



DENISE GREEN
RAVAGES OF WAR

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The Monash Room
at the Australian Consulate-General in New York
April 13th – July 13th 2022



Australian Consulate-General
New York, NY

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United States of America, New York
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Body Unearthed [Detail], 2020

Forward

*The Hon. Nicholas Greiner AC,
Australian Consul-General in the United States
of America, New York*

Denise Green's exhibition *Ravages of War* at the Australian Consulate-General in New York opened on April 13th, 2022 – a pivotal moment in history as Russia's invasion of Ukraine steadily built momentum. As images of war-torn Ukraine flooded our media channels, we can't help but see parallels with Green's art which feature her father's photographs from World War II. Where Green's images have an archival quality that contrasts the drone-captured images of modern warfare, the subject matter is strikingly similar – smoke, rubble, and despair.

Australia and its people and in particular the Australian War Memorial and our wartime artists have a long and proud history of ensuring that the successes and suffering of Australian's in time of war are appropriately commemorated for future generations. These works place Denise squarely in that proud tradition.

Wartime art throughout history has been an important way of documenting and remembering the hardship of battle. Where journalism depicts such events with factual clarity, when an artist's hand is incorporated – the viewer is shown the effects of war at an individual and highly personal level.

In her work for *Ravages of War*, Green inserts her own marks to her father's experience of the war by cutting copies of her father's photographs from war into pieces, separating the sections and drawing in the space between. The results are playful, light-hearted purple and blue cloud-like shapes between images of trenches and missiles falling through the night sky.

Green's intervention into these photos comes from a desire to display how her father's expe-

rience affected her own childhood and environment. War not only effects those who fight at the front lines. As we know, the ravages of war and its subsequent trauma often bubble to the surface long after soldiers return. In *Ravages of War* the intergenerational devastation and emotional scarring of war can be seen up close.

I found the exhibition particularly poignant because of the similarity to my experience with my own father's wartime involvement during World War II. My father fought with the Hungarians in the last year of the war but chose never to talk to my brother and I about this. Unfortunately we also have no pictorial record that helps us understand what he went through. This gap in the knowledge of my own family history affects my children and grandchildren to this day. The importance of work such as that which Denise has created from her father's legacy is self-evident. The fact that it is also a fine artistic accomplishment is better still.

Shadows and Stars

Ingrid Periz

As the generation called the greatest passes, I hear more frequently of late in life revelations along with posthumous discoveries in shoeboxes under the bed or immaculately kept file folders in the back of wardrobes. Sometimes these details of war service performed many decades ago bring with them the prospect of an explanation: Maybe that's why he drank, to numb the pain from a war injury never officially recognized by a military medical board after the war. Others leave puzzlement in their wake: He endured that Japanese death march and never spoke of it until now, some fifty-five years later. Why? And sometimes there is just a story for adult children almost on the threshold of forgetfulness themselves: You kept a monkey in your tent on Guam? You never told us.

Richard James Green (1916–1969) never told his daughter Denise about the war, from which he'd returned a changed and damaged man, one among the many Australians who served overseas and "came home to live out their lives as walking wounded, carrying out their masculine duties in a sort of dream." These words are from Germaine Greer's *Daddy, We Hardly Knew You* (1990), a book devoted to finding the truth about her father and his war; they are equally applicable to Richard Green. She continues, "Australians don't whinge. There was no way these damaged men could explain their incapacity for normal emotional experience except by complaining and they would not complain." Many years after his death by suicide, when the family home was being sold, Green's son found a large box full of photo albums in his mother's bedroom closet. One album among them was his father's, containing tiny black and white prints from Green's World War II service, arranged and indexed, along with his father's box Brownie.

For Green's daughter this album with its composed pages and detailed index seemed to offer an answer to the mystery of her father's war, his life afterwards and the experience of her own childhood, marked by bitter parental arguments and financial insecurity. The photos would show where he'd been and what he'd seen as part of the Australian Imperial Force and this, she hoped, would explain his later behavior. As recounted in "The Trauma of War," her essay in the 2021 catalog *How We Remember*, Richard Green's life on his return was marked by drinking and gambling, he scanned the sky for planes that never came, and at the age of 53 he died by his own hand. This behavior now reads as symptomatic of Post-Traumatic Stress Disorder (PTSD) and Green understands her father's experience of war as essentially traumatic, an assessment borne out by many but by no means all of his photographs.

Among Richard Green's pictures of explosions, rescues in the rubble, lines of prisoners on the march and collapsed buildings from which dust rises, there's devastation captured in the moment and after, when the dust has settled. Had Green learned what David J. Morris in *The Evil Hours: A Biography of Post-Traumatic Stress Disorder* calls "the clear lesson taught by (the) war...to be human is to be small, powerless, and subject to the forces of randomness." ? Morris's "lesson" here is drawn from an account of the Vietnam war and his own experience as a Marine and war correspondent but it's indistinguishable from the larger existential lesson that any trauma gives to its survivor, revealing what he calls "the secret that lies beneath the surface of life," a "surprise glimpse" of death's inevitability. As Morris writes, every veteran knows this, and it's knowledge that comes with



a high price. World War II is still called the good war in the United States, but he cites evidence of its psychological consequences for millions of American veterans, noting that "during the war itself, the incidence of psychological breakdown in the U. S. Army was three times that of World War 1," along with a post-war study indicating that 10% of veterans at the beginning of the 1950's still suffered from what was then called combat neurosis. Whatever the details of Richard Green's wartime experience, like so many veterans Allied and Axis, he joined the generation that Pacific veteran and poet Karl Shapiro called "the generation of silence."

My own father, born in Italy in 1925 and conscripted well north of the Gothic line some time after Italy's capitulation, never told me

about the war. We watched *The World at War*, the British documentary series about World War II, together when I was a teenager, the only child of four old enough to be interested. We were, each in our own way, very indiscriminate viewers. I was young and wanted to watch everything while delaying homework; he was tired from working two jobs and wanted to be at rest, in front of anything that flickered. I like to think it was the subject matter that brought us together over the six months that the series ran but perhaps in fact it was our shared viewing that gave his silence a space to occupy and claim. He didn't comment, I didn't question. This was his territory and if, later, I ventured an opinion or repeated something I might have read, I was made to understand that I didn't know what I was talking about. The war was

his, he'd been in it and I had not. In Australia when I grew up, "service" was not a word used in connection with the Italians now called New Australians who had fought in World War II. Dad didn't march on Anzac Day.

Pictures constituted most of what I did know. In a household with few books there were five volumes from the 1961 Life World Library: The United States, Britain, Italy, Japan, and Germany, the first five volumes of a series purchased in monthly installments and a selection that says much about the continuing legacy of the Second World War. From *Germany* two pictures stand out, flanking each other. On the left, Margaret Bourke White's 1945 photograph of piled corpses at Buchenwald, American troops in the background supervising German civilians as they are forced to walk by. The civilians look away, one woman shielding her eyes with her hand. On the right, much larger, is Ralph Crane's 1955 shot of a German crowd at a center for prisoners of war released by the Russians. In the center foreground a grieving woman—she too looks away, her hand cupping her face in a gesture that echoes the unwilling Buchenwald witness—holds up a large photo of her missing son, a uniformed lieutenant last seen in Poland ten years before.

What did these pictures say about my father's war? Conflating them as the eight year old I was at the time would, I might have said that war swallowed up men, sons and husbands, and spat out corpses and lost or missing people in its wake. The grieving German mother could have been my grandmother awaiting news of her husband. He too had been sent to a camp and never returned. The missing German lieutenant stood in for my father but while Dad was there with us in Australia, we had no

photos of him in the uniform of an army he'd always called German.

Half a century later what stands out in these images is the way both want to draw attention to the evidentiary status of photography itself: the stacked corpses proof of barbarity; the forced and reluctant German witnesses proof of Allied resolve; the photo of the missing son, feeble proof of his existence which is then offered to the gaze of a LIFE photographer as if, through the force of his—Crane's—photograph, it might help locate him. This seems very little in the cataclysm that is war.

Roland Barthes wrote that photography offers a certain but fugitive testimony and cites Franz Kafka's comment, "We photograph things in order to drive them out of our minds..." Indeed the evidentiary content of any photo is by no means simple. Richard Green needed captions for the photos in his album and his daughter needed expert help to understand what she was seeing when she viewed them more than fifty years later. As her discussion with members of the Australian War Memorial staff, reprinted here, indicates, the photographs provide only an incomplete record of his service, they cannot prove his presence in any particular location as some of the photographs were purchased and most importantly, they cannot picture his exposure to threat, the "shadow" as Karl James calls it, that stalked him, whether in the Middle East or crossing the Indian Ocean. Unexploded ordnance, enemy aircraft or ships could all unleash the possibility of instant annihilation, testament to those forces of traumatic randomness noted by Morris.

Did Richard Green collect photos, his own and those he purchased, to ward off what he had

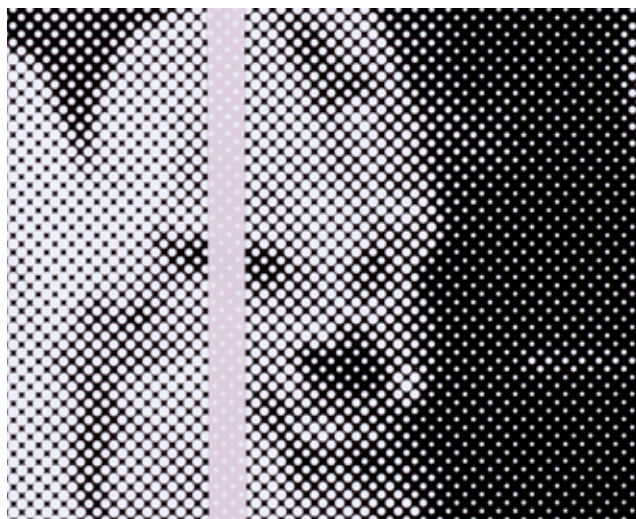
experienced? To contain that invisible shadow? Or was he in fact striving to make a kind of sense of his experiences by setting out a sequence of events, the bare bones of a narrative, and thus the beginnings of the story-telling that PTSD chronicler and fellow sufferer Morris argues is a necessary component of recovery? Green's arrangement within the album, with its opening page including a postcard-like snap that reads "Greetings From Papua", and organizing themes of shipboard life, desert warfare, explosions etc., strives to give form to those days and months when the forces of randomness were palpable. The album's index adds another element of order for while the images might depict inchoate events and experiences, within the album each photograph is identified and located, filed away we might say. Secreted away, hidden from his family, the album could not save him.

Decades later when Green's daughter was shown the album it offered a means of understanding what he could not articulate. She explains, "Discovering these photos explained my father to me and in creating photo collages from these images, I processed some of the experiences that he never did." She had worked with the legacy of traumatic events before, most notably after the 9/11 attack on the World Trade Center which she saw from her downtown studio. Her large painting *Blue Shift* (2003), installed along with the *Ravages of War* exhibition, is part of a body of work in which she combined the signature "striped" cladding of the Twin Towers with iconographic elements from her own earlier work, here distinctive amphora or vessel-like shapes, at once feminine and archetypal, drawn from a period in her practice when she was consciously developing a series of personally expressive forms.

Her "processing" of her father's experiences in the *Ravages of War* works is physical as much as psychological, and as with *Blue Shift*, she uses a process of combination, interweaving images from her father's album with her own markings. The original album photos are re-photographed digitally on a large file allowing for increased contrast, stretching or reframing. The second element of the collage derives from her own large scale abstract drawings done in series over the past five years and very often made in response to events in her personal life. Green is very attentive to the unconscious dimension of mark making, having worked with pioneering art therapist Millie Lachman in the sixties. These drawings, which comprise various repetitive marks, are photographed, again on a very large file for greater detail, and printed. At this point Green can modify the quality of line and change the size of the drawn image. She calls the process of collage itself—the arrangement of the two disparate elements through excision and abutment—a very intuitive process, one obedient only to the laws of composition and the need for variable rhythm and intensity.

In the photo collages Green's marks read in various ways, as clouds of looping contemporary camouflage pattern that seem to disguise what lies underneath or as infill for excised details of the underlying image. In *Stars* (2021), a work included in the *How We Remember* catalog but not on display in *Ravages of War* in New York, Green's little crosses or stars mark up the work's surface, establishing a field. They also suggest a private notation—the symbol is used in British Ordnance Survey maps in different configurations—a nodule of meaning that remains opaque. In works featuring explosions it's not difficult to see Green's additional marks

similarly, as duplications of what's depicted, even when the interspersed material interrupts the image. She's unafraid of incorporating marks that can look like childish defacement, as in *Shade* (2020), or in "augmenting" the photograph as in *Enjoying the Sea, Tobruk* (2021) where the patterning of light and dark in her collaged strips duplicate what's happening in the breaking waves. (Reg Greer, Germaine's father, sent similar photographs of frolicking swimmers home.) In other works her interventions ghost the image, typically when she enlarges the Ben-Day dots that together make up the photographically derived wartime image, as in *The Shadows, Crossing, Divided* and *Dawn Patrol* (all 2021).



Dawn Patrol, 2021 [detail]. See also p. 35

Nowadays one of the last acts of filial duty involving parental photos is assembling the funeral pictures or the slide show of a life, with soundtrack, to accompany the coffin's slow

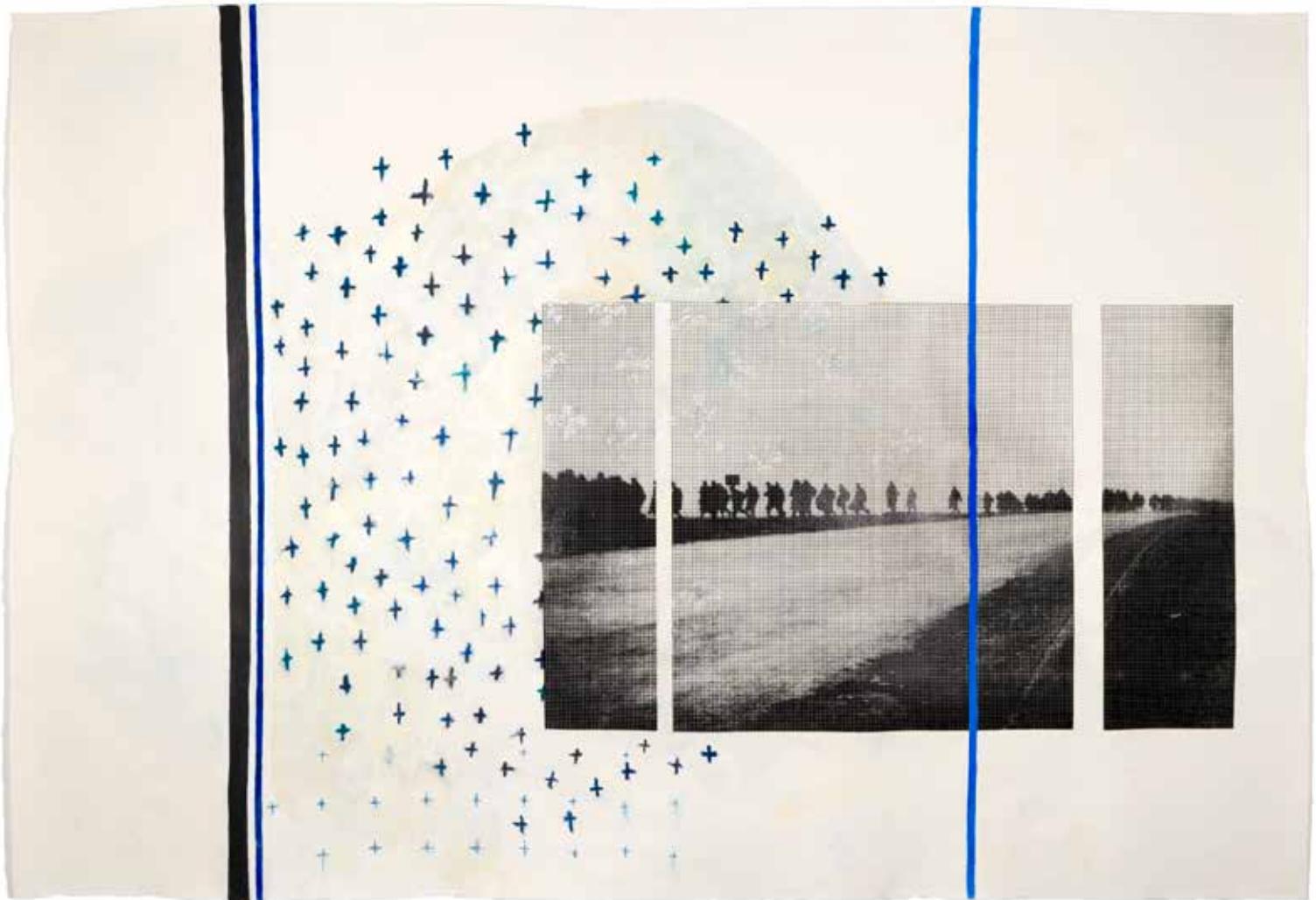
glide behind the curtain. Green does something different. *Dawn Patrol, The Shadows*, and *POW Traces* (2019) all feature a positive/negative reversal, analogous perhaps to some operation of memory, alternately "searing" an impression or erasing it. In *Sea Shells* (2020) the blurry and ill-defined salt spray of marine explosions is transformed by her superimposed strips of drawings. These narrow strips of excised blobs work like interruptions, a shudder or stutter within the underlying photographic image, as if giving form to the explosions' blast force. Richard James Green remains unrepresented here, his life before and after the war is blank, but it's possible that some sense of his own experience of that shadowy, unpictured threat, along with his effort to recollect it, is made manifest through his daughter's works. Adding to and subtracting from the image, Green's gestures are ultimately reparative inasmuch as they extend the work—psychological and physical—of her father's album. And in the echoes and correspondences between the details within Richard Green's photographs and the form of the marks collaged onto the surface by his daughter we see a physical incorporation as the painter makes the photographs hers.

When a larger selection of this body of work, collected in the *How We Remember* exhibition, was shown in Augsburg, Germany in July/August 2021 one critic wrote: "The Second World War has returned. Even more importantly: the memory of war." Referring specifically to *RJC: HMS Empress of Japan, Sept. 1940* (2018), a work included here in *Ravages of War* as well, he added, "Memory is like a peephole in blackness," made up of diffuse and shadowy processes, "something fleeting, incomplete, composite and constructed." Looking at that image of the warship glimpsed through the porthole,

overlain with strips of marks that suggest explosives, I cannot help but think of Noel Coward, star, director and writer of *In Which We Serve* (1942), improbable Captain of HMS Torrington on the bridge giving army officers rescued from Dunkirk Boveril liberally laced with sherry while his destroyer is being strafed; below deck the ranks get cocoa and biscuits. Although the film features several shots framed to suggest a view through binoculars, there are no porthole shots. Memory constructs and details stick, sometimes in wrong places.

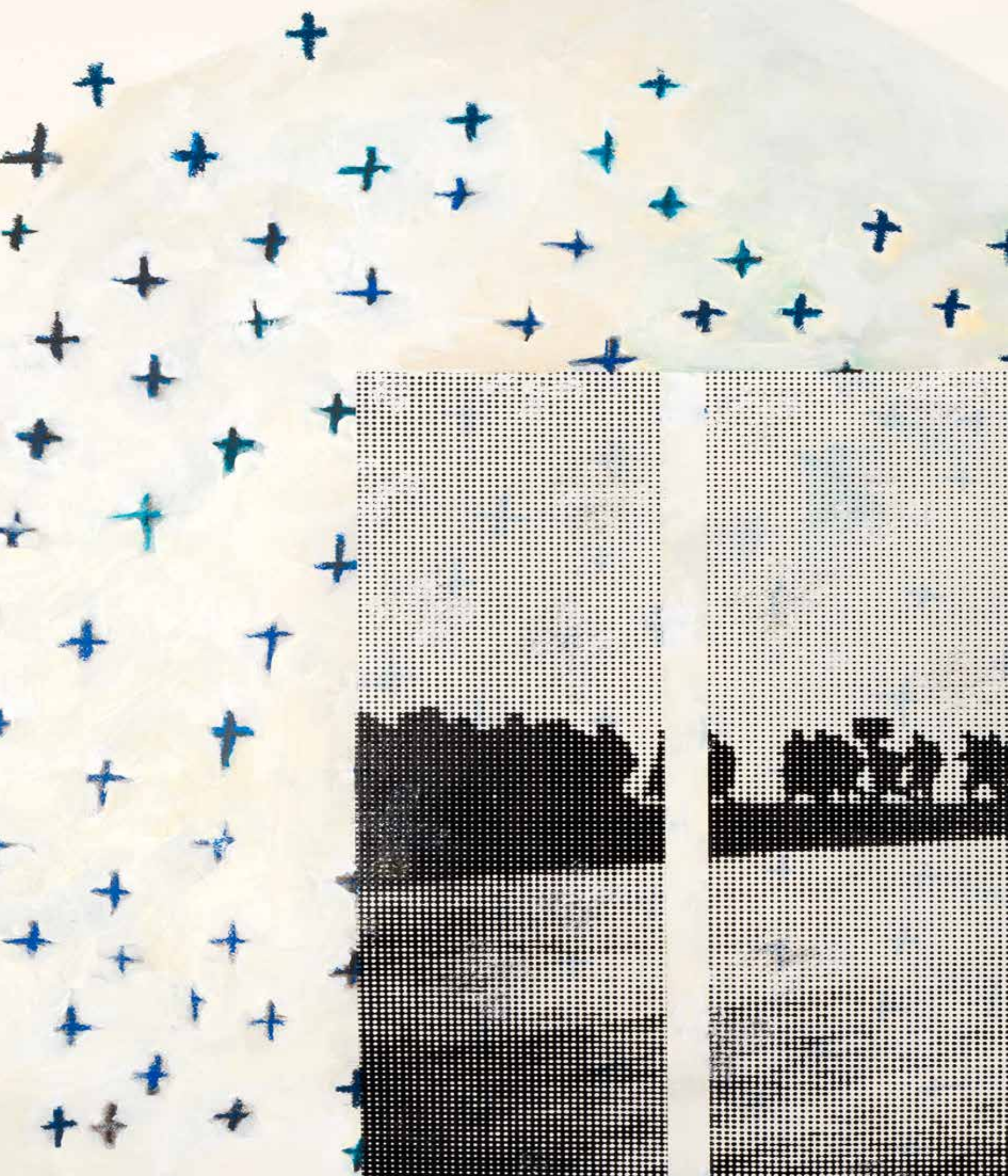
Opening *Ravages of War* in New York on April 13, 2022, Australian Consul-General Nick Greiner noted the exhibition's recursive aspect and wondered if in eighty years images of the Russian invasion would become the subject matter of art. The war in Ukraine was then into its seventh week and pictures of devastation like those taken by Richard Green and amplified by his daughter could no longer be considered simply the stuff of memory, old photo albums or outdated history books. They were features of the European present. As of this writing, day 100 of the invasion, nothing has changed.

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Stars, 2021
55 x 44 cm

following page: detail



Consulting the Experts:

Denise Green talks with Australian War Memorial staff members Dr. Karl James, Dr. Anthea Gunn, Elise Routledge and Laura Webster.

The following abridged conversation relating to my father's photo album took place on July 26th, 2019 at the Australian War Memorial in Canberra. Participants included military historian Dr. Karl James, Head of Military History at the AWM; art curators Laura Webster, AWM Head of Art; Dr. Anthea Gunn, AWM Senior Curator of Art; Elise Routledge, AWM Curator of Art; and myself, Denise Green, the artist and daughter of serviceman Richard James Green.

Karl: He volunteers for the AIF, the Australian Imperial Force, knowing that he could be sent anywhere in the world for the duration of the war plus twelve months. He went in voluntarily, he knew he could be sent to the fighting, wherever that was going to be. He wanted to be there, but he also knew this was going to be for a long commitment. This was not a twelve-month or a six-month rotation to a conflict and then you get to come home. You're joining up to fight, and you're 19 when enlisting in 1939, 1940 ... he volunteers for the army with a pre-war skillset as a driver, which was unusual because most people [in Australia] didn't have their own personal cars. He must have already been a driver before the war, which was a great skill to have, and a little unusual. He's posted to the Australian Army Medical Corps (AAMC) as a driver. The assumption is he's an ambulance driver, though it's not really clear.

After leaving Australia with the AIF in August 1940, he disembarks in Palestine one month later. Basically all the 6th Division and the Australian Imperial Force spent about a year training there before going into action. In February 1941, he attaches to the Australian Comfort Fund. They supported the soldiers by driving around to different units and delivering

niceties – like paper to write home, coffee, tea, and organized sporting activities. All the other things that keep soldiers engaged and occupied and entertained, so they're not getting up to mischief.



RJG Land Mine Exploding on the Bardia Road (Variant II), 2018

By this point, the Australian forces have already gone into action. They've taken Bardia, and the army has moved from Palestine, travelled through Egypt, and stopped fighting in Libya by January of 1941. So your father's still attached to the Australian Comfort Fund, and it's part of the tail of the army in some ways.

Karl: You've got a photo of the explosion along the Bardia Road (above), because the 6th Division captured Bardia – that's 40,000 Italian prisoners that were captured in January of 1941. From Bardia they continued on fighting, capturing Tobruk, a name that pops up in the album captions. And then, they went on to Benghazi. Your father is still attached to the

Australian Comfort Fund, so he's going with the soldiers and likely driving their cars around. Your dad is probably driving a little truck carrying little parcels for servicemen. They're not rations like your bully beef and hardtack. These would be jam, Christmas puddings, cigarettes, paper... all of the little niceties and comforts.

Denise: A nice thing to do.

Karl: It's a nice thing to do. Paper was nice, because they wrote letters home. And that's what those guys were enjoying. It gave them a little brief respite from the conflict.

So, he's still attached to the Australian Comfort Fund, but he has access to a car – he's traveling around. He probably would've seen a bit more than if he'd just stayed with an infantry battalion, because his role was to travel to different units to distribute those types of parcels and the like.

Karl: There's no mention in any service record of your father returning from either Greece or Crete. The service record was an administrative document where you were supposed to be able to follow a soldier and figure out where they were at any given time. But there are always gaps. So, you may not always see when he embarked for Greece, but usually there'd be a reference saying he disembarked from Greece or Crete. There's a bit of a gap, but it doesn't mean he wasn't there.

He certainly served in Libya, and followed the 6th Division for the first Libyan campaign from January through March 1941. The 6th Division, which your father was attached to, had something like 20,000 men and hundreds of units and subunits, so it was a big organization, a big

body – it was an army in its own right. It was also a volunteer force. So the 6th Division captured Bardia, then in the third week of January 1941, they captured Tobruk – and that's what you see in these photographs you brought here today.

Then they continue on to Benghazi, all the way across what was then called Cyrenaica, the eastern part of Libya. The 6th Division was there from March through April, and then crossed the Mediterranean to Greece. Because there's no mention of that movement in your father's war service record, I suspect he may not have been to Greece.

The German army invaded Greece in early April, and roundabout Anzac Day, April 25th, 1941, the 6th Division withdrew. The Australians, New Zealanders, and the Brits, were either evacuated to Crete or made their way to Egypt. The guys who were on Crete, they fought and many were captured there.



This photograph (above) belongs to a series of images. And it seems as though as they're [soldiers evacuated from Greece] getting off the

boat, either in Crete or more likely in Egypt, the servicemen could go to a board and purchase these photographs, almost like postcards. We know this, because we looked at lots of photo albums and this series of images always pops up. We also have them in our collection. So, I think he probably bought this one. Essentially they're souvenirs, but they also capture that visual image of a shared experience.

Laura: Even though he wasn't there [Crete], he was close enough to his fellow servicemen's experience that he would have felt a connection to it.

Karl: So, your father's division was there in Greece, then later on Crete. So certainly some of the men he knew and had served with for months – almost a year – were, or more likely had been, there. Later on, he's posted to the 2/2nd Field Ambulance. He may have gone in to replace guys who were lost in Greece or Crete – it's a little bit uncertain.

Denise: I think his album has a few photographs of the ship *Clan Fraser* burning at Port Piraeus. So, how would he have gotten those? Would he have bought them?

Karl: Possibly. It was unusual for a soldier to go aboard ships in action, so he may have purchased them. Alexandria was the main British naval base in the Eastern Mediterranean, and it was huge, so a lot of those soldiers who were withdrawn from Greece and Crete were taken to Alexandria on warships. Likewise, guys did have time to go down to the harbor, mill around and look at the big boats. So, he's visualizing his experience, sort of representing it. It's still his story. I think that's still quite powerful.

Laura: It makes it interesting as well, because they're still those things that speak to his experience. And whether he took some of them or not, they were the kinds of things that reflected his experience, and how he felt about it.

Karl: By May 1942, the 6th and 7th Divisions had returned to Australia from the Middle East. By this time, the Japanese had attacked Pearl Harbor, and we now have the start of the Pacific War. So there's a big discussion as to whether or not the 6th Division will come back to Australia, or be sent to, say, Burma or Rangoon or someplace else. But he comes back to Australia with the ACF and joins the Australian Army Medical Training Wing, the medical training unit that he was with before he joined the Australian Comfort Fund. And it's when he's down in Australia, that he gets posted over to what becomes the 2/2nd Field Ambulance.

Karl: In the Middle East, everyone had a camera. It was easy to get access to film and have it developed there because the climate is raw, warm, and dry. He probably would have gone to a local pharmacy or photo studio and had it developed. Whereas, once you moved into Papua and New Guinea (where he served in 1942–43), it was wet and constantly raining, with lots of river crossings. It was very hard to keep camera equipment dry, and impossible to get film.

Denise: And the negatives?

Karl: I don't know what they would have done with the negatives. Sometimes soldiers sent them home. Keep in mind, he has his uniform and he has a duffel bag. So that's his life, everything he has, everything he possesses.

And soldiers would write back, but often they couldn't keep the letters they received because they just don't have the space to carry stuff around – it's heavy, it's additional weight. And though the duffel bags not particularly a kit bag, it's not very big. Once you have the regulation 3 to 4 sets of uniforms, it's essentially like being a backpacker.

Denise: My father never spoke about his war-time experiences. No one ever knew anything about them, so to hear about these experiences is a revelation. It's especially interesting to learn the stories behind the photos. I think the challenge for me is to understand the bigger picture.

For example, there's this photo of the warship Empress of Japan, which at that point was transporting Australian troops... I imagine it would have been part of a convoy?

Karl: So, you had the convoy of merchant ships and converted cruise liners, and they're protected with warships. This is because the big threat was from enemy surface ships, as well as possibly raiders, sea mines, submarines, and all sorts of different things.

Denise: Most of the photos in the album have titles. It's clear to me that he did those titles, this album, for himself. Was it common that servicemen created albums and kept them hidden?

Laura: Yeah, you do hear stories about not just the albums, but also other things... where family members don't find these things until after they pass away. And they find out great tracts of information that they never knew before. Their father, their grandfather never spoke

about it.

Denise: I mean, bottling up experiences and not sharing them hints at post-traumatic stress disorder, but it could be other things too. On the other hand, it doesn't seem to me that my father witnessed or was involved in that many traumatic events. I mean, he saw some terrible things, but was it sufficient to produce post-traumatic stress when he returned?

Anthea: I think someone like me, who has never experienced anything like war first-hand, tends to think that one has to have this proximity to the trauma for it to really have an impact. Whereas, I think if you were involved in a bunch of those events, presumably you would have seen people who were wounded and traumatized themselves. And in the Australian Comfort Fund, you're kind of mopping up the damage that's been done.

Karl: There's also the sense of risk. You don't know what's going to happen tomorrow and so there's always that risk. You know, as a historian, I can say that the unit did this and the unit did that... but, let's take ourselves back essentially 80 years.

For example, hitting a landmine – because, again, he's driving in battlefield areas that were fortresses, such as Bardia, Benghazi, Derna, and Tobruk, obviously. So, what's the risk? There are landmines, and what we now call unexploded ordinance – so all the artillery that's been fired, all the shells that haven't exploded yet, bombs from the aircraft. You're driving in desert and you can say it's flat, but this is the time when German and Italian aircraft's control of the skies is still being contested. If you're driving on a road like this in the middle of the day, it's all



Installation view from "How We Remember"
Kunstsammlungen & Museen Augsburg
July 22nd – September 19th, 2021

flat and rocky, and you see a dot, maybe two dots...

Denise: You can't run for cover.

Karl: How do you know? Is it one of yours, or is it one of theirs? And so you do have that risk. We should probably keep that in mind. We don't really know what that's like. He wasn't an infantryman with a rifle and bayonet going over a trench and taking a machine gun post, true. He had a different role, but there's still an exposure to threat. There's an exposure to risk. His position could still be shelled from enemy shells or mortars. There's still an inherent sense of danger. Even when they're crossing the Mediterranean and when they're coming back over the Indian Ocean, they know that the Japanese have entered the Pacific War. Again, there's a shadow. There's always this threat from enemy aircraft and enemy vessels.

Denise: Thank you for pointing that out, because I think most of the families of that era, including mine, underestimated or undervalued the trauma of the serviceman's experience.

Elise: If you're someone who's a rather sensitive person anyway, I think even just entering into the military and that basic training, and the way power is held by your superiors... It can be a daunting experience that changes your worldview.

Anthea: Or not having agency, knowing that you've signed up for the duration of the war plus a year, and that they can send you anywhere. I think there's also a sense of that being the culture.

Denise: Yes, because they're trained.

Elise: My grandfather was the same way. He never talked about it. When they enter in [to the military], they're trained not to talk, because they can't give away secrets. And I think some of that [reluctance to talk], and the culture of the time, was to bottle it up.

Denise: At the home where I grew up in Brisbane, my father would stand at the open window, staring at the sky for long periods of time. And I would ask, "What are you doing?" And he would say, "I'm waiting for the planes to come over." But there were no planes. When he came back from the war, he began drinking and gambling. I think it was the only way he knew how to cope. And he slowly fell apart.

Anthea: One of the features of PTSD is that it can also impact the people who feel responsible for others. So, medics who aren't even close to the front line end up with it, because they question how they treated someone, wondering what could they have done better to help. Or if they couldn't be there in a situation where there's just been a bombing, and couldn't have possibly helped everyone. So there's all different ways that trauma can manifest and affect us afterwards.

Karl: But what I think, looking through the captions here, is there's a strong number of photographs he's taken himself. I do think he probably purchased a lot of images, because there are lots of images of action and things happening, and he's unlikely to have been at all these key events. The context isn't right to support him being at all these key moments as well. For example, the photo of the parachuters coming out of the aircraft in Crete – I just don't think he was there firsthand, but these are experiences that are happening all around

him. Certainly, we know he would have identified with what his bigger division was doing, because he would have that sense of pride. I imagine he was thinking something along the lines of... I'm not doing this at the moment, or working on this particular project, but I take pride and identify with what the army has achieved, so I'll take those souvenirs and bring them to part of my story.

Denise: So, are you suggesting that there should be some reference in the show or catalog, to the likelihood that this was not his photo?

Anthea: You could just say it's from his album, because that is certainly something he created.

Laura: So, it's his album, which is a mix of his own photos and other souvenir photographs or swapped imagery that he found to be of interest or some connection to his experience.

Karl: But that's sometimes a bit of a cue to help identify if he was the photographer of an image, and that's probably why. I'm pretty sure the Crete photo is one of the images he's bought, and also the one of Alexandria, which is depicted in your work RJG Alexandria Air Raid. I've seen quite a few similar to it. But like I said, it's at night, it's focused, there's the right level of exposure, all those technical photographic type of things. It's obviously not taken with his box Brownie.

Denise: So he did purchase that...

Karl: I suspect so. It's hard to know. This photo of the Tobruk Harbor burning is probably his, because his unit was there at the right time and those ships burned for a long time. So you

can just sneak a photo, because it was a big harbor, a big Italian port. It would be quite easy to do. You don't need to be a brilliant photographer to have done that. Some of the other photos, such as the wrecked train, and the shells exploding at sea, I think he probably just purchased them.

Denise: I appreciate your view that in some respects it doesn't matter too much whether he took the photos himself or bought them. These documents spoke to the experience he connected to, and were telling his story.

Anthea: I think the fact that he put it together in an album, that he typed up all those captions, and it's the only time he seems to have done that in his life, that's clearly something that's important.

Elise: It also speaks to the slippery nature and quality of how people remember and experience war.

Anthea: That's related to intergenerational trauma. Our parents' and previous generations' experiences of trauma are physically manifested in their DNA. It's only really in recent years we've really understood just how real that is, and how the things that don't get spoken about have this presence precisely because they don't get spoken about. Then, after someone dies, the family can't know.

There's a kind of a mystery in what your father was doing in the album and what his experience actually was. And yet, there were all these decisions he made about how to assemble it, and the fact that he's using the images that were circulating at the time, in some form. It is a record of his experience or perception of the

war. To me, what's really interesting about this photography is why these images were made and kept, and how he's articulated his story in the captions.

Karl: The album starts at the back, but there's bits and pieces that just don't fit in from a timeline point of view. So, if you had them all as digital images, theoretically you could lay them out and rearrange them so you tell the chronology of images of his experiences from when he leaves Australia, to his time in the Middle East, and then all the way back, because it finishes in 1942.

There are photos of his where he's depicting their office at Helenopolis, and then in Cairo. So, you know exactly where he is, you don't know when, but you know exactly where he is at one point. For a couple of points in 1941, you also can see what else is happening in the war at that time; whether it was the fighting in Greece and Crete, naval action fought somewhere in the Mediterranean, or the attacks in Alexandria. Sure, he may not have taken that photograph, but he was there.

And we know that in Alexandria, those aircraft raids were fairly regular, particularly during the latter part of 1941. So, does it matter if he didn't take the photograph? It's still representing what he experienced and what he was exposed to. It's just as valid to try and capture that. The theme is there and the narrative is there, and it follows the battlefield. He's got this unique experience as an observer. He's not there to kill or get close to the enemy, or to capture and hold ground; he's there to support the soldiers, bring them comfort, and care for them. That gives him a bit more time to interact.

Karl: You have the way your father has represented the enemy; in this instance, the enemy isn't anonymous, you have lots of Australians hanging out [with] the Italians and drinking, sharing the vino. Sure, it's staged, but they're represented. The story's there, it's just not laid out in a nice, neat chronology and he's got typos, which can be misleading to the people following after him.

Laura: You could also just say the index stands by itself and that's your connection to it. This is what he did and it meant something to him, but do we decipher it? Another interesting thing is that this document is something he made that was personal to him and that spoke to his experience, and here we all are trying to decipher it.

Elise: I think I read somewhere something you said, that your father laid out the albums with a curatorial eye. Just looking at his album index, it's almost like a catalog with the numbers. Even just the physicality of someone typing that on paper... whether it could be published in a book or elsewhere, it reminds me of concrete poetry.

Denise: I respect how my father made the album. However, in my photo collages I want to manifest the emotions that permeated his experience over there, and the way they impacted on him and undoubtedly on other servicemen when they came home, as well as the generations after.

This body of work is not so much about conflict and war, as it is about trauma. They're different things. More precisely, I am presenting an image of conflict and allowing for a different story to be told, one of trauma.

It probably was a factor for my father that, coming back to Australia, a reality so removed from the theater of war in Europe, it would have been hard to convey to others his experiences there. He and his fellow servicemen couldn't believe that anyone would be interested in their experiences, or have any concept of what they had gone through.

Anthea: I think a lot of people didn't want to talk about it because they didn't want to upset the people they were speaking to, so they just never shared with anyone. And because so many people had those stories, they felt that there was nothing special about theirs.

Laura: Well, I think you also touched on that element of people not wanting to burden their families with these kinds of stories and traumatic events, not wanting them to know about that as well.

Elise: Also, when we talk about the experiences of contemporary veterans, they go away with their fellow soldiers and the experience they have together bonds them in this way that's quite extraordinary. Their life depends on the person next to them, who they've only known for only a couple of months. And so, some of them they might not talk about the experience with their families, but they might talk about it once a year on Anzac Day with the veterans they served with. And that will be the only time, because they kind of stick in these groups and have these very intense bonds with the colleagues who they served with. They might relive that together at the pub on Anzac Day, but that's the only time, because no one else would understand.

Denise: You have to show interest, you have

to ask questions to draw out these people who are disassociating about a traumatic event. You have to get them to talk, tell the story if they can. And I think that's more likely to happen today, which is good.

Karl: That's the other thing too, your father's service in the Middle East is a set time period, but his war continues. He comes back to Australia, then off to Papua in '42, and back to Australia again.

So he's there at Milne Bay after the battle in late August/early September, where the Japanese made an amphibious landing at Milne Bay, on the Eastern side of Papua. The Japanese were defeated and withdrawn, and your dad arrives there in October.

Karl: There was a lot of disease there, a lot of malaria, and it rained all the time. All the guys who served in Milne Bay hated it, mainly because of the conditions. It's boring. It's hot. It's sweaty. It's humid. It's constantly wet. It rains all of the time. And there was nothing to do. There was very little infrastructure, so you can't just get into Egypt and Alexandria and Cairo and Palestine, which were essentially almost like European cities. Milne Bay does become a big military base, but it's pretty dull. And again, you always have that threat or that menace, the potential menace of another Japanese air attack at night. Or what happens if the Japanese army comes back into the harbor?

Denise: There was a profound feeling of threat, forced trainings... everyone was haunted by that.

Karl: Well, this was an actual threat too, be-

cause the Japanese invaded there the previous month. They sailed into the bay, conducted amphibious operation. Yes, they had been withdrawn, but what was to stop them from coming back again the next day or the day after? This was particularly true in the latter part of '42, when it [Milne Bay] was very much still being contested to control the sea as well as the sky. So, the album for the Middle East is only half of his war story.

Denise: This Milne Bay was something else.

Karl: Well, with his bronchitis and the medical effects... probably the legacy of his service in Milne Bay is health issues that he has for the rest of his time in the army.

Denise: They became very serious for the rest of his life. His asthma required that he have an oxygen tank. He just couldn't breathe. He really had a difficult life.

Karl: If you're thinking about trauma, and how war and conflict and service influences people and their lives, the legacy of that follows them after their military service finishes. You can trace it back here to his being very seriously hospitalized with bronchitis. It's in these on-going health issues that you have a profound effect post war.

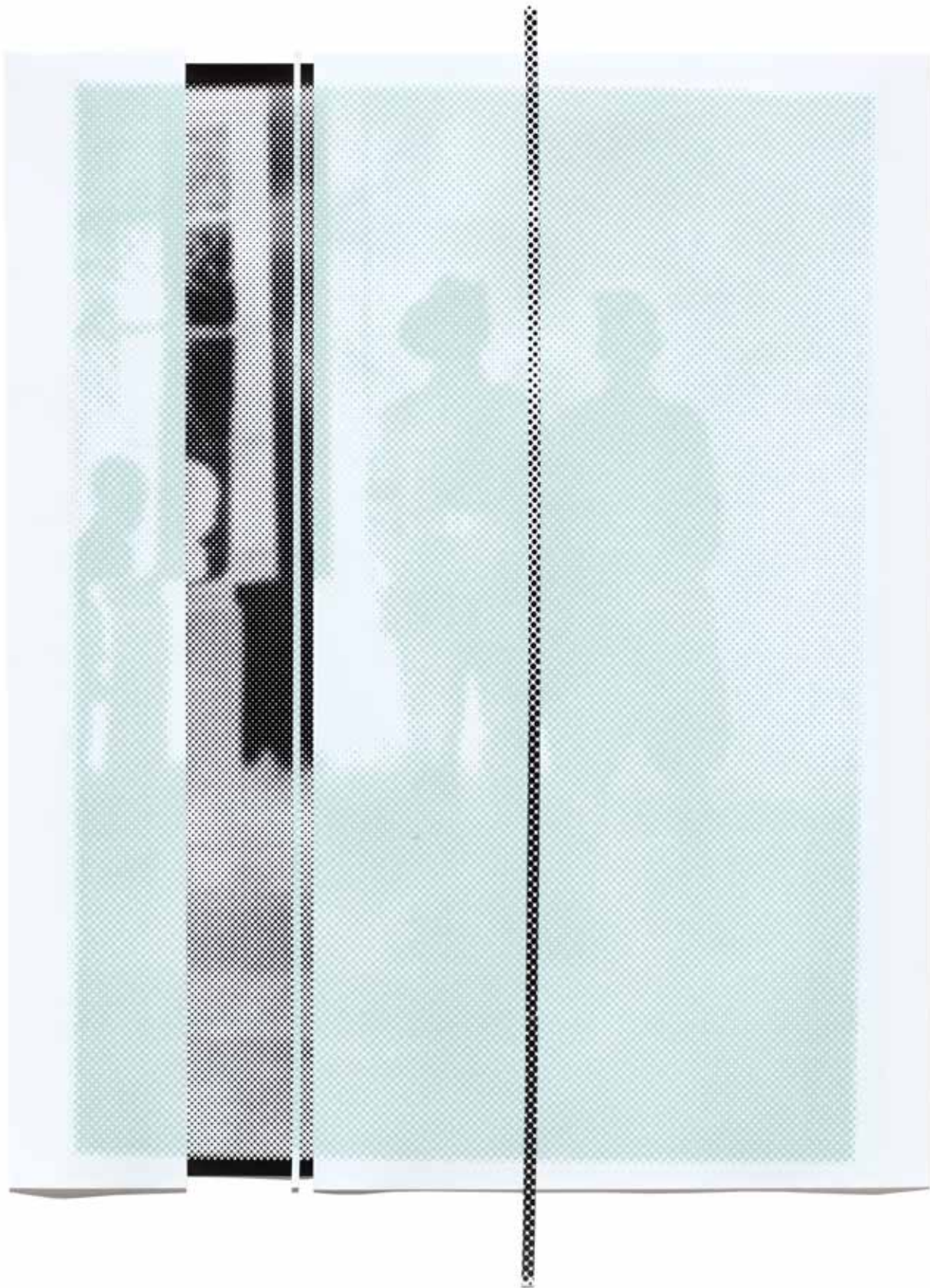
Denise: Yes. That's really an insightful connection that you make – his health issues from Milne Bay. But on so many different levels it was terribly important for me to gain a larger understanding, as well as hear your views about the nature of trauma and post-traumatic stress syndrome.

Anthea: Artists can really interpret and open

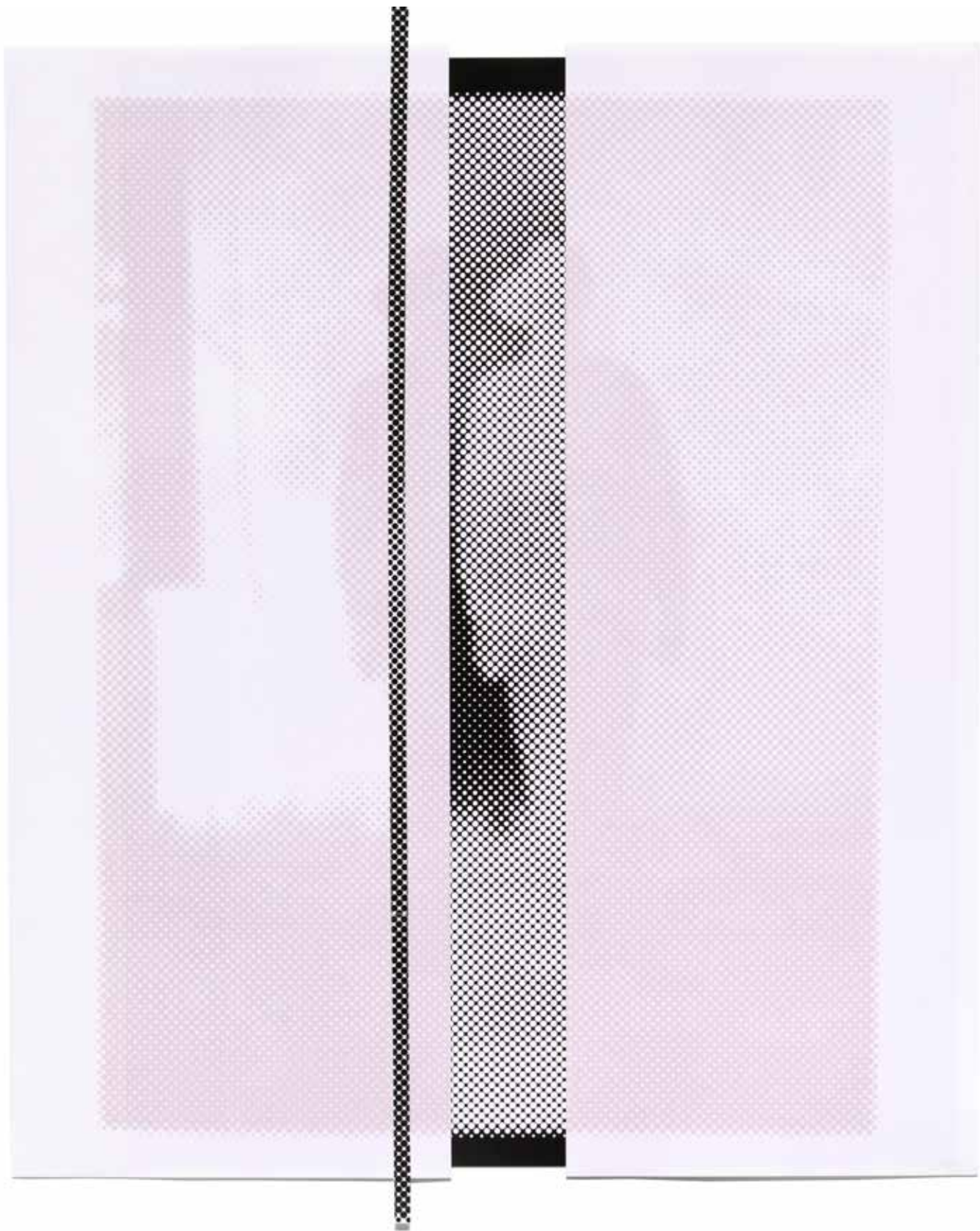
up these stories, allowing those complexities to come through. It's one of the things that art does here that's really significant, because without art, the galleries at the Australian War Memorial could end up becoming just chronological history and historical accounts.



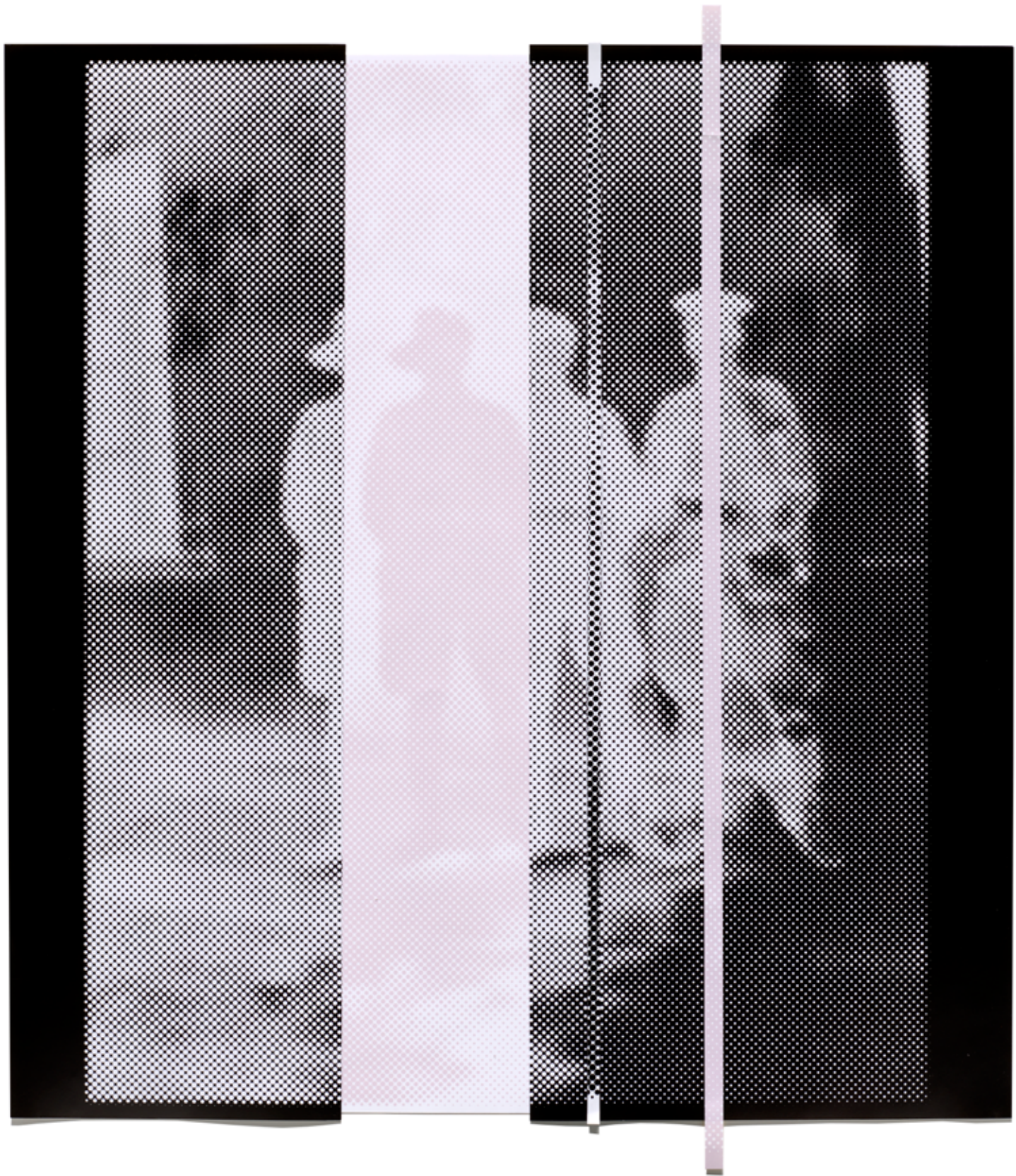
Installation view from "How We Remember"
Kunstsammlungen & Museen Augsburg
July 22nd - September 19th, 2021



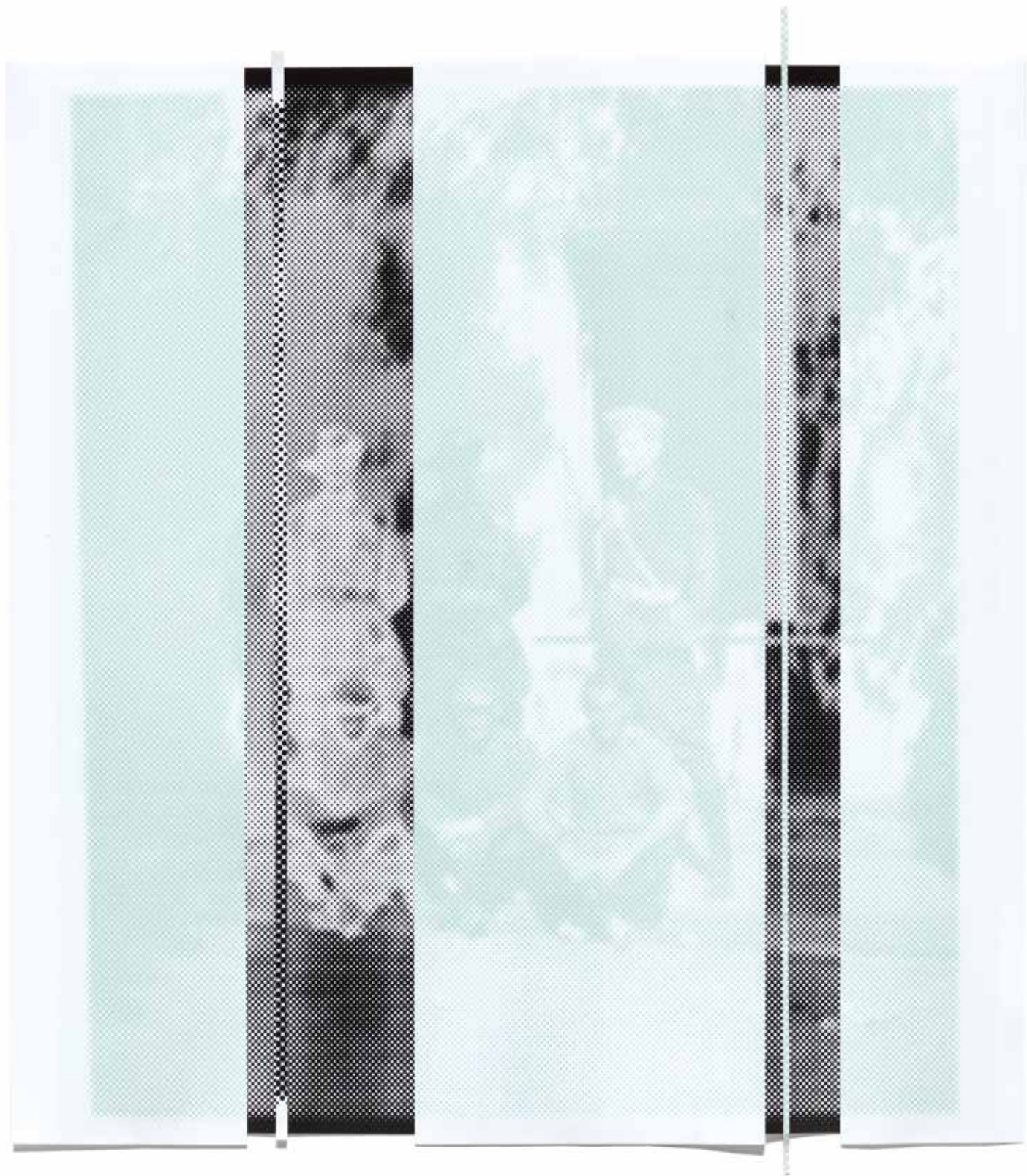
Crossing, 2021
47 x 64 cm



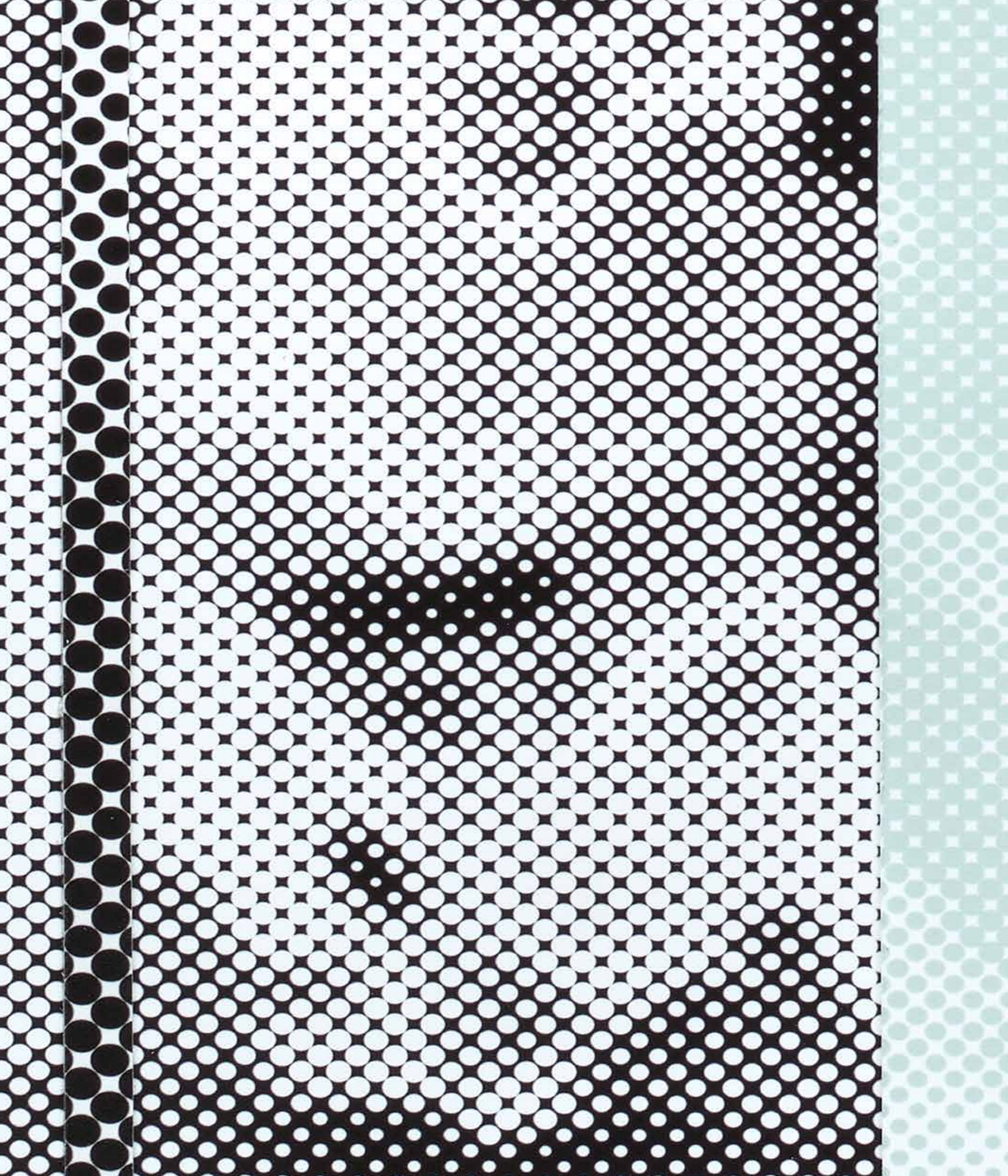
Divided, 2021
47.5 x 60.5 cm

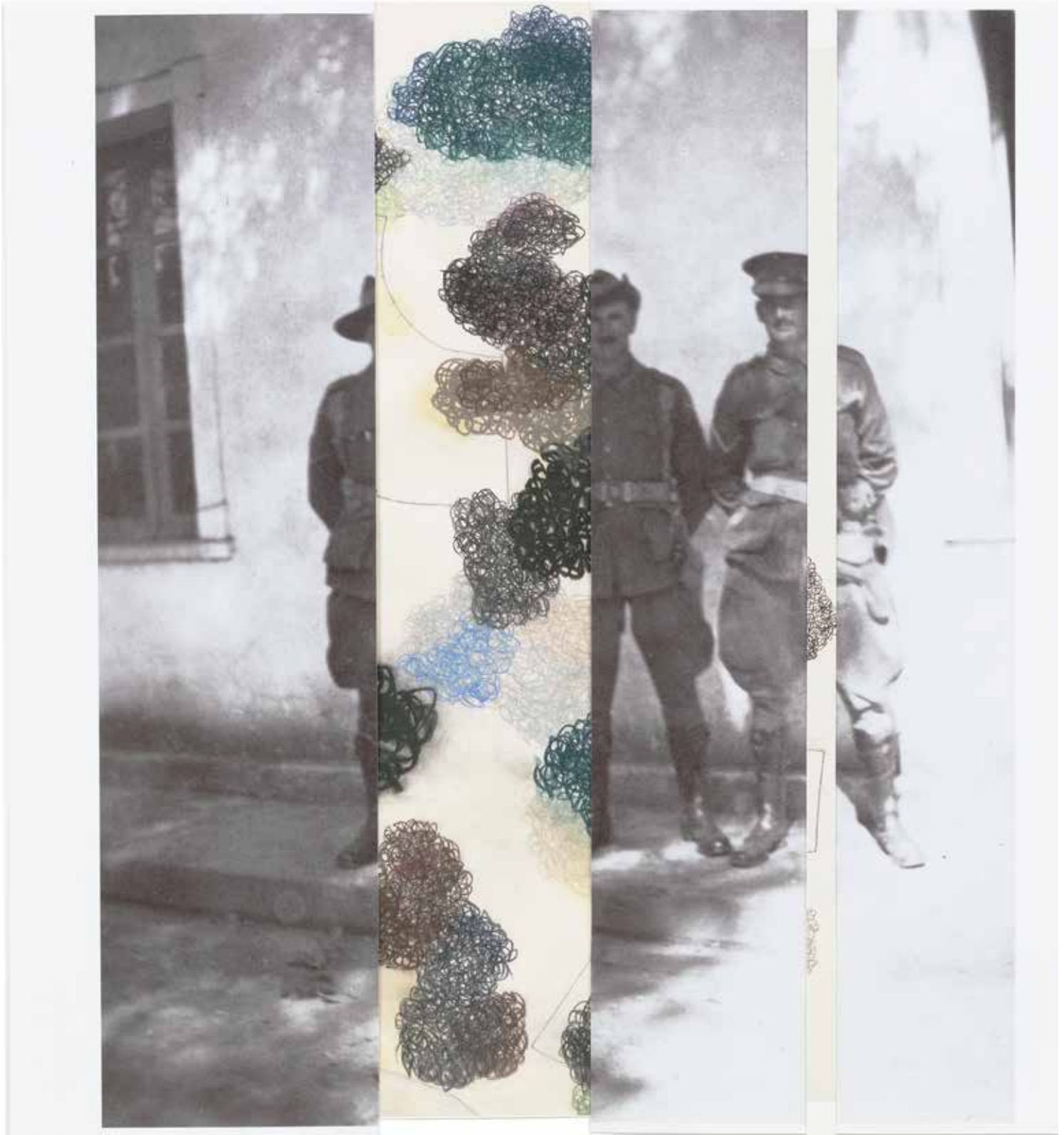


Dawn Patrol, 2021
51 x 59 cm



The Shadows, 2021
54 x 60 cm
opposite page: detail
36





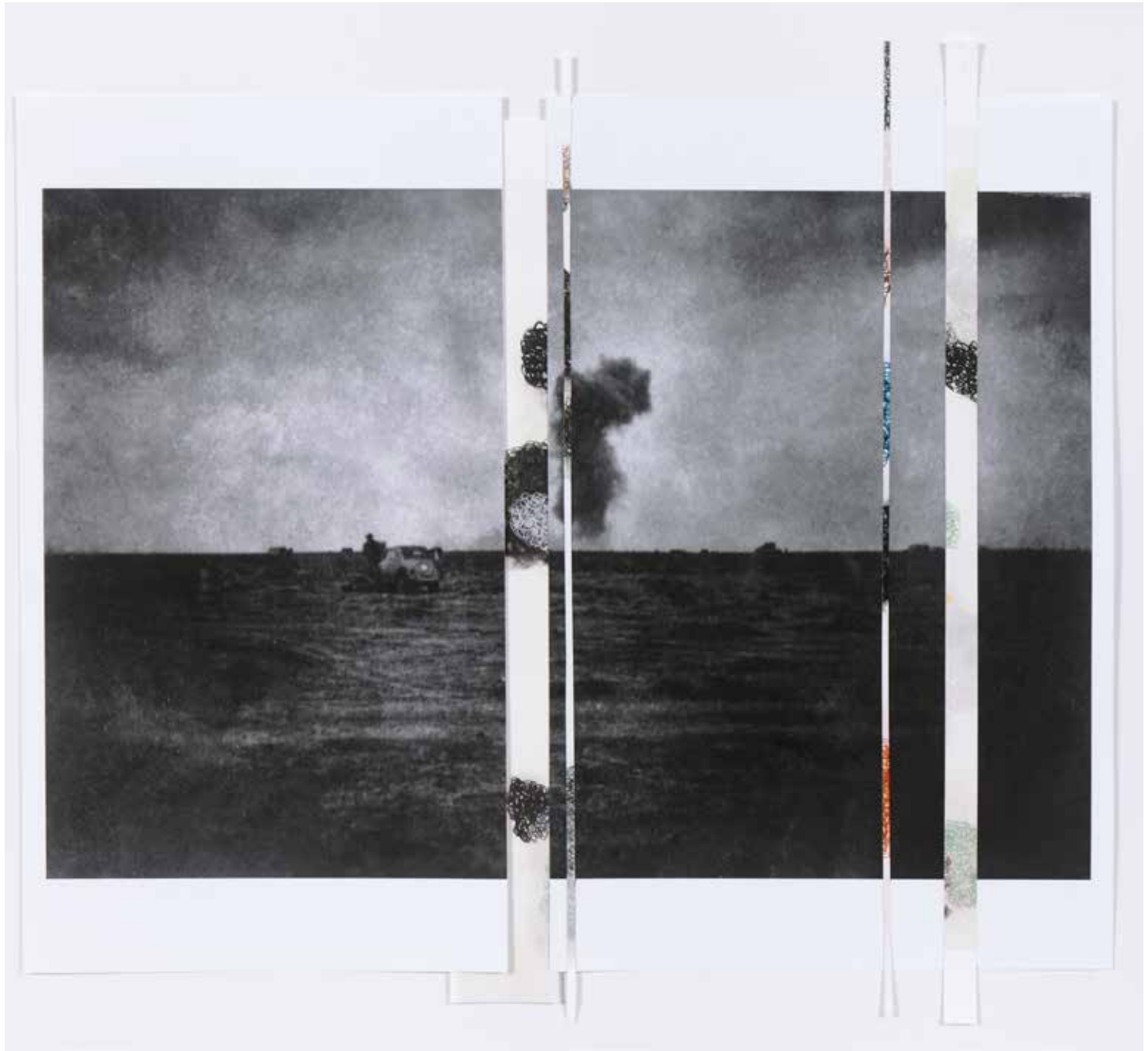
Shade, 2020
53.5 x56.5 cm



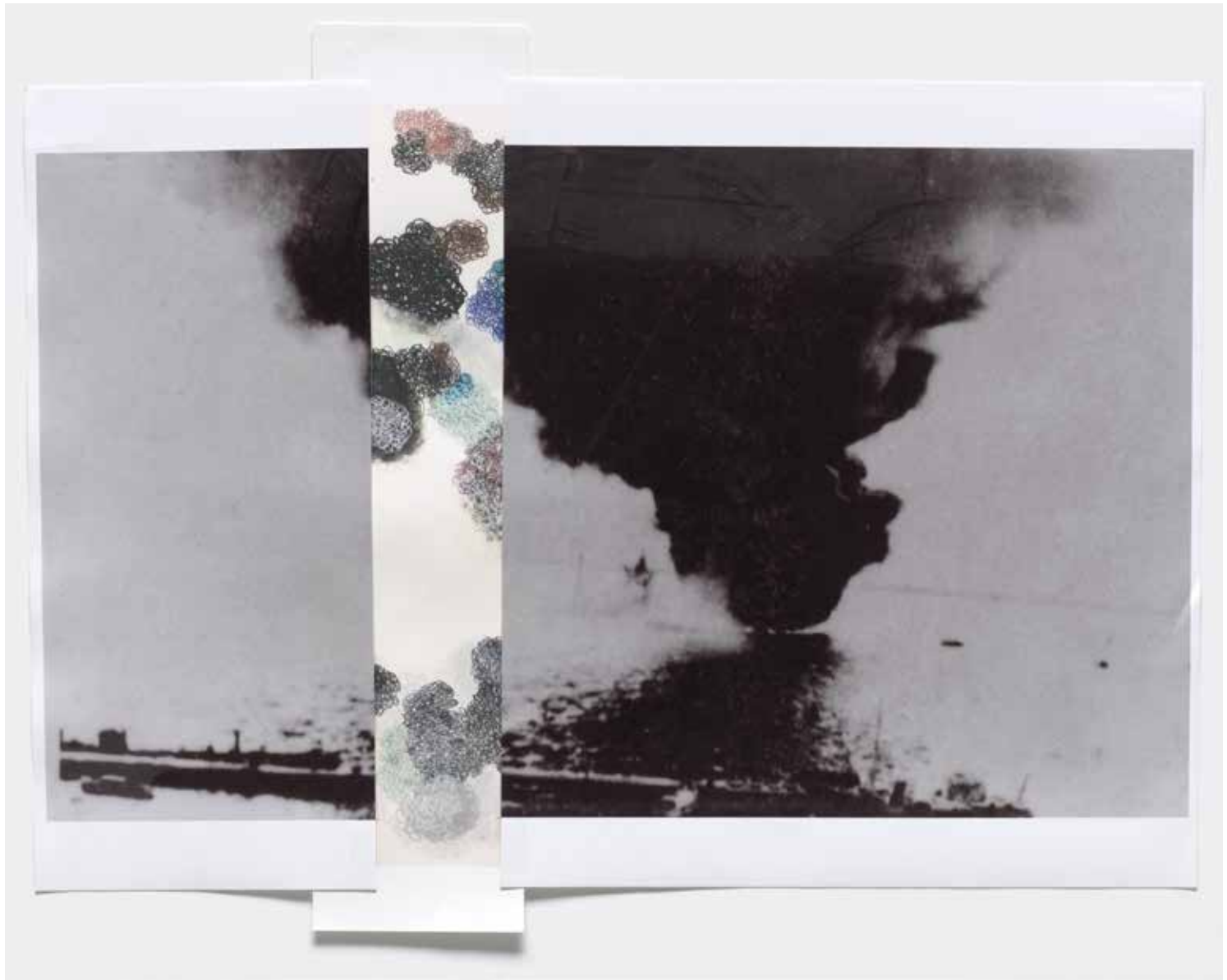
Enjoying the Sea, Tobruk, 2021
62.5 x 52.5 cm



Bombs Bursting Around an Australian Ack Ack Post, 2021
60.6 x 51 cm



RJG Land Mine Exploding on the Barrier Road, Variant 1, 2018
58 x 48.5 cm



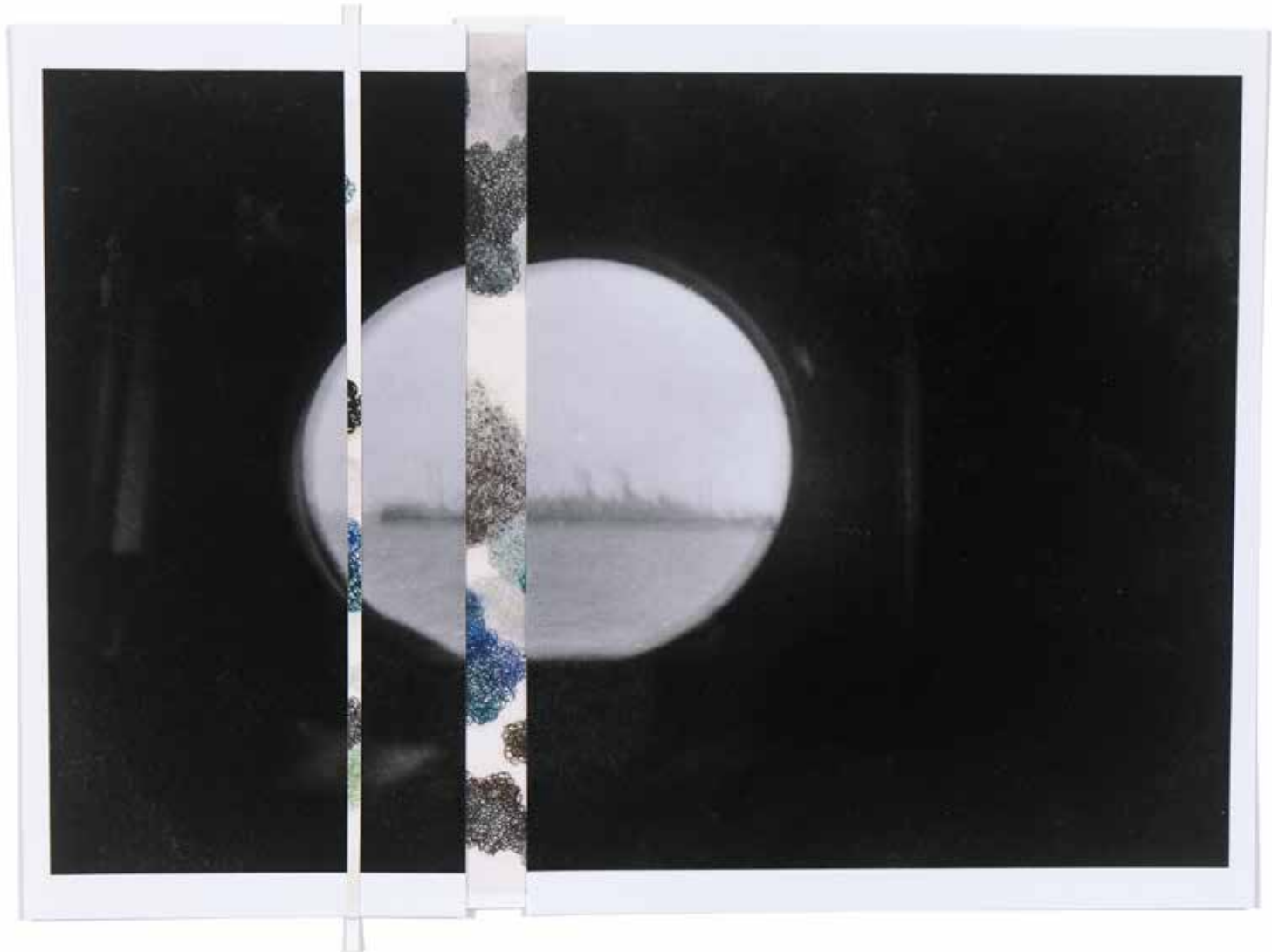
Ablaze at Sea, Variant 1, 2020
62.5 x 48 cm



Ablaze at Sea, Variant 2, 2021
60 x 46.5 cm



Sea Shells, 2020
62 x 45 cm



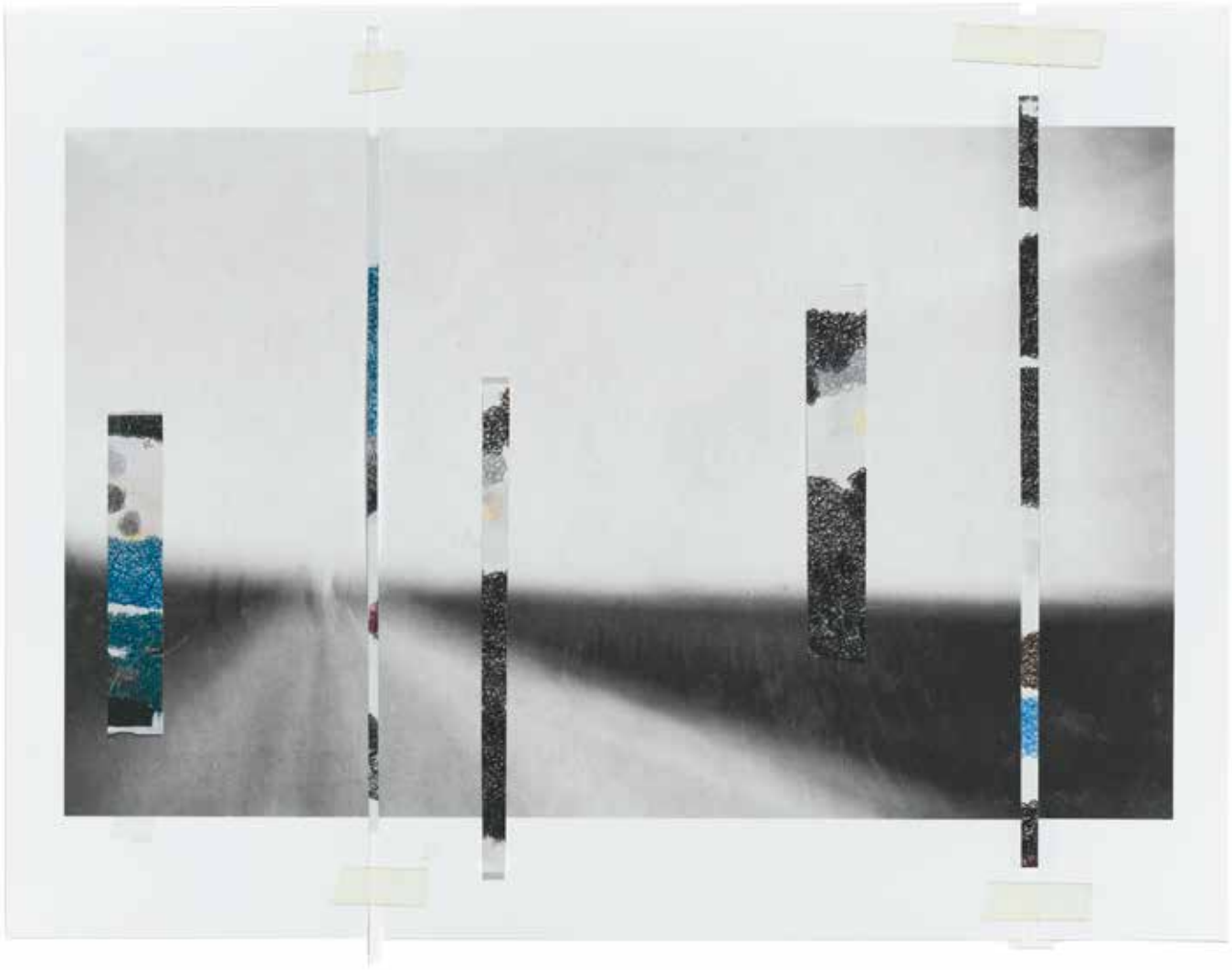
RJG RMS Empress of Japan, Sept., 1940, 2018
58.5 x 45.5 cm



RJG: Italian POW, Long Long Trail, Variant 2, 2020
60 x 43.5 cm



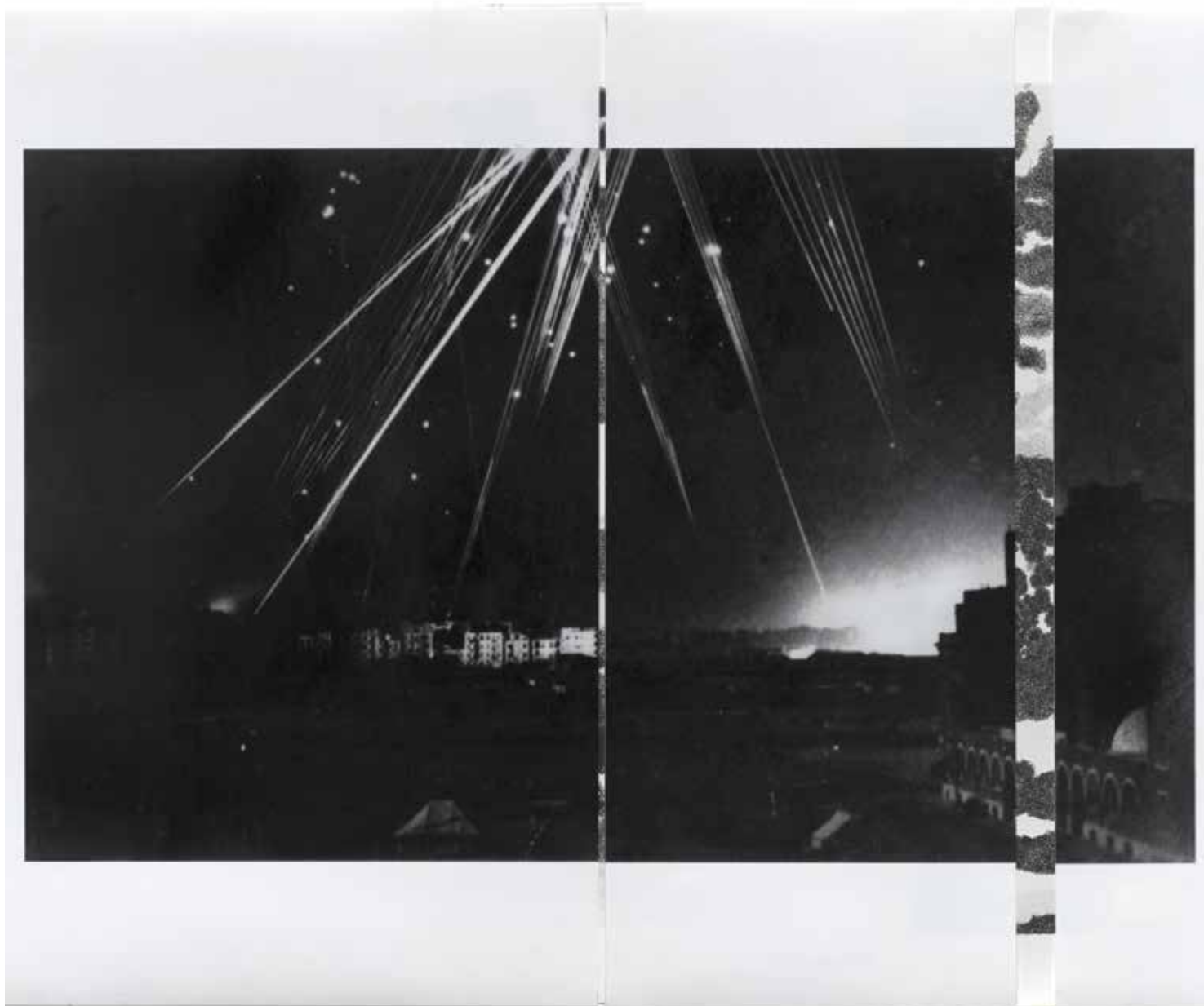
RJG: Italian POW, Long Long Trail, Variant 1, 2020
64.5 x 45 cm



RJC: On the Way to Derna, Variant 1, 2016
43 x 55 cm



Unexploded, 2021
63 x 53 cm



RJG: Air Raid Alexandria, Variant 5, 2016
56.5 x 43 cm



RJG: Air Raid Alexandria, Variant 4, 2018
60 x 45.5 cm



Following the Tanks into Action, 2020
69.5 x 50.5 cm



Installation view from "How We Remember"
Kunstsammlungen & Museen Augsburg
July 22nd - September 19th, 2021



Body Recovered (Variant 4), 2020
57.2 x 47 cm



Body Recovered No 10 Gate (Variant 1), 2017
57.2 x 46 cm



RJG: Body Recovered, Variant 3, 2018
59.5 x 47 cm



Body Unearthed, 2020
58 x 45.5 cm



Delayed Action, Variant 2, 2018
59 x 45.5 cm



Delayed Action, Variant 3
57.2 x 46.5 cm



Delayed Action, Variant 1, 2016
55.5 x 57.5 cm



Near Rafa, Egyptian Frontier 1940 (Derailment), 2017
56.2 x 45.5 cm



Sisters Street coming down, Variant 2, 2016
58 x 47.5 cm



POW Traces, 2019
91.4 x 160 cm





Blue Shift, 2002-2020
243.84 x 91.4 cm
opposite page: details

List of Exhibited Works

Blast, 2020

72 x 49 cm / 28.3 x 19.3 in

One photograph and two drawings

Ablaze at Sea, Variant 2, 2021

60 x 46.5 cm / 23.8 x 18.3 in

One photograph and one drawing

RMS Empress of Japan, Sept. 1940, 2018

58.5 x 45.5 cm / 23 x 18 in

One photograph and two drawings

Enjoying the Sea, Tobruk, 2021

62.5 x 50.5 cm / 24.5 x 20 in

One photograph and three drawings

Sea Shells, 2020

62 x 45cm / 23.5 x 17.5 in

One photograph and five drawings

Following the Tanks into Action, 2020

69.5 x 50.5 cm / 27.5 x 20 in

One photograph and four drawings

Italian POW, Long Long Trail, Variant 3, 2020

64.5 x 45 cm / 25.5 x 17.8 in

One photograph and three drawings

Italian POW, Long Long Trail, Variant 2, 2020

60 x 43.5 cm / 23.8 x 17 in

One photograph and three drawings

Unexploded, 2021

63 x 53 cm / 25 x 21 in

One photograph and three drawings

On the Way to Derna, Variant 1, 2016

55 x 44 cm x / 21.8 x 17.5 in

One photograph and five drawings

Air Raid Alexandria, Variant 5, 2016

56.5 x 43 cm / 22.3 x 17 in

One photograph and two drawings

Blue Shift Diptych, 2002–2020

243.84 x 91.4 cm / 96 x 36 in

Acrylic on canvas

Bombs Bursting Around an Australian Ack Ack Post, 2021

60.6 x 51 cm / 24 x 20 in

One photograph and three drawings

Body Unearthed, 2020

58 x 45.5 cm / 23 x 18 in

One photograph and two drawings

Rue Nabi Pacha, 2016

57.2 x 46.5cm / 22.5 x 18.3 in

One photograph and three drawings

The Shadows, 2021

54 x 60 cm / 21.3 x 23.8 in

One photograph, developed as B+W invert;
monochrome (green)

Dawn Patrol, 2021

51 x 59 cm / 20 x 23.3 in

One photograph, developed as B+W invert;
monochrome (pink)

Shade, 2020

53.5 x 56.5 cm / 21 x 22.3 in

One photograph and two drawings

POW Traces, 2019

91.4 x 160 cm / 36 x 63 in

Acrylic and silkscreen paint on canvas

Biography

Denise Green is a visual artist and writer based in New York City. She has had over 130 solo exhibitions, 35 of which have been museum shows. Born in Melbourne in 1946, Green spent her early years in Brisbane. She left Australia for London in 1965, going on to Paris in 1966, where she studied at the Beaux-Arts de Paris and the University of Paris, La Sorbonne. In 1969, she arrived in New York where she acquired her MFA from Hunter College. Green received international recognition in 1978 when she took part in the *New Image Painting* show at the Whitney Museum of American Art. Since then, she has had major museum exhibitions of her work in the U.S., Germany, Poland, Hungary, Austria and Australia. She has also written a couple of books on art.

In 2016, she began incorporating photography into her creative practice. More of her work can be found at denisegreen.net.

In 2007 Green was awarded the Order of Australia, one of the country's highest honors.

Exhibitions

Selected Museum Exhibitions and Related Catalogues: Solo Shows

- 2022 New York, Australian Consulate General in New York. *Ravages of War*. Text by Ingrid Periz. Interviews with Dr. Karl James, Dr. Anthea Gunn, Elise Routledge and Laura Webster of the Australian War Memorial.
- 2021 Augsburg, Germany, H2 Center for Contemporary Art. *How We Remember*. Texts by Thomas Elsen, Christof Trepesch and the artist.
- 2017 Melbourne, Heide Museum of Modern Art. *Denise Green: The Heide Collection*. Extended label essays by Linda Michael.
- 2016 Brisbane, The University of Queensland Art Museum. *Beyond and Between, A Painter's Journey*. Texts by Michele Helmrich, Ingrid Periz, Raphael Rubinstein.
- 2015 Merzig, Germany, Museum Schloss Fellenberg. *Saarschleife / River Loops*. Texts by Ingrid Jakobs, Roland Mönig and the artist.
- Bendigo, Australia, VAC / La Trobe University. *Form, Subjectivity, Paradox*. Text by Ingrid Periz.
- 2011 Augsburg, Germany, Neue Galerie im Höhmannhaus. *After Ju Chao, Ju Lian, Richter, Wiebke, LeWitt, Albers, Manet*. Texts by Thomas Elsen, Christof Trepesch.
- 2009 Melbourne, TarraWarra Museum. *Evanescence*. Essay by Janine Burke.
- 2008 Perth, John Curtin Gallery. *Out West*. Texts by Ted Snell, John Stringer.
- 2006 Kleve, Germany, Museum Kurhaus Kleve. *Retrospective*. Texts by Guido DeWerd, Roland Mönig and the artist.
- 2005 Brisbane, The University of Queensland Art Museum. *UAM Project Show*.
- 2003 Saarbrücken, Saarland Museum. *Affinities with Joseph Beuys. Before and After September 11. Retrospective*. Texts by Konrad Oberhuber, Ernst W. Uthemann and the artist.
- 2001 Sydney, Art Gallery of New South Wales. *A 25 Year Survey of Works from Australia and the United States*. Text by Tiffany Bell.
- Brisbane, Brisbane City Gallery. *Resonating: Paintings by Denise Green*. Text by Tiffany Bell.
- Klagenfurt, Austria, Stadthaus Klagenfurt, Alpen-Adria Galerie. *Retrospective*, Text by Katrina Rumley.
- Budapest, Ludwig Museum of Contemporary Art. *Resonating: Paintings and Works on Paper 1975–2000*. Text by Katrina Rumley.
- 2000 Warsaw, Zacheta National Gallery of Contemporary Art. *Denise Green: Paintings*. Text by Katrina Rumley.
- New London, CT, Cummings Art Center, Connecticut College. *Denise Green: Works on Paper*.

- 1999 New York, P.S.1 Contemporary Art Center/Museum of Modern Art. *Resonating*. Text by Katrina Rumley.
 Tempe, AZ, ASU Art Museum. *Resonating: Denise Green*. Text by Katrina Rumley. Exhibition brochure with essay by Marilyn Zeitlin.
 New London, CT, Lyman Allyn Art Museum. *Resonating*. Text by Katrina Rumley.
- 1998–2000 Wollongong, Australia, Wollongong City Gallery. *Works On Paper 1972–1998*. Traveling exhibition.
- 1988 Melbourne, University Gallery, University of Melbourne. *Denise Green 1980–88*. Text by Frances Lindsay.
- 1985 Allentown, PA, Center for the Arts. *Denise Green. Ten Year Survey 1975–95*. Texts by Tom Hudspeth, William Zimmer.
- 1984 Liege, Belgium, Musée d'Art Moderne. *Exposition: Denise Green* Essay by E. Schoffeniels.
- 1981 New York, The Clocktower, (Tower): *Paintings*.
 Richmond, VA, Anderson Gallery, Virginia Commonwealth University. *Ellipses*. Text by Marilyn Zeitlin.
- 1980 Sydney, Art Gallery of New South Wales. *Project 32: Denise Green*. Essay by Bernice Murphy.
- 1978 Brisbane, Institute of Modern Art. *Recent Paintings*.
- 1977 Brisbane, Institute of Modern Art. *20 Recent Drawings*.
- 1975 New York, Whitney Museum Art Resources Center. *Denise Green new paintings*.

Selected Museum Exhibitions and Related Catalogues: Group Shows

- 2022 New York, Grey Art Gallery. *Mostly New: Selections from the NYU Art Collection*.
 Shepparton, VIC, Australia, Shepparton Art Museum. *Art in Conflict, from the Australian War Memorial collection*. Touring exhibition.
- 2019 Perth, Art Gallery of Western Australia. *That seventies feeling...The late Modern*.
- 2017 Canberra, National Gallery of Australia. *Abstraction: Celebrating Australian women abstract artists*. Traveling exhibition. Text by Lara Nichols.
- 2016 Duerle, Belgium, Museum Dhondt–Dhaenens. *Painting Biennale, Yoknapatawpha*
- 2015 Venice, Italy, Palazzo Grimani Museum. *Frontiers Re-Imagined. Official collateral event of the 56th Venice Art Biennale*. Texts by Sundaram Tagore, Marius Kwint, Maria Christina Dossi.
- 2014 Providence RI, David Winton Bell Gallery, Brown University. *New Image/New Image Painting*.
- 2010 Perth, The John Curtin Gallery, Curtin University of Technology. *GETSmart*.

- 2007 Normal, IL, University Galleries, Illinois State University. *Marks from The Matrix: Collaborative Limited Edition Prints 1976–2006*, Normal Editions Workshop.
- 2006 Canberra, Drill Hall Gallery. *Sixth Drawing Biennial*. Texts by Nancy Sever, Katrina Rumley.
- 1996 Milwaukee, WI, Milwaukee Art Museum. *Landfall Press: 25 Years of Printmaking*. Travelled to: Chicago, Portland, and Davenport
- 1993–94 Geelong, Australia, Geelong Art Gallery. *The Black Show*. Curated by Peter Timms. Traveling exhibition.
- 1992 New York, P.S.1. Contemporary Art Center. *Slow Art. Painting in New York Now*.
- 1991 New York, Museum of Modern Art, Art Lending Service. *Geometric Perspectives*.
- 1990 Brisbane, Queensland Art Gallery. *Balance 1990: Views, Visions, Influences*.
- 1989 Aspen, CO, Aspen Museum. *Landfall at the Aspen Museum*.
Perth, Art Gallery of Western Australia. *Evolutions*.
- 1987 New York, Solomon R. Guggenheim Museum. *A Decade of Emerging Artists: Selections from the Exxon Series*. Text by Diane Waldman.
New York, Museum of Modern Art, Art Lending Service. *Still Life, Medium of Modern Art*
Melbourne, National Gallery of Victoria. *Backlash—the Australian Drawing Revival*. Text by Ted Gott.
- 1986 Sydney, Art Gallery of New South Wales. *Surface for Reflection*. Traveling exhibition. Text by Antony Bond.
Brisbane, Art Gallery of Queensland. *Window on Australian Contemporary Art*. Traveled to Museum of Modern Art, Saitama, Japan.
- 1984 Washington D.C. Hirshhorn Museum and Sculpture Garden, 1974–84. *Content, A Contemporary Focus*. Texts by Howard Fox, Miranda McClintic.
- 1983 Sydney, Ivan Dougherty Gallery, City Art Institute. *Taste, Place and Transition*.
- 1982 New York, Museum of Modern Art. *Contemporary Still Lives*, Traveling exhibition organized by Art Lending Service.
Providence, RI, Bell Gallery, List Art Center. *Brown Invitational*. Text by Ronald Onorato.
Tampa, FL, University of South Florida. *Currents in the '80s*.
East Hampton, NY. Guild Hall Museum. *Artists from the Edward Albee Foundation*. Text by Edward Albee.
- 1981 Santa Barbara, The Art, Design & Architecture Museum, University of California. *Contemporary Drawings*.
New York, Museum of Modern Art, organized by Art Lending Service. *New Art 11: Surfaces Textures*.
Jacksonville, FL, Jacksonville Art Museum. *Currents, Trends for the '80's*.
Indianapolis, IND, Herron Gallery, Indiana University. *Quick and Dirty*.
Sydney, Art Gallery of New South Wales. *Australia Perspecta '81*. Text by Bernice Murphy.

- 1981 Greensboro, NC, Weatherspoon Art Gallery, University of North Carolina. *Works On Paper*.
Tampa FL, USF Contemporary Art Museum. *Currents: A New Mannerism*.
- 1980 Portland, OR, Portland Center for Visual Arts (PCVA). *Drawings of a Different Nature*. Curated
by Linda Benglis.
Indianapolis, IN, Indianapolis Museum of Art. *Painting and Sculpture Today 1980*.
- 1979 Greensboro, NC, Weatherspoon Art Gallery, University of North Carolina. *Art On Paper*.
- 1978 New York, Whitney Museum of American Art. *New Image Painting*. Text by Richard Marshall.
Statement by the artist.
New York, Solomon R. Guggenheim Museum. *Young American Artists: 1978 Exxon National
Exhibition*. Text by Linda Shearer, interview with the artist.
- 1977 New York, P.S.1. Contemporary Art Center. *A Painting Show*.
Bronxville, NY. Sarah Lawrence College. 24" x 24".
New York, P.S.1. Contemporary Art Center. *Works and Projects of the Seventies*.
- 1974 Sydney, Art Gallery of New South Wales. *Recent Acquisitions of The Power Bequest*.
Ridgefield, New York. Aldrich Museum of Contemporary Art. *Contemporary Reflections*.
- 1972 Annandale-on-Hudson, NY. Bard College. *Paintings on Paper*.

Selected Non-Museum Exhibitions: Solo Shows

- 2019 Brisbane, Jan Manton Gallery. *Denise Green: Marking Memory*.
- 2018 Sydney, Gallery 9: *War Then and Now*.
- 2017 Melbourne, NKN Gallery. Melbourne. *Drawing with My Fathers Photos*.
- 2016 Sydney, Gallery 9. *After the Saar*. Brisbane, Jan Manton Gallery. *Recent Works*.
- 2015 New York, Sundaram Tagore Gallery. *paintings, drawings, photographs*. Text by the artist.
Dusseldorf, Galerie Cora & Daniele Hölzl. *Hommage a Joseph Beuys*.
- 2014 Melbourne, Australian Club. *Chroma/Chronos*. Melbourne, NKN Gallery. *In Stillness*.
New York, Art Helix. *Papers from India 1986-1987*.
- 2013 Melbourne, Block Projects. *Lines & Margins*. Dusseldorf, Galerie Cora & Daniele Hölzl. *Trans-
form*.
- 2012 Brisbane, Andrew Baker Art Dealers. *Roses, Thorns, Stems*. Text by Ingrid Periz.
Melbourne, Arc One Gallery. *Wonder: The Rainbow*.

- 2011 Vienna, Galerie Heike Curtze. *Wonder & Malevolence*.
- 2010 New York, Sundaram Tagore Gallery. *Wonder & Evanescence*. Text by Ingrid Periz.
Sydney, Liverpool Street Gallery. *Beyond Richter*.
- 2009 Dusseldorf, Galerie Cora Hoelzl. *A line is never just a Line: Indian Papers, Roses and Grids*.
- 2008 Sydney, Liverpool Street Gallery. *Then and Now*.
Perth, Goddard de Fiddes Gallery.
- 2007 Berlin, Galerie Heike Curtze. *Weh Dem, Der Symbole Sieht*.
Dusseldorf, Galerie Cora Hölzl. *Magischer Tausche*.
- 2006 Melbourne, Christine Abrahams Gallery. *Roses and Stone*.
- 2005 Vienna, Galerie Heike Curtze. *Ink Figures*.
Sydney, Annandale Galleries. *Denise Green*.
St. Louis, MO, Hunt Gallery, Webster University. *Denise Green: Paper*.
- 2004 Saarbrücken, Galerie Marlies Hanstein. *Saarbrücker Bilder*.
- 2003 Melbourne, Christine Abrahams Gallery. *Denise Green*.
- 2002 New York, Consulate General of the Federal Republic of Germany.
- 2001 New York, Brooklyn Academy of Music. *Next Wave Festival*.
Sydney, Sherman Galleries Goodhope. *Recent Paintings and Works on Paper*.
Scottsdale, AZ, Bentley Gallery. *Denise Green*.
- 2000 Melbourne, Christine Abrahams Gallery. *Paintings and Works on Paper*.
- 1999 Sydney, Sherman Galleries Goodhope. *Erasing Into Colour*. Statement by the artist.
Copenhagen, Galerie Asbaek. *Works on Paper 1976–1999*.
- 1998 Sydney, Sherman Galleries Goodhope. *The Mécénat Collection*.
- 1997 Melbourne, Christine Abrahams Gallery. *Denise Green*.
- 1996 Kutztown, Pennsylvania, NAP Exhibition Space. *Exhibition: Denise Green*.
- 1995 Brisbane, Peter Bellas Gallery. *Denise Green*.
- 1994 Melbourne, Christine Abrahams Gallery. *Denise Green*.
Brisbane, Peter Bellas Gallery. *Denise Green*.
Bay Harbor Island, FL, Barbara Scott Gallery. *Recent Paintings*.
- 1992 Sydney, Roslyn Oxley9 Gallery. *Denise Green*. Statement by the artist.
- 1991 Perth, Delaney Galleries. *Denise Green*.
Melbourne, Christine Abrahams Gallery. *Recent Work*.
Brisbane, Peter Bellas Gallery. *Denise Green*.
- 1989 Sydney, Roslyn Oxley9 Gallery. *Denise Green*.
Melbourne, Christine Abrahams Gallery.

- 1988 New York, Althea Viafora Gallery. *Denise Green*.
 Melbourne, Christine Abrahams Gallery. *Works on Paper*.
 Sydney, Roslyn Oxley9 Gallery. *Works on Paper*.
- 1987 Ahmedabad, India, Gallery of Contemporary Art.
 New York, Althea Viafora Gallery. *New Papers: India Work*.
- 1986 Sydney, Roslyn Oxley9 Gallery. *Paintings and Drawings*.
 Melbourne, Christine Abrahams Gallery. *Paintings and Drawings*.
 New York, M13 Gallery. Viadotti Series. *New Paintings*.
 Ahmedabad, India, Anand Sarabhai Studio.
 Brussels, Chez Albert Baronian. *Denise Green*.
 New York, Althea Viafora Gallery. (January) *Language And Impulse*.
 New York, Althea Viafora Gallery. (November) *New Paintings*.
- 1985 Sydney, Roslyn Oxley9 Gallery. *Denise Green*.
 Melbourne, Christine Abrahams Gallery. *Paintings and Drawings*
- 1983 Sydney, Gallery A. *Paintings*.
- 1982 Bonheiden, Belgium, Ado Gallery. *Recent Paintings and Drawings*.
 Melbourne, Axiom Gallery. *Paintings*. Sydney, Gallery A. *Paintings*.
- 1981 Bay Harbor, Florida, *Gloria Luria Gallery*.
- 1980 Brussels, Galerie Albert Baronian. *Denise Green*.
 Washington D.C., Protetch–Mcintosh Gallery. *Paintings and Drawings*.
 St. Louis, MO, Okun–Thomas Gallery. *Ellipses*.
 New York, Max Protetch Gallery. *Ellipses*.
- 1978 New York, Max Protetch Gallery. *Paintings*. Sydney, Coventry Gallery. *Denise Green: Paintings and Works on Paper from New York*.
- 1977 Melbourne, School of Art Gallery, Royal Melbourne Institute of Technology.
- 1976 New York, Max Protetch Gallery. *Paintings*.
- 1975 Brisbane, Ray Hughes Gallery. *Denise Green: 27th Sept. to 16th Oct. 1975*. Sydney, Hogarth Galleries. *Views and Facades*.
- 1973 New York, 98 Greene Street Loft. *Some Recent Paintings at the 98 Greene Street Loft*.

Selected Non–Museum Exhibitions: Group Shows

- 2022 New York, Sundaram Tagore Gallery. *20+ celebrating more than two decades of gallery history, creativity & collaboration.*
Sydney, Gallery 9. *The World Around Us.*
- 2019 Sydney, Gallery 9. *Group Show.*
- 2016 Melbourne, NKN Gallery. *From Then to Now.*
Sydney, Gallery 9. *Spring 1983.*
- 2016 Sydney, Gallery 9. *9 Almost 10.*
- 2013 Brisbane, Andrew Baker Art Dealer. *The Unusual Suspects.*
Hong Kong, Sundaram Tagore Gallery. *8 Women / 8 Stories.*
- 2012 Dusseldorf, Daniela & Cora Hoelz. *OneDayStand.* 2012
Singapore, Sundaram Tagore Gallery. *Inside Out: A Group Show.*
- 2011 New York, Sundaram Tagore Gallery. *Perspectives: Nine Women, Nine Views.*
- 2010 New York, Richard J. Massey Foundation for Arts and Sciences. *Destruction and Renewal.*
New York, AC Institute [Direct Chapel]. *Imaging the Apple.*
Los Angeles, Sundaram Tagore Gallery. *Rasa: Contemporary Asian Art.*
New York, Sundaram Tagore Gallery. *New Creative Constructs.*
- 2006 Melbourne, Christine Abrahams Gallery.
- 2002 New York, Consulate General of the Federal Republic of Germany. *Before and After September 11 – Affinities to Josef Beuys.*
New York, Tribeca Temporary. *Denise Green – David Headley – Jeffrey Maron.*
- 2001 Scottsdale, Arizona, Bentley Gallery.
Sydney, Sherman Galleries. *Recent Paintings & Works on Paper.*
- 2000 Copenhagen, Asbaek Galerie.
Tokyo, Za Moca Gallery.
Berlin, Raab Gallery.
- 1998 Sydney, Sherman Galleries. *The Mécénat Collection.*
- 1997 Tokyo, Za Moca Gallery. Sydney, Sherman Galleries.
- 1996 Berlin, Raab Galerie.
- 1994 Berlin, Raab Galerie. *Painterly Thoughts.*
- 1993 Milan, Galerie Arte & Altri. Berlin, Raab Galerie.

- 1992 The Hague, Galerie Artline.
- 1990 New York, Nahan Contemporary Gallery. *No Trends*.
- 1988 New York, Rosa Esman Gallery. *Seventeen Years at the Barn; Highlights of the Edward F. Albee Foundation*.
Sydney, Roslyn Oxley9 Gallery. *The Cocktail Party*.
- 1987 New York, Althea Viafora Gallery. *Dwellings*
Sydney, Roslyn Oxley9 Gallery. *Chaos*.
Melbourne, Christine Abrahams Gallery. *Recent Work of Fred Cress and Denise Green*.
- 1986 New York, Blum Helman Warehouse. *American Iconic Imagery 1973–79*. Text by Peter Freeman.
New York, Pratt Institute Gallery. *Spirit Tracks: New Abstract Drawing*.
Sydney, Hogarth Galleries. *Big Abstract Drawings*.
Sydney, Roslyn Oxley9 Gallery. *Resistant Spirit*.
New York, Barbara Toll Gallery. *Drawings 1975 – 1985*.
- 1985 Boissano, Italy, Centre International D' experimentation Artistique Marie-Louise Jeanneret. *Ten Years Of Activity: 1974–84*.
Greenvale, NY, Long Island University, Hillwood Art Gallery. *Abstract Painting as Surface and Object*.
New York, Palladium. *Guerilla Girls*.
Philadelphia, PA, Paul Cava Gallery.
- 1984 New York, Max Protetch Gallery. *Untitled, 1984*.
New York, New York Studio School. *Drawing with Respect to Painting*.
Philadelphia, PA, Susan Montezinos Gallery.
- 1983 New York, Max Protetch Gallery. *Painting and Sculpture*.
New York, Gabrielle Byers Gallery. *Extra Critical Role*.
Melbourne, Christine Abrahams Gallery. *Denise Green – John Forster – Marlene O'Bree*.
- 1982 St. Louis, MO, Okun–Thomas Gallery. *Figuration and Configuration*.
Minneapolis, MN, John C. Stoller Gallery. *New American Painters*.
Philadelphia, PA, Tyler Hall Galleries. *Tyler Visiting Artists 82–83*.
- 1981 Chicago, Marianne Deson Gallery. *A Painting Show*.
New York, Art Latitude Gallery. *Small Works*.
Dusseldorf, Galerie Maier–Hahn. *Druchsache (Printed Matter)*.
New York, Harm Bouchaert Gallery. *Drawing Invitational*. Curated by Max Coyer.

- 1980 St. Louis, MO, Okun–Thomas Gallery. *Ellipses*.
 Kansas City, MO, Douglas Drake Gallery. *New NY on Paper*.
 New York, Max Protetch Gallery. *The Painters of Max Protetch Gallery*.
 New York, Art Latitude Gallery. *The Image Transformed*.
- 1979 New York, Max Hutchinson Gallery. *Group Exhibition Based on a 24" x 24" Format*.
 New York, Max Protetch Gallery. *Re: Figuration Curated by Michael R. Klein*.
- 1978 Bari, Italy, Bonoma Diffusione Arte. *Disengi*.
 Washington D.C., Protetch–Mcintosh Gallery. *The Minimal Image*.
 New York, Max Protetch Gallery (on Lafayette Street). *Inaugural Exhibition*.
- 1977 Washington D.C. Max Protetch Gallery. *Brice Marden – Denise Green – Jerry Clapsaddle*.
- 1976 New York, Max Protetch Gallery. *New Gallery Artists: Will Insley – Denise Green – David Reed*.
- 1975 New York, Holly Solomon Gallery.
- 1974 New York, Women’s Interart Center. *Inside / Outside*.
 New York, Forum Gallery. *New Talent Exhibition 1974*.

Collaborative Performance Exhibitions with Elizabeth Sacre

- March 19, 1980 Sydney, Side FX, *To Avoid Saying Goodnight: A Performance with Elizabeth Sacre*
 and Brisbane, Institute of Modern Art
- January 29, 1981 New York, Franklin Furnace, *Striped: a Performance with Elizabeth Sacre*

Solo and Collaborative Publications

Collaboration with Bruce Wolmer

1972 graphic artwork "Rialto Phosphenes" *The Paris Review* Vol. 14 No. 55 (Fall 1972)

Books

Denise Green: An Artist's Odyssey, co-published by the University of Minnesota Press and MacMillan Publishers, Australia (2012)

Denise Green Metonymy in Contemporary Art: A New Paradigm, co-published by the University of Minnesota Press (2006) and MacMillan Publishers, Australia (2005)

Selected Public Collections

United States

Museum of Modern Art, New York
The Solomon R. Guggenheim Museum, New York
Hirshhorn Museum, Washington D.C.
Corcoran Gallery of Art, Washington, DC
Museum of Contemporary Art, Chicago
Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson
Milwaukee Art Museum, Wisconsin
David Winton Bell Gallery, Brown University, Providence
ASU Art Museum, Tempe, AZ.
Cleveland Center for Contemporary Art, Cleveland
Richard J. Massey Foundation for Arts and Sciences, New York
MIT, Whitehead Institute, Boston
Department of State, Washington, D.C.
Nora Eccles Harrison Museum of Art, Utah State University, East Logan, Utah
Spencer Museum, University of Kansas, Lawrence, Kansas
Embassy of Australia, Washington, DC
University of Arizona Art Museum, Tucson, Arizona
Art Museum of South Texas, Corpus Christi, Texas
Pratt Institute, New York

Europe

Albertina Museum, Vienna
Galerie Neue Meister, Staatliche Kunstsammlungen Dresden
Kunstsammlungen und Museen, Stadt Augsburg, Germany
Museum Kurhaus Kleve, Kleve, Germany
Museum of Modern Art, Liege, Belgium
Saarland Museum, Saarbrücken, Germany
Städtische Galerie Villa Zanders, Bergisch Gladbach, Germany
Städthaus Klagenfurt, Klagenfurt, Austria

Australia

National Gallery of Australia, Canberra
The National Gallery of Victoria, Melbourne
Australian War Memorial, Canberra
Art Gallery of New South Wales, Sydney
Art Gallery of Western Australia, Perth
Queensland Art Gallery, Brisbane
Museum of Contemporary Art, Sydney
The University of Queensland Art Museum, Brisbane

Australia (cont.)

Heide Museum of Modern Art, Melbourne
John Curtin Gallery, Curtin University of Technology, Perth
The Ian Potter Museum of Art, The University of Melbourne
VAC | La Trobe University Visual Arts Center
TarraWarra Museum of Art, TarraWarra, Victoria
Sydney University Art Collection – J W Power Bequest
Brisbane City Gallery, Brisbane
QUT Art Museum, Brisbane
Albury Art Gallery, Albury
Bendigo Art Gallery, Victoria
Museum of Brisbane, Brisbane
Bunbury Art Gallery, Bunbury
Geelong Art Gallery, Geelong
Geraldton Art Gallery, Geraldton
Gold Coast Art Gallery
Newcastle Region Art Gallery, Newcastle
Woollongong City Gallery, Woollongong
Parliament House, Canberra
University of New South Wales, Sydney

India

The Sarabhai Foundation, Ahmedabad India

Corporate

The Kerry Stokes Collection, Perth
Artbank Collection, Sydney
Wesfarmers Collection, Perth
Hyatt Hotels, Melbourne
Lennox Superannuation Fund, Sydney
Macquarie Bank, Melbourne
Parliament House, Canberra
National Bank of Australia, Melbourne
The Westpac Bank, Sydney and New York
General Mills, Minneapolis
Amerada Hess, New York
American Can Company/Primerica, Greenwich
British Petroleum, Cleveland
Champion International Corporation, Stamford
J.P. Morgan/Chase Art Collection, New York
U.S. Bank, Minneapolis
First National Bank, Seattle
Merrill Lynch, New York
Owens/Corning Glass, Toledo, Ohio
Shearson Lehman Brothers, New York
Sony Corporation, New York

DENISE GREEN

RAVAGES OF WAR

The Monash Room at the Australian Consulate-General in New York

April 13th – July 13th 2022

Editors: Madeline Bohm, Denise Green, Monika McLennan,

Book-design: Madeline Bohm

Photography: Robert Kastler, Peter Butler, Kurt Heumiller, Daniel Salemi, Josh Nefsky

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Monika McLennan's patronage of the arts through numerous international and cultural institutions—and of my work throughout the years—has been invaluable. From the beginning, she has been instrumental in advocating for my artistic career. Without her creative and financial sponsorship, particularly with the production of this catalogue, none of this would have been possible.

I would like to thank Carolyn Fletcher for her responsive support of this body of work, and for conceiving of this show as a celebration of Anzac Day. It is an honor to have had my work on display in commemoration of such a solemn day for Australia.

Monika and I would both like to express our enormous admiration to Nick Greiner for all of the ways in which he collaborated on this endeavor. Adding his personal history to the project gave it all the more meaning, and widened the scope of its narrative. For that we are eternally grateful.

Jake Swinson of the Australian Consulate was vital in preparing the exhibition, and provided great assistance. Many thanks to Sundaram Tagore for speaking on behalf of my work at the opening. Ingrid Periz not only contributed the main essay for this publication, but also worked with Dr. Karl James, Laura Webster, and Dr. Anthea Gunn to edit their conversation about my father's wartime service. I feel very fortunate to have her involved.

We would like to give our special thanks to:

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