarily to either witness or represent what has come about, but to unpick the realisation of the representation itself.[33]

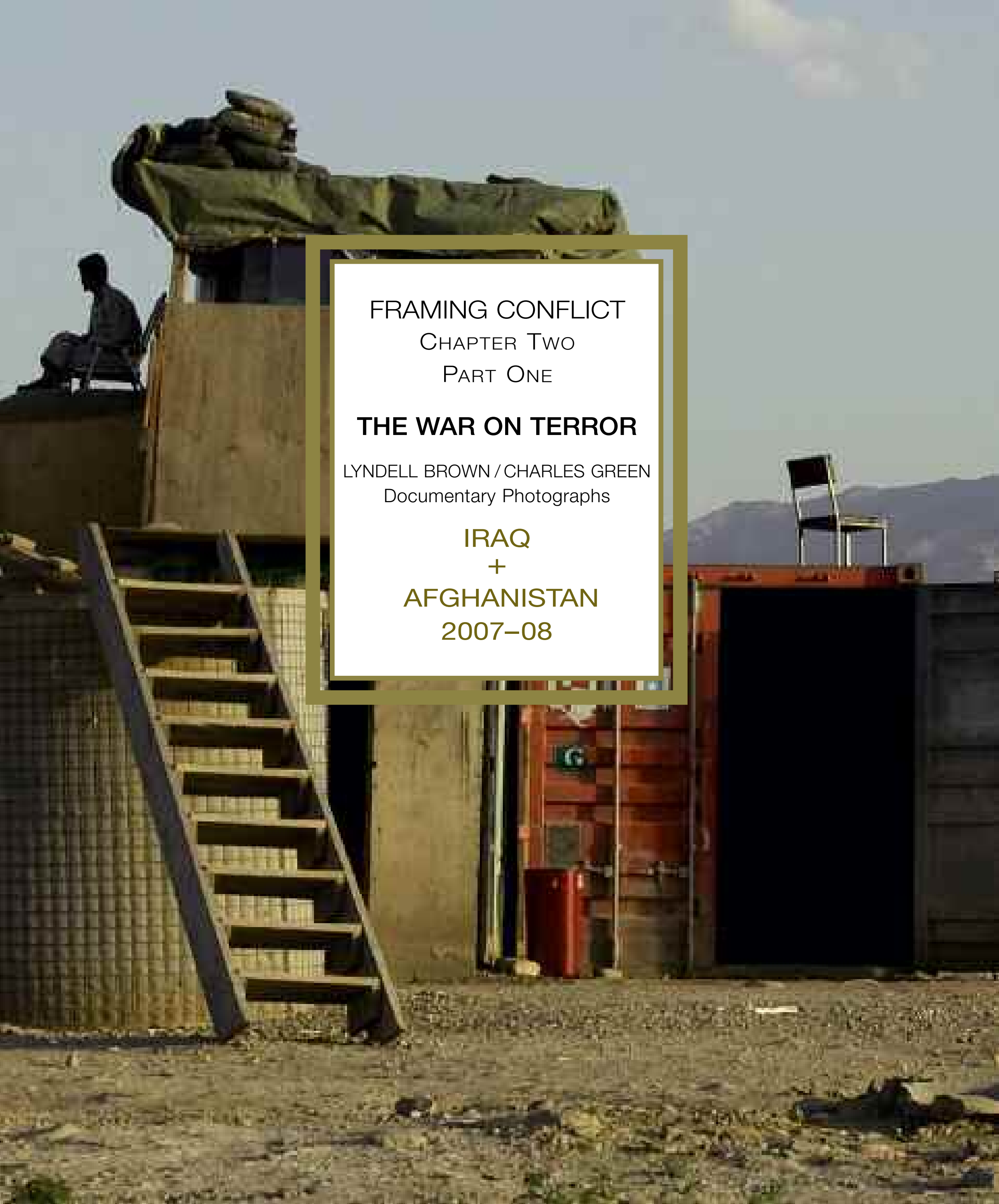


Jon Cattapan, *Night Patrols (Around Maliana)*, 2009

 Jon Cattapan, *Night Figures (Gleno)*, 2009

Jon Cattapan, *The Break (Vekeki)*, 2009

Jon Cattapan, *Looking Back (Bacau)*, 2010



FRAMING CONFLICT

Chapter Two

Part One

THE WAR ON TERROR

LYNDELL BROWN / CHARLES GREEN

Documentary Photographs

IRAQ
+
AFGHANISTAN
2007–08

Lyndell Brown / Charles Green, *View from Chinook, Helmand Province, Afghanistan*, 2007–08

Lyndell Brown / Charles Green, *Afghan National Army, Perimeter Post with Chair, Tarin Kowt Base, Uruzgan Province, Afghanistan*, 2007–08

Lyndell Brown / Charles Green, *Before Dawn, Tarin Kowt Base, Uruzgan Province, Afghanistan*, 2007–08

Lyndell Brown/Charles Green, *Dusk, Afghan National Army Observation Post, Tarin Kowt Base, Uruzgan Province, Afghanistan*, 2007–08

Lyndell Brown / Charles Green, *'Road to Nowhere', ADF Vehicle, Military Installation, Southern Iraq*, 2007–08

Lyndell Brown/Charles Green, *Afghan Traders with Soldiers, Market, Tarin Kowt Base, Uruzgan Province, Afghanistan*, 2007–08

Lyndell Brown / Charles Green, *Approaching Sandstorm, View from Watchtower at Base Perimeter, Military Installation, Southern Iraq*, 2007–08

Lyndell Brown/Charles Green, *Night with Two Aircraft on Flight-line, Military Installation, Gulf*, 2007–08

Lyndell Brown / Charles Green, *Twin Towers, Coalition Café, Southern Iraq*, 2007–08


SEPTEMBER

Lyndell Brown/Charles Green, *View from Armoured Vehicle on Patrol, Morning, Southern Iraq*, 2007–08

FRAMING CONFLICT

Chapter Two

Part Two

PEACE KEEPING TIMOR-LESTE

JON CATTAPAN

NIGHT VISION SERIES

2008

Jon Cattapan, *Night Vision, Maliana #1*, 2008

Jon Cattapan, *Night Vision, Maliana #3*, 2008

Jon Cattapan, *Night Vision*, *Maliana #13*, 2008

Jon Cattapan, *Night Vision, Maliana #21*, 2008

Jon Cattapan, *Night Vision, Gleno #1*, 2008

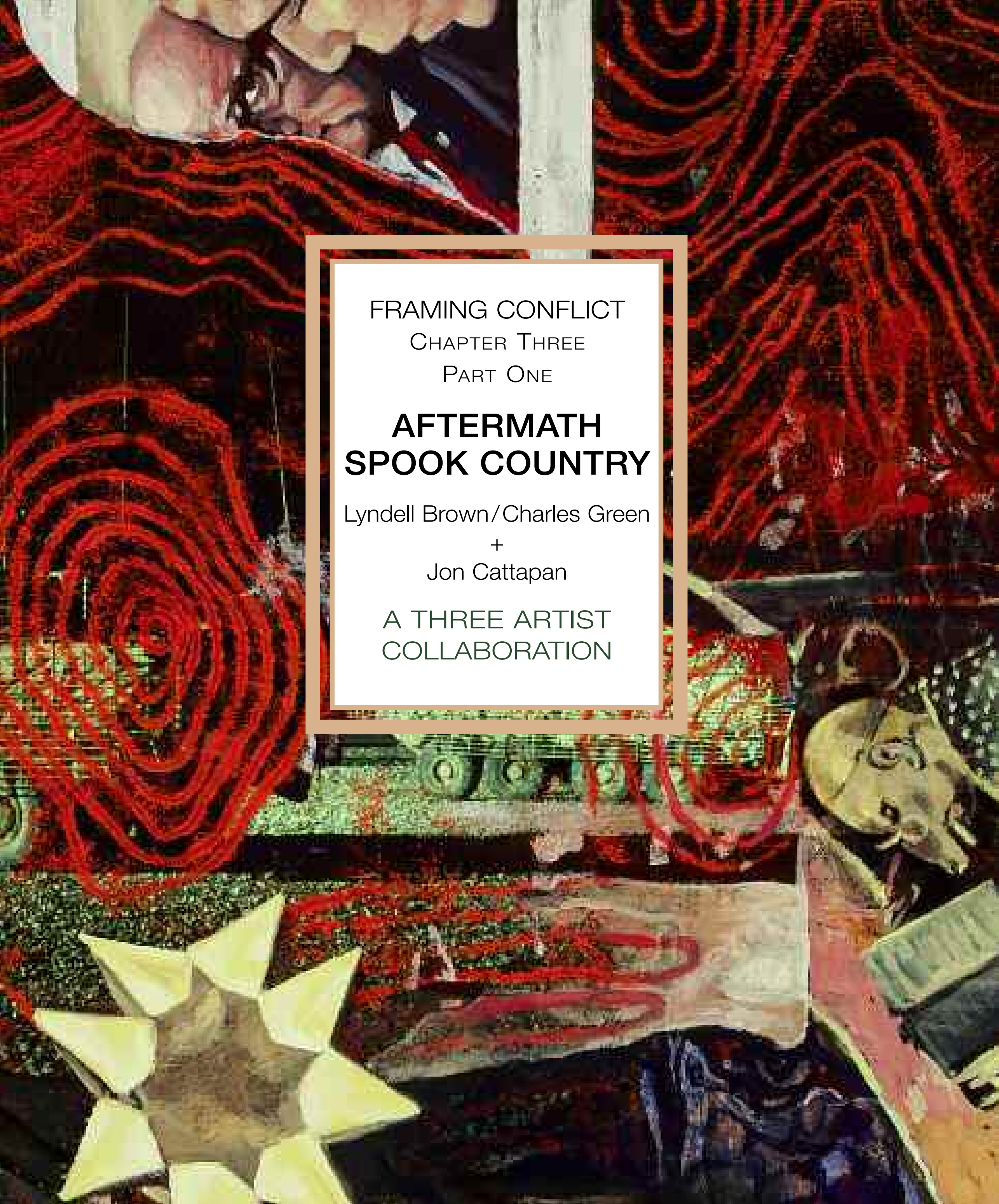
Jon Cattapan, *Night Vision, Maliana #12*, 2008

Jon Cattapan, *Night Vision*, *Gleno #15*, 2008

Jon Cattapan, *Night Vision, Gleno #17*, 2008

Night Vision, Maliana #11, 2008

Jon Cattapan, *Night Vision, Bacau #2*, 2008



FRAMING CONFLICT

Chapter Three

Part One

AFTERMATH
SPOOK COUNTRY

Lyndell Brown/Charles Green

+

Jon Cattapan

A THREE ARTIST COLLABORATION

From 2011 onwards, we embarked on a three-artist collaboration. This was more than the pooling of resources. The definite and unambiguous intention was that all three of us would work as a team at sites of conflict where Australians had been involved as combatants or as peacekeepers at some point since Vietnam. We intended a collaborative process that perhaps also incorporated solo outcomes. This was easy, since we had been in constant communication regarding each other's works since the mid-1980s, and especially since the shared War Artist experiences.

We subjected the paintings and drawings that emerged in *Framing Conflict* to smudging, scumbling, overpainting and scraping, working one after another on each painting. This immediately rendered shapes obscure, abject and lost. In the large paintings on transparent inkjet photographs, soldiers that had been glimpsed on patrol in darkness were subsumed into a bas-relief network of woven gesture and monotype movement. In a sense we turned the painting of contemporary events *into* wreckage, drowning and desolation, both *from* the memorialisation of a historical event (during the Iraq war, during the Dili unrest) and equally *from* the recollection of a personal event.

For now, let's note that, from our first sketches to the final paintings, we opposed conscious memory's uncertain and stressed pleasure in fixing remembrance. Instead, the three of us proceeded from a different and very fluid experience of the self that we already all shared but which became stronger and stronger as we walked through rubber plantations at Long Tan, climbed the low hill above the fast-disappearing Australian base at Nui Dat in Vietnam, ever-so-slowly traversed the potholed mountainside roads above Gleno, and stood on the fort at Balibo in Timor-Leste. This experience – felt by all three of us – was a fragmentary, bird's-eye glimpse that underpins the obscured, defaced, evocative landscape drawings and night vision photographs. These webs of light, movement and intention overlay the close-view montage of bodies, literature, and photographic archives printed on duraclear film. Our documentation of Helmand Province, Long Tan, Maliana, Tallil and Bacau projected the contemporary like a dream screen onto the world of the past, and vice versa. And it was both landscape and figure groups that were the basis of our projection screens. This accounts for the cinematography of our landscapes and the equally cinematic muffled slow motion of the figures in the paintings. We imagined civilians just as we would picture soldiers, and they all became like statues.

That observation is easy for anyone to see, but the figure groups joined by snaking lines of force also recalled in our minds an altogether more disturbing, distorted model of sculpture: that of the famous Hellenistic sculpture *Laocoön and His Sons* (c. 160 BC), which depicts the death of a Trojan priest (rightly distrustful of the horse left behind by the Greeks) and his sons.

Paintings should, or at least so we are repeatedly told, be a bridge to the past. We three, both in our own works and in our large collaborative project, believe in the ability of particular gestures and forms to detach themselves from specific subjects and migrate from work of art to work of art, and from work of art to contemporary reality. There can be a bridge to the pathos contained in great art of the past. But because of the widely felt failure of so much over-rhetorical cultural heritage, and the likely failure of such complex identifications to survive into the contemporary, a bridge to the past is no longer that simple – just as the philosopher Theodor Adorno, a refugee from the Nazis, famously doubted whether poetry was possible at all after Auschwitz. If it were not for this entropic disintegration, this failure of clear meaning – which we humbly pictured as contorted lines and static waiting figures – would look more heroic, would address the viewer in a more declamatory way. In other words, how do we account for the quiet of the figures we have made? What do they think? Further, Australians should ask: What do those figures think about us? What do they *mean*? They seem to us to be saying: you cannot contact the past.

We composed our works according to a synthetic equivalent of memory chains based on metamorphosis and literary analogy. We have made one thing turn into another, have had soldiers turn into stags; we morphed dry wastes into ruined cities splashed with pink-red blood. The quicksand sensation of looking at these works can be isolated by mentioning our photographic and cinematic methods: blurred images, zooming-in and, inversely, the simulation of zooming out. This was an experimental, quintessentially somnambulistic and, therefore, as is often strangely the case with dreams, unexpectedly clear-cut amalgam of motifs. The effect may be pointed and precise, but the intent remained purposefully indecipherable. Our joint works would have to be wrested away from symbol reading, and so we point to the collection of quickly muted declamations, sliding effects, and close-ups. The constant bas-relief format is obvious, as is the shifting, moving, paradigmatically Romantic obscurity from which these images arise, like Victor Hugo's ink drawings. It was therefore no accident, given our previous long cosmopolitan careers and the coincidence of our trust in collaborative process as an artistic tool, that we translated so many disparate historical, contemporary and personal images from photographs towards spaces of blackness, voidness, and twilight. As artists of our time, we see that conflict and darkness are inseparable.

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5. Ian Baruma, *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (New York: Penguin Press, 2006).
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7. Julian Stallabrass, 'The Power and Impotence of Images', in Julian Stallabrass (curator and ed.), *Memory of Fire: The War of Images and Images of War*; *Brighton Photo Biennial 2008*, exh. cat. (Brighton: Brighton Photo Biennial, 2008), pp. 6–9. http://www.bpb.org.uk/file-uploads/files/file/BPB%20programmeXLR.pdf. Accessed 8 February 2014.
8. Andrew Stephens, 'Once Were Witnesses', *The Age*, 29 November 2008, A2, pp. 16–17; Amelia Douglas, 'The Viewfinder and the View', *Broadsheet*, vol. 38, no. 1 (September 2009), pp. 200–205.
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11. Julian Stallabrass, ‘The Power and Impotence of Images’, pp. 6–9.
12. Sarah James, ‘Making an ugly world beautiful? Morality and aesthetics in the aftermath‘, in Julian Stallabrass (curator and ed.), *Memory of Fire: The War of Images and Images of War*, exh. cat., pp. 8–9.
13. See Ernst van Alphen, *Caught by History: Holocaust Effects in Contemporary Art, Literature and Theory* (Stanford: Stanford University Press, 1997).
14. See Jill Bennett, *Empathic Vision: Affect, Trauma and Contemporary Art* (Stanford University Press, 2005); also see Jill Bennett, ’Aesthetics of’ Intermediality’, *Art History*, vol. 30, no. 3 (June 2007), pp. 432–450.
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24 . Jon Cattapan quoted in Chris McAuliffe, *The Drowned World*, p. 18.
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31. Warwick Heywood, ‘Obscure Dimensions of Conflict: Lyndell Brown and Charles Green’, *Artlink*, vol. 28, no. 1 (March 2008), pp. 52–55, p. 54.
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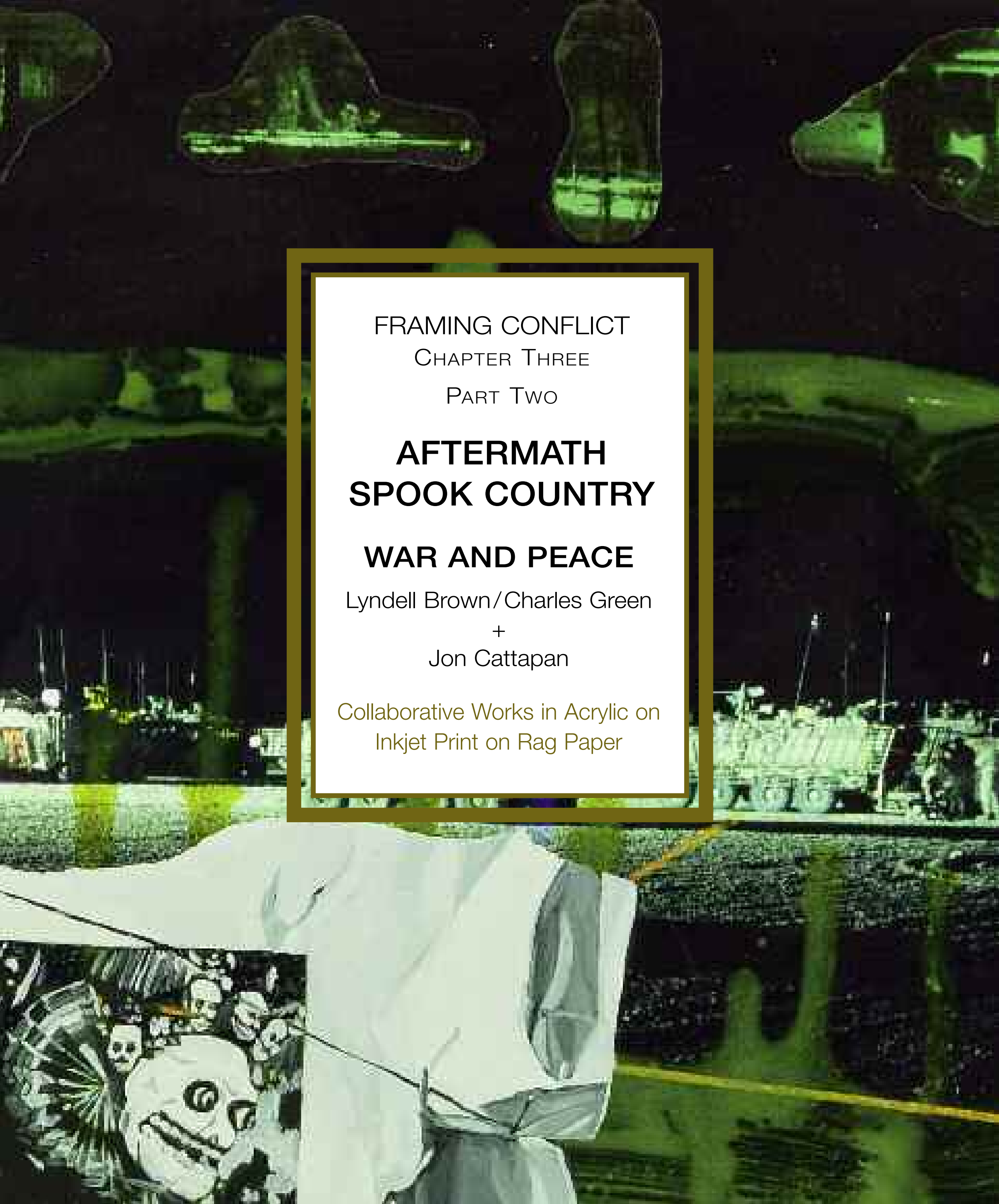


FRAMING CONFLICT

CHAPTER THREE

PART TWO

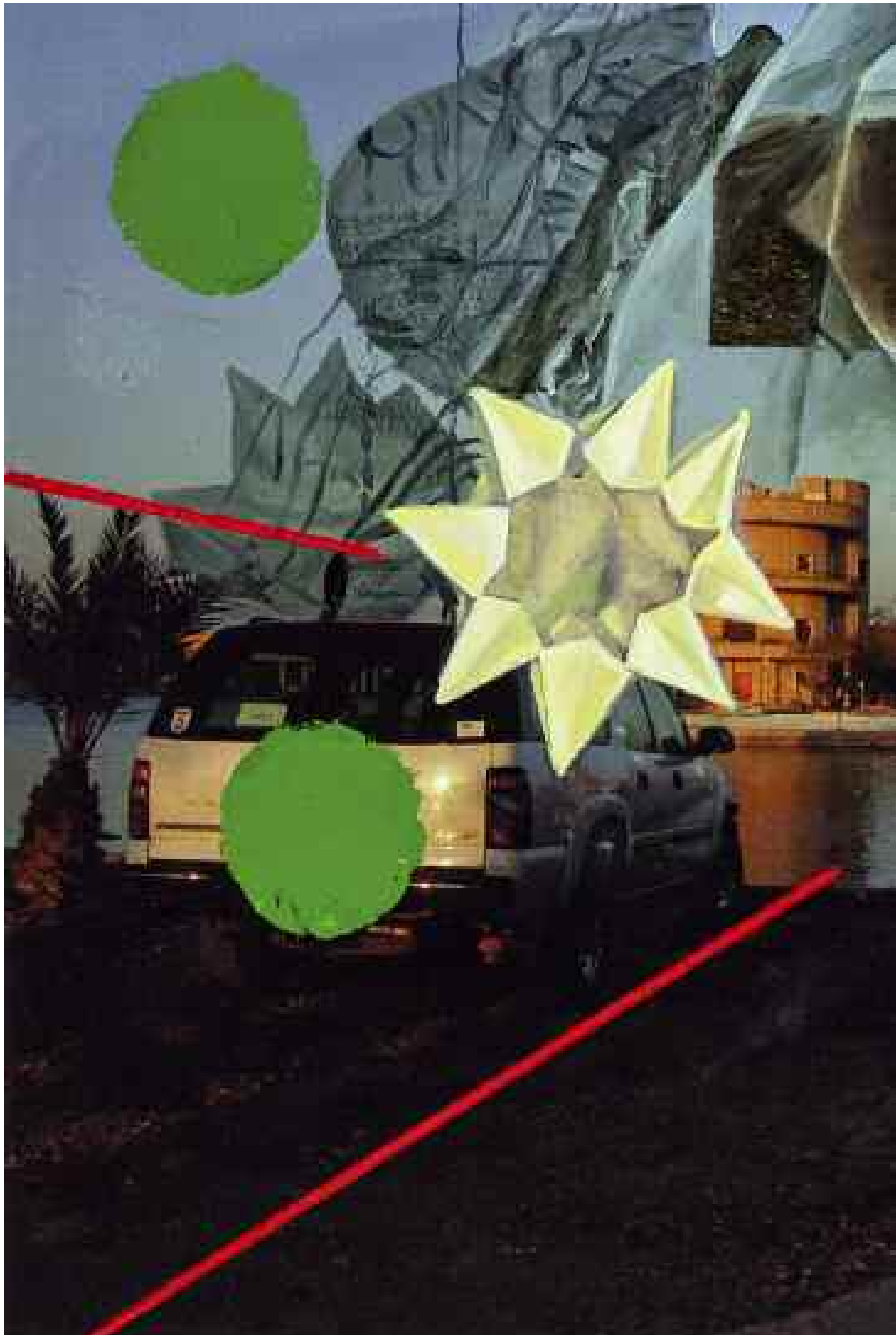
AFTERMATH SPOOK COUNTRY

WAR AND PEACE

Lyndell Brown/Charles Green
+
Jon Cattapan

Collaborative Works in Acrylic on Inkjet Print on Rag Paper

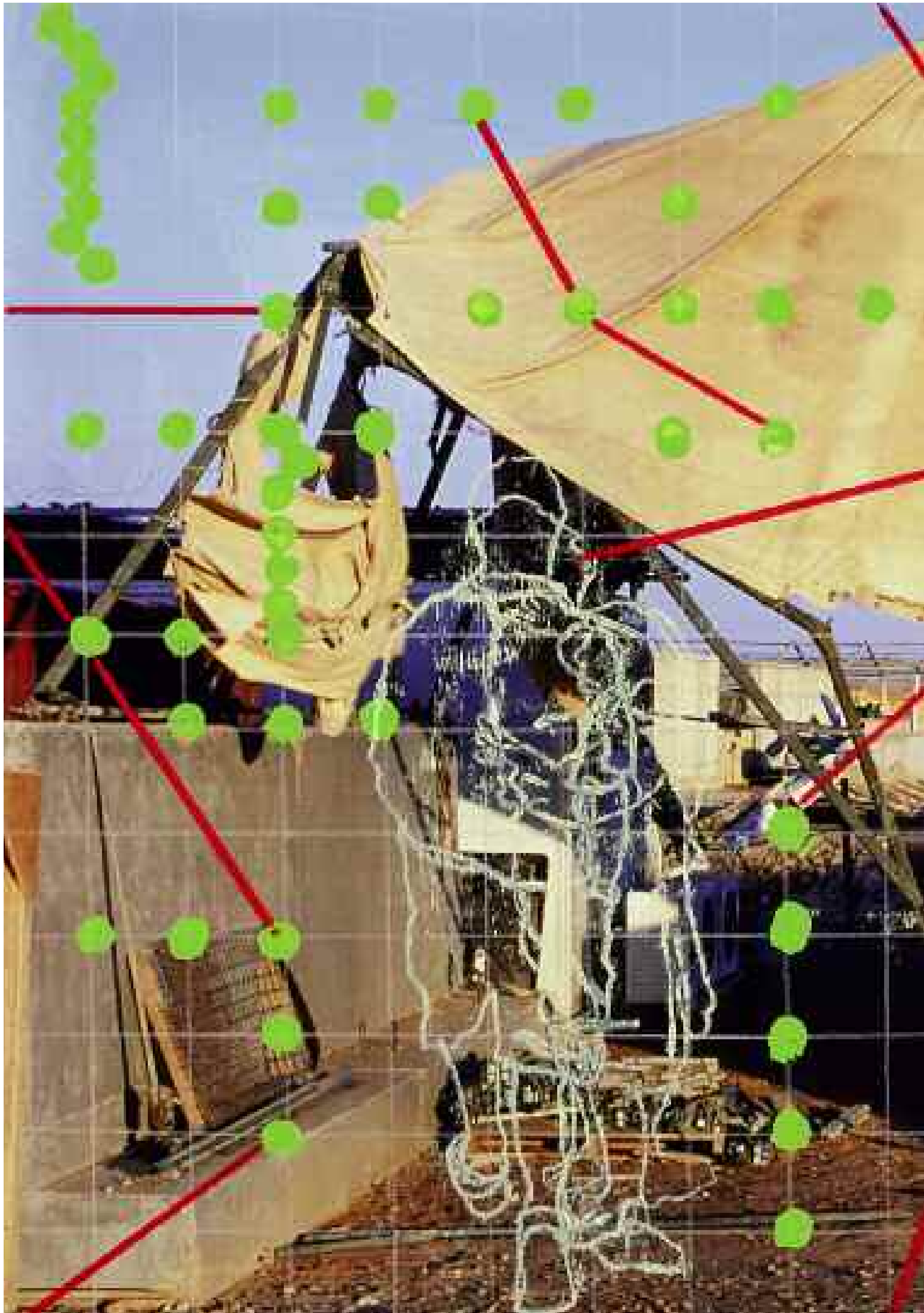
Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #3: Explosives*, 2011



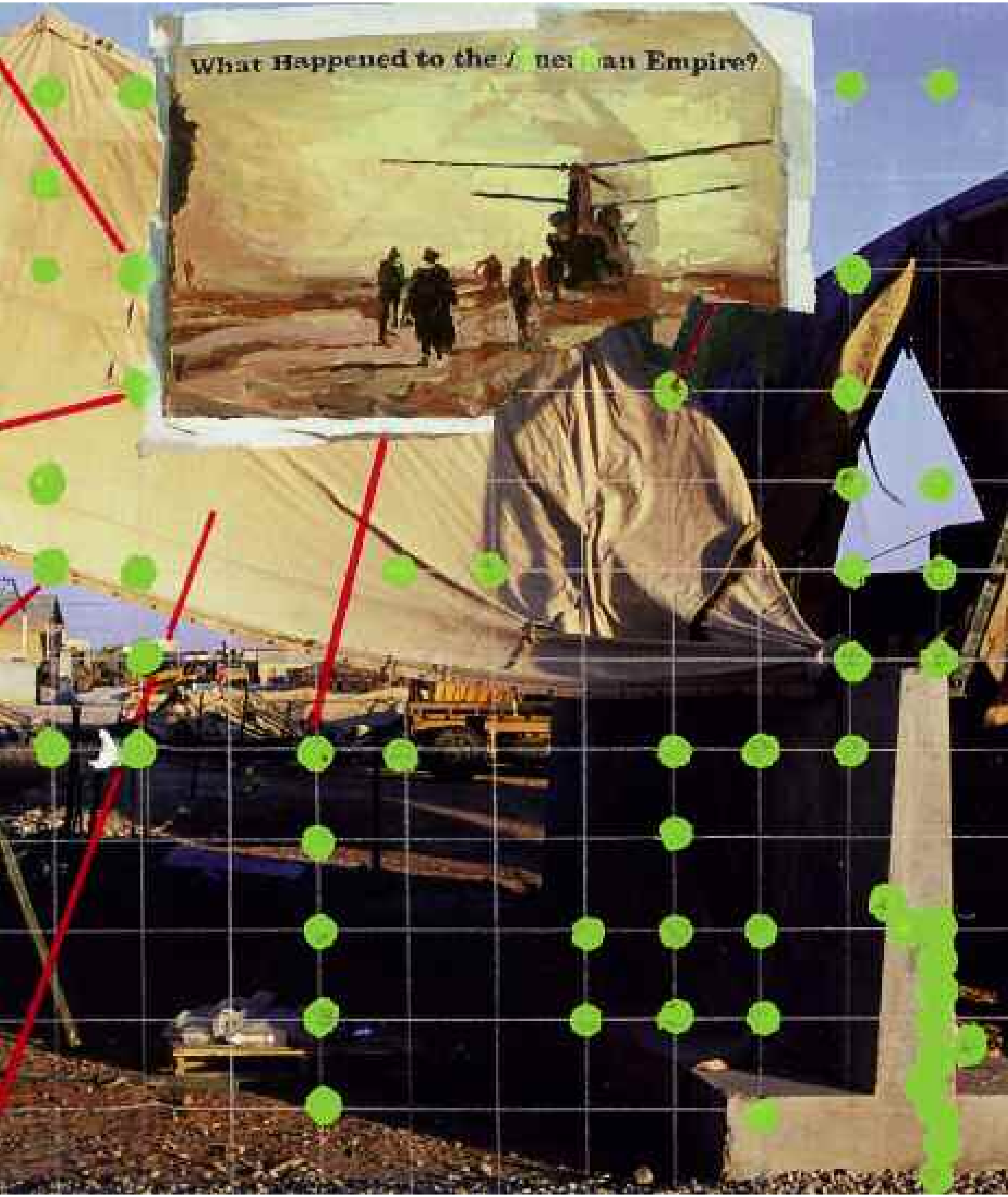
Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #4: The Palace*, 2011

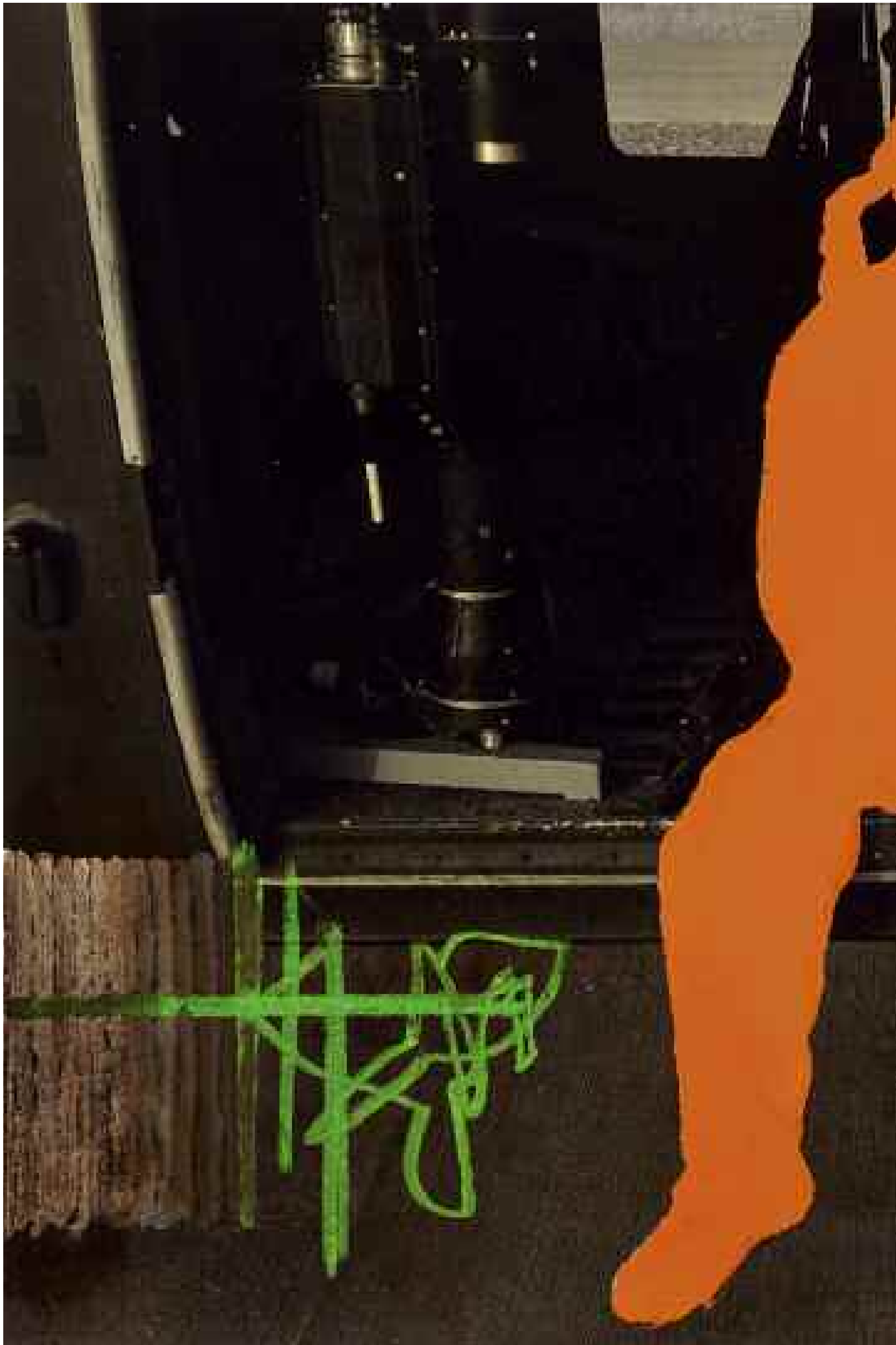
Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #5: Bosch*, 2011

Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #6*: *Ghost Story*, 2011; Overleaf: detail of *War and Peace #6*



Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #7: Empire*, 2011


What Happened to the
Empire?



Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #8: The Twin*, 2011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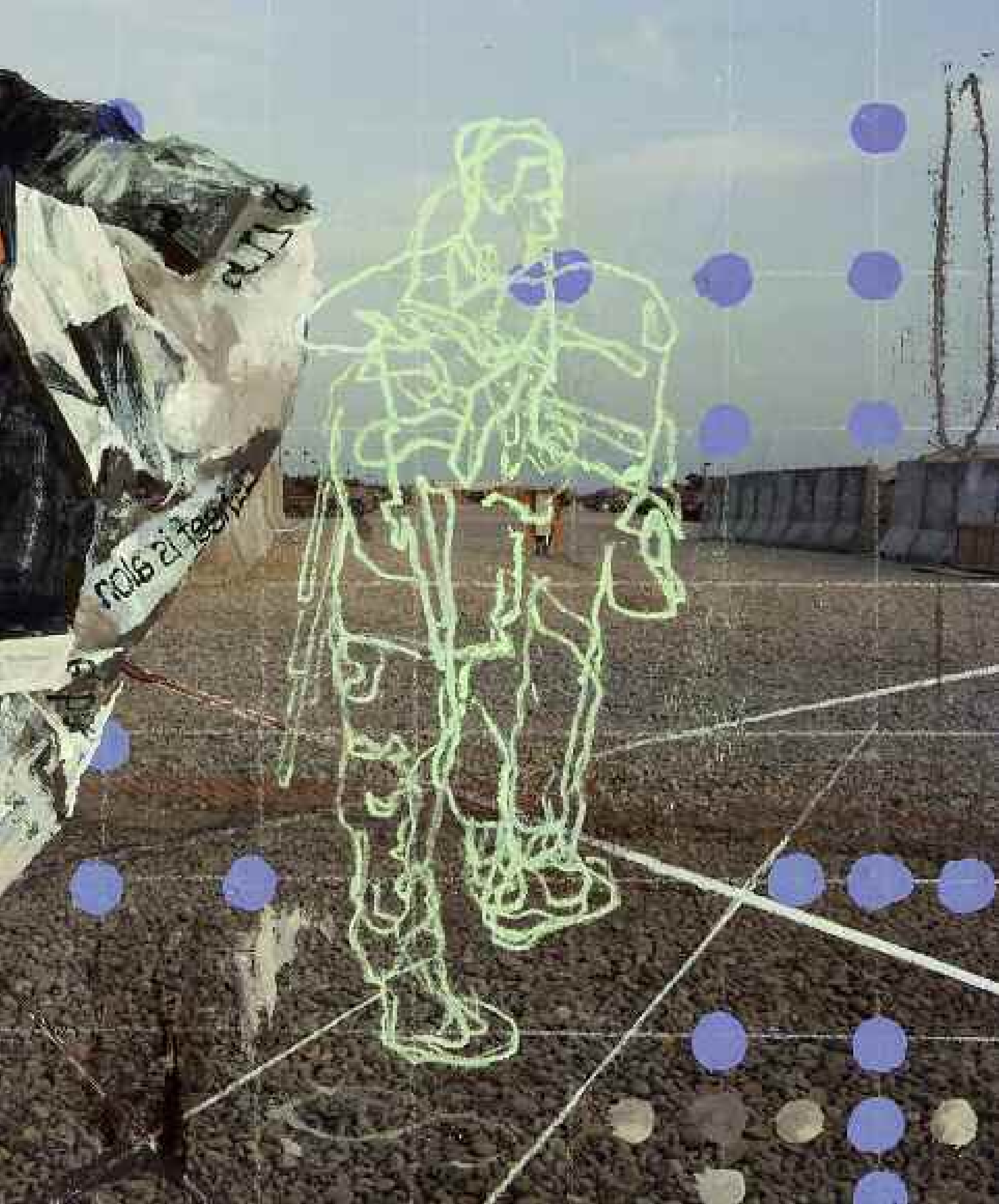
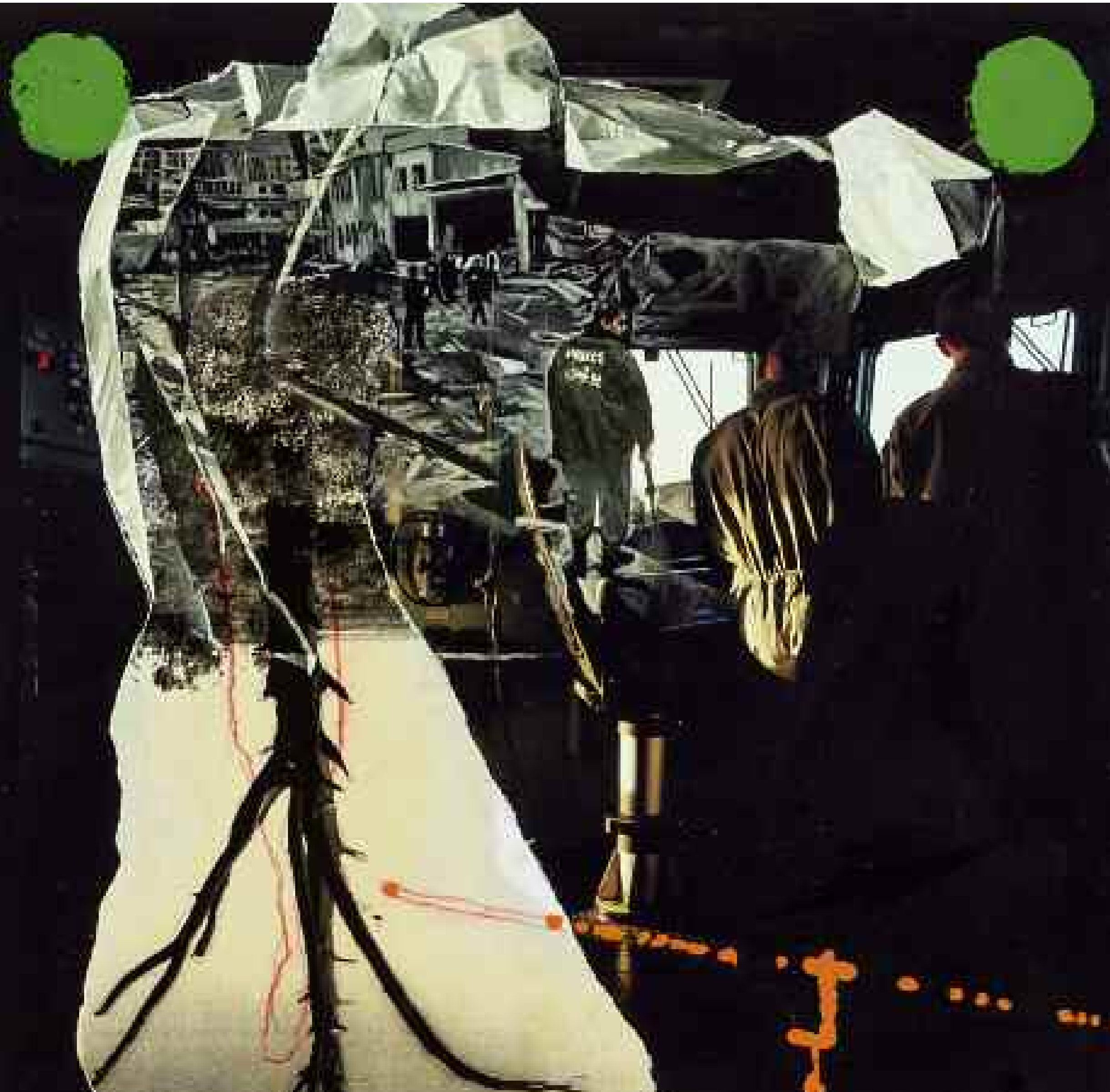
Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #9: Haneef 2*, 2011



Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #9: Haneef 2*, (detail), 2011

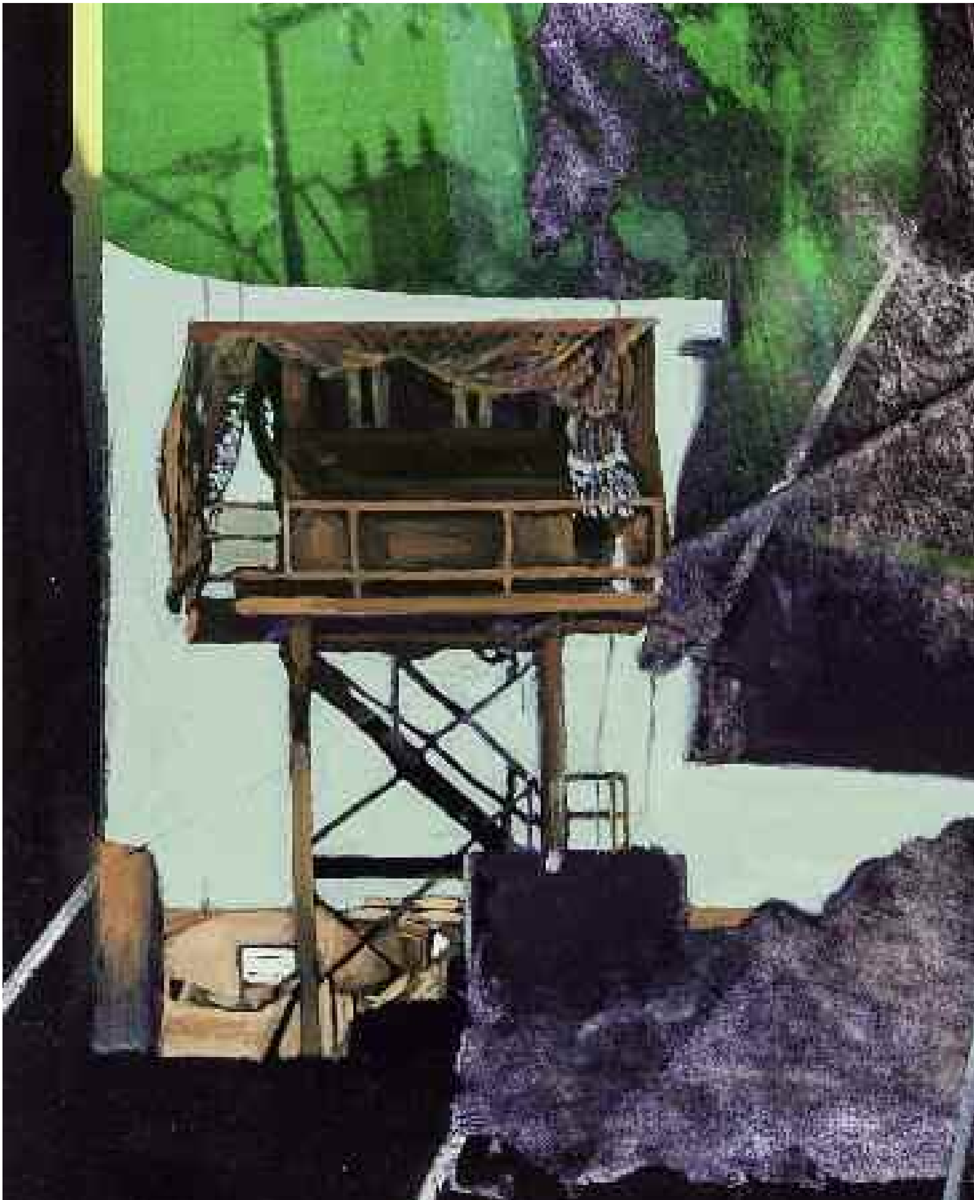
Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #7: Empire* (detail), 2011



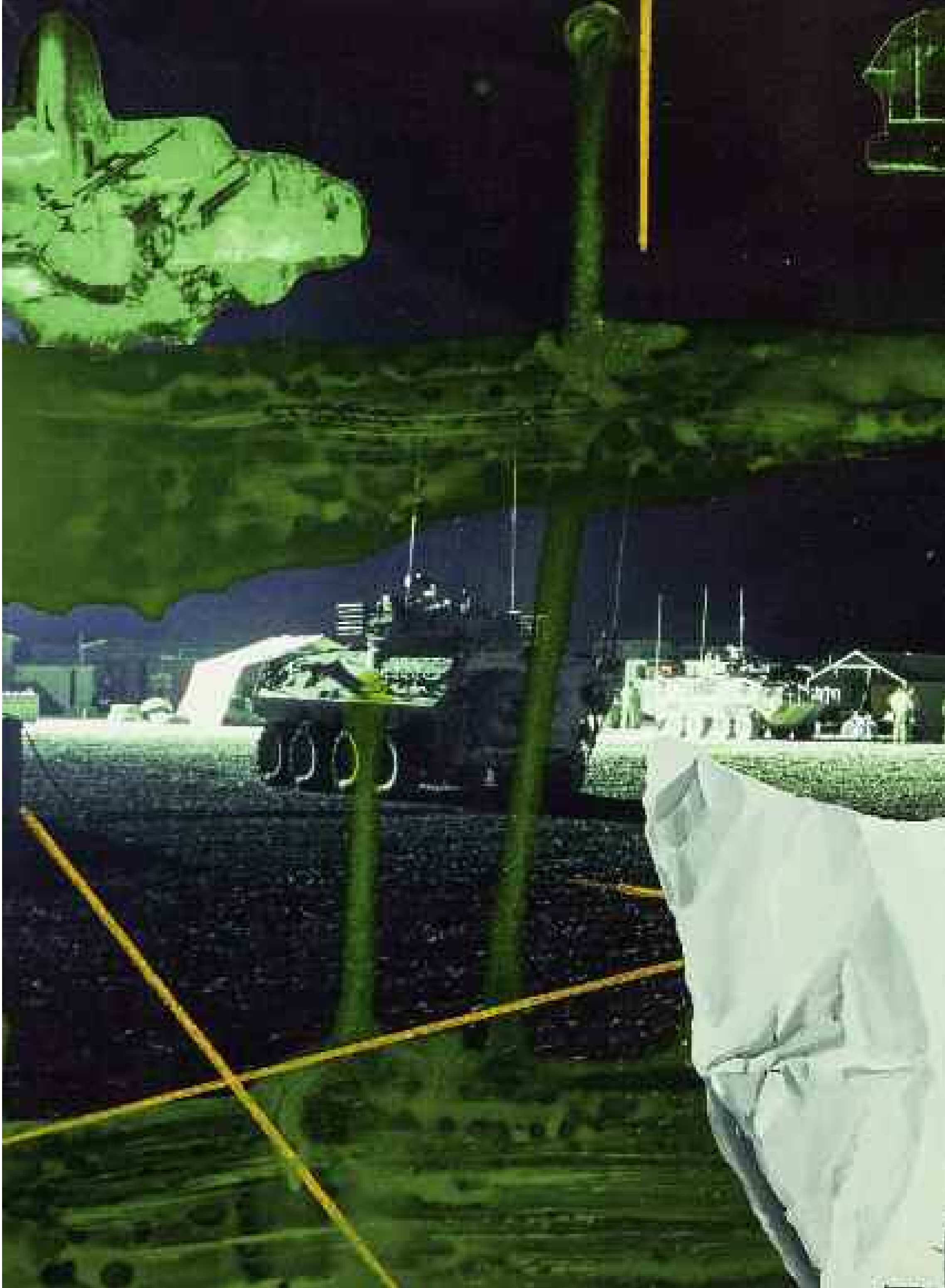
 Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #10*: *The Winter Tree*, 2011

Lyndell Brown / Charles Green + Jon Cattapan, *War and Peace #12*: *Watchtower*, 2011

 Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #10* (detail), 2011

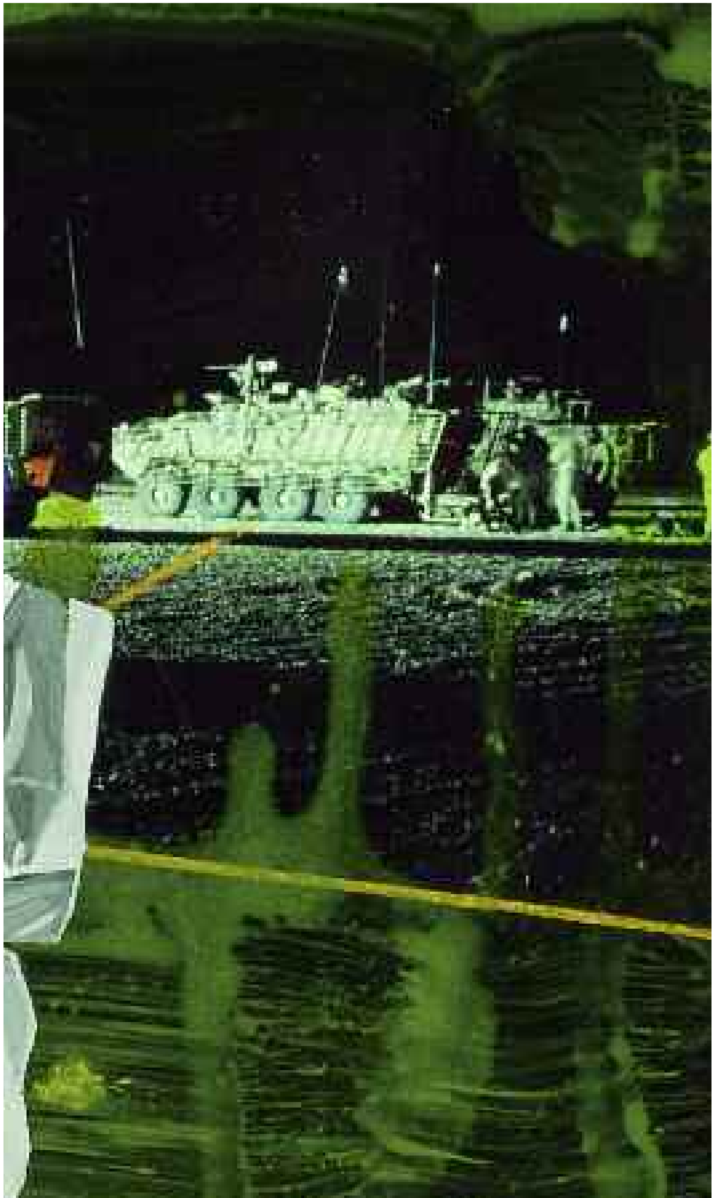


Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #12*: *Watchtower* (detail), 2011

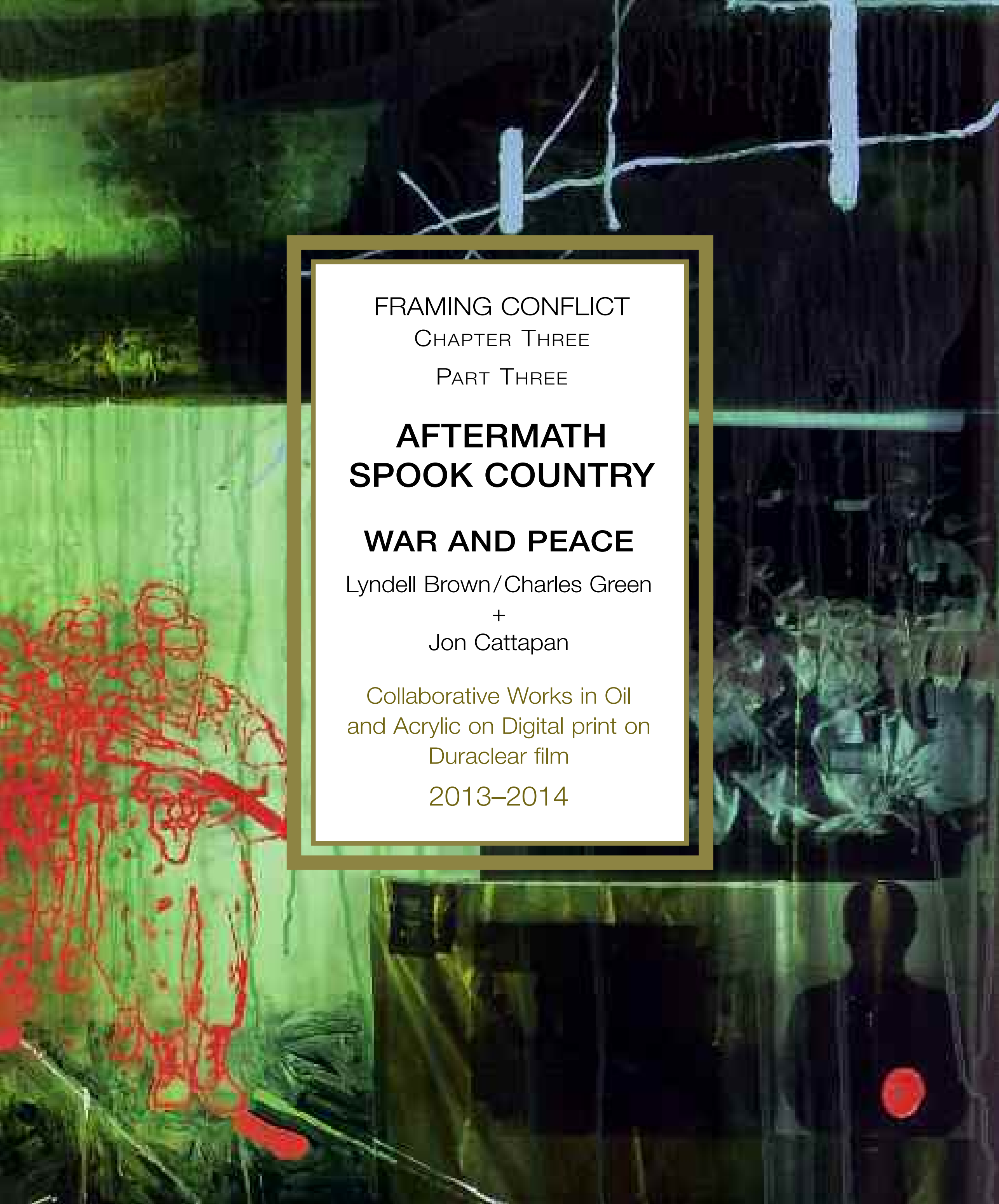


Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #11: Dancer*, 2011

Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #11: Dancer* (details), 2011



Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #11: Dancer* (details), 2011



FRAMING CONFLICT

CHAPTER THREE

PART THREE

AFTERMATH SPOOK COUNTRY

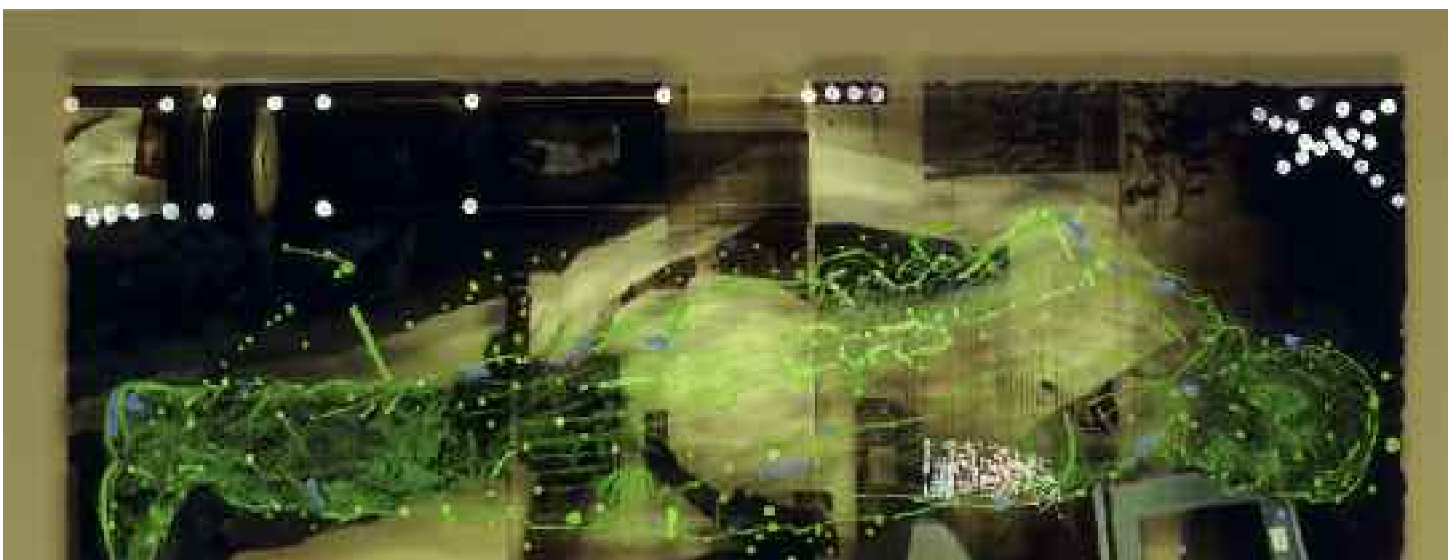
WAR AND PEACE

Lyndell Brown / Charles Green
+
Jon Cattapan

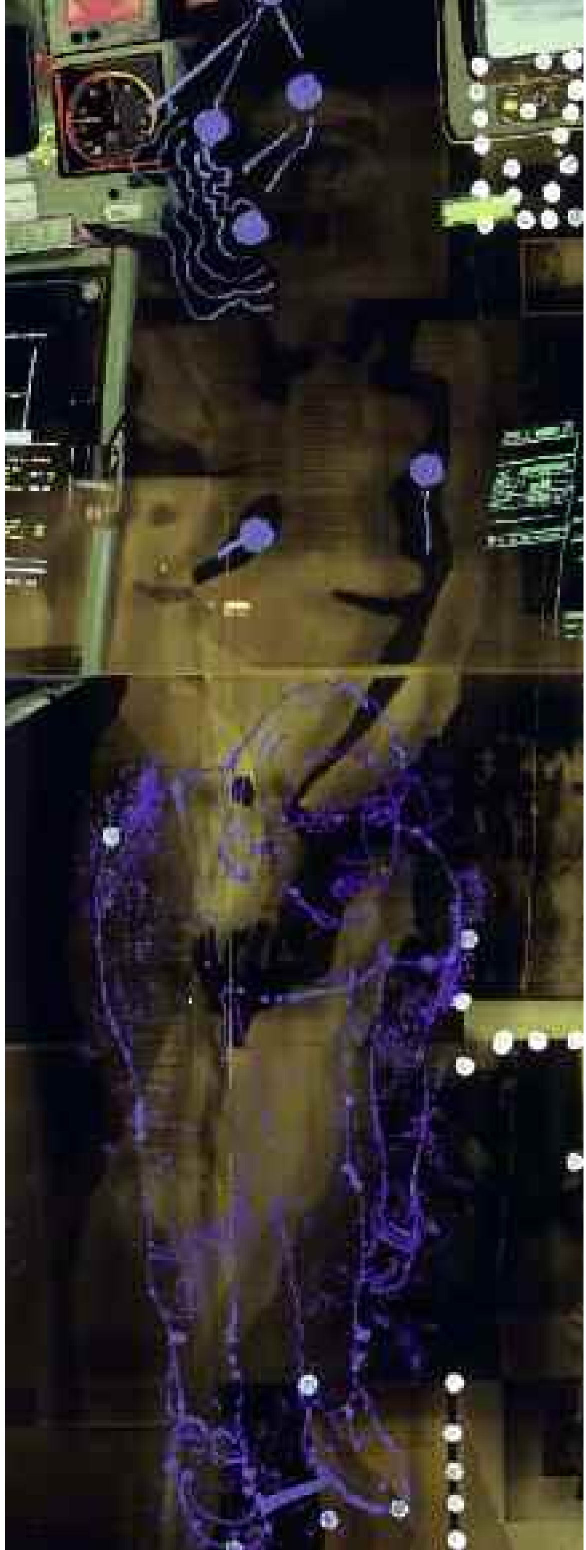
Collaborative Works in Oil and Acrylic on Digital print on Duraclear film

2013–2014

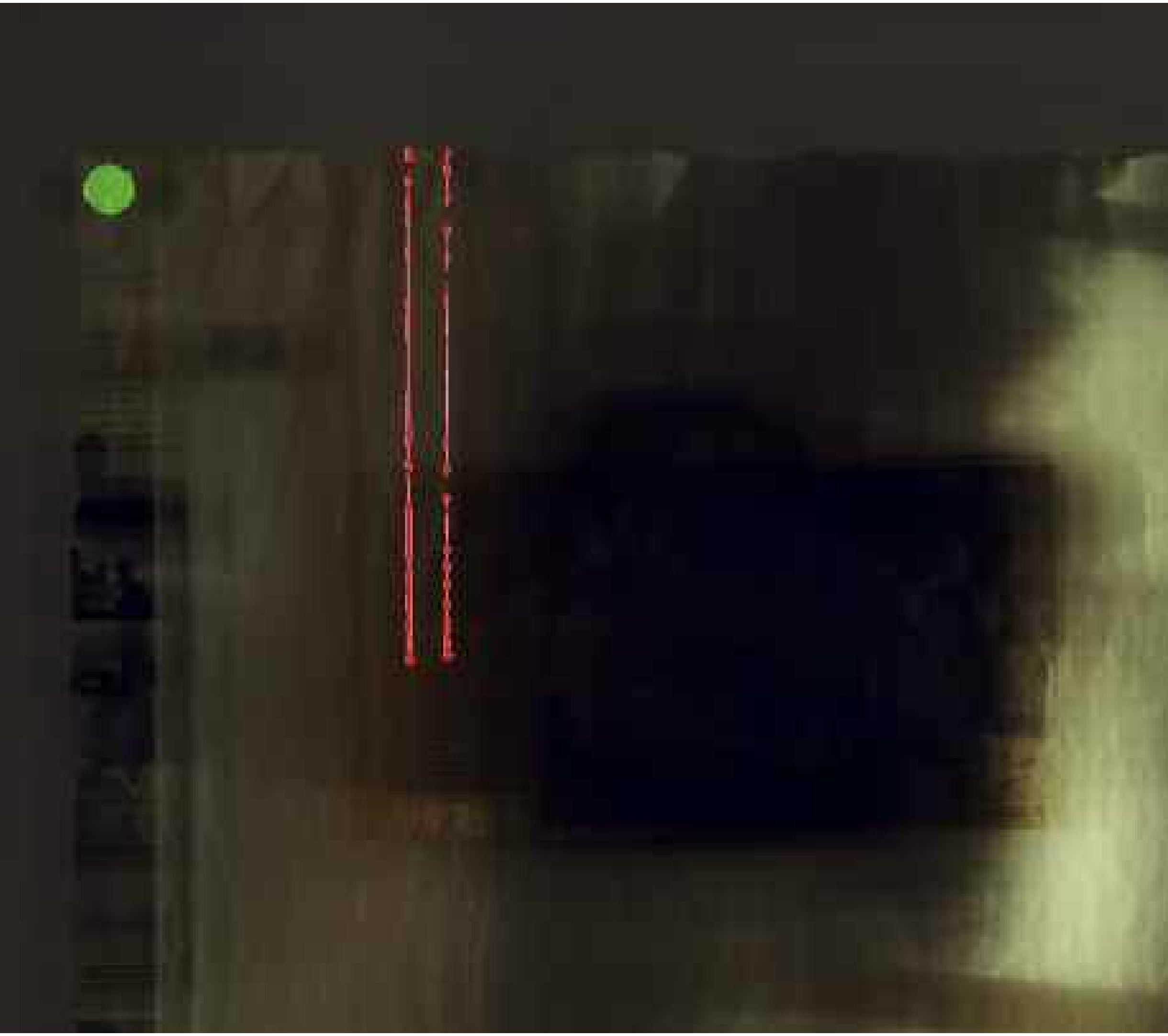
Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #13*: *Titian*, 2013; overleaf: *War and Peace #13*: *Titian* (details), 2013



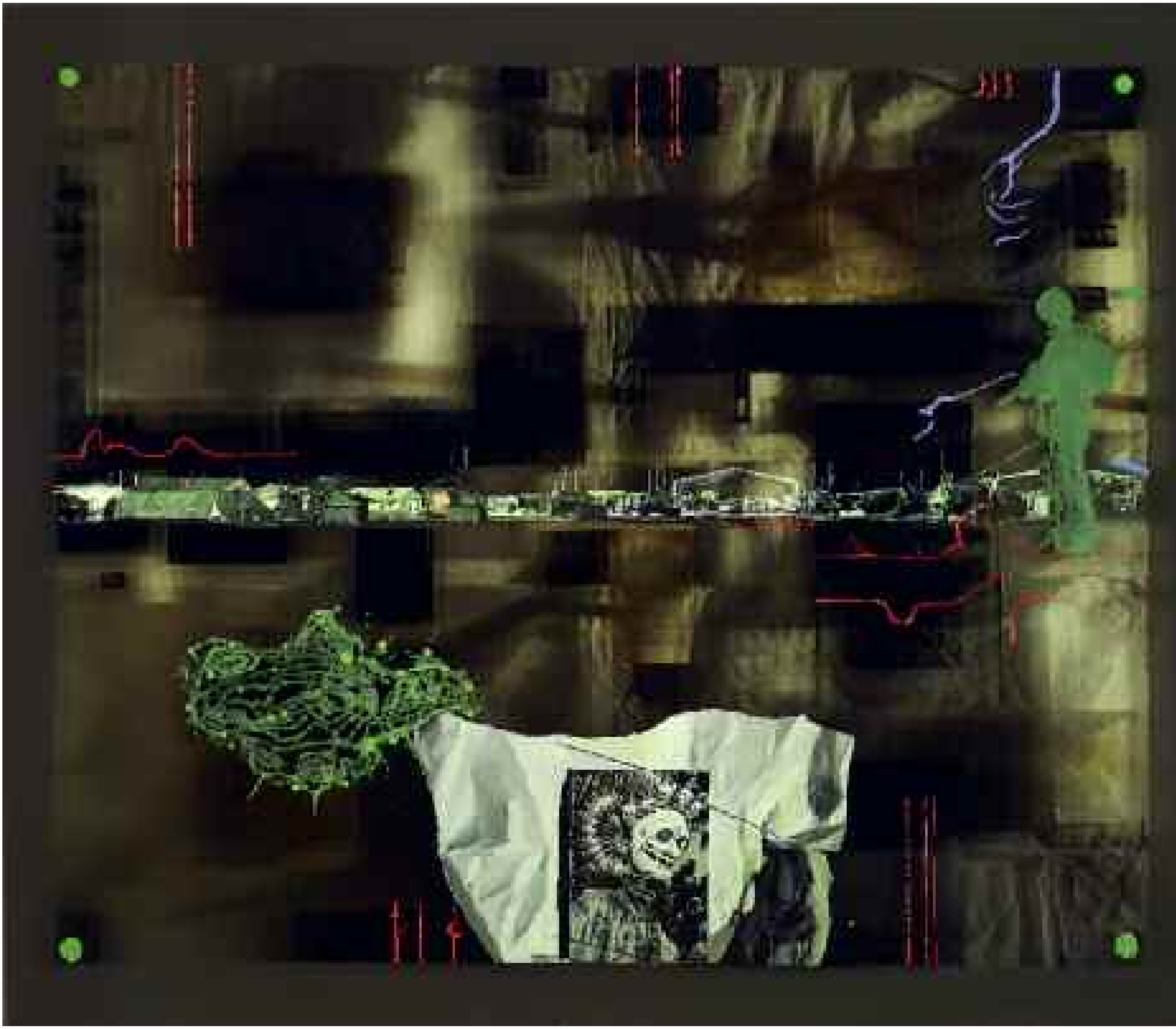
Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #13: Titian* (detail), 2013



Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #13: Titian* (detail), 2013

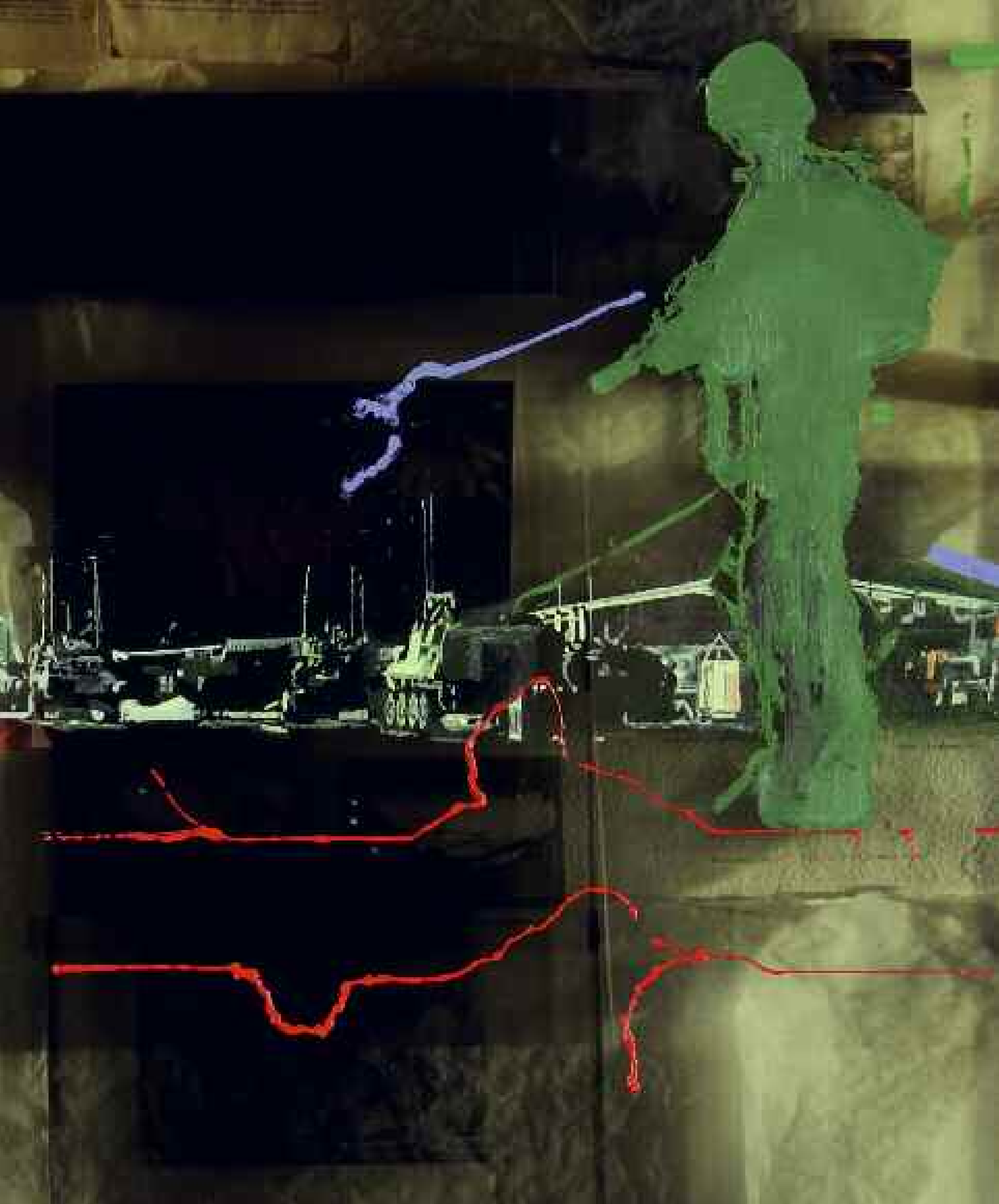


 War and Peace #14: *The Fire Within* (details), pages 154, 156–57



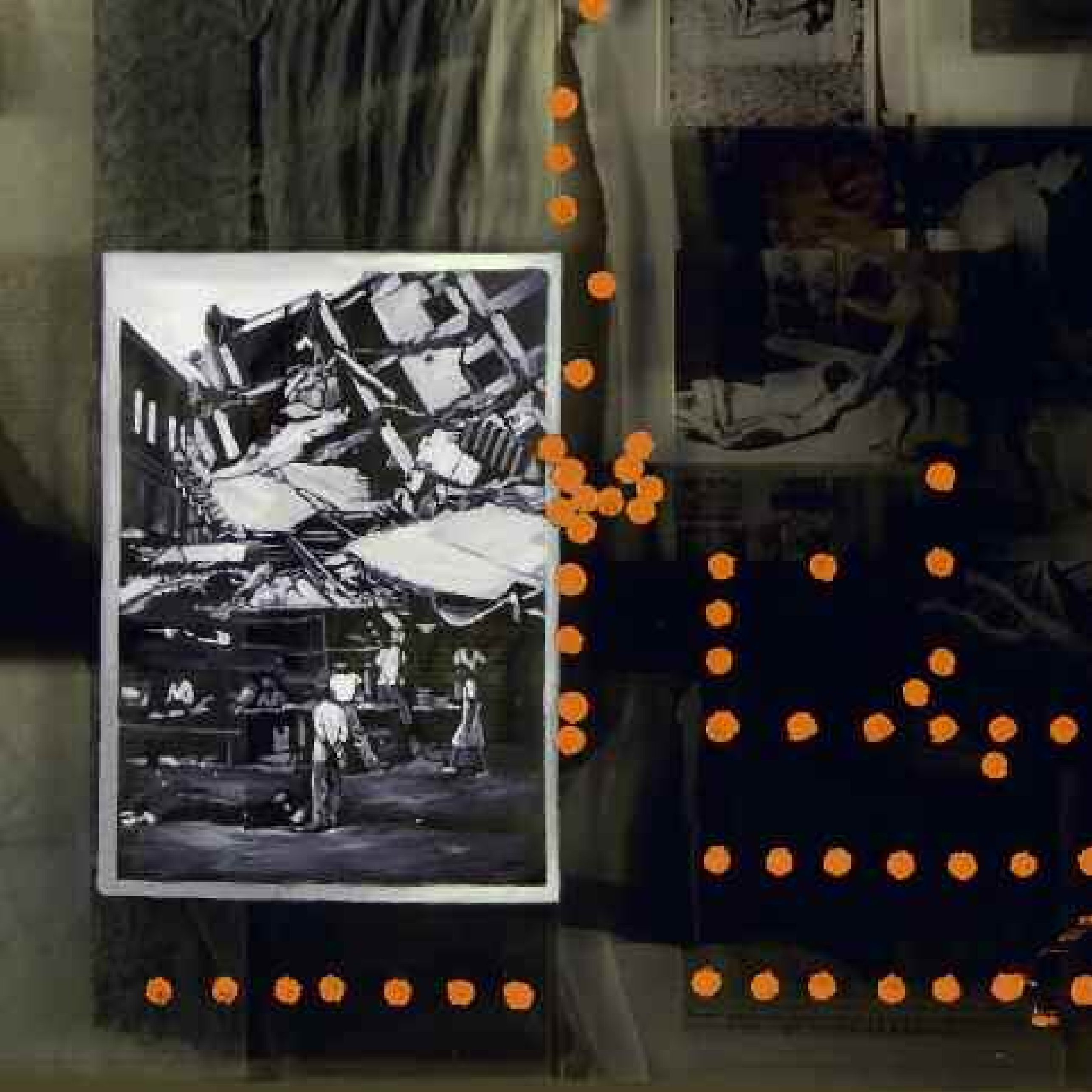
Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #14: The Fire Within*, 2013

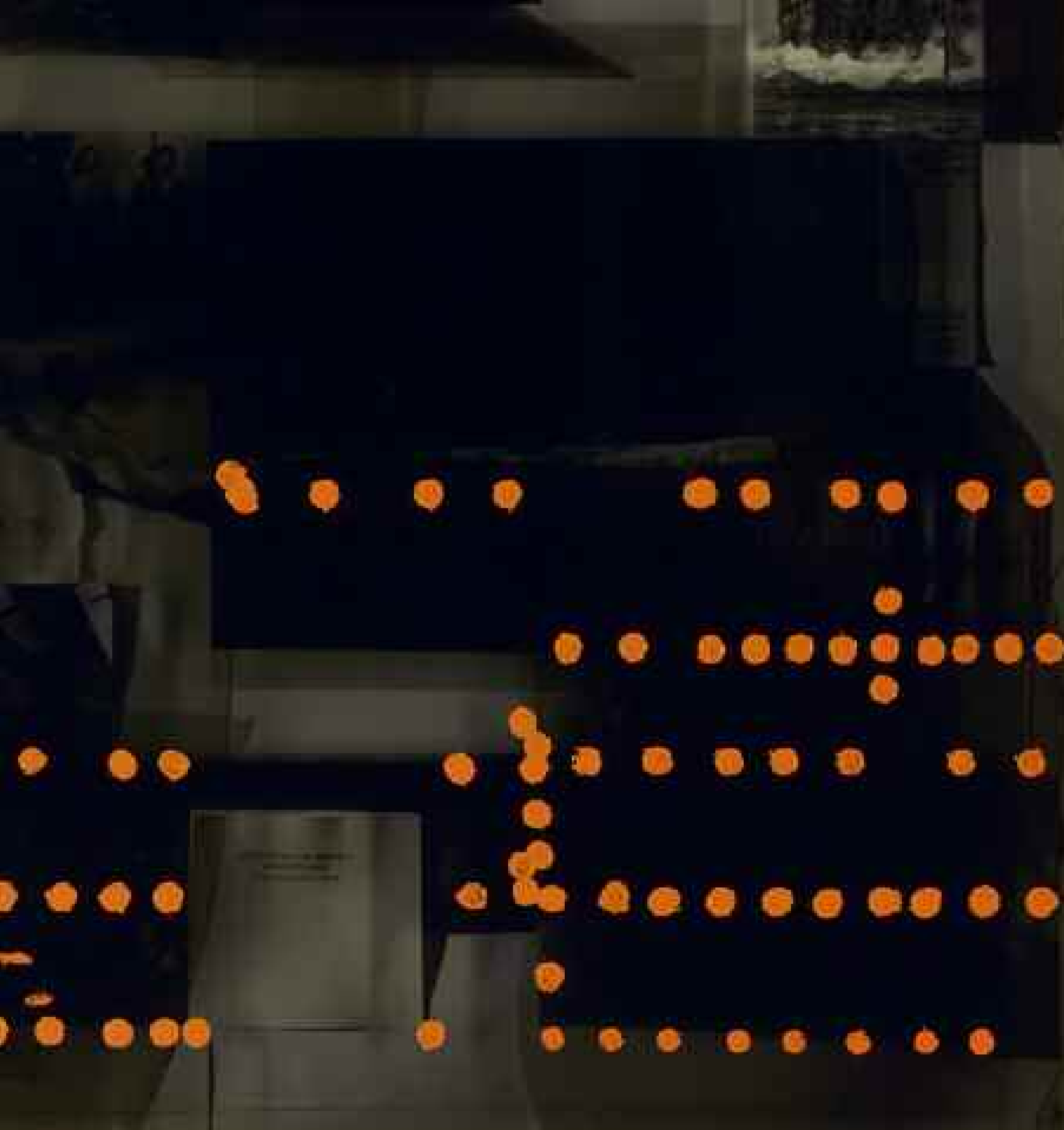

amble: Playing in a Room

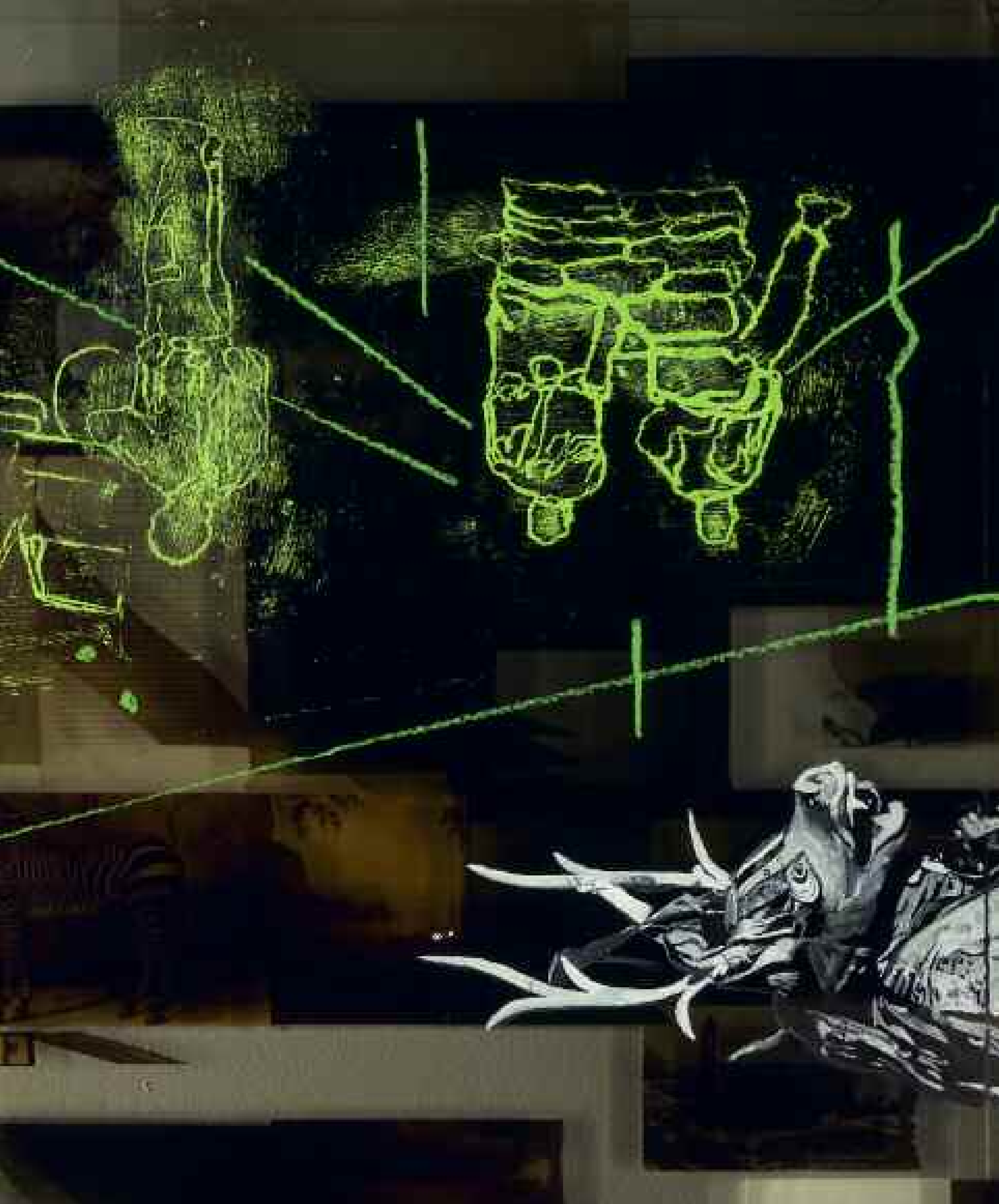


 War and Peace #15: *The Leopard* (details), pages 158, 160–63

Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #15*: *The Leopard*, 2013

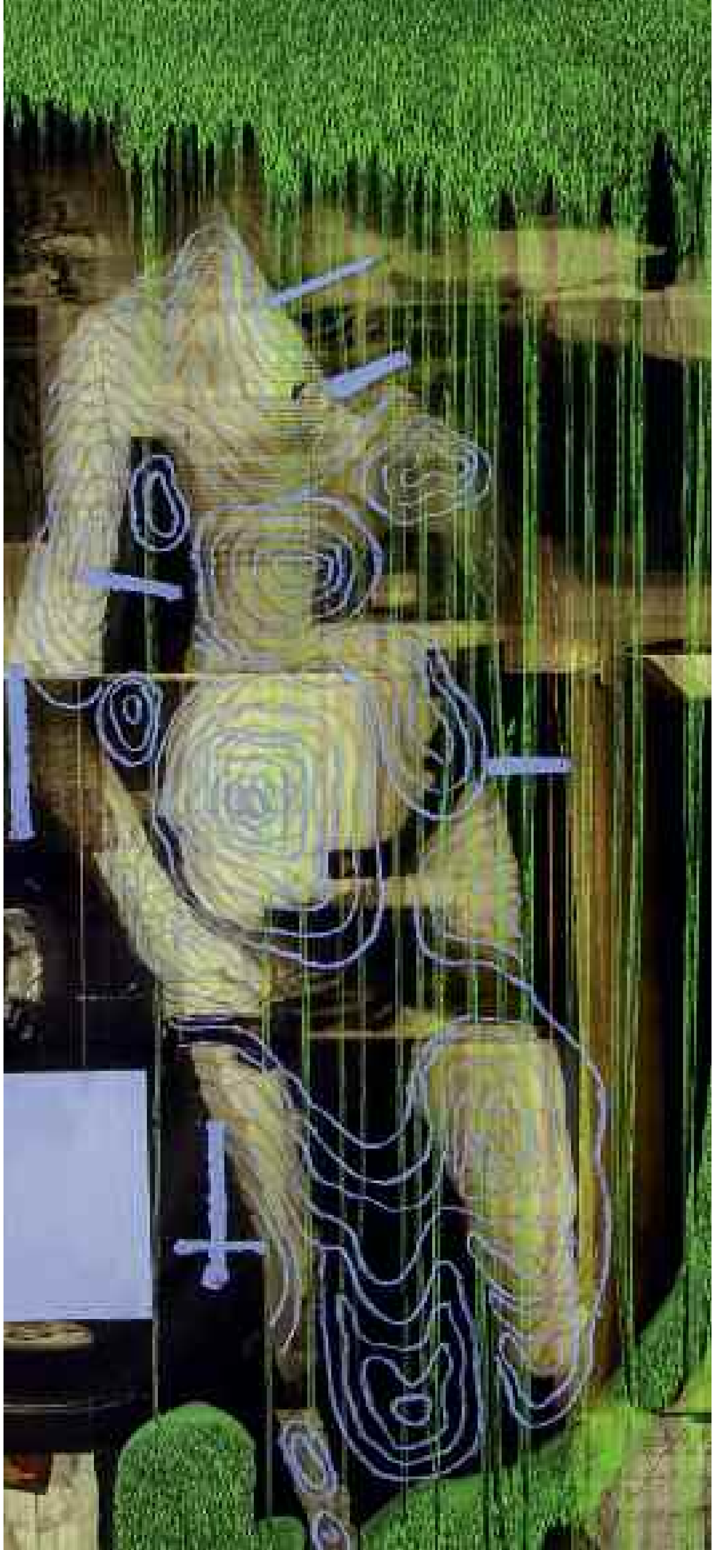






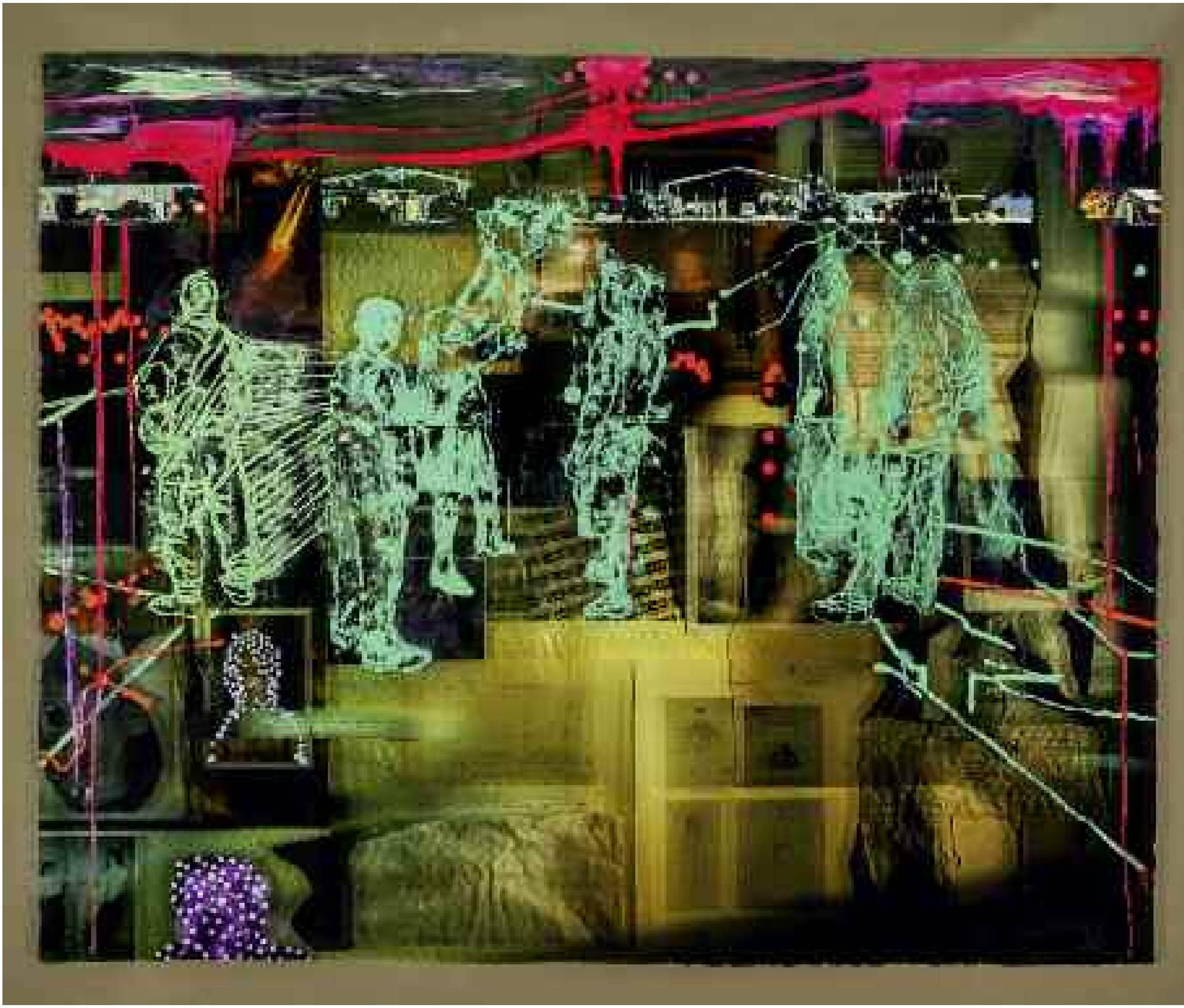
 War and Peace #16: *Medicine*, (details), pages 164, 166-67

Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #16*: *Medicine*, 2014

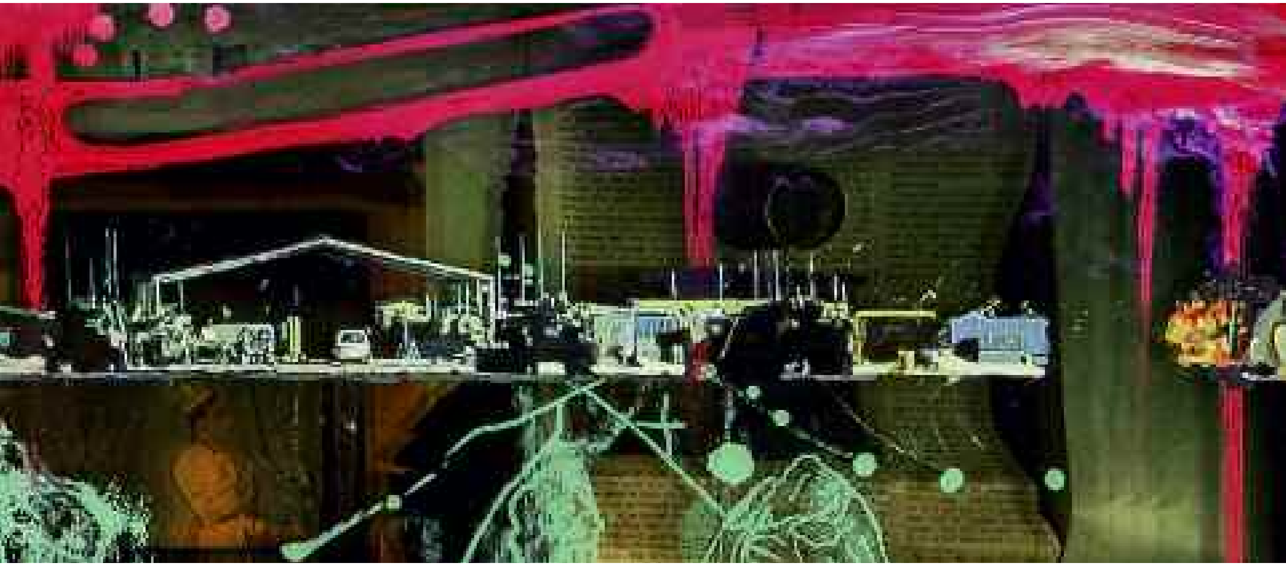


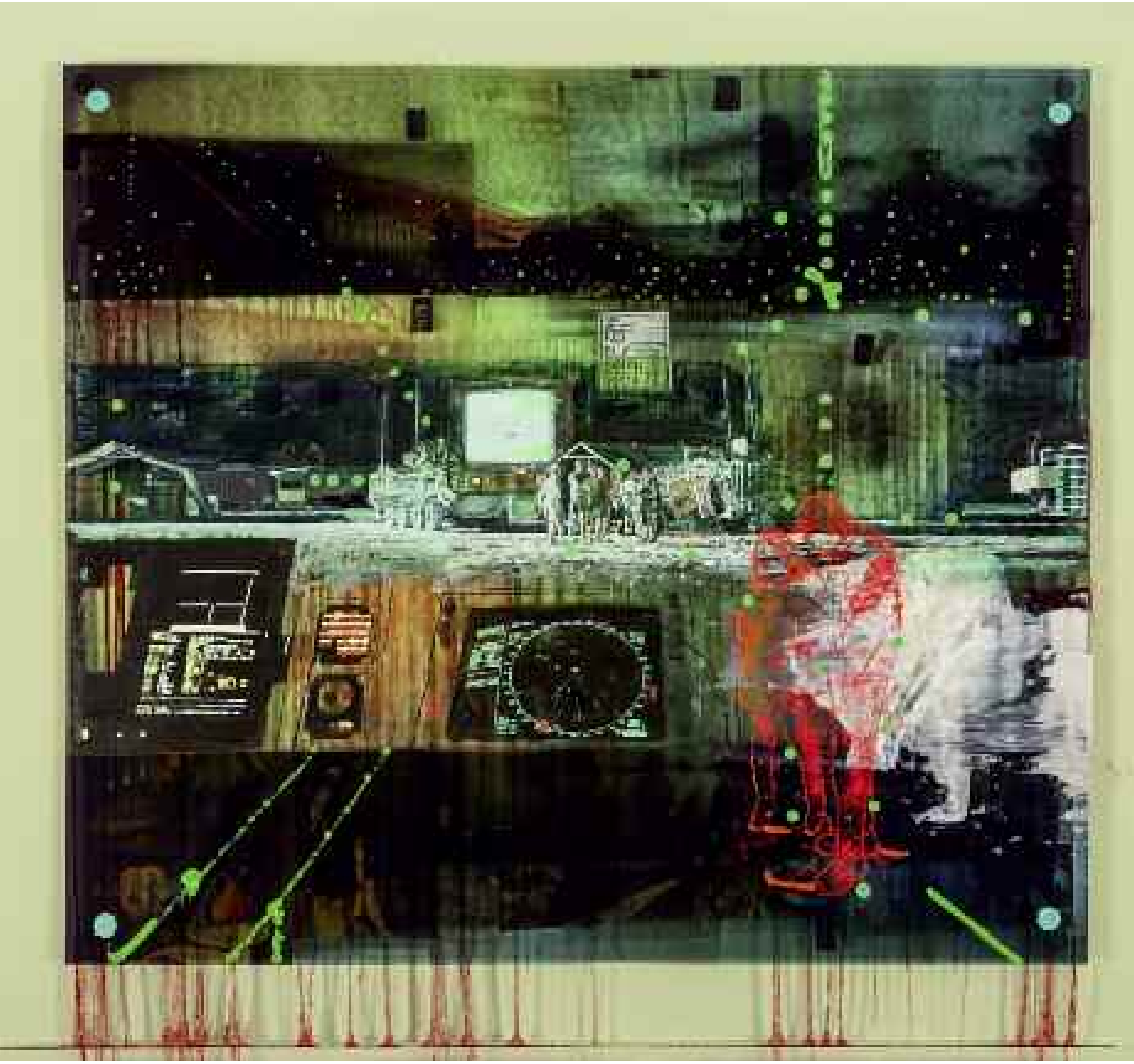
Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #16: Medicine*, 2014

Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #16: Medicine*, 2014

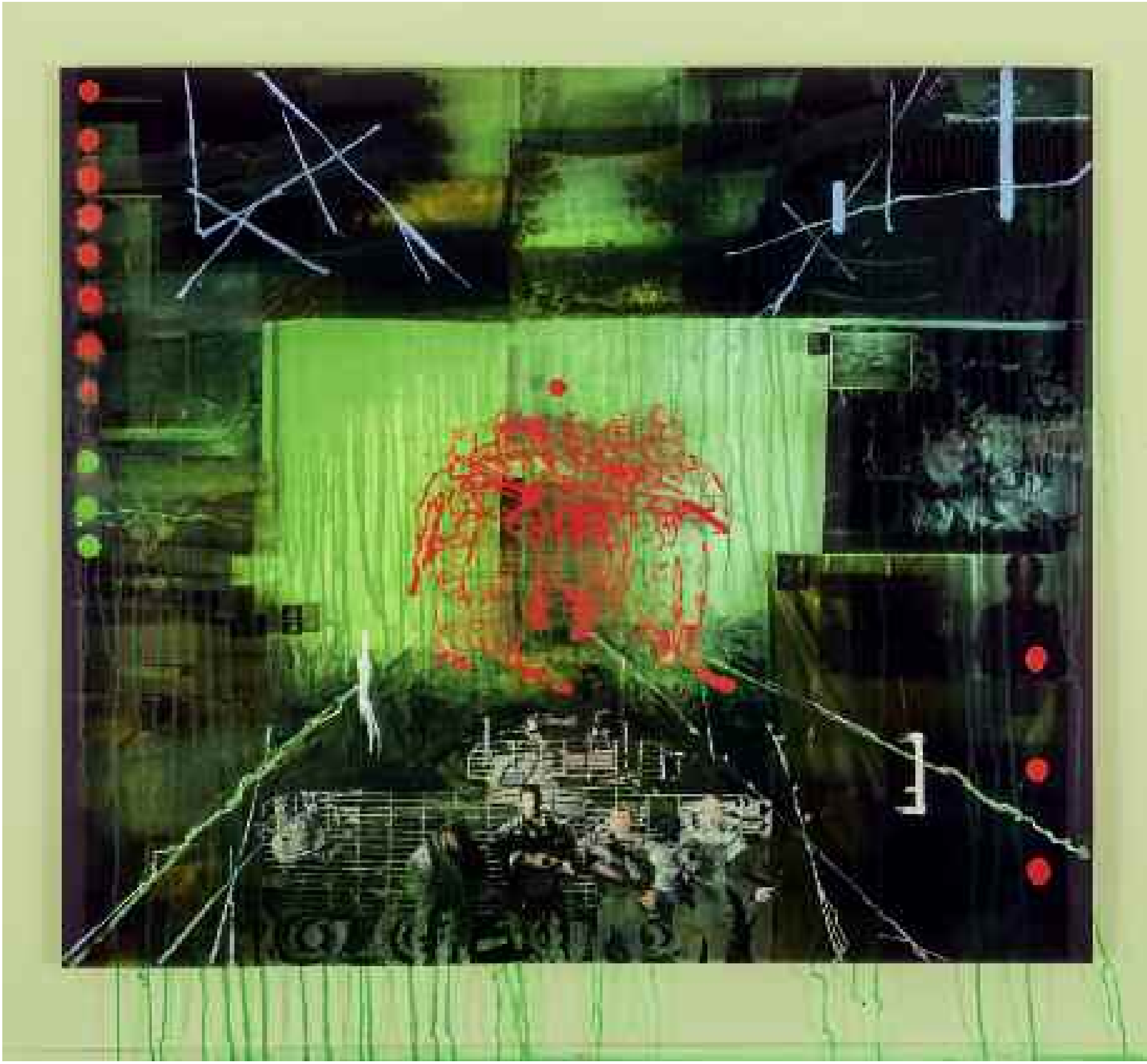


Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #17 The Voice*, 2014

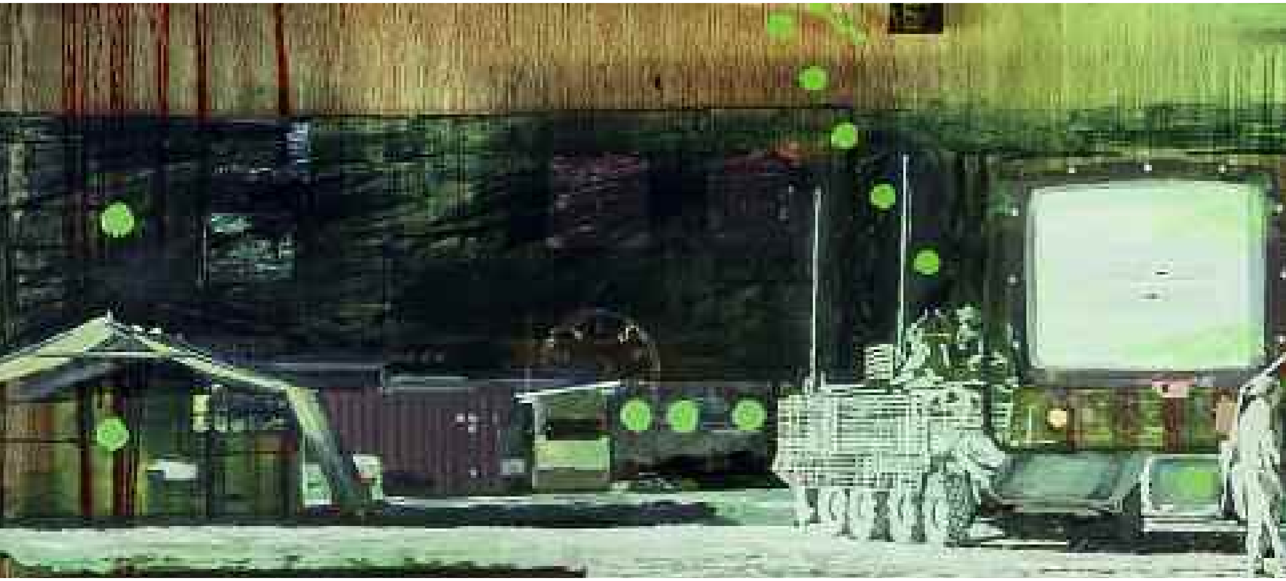


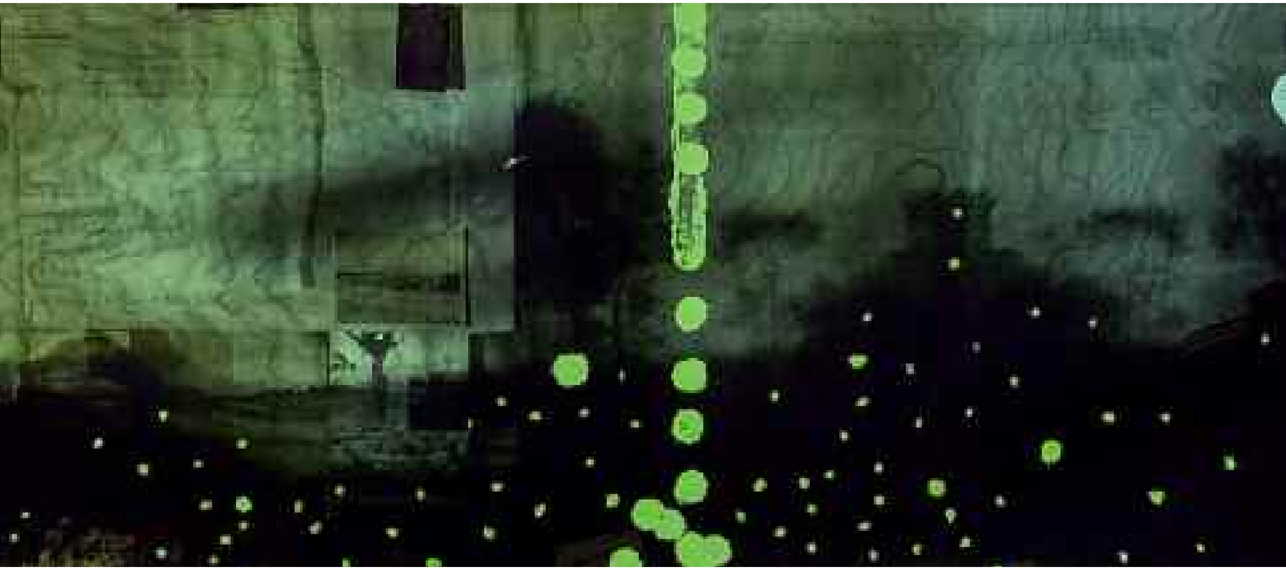


 Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #12*: *The Ghost's Story*, 2014; details pages 174–75



Lyndell Brown/Charles Green + Jon Cattapan, *War and Peace #11*: *Night Vision*, 2014; details pages 176–77



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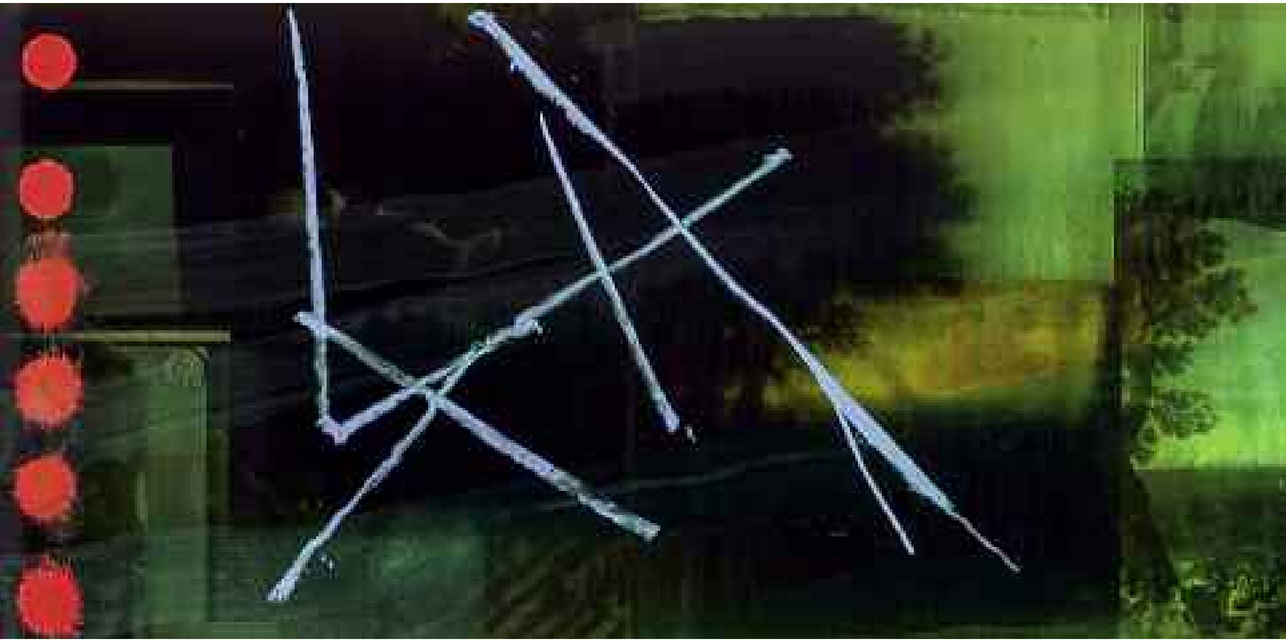
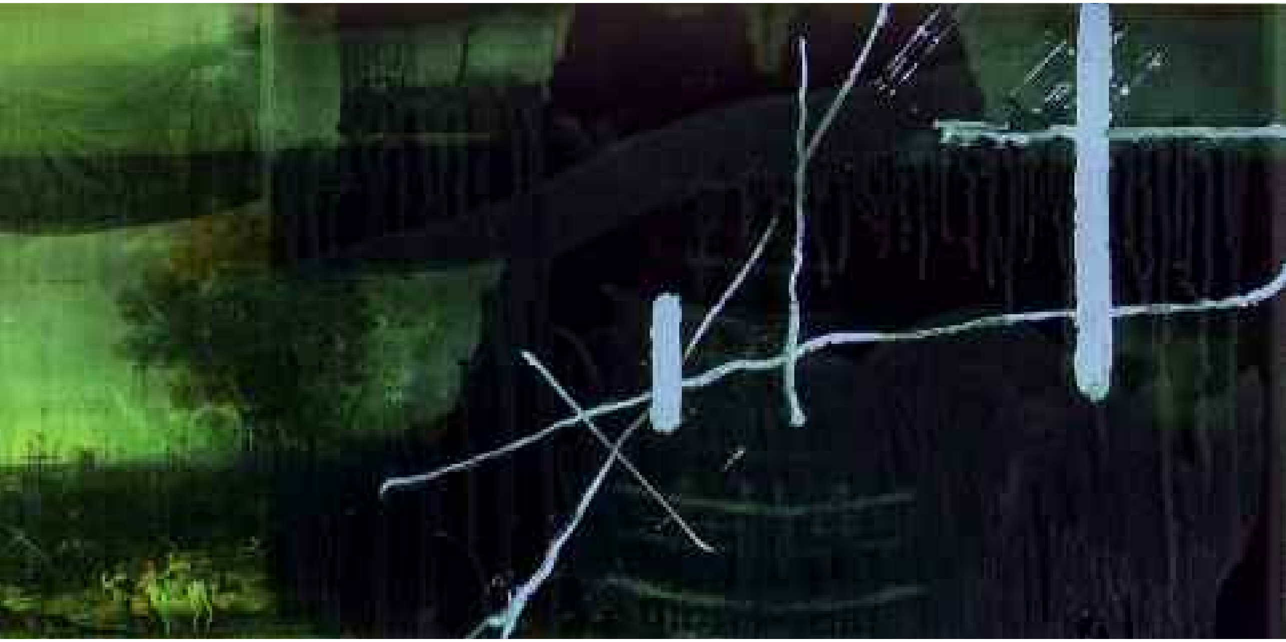




Lyndell Brown/Charles Green + Jon Cattapan, *Lesson Plan #2*, 2014

FRAMING CONFLICT
CHAPTER THREE

PART FOUR

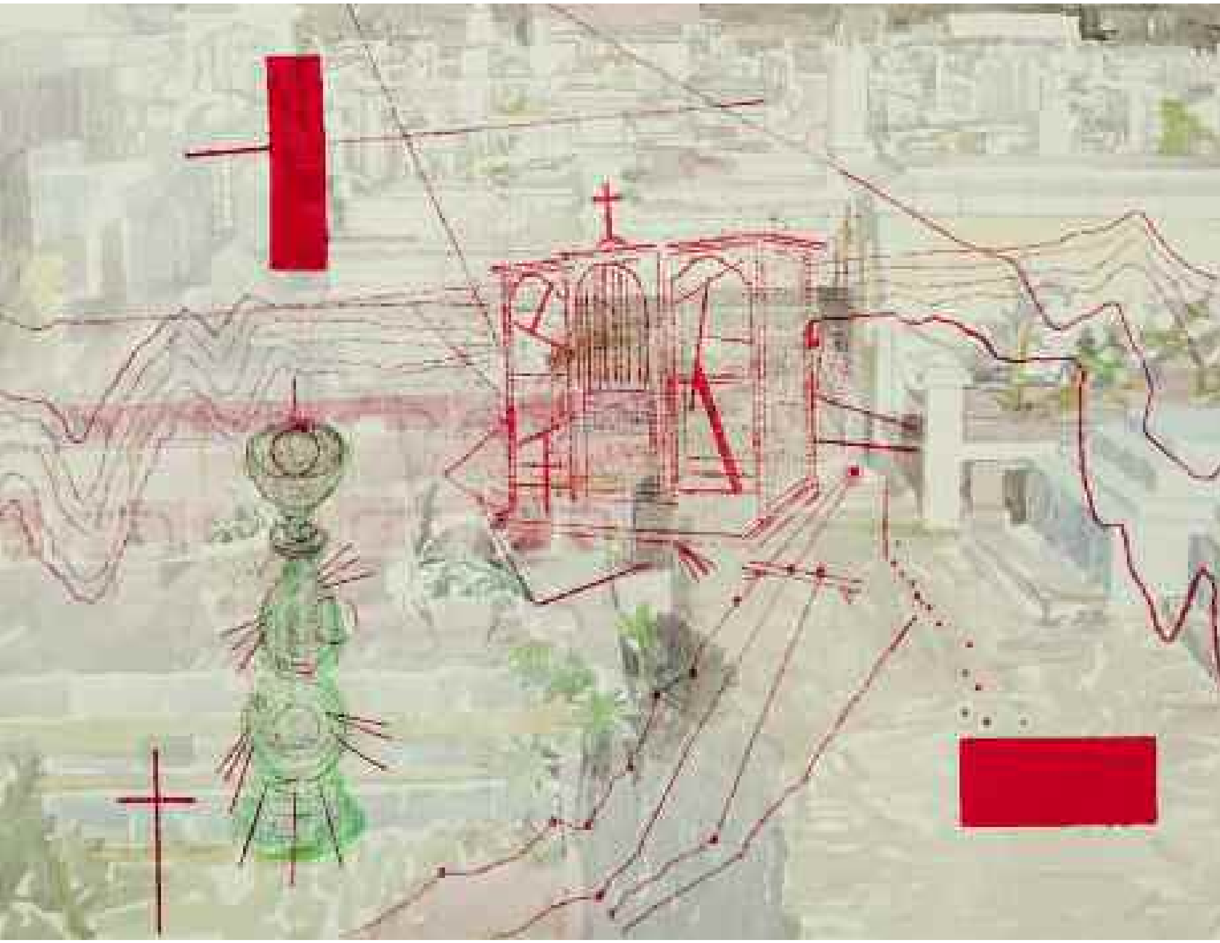
AFTERMATH
SPOOK COUNTRY

SANTA CRUZ, MALIAN, BACAU

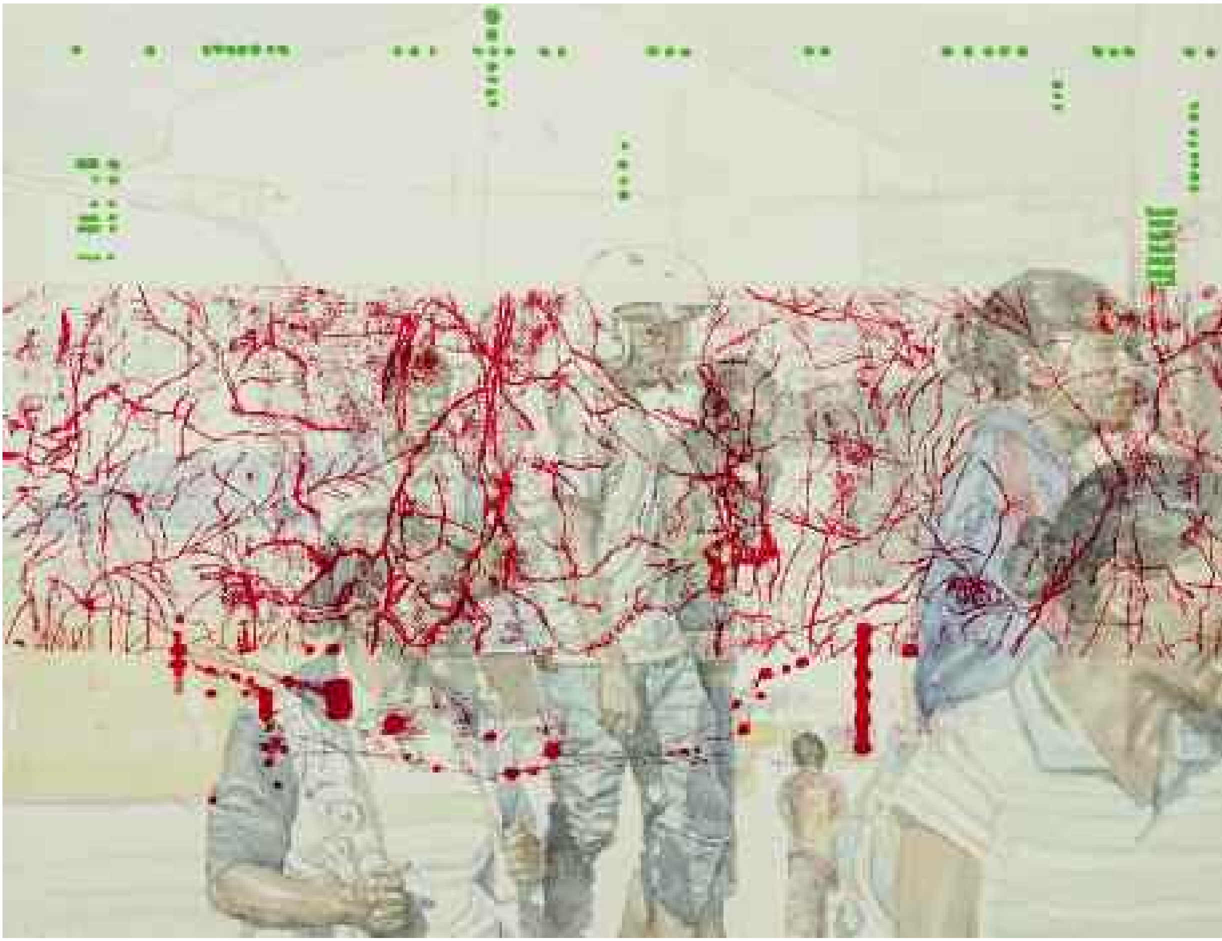
Lyndell Brown/Charles Green
+
Jon Cattapan

Collaborative Works in
Watercolour, Gouache and
Acrylic on paper

2014

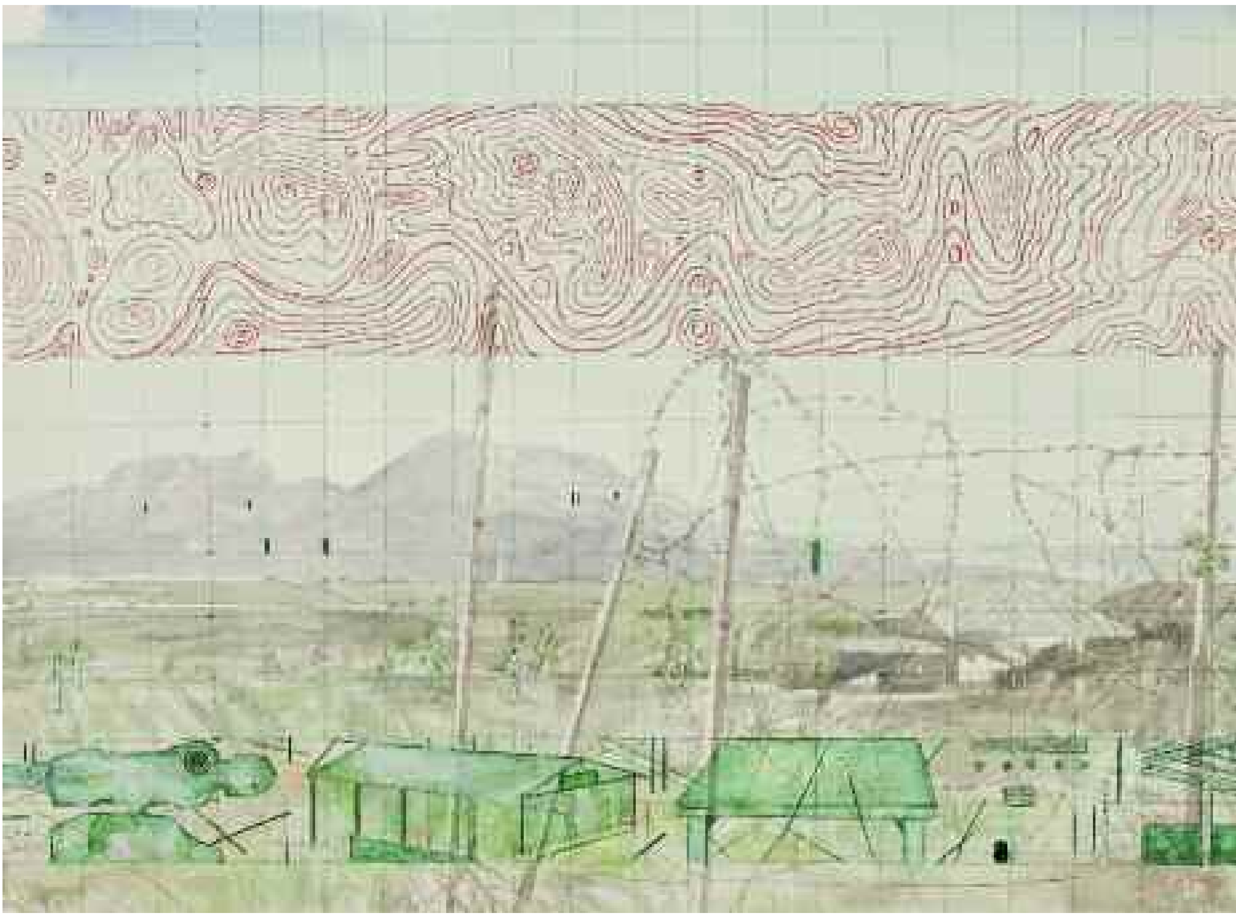


 Lyndell Brown/Charles Green + Jon Cattapan, *Santa Cruz*, 2014

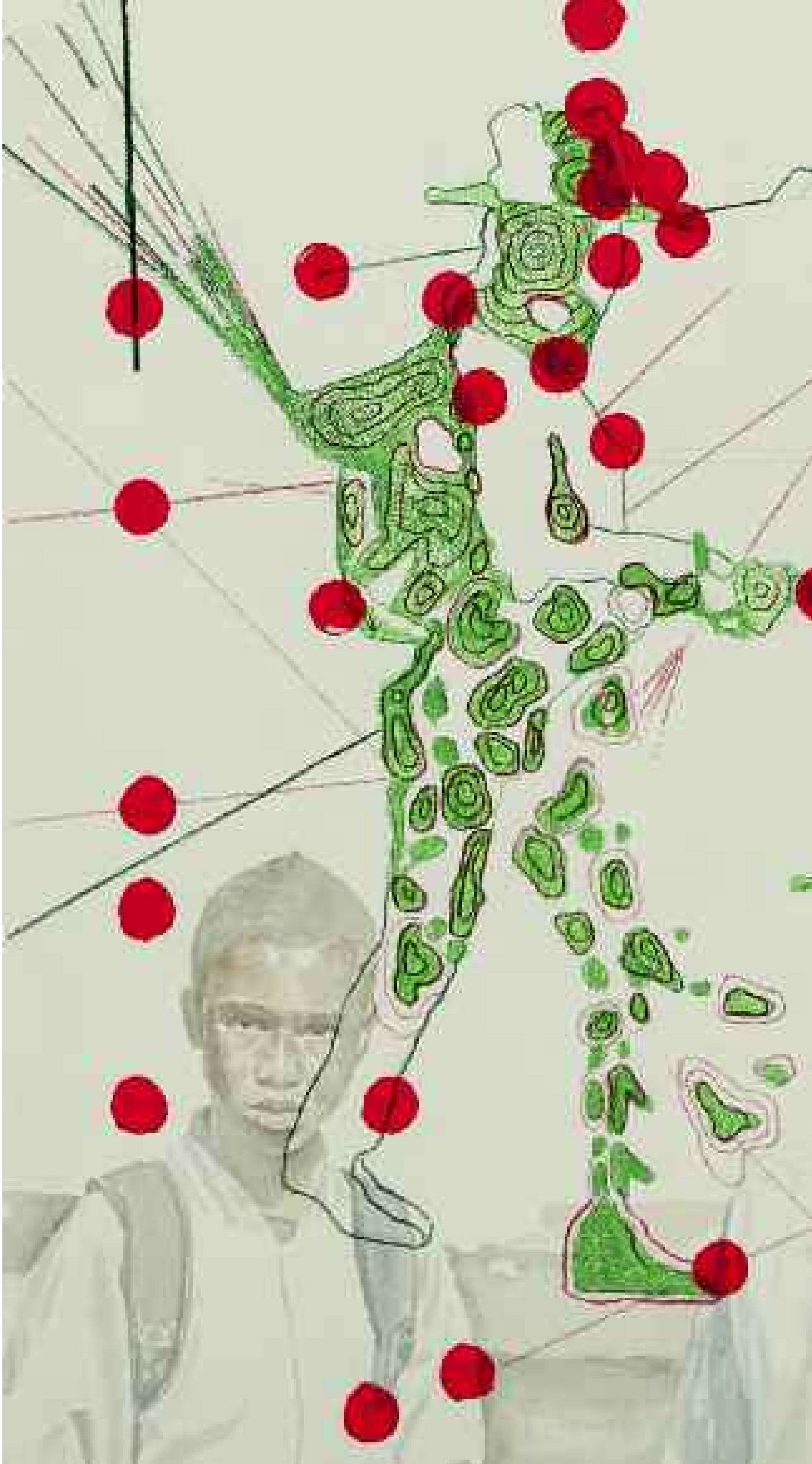


Lyndell Brown/Charles Green + Jon Cattapan, *Woman, Maliana*, 2014

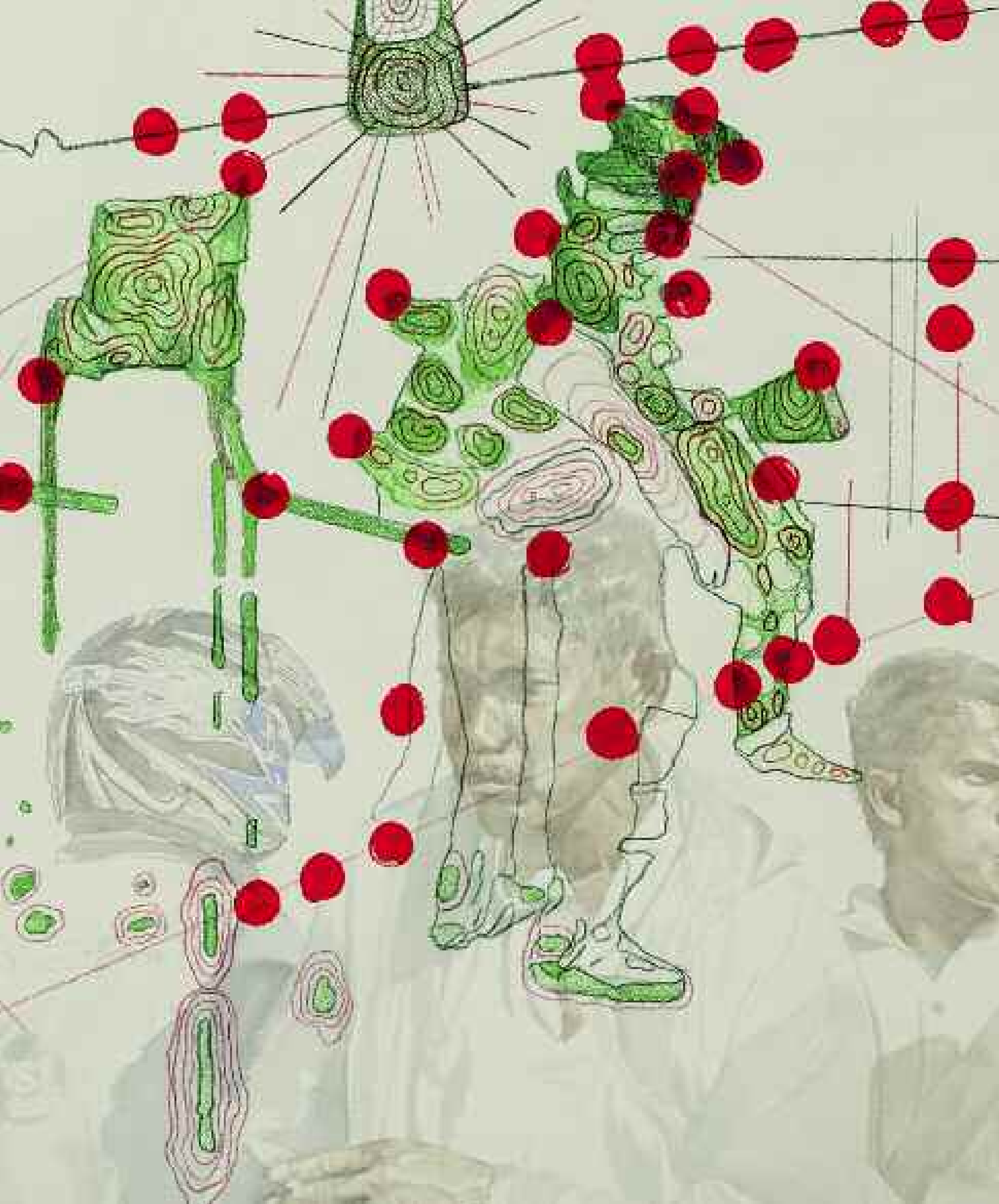
184 Lyndell Brown/Charles Green + Jon Cattapan, *Mountains of the Lost World, Bacau*, 2014

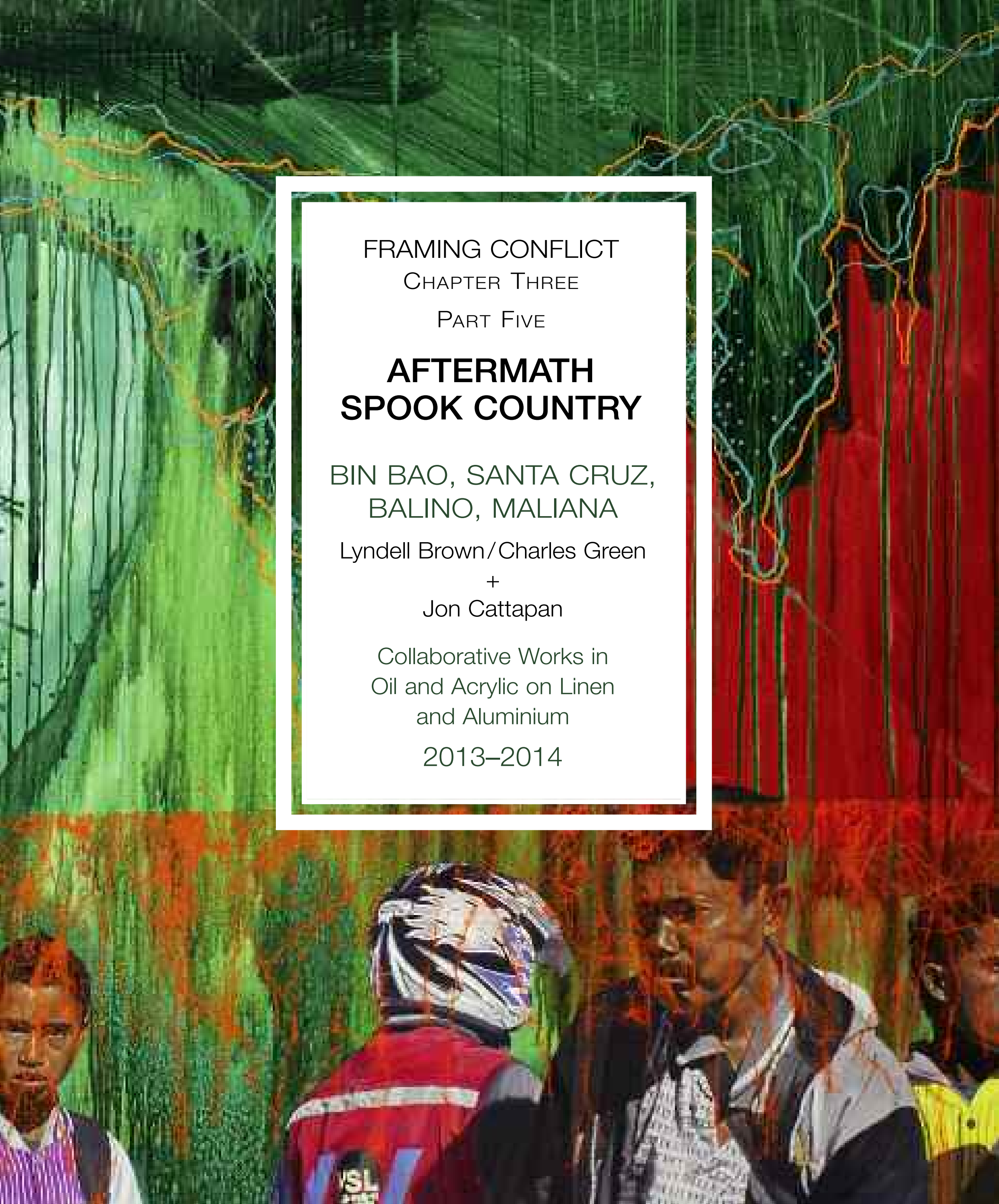


Lyndell Brown/Charles Green + Jon Cattapan, *Mountains of the Lost World, Bacau #2*, 2014



Lyndell Brown/Charles Green + Jon Cattapan, *Crowd, Maliana*, 2014





FRAMING CONFLICT

CHAPTER THREE

PART FIVE

AFTERMATH SPOOK COUNTRY

BIN BAO, SANTA CRUZ, BALINO, MALIANA

Lyndell Brown/Charles Green

+

Jon Cattapan

Collaborative Works in Oil and Acrylic on Linen and Aluminium

2013–2014

Lyndell Brown/Charles Green + Jon Cattapan, *Binh Bao (The Crow's Story)*, 2014

Lyndell Brown/Charles Green + Jon Cattapan, *Binh Bao (The Crow's Story)* (detail), 2013

Lyndell Brown/Charles Green + Jon Cattapan, *Binh Bao (The Crow's Story)* (detail), 2013

Lyndell Brown/Charles Green + Jon Cattapan, *Scatter (Dusk, Santa Cruz)*, 2014

Lyndell Brown/Charles Green + Jon Cattapan, *Spook Country (Maliana)*, 2014

Lyndell Brown/Charles Green + Jon Cattapan, *Pierrot (Sabi)*, 2014; overleaf: *Balibo (The Fort)*, 2014; details, pages 216–17

Lyndell Brown / Charles Green + Jon Cattapan, *The Lesson Plan 1 (The Second Attention)*, 2014

 Lyndell Brown/Charles Green + Jon Cattapan, *Maliana #1*, 2014

Lyndell Brown/Charles Green + Jon Cattapan, *Maliana #2*, 2014

LIST OF WORKS

Lyndell Brown, Charles Green and Jon Cattapan, detail of *Spook Country (Maliana)*, 2014, oil and acrylic on linen, 185 x 250 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Wall with Bullet Marks, Execution House, Balibo, Timor Leste, 2013

Ruin, Bacau, Timor Leste, 2013

Long Tan, Vietnam, 2012

Lyndell Brown, Charles Green and Jon Cattapan, second detail of *Spook Country (Maliana)*, 2014, oil and acrylic on linen, 185 x 250 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green, Jon Cattapan (Dusk, Bacau), 2013

Lyndell Brown and Charles Green, *Atlas (The Vale of Kashmir)*, 1994, oil on linen, 122 x 122 cm. Collection: Kings School. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *La Voix*, 2000, mixed media (acetate, photographs, gold embroidery thread, Chanderi hand-woven silk), 180 x 240 cm. Collection: National Gallery of Victoria. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Sleep 2*, 2001, editioned digital print on Duraclear film, 107 x 107 cm. Private collection. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Galatea Point (Elemental Landscape)*, 2006, oil on linen, 152 x 152 cm. Private collection. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *The Approaching Storm*, 2008, oil on linen, 122 x 122 cm. Private collection. Courtesy of ARC One Gallery, Melbourne.

Jon Cattapan, *City Submerged No. 21*, 1991–2006, oil on linen and canvas, glass, dimensions variable. Private collection. Courtesy of Station, Melbourne.

Jon Cattapan, *The Fold*, 2000, oil on linen, 198 x 168 cm. Private collection. Courtesy of Station, Melbourne.

Jon Cattapan, *Carrying*, 2002, oil on linen, 198 x 250 cm. Private collection (destroyed). Courtesy of Station, Melbourne.

Jon Cattapan, *Possible Histories: Keys Rd*, 2006, oil on linen, three panels, 140 x 140 cm each. Collection: James Souris AO. Courtesy of Station, Melbourne.

Jon Cattapan, *Possible Histories: Stream*, 2007, oil on Linen, four panels, 165 x 645 cm overall. Collection: National Gallery of Australia. Courtesy of Station, Melbourne

Lyndell Brown and Charles Green, *History Painting: Market, Tarin Kowt, Uruzgan Province, Afghanistan*, 2008, oil on linen, 155 x 155 cm. Collection: Australian War Memorial. Courtesy of Australian War Memorial.

Lyndell Brown and Charles Green, *History Painting: Outpost, Helmand Province, Afghanistan*, 2008, oil on linen, 155 x 155 cm. Collection: Australian War Memorial. Courtesy of Australian War Memorial.

Lyndell Brown and Charles Green, *Outpost*, 2011, oil on linen, 170 x 170 cm. Collection: the artists. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Deep Rock*, 2011, oil on linen, 170 x 170 cm. Collection: Art Gallery of New South Wales. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *The Dark Palace*, 2013, oil on linen, 155 x 155 cm. Collection: the artists. Courtesy of ARC One Gallery, Melbourne.

Jon Cattapan, *Night Patrols (Around Maliana)*, 2009, oil on linen, triptych, 120 x 300 cm. Collection: Australian War Memorial. Courtesy of Australian War Memorial.

Jon Cattapan, *Study for Unloading Bays*, 2008, alkyd-modified oil on paper, 51 x 66.5 cm. Collection: Australian War Memorial. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Figures (Gleno)*, 2009, oil and acrylic on linen, 180 x 250 cm. Private collection. Courtesy of Station, Melbourne.

Jon Cattapan, *The Break (Vekeki)*, 2009, oil and acrylic on linen, 180 x 250 cm. Private collection. Courtesy of Station, Melbourne.

Jon Cattapan, *Looking Back (Bacau)*, 2010, oil and acrylic on linen, 180 x 250 cm. Collection: Perc Tucker Regional Gallery. Courtesy of Station, Melbourne.

Lyndell Brown and Charles Green, *Afghan National Army Perimeter Post with Chair, Tarin Kowt, Uruzgan Province, Afghanistan*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 111.5 x 151.5 cm. Collection: National Gallery of Victoria. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *View from Chinook, Helmand Province, Afghanistan*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 111.5 x 151.5 cm. Collection: National Gallery of Victoria. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Before Dawn, Tarin Kowt Base, Uruzgan Province, Afghanistan*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 111.5 x 151.5 cm. Collection: National Gallery of Victoria. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Dusk, Afghan National Army Observation Post, Tarin Kowt Base, Uruzgan Province*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 111.5 x 151.5 cm. Collection: Australian War Memorial. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Afghan Traders with Soldiers, Market, Tarin Kowt Base, Uruzgan Province, Afghanistan*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 155 x 107.5 cm. Collection: Australian War Memorial. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Approaching Sandstorm, View from Watchtower at Base Perimeter, Military Installation, Southern Iraq*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 111.5 x 151.5 cm. Collection: the artists. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *'Road to Nowhere', ADF Vehicle, Military Installation, Southern Iraq*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 155 x 107.5 cm. Collection: Australian War Memorial. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Night with Two Aircraft on Flight-line, Military Installation, Gulf*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 111.5 x 107.5 cm. Collection: Australian War Memorial. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *Twin Towers, Coalition Café, Southern Iraq*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 37.4 x 51.7 cm. Collection: Monash Gallery of Art. Courtesy of ARC One Gallery, Melbourne.

Lyndell Brown and Charles Green, *View from Armoured Vehicle on Patrol, Morning, Southern Iraq*, 2007–2008, editioned digital colour photograph, inkjet print on rag paper, 37.4 x 51.7 cm. Collection: Monash Gallery of Art. Courtesy of ARC One Gallery, Melbourne.

Jon Cattapan, *Night Vision, Maliana #1*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Maliana #3*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Maliana #13*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Maliana #21*, 2008, editioned digital colour photograph, inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Gleno #1*, 2008, editioned digital colour photograph, inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Maliana #12*, 2008, editioned digital colour photograph, inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Gleno #15*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Gleno #17*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Maliana #11*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Jon Cattapan, *Night Vision, Bacau #2*, 2008, editioned digital colour photograph, archival inkjet print on rag paper, 127 x 186 cm. Collection: the artist. Courtesy of Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #3: Explosives*, 2011, acrylic on inkjet print on rag paper, 39 x 50 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #4: The Palace*, 2011, acrylic on inkjet print on rag paper, 39 x 50 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #5: Bosch*, 2011, acrylic on inkjet print on rag paper, 60 x 80 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #6: Ghost Story*, 2011, acrylic on inkjet print on rag paper, 39 x 50 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #7: Empire*, 2011, acrylic on inkjet print on rag paper, 60 x 80 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #8: The Twin*, 2011, acrylic on inkjet print on rag paper, 39 x 50 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #9: Haneef 2*, 2011, acrylic on inkjet print on rag paper, 39 x 50 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #10: The Winter Tree*, 2011, acrylic on inkjet print on rag paper, 50 x 48 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #11: Dancer*, 2011, acrylic on inkjet print on rag paper, 39 x 50 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #12: Watchtower*, 2011, acrylic on inkjet print on rag paper, 50 x 48 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #13: Titian*, 2013, oil and acrylic on digital print on Duraclear film, 110 x 140 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #14: The Fire Within*, 2013, oil and acrylic on digital print on Duraclear film, 110 x 140 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #15: The Leopard*, 2013, oil and acrylic on digital print on Duraclear film, 110 x 140 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #16: Medicine*, 2014, oil and acrylic on digital print on Duraclear film, 110 x 140 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #17: The Voice*, 2014, oil and acrylic on digital print on Duraclear film, 110 x 140 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #12: The Ghost's Story*, 2014, oil and acrylic on digital print on Duraclear film, 104 x 108 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *War and Peace #11: Night Vision*, 2014, oil and acrylic on digital print on Duraclear film, 104 x 108 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Spook Country #2*, 2014, oil and acrylic on digital print on Duraclear film, 127 x 178 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Night Vision (Figures)*, 2014, oil and acrylic on digital print on Duraclear film, 127 x 186 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Night Vision (Buildings)*, 2014, oil and acrylic on digital print on Duraclear film, 127 x 186 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Dawn*, 2014, oil and acrylic on digital print on Duraclear film, 127 x 186 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Santa Cruz*, 2014, watercolour, gouache and acrylic on paper, 56 x 77 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Woman, Maliana*, 2014, watercolour, gouache and acrylic on paper, 56 x 77 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Crowd, Maliana*, 2014, watercolour, gouache and acrylic on paper, 56 x 77 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Mountains of the Lost World, Bacau*, 2014, watercolour, gouache and acrylic on paper, 56 x 77 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Mountains of the Lost World, Bacau 2*, 2014, watercolour, gouache and acrylic on paper, 56 x 77 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Binh Bao (The Crow's Story)*, 2013, oil and acrylic on linen, 200.5 x 256 cm, 185 x 250 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Scatter (Dusk, Santa Cruz)*, 2014, oil and acrylic on linen, 152.5 x 243.5 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Spook Country (Maliana)*, 2014, oil and acrylic on linen, 185 x 250 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Pierrot (Sabi)*, 2014, oil and acrylic on linen, 185 x 250 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Balibo (The Fort)*, 2014, oil and acrylic on linen, 152.5 x 243.5 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Spook Country #3 (The Second Attention)*, 2014, oil and acrylic on inkjet print on linen, diptych, 180 x 350 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Maliana #1*, 2014, oil on linen, 31 x 31 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Lyndell Brown, Charles Green and Jon Cattapan, *Maliana #2*, 2014, oil on linen, 31 x 31 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Airplane Wreckage, Vietnam Military History Museum, Hanoi, Vietnam.

Santa Cruz Cemetery at Dusk, Dili, Timor Leste.

Lyndell Brown, Charles Green and Jon Cattapan, third detail of *Spook Country (Maliana)*, 2014, oil and acrylic on linen, 185 x 250 cm. Collection: the artists. Courtesy of ARC One Gallery and Station, Melbourne.

Santa Cruz Cemetery at Dusk, Dili, Timor-Leste


AQUI JAZ

Santa Cruz Cemetery at Dusk, Dili, Timor-Leste

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