

**POINT OF VIEW —
AFGHANISTAN**

SHAUN GLADWELL



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FOREWORD

—
**HIS EXCELLENCY
THE HONOURABLE
KIM BEAZLEY AC**

The Embassy of Australia, Washington, is proud to present the exhibition and catalogue *Point of view – Afghanistan* as part of its gallery program in 2013, as well as its events to commemorate ANZAC Day.

This exhibition features the video work and photographs of Australian artist Shaun Gladwell from when he was stationed in Afghanistan as an official war artist in October 2009. It comprises work that formed part of his official commission for the Australian War Memorial and photographs he took of Australian and American soldiers during his time in Afghanistan, which he is only now exhibiting as a new series.

For audiences at the Australian Embassy in Washington, these works provide a unique perspective on the war at a time when both United States and Australian troops are preparing to leave Afghanistan. I am especially pleased that this exhibition forms part of the Embassy's program of events for ANZAC Day, which are designed to commemorate the role and sacrifice of all Australian servicemen and women up to the present day.

I commend to you the catalogue *Point of view – Afghanistan*, which contains a number of essays about Gladwell's work and the role of art in depicting the experience of war. The catalogue is an important documentation of both Gladwell's commission and the new works in this exhibition. It reflects an imaginative and constructive collaboration between Gladwell, the Australian Embassy and the Australian War Memorial. To that end, we are very grateful to Shaun and to the Australian War Memorial.

FOREWORD

—
**DR BRENDAN NELSON
DIRECTOR, AUSTRALIAN
WAR MEMORIAL**

The Australian War Memorial has a proud tradition of commissioning Australia's most talented artists to travel to conflict zones in order to present and honour the Australian experience of war and the sacrifices that it entails.

Inaugurated in 1917, the official war art scheme is Australia's longest-running art commission, and has featured such renowned Australian artists as Will Dyson, Arthur Streeton, George Lambert, Stella Bowen, Nora Heysen and, more recently, Jon Cattapan and Ben Quilty. In 2009 Shaun Gladwell, an Australian artist based in Sydney and London, was commissioned to spend two weeks with the Australian Defence Force (ADF) in Afghanistan's Uruzgan province.

Gladwell's work marks a new era in official war art. He is the first digital artist to be awarded the commission, and he has used this most modern of artistic media to create a dynamic record of the war that speaks powerfully to contemporary audiences. His work highlights not only the increasing role played by technology in recent conflicts, but also the physical and psychological strength needed to cope with the harsh conditions in Uruzgan.

Those who see the work will gain a greater appreciation of what Australian servicemen and women are doing on behalf not just of our own nation but also of the coalition to which it belongs. They will gain, too, a sense of the impact that service in Afghanistan has on those who have deployed there.

I thank Shaun for undertaking this important commission, and for the great skill, insight and originality of his artistic response. I would also like to thank Warwick Heywood (Curator of Art, Australian War Memorial) for managing the commission and curating the resulting exhibition, which is currently touring Australia, and Emma Crimmings (Program Manager, Cultural Affairs, Embassy of Australia, Washington) for curating the Washington showing of Shaun's works.

The commission would not have been possible without the enthusiastic support of the ADF, and especially of the service personnel who gave their time to escort, sit for and otherwise work with Shaun. They have made a wonderful contribution to the Memorial's aim of recording and honouring Australian war service, as well as its cultural and social legacies. I am deeply grateful to them.

**POINT OF VIEW —
AFGHANISTAN**
—
EMMA CRIMMINGS
EXHIBITION CURATOR AND
PROGRAM MANAGER OF
CULTURAL AFFAIRS AT THE
EMBASSY OF AUSTRALIA,
WASHINGTON DC

It has been over three years since Shaun Gladwell travelled to Afghanistan as an official war artist for the Australian War Memorial. As a result of this commission, Gladwell produced ten photographic portraits, two paintings and three video works; these formed the basis of an exhibition, produced by the Australian War Memorial and curated by Warwick Heywood, entitled *Shaun Gladwell: Afghanistan*. As one might imagine, the opportunity of being embedded within the Australian Defence Force (ADF) in the Middle East had a profound effect on Gladwell and continues to resonate in his work. And as with many artists appointed within the Memorial's official war art scheme, Gladwell has gone on to produce works informed by his experience of war, beyond those he delivered as part of the official commission. In this context, it is interesting to observe how the representation of war changes over time, as do the artists' perspectives and the ways in which they interpret their experience in conflict zones.

This exhibition at the Embassy of Australia in Washington DC, entitled *Point of view - Afghanistan*, draws on Gladwell's official commission for the Australian War Memorial and incorporates *Sleeping soldiers*, a series of new photographic works inspired by his time in Afghanistan. *Sleeping soldiers* is almost documentary in style as it captures the quiet, stolen moments of Australian and American soldiers resting and napping: moments that are by their very nature off-guard and vulnerable. As Gladwell notes: "It was the best way for me to present vulnerability, exhaustion, escape and rest ... I was also thinking of the idea that sleep or rest is a removal from the intensity of war and it is also the state in which the war and its trauma will return to many who have experienced it."¹ The history of art is replete with the depiction of sleeping subjects, with connections to death, transcendence and notions of the unconscious. In this respect, Tim Hetherington and Larry Burrows, two photojournalists who captured soldiers resting and sleeping, and who lost their lives in the field, have clearly influenced Gladwell. This new series stands in stark contrast to the considered and layered formalism of the Australian War Memorial works, which reveal the experience and austere landscape of the war in Afghanistan primarily from the soldier's point of view. *Sleeping soldiers* gently shifts the perspective to that of the artist as observer, and the result feels more candid, personal, and even voyeuristic.

From the audience's point of view, the exhibition space at the Embassy of Australia inspires the contemplation of two essentially disparate worlds, that of Defence and contemporary art. The ADF has a strong presence in the United States, particularly within the context of the Australian Embassy. As Major General Tim McOwan, the Australian Defence Attaché, explains, "The reason we have a strong representation is because of the centrality of the United States to the Australian strategy for the defence of our nation ... We largely look at the issues and strategic challenges across the globe through the same lens – both culturally and militarily and it works very well."² This alliance is reflected in both the ANZUS treaty and Australia's deployment of troops to Afghanistan.

Point of view - Afghanistan also forms part of the commemoration of ANZAC Day at the Embassy of Australia. The exhibition explores innovative contemporary representations of servicemen and women in war. The role of

Sleeping Soldiers, 2009,
collection of the artist



art in depicting conflict is not new, as the history of the official war art scheme reveals. But as Warwick Heywood has pointed out in his essay in this catalogue, what distinguishes Gladwell's work from the tradition of official war art is the use of video works for the first time. The screen becomes our canvas as Gladwell guides our eyes through the viewfinder, allowing us to glimpse life in another world that is at once beautiful, austere, hostile and spectacularly far from home.

The catalogue for this exhibition is the result of collaboration between Gladwell, the Embassy of Australia and the Australian War Memorial. And like any successful collaboration, it must accommodate and represent multiple voices and points of view. With this in mind, the essay by Dr Kit Messham-Muir focuses on two of Gladwell's works, examining how Gladwell relinquishes his camera to the soldiers in order to create a new visual voice through which we can glimpse their point of view. It is evident that this "handing over" process allows Gladwell and the audience to see the landscape in a different way, as both exotic and threatening. The same effect is created through Gladwell's photographic portraits of the backs of soldiers' heads, set against the landscape. The essay by Warwick Heywood provides a more general thematic exploration of Gladwell's original official commission, including his focus on how ordinary soldiers observe, control and adapt to their environment through training, rituals and the ADF culture.

The war in Afghanistan is now in its twelfth year. With most Australian troops expected to be withdrawn by the end of 2013, this is a fitting time to represent and reflect on the Australian experience of that war. Gladwell's art provides us with a fascinating opportunity to gain an insight into both the artist's and the soldiers' perspectives on the conflict and its environment.

- 1 Email from Shaun Gladwell to Emma Crimmings regarding the development of the *Sleeping soldiers* series, 27 March 2013.
- 2 Major General, Tim McOwan, Australian Defence Attaché – Head of the Australian Defence Staff (Washington), interview with Emma Crimmings, Washington DC, 5 March 2013.



Sleeping Soldiers, 2009,
collection of the artist

Shaun Gladwell's artistic practice has often explored the physical performance and mental processes inherent in particular subcultures, such as skateboarding. In his war art, Gladwell focuses on ordinary soldiers in harsh landscapes, on their physique, their inner world, and the training and rituals that shape them.

In October 2009, commissioned by the Australian War Memorial, Gladwell travelled to Afghanistan and several bases in the Middle East as an official war artist. For two weeks he was attached to the Australian Defence Force (ADF), which is engaged in a range of training, logistical, reconnaissance, and battle operations as part of the NATO-led International Security Assistance Force. The work produced during his commission builds on a tradition of official war art that began during the First World War. His video works represent the first use of the medium in the official war art scheme.

CALIBRATE AND MOBILISE

The human figure plays a pivotal role in Gladwell's war art. His work explores the various intense practices and experiences of the body that are assembled within the Australian Army to create soldiers.

In the dual-channel synchronised video *POV mirror sequence (Tarin Kowt)*, Gladwell and two soldiers – first one, then the other – film each other inside the Australian military base in Tarin Kowt, Afghanistan. Each figure is represented on opposing screens with the viewer, as Gladwell explains, caught in “image crossfire”.² A key aspect to this work is that it shows the soldiers in the act of stalking and being stalked, as they both record and evade Gladwell. For the artist, this video “is connected to ideas about moving the body, or regimentation, or calibrating the body in some way; it is a way of reflecting on what happens through military drills and training”.

Individually and collectively, military personnel need to be extraordinarily sensitive to the environment in which they are inserted. Soldiers need to know in advance the environmental factors of a “battlespace”, and they need to be able to adapt to a situation in order to control it.³ They are trained to develop “situational awareness” at an individual and group level. First and foremost, situational awareness is embodied: soldiers are trained to be able to manage their emotions and stress levels, and comprehend and react to an environment. In this work Gladwell successfully portrays a soldier who is observing, controlling and adapting to an environment.

It is through repeated training and discipline that a soldier is “calibrated” along with his or her colleagues and the broader operations of their unit or army. The video work *Field strip*, which is also dual-channel, shows two soldiers, in two different environments, stripping their weapons – a standard procedure in which a rifle, machine-gun, or pistol is dismantled and then reassembled. All soldiers are trained to complete this procedure to familiarise themselves with their weapons so they can easily, almost automatically, clear stoppages in them in the field. The video is presented in slow-motion, allowing the viewer to focus on each soldier's specific actions as he completes this task, thus drawing attention to the close relationship between body and instrument that is crucial to constructing a military force. Activities such as the field strip, range practice, marching and jogging also operate as signs of skill and expertise and tie members of the army together through the development of group knowledge, identity, aims, and experience.

Gladwell's *Portrait of Mark Donaldson VC* is in effect a culmination of ideas related to calibration, endurance, and mental strength, as associated with the military. Mark Donaldson, a Special Air Service Regiment soldier, was awarded the Victoria Cross for Australia – a medal for bravery under fire and Australia's highest military award – for running 80 metres across exposed ground to rescue a wounded interpreter in Uruzgan province in September 2008.

This video portrait shows Donaldson, inside a Black Hawk helicopter and in full kit, gazing out at the landscape of a military training base in South Australia. As the helicopter roams over the landscape, we see Donaldson's profile alongside an Australian desert setting. With this work Gladwell continues his “interest in portraying subjects that are themselves deeply involved in visualizing some goal or mentally rehearsing an activity”.⁴ The artist is interested in the rigorous training Donaldson has undergone to be able to observe and control his environment under fire. Viewing Donaldson in thought, Gladwell directs the viewer's attention to the psychological as well as physical preparation and strength that shape an elite soldier.

HEADS AND HELMETS

Through various images of heads and helmets, Gladwell reveals a more vulnerable figure that contrasts with his representations of a hardened and trained soldier. Gladwell views the tension between these two extremes as essential to the role of a soldier.

The photographic suite *BPOV MEAO (Behind point of view, Middle East Area of Operations)* records the different people – soldiers and civilians – working in Afghanistan or on bases in the Middle East that support this conflict, and highlights how vulnerable people are in these war zones. The heads are seen from behind, in the middle of the image and up close, as if targeted at point-blank range. A sense of exposure is also developed through the close focus on skin, hair, and fabric, which emphasises the relatively soft human forms still at the centre of modern armies and conflict zones in general. Some individuals wear helmets, but this simply serves to alert the viewer to the danger of the scene.

Helmets are a recurring image in Gladwell's art. Worn by skaters, motorcyclists, and “car surfers”, they point to human anatomy pushed to extremes. Gladwell painted two images of helmets for the Australian War Memorial, and these are also depicted from behind. Appearing to float in space, the helmets have a spectral, almost robotic quality. They evoke the deployed soldier's frontier existence, suggesting at once the experience of intense training, the reliance on complex machines and weapons, operations in harsh and contested terrain, and the constant threat of death.

ARMY AS SUBCULTURE

A key aspect of Gladwell's paintings of helmets is an interest in the way individual soldiers adorn their bodies and environment in conflict zones. These paintings display several personalised embroidered patches, which soldiers often make or buy to customise their body armour. Gladwell is fascinated in the way “guys and girls would sign their own environment and

bodies: everything from T-shirts, tattoos, to graffiti”. These creative gestures serve several purposes: they express a soldier’s attitude to army life, providing an outlet for stresses related to boredom, frustration and danger, but they also reflect the broader humour and myths that shape the ADF culture and help form emotional and symbolic bonds within a military unit.

Notions of bravery and sacrifice are explored in *Portrait of Mark Donaldson VC*. These are the grand narratives that shape life in the ADF. Drawing on his work *Maddestmaximus*, Gladwell represents Donaldson as a type of mythical warrior born from the Australian landscape, a narrative not unlike the ANZAC legend.⁵ With its ideals of mateship, resilience and egalitarianism, the ANZAC tradition is replayed through the culture of the ADF, and reinforced through public dialogue surrounding Australian involvement in overseas conflicts. This myth threads through the rituals and minds of Australian soldiers and it is part of the symbolic order that travels with them as they are inserted into foreign lands.

For Gladwell, the modern national army – with its histories and identities – is one of the many competing subcultures that contest and encode the spaces and actions of war.

LANDSCAPE AND THE VISUAL FIELD

The photographic suite *BPOV MEAO* presents a lone person looking into a vast landscape or at powerful machines. These images draw upon the work of German romantic painter Caspar David Friedrich, who often depicted figures gazing out onto mountain ranges or moonlit landscapes. They evoke the thoughts and feelings of individual Australians in the often bewildering environment of Afghanistan. This series also evokes a tradition in colonial art in which a foreigner endeavours to comprehend and control a “wild” environment.

In the video work *POV mirror sequence (Tarin Kowt)*, Gladwell alludes to the power of images and the visual field in war. Turned on themselves, the two video cameras create a visual web or circuit, which evokes the vast intelligence, surveillance, reconnaissance and electronic warfare systems that organise contemporary warfare. The processes of mapping, visualising, and targeting objects are crucial to military operations and intelligence, as well as the globalised media networks that provide feedback on the Afghanistan conflict. Gladwell represents the visual field as labyrinthine and dangerous, made up of layers of specific and coded visual spaces, technologies, and techniques.

Gladwell views Afghanistan, with its history of international and internal wars, as a sublime configuration of ancient and severe landscapes and “multiple conflicts taking place on various levels”. This dangerous environment is further complicated by the overlay of international military systems, including digital imaging technologies. As I have shown, Gladwell situates the soldiers, and the armies they form, between global military systems and digital media networks, but also within discourses of colonisation and conflict, and narratives related to bravery and sacrifice.

Helmet apparition (Taliban hill-fighter)

—
painted in London,
2011–12
oil on canvas
76.2 x 101.6 cm
acquired under the official
war art scheme in 2012
collection of the Australian
War Memorial
ART94501



Helmet apparition (major league infidel)

—
painted in London,
2011–12
oil on canvas
76.2 x 101.6 cm
acquired under the official
war art scheme in 2012
collection of the Australian
War Memorial
ART94502



1 The author curated the travelling exhibition *Shaun Gladwell: Afghanistan*.
2 Quotes are from several recorded interviews with Shaun Gladwell conducted by the author at the Australian War Memorial between 2009 and 2011.
3 For an example of this discourse in the Australian Army, see *Adaptive campaigning 09 – Army’s future land operating concept*, prepared by Head Modernisation and Strategic Planning – Army, Australian Army Headquarters, Canberra, September 2009, http://www.defence.gov.au/opEx/exercises/caex/publications/adaptive_campaigning-future_land_operating_concept.pdf (accessed April 2012).

4 Email from Shaun Gladwell to the Australian War Memorial regarding the development of the portrait of Mark Donaldson VC, 15 February 2011.
5 *The Maddestmaximus* videos and photographs (2007–09), inspired by the *Mad Max* films, represent a helmeted figure travelling on various black vehicles through mostly arid Australian landscapes.

**DOUBLE LOOKING:
SHAUN GLADWELL IN
AFGHANISTAN**
—
**DR KIT MESSHAM-MUIR
SENIOR LECTURER IN ART
HISTORY, UNIVERSITY OF
NEWCASTLE**

On two opposing screens, near-identical video cameras face off, lens to lens.¹ Synchronised, these two cameras pull back to reveal that they are each in the hands of an Australian soldier, in desert camouflage, with a rifle hanging at his side. We can see immediately that each screen is a point-of-view shot from the opposite soldier's camera. As these two soldiers begin to circle and stalk each other with their cameras, we see the landscape pass behind them: fine powdery sand, the late evening sun, rocky hills, and the buildings of the Australian military base at Tarin Kowt in southern Afghanistan. Throughout this video installation work by Shaun Gladwell, *Double field/Viewfinder (Tarin Kowt)* (hereafter, *Double field*), the two soldier performers see each other only through the digital viewfinders of their cameras.

Gladwell was appointed by the Australian War Memorial as an official war artist in 2009, and spent a month with Australian troops in Afghanistan and the Middle East. Many of the works he produced during and after his deployment look at soldiers looking. In particular, Gladwell explores how Australian soldiers perceive themselves within the Afghan landscape, and how, through the viewfinder, they attempt to make some sense of this unfamiliar land and their place within it. Two works in particular, *Double field* and *BPOV MEAO (Behind point of view, Middle East Area of Operations)*, photographic “portraits” of the back of soldiers’ heads against the landscape, attempt to address what Gladwell calls the “double logic” of the military eye.² Within this trained and habituated vision, the landscape is figured as strange, exotic even, but always superimposed with an ever-shifting tactical layer that is not immediately visible to the civilian, or to the war artist. For many soldiers in war zones today, the camera plays a vital role in their attempts to mitigate the sometimes unbearable psychological tensions presented by this highly charged visual space. During his time in Afghanistan, Gladwell realised the importance of the camera for the troops on the ground: just as a tourist attempts to make familiar a strange place by capturing it within the miniaturising frame of a snapshot, soldiers too attempt to hold and understand these volatile territories within the viewfinder of the camera. Gladwell observes that much of their imaging is focused on looking at “themselves and each other through screens”.³ The camera viewfinder is central to this double looking.⁴

Since the 1960s, when instamatic cameras made photography accessible, affordable and portable, soldiers have increasingly taken their own snapshots: Gladwell recalls seeing his father's own snapshots from the Vietnam War.⁵ With the recent wars in Iraq and Afghanistan, however, we have seen the rise of new “Technologies of Witnessing”, as Meg McLagan calls them.⁶ Anyone with a smart phone, such as an iPhone or Android, possesses the capacity to capture a high-resolution image and distribute it immediately to a potentially massive audience. This has brought about an entirely new set of cultural conditions that is nothing short of a paradigm shift. Within this new paradigm, soldier photography has been elevated to a level similar to that once occupied exclusively by photojournalism. As Mette Mortensen says, a soldier with a camera is “the new eyewitness”.⁷ And, as Liam Kennedy notes, soldiers are distributing these images in large numbers, “some within dedicated web clusters; others in a more ad hoc fashion, and they are creating something new in the process”.⁸ Noel Whitty argues that the rise in digital

technology has converged with a tendency in the “mediated cultures and lifestyles” of western culture “to record, and to visualise, personal experience ... Soldiers, even in war zones, are choosing to experience life ‘through a lens’.”⁹

So, when Gladwell met Australian troops in Afghanistan, he found that his camera equipment initially became common ground and that conversations often followed on from soldiers’ questions about what type of camera he was using.¹⁰ This led Gladwell to experiment with making *Double field*:

I just wanted to hand the cameras over ... I was interested in how people were recording their lives ... in how video, digital photography as well, has a huge role in representing their lives, or even how people would understand their own place in that environment. Like we all do. But it just continues into the war zone. I think that's interesting. We all manically take photos and video and that doesn't stop actually over there.¹¹

Australian soldiers’ preoccupation with taking photographs reminded Gladwell of the snapshots his father had brought back from Vietnam: “As a kid, it was really the first time I had to consider elsewhere or some other place or culture ... they were like tourist photos ... sometimes he managed to frame-out any reference to the war. Of just village life or like a rice field or a very interesting landscape.”¹²

For many of these young soldiers, being sent to Afghanistan was their first encounter with non-Western culture. As Gladwell observes, “these guys were somewhere else for the first time”.¹³ They were immersed in a world where everything is alien – language, culture, climate and landscape. As Kennedy similarly notes in connection with the Coalition troops in Iraq, “touristic imagery has such a widespread presence in the Iraq-based soldier photography that it is suggestive of a strong sense of estrangement from the culture”.¹⁴ Photographing and videoing are ways to assuage this estrangement, to comprehend these alienating worlds, making the strange manageable, within a controllable frame that can capture and convey these worlds on the soldier's own terms.

The “double logic” of seeing the landscape as both exotic and threatening became clear to Gladwell during a patrol from Tarin Kowt to an Australian forward operating base in territory controlled by the Taliban. He recalls riding in a Bushmaster armoured infantry vehicle through an impressive mountain range. Trying to position himself to record the scenery, he was warned by the soldiers accompanying him not to “get too relaxed”. These Australian troops completely understood Gladwell's “initial fascination or wonder with the space; but they had also learned to see it differently”, to “read it as these *other* kind of spaces: that spectacular mountainscape, that big sierra, is a really great strategic point to knock us out”.¹⁵ Gladwell's civilian eye was not trained to see that layer of meaning in the landscape: “I just wasn't thinking on that level.”¹⁶ In that sense, the soldier's way of seeing and reading the landscape is

essentially very different from that of a war artist or an embedded journalist, or indeed, from that of the locals, whether they are allies or adversaries. Whether by design or intuition, Gladwell's attempt to capture something of the military view underlies his decision to hand the cameras over to the soldiers in *Double field*, in order, as he says, to "completely rethink my relationship to recording video or taking photos".¹⁷

Many of Gladwell's works from Afghanistan, then, either attempt to create a visual space for the experience of Australian troops or, to put it another way, allow the troops to picture themselves in Afghanistan through their own way of seeing. The cultural theorist Judith Butler argues that all images of war, whether news media or soldier photography, are subjected to what she calls "the frame".¹⁸ The frame is not just what is literally pictured in an image, it is also the filtering process whereby pre-existing ideas and ideologies enable certain images of war to be taken and transmitted, and then to be understood by those who receive them. News media images often fit the frame; they are recognisable to the journalistic eye as being representable to a mainstream media audience, and so they are. But some images do not fit the frame; they are not easily understood, and so not communicated simply. In Butler's view, "the frame does not simply exhibit reality, but actively participates in a strategy of containment, selectively producing and enforcing what will count as reality".¹⁹ The net result of this filtering is a picture of war that is comprehensible and coherent to its audience back home. However, the frame is also a dynamic cultural space. Sometimes certain images violently intrude into the frame, such as the Abu Ghraib photographs, becoming "de-realizing and de-legitimizing alternative versions of reality" that, Butler argues, can come back to haunt the "official version" as points of resistance within the frame.²⁰ The vast majority of soldiers' images of war zones are much more about everyday activities and relationships, yet they still sit uneasily in the frame and resist the familiar picture of war. Often we, the audience, do not quite know how to read this mass of soldier-produced images, as Kennedy says, "we have yet to learn to see it and to understand it".²¹ We do not see the layers in the landscape that are apparent to the military gaze.

In many of his works after Afghanistan, Gladwell attempts to give us the soldiers' point of view, both literally and psychologically. In so doing, *Double field* and *BPOV MEAO* attempt to open a new space within the frame for points of view that are often overlooked because they are not easily understood, enfranchising those who risk the most in war by giving them a visual "voice" that we might begin to understand.

- 1 In *Double field*, one channel is recorded using a Sony HVR-Z1 video camera, the other with a Sony PMW-EX3 – the Z1 has a squared hood, the EX3 more rounded sides. Gladwell likens these slight variations in models to the variations and modifications that soldiers make to their standard-issue rifles. Gladwell, interview with Kit Messham-Muir, 12 June 2010.
- 2 Gladwell, interview with Kit Messham-Muir, Paddington, Sydney, 26 April 2010 (transcribed by Susan Cairns).
- 3 Gladwell, interview with Kit Messham-Muir, Paddington, Sydney, 12 June 2010 (transcribed by Susan Cairns).
- 4 Gladwell, interview with Kit Messham-Muir, 26 April 2010.
- 5 Gladwell, interview with Kit Messham-Muir, 26 April 2010.
- 6 Meg McLagan, "Introduction: making human rights claims public", *American Anthropologist*, 108:1 (2006), 191–95.
- 7 Mette Mortensen, "The camera at war: when soldiers become war photographers", in Rikke Schubart, Fabian Virchow, Tanja Thomas and Debra White-Stanley (eds), *War isn't hell, it's entertainment*, (McFarland & Co: Jefferson NC and London, 2009), 46.
- 8 Liam Kennedy, "Soldier photography: visualising the war in Iraq," *Review of International Studies*, 35 (2009), 819.
- 9 Noel Whitty, "Soldier photography of detainee abuse in Iraq: digital technology, human rights and the death of Baha Mousa," *Human Rights Law Review*, 10:4 (2010), 691.
- 10 Gladwell, interview with Kit Messham-Muir, Paddington, Sydney, 30 September 2010 (transcribed by Susan Cairns).
- 11 Gladwell, interview with Kit Messham-Muir, 30 September 2010.
- 12 Gladwell, interview with Kit Messham-Muir, 26 April 2010.
- 13 Gladwell, interview with Kit Messham-Muir, 26 April 2010.
- 14 Kennedy, "Soldier photography: visualising the war in Iraq", 826.
- 15 Gladwell, interview with Kit Messham-Muir, 26 April 2010.
- 16 Gladwell, interview with Kit Messham-Muir, 26 April 2010.
- 17 Gladwell, interview with Kit Messham-Muir, 30 September 2010.
- 18 Judith Butler, *Precarious life: the powers of mourning and violence*, (London & New York: Verso, 2004); Judith Butler, *Frames of war: when is life grievable?* (London & New York: Verso, 2010).
- 19 Butler, *Frames of war*, xiii.
- 20 Butler, *Frames of war*, xiii.
- 21 Kennedy, "Soldier photography: visualising the war in Iraq", 833.

Logistics run through the Dasht
to Patrol Base Wall

—
one in a series of photographic studies
acquired under the official war art scheme in 2009
collection of the Australian War Memorial
P09777.030





BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.001



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.002



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.003



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.004



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.005



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.006



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.007



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.008



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.009



BPOV MEAO
(behind point of view,
Middle East Area of Operations)

—
edition 1/1, 2009–10
digital colour photograph
inkjet on paper
image size: 95.0 x 63.3 cm
acquired under the official war art scheme in 2010
collection of the Australian War Memorial
P10015.010



POV mirror sequence (Tarin Kowt)
 [video still]

—
 edition 1/1, 2009–10
 2 channel synchronised
 HD video, stereo audio, 16:9
 8 minutes, 22 seconds
 acquired under the official war art scheme in 2012
 collection of the Australian War Memorial
 ART94193

Bomb clearance, Kandahar Air Field

—
one in a series of photographic studies
acquired under the official war art scheme in 2009
collection of the Australian War Memorial
P09777.007



**GLADWELL EXPLORES
HOW AUSTRALIAN
SOLDIERS PERCEIVE
THEMSELVES WITHIN
THE AFGHAN LANDSCAPE,
AND HOW, THROUGH
THE VIEWFINDER, THEY
ATTEMPT TO MAKE
SOME SENSE OF
THIS UNFAMILIAR
LAND AND THEIR PLACE
WITHIN IT.**

— Kit Messham-Muir, 2013

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COLOPHON

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Shaun Gladwell is represented by Anna Schwartz Gallery

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