St Andrew’s War Memorial Hospital is a 250 bed facility in Spring Hill, Brisbane, which has been providing healthcare to patients since 1958.

Our vision is to provide our patients, and their families, with First Class Treatment, World Class Results.

We have earned a reputation as a first class hospital particularly for complex clinical procedures with one of the highest patient complexities in Australia.

Facilities at St Andrew’s include 15 theatres, three cardiology catheter laboratories, endoscopy suites, an intensive care unit and emergency centre.

We have recently opened a new hybrid theatre, which merges conventional operating theatre components with advanced imaging technology, enabling surgeons to perform highly complex surgery in minimally invasive ways.

We are part of UnitingCare Health (UCH), one of the largest not-for-profit private hospital groups in Queensland, which is a service group of UnitingCare Queensland, along with UnitingCare Community and Blue Care.

UCH administers The Wesley Hospital and St Andrew’s in Brisbane, The Sunshine Coast Private Hospital in Buderim and St Stephen’s Hospital in Hervey Bay.
I am pleased to welcome you to this exhibition of art from the finalists of the St Andrew’s War Memorial Hospital ANZAC Art Prize.

St Andrew’s Hospital is a living memorial to those affected by war and as such, the centenary ANZAC commemorations in 2015 are of great significance to us.

The hospital commemorates ANZAC day annually and our beginnings as a War Memorial Hospital are not forgotten today. We now have a wide range of patients and specialties but a significant number of veterans and serving soldiers, as well as their families, attend our hospital. We are proud of our history of healthcare to those who served.

Bringing art into the healing space of a hospital is good for all concerned and, as well as enjoying this exhibition, I encourage you to take the time to enjoy some of the art on display in the public areas across the hospital.

I personally congratulate the finalists and winners of the St Andrew’s War Memorial Hospital ANZAC Art Prize and am delighted to see their work on display.

I would also like to thank Dr Philip Hall for his work in leading the Art Prize competition and our judge – Dr Claire Baddeley, Senior Curator of Art, Australian War Memorial, Canberra.

Andrew Barron
General Manager, St Andrew’s War Memorial Hospital
I have been delighted to be supported by St Andrew’s War Memorial Hospital to run the ANZAC Art Prize this year. As the Art Curator for the hospital, it is a privilege to see such fine works commemorating this important ANZAC anniversary year.

We have been delighted with the response to our call for entries - the works you see on the walls were selected from 139 entries.

The theme of the competition was “Healing after Conflict”. St Andrew’s War Memorial Hospital was opened in 1958 after extensive community fundraising as a living memorial to those who fought in the two world wars of the twentieth century.

The Art Prize forms an integral part of our art collection at the hospital. It sits alongside the acquisitive program, the donor program and our collaboration with Art From The Margins (a creative pursuit of Wesley Mission).

I hope you enjoy viewing the works on display in this exhibition and warmly congratulate the artists for their fine efforts.

Dr Philip Hall
The Healing Field

The Healing Field narrates the story of war, death, remembrance and recovery. The colour choice is fundamental in delivering the story. The blackness symbolizes war and death. The bright red poppies are a symbol of remembrance and a blunt reminder of the blood spilt on the battlefields. They are also used to represent new life and new hope for generations to follow. The large expanse of a white field represents healing, in parts depicted as almost gauze (bandage). In colour psychology white is the colour of new beginnings, wiping the slate clean. It is the blank canvas waiting to be written upon. The colour white affects the mind and body by aiding in mental clarity, promoting feelings of fresh beginnings and renewal, assisting in cleansing, clearing obstacles. It is the colour of protection and encouragement, offering a sense of peace and calm, comfort and hope. It creates a sense of order and efficiency; it is an inherently positive colour. The white field is the healing field. Green is the colour of growth, the colour of spring, of renewal and rebirth, restoring a sense of wellbeing. The green blades of grass depict a healed land, a land with a positive future.
**Brothers in Arms**

Representing the healing of prejudices and the establishment of brotherhood between Indigenous and Non-Indigenous Australian Soldiers during WW1 and WW2.

My inspiration came to the fore through an article I read about the treatment of Indigenous Australians during their quest to enlist. The statement that “recruitment officers had finally become colour blind” led me to paint the soldiers in shades of grey. The red in the background – a reminder that all humans shed the same coloured blood.

My art loosely depicts, Private Bert Nunn (WW2) and Private Miller Mack (WW1) – representing both wars. I felt their faces exuded pride and brotherhood. Just two brave, naïve young men from different heritages, looking forward with the same dreams and aspirations, healing the racial rift and becoming brothers-in-arms.

I wrote the following poem as an adjunct to my painting to help convey my feelings.

**Brothers in Arms**

They travelled from afar to enlist to fight  
But were turned away abruptly – sent out of sight  
Didn’t need indigenous help – so those in power thought  
Until commonsense prevailed and skills, unique, were sought  
The brothers-in-arms – No colour they saw  
Just shades of grey advancing to the shore  
No distinction of creed – No racism to show  
Healed by the kinship only brothers could know

“…*We the parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation*…”

(Excerpt from Prime Minister Kevin Rudd’s Apology speech, 13/02/2008)
Reach (2015)

In the language of flowers, it is said that the protea symbolises diversity and courage.

This painting of a protea in demise depicts the possibility of beauty in the imperfect.

I am drawn to the hardy nature of this plant which can survive in extremes, and remain a thing of terrible beauty. It is not a delicate object; it is a strong and powerful one. It grows and stand strong amidst the sometimes harsh reality of its surrounds but also displays the impact of its struggles.

The image reminds us that while a time of healing can be flawed, and difficult, there is grace and calmness to be found in the world and in nature. There is hope that with the right nourishment and support vitality may return, while acknowledging that all things must transform, must change. And in that change there remains beauty and hope.

I wish for this painting to bring a sense of calm and comfort to the viewer, a deep knowing that in difficult times there is beauty, that positives can indeed emerge after conflict and that we must not succumb to despair in the sometimes long road to healing.
'Every Single Silver Soul'

There is a Line that does not exist

Between love & hate, light & dark, right & wrong...
Yet this invisible emotion or motion has more substance than the tangible life we live in.

The reality of this centenary commemoration enables us to reach back in time to where the big blue met the final precipice.

The distant sting of loss on the edge of a barbed wired cliff
Sit snug between the healing of a hundred years and us.

This sea of silver - a pool too vast to grasp
Yet the being of every soul rise above the abyss of human comprehension.

Brimming with blood red poppy fields
Embracing every single silver soul.

Lest we forget

Conveying an emotion with pigment on a brush is one small motion to express my deepest condolences.

‘And sound Stopped, and movement stopped for much, much more than a moment’ Ghost script Inspired by David Henry Thorea
The night I saw the sun

The theme of healing is represented here as an allegorical landscape. From darkness to light; from illness to wellness. This is the core premise of the image. The oft heard metaphor of illness as an adversary to be conquered, such as a mountain, is shown here quite literally. The darkness of the mountain’s lower slopes give way gradually to a brighter environment with the sun at the centre of the image. Such is the journey of healing - the end goal a bright point at the centre of ones efforts. The uncertain, the unknown is represented as cloud obscuring the light, yet not blocking it. How long does healing take? Will it be complete? How will, it affect me? Drifting up into a dark blue sky mirroring the form of the dark mountain, the clouds can also be seen as paths yet to be taken once healing is complete; the future beyond illness. Further, the symmetry of the composition alludes to the lasting effect of adverse experiences and how they will be reflected in one’s life.
Lone Pine

The work that I have submitted for the 2015 Anzac Art Prize is a watercolour entitled Lone Pine. The watercolour itself depicts the tree standing at the site of the Lone Pine Cemetery on the Gallipoli Peninsula.

The solitary pine honours those who fought in Gallipoli, by referencing the original tree that stood at the Battle of Lone Pine in 1915. Prior to the battle, Turkish soldiers cleared the battlefield of all but one pine that was later destroyed during the fighting. After the fighting, however, several soldiers collected seeds from the razed tree and brought them back to Australia to replant throughout the country. Descendants of the original Lone Pine now exist in various locations within Australia and New Zealand, including in front of the Australian War Memorial in Canberra.

The reason I chose this subject for my contribution to the 2015 Anzac Art Prize is because of its relevance to the theme of “Healing After Conflict”. The original tree, although destroyed by the horrific fighting in 1915, was able to be transplanted and brought to Australia through various surrogates, growing for decades at various sites throughout the nation. As a result, through this process of healing and growing, the legacy of the Gallipoli pines is able to last and grow as they continue to act as a memorial for the soldiers who made the ultimate sacrifice on behalf of their nation, one hundred years ago.
Conflict-Healing

My work ‘Conflict-Healing’ 2015 is a large drawing on two halves of paper separated from a single sheet. The two sheets are separated by a torn space that is like a wound but also a threshold that re-unites them. The drawings are two parts of a single whole; conflict and healing are conjoined and can’t be separated.

The work represents a sort of surrogate, repaired body.

The work is an abstracted presence. It embodies both human scale and human touch. The theme of ‘Healing after conflict’ is manifested rather than represented.

The left sheet of paper ‘Cosmos’ is a monochrome graphite vista interspersed by sparse clusters of abstracted marks and signs achieved through erasure – reminiscent of a bleak night sky, ashen traces of light, trajectories or scars. Conflict causes disordering and confusion with connotations at both the most personal and universal scales.

The right sheet of paper ‘Beauty’ is a collection of delicate water-colour tests, stains and doodles interspersed with drawings of native Australian flowers and wildflowers from countries in which Australians have seen military service; including Turkey, Belgium, France, Korea and son on – reminiscent of re-growth, delicate ornament, shared moments and hope. Healing allows chance and risk, and a new appreciation of the everyday, the incidental and the beautiful.

Both conflict and healing share aspects of the emblematic and the poetic; one recognizes and is frames or shaped by the other.
Another Thought

Another Thought draws its inspiration from the observation of our ever changing environment, both the natural world, and the built structures that surround us. There is an ambiguous presence within these works that constantly shifts between two worlds; solidity or translucence, a bodily form or an architectural structure, a window guiding you in, or a solid mass blocking you out. There is a stillness and peace held within this flux, a meditation of sorts, guiding the mind inwards and onwards. It is in this way that the work explores our healing after conflict.

Like the dusk of sunset and the crisp dew of sunrise that the images drew their inspiration from, Another Thought symbolises our ongoing relationship with healing; they are the moments of stillness and reflection that pass through our everyday as we move forward and look to the future.
The Long Road Ahead

This work is an exploration of how daunting the road to recovery is for a soldier that has just been seriously wounded. It can be hard to imagine ever being completely well again. Sometimes this never happens.

The road to recovery after a traumatic event is a very difficult and long journey. The nature of the injury, being experienced in a theatre of war can make it harder with the added impact of PTSD. The support of others is critically important in the recovery from both physical and psychological injuries. Form a mate to talk to to a loving family to strong and understanding medical support network, those around an injured serviceman or women make the difference between recovery or not.

It is a long road.
Healing Our Heroes

In investigating the competition topic, ‘Healing after Conflict’, I felt there were two parties that needed to heal,

1. The warriors/ soldiers/ heroes who have experienced and witnessed the atrocities of war,

&

2. The innocents left behind/ related or not to those fighting but always indebted, but left with a feeling of hopelessness.

I have attempted to depict the reconnection of both after conflict, an almost role reversal, as the responsibility reverts to the innocents. As a new future is built after conflict the responsibility lies with those who remained at home. A responsibility to reassure, to attempt to share the soldiers’ emotional burden through the demonstration of empathy, respect and compassion. Reminding the returned servicemen and women why they play such an important role and how appreciative we are of their sacrifice of their own innocence.

As Post Traumatic Stress Disorder is becoming better understood and a much more widely known condition, it is important that days like ANZAC day remain part of our calendar. It is critical to not only celebrate and remember those who fought in WW1, but also those who continue to represent us all around the world, protecting our beliefs and way of life, and the freedoms that many others are not initially afforded in their own countries.
In 2013 I had the opportunity to travel to Gallipoli and paint the landscape with a group of Australian artists.

The experience to paint in Gallipoli was powerful and reverential. It was the most significant experience in my painting career to now.

Since then I have become deeply interested in the stories of women who served in the Australian Army Nursing Service during WW1.

One example is Matron Grace Wilson. She serviced as the Principal Matron in the 3rd Australian General Hospital on Menos Island, Mudros, Greece, near Gallipoli from 1915.

I found her story remarkable and this painting is my interpretation of her.

One returned soldiers’ quote that inspired the feeling in my painting reads:

“These are the sisters of the 3rd Australian General Hospital …. We can never be too thankful to those devoted women who were on Lemnos …. They were indeed ‘ministering angels’ in every sense of the term, and how they ‘stuck it’ in the early days will always be to me a matter of the greatest wonder …

The equipment was very basic as they worked from tents in extremely difficult conditions. Nurses of the No. 3 Australian General Hospital at Mudros West, on the Greek island of Lemnos, 1915 were to set up a hospital under appalling conditions.”

I feel that this painting of Matron Grace Wilson reflects the theme of “Healing After Conflict”. To me she represents one of the unsung heroes of WW1, who devoted her life work to healing after conflict, through her devotion to nursing.
Vigour of Nature

My artwork began by comparing nature with war through a strategic arrangement of hybrid forms. Through a surrealist approach which considers nature a force we sometimes have little control over compared to man-made creations that we can control. My art research progressed and it became more obvious to me that nature is a force that cannot be measured and that it will eventually overcome our man-made creations through processes such as courage, strength and healing. My artwork is a means of showing a visual interpretation of man-made forms merged with natural forms creating entirely new hybrid entities.
Where there is light, darkness must cease

My intention was to lay down the symbols of the chaos of war and then to cover it with a veil of peace and healing, being aware that some of the memories of hurt will remain.

It is the remembering that heals.
The Spoils of War

This painting is a depiction of the highly organised but hectic work that occurs in the many Combat Support Hospitals on the battlefields of Iraq and Afghanistan.

The surgical and medical support teams are a mixture of races and cultures all of whom have a common goal – to medically repair the damage inflicted on the fields of war.

They work tirelessly providing the best surgical and medical care possible under extremely difficult conditions.

They are the unsung heroes.
Embrace

With this artwork I want to transmit the importance of Love, in the hard process of healing.

Loves from family, love from friends and community, inner love. And to my mind just come one sentence:

“Hate is not overcome by hate; by Love alone is hate appeased. This is an eternal law.” (Buddha)
From Convent to Hospital, the healing of Fleurus 1918

With past experience as a Wesleyan home missionary in rural Victoria, Sgt Charles Carey McPhee (1887-1957) became Chaplain to fellow P.O.W.s on the Western Front. He conducted services, made coffins, and buried the dead.

After the Armistice in Fleurus, Belgium (1918) a German munitions-train exploded, setting fire to the town, Charles’s Diary notes read:

"Friday 15th November 1918 - At 9.30 left to go to barber’s. when we got near the station there was a terrific explosion at 10 a.m. Several civilians and soldiers wounded. Fire continued at 11. There was a succession of explosions. I was in a cellar quite near with 3 English soldiers, 1 French soldier, 9 adult and 6 children civilians. 1.20 Explosions still continuing. At 2.30 pm left the cellar as the house had caught fire.

Saturday 16th. - Busy organizing hospital for sick, with Doctors and civilians. Arranged for hospital at Convent.

Sunday 17th. - At 7 p.m. we had church service in Town Hall. Fleurus civilians billeted in Town Hall all sleeping together. Cold.

Thursday 21st. - In Fleurus. The 11 H passed through Fleurus. Grand sight. I was thanked by the General (General Currie, Canadian) for the work I had done in Fleurus. Troops passing through all day.

Saturday 23rd. - Waiting for the R.C. Ambulance to come for the sick.

Sunday 24th. - Ambulances arrived at 10 a.m."

Charles Granddaughter, artist Sue Jarvis, used his formal photographs of the time to show the esteem felt by citizens of Fleurus towards servicemen from Allied forces. Note the Convent (hospital) dormitory beds hastily made from packing cases.
**Sir John Monash - Remembrance**

Sir John Monash was the Dux of the local primary school at Jerilderie. He was a student, a husband and father, a soldier, a General and a Community man.

One of his tasks in peace was bringing 180,000 Australians home. He did this over an 18 month period and in this time those waiting were given the opportunity to study and train.

He supervised the construction and the public appeal for funds for the Shrine in Melbourne.

I grew up in Jerilderie thus knew about Sir John Monash as the General and the Jerilderie primary student. But as a child with little thought about the man post the experience of war. Looking a little deeper, any man / woman is much more than one experience or time in their life.

Healing after conflict; wounds seen and unseen, as a community and as an individual is the same for the person 100 years ago and for today.
Legacy

When I read the theme of this art prize “healing after conflict” I thought of soldier’s sufferings both mentally and physically, post war and how society assists in their recovery. Anzac Day has been designed to encapsulate the unique qualities that forged the spirit of Anzac and gave birth to our national identity: courage, mateship, sacrifice, generosity, freedom and a fair go for all.

The young boy in this painting high fiving a veteran, is a visual lesson to highlight the reasons our boys fought and sacrificed their lives.

Verging on the cubist style this painting allows the viewer to depict the real-life objects in an entirely different way. I transformed a real life image into a fuller, more detailed explanation of the subject. I could see within the image simplified objects that I converted into distinctive shapes.

The geometric abstraction of the elements in this work took shape on the canvas from an initial sketch. I played with the shapes and lines until the final composition came to fruition. I intuitively, placed a huge importance on the light – if you search for the light source while looking at this painting you suddenly notice shadows and light contributing to the overall impact.
To Dearest Amy from Your Loving Boy, George” watercolour on vintage postcards

Between 1915 and 1918 a young Amy E Banks of Hipwood Rd, Hamilton received a number of postcards from Driver George V Kerr, on active service, which she kept and which I purchased from an antique dealer a hundred years later. Reading them and knowing that they were written in the trenches, that in fact I was holding a piece of Australian history, is quite humbling. Not being able to say where he was, having the Censor stamp pass on his words, telling of trench foot and mates drowning doesn’t begin to describe the harshness of life at that time.

Many of the cards are written in such minute handwriting to take advantage of every square centimeter. However, the fact George had faith in his love of Amy and that Amy treasured those cards shows me the resilience of them both and the triumph of love over conflict. Healing can only begin with the love and support of others and an acceptance of the weight of memory each person carries. A load shared is a load halved. I like to think George returned safely to his dear Amy and that they both found a way together to heal.
Sanctuary (2014)

When we think of the word wilderness, we often leap to imagining forests, deserts and mountains; those locations which exist beyond the boundaries of civilisation. These evocative places resonate with us, existing as imaginary regions that provide relief from the harsh realities of humanity. Sanctuary (2014) represents my own interpretation of wilderness; a private and immense space apart from the conflict and confusion of the world we live in.

The painting depicts a small, isolated island in an unending expanse of water. Growing forth from the rocky landmass in the centre of the image are three leafless trees surrounded by low foliage. The singular use of turquoise blue with touches of green in the water’s reflection are calming colours that mark the space as a place of the mind’s creation.

The quiet island emerging from a tranquil body of water allows the viewer to step into a place of solitary reflection. It is a free space beyond the reach of expectations and responsibilities that is soothing and restorative.
For I was blind

What is normality? What is real? How can one ever be the same when the world that they knew is twisted, distorted beyond repair. What has been done and seen can never be erased. Upon returning these thoughts, feelings and memories are buried deep to the back of the mind burning to come to the surface.

These paintings are a part of a series of works of young males dealing mental health issues. They represent the constant battle young men face. With their whole lives ahead their will forever be to sides to their lives.

It’s these thoughts and feelings that are withheld from all including themselves that need to be released. These paintings are not only about healing but about accepting and coping. Learning to let your guard down and release the pain that can be built up during a time of service.

It is the strongest of people that can also be the most vulnerable. But to release those inner feelings and talk to one another, it is only then that you realise that you are not alone. There is still good in humanity and healing of the mind is just as important as healing of the wounds on the body. There will forever be scares but if you can learn to trust humanity and see the good within people then some of those scars can be healed with time.
Healing After Conflict

During the first world war, red poppies were among the first plants to spring up in the devastated battlefields of Northern France and Belgium.

In soldiers folklore the vivid red of the poppy came from the blood of their comrades soaking the ground. In the literature of the first world war a new more powerful symbolism was attached to the poppy – the sacrifice of shed blood.

Upon reading the theme for this art prize, my first thoughts were of the poppy, due to its strong symbolism and meaning.

I've used the theme as the title of this two part painting as to connect the relevance of the two and to enable the viewer to interpret the symbolism of the painting for themselves.

For myself I have used the black and white with silver leaf being negative colours to represent looking back to conflict, black and white film footage of the past the metal of war. The positive colours with gold leaf indicate the healing, sunshine and looking to a positive future.
La Colombe

‘I stand for life against death; I stand for peace against war.’(Picasso,1950)

La Colombe is inspired by Picasso’s lithograph, la Colombe, which was chosen as the emblem for the World Peace Congress in Paris in April 1949.

The bird amidst the violence of the shattered wood and damaged stonework contrasted against a calm and uplifting sky, signifies the positives that can emerge after a period of conflict through the idea of safe haven made possible by past upheaval.

The pigeon building its nest in the midst of the devastation, embodies the healing power of a home and family that is allowed to flourish without threat, and speaks of resilience, optimism and the everyday.

Birds have long been associated with the concepts of peace, freedom, the future and renewed life, and across many societies and religions, reflecting a kinship with the natural world that pervades and transcends linguistic regardless of culture.

Now, in our contemporary society, the symbol of the dove is universal as a metaphor for pacifism, while the type of damage sustained by modern warfare is also almost without exception, globally familiar and recognisable.

The Healing Touch

The image is from memory.
I saw this when driving through a town on ANZAC day and it stayed with me.
The two figures were alone in front of the war memorial the older man in a
wheel chair and the younger man standing close to him.
A private, contemplative scene, the older man, head bent in sorrow and
at the same time I hoped he was taking comfort from the younger man’s
healing touch and quiet words.
I saw them later that day down the street and I noticed they were both
smiling.
Climbers

This artwork encourages the viewer to look at conflict as something that can only enhance the beauty of healing.

The beginning of new life forming after a bush fire is one of the most beautiful visual examples of healing after conflict I have seen. It is an image that has stayed with me since my first exposure to it as a young child growing up in a suburb surrounded by bushland.

What was once lush and green is now black and dead. But the magic that is the new life that begins to sprout is only greater enhanced by the contrast of its black framework. The green almost glows as it wraps itself around and up into the sky.

I can think of no better visual example of the emotional journey seen in a hospital setting ... a place where the physical destruction of cells allows new life to flourish. A place where what may look like a hopeless case may only need the tiniest sprout of hope to overcome.
Healing in the Field

A rest in the fighting
Momentarily the guns have stopped
There is silence
But for the sobbing of a soldier
The fires are still burning
Destroying what is left
The sky has turned ink black
Occasionally lit up by distant battle
In the rubble there is life and movement
A digger is looking for his mate
His hearing has diminished, his eyes are blurry, his body hurting
His hands are finding their way
Grasping firstly scrap of hot metal and cold blocks of concrete
Desperate to find his crying fellow soldier
Their bodies meet and both stand up
Embracing and giving comfort
No need for words
There is a long road ahead
But the healing has started
Touching of hearts
The best remedy there is
Nature Speaks : EY (2014)

They weep here in remembrance of those who fell

unity sacrifice freedom soft incantation dwells precarious yet clear

Combining image and text in my painting provides a kind of visual spatial poem. The above words are from the Rockhampton ANZAC War Memorial. Nature Speaks : EY is, I hope, a way or means to remember not only those young men who died but also the profound loss and grief experienced by their mothers, their fathers, their brothers and sisters. By their friends, by their communities. By our nation.
Start Again

Bushfires are a similarly for war. Representing conflict, a bushfire is a battle to protect family, friends, livestock, land, vegetation, home/property/belongings and community. My artwork represents the end of the war/bushfire and the regeneration of life. “Starting Again” is the potential for a new beginning bringing back population, growth, vitality and colour. It represents hope through the new growth and colour in a bleak, colourless and destroyed backdrop. Healing after conflict begins with one seed of hope. The one green seedling in my artwork gives hope that the next artwork of the same scene would be green and colourful with grevilleas, wattles, bottle brushes, mosses, gums, eucalyptus and wild life. The hope that wildlife would return and regenerate after a bushfire as communities would return and heal after war.
Moving Forward

Moving Forward is a mixed media picture, using encaustic, oil, pastel, tar and photo collage.

It depicts servicemen, from the first world war to the present day, leaving behind the conflict zone, the horror, darkness and fire. The circles at the bottom of the picture represent the dead comrades they leave behind. The soldier’s head in the bottom right hand corner, when seen from different angles can be seen in different forms, a dark skinned soldier, a white skinned soldier with face blackened by war and a skull.

As the soldiers leave the conflict they move towards the light, the photos represent hospital staff (two photos of nurses), and family and friends they are returning to. Some families are torn, members are missing, but always the moving forward towards the light even though old scars are reopened along the way (represented by the broken lines to the right of the picture). The butterflies represent new life and healing and finally the poppies waving against the blue sky represent hope and joy.