Australian National University

COLLEGE OF ARTS AND SOCIAL SCIENCES

Research School of Humanities and the Arts

SCHOOL OF ART & DESIGN

VISUAL ARTS GRADUATE PROGRAM

DOCTOR OF PHILOSOPHY

Stephanie Alexandria Parker

The Role of Rhythmical Pattern Body Movement in ANZAC Commemoration and Site Connotations

A THESIS SUBMITTED FOR

THE DEGREE OF THE

DOCTOR OF PHILOSOPHY

OF THE AUSTRALIAN NATIONAL UNIVERSITY

September 2020

Declaration of Originality

I, Stephanie Alexandria Parker S. Parker, hereby declare that the thesis here presented is the outcome of the research project undertaken during my candidacy, that I am the sole author unless otherwise indicated and that I have fully documented the source of ideas, references, quotations and paraphrases attributable to other authors.

Acknowledgements

I would like to acknowledge the advice of the following people:

I would like to extend a special thank you to my panel member—Associate Professor Michelle Duffy, Human Geography, Program Convenor of the Bachelor of Development Studies, Discipline of Geography and Environmental Studies, School of Environmental and Life Sciences, Faculty of Science, The University of Newcastle—for her extensive interest in, and advice on, this project.

My special thanks to independent researcher, visual artist and friend Dr C.J. Taylor. When this project was at its lowest point, he provided the necessary advice for the project to move forward.

Capstone Editing provided copyediting and proofreading services, according to the guidelines laid out in the university-endorsed national ‘Guidelines for Editing Research Theses’.

Abstract

This studio practice investigated the role that rhythmical pattern body movement has in communicating connotation in a commemorative environment to an attending audience. The project's inspiration was the Australian War Memorial's (AWM) daily Last Post Ceremony (LPC), which transmits the Cult of Anzac.

There is an interactive relationship in an environment between architectural structures and people. Stephens argued that architectural structures act as focus points that transform and communicate knowledge by bodily affecting moods, feelings and emotions. Kelly theorised that performances allow for the 'correct' knowledge or belief to be transmitted orally, which can be mnemonically associated with specific locations in the environment to give purpose. However, the role of the performance element of rhythmical pattern body movement is unknown.

For this exploration, the principle instrument was me using my Hilal Dance practice, which was recorded through performance autoethnography and video. However, Thrift's non-representational theory (i.e., written text inadequately communicates multi-sensual practices and experiences) applies here.

Through my *Anzac Parade Series*, *Wreath-Laying Series* and art exhibition, rhythmical pattern body movement communicated a commemorative meaning that modified sites' significance. Combined with the ceremonial object—the red poppy wreath—this significance is translated through movement quality and rhythm to provide solemnity and gravitas to the remembrance of sacrifice and hope for the future. At the Reconciliation Place, the red poppy wreath lying on the mound located physically on the AWM–Parliamentary land axis meant the mound was the central point for remembrance to all those who died for their country. Through the repetitive red poppy wreath-laying performance and the LPC, the exhibition explored the idea of how not only a particular commemorative connotation is given to a space but also this performance's frequency has religious associations. The project demonstrated how rhythmical pattern body movement communicates connotations in a performance.

Addendum

COVID 19 Statement relating to Exhibition

September 2020

Due to the COVID-19 pandemic, the Australian National University has ruled that a normal exhibition of my work for examination purposes will not be shown. This means that only the exhibition documentation will be available. This statement addresses how this decision affects this thesis (i.e., the exegesis and exhibition).

Overall, this is a substantial loss for this thesis. The exhibition was an opportunity to move from the constraints imposed by written media—as Thrift's non-representational theory discusses[1]—to video work. The video work used in this exhibition will be available for the examiners. However, an important element of this work is missing (i.e., the important kinaesthetic empathy or felt experience of the audience that comes from watching live wreath- and poppy-laying performances).

One of the aims of this exhibition was to create a commemorative domain of the dead within the space enclosed by television's circular structure through repetitive performed activity. Due to the exhibition not being shown, the possibility of achieving this aim has been substantially reduced. As discussed in this thesis, each of these television screens mostly depicted either a wreath layer advancing towards the viewer or the repetitive Last Post Ceremony each day of the week. An important contribution here was the viewer physically witnessing this commemorative connotation being created in a gallery environment through the actual lying down of red poppy wreaths and single poppies. Consequently, an important element for this thesis will now be either substantially reduced in character or lost.

[1] Thrift, Nigel, *Non-Representational Theory: Space, Politics, Affect* (London and New York: Routledge, 2008), 1–26.

Contents

Declaration of Originality ..... **i**
Acknowledgements ..... **ii**
Abstract ..... **iii**
Addendum ..... **iv**
List of Figures ..... **vii**
List of Abbreviations ..... **xi**
Definitions and Concepts ..... **xii**
Chapter 1: Introduction **1**
Chapter 2: Research Questions **5**
2.1 The Evolving Australian War Memorial 5
2.2 Different Performance Practices 10
2.3 Same Object, Different Significance 13
2.4 Conclusions 19
Chapter 3: Methodology **20**
3.1 Investigative Instruments 20
3.1.1 My Dance Practice: Hilal Dance 20
3.1.2 Performance Autoethnography 23
3.1.3 Visual Practice: Video Work 24
3.2 Investigative Methodology 28
3.3 Conclusions 30
Chapter 4: Synergy between Commemorative Space and Rhythmical Patterned Body Movement **31**
4.1 Introduction 31
4.2 The Anzac Parade Series 33
4.2.1 Australian Hellenic Memorial 33
4.2.2 The Australian Vietnam Forces National Memorial 37
4.2.3 Australian Army Memorial 41
4.2.4 The Australian Hellenic Memorial, Again 46
4.3 Conclusions 51
Chapter 5: The Last Post Ceremony **53**
5.1 Musical Influence on the LPC 55
5.2 The Performance: Being an Audience Member 56
5.3 Discussion 60
5.4 Conclusions 62
Chapter 6: Physical Rhythmical Actions **64**
6.1 The Ceremonial Object: Wreath Shape and Flowers Symbology 66
6.2 The Physical Action 72
6.3 Part 1: Wreath-Laying Series 73
6.3.1 The National Workers Memorial 75
6.3.2 The ACT Bushfire Memorial and Wreath Laying 82

6.3.3 Reconciliation Place 89
6.3.4 Anzac Parade—Space A 98
6.4 Part 2: The Exhibition—Repetitive Rhythmical Pattern Body Movements 105
6.4.1 Köken Ergun's Video Work *Ashura* (2010) 105
6.5 Conclusions 120
Chapter 7: Results and Conclusions 123
7.1 First Research Question 123
7.2 Second Research Question 125
7.3 Some Implications 127
Appendices 129
Bibliography 177

List of Figures

Figure 2.1: Charles Bean's 1919 proposal sketch for the AWM 6

Figure 2.2: Canberra, 1941. 7

Figure 2.3: The AWM Gallery plan, 1946 8

Figure 2.4: Citizens laying wreaths at the AWM Stone of Remembrance during the annual Remembrance Day ceremony, Canberra (11 November 1946) 9

Figure 2.5: Wreaths cover the Stone of Remembrance after the Remembrance Day ceremony in front of the AWM, Canberra (11 November 1946) 9

Figure 2.6: Geelong Grammar School War Memorial with the George Lambert statue as the focus 13

Figure 2.7: Geelong Grammar School War Memorial plaques 14

Figure 2.8: Geelong Grammar School's George Lambert sculpture located in the 'Australian Art' area in the NGA (9 November 2016) 15

Figure 2.9: Geelong Grammar School's George Lambert sculpture in the NGA located in the foyer area next to the lifts (April 2019) 16

Figure 2.10: Image showing the LPC performance location at the AWM 18

Figure 3.1: Computer screen featuring a front view of the *Synchronous Objects One Flat Thing, Reproduced* dance 22

Figure 3.2: Computer screen view featuring a top view of the *Synchronous Objects One Flat Thing, Reproduced* dance 23

Figure 3.3: Shaun Galdwell's 2000 single-channel video *Storm Sequence* 25

Figure 3.4: Still images from *Westbeth* (initial camera experimentation) 27

Figure 3.5: Still images from *Westbeth* (final experimental section) 27

Figure 4.1: Photographic stills from performance artist Mai Ueda performing a tea ceremony in the middle of a busy New York street 32

Figure 4.2: Australian Hellenic Memorial on Anzac Parade Canberra 34

Figure 4.3: Experimental performance at the Australian Hellenic Memorial on Anzac Parade in Canberra called *Hellenic Laminations* 36

Figure 4.4: Australian Vietnam Forces National Memorial on Anzac Parade, Canberra 37

Figure 4.5: Members of Australia's Federation Guard practising a commemorative drill known as the 'catafalque party' at the Australian Vietnam Forces National Memorial on Anzac Parade (Canberra, April 2015) 38

Figure 4.6: Australian Vietnam Forces National Memorial video still images showing two fixed viewpoints and a centre camera head shot 40

Figure 4.7: The Australian Army Memorial on Anzac Parade in Canberra 42

Figure 4.8: Australian Army Memorial images from a head-mounted video camera showing the carrying and presentation of the slouch hat as an object of reverence 45
Figure 4.9: Australian Hellenic Memorial on Anzac Parade showing the path leading to the memorial 47
Figure 4.10: An image of the Doric column at the Australian Hellenic Memorial showing the engraving of the cross of the Greek Orthodox Church near the top of the column 49
Figure 4.11: The Australian Hellenic Memorial video camera head view showing me approaching the Doric column and then presenting to the sky in a worshipful action as if the column is the centre of attention 50
Figure 5.1: Computer screen view featuring a front view of the *Synchronous Objects One Flat Thing, Reproduced* dance 54
Figure 5.2: Image taken at the base of the Pool of Reflection showing the Eternal Flame with the dominating Hall of Memory with a member of the ADF Federation Guard at the entranceway for the Tomb of the Unknown Soldier 57
Figure 5.3: Wide-angle image of the LPC conducted on Anzac Day 2015 at the AWM. Photograph shows the relationship of audience to architecture 57
Figure 6.1: Images from Dread Scott's re-enactment 65
Figure 6.2: Wreath of Australian Flowers at the Australian Vietnam Forces National Memorial, Canberra 67
Figure 6.3: Red poppy wreath with picture of a dead soldier placed on the Tomb of the Unknown Soldier at the AWM (3 May 2019) 70
Figure 6.4: AWM Canberra Roll of Honour (top) and Tomb of the Unknown Soldier (bottom) showing individual poppies placed by members of the public 71
Figure 6.5: The AWM LPC (29 November 2018) wreath-laying part of the service 73
Figure 6.6: The red poppy wreath used in the *Wreath-Laying Series* performances 74
Figure 6.7: Canberra showing the National Workers Memorial in relation to the AWM and New Parliament House 76
Figure 6.8: The National Workers Memorial, Canberra, showing configuration of the memorial 78
Figure 6.9: The National Workers Memorial wreath laying 81
Figure 6.10: Location map for ACT Bushfire Memorial 83
Figure 6.11: ACT Bushfire Memorial located in Stromlo Forest Park, Weston Creek, southern Canberra 84
Figure 6.12: ACT Bushfire Memorial located in Stromlo Forest Park, Weston Creek 85
Figure 6.13: Red poppy wreath laying at the ACT Bushfire Memorial 88
Figure 6.14: Reconciliation Place, Canberra 91
Figure 6.15: Land Rights work at Reconciliation Place, Canberra 93

Figure 6.16: Part of Land Rights work (Definition of Country) at Reconciliation Place, Canberra 94
Figure 6.17: Work titled *Strength, Service and Sacrifice* at Reconciliation Place, Canberra 95
Figure 6.18: Grass Mound, Reconciliation Place, Canberra 97
Figure 6.19: Overhead imagery of Canberra Anzac Parade showing vacant spaces (Space A and B) for future memorials 99
Figure 6.20: Ground shot from two different angles showing Space A on Anzac Parade, Canberra 101
Figure 6.21: Wreath-laying action at Space A on Anzac Parade, Canberra 104
Figure 6.22: Still image taken from Köken Ergun's *Ashura* (2010) 106
Figure 6.23: Red poppy wreath design that acts as a focal point 108
Figure 6.24: Anzac Parade, Canberra, looking to the AWM at dawn 111
Figure 6.25: Red poppy wreath used on Anzac Parade 112
Figure 6.26: Wreath laying on Anzac Parade, Canberra 113
Figure 6.27: Simpson and his Donkey statue outside the AWM, Canberra 114
Figure 6.28: Anzac Parade, Canberra, memorials with red poppy offerings 115
Figure 6.29: AWM Last Post Ceremonies from January 2015 117
Figure 6.30: Red poppy wreath design that will used in the exhibition wreath-laying performance 118
Figure A.1: Parliament House – AWM axis, Canberra 131
Figure A.2: Detail of central portion of Walter Burley Griffin's 1913 plan for Canberra 132
Figure A.3: New Parliament House, Canberra (top), and Old Parliament House, Canberra (bottom) 134
Figure A.4: Relationship of Reconciliation Place to the AWM and Old and New Parliaments (top) and Reconciliation Place, the central mound and its surrounds (bottom) 136
Figure A.5: Central Mound of Reconciliation Place looking down Anzac Parade to the AWM in the distance 137
Figure A.6: Map showing Reconciliation Place artworks positioning 138
Figure A.7: *Fire and Water* work by artist Judy Watson 140
Figure A.8: Two views of *Methalu Tharri (Smooth Sailing)* work by artist Vic McGrath 141
Figure A.9: *Separation* work by Marcus Bree and Benita Tunks 142
Figure A.10: Two views of second *Separation* work 143
Figure A.11: Kwi'ith, Man and Woman Yam sculptures by artist Gloria Fletcher 144
Figure A.12: Strength, Service and Sacrifice sculpture 145

Figure A.13: Ngunnawal sculpture 147
Figure A.14: Two views of leadership sculpture 148
Figure A.15: Two views of *Referendum* work 149
Figure A.16: *Women* plinth sculptures 150
Figure A.17: Freestanding stone carvings 151
Figure A.18: Ruby Florence Hammond work 153
Figure A.19: Robert Lee work 156
Figure A.20: Wenten Rubuntja work 158
Figure A.21: *Wati Jarra Jukurrpa (Two Men Dreaming)* pavement work 161
Figure A.22: Two views of Land Rights work 162
Figure A.23: Two views of Bill Neidjje work 163
Figure A.24: Two views of Gatjil Djerrkura sculptural work 165
Figure A.25: The AWM from Anzac Parade showing various memorials on either side (June 2016) 166
Figure A.26: Anzac Parade Canberra with annotations for memorials that line this ceremonial way leading to the AWM 167
Figure A.27: South Window of the Hall of Memory, AWM 171

List of Abbreviations

ADF	Australian Defence Force
AIF	Australian Imperial Force
AWM	Australian War Memorial
LPC	Last Post Ceremony

Definitions and Concepts

- Knowledge: 'facts, information and skills acquired through experience or education; theoretical or practical understanding of a subject.'[2]
- Emotion: 'a strong feeling derived from one's circumstances, mood or relationships with others.'[3]
- Rhythm: 'a regular movement or pattern of movements.'[4]
- Movement quality: 'a particular way of executing the shape of a movement, concerning its dynamic, affective or expressive content.'[5]
- Processional performance:' a means of progressing to a geographical end-point in ways that have ceremonial and symbolic importance that emphasises the destination's importance.'[6]
- Structured performance event: a series of acts in public and/or religious occasion.[7]
- Rhythmical pattern body movement: an act comprising a series of rhythmical physical actions of known meaning in a repeatable consistent order by one or more people possibly interacting.[8]
- Performativity: 'not a singular act, but a repetition and ritual, which achieves its effects through its naturalisation in the context of a body, understood, in part, as a culturally sustained temporal duration'.[9]
- Entrainment: 'a group of people's automatic spatiotemporal coordination resulting from rhythmic responsiveness to a perceived rhythmic signal.'[10]
- Synchronicity: 'a group of people's conscious spatiotemporal coordination to a perceived rhythmic signal.'[11]

[2] Oxford Dictionary, https://www.lexico.com/en/definition/ceremony (accessed December 2019).
[3] Ibid.
[4] Cambridge Dictionary, https://dictionary.cambridge.org/us/dictionary/english/rhythm (accessed December 2019).
[5] Contemporary Dance Terms, https://www.contemporary-dance.org/dance-terms.html (accessed May 2020).
[6] Barbara Kirshenblatt-Gimblett and Brooks McNamara, 'Processional Performance: An Introduction', *The Drama Review* 29, no. 3 (1985): 2–5.
[7] My own term.
[8] My own term.
[9] Butler, J., *Gender Trouble, Feminism and the Subversion of Identity* (Routledge, New York, 1999), 7.
[10] Jessica Phillips-Silver, C. Athena Aktipis and Gregory A. Bryant, 'The Ecology of Entrainment: Foundations of Coordinated Rhythmic Movement', *Music Perception: An Interdisciplinary Journal* 28, no 1 (2010): 4.
[11] Ibid, 5.

- Commemoration: 'the action or fact of remembering a dead person or past event.'[12]
- Worship: 'the feeling or expression of reverence and adoration for a deity.'[13]
- Ceremonial objects: 'mediatory devices between the divine and the humans in the profane realm.'[14]
- Cult of Anzac: 'a religion-like faith with a Christian heritage that has evolved with the central ideas of mourning for war sacrifice, trauma and loss, and with the AWM being a major temple for this Cult.[15] As Inglis stated, 'The Australian War Memorial and other repositories of the ANZAC tradition do enjoy not just respect but an awareness of the holy'.[16]
- The beautiful death: 'such a death that elevates and imbues a fallen warrior with a set of qualities and values while representing his greatest deed.'[17]
- A catafalque: 'a raised structure supporting a stand that usually holds a coffin to allow mourners to file past and pay their last respects.'[18]
- A catafalque party: 'traditionally, this was a military watch mounted around a coffin to ensure the safety of the body while it lay in state. 'Now, members of the Australian Defence Force mount catafalque parties around coffins or memorials as a sign of respect.'[19]
- Processional way: 'a monumental roadway for ritual processions in an ancient city.'[20]
- Spatial environment: an experience relating to the occupying, or the character of space.[21]

[12] Oxford Dictionary, https://www.lexico.com/definition/commemoration (accessed 20 May 2020).
[13] Oxford Dictionary, https://www.lexico.com/definition/worship (accessed 20 May 2020).
[14] Jeannine Auboyer, 'Ceremonial Object, Religion', *Encyclopaedia Britannica*, accessed 1 May 2020. https://www.britannica.com/topic/ceremonial-object.
[15] K.S. Inglis, *Sacred Places: War Memorials in the Australian Landscape* (Melbourne University Press, 2008), 434.
[16] Ibid., 436.
[17] Jean Pierre Vernant and Froma I. Zetlin, 'Chapter 3 – A Beautiful Death and the Disfigured Corpse in the Homeric Epic', in *Mortals and Immortal: Collected Essays* (Princeton: Princeton University Press, 1991), 49–50.
[18] The Australian Army, 'Catafalque Party', accessed October 2019. https://www.army.gov.au/our-history/traditions/catafalque-party.
[19] Ibid.
[20] McGraw-Hill. 'Processional Way', *Dictionary of Architecture and Construction* (McGraw-Hill Companies, Inc, 2003).
[21] My own term.

Chapter 1: Introduction

This project asserts that the prominent points in the environment, often marked by significant architectural structures, are given connotations of prominence through interactive practices and performances. These prominent geographic points acquire an oral memory mnemonic in the environment through these influences.[22] However, the role of the performance element of rhythmical pattern body movement in this transmission is unknown.

Using the example of the Australian War Memorial (AWM), the Last Post Ceremony (LPC) transmits the Cult of Anzac through body movement and gesture, the performance location (i.e., the AWM forecourt) and sound (e.g., music and the spoken word) to an attending audience on a daily basis. Since the daily LPC began in 2014, the AWM has acquired renewed prominence through this commemorative intensification.

This project explores the role of commemorative body movement and gesture in transmitting that connotation. I assert that a major element in the LPC Cult of Anzac communication is commemorative rhythmical body movement and gesture. This rhythmical body movement transmission uses formal patterns that are repeated in each LPC. The movement of these patterns emotionally and rhythmically communicates public grief and the importance of Anzac with solemnity and gravitas. The research questions are:

- What is the relationship between rhythmical pattern body movement and the commemorative architecture?
- What role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience?

The written exegesis outlines the studio practice research background, research questions and my research overall. My visual art exhibition addresses specific questions that arose from the studio practice research.

[22] Lynne Kelly, *Knowledge and Power in Prehistoric Society: Orality, Memory and the Transmission of Culture* (Cambridge University Press, 2015), 185.

The nature of the following six chapters will be discussed briefly. Chapter 2 discusses the background of the above research questions. Chapter 3 details my research methodology. First, the chapter discusses what investigative instruments were used and why. Second, the chapter details my Hilal Dance and the autoethnographic as well as video practice. Third, my investigative methodology and how this research was conducted is described. The order of Chapters 4–6 attempts to reflect my order of thinking in this project. This is known as the serial order effect and describes how concepts are developed as time passes.[23]

Chapter 4 attempts to answer the research question, 'What is the relationship between rhythmical pattern body movement and the commemorative architecture?' This chapter examines the synergy between performance location and rhythmical pattern body movement using some memorials on Anzac Parade. This was motivated by the LPC being located in the forecourt of the AWM, which is not spatially neutral because the area communicates war sacrifice even before the daily LPC is performed. A series of performance works were conducted on Anzac Parade at the Australian Hellenic Memorial, the Australian Army Memorial and the Australian Vietnam Forces National Memorial using my Hilal Dance practice. Adapting the performance with the spatial intent of the architectural structure magnified the performance. However, the work shows that the elements of rhythmical body movement and gesture actively communicate. In this instance, the work showed how different aspects of Anzac could be communicated through different body movement and gesture. As Stephens asserted, these architectural structures can act as a focus by bodily affecting moods, feelings and emotions.[24] However, what is important here is the crucial role particular body movement and gestures played in activating this harmonisation.

The aim in Chapter 5 is to re-examine the role that rhythmical pattern body movement plays in communicating the Cult of Anzac in this more complex LPC environment. Chapter 4's demonstration of a rather simple relationship between two main factors (i.e., commemorative architecture and movement elements) provided the basis for considering the role that rhythmical pattern body movement plays in a more complex situation like the LPC. Communicative elements

[23] Paul R. Christensen, J.P. Guilford and P.C. Wilson, 'Relations of Creative Responses to Working Time and Instructions', *Journal of Experimental Psychology* 53 (1957), 82–88, doi:10.1037/h0045461; Roger E. Beaty and Paul J. Silvia, 'Why do Ideas get More Creative Across Time? An Executive Interpretation of the Serial Order Effect in Divergent Thinking Tasks', *Psychology of Aesthetics, Creativity, and the Arts* 6, no. 4 (2012): 309.
[24] John R. Stephens, 'Circuits of Memory: The War Memory Boom in Western Australia', *Societies* 2, no. 3 (2012): 96.

at the LPC include not only commemorative architecture and rhythmical pattern movements but also music and the spoken word. This work showed that the commemorative environment and formal rhythmical pattern movement provided the foundation on which other elements (e.g., music and the spoken word) build to magnify the message. In my view, the formal rhythmical body pattern movement that appeared to have the most emotional significance at the LPC was the wreath laying.

In Chapter 6, some properties of wreath laying are inferred that contribute to making it noteworthy. My second research question is examined in this chapter: 'What role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience?' Chapter 6 has two parts. Part 1 addresses laying the symbolic red poppy wreath at selected sites to infer certain properties. The red poppy wreath has become a symbol of Anzac sacrifice. The sites selected include two memorials sites that commemorated non–war related deaths, the mound in Reconciliation Place that has a direct physical relationship with the Parliament House – AWM land axis and a vacant site for a future war memorial on Anzac Parade. Through rhythm and movement quality, the red poppy wreath connotations were translated at each of these sites with solemnity and gravitas. It also showed that the fallen Anzacs are held in greater esteem to other forms of death as their deaths are publicly remembered through the daily LPC. Through my staging on the mound at Reconciliation Place, the commemorative properties of Anzac sacrifice were conferred on this central geographic location, which changed the nature of the New Parliament House – AWM Canberra axis. The staging on the vacant site on Anzac Parade directly associated this site with the fallen Anzacs. The rhythmical pattern body movement of laying a red poppy wreath communicates a connotation associated with Anzac at all these sites. However, no witnessing audience was present at any staging, so these connotations were lost immediately after the performance. An audience would remember and possibly associate a mnemonic with the site.

Part 2 of Chapter 6 is my exhibition. The exhibition shape and spatial environment were inspired by archaeological ideas of Pollard and Parker-Pearson et al. in their study of the Neolithic Avebury circle in Wiltshire, United Kingdom.[25] They suggested that the Avebury circle was designed to be

[25] M. Parker Pearson and Ramilisonina, 'Stonehenge for the Ancestors: The Stones Pass on the Message', *Antiquity* 72, no. 276 (1998): 308–26.

physically separate from the everyday so that the circle could contain the domain of the dead.[26] My exhibition comprised a similar circle structure. The aim was to create a commemorative domain of the dead within the circular structure in a gallery art space through repetitively performed rhythmical pattern body movements. This activity demonstrates how repetitive performances that have known connotations can create a new, even religious, relevance.

As can be seen in Köken Ergun's video work *Ashura* (2010), there is no difference between commemoration and religion. [27] Ashura is a holy day for Muslims during which people observing the day perform an emotive act of remembrance for Husayn ibn Ali [28]and the values he died for.[29] In his 2016 dawn service speech, Dr Brendon Nelson, Director of the AWM, discussed the values the Anzacs died for and how these values are Australian qualities.[30] As in the *Ashura* work, does the exhibition's repetitive activity create the same religious relevance?

In Chapter 7, the results and conclusions for this project are discussed. This project was able to demonstrate the active communicative ability of a rhythmical pattern body movement with a particular connotation in different environmental circumstances in Canberra. The major findings suggested that this form of active communication not only conveys knowledge but also can become part of religious devotional activity. Such activity also implies that the nature of a space can also be influenced by such rhythmical pattern body movement.

[26] Joshua Pollard, 'From Ahu to Avebury: Monumentality, the Social, and Relational Ontologies', in *Archaeology after Interpretation: Returning Material to Archaeological Theory*, ed. Benjamin Alberti, Andrew Meirion Jones and Joshua Pollard (Abingdon: Routledge, 2013), 190; Parker-Pearson and Ramilisonina, 'Stonehenge for the Ancestors', 276.
[27] Koken Ergun's Texts and Writings, 'Köken Ergun, Mari Spirito, and Yulia Aksenova in Conversation about Young Turks', Interview, 11 March 2016. https://kokenergunswritings.wordpress.com/.
[28] Alibhai, Fayaz S. "Twelver Shia in Edinburgh: marking Muharram, mourning Husayn." *Contemporary Islam* 13, no. 3 (2019): 328
[29] Who is Hussian? Accessed 20August 2020, https://whoishussain.org/who-is-hussain/
[30] Brendan Nelson, 'Anzac Day 2016: Dawn Service Commemorative Address', AWM, accessed August 2017. https://www.awm.gov.au/commemoration/speeches/Anzac-day-dawn-service-address-2016-dr-brendan-nelson.

Chapter 2: Research Questions

My intention in this chapter is to briefly contextualise this research project in the current debates and to discuss the evolution of my research question. As is common in arts-based research, my research practice has an interdisciplinary context in that my approach does not belong to any one discipline and has the intention capitalising on the synergies between various disciplines. For this research, disciplines included historical research, neuroscience and memory research.[31]

By using the AWM as an example, this chapter demonstrates how the sacred nature of the Anzacs at this institution has changed since it was established in the 1940s. This change is due to not only people's and performance practices' interactive actions changing, creating a new oral memory mnemonic in the environment but also new architectural structures being constructed.[32] The role of rhythmical pattern body movement in communicating this new knowledge is unknown and is the subject of my research questions.

2.1 The Evolving Australian War Memorial

My historical research has demonstrated that the nature of the AWM is evolving. In my view its sacred nature from Bean's time has changed from commemorating 'the living spirit' in the surrounding environment to only the dead in a church-like building that feels associated with a Christian-like god.

Charles Bean was appointed the Official War Correspondent for the Australian Imperial Force (AIF) and experienced the war from 1915 to 1918. [33] In November 1918, Bean published *In Your Hands Australians*, a vision for a future Australia. Bean likely wrote this document in the last weeks of the war, surrounded by the sights and sounds of war and death. Understandably, this is quite an emotional, jingoistic book that not only attempts to make sense of all the sacrifices that

[31] Gioia Chilton and Patricia Leavy, 'Arts-Based Research Practice: Merging Social Research and the Creative Arts', in *The Oxford Handbook of Qualitative Research*, ed. Patricia Leavy (Oxford University Press, 2014), 406.
[32] Kelly, *Knowledge and Power*, 185.
[33] Peter Rees, *Bearing Witness: The Remarkable Life of Charles Bean, Australia's Greatest War Correspondent* (Sydney: Allen & Unwin, 2015), 1602–5207. Kindle edition.

were made but also sets a future vision for Australia.[34] The emotional nature of this book provides a clue as to why Bean felt it necessary to create the AWM. The AWM reflects Bean's desire for the building to be a museum, memorial, temple and shrine for his white male Anglo-Saxon Anzacs[35] and a national war memorial to preserve the Australian experiences of World War I. Bean's classical background may have led him to view the AWM in ancient Athenian terms, possibly suggesting similar structured performance events in the form of the 'worship' practices performed by the ancient Athenians (see Figure 2.1).

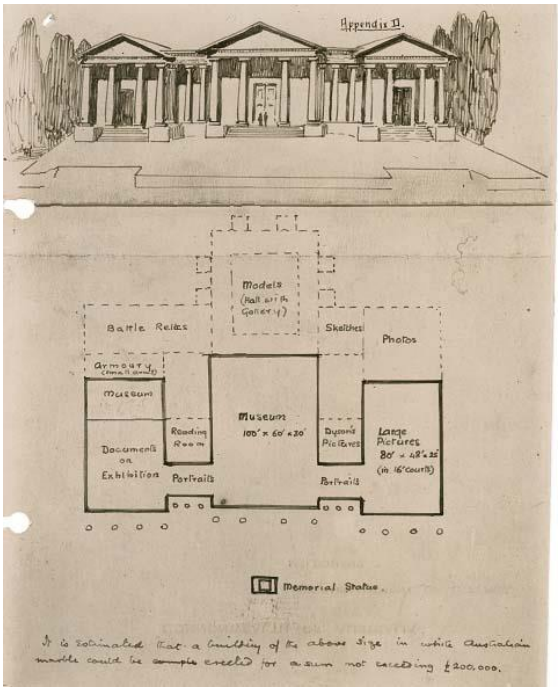


Figure 2.1: Charles Bean's 1919 proposal sketch for the AWM[36]

Note: Bean's design was influenced by Ancient Greek architecture.

Mikalson asserted that Greek temples or sanctuaries were often situated in locations that had a natural beauty. However, the Ancient Greeks were pragmatic and fit their temples or sanctuaries into larger urban designs.[37] The 1940s AWM site was certainly in natural surroundings.

[34] K.S. Inglis, 'C.E.W. Bean, Australian Historian' (The John Murtagh Macrossan lecture, delivered at the University of Queensland, 24 June 1969), 19.
[35] AWM Heritage Register, *Register Campbell Precinct Final, Number CH100* (June 2008), 5.
[36] Photograph courtesy of the AWM: AWM, https://www.awm.gov.au/articles/blog/charles-bean-and-the-art-of-nation (accessed 27 July 2018).
[37] Jon D. Mikalson, 'Chapter 2 An Overview: Greek Sanctuaries and Worship', in *Ancient Greek Religion*, 2nd ed., ed. Jon D. Mikalson (Hoboken, New Jersey: Wiley-Blackwell, 2009), 4–5.

Figure 2.2: Canberra, 1941.

Note: Aerial view of the AWM from the north-west, probably just before the official opening on 11 November 1941.[38]

The central section of the sanctuary was the open-air altar because the deity was thought to dwell in the earth and under the sky. The top of the altar was flat because offerings placed upon it had not only to be visible to the deity in the sky but also have the deity name inscribed on it.[39] An area deemed sacred around the altar was demarcated and dedicated to the deity known as the 'temenos'.[40] Buildings constructed in this area, known as temples, were dedications to the deity and not intended as main places of worship.[41] This reflects the early 1940s AWM and the nearby open-air Stone of Remembrance, which was the point of commemorative activity. The 1946 AWM plan can be observed in these terms; Figure 2.3 demonstrates the AWM occupied only by exhibitions and with no space dedicated to commemoration activity. In Greek terms, the AWM building was dedicated to the 'deity', which, in this case, was the Anzac's achievements.

[38] Photograph courtesy of the AWM, https://www.awm.gov.au/collection/C207022
[39] Mikalson, 'Chapter 2', 6.
[40] Ibid., 7.
[41] Ibid., 20.

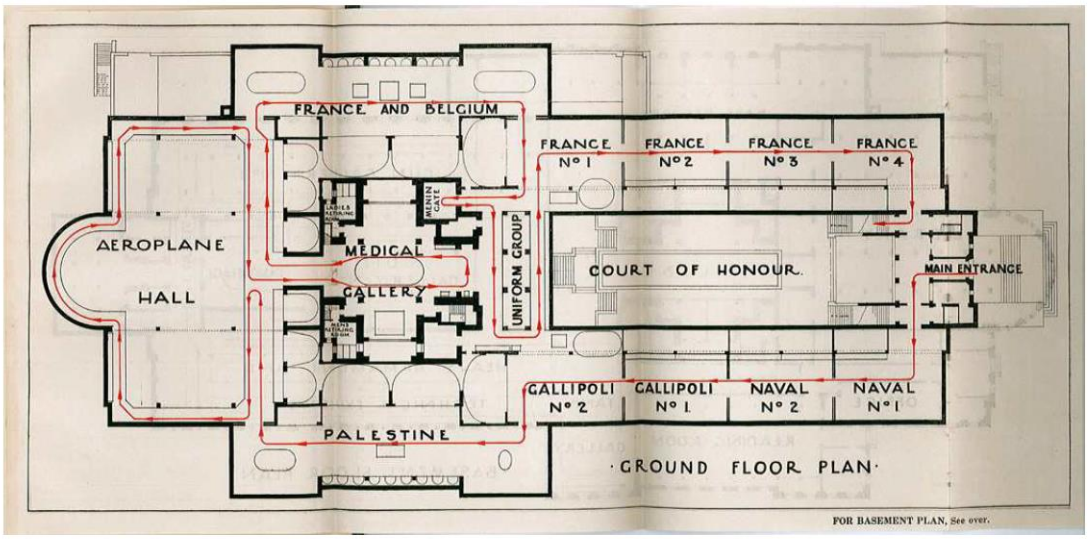


Figure 2.3: The AWM Gallery plan, 1946[42]

The 1946 structured performance event (i.e., the Remembrance Day ceremony) demonstrates exactly this activity, which was focused on the Stone of Remembrance outside the AWM. Figures 2.4 and 2.5 show wreaths being laid similar to the Greek's worship of the open sky and earth, with the attention focused on the central altar. Figure 2.4 illustrates this focus, with everyone seated around the Stone of Remembrance and on the AWM steps with their backs to the memorial itself. They are commemorating the 'living' Anzac spirit in the surrounding Canberra environment and sky in the same manner as the Ancient Greeks. Through the synchronicity of this structured performance event, an individual feels a memorable, sacred meaning.

[42] Photograph courtesy of the AWM: AWM, *Proposed Redevelopment of the First World War Galleries, Statement of Evidence to the Parliamentary Standing Committee on Public Works, Submission 1*, p. 22.

Figure 2.4: Citizens laying wreaths at the AWM Stone of Remembrance during the annual Remembrance Day ceremony, Canberra (11 November 1946)[43]

Figure 2.5: Wreaths cover the Stone of Remembrance after the Remembrance Day ceremony in front of the AWM, Canberra (11 November 1946)[44]

Since the Tomb of the Unknown Soldier in the Hall of Memory was completed in 1993, the AWM has changed physically and in character since it was completed in 1941 by Bean. [45]The Tomb of the Unknown Soldier in the Hall of Memory has become the AWM's focus of worshipful veneration behaviour for the beautiful dead in Canberra. The Beautiful Death is such a death that

[43] Photograph courtesy of the AWM, accessed 12 March 2017, https://www.awm.gov.au/collection/132241/
[44] Photograph courtesy of the AWM, accessed 12 March 2017, https://www.awm.gov.au/collection/132253/.
[45] See Appendix A, Part D –The Australian War Memorial.

elevates and imbues a fallen warrior with a set of qualities and values while representing his greatest deed.[46] The Hall has become a 'hall of the dead', a shrine that defines the beliefs of the beautiful dead and what it means to be an Australian.[47] Physically, Anzac Parade has become a processional way leading to the Tomb of the Unknown Soldier.[48] In my opinion since 2012 and under Dr Brendan Nelson's direction, the Cult of Anzac has intensified through substantially increased structured performance events like the daily LPC. The Cult of Anzac has become a religious ancestor[49] cult that worships the qualities of the beautiful dead. Along with the change in the AWM's architecture and environment, the commemorative practices have also changed, as evidenced by the daily LPC commencing in 2012.

2.2 Different Performance Practices

The commemoration practices in Bean's 1940s AWM and 2020 will now be compared. The 1940s AWM's commemorative practices focused on the Stone of Remembrance, with the AWM building as a backdrop (see Figure 2.5). What Bean considered sacred was the *living* spirit of the Anzac volunteer who gave his life for the good of the state in the finest of Athenian traditions. To Bean, this Anzac spirit was to be commemorated in both the survivors and the dead at his temple, the AWM. The 1941 memorial was Bean's Athenian vision of a Greek temple. This individual sacred feeling was generated through a structured performance event connecting the living Anzac spirit to the Canberra environment and sky.

Since the 1993 dedication of the Tomb of the Unknown Soldier, the emphasis of the Cult of Anzac narrative has changed. The AWM building has become the physical focus of structured performance events, with the tomb at its centre. With new memorials lining its sides, Anzac Parade has become a sacred processional way leading to the tomb. The Hall of Memory has become a 'hall

[46] Vernant, Jean Pierre and Zetlin, Froma I., 1991, *Chapter Two – A Beautiful Death and the Disfigured Corpse in the Homeric Epic* in *Mortals and Immortal: Collected Essays*, Princeton University Press, p. 49-50.
[47] Nelson, 'Anzac Day 2016'.
[48] See Appendix A.

[49] Gilbert, Robert Andrew. 'Ancestor Worship', *Encyclopaedia Britannica*. Accessed 1 March 2019, https://www.britannica.com/topic/classification-of-religions/Morphological

of the *dead*' and a shrine that defines the beliefs of the beautiful dead and what it means to be an Australian.[50]

The commemorative practices of Bean and the present day are about Anzacs but are fundamentally different. The nature of what Bean considered sacred has changed to a commemoration of the *dead* in a church-like building that feels associated with a Christian-like god.[51] The Cult of Anzac has become a religious ancestor cult that worships the qualities of the beautiful dead. This difference suggests there is a relationship between the interactive commemorative practices and architecture. Memmott et al. suggested that societal understandings are constructed through the interaction between humanity and the environment at specific geographic points. [52] The authors further asserted that these geographic points become associated with a group identity. This is especially important for Indigenous cultures that have an oral tradition. As Stephens asserted, with the geographic points as the focus, a communication of knowledge occurs by bodily affecting moods, feelings and emotions.[53] According to Treib, architecture that emphasises geographic points can serve a similar function in non-oral cultures, and specific types of architecture and environment can also act as mnemonic devices.[54] Kelly contended that for the 'correct' knowledge or belief to be transmitted, it is necessary to have a structured performance event[55] that enables at least synchronisation for correct communication. Kelly further suggested that these events (e.g., dance) can be specifically and mnemonically associated with specific locations to give purpose.[56] An example is the LPC that contains elements associated with dance and music.

Sklar proclaimed that 'ways of moving, are ways of thinking' suggesting that body movement, gesture and posture are culturally trained acts that reflect a society and an identity.[57] Cultural knowledge and belief that is transmitted (e.g., as with commemoration) is a felt body experience,

[50] Nelson, 'Anzac Day 2016'.
[51] See Appendix A.
[52] Paul Memmott and Stephen Long, 'Place Theory and Place Maintenance in Indigenous Australia', *Urban Policy and Research* 20, no. 1 (2002): 39–56, https://doi.org/10.1080/08111140220131591.
[53] Stephens, 'Circuits of Memory', 96.
[54] M. Treib, ' "Yes, Now I Remember": An Introduction', in *Spatial Recall: Memory in Architecture and Environment*, ed. M. Treib (Abingdon: Routledge, 2013).
[55] Kelly, *Knowledge and Power*, 49.
[56] Ibid., 185.
[57] Deidre Sklar, *Dancing with the Virgin: Body and Faith in the Fiesta of Tortugas* (New Mexico: University of California Press, 2001), 7.

not a rational one. Miles agreed but suggested that this construct originated from the assertion of power to represent[58] or create meanings.

Both dance and music aid this communication. Synchronous dance movement is connected to enhanced event memory. Individuals who observe trained behaviour (e.g., dancing) can also be influenced in their body movements and social memory. This effect, known as kinaesthetic empathy, is based on a mirrored neurobiological process that, in response to observing physical activity, internally simulates similar movement behaviour.[59] Woolhouse et al. conducted a study in which observers were asked to watch a dance performance with and without music. The key finding was that observers preferred to watch a synchronous dancer (i.e., one who moves in time with music) than an asynchronous dancer. [60] Demonstrably, Bachrach et al. noted that audience members' respiratory patterns became synchronised.[61] These findings suggested that increased time watching performances enhanced the memory of and physiological effects in viewers.[62] Thus, observers watching synchronous dance movement experience an enhanced memory retention due to greater visual watch times. Synchronous movement appears to have an important memory effect on both participants and spectators in events such as the LPC. Such ideas can account for the communication of knowledge through a common interest group.

Manning et al. suggested that 'the mental context [of] an event plays a fundamental role in how we organise our memories of the event and how we retrieve those memories later'.[63] This finding suggested that individual and group memory retention depends on significance, which further suggests that forgetting may occur when the mental context is removed or changed. For example, if a special event occurs (e.g., the LPC), it is more memorable than ordinary group activities. The

[58] Richard Miles, 'Essay Two Communicating Culture, Identity and Power', in *Experiencing Rome: Culture, Identity and Power in the Roman Empire,* ed. Janet Huskinson (New York: Routledge), 34. Kindle edition.
[59] Ivan Hagendoorn, 'Some Speculative Hypotheses About the Nature and Perception of Dance and Choreography', *Journal of Consciousness Studies* 11, no. 3–4 (2004): 79–110.
[60] Woolhouse, Matthew Harold, and Lai, Rosemary, 2014 "Traces across the body: influence of music-dance synchrony on the observation of dance", Frontiers in Human Neuroscience, December, Vol. 8, Article 965
[61] Asaf Bachrach, Yann Fontbonne, Coline Joufflineau and José Luis Ulloa, 'Audience Entrainment During Live Contemporary Dance Performance: Physiological and Cognitive Measures', *Frontiers in Human Neuroscience* 9 (2015): 179.
[62] Matthew Harold Woolhouse and Rosemary Lai, 'Traces Across the Body: Influence of Music-Dance Synchrony on the Observation of Dance', *Frontiers in Human Neuroscience* 8: 965.
[63] Jeremy R. Manning, Justin C. Hulbert, Jamal Williams, Luis Piloto, Lili Sahakyan and Kenneth A. Norman, 'A Neural Signature of Contextually Mediated Intentional Forgetting', *Psychonomic Bulletin and Review* 23, no. 5 (2016): 1534–42.

difference between these two concepts of what is considered sacred is not confined to the differences in architecture but relates to different interactive and performance practices, each with different connotations.

2.3 Same Object, Different Significance

A comparison of the same object at a war memorial and the National Gallery of Australia (NGA) will further illustrate the concept that different interactive and performance practices create different connotations. I suggest that at these sites, the object has a different significance, which has been created through different personal interactions occurring at each site. Kelly and Manning et al. argued that different personal interactions at each site have created a different mnemonic at each site. Notably, Anzac commemorative activity has occurred at one site.

Figures 2.6 and 2.7 illustrate the George Lambert work at the Geelong Grammar School War Memorial. A cast of this sculpture was presented to the Geelong Grammar School as a gift from the Old Grammarians Association in 1927. This work is part of the Geelong Grammar School War Memorial and represents sacrifice through the Cult of Anzac. The work is on top of a column set in a grassed, semi-circular area bordered by columns.

Figure 2.6: Geelong Grammar School War Memorial with the George Lambert statue as the focus[64]

[64] Photograph courtesy of Monument Australia, accessed 12 April 2019 https://monumentaustralia.org.au/content/directory/full/Geelong_Grammar_School_War_Memorial-54072-95467.jpg

Figure 2.7: Geelong Grammar School War Memorial plaques[65]

Figure 2.8 illustrates how the NGA's replica version of this George Lambert sculpture, acquired in 2008, [66] is set up spatially so that it can be judged primarily for its visual artistic merits. Figures 2.8 and 2.9 demonstrate that the work has been set up on a small podium for visitors to appreciate at head height. Although the work in the gallery is titled 'Geelong Grammar School war memorial', there is nothing commemorative about this NGA site compared with Geelong Grammar's site.

In both venues, the sculptures have become sanctified objects. However, they are hallowed differently in each institution, and each has a different reverence. The school-based war memorial has become venerated based on its representation of sacrifices in war. Conversely, the NGA's contemporary art space—which is separated from the everyday—has become a shrine for these

[65] Photographs courtesy of Monument Australia, accessed 12 April 2019 https://monumentaustralia.org.au/content/directory/full/Geelong_Grammar_School_War_Memorial-54078-95467.

[66] NGA, 'George Lambert, Geelong Grammar School War Memorial 2008', accessed 28 April 2020. https://artsearch.nga gov.au/detail.cfm?IRN=172386

venerated objects, which are valued only for their visual art properties (see Figures 2.8 and 2.9). Beyond the different environments, how are the objects made different?

Figure 2.8: Geelong Grammar School's George Lambert sculpture located in the 'Australian Art' area in the NGA (9 November 2016)[67]

[67] Photographs courtesy of Stephanie Parker.

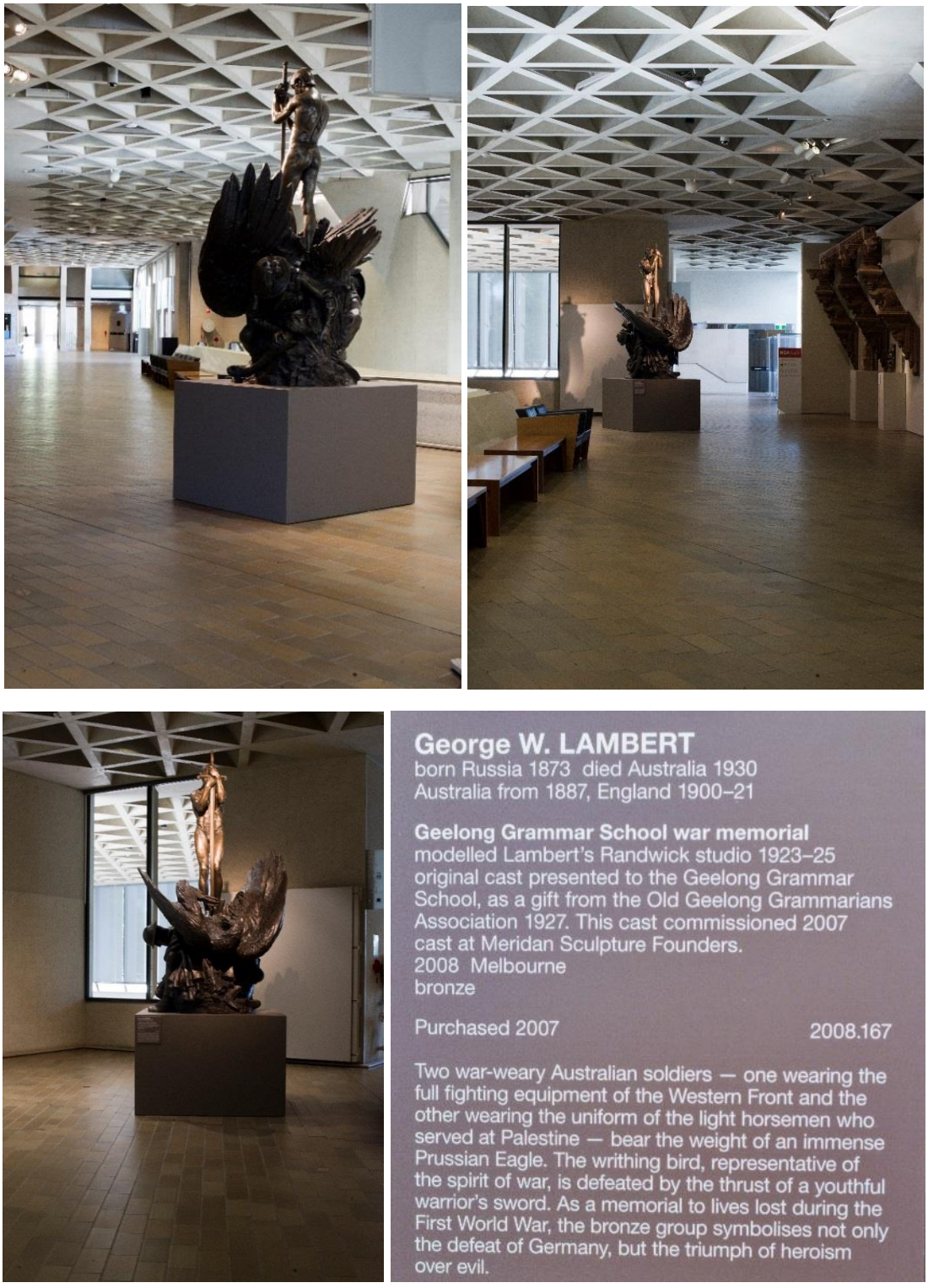


Figure 2.9: Geelong Grammar School's George Lambert sculpture in the NGA located in the foyer area next to the lifts (16 April 2019)[68]

[68] Photographs courtesy of Stephanie Parker.

At the Geelong site, formal commemorative activities occur (e.g., Anzac Day on 25 April, which is one of Australia's most important national occasions).[69] Anzac Day marks the anniversary of the first major military action fought by Australian and New Zealand forces during World War I; commemorative services are held at war memorials around the country.[70] Such activities occur and communicate the Cult of Anzac via three elements: rhythmical pattern body movement, performance location and sound.

These formal commemorative services are naturally more memorable than 'normal' events. As Manning et al. suggested, 'the mental context [of] an event plays a fundamental role in how we organise our memories of the event and how we retrieve those memories later'.[71] Through these more memorable commemorative activities, the Cult of Anzac has been communicated, and the Geelong Grammar site has become mnemonically associated with Anzac sacrifice in war. As Kelly asserted, these events mnemonically provide a specific purpose to this site.[72]

This connotation is different from that of the NGA site, which involves visitors examining this object for its visual qualities only. A difference in activities associated with each site gives a different purpose. For example, if the NGA site had Anzac commemorative activities associated with this object, the object would also become associated with war commemoration. Research does suggest that synchronous movement appears to have an important communication and memory effect on both the participants and the spectators.[73] However, it is unclear what role rhythmical body movement and gesture play in generating this communicative effect.

The daily LPC, like the Anzac Day commemorative event, also communicates via three elements, including rhythmical pattern body movement, performance location and sound (i.e., music and spoken word). The daily LPC performance in the AWM forecourt is an opportunity to study two communication factors: performance location and synchronous movement through rhythmical

[69] Geelong Grammar School, 2015 Anzac Day Service, https://www.ggs.vic.edu.au/eNewsletters/Senior-School/Archive/News-240415/240415/ANZAC-Day
[70] AWM, 'Anzac Day Traditions', accessed February 2020. https://www.awm.gov.au/commemoration/anzac-day/traditions.
[71] Manning et al., 'A Neural Signature', 1534–42.
[72] Kelly, *Knowledge and Power*, 185.
[73] Bachrach et al., 'Audience Entrainment', 179.

pattern body movement. Although the influence of sound is significant, this work does not focus on this factor.

The forecourt of the AWM is not a neutral environment. In Figure 2.10, the audience for the LPC is gathered around the forecourt, facing the entrance to church-like Hall of Memory, which contains the Tomb of the Unknown Soldier. Further, on two sides of the forecourt are the names of the dead festooned with red poppies. The audience watches the Eternal Flame in the Pool of Reflection. All this is a reminder of the sacrifice of war even before the daily LPC is performed.[74]

Figure 2.10: Image showing the LPC performance location at the AWM

Note: Even before the ceremony, this performance location communicates meaning and is not neutral. The forecourt directly faces the entrance to Hall of Memory, which contains the Tomb of the Unknown Soldier. On either side of the forecourt are the galleries containing the Rolls of Honour listing the names of the dead. In the centre of the picture is the Pool of Reflection with the Eternal Flame.[75]

[74] See Appendix B.
[75] Image taken on 11 September 2018 by Ian Roach, flickr, accessed 23 April 2020 https://www.flickr.com/photos/australianwarmemorial/44630819031/in/photostream/

A substantial communicative element of the LPC appears to be rhythmical pattern body movement, including ADF members' formal rhythmical body movements and the formal wreath-laying ceremony. Therefore, my research questions regarding the role of rhythmical pattern movement are:

- What is the nature of the relationship between rhythmical pattern body movement and the commemorative architecture?
- What role does rhythmical pattern movement body play in communicating the essence of the Cult of Anzac to an audience?

2.4 Conclusions

The framework for this project has been outlined in this chapter. In this framework, research questions have been developed that aim to investigate the communicative aspects of formal patterned body movement. These questions have been developed through a transdisciplinary approach using historical research, neuroscience and memory research. To investigate these questions, commemorative sites on Anzac Parade and other non–war related sites in Canberra will be examined.

Chapter 3 will discuss my research methodology. The chapter will discuss not only what investigative instruments were used and why but also my Hilal Dance and autoethnographic and video practice relationships.

Chapter 3: Methodology

This chapter's intention is to address methodological issues for this study. The research presented in Chapter 2 suggested that rhythmical pattern body movement has an important, non-written communication and memory effect on both the participants and the spectators. My research questions are:

- What is the nature of the relationship between rhythmical pattern body movement and the commemorative architecture?
- What role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience?

3.1 Investigative Instruments

A discussion on my investigative methodology and how claims can be made using this knowledge is necessary. In this studio research, the primary instrument is myself, and the principle exploratory instrument used was my Hilal Dance practice, which was recorded through written performance autoethnography and video.

3.1.1 My Dance Practice: Hilal Dance

In this investigation, my Hilal Dance practice will be used because the daily AWM LPC structured performance event uses the principle elements of rhythm and movement qualities to transmit the Cult of Anzac. It is appropriate that my Hilal Dance is used as an instrument for investigation in this project because it is about the role of rhythmical pattern body movement in the transmission of meaning, and my dance practice involves these qualities for artistic expression. Not only will the nature of Hilal Dance be explained but also how expression is limited in written media and what can be captured in this media form will be discussed.

Hilal Dance is a contemporary dance form developed through research and practice of Egyptian born dancer Suraya Hilal. The dance form is characterised by strong foot and leg work, fluid and

delicate upper body actions and rhythmic and grounded hip and shoulder movements.[76] The Hilal dancer's body puts stress on the vertical dimension that gives the body a sense of organisation through a strong sense of the back. The body also expands horizontally by widening the chest, back and shoulders. The Hilal dancer draws on principles of centring, connectedness and being grounded. Centring is based on Far Eastern philosophical ideas that the abdomen is where universal energy, known as 'Chi' or 'Ki', is centred in the body. The abdomen, or core, engages to hold and energise the body. The muscles in a supported body are soft and relaxed, allowing for universal energy to be transmitted more easily. This energy flows through this softness from the centre and creates a connectedness throughout the body. This connectedness extends downwards beyond the legs and feet so that the dancer has an active relationship with the earth. This is called grounding. Closely related to grounding is the concept of weight sensing. The Hilal dancer moves with a sense of the weight of their body—the bones, tissues, organs and fluids—which results in different expressive qualities. This soft body creates possibilities for a range of different movements.[77]

The range of these possibilities can be shown by the kinesphere, defined as the dancer's reach. A dancer performing an Egyptian rural folk dance, or Shaabi, would have a large kinesphere, expressing the open spaces. Conversely, a dancer performing an Egyptian urban folk dance, or Baladi, would have a more contained kinesphere to express the more closed spaces of the city.[78] Simply, this difference is demonstrated visually through movement quality and rhythm. A section titled 'Composition' will appear in my experimental work to acknowledge and discuss the thought process behind some planned rhythmical body movements and gestures.

However, there is a limitation regarding written media in trying to describe the nature of this instrument. Thrift's non-representational theory places emphasis on everyday practices that cannot be adequately described.[79] Thrift argued that written text can only inadequately communicate multi-sensual practices and experiences. Thrift used the example of dance performance and

[76] Natalie Poole, 'Laban Movement Analysis of a Fundamental Movement in Hilal Dance – the Pendulum', *DTAA Journal, Moving On* 10, no. 1 and 2 (2011–2012).
[77] Ibid.
[78] Ibid.
[79] Thrift Nigel, *Non-Representational Theory: Space, Politics, Affect* (London and New York: Routledge, 2008), 1–26.

suggested that no matter how carefully written media is used, this multi-sensory practice cannot be adequately captured or analysed.[80]

The following example illustrates written media's limitations. Forsythe's work *Synchronous Objects One Flat Thing, Reproduced* is a conceptual rhythmical pattern movement dance art piece (see Figure 3.1).[81] The work uses a computer screen, allowing the viewer to integrate the temporal structures formed by the dancers.

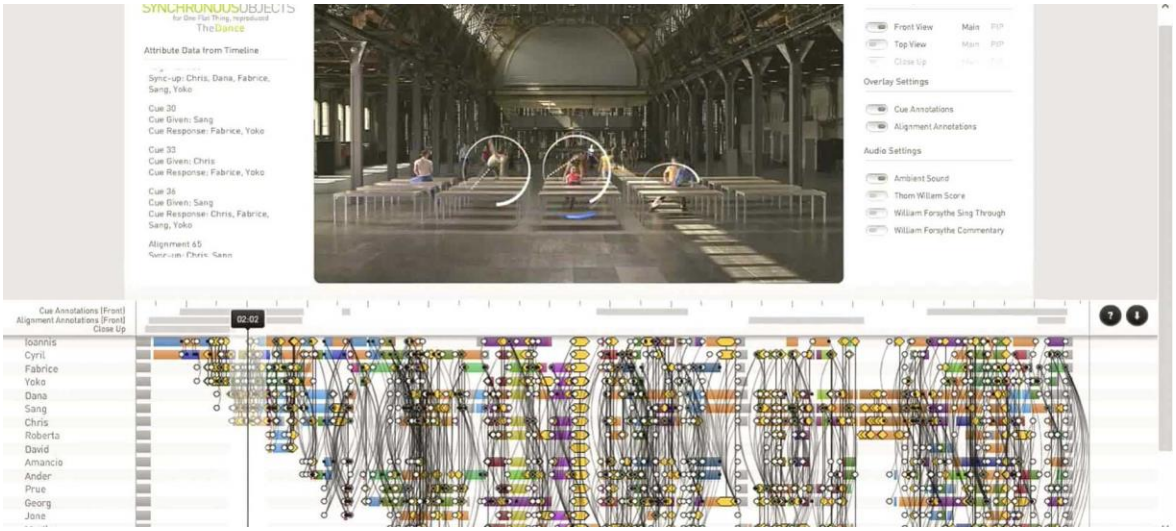


Figure 3.1: Computer screen featuring a front view of the *Synchronous Objects One Flat Thing, Reproduced* dance[82]

What is primarily observed is group rhythmical body movement body structures being formed and remade instantly. Immediately clear are the sudden, smooth changes that occur in the group of dancers. Each dancer's role in the overall structure is clearly defined, as illustrated in the tables at the bottom of the images (see Figures 3.1 and 3.2). It is this communication, as Thrift suggested, that is inadequately discussed in written media.

[80] Thrift Nigel, *Non-Representational Theory: Space, Politics, Affect* (London and New York: Routledge, 2008), 1–26.

[81] William Forsythe, 'Synchronous Objects for One Flat Thing', accessed February 2018. https://synchronousobjects.osu.edu/content.html#.

[82] Screenshot courtesy of Synchronous Objects website. Developed by The Ohio State University's Advanced Computing Center for the Arts and Design and the Department of Dance in collaboration with renowned choreographer William Forsythe. https://synchronousobjects.osu.edu/

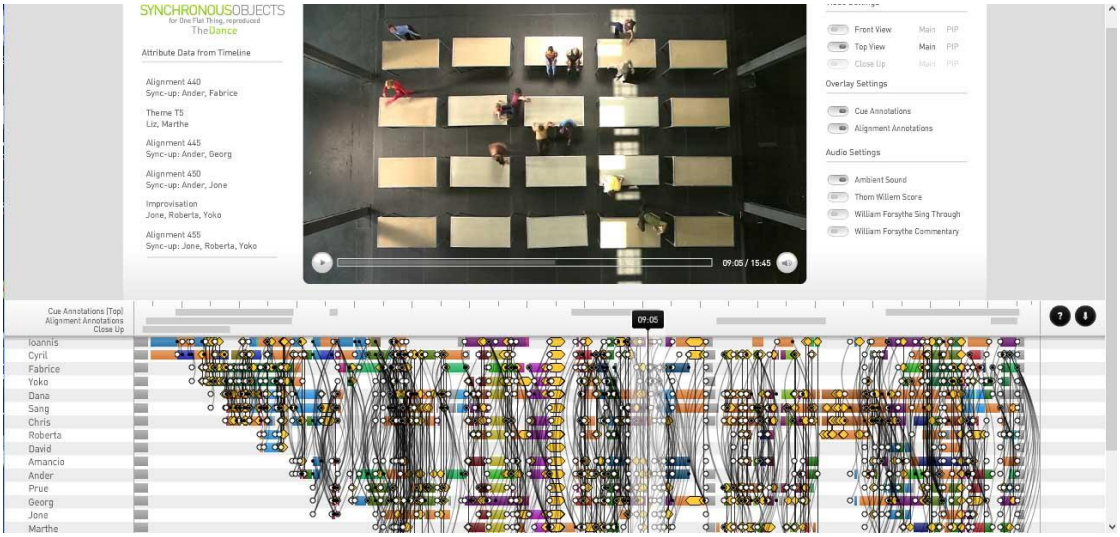


Figure 3.2: Computer screen view featuring a top view of the *Synchronous Objects One Flat Thing, Reproduced* dance[83]

This limitation is important to acknowledge in this project because ways of movement are ways of thinking and feeling. However, those ways of thinking can only be inferred inadequately through written media. This means that the somatic knowledge and feeling that comes from rhythmical body movements and is embedded in moving postures cannot be directly shown in written media, only interpreted inadequately by writing.[84] Nevertheless, 'seeing' rhythmical body movement and gestures through this instrument's lens does allow the somatic content of such movements to be analysed.

However, as this project is addressing rhythmical pattern body movement in which movement quality and rhythm are vital components, seeing and interpreting through this instrument are still useful. The question then becomes how to maximise what can be expressed in written media, however inadequately.

3.1.2 Performance Autoethnography

Written media can only indirectly record this instrument's use through interpretation and analysis. Nevertheless, using autoethnographic research as a methodology in conjunction with my Hilal Dance practice is a way forward. Autoethnographic research is writing in which the story connects

[83] Screenshot courtesy of Synchronous Objects, https://synchronousobjects.osu.edu/
[84] Sklar, *Dancing with the Virgin*, 4.

autobiographical elements to personal, cultural, social and political elements.[85] This research emphasises the personal experience to describe interactions (i.e., the commemorative environment of Anzac Parade and the AWM).

Using autoethnography allows emotional phenomena to be recorded, although it is only on a personal level. Experiential phenomena, such as emotional intensity, are subjective and difficult to measure.[86] Autoethnography appears to be the only timely, practical way of recording the type of emotion and intensity an audience could be feeling at any particular moment of a structured performance event. Nevertheless, it is important to acknowledge that when ascribing a feeling to an audience at a particular moment in an event, what my feelings are may not reflect the form or intensity of those of other audience members. Still, I believe this is a useful guide.

However, personal and academic elements must be balanced. In this case, my studio practice must also be balanced. A compromise is attempted within chapters of this thesis in which a differentiation must be made between direct personal experience and an academic discussion of that experience. To reflect this direct personal experience, section titles include the word 'Performance' in some chapters.

Therefore, the primary purpose of autoethnography in this project is to demonstrate in a written format my personal emotional state during my rhythmical Hilal Dance interaction with the Anzac Parade commemorative environment and at the AWM and other performance sites. These inadequacies are somewhat relieved by using complementary media in this project video.

3.1.3 Visual Practice: Video Work

The intention in this section is to discuss the role my video work plays in this project. My video work is intended to complement my written autoethnography performance. Using this media demonstrates what cannot be shown through autoethnography, including actual physical

[85] C.S. Ellis, 'Autoethanography', in *The Sage Encyclopedia of Qualitative Research Methods*, ed. L.M. Given (SAGE Publications, 2008).
[86] Iris B. Mauss and Michael D. Robinson, 'Measures of Emotion: A Review', *Cognition and Emotion* 23, no. 2 (2014): 209–37.

rhythmical body movement such as emotional expression[87] in relation to a commemorative environment.

My dance practice is quite different from my practice as a visual artist. As a dancer rhythmically moving through space and creating work, my perspective is different from that of a visual artist. My practice as a dancer includes interactions with fellow dancers or my surroundings. Conversely, my visual art practice involves my being an observer privileging a viewpoint. This viewpoint is often similar to what an audience would see. A constantly changing viewpoint is more aligned to my dance practice and emotional expression through rhythmical body movement.

For example, Shaun Gladwell's 2000 video *Storm Sequence* is a performance by a visual artist from a single perspective with the audience as an unaffected observer. The framing in this work can be characterised as a still photographic image that has movement. The framing provides a definite audience and performer (see Figure 3.3). The screen space is the performance stage; it is very narrow and lacks depth, and this is the primary influence for the nature of the performance. This visual artwork has visual art sensibilities of framing, depth of field and background. The initial background framing shots show Bondi Beach apartments and housing in the distance. The background then changes to a surf background, implying that the artist is also riding the waves. Gladwell's rhythmical movements contrast with the rhythmical movements of the surf and add quietly to the overall cultural message. I suggest his emotional expression through his physical performance is not of primary importance in this work.

Figure 3.3: Shaun Galdwell's 2000 single-channel video *Storm Sequence*[88]

[87] Misako Sawada, Kazuhiro Suda and Motonobu Ishii, 'Expression of Emotions in Dance: Relation between Arm Movement Characteristics and Emotion', *Perceptual and Motor Skills* 97, no. 3 (2003): 697–708.
[88] Shaun Gladwell, Storm Sequence, Screenshots, YouTube page accessed February 2018, https://www.youtube.com/watch?v=18rDgAr19DI

My visual viewpoint is that of a dancer in this project, not of a visual artist; therefore, it is appropriate to consider Merce Cunningham's visual ideas. Merce Cunningham was a contemporary dancer and choreographer who, in collaboration with filmmaker Charles Atlas, explored the issue of camera viewpoint and image framing in 1974 with the film *Westbeth*. In his investigations, Cunningham approached visual media from the dancer's viewpoint, as a participant. This experimental film was divided into six sections that visually explored the relationship between dance and video. Some of the research questions included:

- What happens to the stage space when the dancers are filmed using a close-up?
- How does the illusion of depth created by film compare to the actual stage?
- When multiple cameras record the same movements from different perspectives, what sort of editing is required to preserve the rhythm?

From the initial camera experimentation (see Figure 3.4), how the image is framed governs the intent of what is communicated. In the final section of *Westbeth*, Cunningham began examining a connection between editing and collage. In this final section, Atlas and Cunningham explored montage, editing together short, isolated movement phases and creating entirely visual sequences. In this montage work, Cunningham tried to produce visual work from a dancer's fluid viewpoint—an ever-changing perspective—rather than from an audience's single-point perspective (see Figure 3.5).

Figure 3.4: Still images from *Westbeth* (initial camera experimentation)[89]

Note: *Westbeth* is an experimental film made in 1974 by Charles Atlas and Merce Cunningham. In these stills, Atlas and Cunningham were asking what happens to the stage space when dancers are filmed using a close-up.

Figure 3.5: Still images from *Westbeth* (final experimental section)[90]

Note: *Westbeth* is an experimental film made in 1974 by Charles Atlas and Merce Cunningham. In this final experimental section, they experimented with montage. The left-hand image is of a group of dancers, while the right-hand image is shot from within the group.

For Cunningham, the issue was how to depict performance connotations via visual media accurately. This multi-point perspective blurs the stage space boundaries between back and front, inner and outer. This challenges the illusion of depth of field that is associated with single-point perspective, as in Gladwell's 2000 work, *Storm Sequence*. This led to more visual works in which

[89] Charles Atlas and Merce Cunningham, Westbeth, screenshots. YouTube page, accessed February 2018, https://www.youtube.com/watch?v=rhkUZF_Am-I

[90] Charles Atlas and Merce Cunningham, Westbeth, screenshots. YouTube page, accessed February 2018, https://www.youtube.com/watch?v=rhkUZF_Am-I

Cunningham and Atlas began to experiment with collage by blurring and flattening the boundaries of the perspective.[91] However, Cunningham was not concerned about the intersection of body movement and gesture with varying degrees of light.

Notably, Cunningham and Atlas were trying to depict connotations from a dancer's fluid viewpoint rather than from an audience's fixed view. I intend to use this fluid viewpoint in my video work. Importantly, the dancer's attire and the stage background are purposely neutral to not distract from the significance of body movement and gesture. This neutrality has made me appreciate how important a single-point perspective is for the AWM and adjoining Anzac Parade in conveying a spatial noteworthiness.[92]

3.2 Investigative Methodology

My approach of using my dance practice as expressed through autoethnographic and visual practice is described in three chapters. This work is based my personal experience. Personal experience is inherently illogical, so the order of Chapters 4–6 reflects the concept development of this project. The order of how my conclusions were formed is as important as the conclusions themselves. This is known as 'the serial order' effect, which describes how concepts are developed as time passes.[93] This chapter order demonstrates to the reader how this project developed and unfolded.

Chapter 4 explores the nature of the relationship, if any, between rhythmical pattern body movement and commemorative architecture. While the inspiration for this chapter arose from the LPC and where it is held in the AWM forecourt, other communication factors (e.g., music and the spoken word) also contributed. Consequently, these factors make differentiating the relationship between rhythmical pattern movement and commemorative architecture more difficult. To achieve this, selected war memorials on Anzac Parade[94] were interrogated. These memorials include:

- The Australian Hellenic Memorial
- The Australian Vietnam Forces National Memorial

[91] Roger Copeland and Merce Cunningham, *The Modernising of Modern Dance* (New York and London: Routledge, 2004), 160–61.
[92] Appendix A provides a relational physical description of the Canberra environment.
[93] Christensen et al., 'Relations of Creative Responses', 82–88; Beaty and Silvia, 'Why do Ideas get More Creative', 309.
[94] Appendix A provides a relational physical description of the Canberra environment.

- The Australian Army War Memorial.

Each memorial was explored using my dance practice and the performance described using a video work and a complementary autoethnographic account.

Chapter 5 begins answering the research question: What role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience? Building on the knowledge presented in Chapter 4, dialogue, the commemorative architecture and rhythmical movement can be better accounted for in the more complex LPC environment. Based on my dance practice, an autoethnographic account of the LPC will be presented. Within the limitations of my investigative methodology and my dance practice, a subjective judgement will be made on the contribution that each element has in the process of transferring knowledge to an audience. Specifically, the role of rhythmical pattern movements will be evaluated. To examine the communication characteristics of a rhythmical pattern body movement in more detail, a pattern will be chosen for further inquiry in Chapter 6.

In Chapter 6, my second research question is examined further. Having identified the formal rhythmical pattern body movement in Chapter 5, the intention in Chapter 6 is to infer some properties. This chapter has two parts. Part 1 aims to discern what the chosen action conveys to the selected sites with a single staging. By taking this formal rhythmical pattern body movement out of context, the communicative qualities can be more easily identified. The sites chosen will already have a distinct relevance in the environment in Canberra. The sites include:

- The National Workers Memorial
- The ACT Bushfire Memorial
- Reconciliation Place
- A vacant memorial space on Anzac Parade I will call ‘Space A’.

The first two sites (i.e., the National Workers Memorial and the ACT Bushfire Memorial) commemorate major events or activities that led to non-war deaths. The last two sites (i.e., Reconciliation Place and Space A) are both connected to the New Parliament House – AWM axis, which includes Anzac Parade.[95] They both have a direct physical connection with Anzac Parade

[95] Ibid.

and the AWM, hence their importance. Space A has no architectural structures but does have a general intention associated with Anzac Parade. Each memorial will be explored through my dance practice and shown as a video work and in a complementary autoethnographic account.

Part 2 is my exhibition. This builds on Part 1 in that there was just a single chosen rhythmical pattern body movement performance at each site. The aim of my exhibition is to explore in a gallery space how using the chosen formal rhythmical pattern body movement repetitively can create new relevancies in this space.

3.3 Conclusions

This chapter has outlined the methodology to be used to investigate my research questions. To investigate these questions myself means using my Hilal Dance practice as a rhythmical interrogative instrument. My dance practice investigations have been creatively translated using complementary media (i.e., autoethnography and video). However, my personal emotional responses through this methodology might not reflect those of other individuals when exposed to the same stimuli. Therefore, any conclusions should only be treated as a guide for further investigations.

Chapter 4: Synergy between Commemorative Space and Rhythmical Patterned Body Movement

4.1 Introduction

This chapter examines the synergy between the commemorative architecture and formal patterned body movement using some memorials on Anzac Parade to answer the following research question:

- What is the nature of the relationship between rhythmical pattern body movement and the commemorative architecture?

This question was inspired by the commemorative environment where the LPC is conducted daily. The spatial design of the AWM forecourt for the daily LPC is not a neutral space. The architecture of the AWM forecourt comprises two walls of poppy-encased Rolls of Honour of all the fallen Australians, which is overlooked by the dominating Hall of Memory that contains the Tomb of the Unknown Soldier. At the centre of the forecourt is the Pool of Reflection and the Eternal Flame. This architecture is intended to honour and commemorate the Australians who died in war for their country, and the space communicates this message.

Another LPC inspiration is the communicative element of rhythmical pattern movement that is conducted in the AWM forecourt. This rhythmical pattern movement could be considered a formal emotional expression[96] intended to honour and remember Australians who died in war for their country. In her work *Be Happy Now*,[97] visual artist Mai Ueda illustrated how different emotional states are expressed physically and have different environmental relevance. The core of Mai Ueda's practice is Zen and the tradition of the tea ceremony. The artist believes that the tea ceremony can bring people together to connect and experience a heightened awareness.[98] In my view the video work *Be Happy Now*, the performance artist performs a traditional tea ceremony dressed in traditional clothing in the middle of a New York roadway with people and cars passing by to

[96] Sawada et al., 'Expression of Emotions in Dance', 697–708.
[97] Mai Ueda, *Be Happy Now* (online video, 2014). Accessed 8 March 2019. https://vimeo.com/96301909.
[98] mai ueda, net art (online video, 2012), Accessed 8 March 2019.
https://www.youtube.com/watch?v=GCAJt303jaM

heighten this communication. Note the positioning of the camera and the framing of the image (see Figure 4.1). The frames are shot at the artist's level with her central in the image with people and cars passing her. The positioning and framing of the camera is important in delivering Ueda's work's message.

Figure 4.1: Photographic stills from performance artist Mai Ueda performing a tea ceremony in the middle of a busy New York street[99]

Importantly, the artist's formal rhythmical body movements have particular connotations. The tea ceremony comprises a series of rhythmical pattern body movements that must be completed in a precise order. The ceremony that Ueda performs conveys a quietness of body and spirit that is almost reflective. These choreographed, meditative and harmonious movements contrast with the busy New York roadway that she occupies. This performance also suggests two different emotional states between the artist and people moving through the roadway. One state is reflective, and the other is busy and is expressed through physical movement and gesture. It is the former reflective rhythm and quality of movement in relation to the commemorative environment that will be studied in this chapter.

Other elements are used in the LPC, including music and the spoken word. These elements will be discussed in Chapter 5, and they disguise the relationship, if any, between rhythmical pattern body movement and the commemorative architecture. By studying just these two elements on Anzac Parade, a measure of control can be exercised in determining a possible relationship.

[99] Screenshots courtesy of Mai Ueda, *Be Happy Now* (online video, 2014). https://vimeo.com/96301909

Anzac Parade, which leads to the AWM, is lined with a total of 13 memorials commemorating various conflicts, each architecturally different.[100] The spatial environment and the architecture of Anzac Parade and the AWM have considerable similarities to a processional way that leads to a religious temple. The selected memorials, titled in this thesis as the 'Anzac Parade Series', include:

- The Australian Hellenic Memorial
- The Australian Vietnam Forces National Memorial
- The Australian Army Memorial.

4.2 The Anzac Parade Series

The intention in this series is to experiment with different rhythmical body movements in my Hilal Dance practice that harmonise with the essence of the architectural environment. This is received by me as a felt experience, a kinaesthesia. This felt emotional experience arises from the interaction with that specifically designed spatial environment. Through these experiments, comments can be made regarding the relationship between the rhythmical body movements and these commemorative architectural structures. The structures' architectural differences enable a more nuanced exploration regarding body movement and gesture, and the developed works explore different aspects of Anzac commemoration. As discussed in Chapter 3, my dance practice interactions will be creatively translated using complementary media (i.e., autoethnography and video).

4.2.1 Australian Hellenic Memorial

This first exploratory performance occurred outdoors at the Australian Hellenic Memorial on Anzac Parade in Canberra. This memorial at the head of Anzac Parade commemorates the 1942 Greek and Crete campaigns in which Australian and New Zealand troops played a significant part. It is an approximate circular structure with an amphitheatre-like construction on one side and the remaining sides left open. There is an off-centre Greek Doric column with a cross engraved near the top of the structure. The column stands atop mosaic stonework representing the geography of Greece, including the coastline. There are damaged steel girders emerging from the ground at an

[100] See Appendix A, Part C, for a physical description of these memorials.

angle near one open side. This memorial commemorates the Australian and New Zealand troops that assisted Greece; it also concerns the Greeks' tragedy.[101] Nevertheless, the memorial speaks about the dead, and the Doric column with the engraved cross near its top is the focal point of the memorial (see Figure 4.2).[102]

Figure 4.2: Australian Hellenic Memorial on Anzac Parade Canberra[103]

4.2.1.1 Composition

The performance using Hilal Dance was not specifically about commemorating those who have fallen in war; rather, it is about the sadness of this memorial. From my dance experience, the rhythm and movements had to be slow and measured. To add to the message of mourning, my clothing comprised all black, traditional, imitation Victorian clothing, including a black veil.[104] I decided

[101] Ken Taylor, 'Anzac Parade: A Landscape of Memory', *Canberra Historical Journal* 38 (1996): 8.
[102] Monument Australia website, accessed 10 July 2019. http://monumentaustralia.org.au/themes/conflict/ww2/display/90162-australian-hellenic-memorial/photo/9.
[103] Photograph courtesy of Stephanie Parker.
[104] Sonia A. Bedikian, 'The Death of Mourning: From Victorian Crepe to the Little Black Dress', *OMEGA-Journal of Death and Dying* 57, no. 1 (2008): 35–52.

against playing music because it would interfere with testing whether slow rhythmical body movement alone could produce an emotional response.

4.2.1.2 Performance and Video

This video of 3 minutes and 12 seconds uses a multi-screen approach to not show preference of any one view. The background video is a view from the GoPro camera mounted on my head in the scarf I was wearing. One of my primary results was that this open spatial environment considerably influenced the mood and nature of my rhythmical body movement; it affected my mind. The space is dominated by the huge Doric column and partly surrounded by colosseum-like seating, so the dancer is confined to the largest open area. The sombre mood of this space forces the dancer to harmonise with that mood regarding rhythmical movement. From this felt experience, movement is slow and measured and aligned with that constrained mood. My slow rhythmical performance movements were improvised and governed by either what I felt from the monument structure itself or my felt experience. The slow rhythmical dance was done in complete silence except for the background noise of nature and road traffic. Notably, trying to engage with the Doric column for this performance was difficult at times.

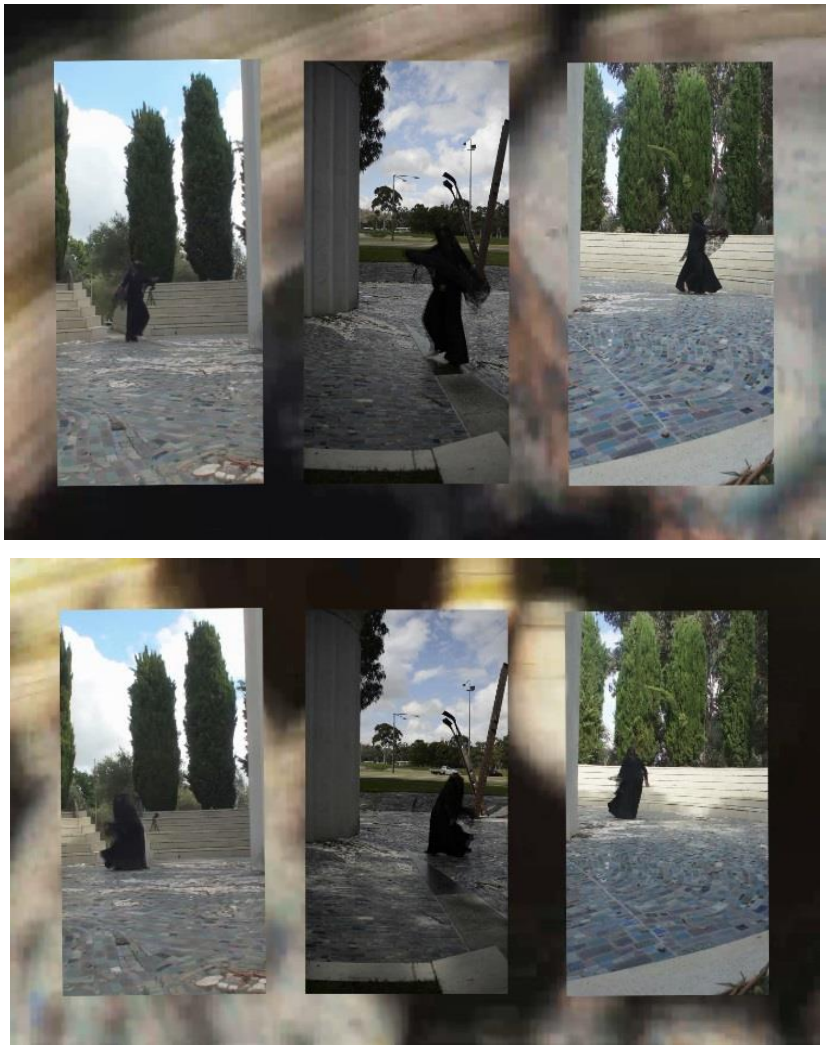


Figure 4.3: Experimental performance at the Australian Hellenic Memorial on Anzac Parade in Canberra.[105]

4.2.1.3 Discussion

The body movement and expressed gestures felt unsatisfactory and emotionally constrained. The dance felt confined to the largest open area and did not incorporate the surrounding architecture. Further, the dance occurred in the site's largest area in spite of the spatial intent, not because of it. Although the dance was in harmony with the sombre mood of the site, it did not match the memorial's spatial intent or design. The body movements and gestures performed had personal meaning for me, but to an audience watching, their meaning would be obscure. The dance did not

[105] Photographs courtesy of Stephanie Parker.

communicate my intentions clearly through body movement and gesture alone. However, the nature of being unsuccessful is learning what not to do. The body movements and gestures performed must be reviewed for future work to be more in harmony with the memorial's spatial intent.

4.2.2 The Australian Vietnam Forces National Memorial

I considered the lessons I learned at the Australian Hellenic Memorial, and the next experiment was at the nearby Australian Vietnam Forces National Memorial. This memorial commemorates Australia's participation in the Vietnam War. It comprises a ramp crossing a shallow moat leading to an enclosed area that is flanked by three stone slabs. There is a small altar-like structure in this area, and a metal halo-like loop containing the names of the dead is suspended above. One wall displays inscriptions and quotations designed for viewers to recall notable events; another wall shows an etched image of Australian soldiers waiting to be airlifted by helicopter. The memorial is almost temple-like, with a ramp leading to an enclosed area that has an altar-like structure (see Figure 4.4).

Figure 4.4: Australian Vietnam Forces National Memorial on Anzac Parade, Canberra[106]

[106] Photograph courtesy of Stephanie Parker.

My inspiration for my interactions with this memorial arose from having observed a unit of Australia's Federation Guard, a catafalque party, practising drill for an upcoming commemorative ceremony at the Australian Vietnam Forces National Memorial (see Figure 4.5). The party comprised four soldiers and one commanding officer. The practice involved four trained ADF members conducting a slow processional performance up the ramp with their weapons reversed. When the party reached the interior, the members positioned themselves facing outwards with their heads bowed and weapons reversed as a symbol of respect for those who had fallen.[107]

The Federation Guard uniform added a level of commemorative communication, as it has significance and embodies the ideals of Anzacs.[108] Further, the rhythm and movement quality communicates a solemnity and gravitas through trained body movements and gestures appropriate for this commemorative environment. The environment appeared to contribute to enhancing this performance.

Figure 4.5: Members of Australia's Federation Guard practising a commemorative drill known as the 'catafalque party' at the Australian Vietnam Forces National Memorial on Anzac Parade (Canberra, April 2015)[109]

After considering the lessons I learned from my Australian Hellenic Memorial experiment, I aimed to complement the memorial's architectural spatial intention with my performance and enhance the connotations of the Australian Vietnam Forces National Memorial, as did the catafalque party.

[107] The Australian Army, 'Catafalque Party'; Australian Army Headquarters, *Ceremonial Manual, Volume 1-Annex B to Chapter 21 – Procedure for Mounting of Vigils (Troops with Rifles)* (Canberra: Australian Army, 2010).
[108] Ann Elias and Roy R. Behrens, *Camouflage Australia: Art, Nature, Science and War* (Sydney: Sydney University Press, 2011), 104.
[109] Photographs courtesy of Stephanie Parker.

4.2.2.1 Composition

Having witnessed a unit of Australia's Federation Guard undertaking a commemorative drill, I intended to accurately imitate this processional performance that complemented the memorial's space. My dance experience was useful here as it is a common practice in dance to imitate body movements and gestures. I wanted to explore the catafalque party's movements and gestures within the memorial's spatial environment to test the idea of synchronisation and whether these elements alone could generate the desired commemorative connotations. In doing so, I experienced what that harmonisation felt like in that architectural space.

4.2.2.2 Performance and Video

Before the work began, I undertook dance preparation work. This single-screen, multi-view video of 3 minutes and 13 seconds intentionally is a combination of three viewpoints. The video commences by showing the Australian Vietnam Forces National Memorial's interior from three viewpoints, demonstrating to the viewer how the interior space is configured (see Figure 4.6). After this introduction, the central image disappears and is replaced by a moving image of myself slowly and formally proceeding up the ramp towards the interior, imitating the slow rhythmical movements of the catafalque party. This processional performance leading to the memorial's centre increases the solemnity and gravitas of laying red poppy wreaths.[110] Notably, this rhythm and quality of movement communicated a solemnity and gravitas that demonstrated the importance of these factors as a means of communication. The other viewpoints display two different interior views of me proceeding to the memorial's interior. This movement was performed only to the sound of my own breathing, flowing water nearby and native bird calls.

[110] Kirshenblatt-Gimblett and McNamara, 'Processional Performance', 2–5.

Figure 4.6: Australian Vietnam Forces National Memorial video still images showing two fixed viewpoints and a centre camera head shot[111]

Note: The military-like body gesture was imitative of a catafalque party.

After I reached the centre of the interior space, I began imitating the drill. The imitation of these movements involved resting my hands on an imaginary rifle, as observed in the catafalque party's drill. My head is bowed as if in prayer. This body gesture was held for a moment. This stillness produced peace and serenity in my body and mind. After a period of stillness and reflection upon

[111] Photographs courtesy of Stephanie Parker.

those fallen in the Vietnam War, I came to attention in a military-like manner and moved outside the memorial in a formal way.

Notably, this imitative performance was performed without the catafalque party's uniforms and rifles. However, through these slow rhythmical movements, I felt a calmness in my mind that was communicated through my movements.

4.2.2.3 *Discussion*

This catafalque party imitation work allowed me to experience bodily movement and gesture synchronisation with the memorial's spatial environment. This work demonstrated the importance of rhythm and quality of movement. These elements formally and rhythmically express the nature of the space. The space is not neutral and has a commemorative function. As with the LPC being performed in the AWM forecourt, there is a relationship between imitation body movements and gestures and the commemorative spatial environment.

Nevertheless, when my performance is compared to that of the catafalque party, their uniforms and rifles added an additional element of connection to Anzac heritage that is not readily evident in my performance. Consequently, the catafalque party's performance was more effective regarding commemorative communication. However, the synchronicity between the body movement and gestures and the spatial intent of the memorial has a magnifying effect on a possible passive audience. The uniforms and weapons do add another level of communication that will be further explored at the Australian Army Memorial.

4.2.3 Australian Army Memorial

My next work at the Australian Army Memorial was slightly different. The Australian Army Memorial is aesthetically different from Australian Vietnam Forces National Memorial. The memorial is an open space dominated by two tall Australian soldiers dressed in 1960s battle regalia. They are positioned on a stepped platform in front of seven pillars, each representing conflicts in which the soldiers were involved. A small path at the back of the memorial leads past these pillars to where various plaques detailing specific conflicts are located (see Figure 4.7).

Figure 4.7: The Australian Army Memorial on Anzac Parade in Canberra[112]

This memorial commemorates Australian soldiers who had served in battle since the Boer War (1899–1902). These large uniformed figures in slouch hats are square-jawed and larger than life, representing Australian soldiers as masculine and mythical. Visitors to the memorial are drawn to these figures and naturally raise their eyes towards their faces in reverence. These figures are reminiscent of the mythical heroic figures of the Trojan wars of old, such as or Ajax. Similar to those figures, the ones in this memorial force me to think of Anzacs in a masculine way.

Inspired by the idea from my previous work of synchronising with the spatial intent of the memorial, I considered the question, 'What if my structured performance event was tailored to enhance the reverential nature of these large figures?' To do that using my Hilal Dance would mean I would need to address these heroic figures with a more worshipful tone through two important elements: rhythm and quality of movement. That led me to think about the distinction between worship and commemoration of the idea of Anzac. It appears that this distinction is almost non-existent.

[112] Photograph courtesy of Stephanie Parker.

To answer the above question, the origins of the Cult of Anzac must be discussed.[113] According to Inglis, the Cult of Anzac began in 1916 as a reaction to the losses of World War I. He further asserted that the tenets of this 'faith' were simple ones associated with remembrance of the dead, although there were conventional Christian overtones regarding life and death.[114] Moses stated that it was the church that took the lead in this mourning and suggested that in late 1915, discussions involved formalising a national day of mourning on 25 April, Anzac Day. Prominent in this mourning was Catholic Canon David John Garland, who, Moses claimed, eventually became the central architect of Anzac Day. Garland proposed that such a day had to be a secular, non-denominational national day of mourning.[115] For example, he promoted the idea of a minute's silence instead of prayers for the dead.[116] Consequently, Anzac Day was a form of ancestor worship from its beginning. Inglis further argued that the Cult of Anzac can be considered a civil religion, which is defined as 'a public profession of faith that aims to inculcate political values and that prescribes dogma, rites and rituals for citizens of a particular country'.[117] Therefore, my performance focusing on the worshipful aspect of these mythical, heroic figures at the Australian Army Memorial can be considered commemorative according to the Cult of Anzac.

These two statues are uniformed soldiers wearing slouch hats. The slouch hat that was part of Australian soldiers' uniform in World War I has become a material and visual device that has helped communicate the Anzac legend.[118] Evidence for the success of this propagation of the white male Anglo-Saxon warrior's Anzac legend can be seen in how the inheritors behaved on World War Two battlefields. Those who wear the AIF uniform consider it symbolic of a 'special class of warrior-hero whose status embodied ideals of masculinity and this was true regardless of the service being populated by women as well as men'.[119] The uniform itself, including the slouch hat, has become mythical and transmits an interpersonal, trained behaviour to its wearer.

---

[113] See Appendix B for a full account of the Cult of Anzac as a religion.
[114] Inglis, *Sacred Places*, 437.
[115] John A. Moses, 'Anglicanism and Anzac Observance, The Essential Contribution of Canon David John Garland', *Pacifica* 19, no. 1 (2006): 66.
[116] Ibid., 74.
[117] Encyclopedia Britannica, 'Civic Religion', accessed 25 September 2016. https://www.britannica.com/topic/civil-religion.
[118] Steve Marti, ' "The Symbol of Our Nation": The Slouch Hat, the First World War, and Australian Identity', *Journal of Australian Studies* 42, no. 1 (2018): 3–18.
[119] Elias and Behrens, *Camouflage Australia*, 104.

Therefore, I will use the slouch hat in my performance at the Australian Army Memorial as a ceremonial object, representing the qualities of Anzac[120] and as a means of venerating Anzac. Ceremonial objects can be mediatory devices between the divine and the humans in the profane realm.[121] A physical prayer or veneration is communicated through the act of raising both arms above my head[122] while holding the slouch hat. Presenting this ceremonial object is a mediation with the divine Anzac, which is what the statues represent (i.e., what is best about being Australian, a uniquely male-orientated vision).

4.2.3.1 Composition

As with my performance at the Australian Vietnam Forces National Memorial, this was a processional performance along the path to the rear of the Australian Army Memorial holding the ceremonial object, a slouch hat carried before me to the base of the statues. As with my performance at the Australian Vietnam Forces National Memorial, slow rhythmical movements were made, communicating the seriousness and solemnity of this event. At the base of the statues, I raised the slouch hat by raising both arms above my head in veneration.

4.2.3.2 Performance and Video

The staging is devotional worship in which the properties of the slouch hat are translated through slow, rhythmic and deliberate movements.

The video of 2 minutes and 51 seconds comprises a brief introduction with a series of still images focusing on me looking up at these square-jawed, larger than life figures in slouch hats to set a worshipful tone for the work. The image then changes to a first-person GoPro shot, with me moving along a path holding the ceremonial object before the figures. This processional performance leading to the figures increases the solemnity and gravitas of this structured performance event.[123]

---

[120] Nelson, Bendan, Anzac Day 2016: Dawn Service Commemorative Address, Official Speeches, Australian War Memorial, accessed 10 August 2017, https://www.awm.gov.au/commemoration/speeches/Anzac-day-dawn-service-address-2016-dr-brendan-nelson

[121] Auboyer, 'Ceremonial Object, Religion'.

[122] Tim Challies, 'The Posture of Prayer', *Challies*, 8 April 2009. https://www.challies.com/christian-living/the-posture-of-prayer/; Helene E. Roberts, ed., *Encyclopaedia of Comparative Iconography: Themes Depicted in Works of Art* (Routledge, 2013), 55.

[123] Kirshenblatt-Gimblett and McNamara, 'Processional Performance', 2–5.

Due to my Hilal Dance practice, I become aware of my breathing as I conduct this staging. My breathing becomes slower, and any thoughts in my mind are released. Tension in my body eases as movement occurs. When I reach the base of these statues, my head is bowed in reflection for a short period. My breathing is slow and measured, and quiet joy begins to rise from my centre. As the joy reaches my chest, I raise the ceremonial object to the statues, expelling the air in my lungs in worshipful respect and praise of the Anzac masculinity that the slouch hat represents. To emphasise this act of worship, the frame of the image becomes wider. After a period, the hat is lowered, and the screen narrows and fades to black (see Figure 4.8).

Figure 4.8: Australian Army Memorial images from a head-mounted video camera showing the carrying and presentation of the slouch hat as an object of reverence[124]

[124] Photographs courtesy of Stephanie Parker.

4.2.3.3 Discussion

The rhythmical body movements used in the Australian Army Memorial work were not those normally associated with Anzac commemorative activity. However, they were still sympathetic to the spatial intent of the site, and the body movements were intentionally worshipful in nature. Unsurprisingly, the worshipful nature of these movements is not different from how the Cult of Anzac has evolved to become a faith. The movements' expression, although kept within the site's spatial intent, diverted the nature of this site from commemoration to worship. This work demonstrated how slow, rhythmical body movement and gesture has meaning and can, through performance, influence this site to be regarded more religiously.

4.2.4 The Australian Hellenic Memorial, Again

The initial experiments at the Australian Hellenic Memorial effectivity ignored the spatial intent of the site. The Australian Vietnam Forces National Memorial work imitated some rhythmical body movement and gestures of an ADF catafalque party practising drills at this memorial. This work demonstrated that two important elements of these movements were rhythm and quality of movement. These movements were sympathetic to the Australian Vietnam Forces National Memorial's spatial intent and demonstrated synchronisation between the two and how the commemorative message could be magnified. The Australian Army Memorial work used a ceremonial object—a slouch hat—and, through movement quality and rhythm, produced a devotional work that harmonised with the spatial environment. The work also attempted to demonstrate that how a site is regarded can be altered with body movement and gesture. This attempt gave a more religious feel to the idea of Anzac.

This work builds on the previous performance at the Australian Army Memorial. My aim is to further adapt the meaning of this memorial site to one of a more religious-like and Ancient Greek–type worship of the idea of Anzac through a structured performance event. This work intends to harness the site's spatial intent as much as possible in making a completely new connotation through body movement and gesture alone. My clothing in this staging was deliberately neutral to maximise the transmission of body movement and gesture.

Beaumont suggested that this memorial was constructed on Anzac Parade to cater to the Australian Greek population who were one of the larger post-1945 groups that emigrated to Australia. The memorial commemorates Australian troops who fought in Greece and Crete in April–May 1941 and also to the Greek civilians who died in those campaigns.[125] Unlike the previous two memorials, this memorial is not solely focused on the idea of Anzac.

This site is open to the environment with the Doric column and amphitheatre-like structure (see Figure 4.9). This suggests an Ancient Greek–type association in which worship was to the open sky and earth. Ancient Greek worshippers thought that the deity they worshipped dwelled in the earth and under the sky. [126] The place of worship was known as a sanctuary and comprised an open-air altar. This is similar in intent to Charles Bean's original aim when the AWM was first opened in the 1940s to commemorate the 'living' Anzac spirit in the surrounding Canberran environment and sky.

Figure 4.9: Australian Hellenic Memorial on Anzac Parade showing the path leading to the memorial[127]

Note: The path was used for the performance.

[125] Joan Beaumont, 'The Second War in Every Respect: Australian Memory and the Second World War', *Journal of Military and Strategic Studies* 14, no. 1 (2011): 11.
[126] Mikalson, 'Chapter 2', 7.
[127] Photograph courtesy of Stephanie Parker.

This video work is sympathetic to Charles Bean's original ideas regarding Anzac commemoration and aims to adapt the memorial for this purpose. As in the previous work (i.e., the Australian Army Memorial), the distinction between commemoration and worship according to the Cult of Anzac is relatively non-existent. Arguably, both terms could be used interchangeably.

4.2.4.1 Composition

For this performance, the off-centre Doric column will become the 'altar' and the focus of the worship. The Doric column also has a Christen cross near the top, giving it a Christian association (see Figure 4.10). Using my Hilal Dance practice, I composed a work that considered the spatial environment. The work will comprise a slow, rhythmical walk along the path leading to the memorial until I reach the base of the Doric column (see Figure 4.9). This processional performance leading to the memorial's centre increases the solemnity and gravitas of the structured performance event.[128] A moment of reflection and prayer will occur with my head bowed, showing respect and honour.[129] I will then raise both arms in praise to the 'living' Anzac spirit in the surrounding Canberran environment and sky.[130]

[128] Kirshenblatt-Gimblett and McNamara, 'Processional Performance', 2–5.
[129] Challies, 'The Posture of Prayer'; Abbie Sharpe, *Does Posture Matter When You Pray?*, NewSpring Church, accessed May 2020. https://newspring.cc/articles/does-posture-matter-when-you-pray.
[130] Challies, 'The Posture of Prayer'; Sharpe, *Does Posture Matter*; Roberts, *Encyclopaedia of Comparative Iconography*, 55.

Figure 4.10: An image of the Doric column at the Australian Hellenic Memorial showing the engraving of the cross of the Greek Orthodox Church near the top of the column[131]

4.2.4.2 Performance and Video

As in previous works, a few moments were spent preparing my mind and body for this performance using my dance practice. To give this staging the right feeling, my mind is cleared, shoulders relaxed and neck extended. The tension in my body is minimised, allowing me to enter the world of prayer that this work requires.

This video of 1 minute and 0.01 seconds commences with a two-window view of my slow and relaxed rhythmic processional performance towards the Doric column along the main path (see Figure 4.11). My eyes look towards the ground in humility, and my movements are slow and measured as I move towards the altar. I focus on this movement and rhythm, concentrating on trying to give solemnity and gravitas to this processional staging.

[131] Photograph courtesy of Stephanie Parker.

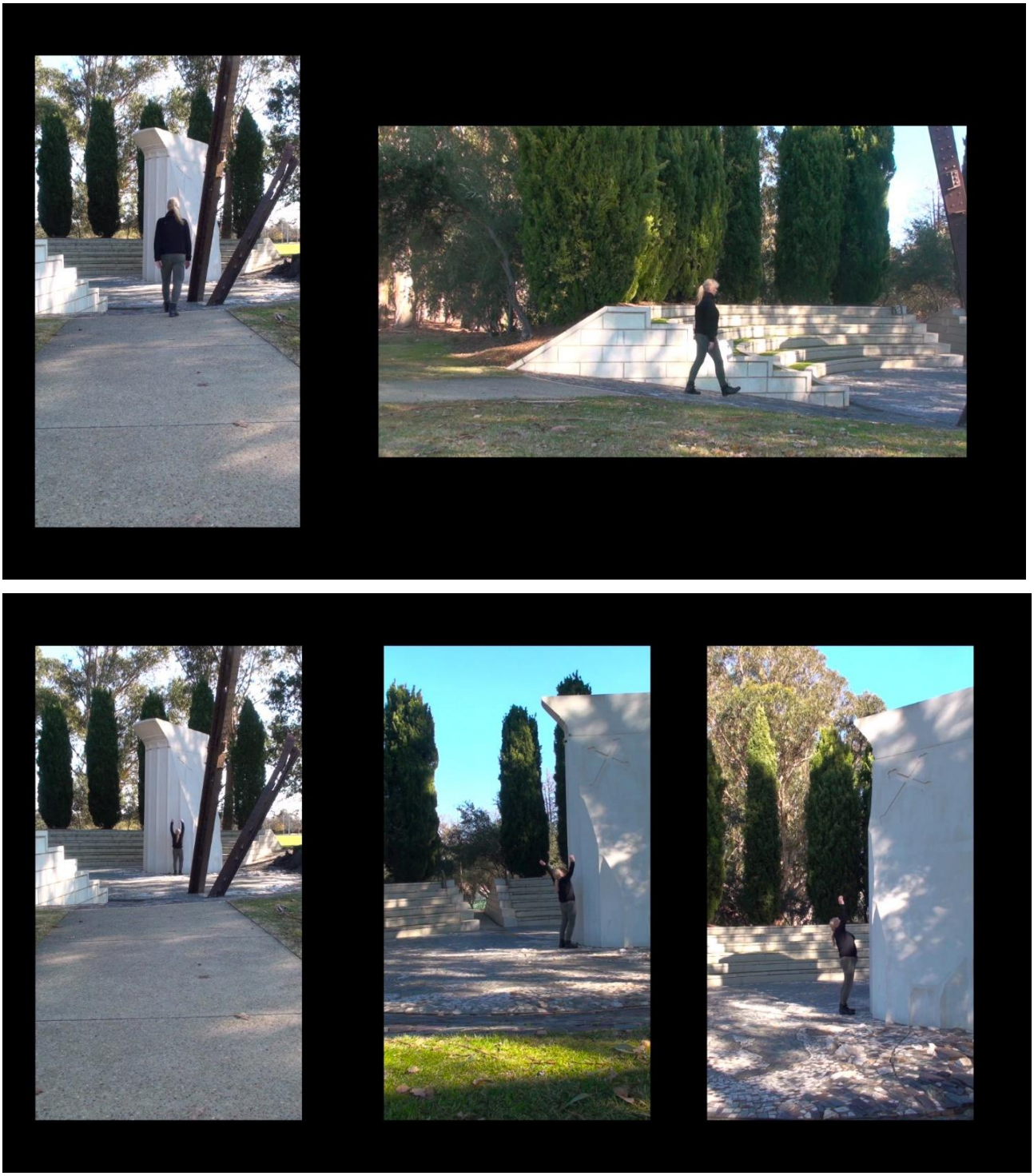


Figure 4.11: The Australian Hellenic Memorial video camera views showing me approaching the Doric column and then presenting to the sky in a worshipful action as if the column is the centre of attention[132]

[132] Photographs courtesy of Stephanie Parker.

As I approach the base of the column, my head bows in prayer and reflection. My mind is calm, and in front of me stands the huge altar. The sound of my surroundings fills my ears. The video now shows three different views, from furthest to closest viewpoints. In two viewpoints, the Christian cross at the top of the Doric column is visible, giving a Christian import to my actions. At the same time, I exhale and raise my arms in praise to the 'living' Anzac spirit in the surrounding Canberran environment and sky. Through these actions, my praise and spirit have been added to the living Anzac spirit around me. This movement is captured in each of the three views (see Figure 4.11). After a moment, I lower my arms, step away from the column and slowly walk away. I feel empty and have made my devotions and prayers.

4.2.4.3 Discussion

The video work showing the performance demonstrates an active synchronisation with the memorial's architecture through rhythmical body movements to broadcast a particular religious-like message associated with the idea of Anzac to viewers. There is a complementary relationship between the two elements of the spatial environment and the body movement and gesture. Importantly, these two elements have been adapted to produce both this work and new connotations. In this case, a more religious import for this site has been implied.

4.3 Conclusions

My first research question asks: what is the nature of the relationship between rhythmical pattern body movement and the commemorative architecture?

First, what initially became clear from observing both the ADF catafalque party's practice and my own imitation at the Australian Vietnam Forces National Memorial was that the trained rhythm and quality of movement were essential elements for the delivery of a commemorative message. Both elements communicated an emotional message of remembrance with solemnity and gravitas for those who have fallen. Importantly, although the ADF party's uniforms and rifles added to the transmission, they were not essential.

Second, the Australian Vietnam Forces National Memorial imitation work using my Hilal Dance demonstrated that there was a relationship between being in harmony with the memorial's spatial design intent and performing slow, rhythmical body movements. The significant role that particular

body movement and gestures played in activating this harmonisation is important. It was this active synchronisation of particular body movement and gestures that produced this magnified emotional effect would potentially occur on an attending audience. As Stephens asserted, the architecture became a focus,[133] and, overall, the memorials' communicated message of public grief was magnified. This magnification effect not only is a reason to hold the LPC in the AWM forecourt but also helps communicate the public grief about Anzac and may mean that an audience becomes imbued with the values that Anzacs died for.

Third, the Australian Army Memorial work built on the idea from the previous work of synchronising the spatial intent of the memorial with tailored body movements and gestures. However, this structured performance event using my Hilal Dance successfully broadened the reverential nature of this memorial by using a ceremonial object—a slouch hat that has an Anzac import—and specific body movement and gestures to give this site more religious-like overtones. This was achieved while harmonising with the spatial environment. Importantly, the work demonstrated that the distinction between worshipping and commemorating the idea of Anzac is relatively non-existent for this particular memorial. Further, the work demonstrated that rhythmical body movement and gesture actively communicate this new essence.

The final work—the revised Australian Hellenic Memorial performance—built on the work from the Australian Army Memorial. This work further broadened and adapted the memorial's original spatial intent by actively using rhythmical body movement and keeping within the spirit of Charles Bean's original ideas of Anzac commemoration. The work again demonstrated that the distinction between worshipping and commemorating the idea of Anzac is relatively non-existent. Importantly, the work further demonstrated that rhythmical body movement and gesture communicate actively. The work's environment is important and magnifies the performance. This magnification could be the mental context in which this event is remembered, as Manning et al. suggested.[134] This supports Kelly's idea that such events enable a mnemonic association to be formed with this location in the environment.[135] However, further work would need to be conducted to confirm such a suggestion.

[133] Stephens, 'Circuits of Memory', 96.
[134] Manning et al., 'A Neural Signature', 1534–42.
[135] Kelly, *Knowledge and Power*, 185.

Chapter 5: The Last Post Ceremony

My first research question asks: what is the nature of the relationship between rhythmical pattern body movement and commemorative architecture? As outlined in Chapter 4, experimental work at the Anzac Parade memorials demonstrated how the established spatial intentions at these memorials can be accentuated and added to with rhythmical pattern movement performance that has a similar intent. A synchronous relationship was shown. This chapter shows that rhythmical body movement and gesture can actively communicate different Anzac-related messages through adapting to the commemorative architecture. In this rhythm and the movement quality were essential elements for the delivery of that commemorative message—elements that are integral parts of my Hilal Dance practice.

My second research question asks: what role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience? Chapter 4 showed a rather simple relationship between the two main factors of commemorative architecture and movement elements without an audience. The chapter also evidenced that patterned rhythmical body movement can play an active role in message transmission. However, communicative elements at the LPC takes place in front of an audience that includes not only commemorative architecture and rhythmical pattern movements but also music and the spoken word. Further, there are more than one formal set of rhythmical pattern movements at the LPC. They include:

- playing the National Anthem
- VIPs and members of the public placing wreaths at the base of the Pool of Reflection
- a serving ADF member moving to the steps and saying the Ode, saluting and then marching into the Hall of Memory.

William Forsythe's computer work *Synchronous Objects One Flat Thing, Reproduced*,[136] similar to the LPC, has various elements working together except the background is neutral. The screen is the performance stage. Forsythe's work is a conceptual choreographic dance art piece that allows

[136] Forsythe, 'Synchronous Objects for One Flat Thing', accessed February 2018. https://synchronousobjects.osu.edu/content.html#.

the movement work to define the harmonic space: the computer screen. The computer allows the viewer to integrate the choreographic (see Figure 5.1).

Figure 5.1: Computer screen view featuring a front view of the *Synchronous Objects One Flat Thing, Reproduced* dance[137]

Nevertheless, one major difference is that Forsythe's work is an aesthetic art experience while the LPC is commemorative. In contrasting both shows, the LPC primary function is a commemorative transmission. However, Forsythe's work implies that rhythmical movement and gesture could play this communicative role.

The intention of this chapter, through my Hilal Dance practice, is to begin examining the role of rhythmical pattern body movement and the other communicative elements at the LPC in relation to the audience. Based on my dance practice, an autoethnographic account of the LPC will be presented. Within the limitations of my investigative methodology and my Hilal Dance practice, a personal subjective judgement will be made on the contribution of each element plays in this knowledge transfer process to an audience. Specifically, there will be an evaluation of the role rhythmical pattern movements' contribute. To allow a more detailed examination of the communication characteristics of a rhythmical pattern movement, a pattern will be chosen for further inquiry in Chapter 6.

[137] Screenshot courtesy of Synchronous Objects website.

5.1 Musical Influence on the LPC

In considering the effect of the LPC on individuals, there has been a discussion in the Chapter 4 on how the spatial environment and slow rhythmical body movement of similar intent contribute to kinaesthetic communication. This section briefly considers how music played at the LPC also contributes, as it is also experienced as a form of kinaesthesia. This is necessary since Kelly asserts that, in oral cultures, song and music can also play a role in the communication of knowledge.[138] This is line with the structured performance of the LPC in that three music pieces are played, including the *National Anthem*, *Flowers of the Forest*, and the *Last Post.*

Flowers of the Forest is a bagpipe lament that is now performed across the Commonwealth, commemorating sacrifice among the armed forces.[139] It was written originally to commemorate the Scots who died at the Battle of Flodden in 1513. The *Last Post* bugle tune originated in the British Army as part of a series of bugle calls in the eighteenth century that regulated a soldier's day. Then, it meant the end of the soldier's day. In commemoration practices, the *Last Post* now signals the end not merely of the day but also of this earthly life. It is followed by a few moments of silent prayer and then the sounding of Reveille, the first call of the day, to signify rebirth into eternal life.[140]

My intention here is not to analyse the nature of this music but to determine how it could affect rhythmical body movements, gestures and state of mind. The literature will be used to answer this question, as I do not believe that my research method can provide a considered answer. The use of the literature here is not intended to be exhaustive but indicative.

Wallbott investigated whether body movements and body postures are indicative of specific emotions and found that sadness is characterised by little movement activity.[141] Burger et al. showed that listening to music can affect how we move, and one of those factors is perceived

[138] Kelly, *Knowledge and Power*, 49.
[139] Corey Gibson, ' "The Flowers of the Forest are a "Wede Away": The Dispersal of a Familiar Refrain', *Scottish Literary Review* 11, no. 1 (2019): 103–24.
[140] BBC News, *The Story of the Last Post*, 11 November 2015. https://www.bbc.com/news/magazine-34768398.
[141] Harald G. Wallbott, 'Bodily Expression of Emotion', *European Journal of Social Psychology* 28, no. 6 (1988): 879–96.

emotional content.[142] This study showed how people synchronised with the rhythm to produce different body movements. It showed body movements allowed by the rhythm; in this way, the rhythm controlled their body movement. Burger et al. characterised movement associated with sad music with a small amount of movement probably because sad music inhibits rather than encourages movement. In contrast, movement associated with happy music covered more space.[143]

From my Hilal Dance practice, the emotion experienced listening to the above pieces of music was one of solemnity and sadness. Again, from my practice, the music encouraged stillness to slow rhythmic body movement and gesture as well as a more reflective state of mind.

5.2 The Performance: Being an Audience Member

The AWM LPC is held in the forecourt of the AWM.[144] The LPC is conducted seven days a week, except on Good Friday and Christmas Day. In attending, my Hilal Dance practice becomes as an observational tool in which matters of staging, rhythm and movement quality are noted. To me, the LPC feels like a funeral being held for a long-dead person. It has the same format as a funeral with flower tributes and the person's life discussed. However, this funeral is different; it is at the AWM. On two walls of this forecourt are the poppy-encased Rolls of Honour of all the Australian dead. The forecourt is dominated by the Hall of Memory containing the Tomb of the Unknown Soldier (see Figures 5.2 and 5.3). At the centre of the forecourt is the Pool of Reflection and the Eternal Flame.

[142] Birgitta Burger, Marc R. Thompson, Geoff Luck, Suvi Saarikallio and Petri Toiviainen, 'Music Moves Us: Beat-Related Musical Features Influence Regularity of Music-Induced Movement', in *Proceedings of the 12th International Conference in Music Perception and Cognition and the 8th Triennial Conference of the European Society for the Cognitive Sciences for Music* (European Society for the Cognitive Sciences of Music, 2012), 183–87.
[143] B. Burger, Suvi Saarikallio, Geoff Luck, Marc R. Thompson and Petri Toiviainen, 'Relationships between Perceived Emotions in Music and Music-Induced Movement', *Music Perception* 30, no. 5 (2013), 517–33. https://doi.org/10.1525/mp.2013.30.5.517.
[144] See Appendix B.

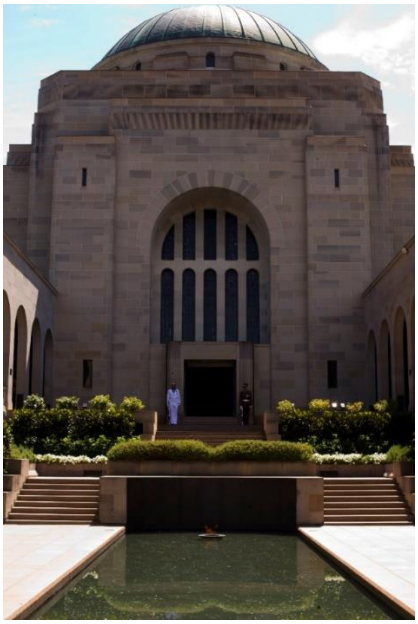


Figure 5.2: Image taken at the base of the Pool of Reflection showing the Eternal Flame with the dominating Hall of Memory with a member of the ADF Federation Guard at the entranceway for the Tomb of the Unknown Soldier[145]

Figure 5.3: Wide-angle image of the LPC conducted on Anzac Day 2015 at the AWM. Photograph shows the relationship of audience to architecture [146]

[145] Photograph courtesy of Stephanie Parker
[146] Photograph courtesy of Fiona Silsby, Anzac Day 2015 - Last Post Ceremony, Australian War Memorial. 25 April 2015, accessed 12 April 2018, https://www.flickr.com/photos/australianwarmemorial/17261387242.

As I have commented, Anzac Parade and the AWM architecture have considerable similarities to a processional way leading to a religious temple. This architecture is about honouring the fallen, the beautiful dead in a reverential, even religious way. It is in this created architectural atmosphere that the LPC is held. Even before the LPC is held, this architecture radiates this message.

The invited public line the forecourt by gathering in the Roll of Honour areas and near the AWM entranceway. School children, if present, are positioned to the left of the Pool of Remembrance. Visiting dignitaries are placed near the base of the Pool of Reflection (see Figure 5.3). The relatives of the soldier being honoured in the LPC are usually in attendance; they might even lay a wreath.[147]

Importantly, before the ceremony begins, the AWM staff member informs the public that they cannot sit on any of the stonework; it is a standing ceremony, and it will be broadcast nationally. People laying a wreath in the ceremony are schooled on how to lay a wreath properly[148] ADF personal who are reading the story of the featured service person are told where to stand and move to. Everything is controlled and choreographed by the AWM for this structured performance. The only active participation is when a member of the public lays a wreath.

As the ceremony begins, the attending public is silent, standing together synchronously. Any noisy children either quieten or their parents take them outside so as not to disturb the silence. Emotionally, it is a quiet, reflective atmosphere. The AWM master of ceremonies at the podium repeats the well-known quotation from the World War I journalist and historian Charles Bean, as if it is now an article of religious faith for the AWM.

> *Here is their spirit, in the heart of the land they loved; and here we guard the record which they themselves made*.[149]

The Australian National Anthem starts to play. As discussed at the beginning of this chapter, the music encourages stillness in body movement and gesture as well as a more reflective state of mind. People naturally come to attention simultaneously.

---

[147] See Appendix B.
[148] Official advice on how to lay a wreath from Department of Defence, 'Defence Ceremonies, Laying of Wreaths & Laments', accessed July 2020. https://www.defence.gov.au/ceremonial/anzacdayhandyhints.asp.
[149] AWM, 'Building the Memorial of the Future', accessed November 2019. https://www.awm.gov.au/media/press-releases/memorial-of-the-future.

The mournful lament *Flowers of the Forest* commences, and that stillness is reinforced further by this sad music. This mournful tune echoes in the forecourt bouncing off the names of the dead, reinforcing the nature of this ceremony and this architecture. The commencement of this tune is the signal for the wreath laying to commence. Individuals come forward, lay a wreath at the base of the Pool of Reflection, stand still for a moment and then go back to the audience. This sad music continues to echo around the forecourt. The next wreath layer comes out, and this repeats—then another, then another and another. By the time the music stops, there can be a forest of wreaths at the base of the Pool of Reflection.

I feel that this wreath laying is the emotional centre of this funeral ceremony. I feel a kinaesthetic empathy.[150] For me, this is the part of the LPC that connects me to this individual and all the other dead individuals named in the surrounding Rolls of Honour. This was once a living, breathing person who had hopes and dreams, who died at a young age. Importantly for me, this ceremonial action of laying a wreath is the critical physical action of the LPC as the major expression of loss.

The slow rhythm in body movement I experienced in the *Anzac Parade Series* is seen at the LPC. It is the same type of movement and stillness I have experienced at funerals. This synchronous rhythmical slowness and even stillness of body movement and gesture in this spatial environment communicate sadness, grief and respect for those that died the beautiful death for Australia. I feel like they have become mythical heroes, no longer human. They are like ancient heroes from a distant past such as Achilles or Hector.

The story about the fallen Anzac is told again in a generic format reinforced by the spatial environment, only the name and battlefield has been changed.[151] The presenter's voice bounces around the forecourt with solemnity bouncing off the names of the dead. I feel a sense of connection to this long-dead Anzac. It is the beautiful death.

The ADF representative then moves, militarily, to the stairs before the Hall of Memory to present the Ode and take the salute. The Ode of Remembrance is:

> *They shall grow not old, as we that are left grow old;*
> *Age shall not weary them, nor the years condemn.*

[150] Hagendoorn, 'Some Speculative Hypotheses', 79–110.
[151] See Appendix B.

At the going down of the sun and in the morning
We will remember them.[152]

The music of the *Last Post* starts, it is again sad music echoing around this enclosed space. The music encourages stillness. The ADF representative then moves up the stairs and into the Hall of Memory. The doors close behind him or her.

In a final embrace to the synchronous audience, the AWM master of ceremonies recites the words of Charles Bean in a prayer-like manner:

> *Many a man lying out there at Pozières and in the low scrub at Gallipoli, through his poor tired senses barely working in the fever of his brain in his last moments thought well, it's over, but in Australia they will be proud of this.*[153]

It is an evocation about the beautiful death. Often, in response, the crowd synchronously and pray fully replies, *'we will remember them'*. This emotional message of Anzac sacrifice has been communicated via this structured performance event as a means of conveying ideas and knowledge correctly. It is a group-felt emotive experience magnified in a forecourt surrounded by the names of the dead.

The performance is over until same time tomorrow—funerals for the long-dead continue.

5.3 Discussion

As an observer at the LPC, the audience is passive. No visible evidence is seen indicating the successful communication of LPC knowledge to the audience. The LPC audience is acquiescent, so a minimal amount of information is passed between the audience members. However, being present and observing synchronous actions can affect passive viewers.[154] It can have both a memory-enhancing effect and a physiological effect through sympathetic breathing. This is known as kinaesthetic empathy.[155]

---

[152] The Australian Army, 'Traditions, *The Ode*', accessed September 2019. https://www.army.gov.au/our-history/traditions/the-ode.
[153] C.E.W. Bean, *In Your Hands Australians* (London: Cassell, 1918), 9.
[154] Hagendoorn, 'Some Speculative Hypotheses', 79–110.
[155] Erwan Codrons, Nicolò F. Bernardi, Matteo Vandoni and Luciano Bernardi, 'Spontaneous Group Synchronization of Movements and Respiratory Rhythms', *PLoS One* 9, no. 9 (2014): e107538.

Every element has played its role, including the AWM spatial environment, the music and the performance in transmitting this emotional and felt message. As Stephens asserts, the architecture became a focus.[156] The chief characteristic of that felt message is a slow rhythm that comes from body movement, which is influenced by the music played. Whether there is some degree, as per Kelly's and Memmott et al.'s suggestions,[157] that events such as these become mnemonically associated in the audience with this site, I am unable methodologically to show. However, I can say I felt an emotional attachment to this setting that was greater than before the LPC.

Nevertheless, what was experienced by myself and other attending individuals was a felt emotion. Sklar suggests that the body is not a container and does not hold experience; rather, 'it is experience, process rather than an object. Somatic understandings emerge as a process of incorporating and configuring information into the body one is always in process of becoming'.[158] Thus, cultural knowledge and belief such as the Cult of Anzac are a felt experience and not a rational one.

In my subjective view as an audience member, the audience was a collection of individuals who happened to be attending the LPC. We shared a synchronous experience but did not interact actively, and there was no emotional bonding. For me, the LPC, through its various communicative elements, formed an emotional link to myself. This was probably true for the other individuals attending. There was a kinaesthetic empathy. But did we feel the same intensity as the performers? My Hilal Dance practice experience says there was no emotional bond between audience members. From my Hilal Dance practice, I believe that this emotional bond only forms between active performers, and this allows for a more intense interactive group experience.

In my view, this felt experience began with the active formal rhythmical pattern body movements that have commemorative connotations. These movements are in harmony with this commemorative environment, and the effect on myself was magnified, as Chapter 4 showed. The emotional music played further enhanced and magnified sensitive movements. As was noted in the autoethnographic account, the wreath laying is the emotional centre of the LPC. The wreath is a ceremonial object and acts as a mediatory device between the divine (Anzac) and the humans in

[156] Stephens, 'Circuits of Memory', 96.
[157] Memmott and Long, 'Place Theory', 39–40.
[158] Sklar, *Dancing with the Virgin*, 193.

the profane realm.[159] The act of wreath laying is symbolic of a public act of remembrance from the Australian people for a sacrifice made in their name. It is a visible transmission to the surrounding audience. This act is central to the LPC, and no other formal movements have the same solemnity and gravitas.

In between the formal rhythmical pattern movements are the spoken word occasions, and they are quite extensive. This includes the AWM role, as observed by Charles Bean, a generic account about an individual who died, the Ode of Remembrance and the final words that close the ceremony, again, from Charles Bean. The tone is religious, and that is magnified further by the commemorative environment. These words are intended to communicate what it is to be an Australian. In my view, they are supplemental and only complement the LPC. Their performance is not essential.

However, what can be said is that, from my Hilal Dance performance observations, the formal rhythmical pattern body movement that appears to have the most significance is the wreath laying at the LPC. Without this being conducted, the LPC loses its effectiveness, as this series of formal movements and gestures express grief and sorrow for the sacrifice the AWM represents. The characteristics of this wreath laying will be further examined in the next chapter.

5.4 Conclusions

My second research question asks: what role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience? Chapter 4 showed a rather simple relationship between the two main factors of commemorative architecture and movement elements. The chapter evidenced that through various interactions between the commemorative architecture and the movement elements, a variety of Anzac commemorative messages could be delivered. This provided the basis for considering the role rhythmical pattern body movement plays in a more complex situation such as the LPC when an audience is present. Communicative elements at the LPC included not only commemorative architecture and a few rhythmical pattern movements but also music and the spoken word.

[159] Auboyer, ‘Ceremonial Object, Religion’.

This chapter examined the role rhythmical pattern body movement plays in the more complex environment in communicating the Cult of Anzac at the LPC to an acquiescent audience. This study showed that in front of an audience, formal rhythmical pattern movement was magnified by the commemorative environment. The music built on this foundation and enhanced the emotional message further. In this regard, the wreath-laying performance that incorporated all these elements was found to be the emotional centre of the LPC. The spoken word was enhanced as well by the commemorative environment giving it a religious tone.

Knowledge and belief about Cult of Anzac at the LPC were communicated as a body-felt experience and not a rational one. This was a kinaesthetic empathy in which the essence of the Cult of Anzac was transmitted. The audience shared a common experience at the LPC, but there was no evidence to suggest that the emotional content broadcast caused the audience to be bound together emotionally. The most that can be said of the audience is that they were synchronised in their stillness. However, from my Hilal Dance practice experience, the level of communication among a passive audience is not as great as among active participants.

But what can be said subjectively is that the wreath-laying performance was central to the LPC and is the emotional centre that communicates the message of sacrifice to the audience. A wreath is a ceremonial object through which remembrance of sacrifice is communicated through the physical act of laying. The characteristics of these formal rhythmical movements and gestures will be examined in the next chapter.

Chapter 6: Physical Rhythmical Actions

This chapter examines further my second research question: what role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience? Having identified the wreath laying as a key performance action in the previous chapter, in this chapter, some of its properties that contribute to making it noteworthy will be discussed.

Despite being unable to discern the properties of the wreath performance methodologically due to other communication factors also being present, it is my assertion that the performance of the wreath laying is a critical element of the LPC in the AWM forecourt spatial environment. Without this, the LPC would not have the emotional gravitas that it does.

This idea that there is a relationship between environment and rhythmical body movement and gesture is reinforced by the artist Dread Scott in his November 2019 re-enactment of the German Coast 8 to 10 January 1811 Slave Revolt in the territory of New Orleans (see Figure 6.1). The artist suggests that the inhabitants of this area have largely forgotten this Slave Revolt. The formal re-enactment and synchronous march traced the original route of the march of the rebels. The marchers were dressed in authentic costumes of the period and proclaimed period slogans such as "freedom or death".[160] This authenticity in clothing added another communication element to this performance. The intent of this processional performance was defined by the actors' rhythmical body movements and gestures. The connotations were understood by the audience, and a mnemonic was made. This structured performance event feeds into Kelly's suggestion that such events can be specifically and mnemonically associated with specific locations.[161]

[160] Oliver Laughland, "It Makes it Real": Hundreds March to Re-enact 1811 Louisiana Slave Rebellion', *The Guardian*, 12 November 2019. https://www.theguardian.com/us-news/2019/nov/11/louisiana-slave-rebellion-reenactment-artist-dread-scott.
[161] Kelly, *Knowledge and Power*, 185.

Figure 6.1: Images from Dread Scott's re-enactment

Note: Left-hand image is the sign that commemorates this event; the other two images show marchers in the re-enactment.[162]

This chapter has two sections to explore, through my Hilal Dance practice, the rhythmical body movements and gestures actions associated with the wreath laying and the connotations created. Part 1 will examine performing this physical action at selected sites in Canberra to see how this red poppy wreath laying can contribute to changing a site's spatial relevance. By doing this, some communicative properties of this wreath-laying performance can be inferred. It is my assertion that physical actions in a spatial environment create relevance.[163] Performing this physical action at these sites is also an attempt to explore how these connotations can be transferred and the site modified. This investigates the nature of Kelly's suggestion that structured performances can contribute specifically to creating mnemonic associations with specific locations.[164]

Part 2 is my art exhibition and follows on from Part 1's findings that new connotations can be created in a spatial environment, as per Kelly's suggestion. Specifically, Part 2 focuses on what occurs when structured performance events are repeated at a specific location in the environment. This idea of the frequency of the event has been inspired by the daily repeating of the LPC at the AWM.

This exhibition will explore what commemorative meanings can be generated through repetitive rhythmical pattern body movement and if a commemorative space can be created in the exhibition space. The exhibition explores this through the repetition of a specific rhythmical pattern body

[162] Images courtesy of *The Guardian* newspaper
[163] This statement is based on my analysis in Appendix A regarding synchronicity and environment.
[164] Kelly, *Knowledge and Power*, 185.

movement that is an essential part of the LPC wreath laying. The exhibition will also explore if other connotations can be created through the repetition of this commemorative action.

But first, the symbology of the ceremonial object of the wreath and the intentions of the physical body movements need to be considered.

6.1 The Ceremonial Object: Wreath Shape and Flowers Symbology

In this section, the symbology of the ceremonial object of the wreath and flowers from World War I will be reviewed. Present remembrance traditions come from World War I. This review is not meant to be exhaustive but introductory.

Grašar et al. stated that a wreath is a band created by braided flowers, leaves, branches or any other material. It has been used to symbolise the victory, loyalty, dedication, memory and the transition to eternal life. The circular shape signifies eternity, completeness, perfection and wholeness but also the time and sky. Wreaths have had a wide variety of applications and have been used for status, wedding ceremonies, festivals, dances, rituals and funerals.[165]

Flowers were used by relatives during World War I was a way to commune with the dead who had died in the war. Memorials were decorated with flowers and written messages to soldiers who were never to be seen again. Artificial flowers, immune to decay, came to symbolise everlasting memory, while fresh flowers became a symbol of regeneration. They imply that the sacrifice was not a waste as lost soldiers are reborn and remembered as beautiful. They come to symbolise both life and death, hope and grief (see Figure 6.2).[166]

[165] Jelena Anđelković Grašar and Emilija Nikolić, 'Wreath its Use and Significance in Ancient Visual Culture', *Religion and Tolerance* 18 (2004): 341.
[166] Ann Elias, 'War, Flowers, and Visual Culture: The First World War Collection of the Australian War Memorial', *Journal of the Australian War Memorial* 4 (2007).

Figure 6.2: Wreath of Australian Flowers at the Australian Vietnam Forces National Memorial, Canberra[167]

Note: This AWM commemoration card has been signed by the former AWM Director Dr Brendon Nelson.

Red flowers are noticeable and indicate blood and the fragility of the human body.[168] This is possibly why the red poppy has become the national symbol of remembrance for sacrifice in war

[167] Photographs courtesy of Stephanie Parker.
[168] Elias, 'War, Flowers, and Visual Culture'.

in Britain and Australia. In Belgium, red poppies never became such a symbol, and in Germany, they instead chose a tree rather than a flower. The poppy has been valued as a mythical plant with healing properties and was commonly used as a painkiller and sedative. Some species, namely the white poppy (*Papaver somniferum*), have been cultivated for their opiate qualities, which have contributed to the plant's well-known association with sleep and oblivion.[169] The poppy has enjoyed a long tradition within English literature as a symbol due to its sleep- or oblivion-inducing qualities. For example, in *Othello*:

> *… Not poppy, nor mandragora,*
>
> *Nor all the drowsy syrups of the world,*
>
> *Shall ever medicine thee to that sweet sleep*
>
> *Which thou owedst yesterday*
>
> (Othello, 3 Scene III).

However, it was poetical literature during World War I that helped establish the red poppy as a symbol of remembrance in Britain. None caught the public's imagination more than the work *In Flanders Fields* by Colonel John McCrae. The poem was composed in May 1915 during the Second Battle of Ypres and was published anonymously in *Punch* of the same year:

> **In Flanders fields**
>
> *In Flanders fields the poppies blow*
>
> *Between the crosses, row on row,*
>
> *That mark our place; and in the sky*
>
> *The larks, still bravely singing, fly*
>
> *Scarce heard amid the guns below.*

[169] Jennifer Iles, 'In Remembrance: The Flanders Poppy', *Mortality* 13, no. 3 (2008): 201–21.

We are the Dead. Short days ago

We lived, felt dawn, saw sunset glow,

Loved and were loved, and now we lie

In Flanders fields.

Take up our quarrel with the foe:

To you from failing hands we throw

The torch; be yours to hold it high.

If ye break faith with us who die

We shall not sleep, though poppies grow

In Flanders fields.

In 1921, the red poppy was adopted as the UK emblem for war sacrifice that continues to this day by the UK *de facto* custodian of remembrance, the Royal British Legion.[170] Recently, in October 2019, the Royal British Legion has updated the purpose of the red poppy to include families of the British and Commonwealth Forces and emergency services and to acknowledge 'innocent civilians who have lost their lives in conflict and acts of terrorism' (see Figure 6.3). [171]

[170] Royal British Legion, Remembrance, The Poppy, accessed 16 November 2018, https://www.britishlegion.org.uk/get-involved/remembrance/about-remembrance/the-poppy

[171] Robert Booth, 'Red Poppy to be Used to Remember Civilian Victims for the First Time' *The Guardian*, 15 October 2009. https://www.theguardian.com/uk-news/2019/oct/15/red-poppy-used-remember-civilian-victims-for-first-time.

Figure 6.3: Red poppy wreath with picture of a dead soldier placed on the Tomb of the Unknown Soldier at the AWM (3 May 2019)[172]

For remembrance purposes, it is common for individuals to purchase a single artificial poppy that can be worn or placed on a memorial. The AWM is festooned with these single artificial poppies, most notably on the Roll of Honour and on the Tomb of the Unknown Soldier (see Figure 6.4).

[172] Photograph courtesy of Stephanie Parker.

Figure 6.4: AWM Canberra Roll of Honour (top) and Tomb of the Unknown Soldier (bottom) showing individual poppies placed by members of the public[173]

Thus, the ceremonial object of the wreath of flowers has come to mean an acknowledgement of the sacrifice made in war. Flowers have become objects on which we unburden our grief and

[173] Photographs courtesy of Stephanie Parker.

remembrance of those who died. The fresh flowers of the wreath signify a regeneration of life and new hope. The red poppy has become more symbolic of this sacrifice due to its colour in representing the blood of the British Commonwealth fallen.

6.2 The Physical Action

This section briefly examines the rhythmical act of wreath laying at the LPC and what physical relevance is made at that moment.

At the LPC, the person holding the wreath slowly approaches the base of the Pool of Reflection. The person stands in prayer-like reflection and then, after a moment, carefully steps forward and lays the wreath down and steps back. Another moment of reflection is taken with head bowed, signifying honour and respect to the sacrifice made.[174] The person then gradually and rhythmically walks back to the audience and the next wreath layer begins their devotional activity.[175]

From my Hilal Dance practice experience, it is the slow quality of these rhythm and movement elements that physically communicate remembrance for the long dead. The slow rhythmical physical action can be likened to an act of devotional prayer that honours and respects the fallen soldiers.[176] The meaning of the ceremonial object, the wreath, is translated through this physical act—similar to devotional prayer—of laying the object down, which has come to mean the remembrance of sacrifice and hope for the future. The act is magnified at the LPC through the AWM commemorative environment and the bagpipes playing the lament *Flowers of the Forest*.

This mournful performance is witnessed by an attending acquiescent audience (see Figure 6.5). This laying down of the wreaths is the emotional high point of the LPC—without this rhythmical patterned body movement of public grief, the LPC loses most of its meaning. It is the slowness and rhythm of this physical action that provides it with the ability to transmit its necessary devotional and emotional content.

[174] Challies, 'The Posture of Prayer'; Sharpe, *Does Posture Matter*.
[175] Department of Defence, 'Defence Ceremonies, Laying of Wreaths & Laments', accessed July 2020. https://www.defence.gov.au/ceremonial/anzacdayhandyhints.asp.
[176] Challies, 'The Posture of Prayer'; Sharpe, *Does Posture Matter*.

Figure 6.5: The AWM LPC (29 November 2018) wreath-laying part of the service[177]

Note: The person concerned has laid the wreath and is now standing for a few moments respectfully before returning to the witnessing audience.

6.3 Part 1: Wreath-Laying Series

The previous sections have shown the meaning of the wreath laying as a devotional prayer and an act of remembrance for the fallen Anzac soldiers. In this study, I performed this action at selected focus points that are not directly related to Anzac commemoration. I named this the *Wreath-Laying Series.* A red poppy wreath was used in this staging (see Figure 6.6); as has been shown, the red poppy has very clear Anzac associations.

[177] Screenshots taken from the 29 November 2018 AWM LPC accessed 16 January 2019, https://www.youtube.com/watch?v=mkQJTjMYw-s

Figure 6.6: The red poppy wreath used in the *Wreath-Laying Series* performances[178]

[178] Photograph courtesy of Stephanie Parker.

My clothing during this staging was the same at each performance—deliberately casual and neutral. This was to allow the transmission qualities of the wreath laying to be clear. The *Wreath-Laying Series* sites chosen were:

- The National Workers Memorial
- The ACT Bushfire Memorial
- Reconciliation Place
- Anzac Parade—Space A

My attitude in the staging of these performances at these various sites was one of exploration. At each site, through my Hilal Dance practice, the staging aimed to develop the solemnity and gravitas of a wreath laying as seen at the AWM through the quality of my rhythm and movement. The interaction between the wreath laying at these sites and the communicative qualities of this performance will be explored. This action not only aimed to directly compare the Cult of Anzac with these sites but also, more importantly, to explore how this action might create a new noteworthiness at these sites.

The sites chosen have a diverse importance in the Canberra environment. The first two (the National Workers Memorial and the ACT Bushfire Memorial) commemorate major events that have led to non–war related deaths. The last two (Reconciliation Place and Anzac Parade A) are both connected with the New Parliament House – AWM axis, which includes Anzac Parade.[179] They both have a direct physical connection with Anzac Parade and the AWM, hence their importance. Anzac Parade—Space A has no architectural structures on it but has a general commemorative intention associated with Anzac Parade. The act of the wreath-laying performance in this space is testing out Kelly's idea that relevance can be made in a space through performance.[180]

6.3.1 The National Workers Memorial

The first project involves the National Workers Memorial, which was unveiled on 28 April 2013 in Kings Park Canberra, to honour Australians who have lost their lives due to work-related

[179] See Appendix A, Parts B and C, for a relational physical description.
[180] Kelly, *Knowledge and Power*, 185.

accidents, incidents or disease.[181] As can be seen in Figure 6.7, this is a national monument located in the Parliamentary Triangle relatively near to New Parliament House. However, unlike the AWM, there is no major avenue connecting it to the New Parliament House. Although important, it is clearly seen as less important than the AWM.

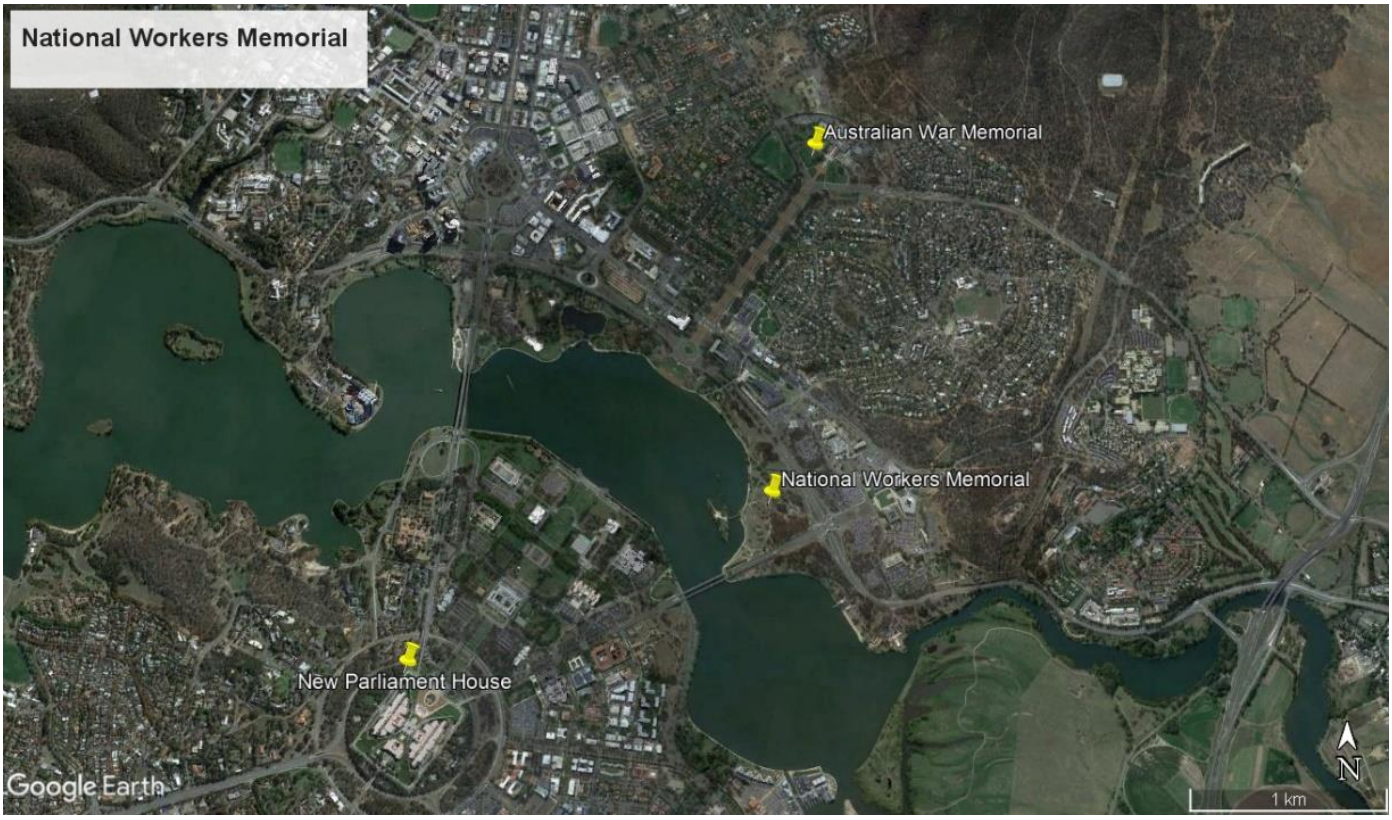


Figure 6.7: Canberra showing the National Workers Memorial in relation to the AWM and New Parliament House[182]

The National Workers Memorial features a series of tall, slender columns representing the contributions and sacrifice of workers from each state and territory in Australia. From each column, concentric ripples radiate out until they intersect to create a public plaza. This ripple effect acknowledges the impact work-related loss has on communities and families (see Figure 6.8).[183] This memorial also commemorates death. However, it is a different type of death to that memorialised by the AWM; it is not conflict- or war-related, but related to industrial deaths. This

[181] National Capital Authority, 'National Workers Memorial', accessed 18 September 2019. https://www.nca.gov.au/attractions-and-memorials/national-workers-memorial.
[182] Imagery courtesy of Google Earth.
[183] National Capital Authority, 'National Workers Memorial'.

memorial commemorates mateship and unionism and is the basis for Anzac.[184] Stanley argues that these volunteer AIF soldiers came from a highly unionised workforce with 40% having being in trade unions before World War One. These volunteers knew about the workplace and how stand up for each other. Stanley asserts that the mateship of the AIF came from the mateship of the workforce and further suggests that the volunteers' independent spirit was forged in the Australian unionised workforce.

[184] Peter Stanley, *Bad Characters, Sex, Crime, Mutiny, Murder and the Australian Imperial Force* (Sydney: Pier 9, Murdoch Books Pty Ltd, 2010), 38.

Figure 6.8: The National Workers Memorial, Canberra, showing configuration of the memorial[185]

Note: The top two images show the memorial from two different angles. The bottom image shows the ripple pattern, and the writing on the ripple says ‘we had to work together to survive’..

[185] Photographs courtesy of Stephanie Parker.

6.3.1.1 Composition

Like in the *Anzac Parade Series* (see Chapter 4) the wreath-laying action was adapted to the spatial environment of the National Workers Memorial. The key idea in this work is the slow processional performance down the path towards the memorial's centre and retreat. This processional staging composed through my Hilal Dance practice gives the wreath laying its solemnity and gravitas, which the multiple screen views deliberately accentuate. The other key idea in this work is the laying of the wreath in the open, which is sympathetic to Charles Bean's original aim when the AWM was first opened in the 1940s. It is a commemoration to the 'living' Anzac spirit in the surrounding Canberra environment and sky. The surrounding natural sounds from the environment give the work this feeling.

Again, as in my staging in the *Anzac Parade Series*, through my Hilal Dance practice to achieve solemnity and gravitas, it was essential to have the correct rhythm and movement qualities. The attitude adopted was one of prayer-like devotion in a religious shrine. Again, as in Chapter 4, meditative breathing helped in relaxing the body and in reaching the right mental state. Through this mental state, my body just performed, as is normal in my Hilal Dance practice.

6.3.1.2 Performance and Video

This 1.29-minute video work is a single screen with multiple viewpoints showing my wreath laying at the National Workers Memorial. The multiple viewpoints show my processional performance down a single path leading to the memorial's centre.[186] Then, as the wreath is laid, multiple screens show this action from different vantage points. With the wreath laid, the screens depict my slow retreat from the memorial going back the way I came (see Figure 6.9).

A realisation comes from this performance. An audience needs to present for it to be remembered. Where is the physical audience at the site? There is no audience, so only I remember.

[186] Kirshenblatt-Gimblett and McNamara, 'Processional Performance', 2–5.

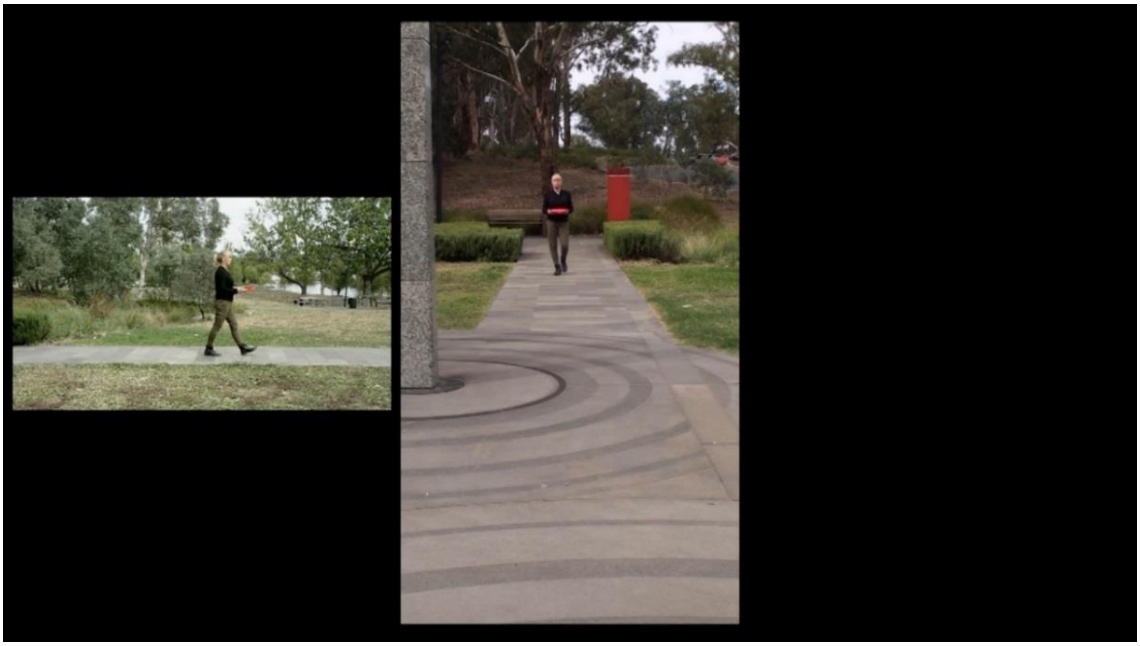


Figure 6.9: The National Workers Memorial wreath laying[187]

Note: Top image: walking slowly with the red poppy wreath. Middle image: Laying the red poppy wreath. Bottom image: walking slowly away after laying the red poppy wreath.

6.3.1.3 Discussion

Both the AWM and the National Workers Memorial are memorials to lives cut short by untimely deaths. Both memorials celebrate mateship and, as Stanley asserts, it this industrial mateship that is the foundation of Anzac. It could be argued this is an Anzac associated site. [188] By conducting a performance of a devotional, prayer-like, red poppy wreath laying at this site, I have communicated an Anzac connotation and equivalence at this Anzac associated site. However, the importance here is created not by using a wreath, but specifically by using the red poppy wreath, which has become a symbol of Anzac sacrifice. For me, this staging evokes memories of the constant LPC veneration at the AWM, which is absent at this memorial.

The formal rhythmical pattern movement is centred on the ceremonial object, the red poppy wreath. Through rhythm and quality of movements, the meaning of the wreath is translated through this

[187] Photographs courtesy of Stephanie Parker.
[188] Peter Stanley, *Bad Characters, Sex, Crime, Mutiny, Murder and the Australian Imperial Force* (Sydney: Pier 9, Murdoch Books Pty Ltd, 2010), 38.

devotional prayer-like physical act to mean remembrance of sacrifice and hope for the future. This connotation is transmitted during the performance of this physical act. If an audience were present, members of the audience could possibly remember.

The connotations of these physical acts were lost as soon as they were performed. Even though the audience at the LPC is acquiescent, it still plays an important function as the witness. An audience at the LPC remembers the performance that took place, and Kelly suggests that the audience also mnemonically associates with specific locations.[189] Through regular public attendance at particular sites, these sites develop a specific relevance through this mnemonic association that become widely known. For example, the AWM, through the regular holding of the LPC, has developed an association with daily commemorative activities. My performance was not witnessed and thus has been lost.

6.3.2 The ACT Bushfire Memorial and Wreath Laying

The second project considers the ACT Bushfire Memorial (also known as the Canberra Bushfire Memorial). In this civilian peacetime disaster in January 2003, four people died, 435 were injured, and 488 homes were destroyed or severely damaged, requiring a significant relief and reconstruction effort.[190]

This memorial is approximately 10 kilometres southwest of New Parliament House in southern Canberra, in the district of Weston Creek (see Figure 6.10). This memorial was commissioned by the ACT Government to acknowledge the impact of the Canberra 2003 bushfires on the local community. It was designed by Canberra artists Tess Horwitz, Tony Steel and Martyn Jolly, with significant advice and input from the ACT community.[191]

[189] Kelly, *Knowledge and Power*, 185.
[190] Australian Disaster Resilience Knowledge Hub, 'Canberra 2003', accessed 18 September 2019. https://knowledge.aidr.org.au/resources/bushfire-canberra-2003/.
[191] 'ACT Bushfire Memorial', accessed 13 September 2019. https://www.arts.act.gov.au/public-art/act-bushfire-memorial.

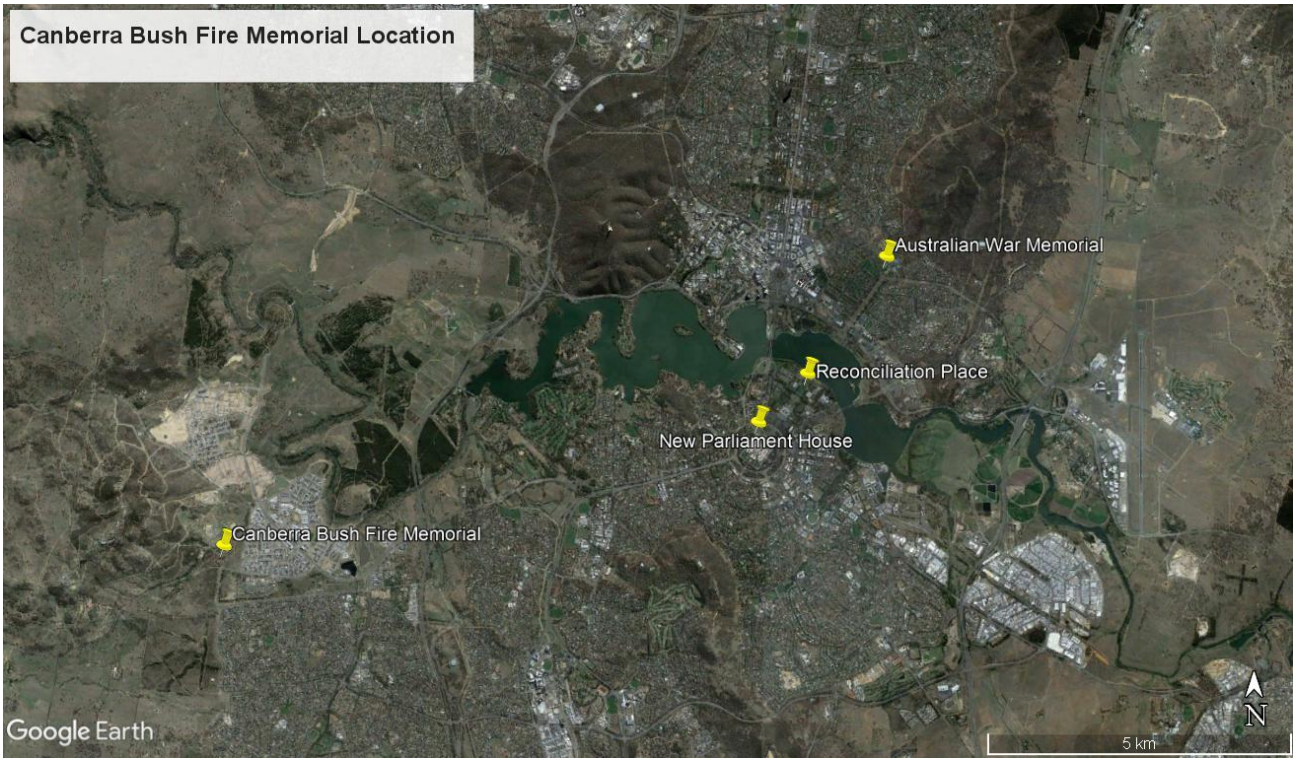


Figure 6.10: Location map for ACT Bushfire Memorial[192]

Note: The memorial located in the SE corner is far from Reconciliation Place in the centre of Canberra.

Visitors enter the memorial from the eastern side to an initial circle framed by a grove of casuarinas containing red glass and metal forms, referring to the force of the firestorm and the lightning strikes that sparked the main fires (see Figure 6.11). The entire memorial is bounded by vegetation growing on mounds that give it a feeling of privacy. A very long processional way leads to an amphitheatre enclosing a pond and bubbling spring. Glass columns bordering the pond contain details from photographs provided by the community that speak of memory and human resilience (see Figure 6.12).

[192] Imagery courtesy of Google Earth.

Figure 6.11: ACT Bushfire Memorial located in Stromlo Forest Park, Weston Creek, southern Canberra[193]

Note: The entrance to the memorial is near the car park.

[193] Imagery courtesy of Google Earth.

Figure 6.12: ACT Bushfire Memorial located in Stromlo Forest Park, Weston Creek[194]

Note: Top image: entrance and initial circle with art work. Middle image: bush avenue leading to the final circle. Bottom image: the Pool of Reflection and glass columns with images from the bushfire.

[194] Photographs courtesy of Stephanie Parker.

6.3.2.1 Composition

Once again, my performance composition took advantage of the spatial configuration of this memorial to accentuate the processional performance. The importance of movement quality and rhythm was again emphasised to depict the required solemnity and seriousness for wreath laying. Again, as in previous work, through my Hilal Dance practice, the attitude adopted was one of prayer-like devotion at a religious shrine. Again, meditative breathing helped in relaxing the body and in reaching this right mental state, and the body just performed.

6.3.2.2 Performance and Video

The memorial is bounded by vegetation growing on mounds, which gives a degree of privacy. This site has a considerably long processional walkway leading to a ceremonial pool, and the performance took advantage of this. The 3.34-minute single-screen video with different views shows this processional performance progress down this single path to the pool[195] and then the wreath laying from three different angles simultaneously (see Figure 6.13).

The vegetation bounding the memorial gives the performance a private, less open feel than that held at the National Workers Memorial. This was most evident when the wreath laying was conducted in the vegetation-enclosed circular area that contains the ceremonial pool. The sound of running water that becomes louder as the pool is approached is the dominate sound in this environment. That sound reminded me of similar sounds of running water that are heard at the memorials on Anzac Parade, notably the Australian Vietnam Forces National Memorial and the Australian Army Memorial. That sound gives a meditative quality to this space that allows for greater reflection. Therefore, it seemed appropriate and right that a red poppy wreath was laid here. I felt that by laying the wreath, it was a physical act of remembrance to the 'living' spirits in the surrounding Canberra environment and sky.

Again, where is the physical audience in attendance? What has been performed? The associations made between Anzac and this non–war related memorial have been forgotten.

[195] Kirshenblatt-Gimblett and McNamara, 'Processional Performance', 2–5.

Figure 6.13: Red poppy wreath laying at the ACT Bushfire Memorial[196]

Note: Top image: the entrance. Middle image: moving through the first circle and then onto the Avenue.

6.3.2.3 Discussion

This performance communicates an Anzac commemoration connotation through the inherent qualities of the formal rhythmical pattern movement. The processional performance leading to the memorial's centre gives an increased solemnity and gravitas to the red poppy wreath laying.[197] This is very much like in Chapter 4, when a more religious feel was given to the Australian Hellenic Memorial through performance. This shows that the formal rhythmical pattern body movements have distinct connotations that are communicated directly to an attending audience.

However, once again, there is no witnessing audience present, so what is performed in the moment is of course, lost instantly. Once again, just as at the previous site, the role of the witnessing audience and their mnemonic association of specific properties to this site from this performance as per Kelly's ideas is highlighted. Nevertheless, having an audience present does not guarantee that such a formation of associations will occur. Maybe it is the performance's staging qualities that make such a structured performance memorable. As Manning et al. suggested, it is 'the mental

[196] Photographs courtesy of Stephanie Parker.
[197] Kirshenblatt-Gimblett and McNamara, 'Processional Performance', 2–5.

context [of] an event [that] plays a fundamental role in how we organise our memories of the event and how we retrieve those memories later'.[198]

This memorial site has nothing to do with the Anzacs or their memory, and it is associated with a bushfire in which several people died. The ACT Bushfire Memorial commemorates a natural disaster and the lives that were lost. However, there is no daily commemoration to the lives in this disaster as at the AWM. This staging shows that all death commemoration in Australia is not equal. It would appear that the manner of death is the crux of the issue here. Death while wearing an Australian military uniform is seen as special, a cut above the ordinary.[199] These deaths are not to be forgotten, as the frequency of the daily LPC at the AWM shows. This suggests to me of a lack of balance over Anzac commemoration and raises questions on what other connotations are created through this repetition that will be explored in Part Two and my exhibition.

This performance illustrates that what is to be publically remembered is actively commemorated. There is no formal commemoration event at this bushfire memorial and it is fair to say it is in the process of becoming forgotten in the public memory. In complete contrast Anzac commemoration is now a daily occurrence and will not be forgotten.

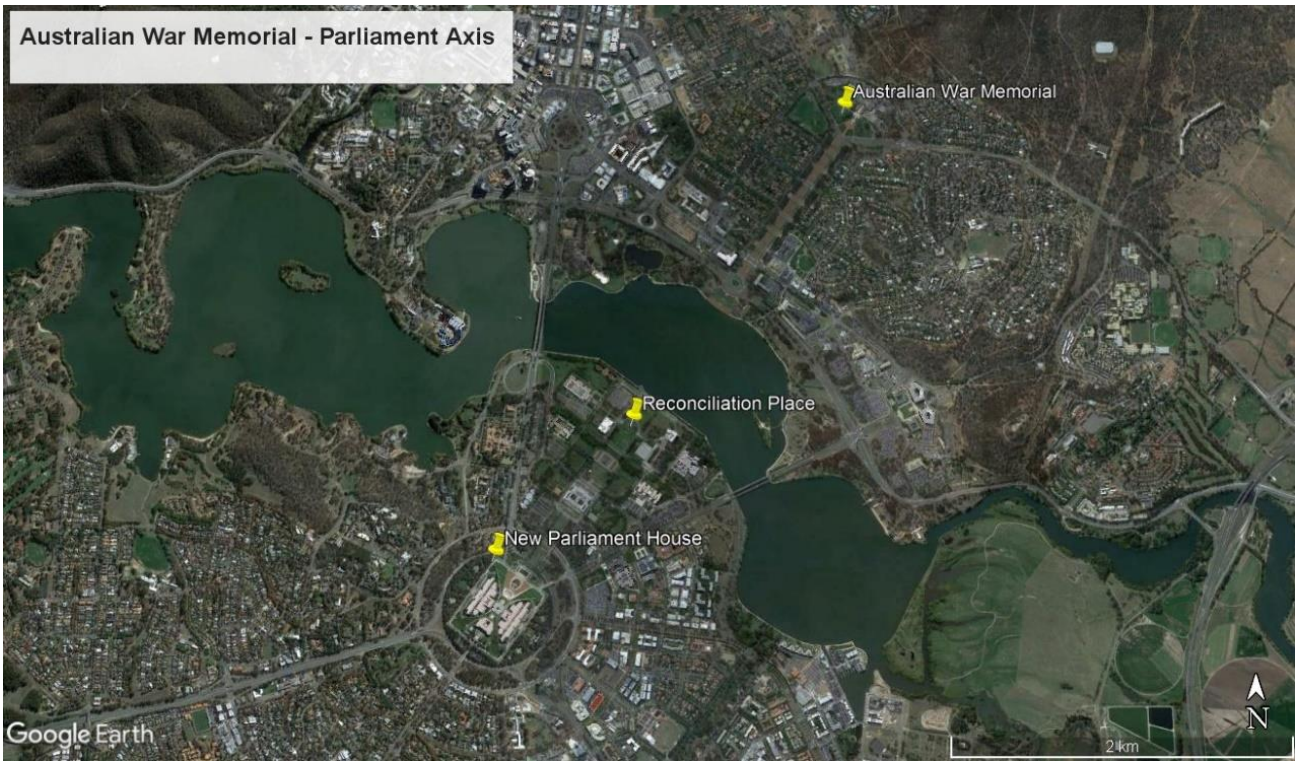
6.3.3 Reconciliation Place

The third site that is considered is Reconciliation Place, located within the Canberra Parliamentary Triangle and directly on the axis that runs between the AWM and New Parliament House (see Figure 6.14).[200] In the Canberra environment, there is a direct relationship between those that have died in war and the Australian Parliament, signifying how much the Australian people owe to those that died and suffered on their behalf.[201] This axis runs straight through Reconciliation Place (see Figure 6.14).

Reconciliation Place is a recent construction, and its design is the winning result of a design competition. The concept was that of a pathway with a series of artworks, and as people moved

[198] Manning et al., 'A Neural Signature', 1534–42.
[199] Elias and Behrens, *Camouflage Australia*, 104.
[200] See Appendix A for a relational description.
[201] Taylor, 'Anzac Parade', 2.

along this pathway, it in itself reflected the journey of reconciliation. Each of the artworks told a story about the relationship between Aboriginal and Torres Strait Islanders, and non-Indigenous Australians. A mound was constructed on the New Parliament House – AWM axis and the idea was to provide a spot to stop and pause to look back at the journey you have undertaken and to look forward to the journey you are about to undertake (see Figure 6.14).[202]



[202] L.M. Dempsey, M. Doherty, A. Faris, A. Galla, P. House, A. Smith and B. Tunks, 'Layers of Significance – Reconciliation Place and the Acton Peninsula, Canberra', 28 August 2009. https://www.nma.gov.au/audio/sites-of-memory-symposium/layers-of-significance-reconciliation-place-and-the-acton-peninsula,-canberra.

Figure 6.14: Reconciliation Place, Canberra[203]

Note: Top image: relationship of Reconciliation Place to the AWM and Old and New Parliaments. Bottom image: Reconciliation Place and its surrounds.

There are a total of 17 artworks that deal with themes of Indigenous connection to land, Indigenous leadership, resilience, the Stolen Generations, Land Rights, the 1967 Referendum, service to the Australian Community and an Ngunnawal Welcome to Country. Eleven works speak about the Indigenous connection to the land in various ways and emphasise Indigenous spiritual beliefs integrated with the land. Each of these works advocates in various ways that we all belong to this land and should live in harmony.[204]

Some works speak of an Indigenous concept called Country. Country refers to everything within the environment including landforms, waters, air, trees, rocks, plants, animals, foods, medicines,

[203] Imagery courtesy of Google Earth.
[204] Each of these artworks is analysed in Appendix A.

minerals, stories and special places. It also includes community connections include cultural practices, knowledge, songs, stories and art, as well as all people: past, present and future.[205]

It is my suggestion that the central mound is symbolic of Country (see Figures 6.15 and 6.16) that is expressed in these various artworks and the struggles Indigenous peoples have undergone to maintain their connection to the land. [206] The mound has now become more than a spot to stop, pause and consider reconciliation issues. This mound also has other additional physical connotations relating to the New Parliament House – AWM axis.[207] These additional implications include suffering and sacrifice of Australians generally in war. We can see that an artwork *Strength, Service and Sacrifice* near the mound acknowledges Aboriginal and Torres Strait Islander people's contribution in this respect (see Figure 6.17).

[205] Mungo National Park, Aboriginal Country, accessed 20 June 2020, http://www.visitmungo.com.au/aboriginal-country
[206] Commonground, Connection to Country, accessed 20 May 2020, https://www.commonground.org.au/learn/connection-to-country

[207] See Appendix A for a detailed relational description of the mound to the axis.

Figure 6.15: Land Rights work at Reconciliation Place, Canberra[208]

[208] Photographs courtesy of Stephanie Parker.

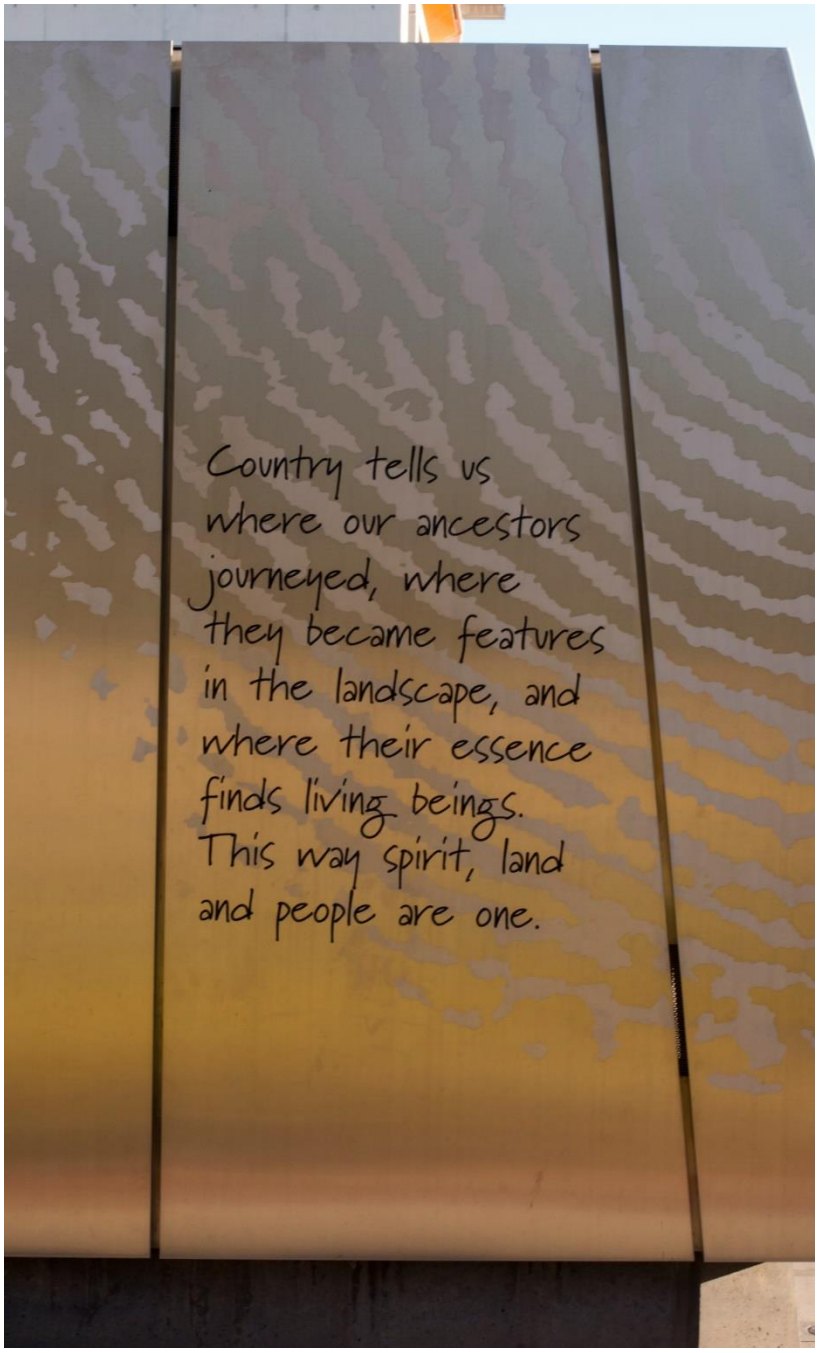


Figure 6.16: Part of Land Rights work (Definition of Country) at Reconciliation Place, Canberra[209]

[209] Photograph courtesy of Stephanie Parker.

Figure 6.17: Work titled *Strength, Service and Sacrifice* at Reconciliation Place, Canberra[210]

As previously discussed in Chapter 2, Charles Bean thought of the early 1946 AWM in terms of the formal modalities of Ancient Greek worship. Ancient Greek worship focused on the open-air altar because the deities were thought to dwell in the earth and under the sky. The focus of AWM commemoration activities in the first few years was the Stone of Remembrance. The top of the altar was where offerings were placed, visible to the deity in the sky, as well as having the deity's name inscribed on it. So it would seem that the grassed mound in Reconciliation Place has some similarities to Bean's original 1946 commemorations concept and can be seen to represent the country for all Australians. This grassed mound is a symbol of unity for all Australians.[211]

Following in the footsteps of Charles Bean and his ideas of Ancient Greek worship, in which the focus of commemorative activity was outside at a designated special spot, my intention through my Hilal Dance using movement quality and rhythm was to make the grassed mound represent a commemorative spot for all those Australians who died in conflict for their country. As will be

[210] Photographs courtesy of Stephanie Parker.
[211] The original intent of Bean's memorial is provided in Appendix A, Part D.

seen by conducting this structured performance event at this spot with a red poppy wreath, the intent of the mound is modified.

6.3.3.1 Composition

The performance composed was similar to the National Workers and the ACT Bushfire Memorial: a processional performance emphasising a seriousness and gravitas—slow rhythmical deliberate movements with the red poppy wreath carried before me. At the top of mound, the wreath was laid prayerfully.

This composition was inspired by the LPC wreath laying at the AWM in which the wreath layer symbolically has their back to Anzac Parade. So from one viewpoint, this performance similarly has the wreath layer with their back to Anzac Parade. From the other viewpoint, the wreath layer has their back to the Parliaments. These actions indicate that this wreath is symbolically from the Australian people.[212]

6.3.3.2 Performance and Video

The video is centred on the mound at Reconciliation Place, which has been shown to represent Country on the New Parliament House – Anzac Parade – AWM axis. This 1.56-minute video with a single screen and two views: one view with the mound looking down Anzac Parade towards the AWM and the other view with the mound looking towards New Parliament House (see Figure 6.18). The south side represents the Australian Parliament and the north represents the AWM. By placing these wreaths from these directions, it is a physical and formal acknowledgement of all Australians who have suffered and sacrificed for the country they loved. For me, this is an emotional commemoration in the Bean tradition of the 'living' spirit in country. It can also be seen as a formal acknowledgement of the severe injustices that the Aboriginal and Torres Strait Islanders have suffered since Captain Cook's landing.[213] Again, the absence of an audience witnessing the event was emphasised. What was performed was instantly lost.

[212] See Appendix A for a physical description.
[213] Lorena Allam and Nick Evershed, 'Forced to Build Their Own Pyres: Dozens More Aboriginal Massacres Revealed in Killing Times Research', *The Guardian*, 18 November 2019. https://www.theguardian.com/australia-news/2019/nov/18/forced-to-build-their-own-pyres-dozens-more-aboriginal-massacres-revealed-in-killing-times-

Figure 6.18: Grass Mound, Reconciliation Place, Canberra[214]

Note: Visual project images from wreath laying on mound from the Parliamentary south side and from AWM north side. Top image shows a slow walk, while the bottom image shows the physical action after the wreath has been laid.

6.3.3.3 Discussion

Unlike the previous two sites, this unmarked mound has no official function. Yet, Reconciliation Place occupies a prime position on the axis between the Parliament Houses and the AWM, which connects the Australian Parliament to those who have died in war. The proximity of the various

research; 'Colonial Frontier Massacres in Australia, 1788-1930, Map', Centre for 21st Century Humanities, University of Newcastle, accessed October 2019. https://c21ch.newcastle.edu.au/colonialmassacres/.

[214] Photographs courtesy of Stephanie Parker.

Reconciliation Place outdoor exhibits give this mound a connected, associated meaning. This mound has only an implied relevance. My suggestion is that it represents the Indigenous idea of Country.

Again the importance here is conducting a performance of a red poppy wreath laying at this site. This performance communicates an Anzac commemoration connotation through the inherent qualities of the formal rhythmical pattern movement. The red poppy wreath-laying staging gives this site a new meaning. The performed formal rhythmical pattern movement has war remembrance connotations that relate not only to the Parliaments and the AWM but also to Reconciliation Place. Through this performance and the laying of the red poppy wreath, the mound becomes a place of central remembrance and hope for the future in memory of all those who have died for their country. As there is no witnessing audience, the rhythmic and movement connotations are lost as soon as they are performed.

6.3.4 Anzac Parade—Space A

The final work in this section took place on Anzac Parade on one of the vacant spaces allocated for a future memorial and is a continuation of the previous work. This name Space A was assigned by me for convenience (see Figure 6.19). An equivalent space is located directly across the road and has been named Space B, also assigned by me.

Figure 6.19: Overhead imagery of Canberra Anzac Parade showing vacant spaces (Space A and B) for future memorials[215]

Space A comprises a red gravel square architectural structure, and at some point in the future, a memorial structure will be constructed in this space (see Figure 6.20). The red gravel of the space is the same as the centre strip Anzac Parade. It was made from brick chosen in part for the similarity to the 'crunch' made by military boots during a parade. The background Anzac Parade 'walls' are created by the Victorian Blue Gum, *Eucalyptus bicostata*.[216]

This space already has the basic commemorative intent that comes with being part of the environment feature known as Anzac Parade.[217] However, it is a distinct structure that has been separated and delineated from the rest of Anzac Parade. Beyond the red gravel square that delineates this space, there is no supporting commemorative architectural structures or focus points nearby. Space A has no separate identifiable noteworthiness (see Figure 6.20). Nevertheless, due to this remembrance association, already the importance of using the red poppy wreath is lessened. In fact, any wreath used with this space would have the same meaning.

[215] Imagery courtesy of Google Earth.
[216] National Capital Authority, 'Anzac Parade Self-guided Walking Tour', accessed September 2019. https://www.nca.gov.au/anzac.
[217] See Appendix A for a physical description of the nearby Anzac Parade memorials.

Figure 6.20: Ground shot from two different angles showing Space A on Anzac Parade, Canberra[218]

Note: No architectural structure has been constructed here that further adds to the relevance of this space.

The previous works took place in an area of importance defined by nearby architectural structures. The red poppy wreath-laying sequence was used to change this original noteworthiness. What happens when this wreath-laying body movement is performed in this a vacant space on Anzac Parade? This further attempts to explore Kelly's suggestion that a repetitive, structured performance can be mnemonically associated with specific locations to impart importance.

6.3.4.1 Composition

In the composition of this work, through Hilal Dance, the realisation is made that this performance is fundamentally different. This is the first red poppy wreath-laying performance that gives this space a connection to the remembrance of Anzac sacrifice. By performing this physical action, the space was given import. As with other staging in this series, the attitude adopted was one of prayer-

[218] Photographs courtesy of Stephanie Parker.

like devotion at a religious shrine. So this red poppy wreath-laying processional performance through movement quality and rhythm gives a direct Anzac remembrance association to this space. This significance is akin is to Charles Bean's initial commemorative performance when the AWM was first opened in the 1940s. It is a commemoration to the 'living' Anzac spirit in the surrounding Canberra environment and sky.

6.3.4.2 Performance and Video

This 1.35-second single video is in two halves (see Figure 6.21). Part one shows the square space from all its sides in a series of still images. This visually places the video work on Anzac Parade and gives this space an association with Anzac commemoration. Part two is a single-screen, three-view video showing three non-privileged viewpoints of the laying of the red poppy wreath with slow rhythmical movements. The only other reminders in the video that this vacant space is part of Anzac Parade is the characteristic red gravel and the background of Victorian blue gum eucalyptus trees. This staging demonstrates how a connotation is given to a space through rhythmical pattern body movement. However, there is an important difference here between this performance and the AWM remembrance service in the 1946 as discussed in Chapter Two, there is no physical witnessing by an audience.[219] It has been instantly forgotten.

[219] Australian War Memorial, Video of Remembrance Sunday 1946 at Australian War Memorial, accessed 20 August 2020, https://www.awm.gov.au/collection/C190690

Figure 6.21: Wreath-laying action at Space A on Anzac Parade, Canberra[220]

6.3.4.3 Discussion

This site is quite different from all the other locations. It has no memorial structures placed upon it nor is it in any way prominent, like the mound at Reconciliation Place. However, it is associated with Anzac Parade and near the AWM so does have commemorative associations. It is just a vacant red gravel space for a future war memorial located on Anzac Parade. So the use of the red poppy wreath to give Anzac connotations is not necessary for the physical wreath-laying actions. However, it still does give a special poignancy.

Conducting the performance of a red poppy wreath laying at this site communicates an Anzac connotation and equivalence to other Anzac commemorative sites nearby. Importantly, this performance shows how rhythm and movement qualities communicate prayer-like devotional remembrance qualities without any supporting commemorative architectural structures.

This work's other importance is of a witnessing audience presence when a repetitive physical act of known understanding is performed, like the LPC. This feeds into Kelly's suggestion that

[220] Photographs courtesy of Stephanie Parker.

repetitive structured performance events (such as Hilal Dance) can be specifically mnemonically associated with specific locations to give relevance.[221] In this work, the audience is absent, which means no mnemonic association with this space can be formed. However, even if an audience was present, the degree of remembering is not clear, as Manning's findings indicate. The degree of remembering depends upon the mental context.[222] Perhaps this is the role of constant repetition of the same performance event to enable greater remembering, even the creation of a mnemonic association with a site. This assertion will be investigated in Part 2 of this chapter.

6.4 Part 2: The Exhibition—Repetitive Rhythmical Pattern Body Movements

This work follows on from Part 1 of this chapter which dealt with wreath laying as a devotional prayer and an act of remembrance for the fallen Anzac soldiers as well as the Chapter 5's observation of the repetitive LPC. I argue that it is through the frequency of this commemorative staging that the Anzac deaths are equated with more value than any other form of death. This exhibition will deal with two ideas: 1) how new connotations are created through repetitive performed actions in a space, which in this case is an art gallery and 2) the nature of the new relevance created by the continuous expression of public grief over Anzac deaths that comes about through the repetitive actions of the LPC and wreath laying.

As has been shown, there has been an intensification of AWM commemoration activities especially with the initiation of the LPC in 2013. This change has been linked with the conclusions of my historical analysis that the Cult of Anzac has become a religious ancestor cult (see Chapter 2). This exhibition will build on this work.

6.4.1 Köken Ergun's Video Work *Ashura* (2010)

The concept of the same formal rhythmical body movement and its intent has been inspired by Turkish artist Köken Ergun's video work *Ashura* (2010). Ergun explores the role of ritual and methods of representing the identities of ethnic and religious communities.[223] *Ashura* (2010) focuses on the Turkish Shiite community and its yearly religious commemoration of the holy day

[221] Kelly, *Knowledge and Power*, 185.
[222] Manning et al., 'A Neural Signature', 1534–42.
[223] Koken Ergun's Texts and Writings, 'Köken Ergun, Mari Spirito, and Yulia Aksenova in Conversation about Young Turks', Interview, 11 March 2016. https://kokenergunswritings.wordpress.com/.

of Ashura. For Shia and Shiite Muslims, Ashura is a major festival that commemorates the death of Husayn, the grandson of Muhammad, on 10 October 680 AD at Karbala in Iraq. It is an expression of grief and pilgrimages to Karbala and passion plays commemorate Husayn's death.[224] This three-screen video work's atmospheric and moody audio-visual initially shows a group of devotees in a circle, chanting and hitting their bodies in time, practising in an underground car park in a structured performance event (see Figure 6.22). These repetitive rhythmical body movements are a formal religious expression of mourning.[225] Through this group entrainment of emotive body movements, they are conveying ideas and knowledge of Ashura. The film then progresses to the actual larger street event. The work moves on to a passion play showing the events leading to Husayn's death. The three screens simultaneously allow for both close-up group and broader scene-setting shots and thus, facilitate a seamless progression of the practice group's structured performance event across the screen to the larger street setting showing again synchronisation of emotive body movements.

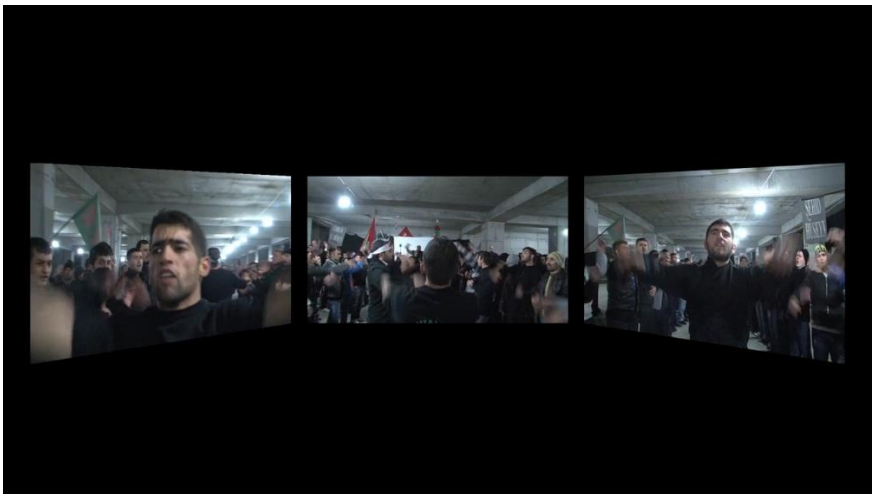


Figure 6.22: Still image taken from Köken Ergun's *Ashura* (2010)[226]

Ashura shows an entrained group rhythmically moving in time and feeling its nature (see Figure 6.22). As these structured performance events are a means of conveying ideas and knowledge correctly, 'ways of moving are ways of thinking', which suggests that cultural knowledge and

[224] Encyclopedia Britannica, 'Āshūrā', accessed April 2018. https://www.britannica.com/topic/Ashura-Islamic-holy-day.
[225] Alibhai, Fayaz S. "Twelver Shia in Edinburgh: marking Muharram, mourning Husayn." *Contemporary Islam* 13, no. 3 (2019): 328
[226] Photograph from video excerpt taken from YouTube.

belief is a felt emotive experience and not a rational one.[227] Body movement, gesture and posture are culturally entrained acts that reflect society and identity. Importantly for this exhibition, the observance of Ashura is unashamedly commemoration as an emotive religious act. In the observance of Ashura, there is no difference between commemoration and religion. These people perform an emotive act of remembrance for Husayn [228] and the values he died for.[229]

6.4.1.1 The Exhibition

The exhibition shape and spatial environment have been inspired by the archaeological ideas of Pollard and Parker-Pearson et al. in their study of the Neolithic Avebury circle in Wiltshire, United Kingdom.[230] They suggested that the Avebury circle was designed to be physically separate from the everyday, so that the circle could contain the domain of the dead.[231] My aim in this exhibition is to create this commemorative domain of the dead through repetitive activity within the space enclosed by the circular structure. My secondary aim is to investigate through this staging whether the connotations created are more than just commemorative.

My exhibition comprises a similar circle structure comprising eight portrait television screens and a single landscape screen. The number of portrait screens represents each hour of the day that the AWM is open. Each screen will be mounted on a single stand approximately 220 cm high. A gap will be left in the circle structure for an entrance. A larger landscape television mounted on a low bench will be some distance from the entrance. At the centre of the circle and acting as a focal point will be a ceremonial object: a single red poppy wreath with the words ‘We will remember them’ (see Figure 6.23). This is the same ceremonial object that was used in the portrait screens staging.

[227] Sklar, *Dancing with the Virgin*, 193.
[228] Alibhai, Fayaz S. "Twelver Shia in Edinburgh: marking Muharram, mourning Husayn." 327
[229] Who is Hussian? Accessed 20August 2020, https://whoishussain.org/who-is-hussain/

[230] Parker-Pearson and Ramilisonina, ‘Stonehenge for the Ancestors’, 308–26.
[231] Pollard, ‘From Ahu to Avebury’, 190; Parker-Pearson and Ramilisonina, ‘Stonehenge for the Ancestors’.

Figure 6.23: Red poppy wreath design that acts as a focal point[232]

As has been discussed in relation to Ergun's work, *Ashura* (2010) is commemoration as an emotive religious act. In the observance of Ashura, there is no difference between commemoration and religion. The people in the video perform an emotive act of remembrance for Husayn ibn Ali and the values he died for.[233] In his 2016 dawn service speech, Dr Brendon Nelson, Director of the AWM, discussed the values the Anzacs died for and how these values are Australian qualities.[234] As in the *Ashura* work, does the repetitive activity create the same religious relevance?

The exhibition comprises a number of elements: an overarching soundscape, two visual elements as well a red poppy wreath repetitive performance and an invitation to lay a poppy. Each element will be described, in turn.

6.4.1.2 Soundscape

The soundscape is intended to complement all the visual elements. The soundscape is the silence of Anzac Parade at dawn when there are very little vehicular traffic and minimal movement. The

[232] Photograph courtesy of Stephanie Parker.
[233] Who is Hussian? Accessed 20August 2020, https://whoishussain.org/who-is-hussain/
[234] Brendan Nelson, 'Anzac Day 2016: Dawn Service Commemorative Address', AWM, accessed August 2017. https://www.awm.gov.au/commemoration/speeches/Anzac-day-dawn-service-address-2016-dr-brendan-nelson.

only dominate sound is birdsong such as the cockatoo and the galah in a dawn chorus. This is an audio reminder to the audience that they are in an Australian environment. In a way, this soundscape is evoking Charles Bean original concept of the connection between the Anzac spirit (the dead and living) to the environment. It is the sound of a particular silence, the silence of an environment where humanity is not heard. It is the sound of a Canberra Anzac Parade environment being heard through the exhibition hall. Such a sound is, in fact, not too far away from this exhibition location.

6.4.1.3 Anzac Parade Video

The first visual element was inspired by the Ode of Remembrance, which is read aloud towards the end of the LPC as well as on Anzac Day and Remembrance Day. The Ode comes from poem *For the Fallen*, by the English poet and writer Laurence Binyon that was published in London in *The Winnowing Fan: Poems of the Great War in 1914.* The verse, which became the League Ode, was already used in association with commemoration services in Australia in 1921:

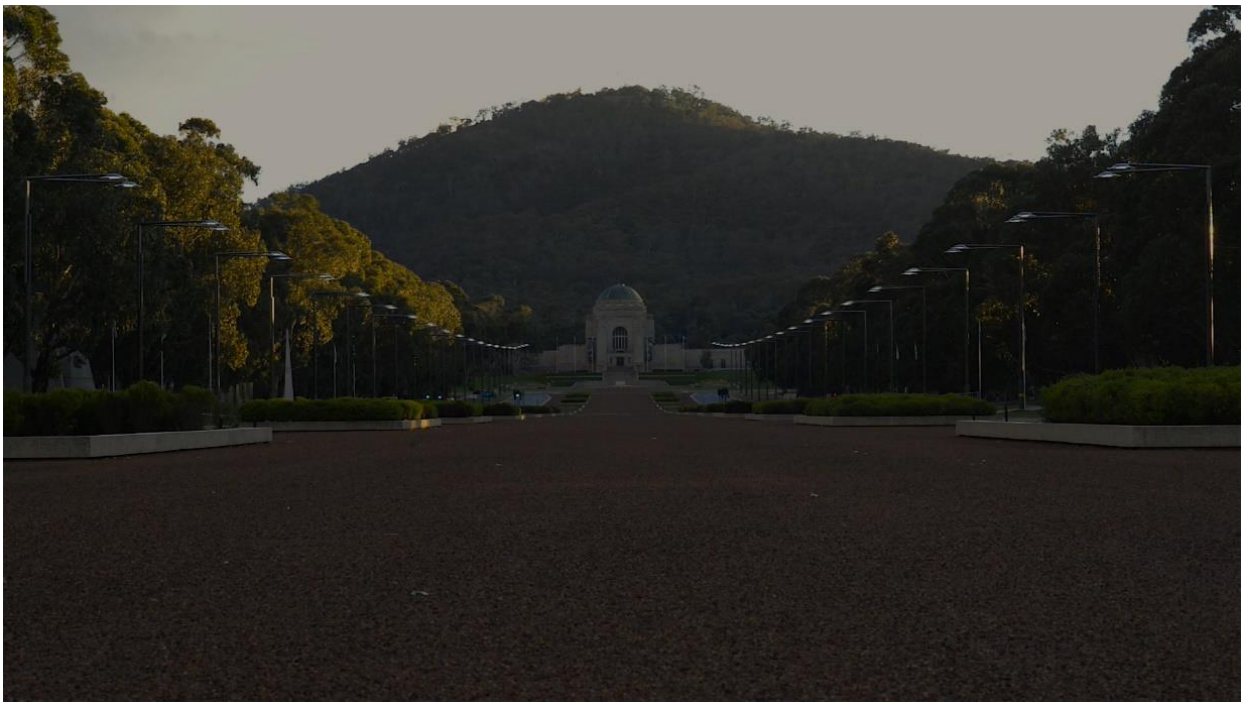
> *They shall grow not old, as we that are left grow old;*
> *Age shall not weary them, nor the years condemn.*
> *At the going down of the sun and in the morning*
> *We will remember them.*[235]

This visual exhibit is a single repeating channel showing a 34.54-minute video of dawn Anzac Parade and the AWM showing on the larger television mounted on a low bench at some distance from the circle entrance. This larger television has a direct line of sight to the landscape mounted television in the circle. The exhibit titled *… in the morning* is taken from the Ode and is intended to promote a reflective state of mind, as the light changes intensity from dawn to full day, on what this environment represents (see Figure 6.24). A processional way leads to a temple: the AWM, a commemorative environment representing war sacrifice. The gleaming white AWM reflects Charles Bean's original intention.

[235] The Australian Army, 'Traditions, *The Ode*', accessed September 2019. https://www.army.gov.au/our-history/traditions/the-ode.

> *That memorial will stand, if it goes right, on some hill top—still beautiful gleaming white and silent, a sacred reminder throughout the ages of the men who really created the Australian nation.*[236]

As the morning progresses, the increasing intensity of the light reflecting off the AWM emphasises Bean's original intent of a sacred commemorative reminder in the environment of sacrifice. The silent Anzac Parade processional way leading to this sacred memorial gives added emphasis to its importance to Australia and what it represents.



[236] Bean, *In Your Hands Australians*, 60.

Figure 6.24: Anzac Parade, Canberra, looking to the AWM at dawn[237]

Note: Top image: near dawn, notice street lights are still on. Bottom image: some time later.

6.4.1.4 Repetitive Anzac Parade Wreath Laying and the AWM LPC

As the visitor proceeds past the large screen depicting the processional way known as Anzac Parade leading to the AWM, they immediately come upon the screen circle structure. The portrait screens mounted depict a person moving towards the viewer with a red poppy wreath on Anzac Parade (see Figure 6.25), heading towards the centre of the circle space (see Figure 6.26). The landscape screen shows a year of LPCs, one month at a time.

On the portrait-orientated screens, a processional performance is occurring that again was composed using my Hilal Dance practice. In this composition, two key principles were followed: movement quality and rhythm. A person is moving towards the camera rhythmically and slowly, occasionally stopping to lay the red poppy wreath on the red gravel. The person then bows their head in a moment of reflection, then pick up the wreath and continues moving towards the viewer

[237] Photographs courtesy of Stephanie Parker.

and again stops to lay the wreath and again pauses for a moment's reflection. The person carries on in this mode until they pass the viewer and the video repeats (see Figure 6.26).

Figure 6.25: Red poppy wreath used on Anzac Parade[238]

In my mind, this devotional performance is a processional performance journey to lay a wreath at the Tomb of the Unknown Soldier in the Hall of Memory to the beautiful dead, [239] defining what it is be an Australian.[240] By doing this repetitive meditative prayer-like practice I felt closer to the true nature of Anzac sacrifice and its personal meaning. This practice feels very similar to Christian devotional practices that "promote the experience of God and His grace."[241] Such external manifestations of devotion Thomas Aquinas saw as an (inner) relationship between the believer and God.[242] These Christian devotional practices have similarities to the meditative prayer-like practice conducted on Anzac Parade for this work.

[238] Photograph courtesy of Stephanie Parker.
[239] Jean Pierre Vernant and Froma I. Zetlin, 'Chapter 3 – A Beautiful Death and the Disfigured Corpse in the Homeric Epic', in *Mortals and Immortal: Collected Essays* (Princeton: Princeton University Press, 1991), 49–50

[240] Nelson, 'Anzac Day 2016'
[241] Hambrick-Stowe, Charles E. The practice of piety: Puritan devotional disciplines in seventeenth-century New England. UNC Press Books, 2013,4
[242] Murphy, Conrad T. "A Thomistic Foundation for Full, Active Participation in the Liturgy." *Antiphon: A Journal for Liturgical Renewal* 23, no. 2 (2019): 145-163

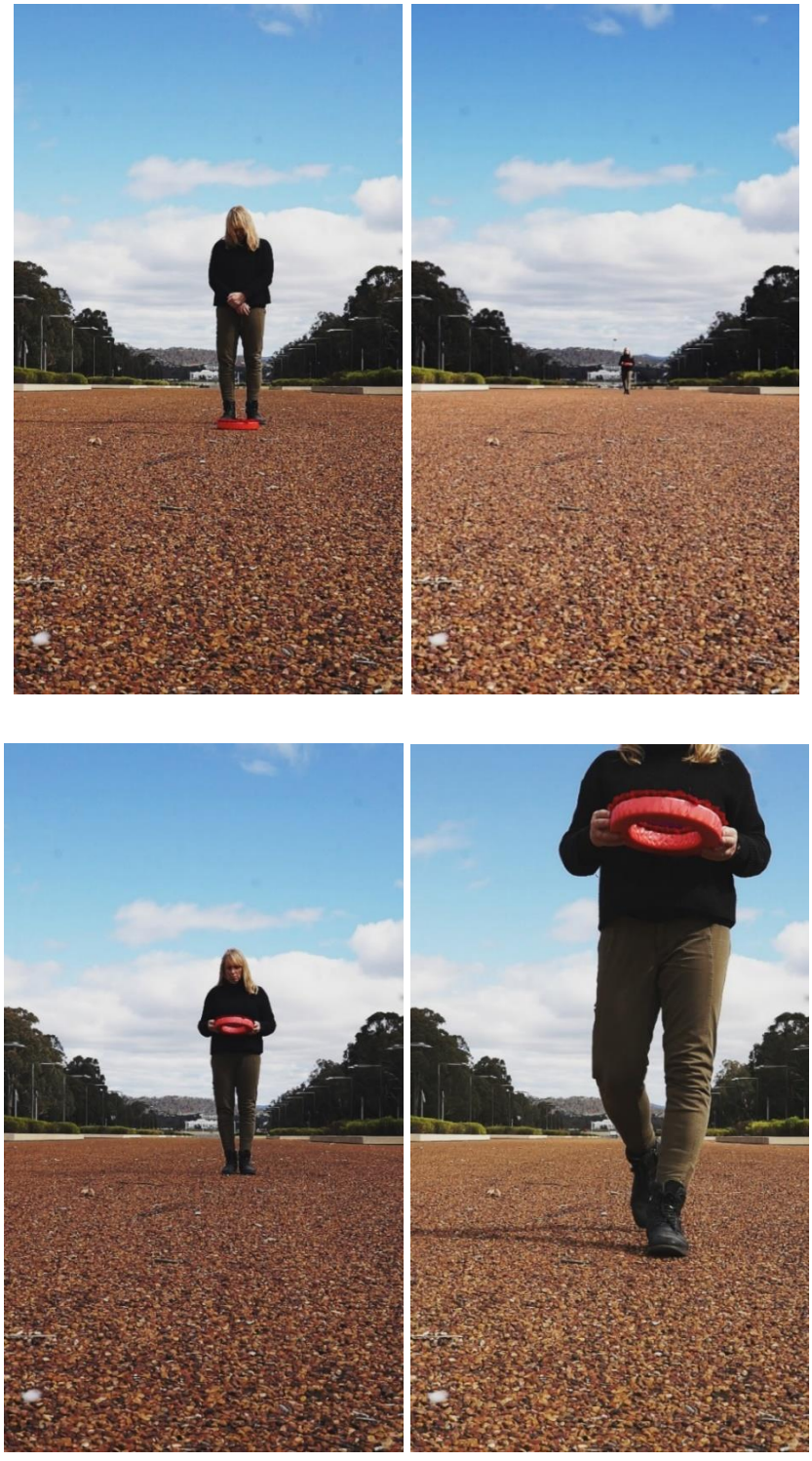


Figure 6.26: Wreath laying on Anzac Parade, Canberra[243]

[243] Photographs courtesy of Stephanie Parker.

The content of the eight portrait-orientated screens showing this slow rhythmical wreath-laying action along Anzac Parade has been inspired by the veneration activity of visitors to AWM and Anzac Parade through their poppy laying at various memorials, and indeed it is a reflection of it (see Figures 6.27 and 6.28). The poppy laying devotional activity by members of the public suggests something other than commemoration. As Inglis states, 'the Australian War Memorial and other repositories of the ANZAC tradition do enjoy not just respect but an awareness of the holy'.[244]

Figure 6.27: Simpson and his Donkey statue outside the AWM, Canberra[245]

Note: The statue is festooned with red poppies.

[244] Inglis, *Sacred Places*, 436.
[245] Photograph courtesy of Stephanie Parker.

Figure 6.28: Anzac Parade, Canberra, memorials with red poppy offerings[246]

Note: Top left: Australian Army Memorial. Top right: the Australian Vietnam Forces National Memorial. Bottom: the National Boer War Memorial.

The ninth screen in the circle is a landscape mounted screen that has a direct line of sight through the circle space and the gap with the larger screen outside the circle. The relationship represents the processional way that is Anzac Parade. This landscape screen shows the daily LPC from which the wreath-laying performance is derived. All LPC YouTube videos from 2015 by month are shown. As 2015 was the centenary of the Gallipoli campaign, where the religious Cult of Anzac originated, this is considered appropriate.

The daily LPC YouTube video was designed to focus on the Tomb of the Unknown Soldier (see Figure 6.29). The camera framing portrays the attending ADF member as inheritor and upholder of Anzac values. They present a reverential Anzac story in which a man or woman died the beautiful death in service of his or her country.[247] The way the AWM has staged and framed the imagery is to take advantage of AWM spatial environment and ceremony. It is the Cult of Anzac in action, seven days a week.

[246] Photographs courtesy of Stephanie Parker.
[247] See Appendix B.

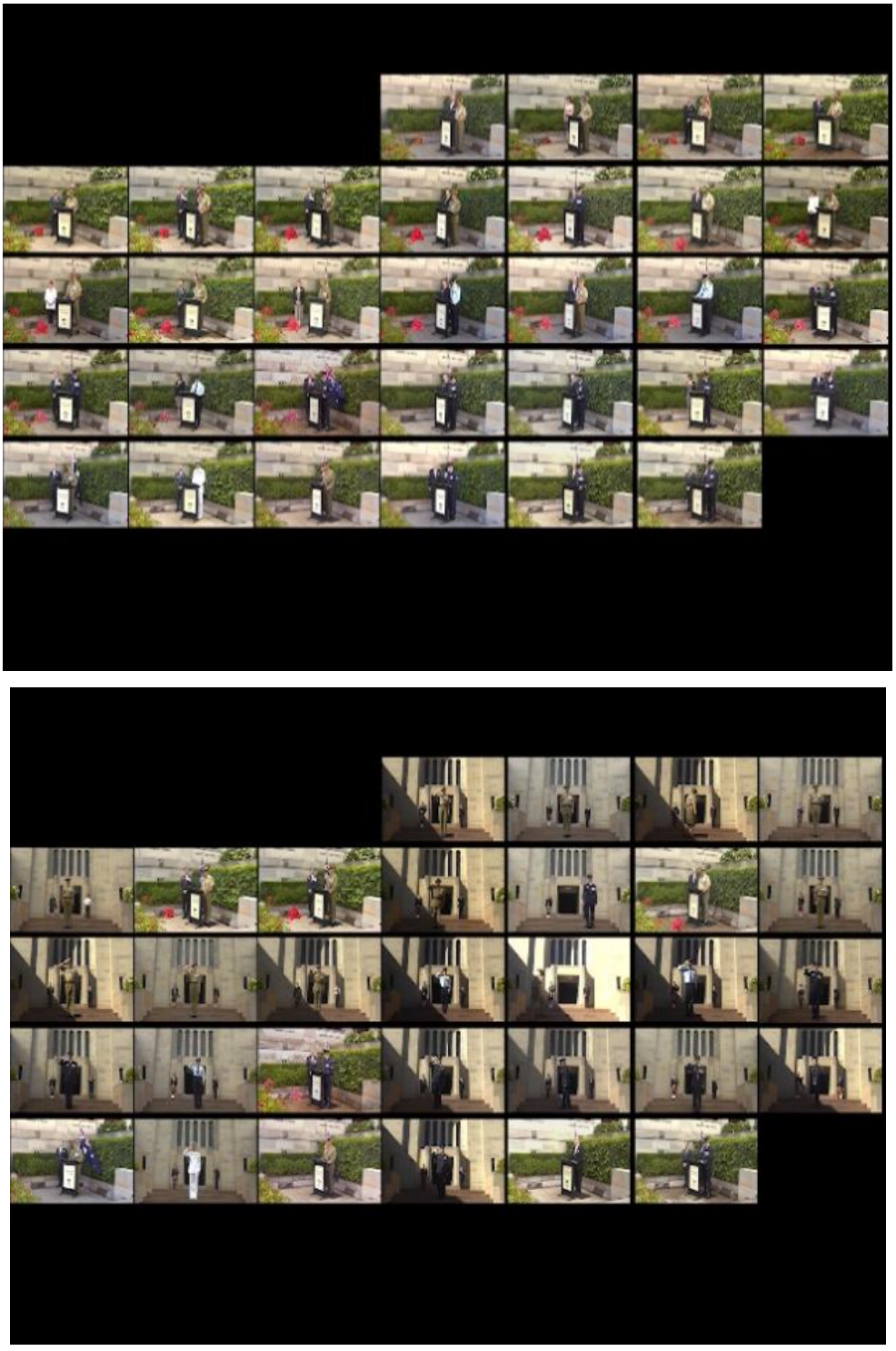


Figure 6.29: AWM Last Post Ceremonies from January 2015[248]

[248] Photographs courtesy of Stephanie Parker.

6.4.1.5 Wreath-Laying Performance and Audience Invitation to Lay a Poppy

At regular intervals, a live wreath-laying performance will be conducted with a red poppy wreath of similar design being placed at the centre of the space. This forming collection of wreaths is also intended be a focal point for all the processional performances from the portrait screens videos. This growing focal point emphasises the continual Anzac commemoration in this space. The similar design of the wreath further accentuates the repetitive nature of this devotional activity (see Figure 6.30). The wreath layer will also be wearing similar clothing as depicted in the portrait screen videos to give a similarity with the portrait video work.

Figure 6.30: Red poppy wreath design that will used in the exhibition wreath-laying performance[249]

The processional performance will comprise a person carrying the wreath before them in a slow and dignified walk through the gap in the circle and laying the wreath at the circle's centre. After a brief moment of reflection, the devotee will turn around and walk back the way they came. At the end of the walk, the person turns around and reflects for a moment. On a nearby plinth, is a

[249] Photograph courtesy of Stephanie Parker.

bunch of individual red poppies, with a sign inviting viewers to place an individual poppy on the exhibition in remembrance of the fallen.

What is being asked of the audience is to consider how a spatial environment can be defined by rhythmical movement and gesture with known connotations. In this case, it is the central circular space defined by the screens. This activity challenges the meaning of my exhibition as an 'art' exhibition, as the body practices being demonstrated are more associated with a commemorative space. By acting out these repetitive wreath-laying performances, physical commemorative connotations are given to this exhibition space. However, this repetitive, prayer-like devotional activity also brings up the idea that, like in Ergun's video work *Ashura* (2010), through this repetition, this commemorative activity becomes religious in nature.

6.4.1.6 Exhibition Discussion

Through the repetitive wreath-laying performance as well as the LPC videos, a commemorative space has been created. This highlights how formal rhythmical body movement and gestural action with known connotations can create a commemorative meaning in a space. This action also challenges the nature of the space in which this exhibition is being shown. Does conducting this commemorative action make this 'art' space commemorative?

The constant repetitive prayer-like devotional activity highlights how these physical actions can suggest connotations something more than just commemoration to an outside observer. For myself conducting this repetitive activity it was a meditative prayer-like experience on what Anzac sacrifice meant to me as an Australian. The frequency and nature of these exhibited actions could be interpreted as religious devotional activity[250] associated with the Cult of Anzac. Importantly these repeating actions show the role rhythmical patterned body movement play in this communication. These actions also infer that it is the frequency with which the action is performed that helps give an audience mnemonic associations with a site.

[250] Spiegel, James S. "Open-mindedness and religious devotion." *Sophia* 52, no. 1 (2013): 149.

6.5 Conclusions

My second research question asks: what role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience? In the previous chapter, it was identified that the act of laying down the wreaths was the critical action that contributed the most commemorative relevance to the LPC. This chapter intended to infer some of the properties of this wreath-laying performance. Part 1 looked at this performance at selected sites in Canberra to see how wreath laying can contribute to changing a site's spatial relevance. Through a discussion of my visual art exhibition, Part 2 dealt with the idea of this persistent, repeated physical action in relation to the LPC and what new meanings are created.

Through the *Wreath-Laying Series*, Part 1 of this chapter explored the interaction between this red poppy wreath-laying performance and selected sites around Canberra, including:

- The National Workers Memorial
- The ACT Bushfire Memorial
- Reconciliation Place
- Anzac Parade—Space A

Within the limits of my methodology, conducting a performance of a red poppy wreath laying at these sites communicates an Anzac connotation and equivalence. The rhythm and the movement quality give a solemnity and gravitas that physically communicate and translate the loss that the red poppy represents. The work demonstrated that this performed action with the red poppy wreath created new significance at these sites. At the National Workers Memorial and ACT Bushfire Memorial, the performance showed the disparity between the daily LPC commemoration and remembrance at these sites. These two memorials do not have the daily remembrance activities as the AWM does, and in the future, their purpose in the public memory could decline. This inequality in remembrance between the AWM daily LPC and these sites shows what deaths are valued and are to be remembered actively. The performance at Reconciliation Place changed the nature of the mound. An examination of the nearby artwork suggests that the mound represents Indigenous ideas of Country.[251] The fact that this mound is strategically placed on the New Parliament House –

[251] Mungo National Park, Aboriginal Country, accessed 20 June 2020, http://www.visitmungo.com.au/aboriginal-country

AWM axis means that it has two associations: one Indigenous and the other with war and conflict. My performance changed the essence of the mound to one of commemoration, not only for Anzac soldiers but also for the Aboriginal and Torres Strait Islanders who suffered for their Country. This also implies a wider meaning being given to the red poppy wreath.

The final work was a vacant memorial space (Space A) on Anzac Parade. This site was quite different from all the other locations. It has no memorial structures placed upon it nor is it in any way prominent. However, it is associated with Anzac Parade and near the AWM so it does have commemorative associations. It is just a vacant red gravel space for a future war memorial located on Anzac Parade. By conducting a performance of a red poppy wreath laying at this site, I communicated an Anzac connotation to other Anzac commemorative sites nearby. This wreath laying shows that active Anzac remembrance involves performance and that the site is special. However, due to its location giving it Anzac commemorative associations already, the use of the red poppy wreath was not necessary, but it still gives it a special poignancy.

At all the sites, the performances revealed that for connotations to be remembered the presence of an audience was necessary. An audience remembers. This feeds into Kelly's suggestion that repetitive, structured performance events (such as Hilal Dance) can be specifically mnemonically associated with specific locations to give relevance.[252] In these works, the audience was absent, which means no mnemonic association with this space can be formed. However, even if an audience was present, the degree of remembering is not clear, as Manning's findings indicate. The degree of remembering depends upon the mental context.[253] This raises the question: what role does repetition play?

Part 2 of this chapter looks at the frequency of this structured performance in an environment with a specific meaning. The purpose of my exhibition was also to show how physical rhythmical body movements and gestures with a symbol can create a new meaning through a red poppy wreath laying and an audience invitation to lay a poppy. These physical actions built on the exhibition and further challenged the meaning of the space as an 'art' exhibition space. The body practices being conducted were more associated with a commemorative space. Through my exhibition, it is my

[252] Kelly, *Knowledge and Power*, 185.
[253] Manning et al., 'A Neural Signature', 1534–42.

assertion that the frequent physical rhythmical actions translated the red poppy wreath connotations and gave a remembrance context to the space in which they were performed. This activity also highlights how these repetitive physical actions can suggest connotations something more than just commemoration. They could be interpreted as religious devotional activity[254] associated with the Cult of Anzac. These actions also infer that it is the frequency with which the action is performed that helps give an audience mnemonic associations with a site. Physical rhythmical actions have importance in space and time.

[254] Spiegel, James S. "Open-mindedness and religious devotion.",149

Chapter 7: Results and Conclusions

This chapter discusses the results obtained through my studio practice as well as ideas for further research. My research questions are:

- What is the nature of the relationship between rhythmical pattern body movement and the commemorative architecture?
- What role does rhythmical pattern body movement play in communicating the essence of the Cult of Anzac to an audience?

7.1 First Research Question

In the *Anzac Parade Series*, it was discovered that the architecturally designed structured spatial spaces where performances were conducted were not neutral. Each structure projected a commemorative message connected with some aspect of war. The forecourt of the AWM where the daily LPC is conducted is not neutral either. The LPC audience is gathered around this forecourt looking directly at the entrance to the church-like Hall of Memory containing the Tomb of the Unknown Soldier. Further, on two sides of the forecourt, are the red–poppy covered names of the dead. The audience also looks on to the Eternal Flame in the Pool of Reflection. All a reminder of war sacrifice even before the daily LPC is performed

From the *Anzac Parade Series*, my performances interacted—through my Hilal Dance practice—with these different architectural structures. The principal results of this series are that by harmonising through rhythm and movement quality with the memorials' spatial design intent magnified the effect of these memorials on myself as the performer, and, in my view, it would also do so on a potential audience. Importantly, the series showed that it is rhythm and movement quality that actively communicate remembrance. The *Anzac Parade Series* also showed that by adapting movement and gesture to each memorial's unique spatial environment a more devotional or religious import could be given to the Australian Army Memorial and Australian Hellenic Memorials about Cult of Anzac. In the case of the Australian Army Memorial, this was through the use of a ceremonial object that encapsulated Anzac values that was translated through movement quality and rhythm. For the Australian Hellenic Memorial, this was through just through

the use of particular devotional movement qualities and a slow rhythm. Such connotations showed that the distinction between worship and commemoration for the Anzac tradition is quite superficial. In all cases, the effect was magnified by the memorial's architecture.

Attendance at the LPC was intended to examine the role rhythmical pattern movement plays in the more complex AWM forecourt environment in communicating the Cult of Anzac at the LPC to an acquiescent audience. In front of an audience, that formal rhythmical pattern movement was magnified by the commemorative spatial environment. The music built on this foundation and enhanced the emotional message further. In this regard, the wreath-laying performance that incorporated all these elements was found to be the emotional centre of the LPC. The spoken word was enhanced as well by the commemorative environment giving it a religious-like tone.

The wreath-laying performance was central to the LPC and is the emotional centre that communicates messages of sacrifice to the audience. Through rhythm and quality of movements, the meaning of the wreath is translated through this devotional physical act to mean remembrance of sacrifice and hope for the future.

Knowledge and belief about the Anzac tradition and values at the LPC were communicated as a body-felt experience and not a rational one.[255] This was a kinaesthetic empathy in which the essence of the Cult of Anzac was transmitted. The audience shared a common experience at the LPC, but there was no evidence to suggest that the emotional content broadcast caused the audience to be bound together emotionally. The most that can be said of the audience is that they were synchronised in their stillness. Observing synchronous actions can affect passive viewers and have both a memory-enhancing effect and a physiological effect through sympathetic breathing.[256] Therefore, it can be assumed that there was some knowledge communicated to the audience. Nevertheless, from my Hilal Dance practice experience, the level of knowledge communicated in that way is not as great as in active participation.

In my view, this magnification effect helps in the body-felt communication of public grief regarding the deaths of the Anzac soldiers. As Manning et al. suggested, this magnification could

[255] Stephens, 'Circuits of Memory', 96.
[256] Codrons et al., 'Spontaneous Group Synchronization', e107538.

be the mental context in which this commemorative event is remembered.[257] This, in turn, feeds into ideas that such events enable a mnemonic association to be formed with this location in the environment.[258] However, further work would need to be done to confirm such a suggestion.

7.2 Second Research Question

For the investigation into my second research question, the LPC wreath-laying performance was identified to have an effect beyond the ordinary at the LPC. An attempt was made to infer some of its properties that contribute to making it noteworthy in two parts. In the first part in the *Wreath-Laying Series,* this physical rhythmical action with a red poppy wreath was performed at selected sites in Canberra to see how this wreath laying can contribute to changing a site's spatial relevance. In my view, physical actions in a spatial environment make relevance. In the second part, my visual art exhibition, I asserted that persistent, repeated physical action in relation to the LPC is how new importance is created. The exhibition suggests that frequent repetition has religious implications.

For the first part in the *Wreath-Laying Series,* a red poppy wreath laying was performed at civil commemorative related sites to see if it modified or changed their relevance. Some of these civil commemorative related sites also record deaths. The act of this wreath laying contributed to creating new connotations. Conducting a performance of a red poppy wreath laying at these sites communicated an Anzac connotation. The processional performances translated this Anzac representation physically with solemnity and gravitas that communicated this loss. At the civil memorial sites (the National Workers Memorial and the ACT Bushfire Memorial) this wreath-laying performance showed how favoured Anzac commemorative performance is. This performance brought to mind comparisons with Anzac death, which is commemorated seven days a week. Neither of these other memorials has daily remembrance activities such as at the AWM and in the future their purpose could be forgotten. This inequality in remembrance between the LPC and these sites shows what deaths are valued and are to be remembered actively. At Reconciliation Place, the mound is on the New Parliament House – AWM axis. This performance on the mound altered the nature of the site from just being about reconciliation to include

[257] Manning et al., 'A Neural Signature', 1534–42.
[258] Kelly, *Knowledge and Power*, 185; Memmott and Long, 'Place Theory', 39–40.

commemoration for all Aboriginal and Torres Strait Islander people and non-Indigenous people who died for their country. In my view, it also widens the meaning of the symbol used.

The final work took place at a vacant memorial space (Space A) on Anzac Parade. This site was quite different from all the other locations. It has no memorial structures placed upon it, nor is it in any way prominent. However, it is associated with Anzac Parade and near the AWM so does have commemorative associations. It is just a vacant red gravel space for a future war memorial located on Anzac Parade. Conducting a performance of a red poppy wreath laying at this site communicates an Anzac connotation to other Anzac commemorative sites nearby. This wreath laying shows that active Anzac remembrance involves performance and that the site is special. That disappeared as soon as the performance ended, as there was no audience to witness this performance. This suggests that if an audience had been present, this understanding could have been reinforced in their minds. However, as Manning et al. suggested, it the mental context that determines if an event is remembered.[259] The importance here is the witnessing audience's presence. This feeds into Kelly's suggestion that repetitive, structured performances (such as Hilal Dance) can be specifically and mnemonically associated with specific locations to give relevance.[260] In this work, the audience is absent, which means no mnemonic association with this space can be formed. Thus, the audience at the LPC must remember something of the LPC.

In the second part, my exhibition demonstrated through repetitive shown and performed activity how repetitive performance with known connotations could create this a new relevance—a commemorative domain within a gallery space. The exhibition showed how rhythmical body movements of known connotations, as well as the frequency of staging, define a spatial environment. This activity challenged the meaning of my exhibition as an 'art' exhibition, as the body practices being demonstrated are more associated with a commemorative space. However, this repetitive, prayer-like devotional activity also brings up the idea, this commemorative activity

[259] Manning et al., 'A Neural Signature', 1534–42.
[260] Kelly, *Knowledge and Power*, 185.

is more than just commemoration. These repetitive actions exhibited could be interpreted as religious devotional activity[261] associated with the Cult of Anzac.

Some Implications

Through my studio practice, a common meaning mechanism has been shown at the AWM through the spatial environment and the formal performance of the LPC. The 1993 architectural change at the AWM with the construction of the Tomb of the Unknown Soldier gave a new noteworthiness to this designed spatial environment. The 2013 commencement of the LPC built on these spatial intentions and magnified them. This project showed how the Cult of Anzac—communicated emotionally and through active rhythmical body movements—is magnified by the LPC and AWM's spatial environment. The project demonstrated that a red poppy wreath laying has importance and creates connotations when performed. This performance generates these implications in this space, a unique intent for that spatial environment. The project showed body movement knowledge transfer in space.

Through my visual exhibition, I suggest that the frequent repetition of performance practices, such as wreath laying at the LPC, communicate importance that is about more than just commemoration. This frequency shows an obsession with remembering that is similar to religious devotional practices. This supports the view that the Cult of Anzac has become a religious ancestor cult through these practices. This creates a similar association with the spatial environment in which they are frequently performed.

As a result, some assertions can be made about a common meaning mechanism. This project proposes that there is a relationship between the architecturally designed spatial space and complementary rhythmical body movements and gestures. Through rhythm and movement quality, individuals can adapt the spatial intent of the architectural structure to transmit a particular connotation, and if witnessed by an audience, a mnemonic can be associated with the site. Change can also occur through refashioning the architecture that has different connotations.

---

[261] Spiegel, James S. "Open-mindedness and religious devotion.",149.

This occurred with the AWM 1993 architectural change. Witnessed by an audience, a new mnemonic associated with the site can be formed.

Reinforcement could be increased substantially through formal, structured performances transmitting an institutional message. Repetition of this event might strengthen the new mnemonic. However, I suspect that the strength of this new mnemonic associated with the site is dependent upon the mental context presented in the formal, structured performances. Manning et al. suggested that 'the mental context [of] an event plays a fundamental role in how we organise our memories of the event and how we retrieve those memories later'.[262] This suggests that individual and group memory retention depends on significance, which further indicates that forgetting may occur when the mental context is removed or changed. This implies that one of the purposes of the structured performance is to make the transmitted message more memorable and reinforce the site mnemonic. Nevertheless, whether this event is memorable is not guaranteed and depends on how the event is presented. This could account for the use of devices such as music and the spoken word in the LPC to make this event more memorable as a body-felt experience rather than a rational experience.

[262] Manning et al., 'A Neural Signature'.

Appendices

Introduction

These appendices are original supporting secondary unpublished analyses that have been provided to the reader for ease of reference. Essential elements of these analyses have been referenced, like any other published reference material, in the main text. The appendices include:

- *Appendix A: Physical Description of the New Parliament – Old Parliament House – Australian War Memorial Axis.* This provides the necessary physical, relational description of significant sites along the New Parliament – AWM axis referred to in the main text. It includes descriptions of New Parliament House, Reconciliation Place, Anzac Parade and the AWM.
- *Appendix B: Daily Australian War Memorial Last Post Ceremony.* This appendix describes the daily repeated structured performance event known as the Last Post Ceremony.

Appendix A

Physical Description of the New Parliament – Old Parliament House – Australian War Memorial Axis

Introduction: New Parliament – Old Parliament House – AWM Axis

The purpose of this appendix is to provide necessary background material for my thesis. This appendix serves as essential background material for a reader for this project who has never visited the sites described in this thesis.

To understand this axis (see Figure A.1), it is necessary to go back to the original Walter Burley Griffin 1913 Canberra design. Griffin's winning 1913 Canberra plan (see Figure A.2) centred on a land axis stretching north from the focal point at Capital Hill to the summit of Mount Ainslie, two symmetrical radiating avenues leading to the 'Civic' and 'Market' centres, a perpendicular Municipal Axis linking them, and a central, artificial lake as a perpendicular 'Water Axis'. The city would occupy the northern lakeshore, and government functions the south.[263] Subsequent Canberra development in an area that has become known as the Parliamentary Triangle contains buildings of national significance including the New and Old Parliament Houses, the National Library and the NGA.

[263] Quentin Stevens, 'Master Planning Public Memorials: An Historical Comparison of Washington, Ottawa and Canberra', *Planning Perspectives* 30, no. 1: 39–66. https://doi.org/10.1080/02665433.2013.874956.

Figure A.1: Parliament House – AWM axis, Canberra[264]

[264] Imagery courtesy of Google Earth.

Figure A.2: Detail of central portion of Walter Burley Griffin's 1913 plan for Canberra[265]

This axis dominates the Canberra environment. Further major development has included the completion of the AWM in 1941 at the base of Mt Ainslie, the development of Anzac Parade in 1965 as well as the completion of New Parliament House in 1988. Activity on this axis has not remained static, as the AWM has further expanded and new memorials are still being constructed

[265] Courtesy of the National Library of Australia.

along Anzac Parade with the last being completed in 2017. Reconciliation Place was officially opened on 22 July 2002 by Prime Minister John Howard.

The intention of this appendix is to firstly discuss the New Parliament House – Old Parliament House – AWM architectural axis (see Figure A.1). For ease of reference, the main elements of this axis have been named parts A to D. They include:

- Part A—New Parliament House
- Part B—Reconciliation Place
- Part C—Anzac Parade
- Part D—AWM.

Notably, in this appendix, the discussion will include major architectural changes that have occurred on Anzac Parade and the AWM. This includes the 1993 completion of the Tomb of the Unknown Soldier, which has changed the whole physical focus of the axis. These physical changes have made the Tomb of the Unknown Soldier in the Hall of Memory at the AWM a major axis focal point.

Part A: New Parliament House

After many years of debate and construction, the 32-hectare New Parliament House on Capital Hill was finally opened on 9 May 1988 (see Figure A.3). The building sits above Old Parliament house (see Figure A.3) and is topped by an Australian flag flown from an 81 m-high flagpole. This building on Capital Hill dominates the Canberra skyline and represents the primacy of parliament in a democratic nation. The New Parliament House entrance has a direct 3.85 km line of sight up Anzac Parade to the entrance of the Tomb of the Unknown Soldier at the AWM. This view is intended to remind elected representatives of the implications of committing Australian Defence Force to conflict zones. This view makes those representatives aware that the AWM commemorates those who did not return and that any decision to commit forces will be similarly recorded at that place.[266]

[266] AWM, *Submission No. 36, Joint Standing Committee, Inquiry - Administration of National Memorials, S.N. Gower, Director* (September 2011).

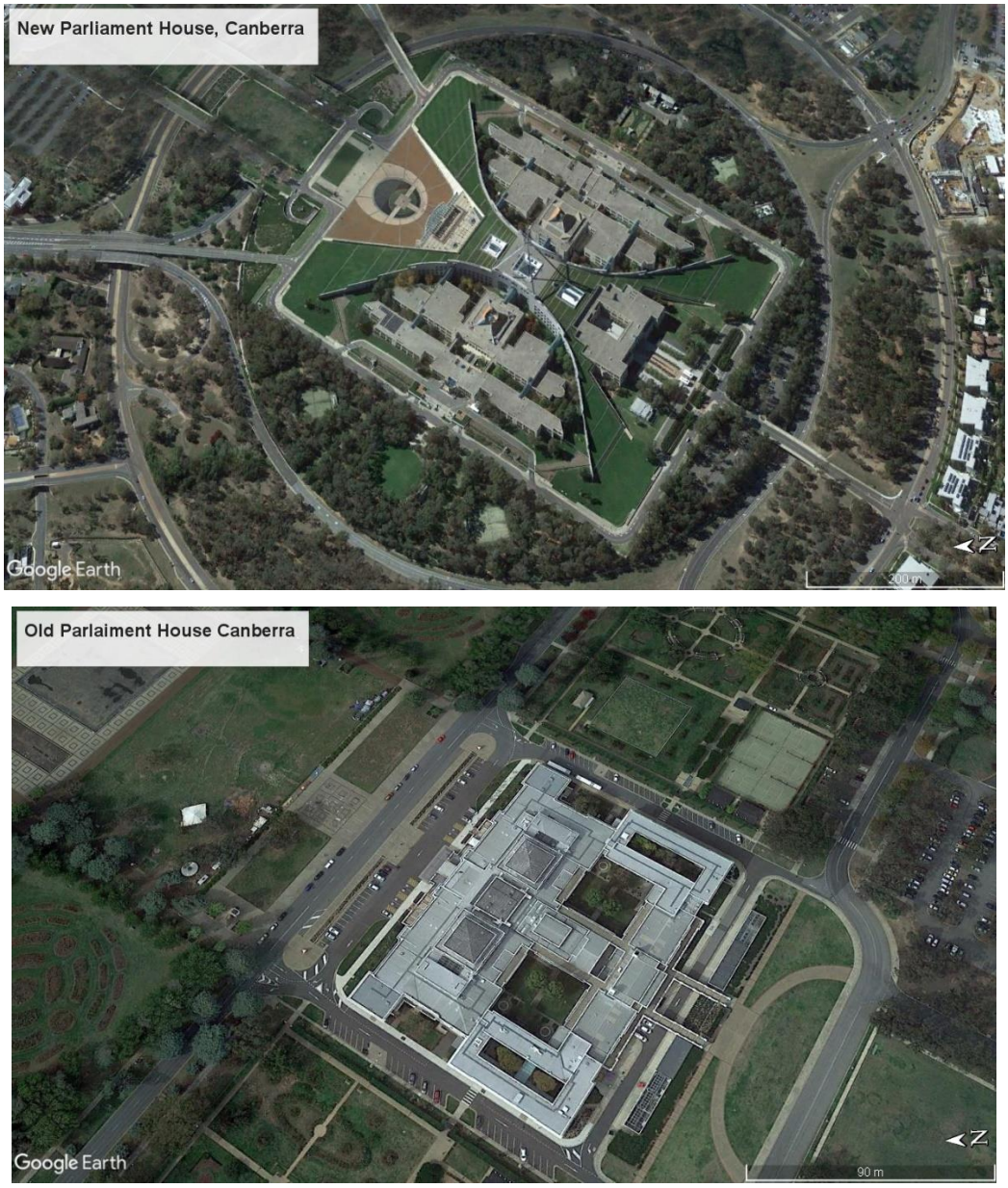


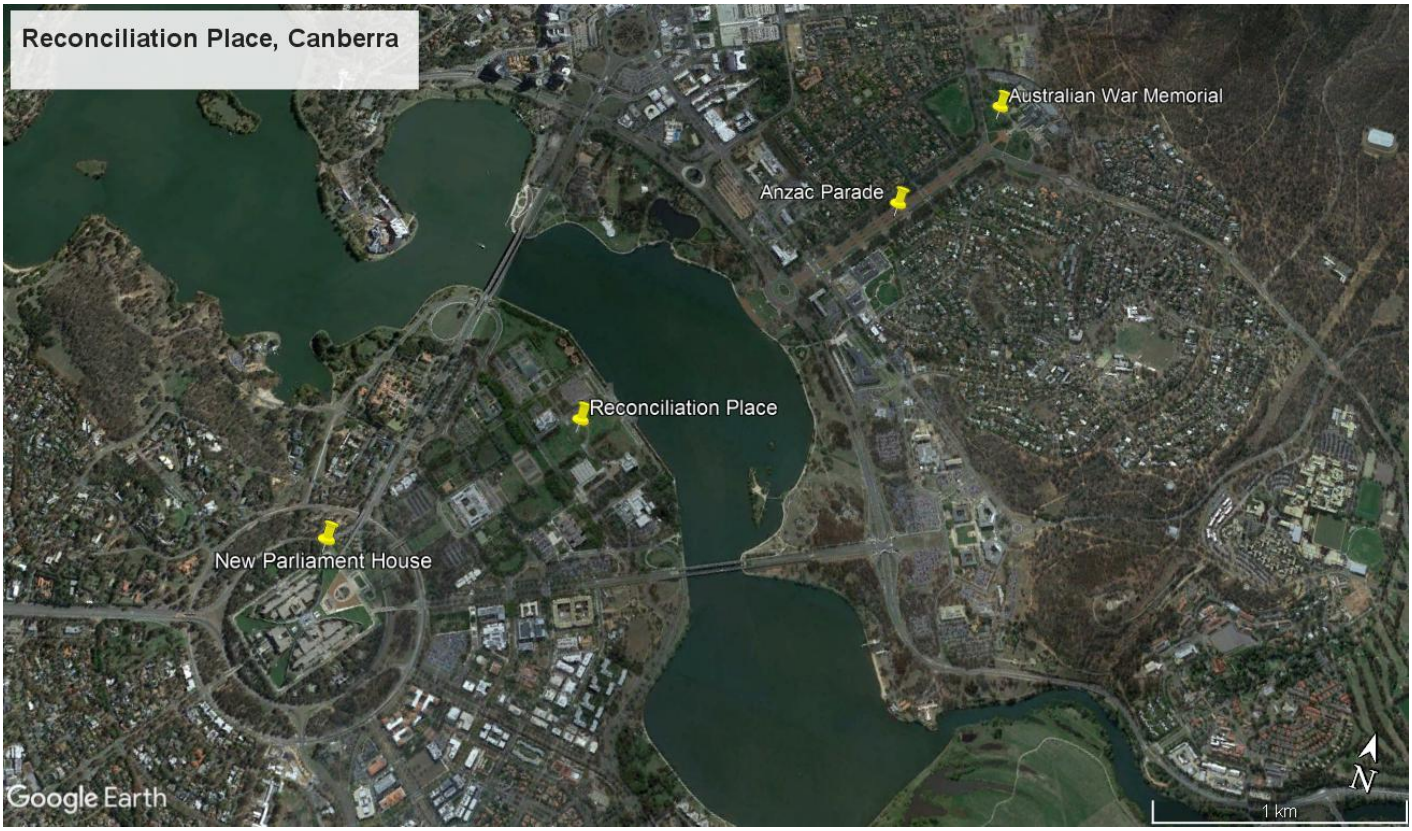
Figure A.3: New Parliament House, Canberra (top), and Old Parliament House, Canberra (bottom)[267]

Part B: Reconciliation Place

The Old and New Parliament House – AWM axis dominates the environment and has been a fundamental part of the Canberra environment since its inception. There is a direct relationship in the Canberra environment between those that died in war and the Australian Parliament, signifying

[267] Imagery courtesy of Google Earth.

how much the Australian people owe to those who suffered and died on their behalf.[268] This axis runs straight through the central mound of Reconciliation Place (see Figure A.4).



[268] Taylor, 'Anzac Parade', 2.

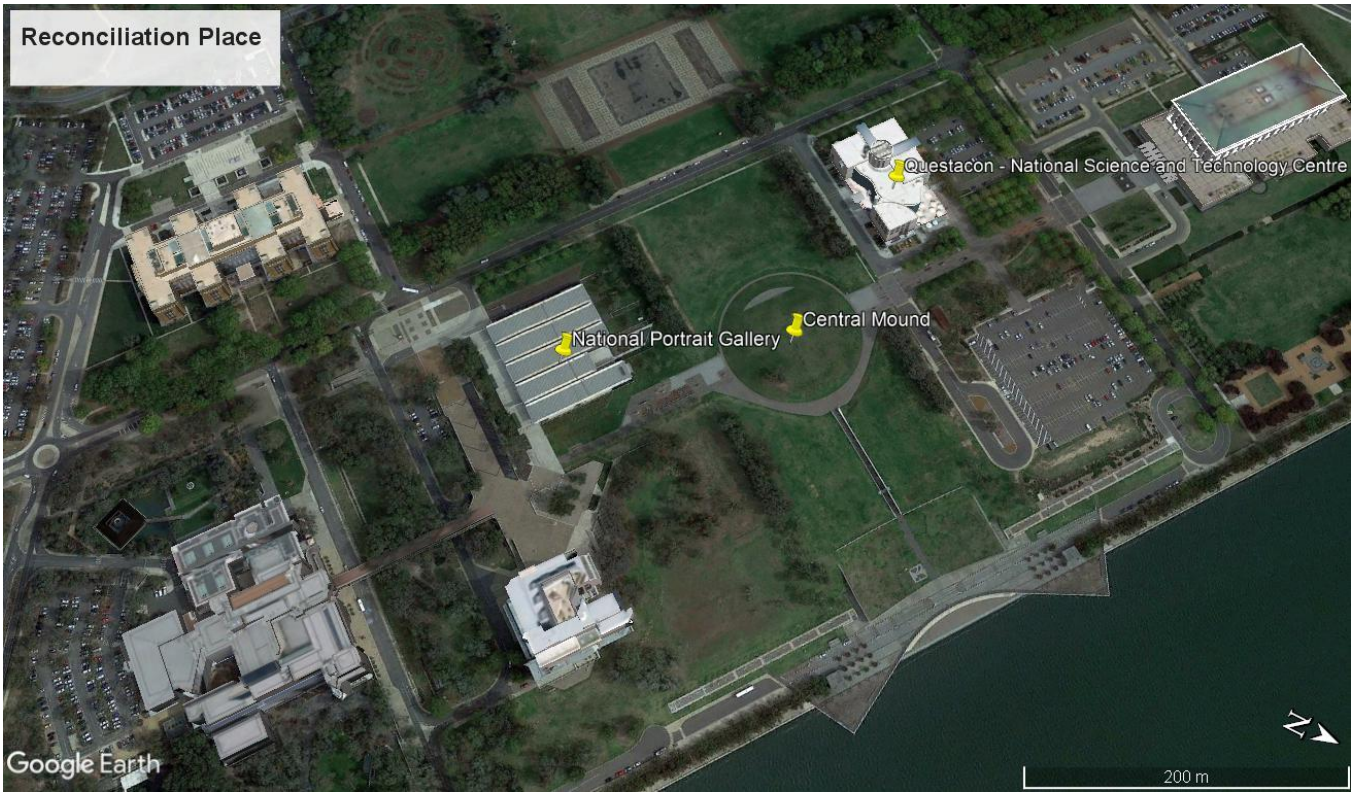


Figure A.4: Relationship of Reconciliation Place to the AWM and Old and New Parliaments (top) and Reconciliation Place, the central mound and its surrounds (bottom)[269]

Reconciliation Place is a recent construction and is the result of a design competition. In May 2000, Prime Minister John Howard stated that a 'reconciliation square' (as it was then called) would be constructed in the National Capital. Subsequently, on 7 December 2000, Reconciliation Place in its current location was announced, and it was officially opened on 22 July 2002 by Prime Minister John Howard.

Reconciliation Place comprises a pathway near Questacon—National Technology Centre ending near the National Portrait Gallery (see Figure A.4). This area was initially called the East-West Promenade and Reconciliation Place could be used to connect the eastern and western sides of the parliamentary zone. This area was large, and it was identified that people thought it was very disconnected and that something was needed to bring these institutions together. A design competition was held, and the idea of Reconciliation Place was selected to fill this East-West

[269] Imagery courtesy of Google Earth.

Promenade. The concept was that of a pathway with a series of artworks, and as people moved along this pathway, it in itself would reflect the journey of reconciliation. Each of the artworks told a story about the relationship between Aboriginal and Torres Strait Islander people, and non-Indigenous Australians. The idea of the mound was to provide a spot to stop and pause to look back at the journey you have undertaken and to look forward to the journey you are about to undertake (see Figure A.5).[270]

Figure A.5: Central Mound of Reconciliation Place looking down Anzac Parade to the AWM in the distance[271]

There are a total of 17 artworks that deal with themes of Indigenous connection to land, Indigenous leadership, resilience, the Stolen Generations, land rights, the 1967 Referendum, and service to the Australian community. There is also a Ngunnawal Welcome to Country work. Eleven works speak about Indigenous connection to the land in various ways and emphasise Indigenous spiritual beliefs integrated with the land. Each of these works advocates in various ways that we all belong to this land and should live in harmony. In my view, the central mound is symbolic of the Indigenous

[270] Dempsey et al., 'Layers of Significance'.
[271] Photograph courtesy of Stephanie Parker.

concept of Country that are expressed in these various artworks and the struggles Aboriginal and Torres Strait Islander people have undergone and continue to undergo to maintain their connection to their land.

A brief description will be given of the 17 artworks present in reference to the map below (see Figure A.6). This description is a mixture of my own observations and as well as written material from the National Capital Authority, Canberra.[272]

Figure A.6: Map showing Reconciliation Place artworks positioning[273]

The 17 artworks indicated in Figure A.6 are:

- Artwork 1: ***Fire and Water***
- Artwork 2: ***Methalu Tharri (Smooth Sailing)***

[272] National Capital Authority, 'Attractions and Memorials, Reconciliation Place', accessed September 2019. https://www.nca.gov.au/attractions-and-memorials/reconciliation-place.
[273] Map courtesy of National Capital Authority, 'Reconciliation Place, Self-Guided Walking Tour'.

- Artwork 3: ***Separation***
- Artwork 4: ***Separation***
- Artwork 5: ***Kwi'ith, Man and Woman Yam***
- Artwork 6: ***Strength, Service and Sacrifice***
- Artwork 7: ***Ngunnawal***
- Artwork 8: ***Leadership***
- Artwork 9: ***Referendum***
- Artwork 10: ***Women***
- Artwork 11: ***Ruby Florence Hammond PSM***
- Artwork 12: ***Robert Lee***
- Artwork 13: ***Wenten Rubuntja AM***
- Artwork 14: ***Wati Jarra Jukurrpa (Two Men Dreaming)***
- Artwork 15: ***Land Rights***
- Artwork 16: ***Bill Neidjie OAM***
- Artwork 17: ***Gatjil Djerrkura OAM***

Artwork 1: ***Fire and Water***

This sound and sculptural piece is centred on a hearthstone with steel elements shaped as bower reeds bent inwards as if providing shelter. The hearthstone recalls the large flat Yuriarra Moth Stone upon which fires were lit and Bogong moths were cooked. The sound work is designed to suggest congregation of Bogong moths flying and the gathering of people coming together to feast on them. At the time of my visit, no sound work was playing (see Figure A.7).

Visual Artist: Judy Watson

Sound artist: Michael Hewes

Figure A.7: *Fire and Water* work by artist Judy Watson[274]

Artwork 2: *Methalu Tharri (Smooth Sailing)*

This work by Vic McGrath reflects the idea that all Australians share their experiences under the same stars. Inspired by the sails and mast of a beached Torres Strait Islands' canoe, this artwork includes a calendar of traditional activities and constellations featuring the constellation of Tagai, a mythical hero who stands in a canoe; his left hand, the Southern Cross, holds a fish spear. The stars of Tagai usher in seasonal changes and are a guide to voyaging and cultivating throughout the Torres Strait (see Figure A.8).

Visual Artist: Vic McGrath

[274] Photograph courtesy of Stephanie Parker.

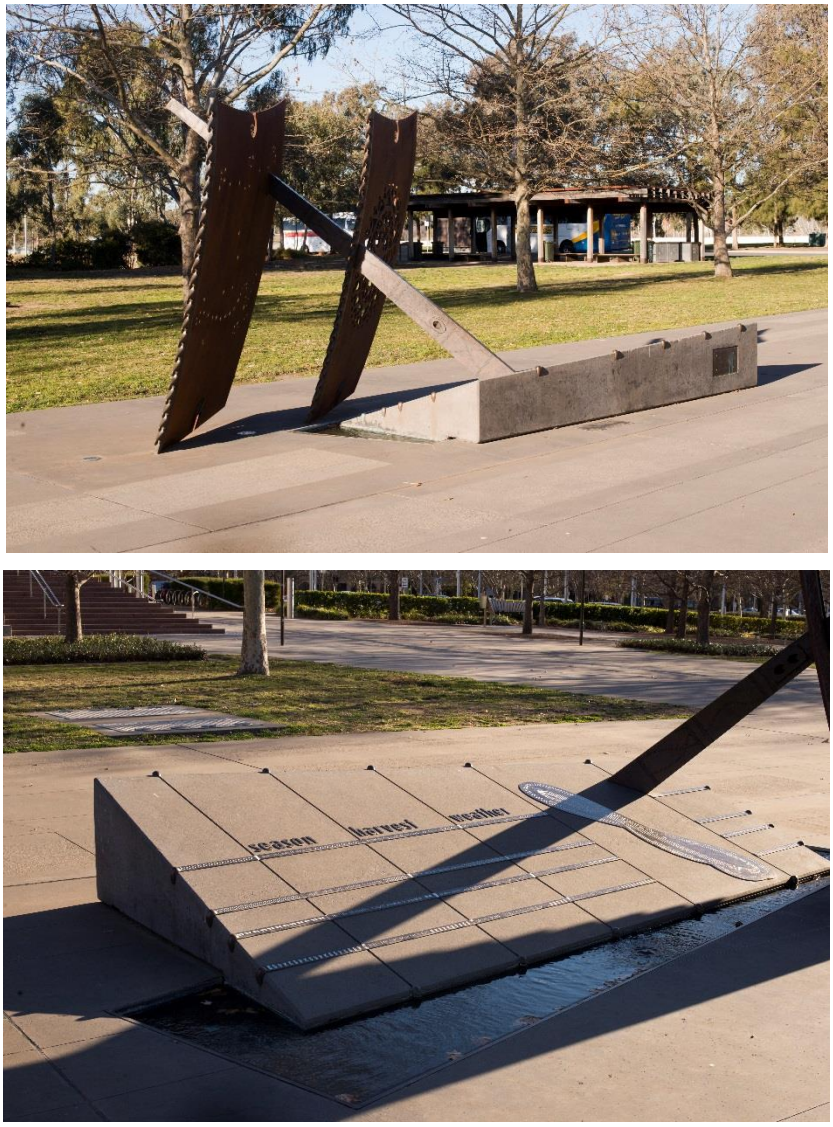


Figure A.8: Two views of *Methalu Tharri (Smooth Sailing)* work by artist Vic McGrath[275]

Artwork 3: *Separation*

This work deals with the forcible removal of Aboriginal and Torres Strait Islander children from their families and communities to be raised in non-Indigenous institutions or fostered or adopted by non-Indigenous families.[276] This artwork is constructed from stainless steel and slumped glass and features an image of the boy in the bungalow. Housed within the artwork is an empty

[275] Photographs courtesy of Stephanie Parker.
[276] Australians Together, The Stolen Generations, The forcible removal of Aboriginal and Torres Strait Islander children from their families, accessed 20 August 2020, https://australianstogether.org.au/discover/australian-history/stolen-generations

coolamon—a traditional vessel for carrying a baby—from which a recorded Indigenous lullaby can be heard. At the time of my visit, no sound work was playing. It is a place for quiet reflection—to contemplate the silence and emptiness experienced after children are taken from their community (see Figure A.9).

Exhibition Designers: Marcus Bree, Benita Tunks

Figure A.9: *Separation* work by Marcus Bree and Benita Tunks[277]

Artwork 4: *Separation*

This artwork is inspired by the environment of central Australia and is made of red oxide concrete. On the northern side of the artwork, small holes have been drilled forming the shape of Australia. The holes provide an opportunity for people to leave messages recording their experience or thoughts on the issue of the separation of children. Behind the steel panel is a movement-activated

[277] Photographs courtesy of Stephanie Parker.

speaker from which the song ‘Took the Children Away’, written and sung by Archie Roach, can be heard. At the time of my visit, no sound work was playing (see Figure A.10).

Figure A.10: Two views of second *Separation* work[278]

Artwork 5: *Kwi’ith, Man and Woman Yam*

This artwork explores the simple yet powerful themes pivotal to the notion of reconciliation: communication, notions of sharing and a sense of harmony between all people. The *long yam* and the *cheeky yam* featured in the work represent man and woman. The words on the plinth—evocative

[278] Photographs courtesy of Stephanie Parker.

of the reconciliation experience—refer to the traditional practice of story-telling by inscribing marks and images into the sand on the ground (see Figure A.11).

Visual Artist: Gloria Fletcher

Figure A.11: Kwi'ith, Man and Woman Yam sculptures by artist Gloria Fletcher[279]

Artwork 6: *Strength, Service and Sacrifice*

Indigenous people serving within the armed forces represent these qualities. The first commissioned Indigenous officer, Captain Reg Saunders, nurse Kath Walker (Oodgeroo Noonuccal) and Torres Strait Islander soldier Sedo Gebade are depicted on this artwork. The other side of the artwork recognises sport and recreation, a common meeting ground for Indigenous and non-Indigenous Australians. The rich colours of the Australian environment at sunset act as a backdrop for the images, signifying land as the unifying element for all Australian endeavours and sacrifice (see Figure A.12).

[279] Photograph courtesy of Stephanie Parker.

Figure A.12: Strength, Service and Sacrifice sculpture[280]

Artwork 7: *Ngunnawal*

'*Ngunna yerrabi yanggu*' meaning '[you may] walk on this Country now' is a traditional welcome to Ngunnawal Country. This artwork features a stone from a local Canberra quarry alongside a slumped glass panel, depicting the migratory patterns of the Bogong moth overlayed on a map of Australia. The moth represents the Bogong time, when different language groups gathered in this

[280] Photograph courtesy of Stephanie Parker.

area to feast on the plentiful supply of Bogongs. This annual event also enabled exchange between the various groups to carry out initiation ceremonies, reconcile differences and settle disputes. The image of the Wedgetail eagle etched on this artwork signifies the high country of the Ngunnawal people (see Figure A.13).

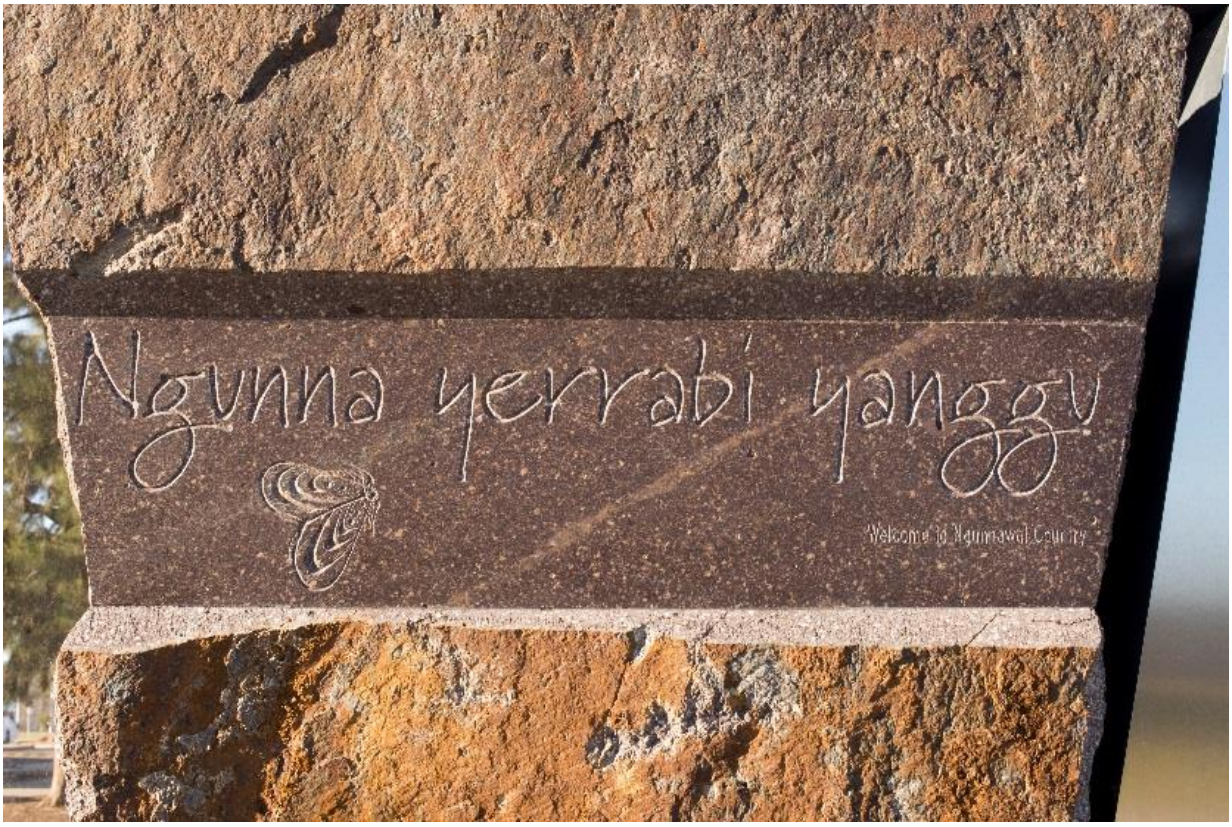


Figure A.13: Ngunnawal sculpture[281]

Note: The text in the bottom image translates as '[you may] walk on this Country now'.

Artwork 8: *Leadership*

To celebrate Indigenous leadership, this artwork focuses on two Aboriginal men. Neville Bonner, a Jagera man, fought for his people 'within the system', and became the first Indigenous Senator in the Australian Parliament (1971). Vincent Lingiari, a Gurindji man, led his people in a walk-off at Wave Hill Station in the Northern Territory in 1966, which began the Aboriginal land rights movement in Australia. The featured song, 'From Little Things Big Things Grow', by Paul Kelly and Kev Carmody, tells the story of Wave Hill and Vincent Lingiari (see Figure A.14).

[281] Photographs courtesy of Stephanie Parker.

Figure A.14: Two views of leadership sculpture[282]

Artwork 9: *Referendum*

This work refers to the 1967 Referendum, in which 90.77% of Australian voters said 'Yes' to the Australian Government making laws specifically relating to Indigenous Australians, and for the inclusion of Indigenous Australians in the national census. This artwork incorporates extracts from the referendum documents and the Australian Constitution. Archival images illustrate the events that led to the referendum, including the Official Day of Mourning in 1938, and the delegates attending the Federal Council for Advancement of the Aborigines and Torres Strait Islanders (see Figure A.15).

[282] Photographs courtesy of Stephanie Parker.

Figure A.15: Two views of *Referendum* work[283]

Artwork 10: *Women*

The artwork reminds us of the collective contribution of the prominent Indigenous women Dr Faith Bandler, Lady Jessie Street and Dr Evelyn Scott, including through their roles in the 1967 Referendum. The work comprises three cast bronze plinths arranged to form a contemplative space

[283] Photographs courtesy of Stephanie Parker.

adjacent to a circular seat. Two keywords and a quotation feature on the convex side of each plinth, highlighting personal values or qualities particular to each individual. Incorporated into the surrounding pavement are additional words embodying qualities and values considered mutually important to all three women (see Figure A.16).

Figure A.16: *Women* plinth sculptures[284]

The next three artists are grouped together (see Figure A.17). Each in their own way emphasises their connection to the land through their beliefs and a shared concern that this land is for all.

[284] Photograph courtesy of Stephanie Parker.

Figure A.17: Freestanding stone carvings[285]

Note: Left by Ruby Florence Hammond PSM, centre by Robert Lee and right by Wenten Rubuntja AM.

Artwork 11: *Ruby Florence Hammond PSM*

The work comprises an image of a Murray Cod carved into freestanding stonework. The Ngarrindjeri people of Murrundi (the Lower Murray River) believe the Ponde (the Murray Cod) is a significant aspect of their Dreaming. Ruby Hammond, a descendant of Ngarrinderi and Western Arrente, worked tirelessly with Indigenous people striving towards understanding and equity for all Australians. Hammond was well known for singing the song about the sun, the moon and the stars, by her family and many other groups. This is a song about where we all come from (see Figure A.18).

[285] Photograph courtesy of Stephanie Parker.

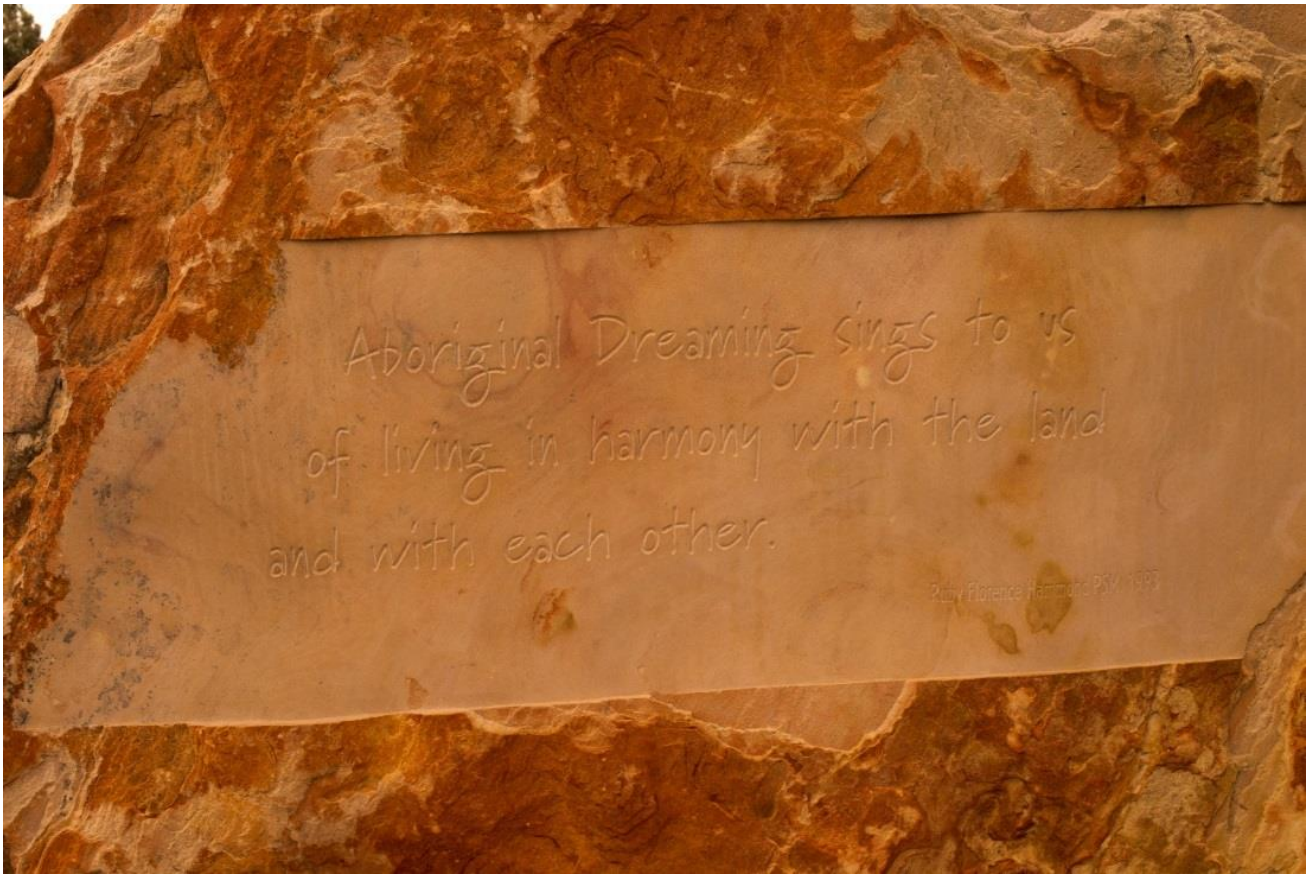


Figure A.18: Ruby Florence Hammond work[286]

Note: Bottom image text says, 'Aboriginal Dreaming sings to us of living in Harmony with the land and each other'.

Artwork 12: *Robert Lee*

The work comprises an image of Bolung, the Rainbow Serpent; Nitnit, the cicada; fresh mussels, fish and rocks carved into freestanding stonework. Bolung was selected by the Lee family, as it portrays the spiritual connection of the late Robert Lee to his land. Featured wearing a ceremonial headdress, Bolung is associated with the wet season and waterholes. He is not only an important life-giving figure, but may also act as a destroyer. Bolung lives in the deep pools of the second gorge. When fishing, the Jawoyn people take only a small portion of their catch and throw the rest back to appease Bolung (see Figure A.19).

[286] Photographs courtesy of Stephanie Parker.

Figure A.19: Robert Lee work[287]

Note: Bottom image text says, 'Take the responsibility and share parts of your country and our living cultures in a good way with fellow Australians and the rest of the world'.

Artwork 13: *Wenten Rubuntja AM*

The artwork depicts a segment from a larger painting of the Mparntwe (the Arrente word for Alice Springs) Dreaming. Represented are two *ayeparenye* (caterpillar) women and two *yerrampe* (honey ant) women on freestanding stonework. There are also three men—*artwe atnyentye* (moon man), *artwe yerrampe* (honey ant man) and *arntetherrke* (carpet snake man)—who are attracted to the women and so paint themselves and sing songs with *piripe* (music sticks) and call on totemic animals to help.

The artist was Wenten Rubuntja and the image was developed by his son, Mervyn Rubuntja, and Benita Tunks. The Yerrampe Dreaming was passed down to Wenten Rubuntja from his great grandfather and his father's uncle (see Figure A.20).

[287] Photographs courtesy of Stephanie Parker.

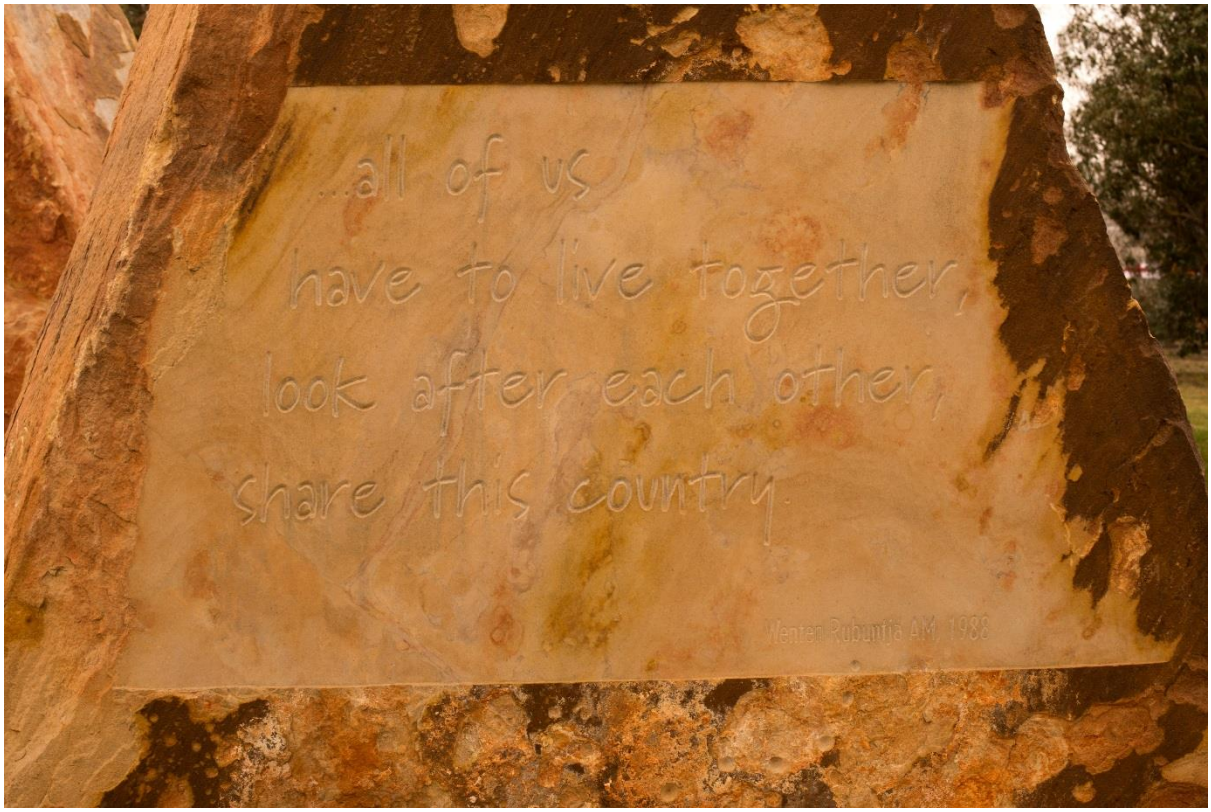


Figure A.20: Wenten Rubuntja work[288]

Note: Bottom image text says, 'All of us have to live together, look after each other, share this country'.

Artwork 14: *Wati Jarra Jukurrpa (Two Men Dreaming)*

The Pavement Artwork is based on Paddy Japaljarri Stewart's contemporary Warlpiri painting of the same name. This work brings the spirit of the Tanami Desert in the Northern Territory to Reconciliation Place. The bands enclosing the artwork represent Witi (ceremonial) poles that were tied to young Indigenous men's legs as part of their initiation ceremony. The three circular forms, each set within the earth-like red pavement, represent gatherings of people and stars.

Native grass found throughout the artwork, evocative of many central Australian environments, represents the desert bushes that were collected and taken to Yanjirlpiri, the traditional site of the male initiation ceremony (see Figure A.21).

[288] Photographs courtesy of Stephanie Parker.

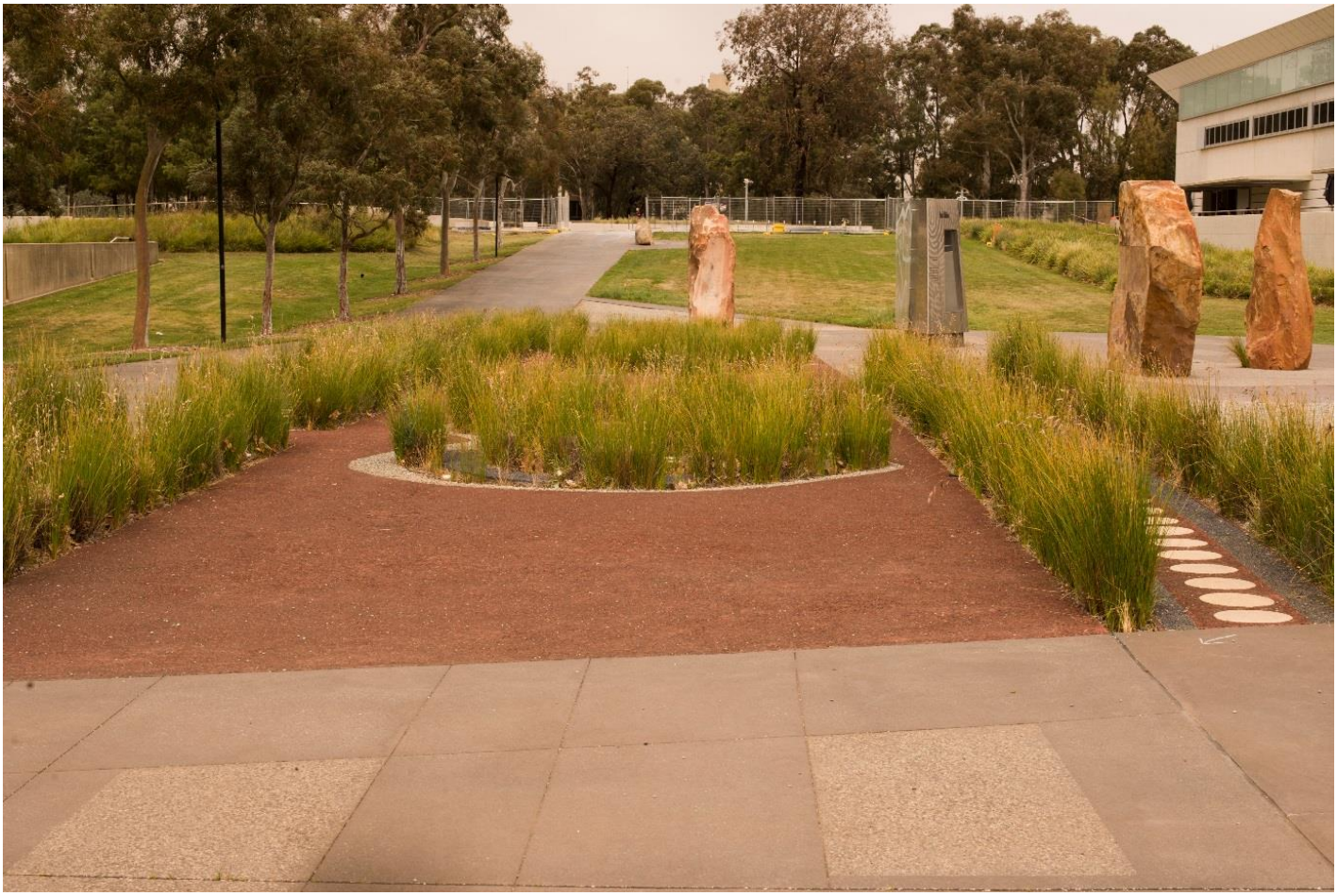


Figure A.21: ***Wati Jarra Jukurrpa (Two Men Dreaming)*** **pavement work**

Note: Centre image: close-up image of circular symbol. Bottom image: looking towards the NGA.[289]

Artwork 15: *Land Rights*

This artwork incorporates extracts from seminal legal cases on land rights. *Terra Nullius* (no one's land) and *Terra Aborigium* (Aboriginal land) [290]represent the position of native title in Australia before and after the High Court decision in Mabo v Queensland (No. 2) (1992). Etched onto glass a map of Meriam Mer (Murray Island—located in the Torres Strait), overlays an image of three plaintiffs in that case: Edward Koiki Mabo, Reverend David Passi and James Rice, and one of their counsel, Bryan Keon-Cohen. Recessed within the artwork is a representation of varying Australian

[289] Photographs courtesy of Stephanie Parker.
[290] Australians Together, The importance of land, accessed 20August 2020, https://australianstogether.org.au/discover/indigenous-culture/the-importance-of-land/

environments by Indigenous artist Karen Casey. On the other side of the artwork are the elements of Country—water, earth and life (see Figure A.22).

Figure A.22: Two views of Land Rights work[291]

Artwork 16: *Bill Neidjie OAM*

The spirit warrior figure Mabbuyu from the Dreamings is reproduced here on freestanding stonework from an ancient rock painting located at Ubirr (Obiri Rock) in Kakadu National Park.

[291] Photographs courtesy of Stephanie Parker.

Mabuyu was a member of the Bunitj Clan of which the late Bill Neidjie was a respected Elder. We are all part of this land (see Figure A.23).

Figure A.23: Two views of Bill Neidjje work[292]

Note: Right-hand image text says:

> This law
> this country
> this people.
> No matter what people
> red, yellow, black or white
> the blood is the same.
> Lingo little bit different
> but no matter.
> Country…
> you in other place
> But same feeling.
> Blood
> bone
> all the same.

[292] Photographs courtesy of Stephanie Parker.

Artwork 17: *Gatjil Djerrkura OAM*

The Wälatha, or fighting stick carved into freestanding stone, was the totem of the late Gatjil Djerrkura. It is the totem of the Wangurri clan to which he belonged. The late Gatjil Djerrkura inherited his Wangurri clan responsibilities from his father but modelled his philosophy on his maternal grandfather, the warrior chief Wongu, whom he saw as strong in his culture but open to new ideas. Historically, the Wälatha was used by the leaders of the Wangurri clan to restore order and to bring peace. It was also used to pass messages from one clan to another, about ceremonies and other significant community events. With the advent of Christianity, the Wälatha acquired a symbolic intention denoting peace, reconciliation and friendship (see Figure A.24).

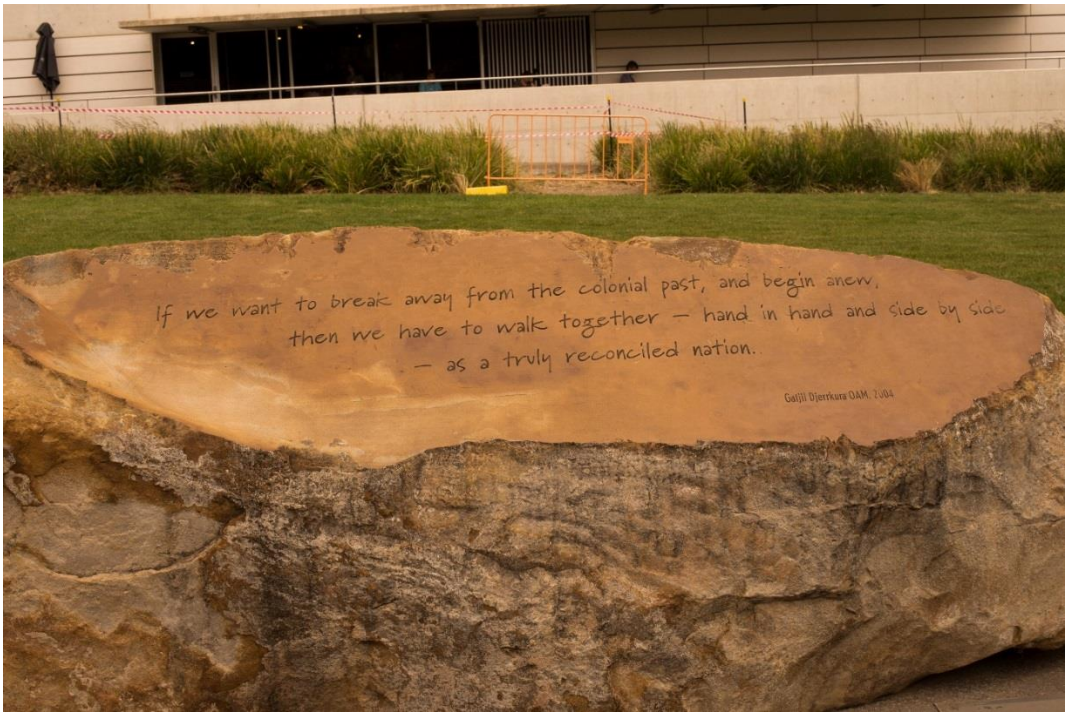


Figure A.24: Two views of Gatjil Djerrkura sculptural work[293]

Note: Bottom image text says, 'If want to break away from the colonial past, and begin anew then we have to walk together-hand in hand and side by side – as a truly reconciled nation'. Photograph Stephanie Parker

Part C: Anzac Parade

For the 50th anniversary of the Gallipoli landings, in 1965, the broad environment parkway forming the north half of Canberra's land axis was developed into Anzac Parade leading to the AWM (see Figures A.25 and A.26).

[293] Photographs courtesy of Stephanie Parker.

Figure A.25: The AWM from Anzac Parade showing various memorials on either side (June 2016)[294]

[294] Photograph courtesy of Stephanie Parker.

Figure A.26: Anzac Parade Canberra with annotations for memorials that line this ceremonial way leading to the AWM[295]

Note: The corresponding memorials are listed below.

Anzac Parade is the setting for 10 war memorials commemorating specific military campaigns or services, comprising the following in order of date completed:

- Desert Mounted Corps Memorial (also known as the Light Horse Memorial, 1968) (annotation 3)
- Royal Australian Airforce Memorial (1973) (annotation 6)
- Rats of Tobruk Memorial (1984) (annotation 4)
- Kemal Ataturk Memorial (1985) (annotation 14)
- Royal Australian Navy Memorial (1986) (annotation 10)
- Australian Hellenic Memorial (1988) (annotation 13)
- Australian Army Memorial (1989) (annotation 9)

[295] Imagery courtesy of Google Earth.

- Australian Vietnam Forces National Memorial (1992) (annotation 5)
- Australian Service Nurses Memorial (1999) annotation 8)
- Australian National Korean Memorial (2000)[296] (annotation 7)
- New Zealand Memorial (2001) (annotation 15)
- National Boer War Memorial (2017) (annotation 1)
- Australian Peacekeepers Memorial (2017) (annotation 2)

There are two vacant spaces on Anzac Parade intended for future memorials. In this study, they are known as Space A (annotation 11) and Space B (annotation 12).

Part D: The Australian War Memorial

In this section, the initial construction of the AWM will be discussed first and then the various changes that have occurred to the AWM site over the years. There will then be a detailed discussion on how the construction of the Tomb of the Unknown Soldier has altered the entire physical focus of the New Parliament House – AWM axis.

The AWM site at the foot of Mount Ainslie was selected by the Sulman Committee, and the site was originally intended for Walter Burley Griffin's Casino.[297] The AWM design was the result of a 1926 international competition that was jointly awarded in 1927 to prominent Australian architect Emil Sodersten and John Crust. The composite Sodersten-Crust design was produced in 1928.[298]

The main building construction, which began in 1928–29, was curtailed and then postponed by the onset of the Depression. In 1934, work started again in a limited way. The building's design was subject to many changes throughout its 14 years of construction, and major details were not resolved until 1938, the main building structure was not completed until 1941.[299]

The AWM Heritage Registrar states:

---

[296] AWM Heritage Register, *Register Campbell Precinct Final, Number CH100*, 2.
[297] Laurie Duggan, ' "A Sort of Mythical Thing": Canberra as an Imaginary Capital', *Journal of Australian Studies* 22, no. 57 (1998): 89.
[298] AWM, 'History of the Australian War Memorial', accessed 31 July 2017. https://www.awm.gov.au/about/organisation/history; Register of Significant Twentieth Century Architecture, *RSTCA No: R016. Australian War Memorial*.
[299] Register of Significant Twentieth Century Architecture, *RSTCA No: R016. Australian War Memorial*.

> The Main Memorial Building was designed in the Art Deco style and displays Byzantine and Egyptian influences in its modelling with interpenetrating masses and pylons marking the front entrance. The structure does not reflect classical architectural traditions but rather the great monuments of the Middle East. The use of face sandstone block for the building's exterior is also important for evoking the monumentality and longevity suggested by Egyptian architecture.[300]

The adoption of this style for the AWM reflected Bean's desire for the building to be museum, memorial, temple and shrine.[301] Other work included the Hall of Memory, with its stained-glass windows and mosaics dedicated in 1959,[302] and the installation of the Roll of Honour in the 1960s.[303]

The AWM building and environment have continued to evolve, especially from the 1980s with the resurgence in Australian nationalist sentiment. This has included:

- In the 1980s, the lower levels were refurbished with gallery spaces expanded, a new theatre added. As well an area near the main entrance was converted to a bookshop.
- Since the 1980s, most of the memorials along Anzac Parade have been constructed[304] with the latest in September 2017—the Australian Peacekeepers Memorial.
- In 1988, the installation of the Eternal Flame and the names of approximately 30 theatres of war in which Australians have served were inscribed in bronze letters and fixed to the walls enclosing the cloisters.[305]
- The Hall was refurbished in 1993 with the Tomb of the Unknown Soldier added, and Ewers' statue was relocated to the Sculpture Garden.[306]
- Between 1996 and 1999, the AWM World War II Galleries, Research Centre and Post-1945 Galleries were constructed, along with a central lift and staircase to the galleries.
- In 1999, the AWM Sculpture Garden opened containing a wide range of memorials.

[300] AWM Heritage Register, *Register Campbell Precinct Final, Number CH100*.
[301] Ibid.
[302] AWM, 'Hall of Memory', accessed 31 July 2017. https://www.awm.gov.au/visit/visitor-information/features/hall-of-memory.
[303] AWM Heritage Register, *Register Campbell Precinct Final, Number CH100*, 3.
[304] Ibid., 2.
[305] Ibid., 3.
[306] AWM, 'Hall of Memory, Tomb of the Unknown Soldier', accessed 31 July 2017. https://www.awm.gov.au/visit/visitor-information/features/hall-of-memory/tomb; ibid., 2.

- In 2001, the Anzac Hall addition, to the rear of the main complex, was completed for the display of the collection's large technology items.
- In 2004, the parade ground and forecourt underwent a major upgrade.[307]
- In 2007 and 2008, the Conflicts 1945 to Today galleries on the lower level of the AWM and a hands-on education centre called the Discovery Room were opened.[308]

The Hall of Memory: Christian Connections

The Hall of Memory containing the Tomb of the Unknown Soldier is situated in a Byzantine-like church structure houses stain glass windows designed by Napier Waller. Above the entrance to the Hall are Pericles's famous words from his 431 BC Funeral Oration speech 'They gave their lives'.[309] It is a reminder of the ancient Athenian influence at the AWM.

The stained-glass windows are on three sides of the Hall of Memory, each window divided into five panels. Each of the 15 panels features a figure in the uniform and equipment of World War I, and is said to typify one of the quintessential qualities displayed by Australians in war. At the base of each of these windows, this quality is summarised by a single word. The figures on the south side represent personal qualities, those on the west social qualities and those on the east qualities of youth and enterprise.[310]

Kellett (2016) argued that Napier Waller, the artist who designed the stained-glass windows in the AWM Hall of Memory, allegorised the nurse in the south window—known as 'Devotion'—as the Virgin Mary and 'equated the nation's sacrifice with that of Christ's and created a religious scheme of glass' (see Figure A.27). In doing so, Kellett challenged the belief that the Hall of Memory at the AWM is a secular space[311] and has a more performative Christian religious connotations associated.

[307] AWM Heritage Register, *Register Campbell Precinct Final, Number CH100*, 5.
[308] Ibid., 3–4.
[309] Thucydides, 'Pericles' Funeral Oration', in *History of the Peloponnesian War*, trans. Rex Warner (London: Penguin Books, 1954), 143–51.
[310] AWM, 'Hall of Memory Windows', accessed 25 September 2016. https://www.awm.gov.au/visit/hall-of-memory/windows/.
[311] Susan Elizabeth Mary Kellett, 'Australia's Martial Madonna: The Army Nurse's Commemoration in Stained Glass Windows (1919–1951)' (PhD thesis, University of Queensland, 2016).

Figure A.27: South Window of the Hall of Memory, AWM[312]

Note: There is a nurse in the centre window, which Kellet argued Napier Waller allegorised as the Virgin Mary.

Kellett also suggested that the nurse's face was modelled on Napier Wallace's long-term lover, Lorna Reyburn. They met in 1936 when Wallace was estranged from his wife. The relationship became long term, and she became his assistant on the Hall of Memory project. On the death of his wife, Wallace and Reyburn finally married in 1958. Kellett suggested that 'It was perhaps cognizant of Waller to depict her as the nurse in the South Window; her portrayal as Devotion also suggests the significant personal sacrifice she made for him'.[313]

The evolved AWM and with its sacred way (Anzac Parade) lined with memorials has a direct line of sight the Australian Parliament Building. A visitor walking up Anzac Parade and onwards into the AWM, past the Roll of Honour and ending at the Tomb of the Unknown Soldier located in the Byzantine-like church structure with its Christian-like stain glass windows cannot help but notice

[312] Photograph courtesy of Stephanie Parker.
[313] Kellett, 'Australia's Martial Madonna', 139–40.

how formal, religious-like and sacred the Cult of Anzac has become. One could almost suggest that it is a performative religious Christian cult.

Creation of a Focus: Tomb of the Unknown Soldier

Prior to 1993, the performative and socially contextually constructed understandings of the Hall of Memory were never clear. As Inglis stated, in 1959, when a statue of a massive serviceman by Raymond Ewers had been installed and was the focus of the Hall, it was 'not an embodiment of the nation at large, not a symbol of mourning or sacrifice'. Visitors were unclear what they were meant to feel or in what context:

> People would walk in, stop, look around for advice about what to do or think or feel, and fairly soon withdraw, passing on to the wholly intelligible, instructive, harrowing and moving objects in the exhibition galleries which occupied most of the building.[314]

However, the construction, reburial and dedication of the Tomb of the Unknown Soldier in 1993 by Prime Minister Paul Keating transformed the Hall of Memory. As Inglis described:

> Out in the cloisters, on their way to and from the Hall of Memory, visitors in no need of that advice began to make a gesture connecting the revered names with the tomb. As well as putting flowers on or beside the marble slab they wedged poppy stems beside particular names on the Roll of Honour. Possibly some of them wondered, as they marked a name, whether it belonged to that Unknown Soldier.[315]

As detailed earlier, the AWM building design the front half of the building has ancient Egyptian temple similarities while the Hall of Memory has Byzantine. This tomb construction has changed the New Parliament House – AWM axis focus. The Hall of Memory has become a separate sacred place from the everyday, a shrine. The Hall of Memory has now become the dwelling in which the god is housed; in this case, it is Anzac. From this shrine, the god could look out onto his sacred precinct, the forecourt where the Roll of Honour is installed and where daily worship from supplicants in the form of an LPC takes place.[316] The god can now look down Anzac Parade to a distant New Parliament House to see how important Anzac has become.

---

[314] K.S. Inglis, 'The Unknown Australian Soldier', *Journal of Australian Studies* 23, no. 60 (1999): 15.
[315] Ibid., 17.
[316] J. Troche and J. Jacobson, 'An Exemplar of Ptolemaic Egyptian Temples', *Computer Applications in Archaeology (CAA). Proceedings of the 38th Conference on Computer Applications and Quantitative Methods in Archaeology* (Granada, Spain, 2010).

Conclusions

This section has shown the primacy of Walter Griffin's originally planned land axis stretching north from the focal point at Capital Hill to the summit of Mount Ainslie. It has been shown how this axis has been developed, running from the entrance of New Parliament House, through Reconciliation Place, up Anzac Parade and directly into the Hall of Memory with the Tomb of the Unknown Soldier.

Since the mid-1980s, there has been significant memorial construction on Anzac Parade with the most recent being in 2017. The 1993 construction of the Tomb of the Unknown Soldier has changed the New Parliament House – AWM land axis focus to be on the beautiful dead of Anzac as symbolised by the Tomb of the Unknown Soldier. The AWM building has now become a temple to the Anzac dead where supplicants wind their way up Anzac Parade and place their offerings on the tomb, just as lighting a candle in a Christian church.

Appendix B

Daily Australian War Memorial Last Post Ceremony

This appendix describes this daily repeated structured performance event known as the Last Post Ceremony. This daily event is a means of conveying ideas and knowledge correctly about Anzac sacrifice to the common interest audience that are seen, felt and heard.

The focus for the ceremony is an enclosed space inside AWM, the AWM Courtyard area outside the Hall of Memory with the Pool of reflection, the Eternal Flame and Roll of Honour cloisters filled with red poppies. This specialised controlled enclosed space is entirely separate from the outside. A freestanding image of the serviceman or woman featured in the ceremony is positioned at the base of the Pool of Reflection, nearest the entrance. Everybody has their assigned positions in the ceremony:

- The formal presenter of the ceremony is halfway up the steps leading to the Hall of Memory on the left-hand side.
- A bagpiper and a musician are situated on either side of the Hall of Memory main entrance to play the *Last Post*.
- Visiting school children are seated to one side of the Pool of Reflection.
- Visiting ADF personnel are situated at the other side of the Pool.
- Visiting dignitaries are positioned at the base of the Pool nearest the entrance.
- The family of the dead serviceman or woman are situated near the dignitaries.
- Visitors are situated in the cloisters and at the AWM entranceway looking towards the Hall of Memory.

The ceremony is broadcast live via webcam on to Facebook[317] and YouTube.[318] Previous LPCs can be accessed on YouTube. Before the broadcast, a presenter warns the audience that the ceremony is being broadcasted. The format of the ceremony is as follows:

- The AWM presenter introduces themselves.

[317] 'Australian War Memorial', Facebook page, accessed February 2018. https://www.facebook.com/AWMemorial/.
[318] 'Australian War Memorial', YouTube page, accessed February 2018. https://www.youtube.com/user/AustWarMemorial/live.

- The National Anthem is played.
- The AWM presenter briefly states Charles Bean's AWM vision after World War I.
- The Lament (*Flowers of the Forest*) is played by a bagpiper; during that time, VIPs and members of the public place wreaths at the base of the Pool of Reflection.
- A currently serving ADF member tells the story of an individual Anzac.
- A currently serving ADF member slowly moves to the steps and says the Ode.

> *They shall grow not old, as we that are left grow old;*
> *Age shall not weary them, nor the years condemn.*
> *At the going down of the sun and in the morning*
> *We will remember them.*

- The *Last Post* is played and the ADF member salutes.
- A currently serving ADF member slowly marches into the Hall of Memory; musicians follow. The doors close.
- An AWM staff member reads the following Charles Bean words—

> *Many a man lying out there at Pozières and in the low scrub at Gallipoli, through his poor tired senses barely working in the fever of his brain in his last moments thought well, it's over, but in Australia they will be proud of this.*[319]

In the ceremony, the story of an Anzac who died in a conflict features prominently, read by a currently serving ADF member. If an image is available, it is shown on an easel at the foot of the Pool of Reflection. The story has been by researched by the AWM, and the AIF person's family is often present at the ceremony to lay a wreath.[320] The story format is as follows:

- where they were born
- former civilian profession before enlistment
- where military training occurred
- what military unit(s) they were posted to

---

[319] Brendan Nelson, 'National Press Club Address 2013', AWM, accessed August 2017. https://www.awm.gov.au/commemoration/speeches/national-press-club-address; Bean, *In Your Hands Australians*, 9; AWM, *Australian Last Post Ceremonies, Past Ceremonies, Jan to Dec 2015* (online video, n.d.). https://www.awm.gov.au/commemoration/last-post-ceremony/past-ceremonies.

[320] AWM, *Australian War Memorial Annual Report 2015–2016*, 12. https://www.awm.gov.au/about/organisation/corporate/annual-report-2015-2016.

- unit military history
- how and when their death occurred
- where they are buried
- how they were commemorated.[321]

There is an entrained silence and stillness throughout the ceremony. The emotion generated washes rhythmically through the still audience's bodies. The ceremony can be likened to a funeral, except that it is for an individual serviceman or woman who died for Australia long ago. People entrain, feeling the trauma and loss of this unrelated individual and contextually remembering.[322] People may even actively participate and lay a wreath. Afterwards, they leave, but they remember; the beautiful dead become more than they were in life and attain sainthood.

The following day, this same ceremony commences at 4:55 pm for another dead Anzac and a different audience. This pattern continues seven days a week, except for Good Friday and Christmas Day.

[321] AWM, *Australian Last Post Ceremonies, Past Ceremonies, Jan to Dec 2015* (online video, n.d.). https://www.awm.gov.au/commemoration/last-post-ceremony/past-ceremonies; AWM, *AWM Last Post*, YouTube. https://www.youtube.com/channel/UCKmio2JTTLpxC3gniK1f2IA/videos.
[322] Manning et al., 'A Neural Signature', 1534–42.

Bibliography

‘ACT Bushfire Memorial’. Accessed 13 September 2019. https://www.arts.act.gov.au/public-art/act-bushfire-memorial.

Alibhai, Fayaz S. "*Twelver Shia in Edinburgh: marking Muharram, mourning Husayn*." *Contemporary Islam* 13, no. 3 (2019): 325-348

Allam, Lorena and Nick Evershed. ‘Forced to Build Their Own Pyres: Dozens More Aboriginal Massacres Revealed in Killing Times Research’. *The Guardian*, 18 November 2019. https://www.theguardian.com/australia-news/2019/nov/18/forced-to-build-their-own-pyres-dozens-more-aboriginal-massacres-revealed-in-killing-times-research.

Atlas Charles and Cunningham Merce, Westbeth, screenshots. YouTube page, accessed February 2018, https://www.youtube.com/watch?v=rhkUZF_Am-I

Auboyer, Jeannine. ‘Ceremonial Object, Religion’, *Encyclopaedia Britannica*. Accessed 1 May 2020. https://www.britannica.com/topic/ceremonial-object.

Australian Army Headquarters, *Ceremonial Manual, Volume 1-Annex B to Chapter 21 – Procedure for Mounting of Vigils (Troops with Rifles)*. Canberra: Australian Army, 2010.

Australian Disaster Resilience Knowledge Hub. ‘Canberra 2003’. Accessed 18 September 2019. https://knowledge.aidr.org.au/resources/bushfire-canberra-2003/.

Australian Government, National Capital Authority. ‘Reconciliation Place, Attractions and Memorials’. Accessed 18 September 2019. https://www.nca.gov.au/attractions-and-memorials/reconciliation-place.

Australian War Memorial Act 1925 (Commonwealth of Australia), Section 3, para 1 and 2.

Australian War Memorial Act 1980 (Commonwealth of Australia), Part II, Section 5, para 1.

‘Australian War Memorial’. Facebook Page. Accessed February 2018. https://www.facebook.com/AWMemorial/.

‘Australian War Memorial’. YouTube page. Accessed February 2018. https://www.youtube.com/user/AustWarMemorial/live.

Australian War Memorial Heritage Register. *Register Campbell Precinct Final, Number CH100*, June 2008, p. 2–5.

Australian War Memorial website. Accessed 2 April 2018. https://www.awm.gov.au/about/our-work/projects/roll-honour-name-projections.

Australian War Memorial. *Anzac Day National Service, 25 April 2017* (online video, 25 April 2017). https://www.youtube.com/watch?v=4LL0waw8Nek.

Australian War Memorial. *Australian Last Post Ceremonies, Past Ceremonies, Jan to Dec 2015* (online video, n.d.). https://www.awm.gov.au/commemoration/last-post-ceremony/past-ceremonies.

Australian War Memorial. ‘Hall of Memory, Tomb of the Unknown Soldier’. Accessed 31 July 2017. https://www.awm.gov.au/visit/visitor-information/features/hall-of-memory/tomb.

Australian War Memorial. ‘History of the Australian War Memorial’. Accessed 31 July 2017. https://www.awm.gov.au/about/organisation/history.

Australian War Memorial. ‘Mont St Quentin and Péronne: Australian Victories’. Accessed 30 April 2018. https://www.awm.gov.au/visit/exhibitions/1918/battles/mtstquentin.

Australian War Memorial. ‘Strong Crowd Numbers for Anzac Day Dawn Service’. Accessed 25 April 2018. https://www.awm.gov.au/media/press-releases/Anzac-day-2018.

Australian War Memorial. ‘Australian Serviceman A Statue Representing All Arms of the Services Commemorates the Sacrifices…’. Accessed March 2016. https://www.awm.gov.au/collection/C58184.

Australian War Memorial. ‘Building the Memorial of the Future’. Accessed November 2019. https://www.awm.gov.au/media/press-releases/memorial-of-the-future.

Australian War Memorial. ‘Anzac Day Traditions’. Accessed February 2020. https://www.awm.gov.au/commemoration/anzac-day/traditions.

Australian War Memorial. ‘School Visits’. Accessed 15 June 2018. https://www.awm.gov.au/visit/schools.

Australian War Memorial. ‘1918: Australians in France - General Sir John Monash’. Accessed 16 May 2018. https://www.awm.gov.au/visit/exhibitions/1918/people/genmonash.

Australian War Memorial. ‘Hall of Memory Windows’. Accessed 25 September 2016. https://www.awm.gov.au/visit/hall-of-memory/windows/.

Australian War Memorial. ‘Anzac Day National Ceremony’. Accessed 16 September 2017. https://www.awm.gov.au/commemoration/Anzac-day/national-ceremony.

Australian War Memorial. *AWM Last Post Ceremony*. YouTube. https://www.youtube.com/channel/UCKmio2JTTLpxC3gniK1f2IA/videos.

Australian War Memorial. *Australian War Memorial Annual Report 2015–2016*. https://www.awm.gov.au/about/organisation/corporate/annual-report-2015-2016.

Australian War Memorial. ‘Hall of Memory’. Accessed 31 July 2017. https://www.awm.gov.au/visit/visitor-information/features/hall-of-memory.

Australian War Memorial. *Last Post Ceremony 27th July 2018* (online video, 27 July 2018). https://www.youtube.com/watch?v=uXydlCpcl9k.

Australian War Memorial. *Proposed Redevelopment of the First World War Galleries, Statement of Evidence to the Parliamentary Standing Committee on Public Works, Submission 1*.

Australian War Memorial. *Remembrance Day 2016* (online video, 13 November 2016). https://www.youtube.com/watch?v=r2ho9AV9lc4.

Australian War Memorial. *Submission No. 36, Joint Standing Committee, Inquiry - Administration of National Memorials, S.N. Gower, Director*, September 2011.

Australian War Memorial, https://www.awm.gov.au/collection/132241/

Australian War Memorial, https://www.awm.gov.au/collection/132253/

Bachrach, Asaf, Yann Fontbonne, Coline Joufflineau and José Luis Ulloa. 'Audience Entrainment During Live Contemporary Dance Performance: Physiological and Cognitive Measures'. *Frontiers in Human Neuroscience* 9 (2015): 179.

Back, Laura and Laura Webster. *Moments in Time, Dioramas at the Australian War Memorial*. Chatswood, Australia: New Holland Publishers, 2008.

Ball, Martin. 'Re-Reading Bean's Last Paragraph'. *Australian Historical Studies* 34, no. 122 (2003): 248–70.

Battle of Crete Commemoration (online video, 24 May 2013). https://www.youtube.com/watch?v=sXgAKKbjCPA.

BBC News. *The Story of the Last Post*. 11 November 2015. https://www.bbc.com/news/magazine-34768398.

Bean, C.E.W. *In Your Hands Australians.* London: Cassell, 1918.

Bean, C.E.W. 'The Writing of the Australian Official History of the Great War – Sources, Methods and Some Conclusions'. *Royal Australian Historical Society, Journal and Proceedings XXIV* 2 (1938).

Bean, C.E.W. *Official History of Australia in the War of 1914–18*, Vol. VI. Sydney: Angus & Robertson, 1942.

Beaty, Roger E. and Paul J. Silvia. 'Why do Ideas get More Creative Across Time? An Executive Interpretation of the Serial Order Effect in Divergent Thinking Tasks'. *Psychology of Aesthetics, Creativity, and the Arts* 6, no. 4 (2012): 309–19.

Beaumont, Joan. 'The Second War in Every Respect: Australian Memory and the Second World War'. *Journal of Military and Strategic Studies* 14, no. 1 (2011): 1–15.

Beaumont, Joan. 'Remembering Australia's First World War'. *Australian Historical Studies* 46, no. 1 (2015): 1–6.

Beaumont, Joan. 'Conscription in World War I'. *ABC Radio Big Ideas*, 13 December 2016. http://www.abc.net.au/radionational/programs/bigideas/conscription/8050238.

Bedikian, Sonia A. 'The Death of Mourning: From Victorian Crepe to the Little Black Dress'. *OMEGA-Journal of Death and Dying* 57, no. 1 (2008): 35–52.

Bendle, Merv. 'Charles Bean and the Anzac Legend'. *Quadrant Magazine*, 5 August 2014. https://quadrant.org.au/opinion/qed/2014/08/charles-bean-Anzac-legend/.

Blackburn, Maurice. 'Member for Clifton Hill. Legislative Assembly, Parliament of Victoria, July 28 1927'. *Hansard Session* 173 (1927): 295.

Booth, Robert. 'Red Poppy to be Used to Remember Civilian Victims for the First Time'. *The Guardian Newspaper*, 15 October 2019. https://www.theguardian.com/uk-news/2019/oct/15/red-poppy-used-remember-civilian-victims-for-first-time.

Bou, Jean and Peter Dennis. *The Australian Imperial Force*. Oxford: Oxford University Press, 2016.

Bourdieu, Pierre. *The Logic of Practice*. Translated by Richard Nice. Stanford: Stanford University Press, 1990.

Burger, B., Suvi Saarikallio, Geoff Luck, Marc R. Thompson and Petri Toiviainen. 'Relationships between Perceived Emotions in Music and Music-Induced Movement'. *Music Perception* 30, no. 5 (2013): 517–33. https://doi.org/10.1525/mp.2013.30.5.517.

Burger, Birgitta, Marc R. Thompson, Geoff Luck, Suvi Saarikallio and Petri Toiviainen. 'Music Moves Us: Beat-Related Musical Features Influence Regularity of Music-Induced Movement'. In *Proceedings of the 12th International Conference in Music Perception and Cognition and the 8th Triennial Conference of the European Society for the Cognitive Sciences for Music*, pp. 183–87. European Society for the Cognitive Sciences of Music, 2012.

Butler. J. *Gender Trouble, Feminism and the Subversion of Identity*. New York: Routledge, 1999.

Canberra Dance Theatre. 'Hilal Dance'. Accessed December 2019. https://canberradancetheatre.org/hilal-dance/.

Challies, Tim. 'The Posture of Prayer', *Challies*. 8 April 2009. https://www.challies.com/christian-living/the-posture-of-prayer/.

Chilton, Gioia and Patricia Leavy. 'Arts-Based Research Practice: Merging Social Research and the Creative Arts'. In *The Oxford Handbook of Qualitative Research*, edited by Patricia Leavy, 403-422. Oxford University Press, 2014.

Christensen, Paul R., J.P. Guilford and P.C. Wilson. 'Relations of Creative Responses to Working Time and Instructions'. *Journal of Experimental Psychology* 53 (1957): 82–88. https://doi.org/10.1037/h0045461.

Clayton, Martin, Rebecca Seeger and Udo Will. 'In Time with the Music: The Concept of Entrainment and its Significance to Ethomusicology'. *European Meetings in Ethomusicology* 11 (2005): 3–142.

Codrons, Erwan, Nicolò F. Bernardi, Matteo Vandoni and Luciano Bernardi. 'Spontaneous Group Synchronization of Movements and Respiratory Rhythms'. *PLoS One* 9, no. 9 (2014): e107538.

'Colonial Frontier Massacres in Australia, 1788-1930, Map'. Centre for 21st Century Humanities, University of Newcastle. Accessed October 2019. https://c21ch.newcastle.edu.au/colonialmassacres/.

Commonwealth of Australia. *The Protection of Word 'Anzac' Regulations*, Statutory Rules 1921 No. 2 as amended under the *War Precautions Act Repeal Act 1920*, compilation prepared on January 12, 2001 taking into account amendments up to SR 1989 No. 419. Prepared by the Office of Legislative Drafting, Attorney-General's Department, Canberra.

Conde, Anne-Marie. 'Capturing the Records of War: Collecting at the Mitchell Library and the Australian War Memorial'. *Australian Historical Studies* 36, no. 125 (2005): 134–52.

Cooper, Siouxsie. 'Walk Like an Egyptian: Belly Dance Past and Present Practice in England'. PhD thesis, Plymouth University, 2015.

Copeland, Roger and Merce Cunningham. *The Modernising of Modern Dance*. New York and London: Routledge, 2004.

Corey Thomas website. ‘Big’. Accessed 18 August 2017. http://coreythomassculptures.com/big.

Crapanzano, Vincent. *The Hamadsha, A Study in Moroccan Ethopsychiatry*. California: University of California Press, 1973.

Creswell, Tim. ‘Landscape and the Obliteration of Practice’. In *Handbook of Cultural Geography*, edited by Kay Anderson, Mona Domosh, Steve Pile and Nigel Thrift, 269-282. Melbourne: SAGE Publications, 2002.

Cross, Emily S., Antonia F. Hamilton, David J.M. Kraemer, William M. Kelley and Scott T. Grafton. ‘Dissociable Substrates for Body Motion and Physical Experience in the Human Action Observation Network’. *European Journal of Neuroscience* 30, no. 7 (2009): 1383–92.

Cross, Ian. ‘Musicality and the Human Capacity for Culture’. *Musicae Scientiae* 12, no. 1(supplement) (2008): 147–67.

Curtin, John. ‘Opening Speech by the Prime Minister. November 11, 1941. The Australian War Memorial, The Message of the Poppy’. *Reveille* XV, no. 3 (1941): 4.

Daley, Paul. ‘A $500m Expansion of the War Memorial is a Reckless Waste of Money’. *The Guardian Newspaper*, 9 April 2018.

Daly, Amy. ‘Movement Analysis: Piecing Together the Puzzle’. *TDR* 32, no. 4 (1988): 40–52.

Dempsey, L., M. Doherty, A. Faris, A. Galla, P. House, A. Smith and B. Tunks. ‘Layers of Significance – Reconciliation Place and the Acton Peninsula, Canberra’. 28 August 2009. https://www.nma.gov.au/audio/sites-of-memory-symposium/layers-of-significance-reconciliation-place-and-the-acton-peninsula,-canberra.

Department of Defence. ‘Defence Ceremonies, Laying of Wreaths & Laments’. Accessed July 2020. https://www.defence.gov.au/ceremonial/anzacdayhandyhints.asp.

Dreyfus, Hubert L. *Being in the World, A Commentary on Heidegger’s Being and Time, Division 1*. Cambridge, Massachusetts: MIT Press, 1991.

Duggan, Laurie. “A Sort of Mythical Thing”: Canberra as an Imaginary Capital’. *Journal of Australian Studies* 22, no. 57 (1998): 83–92.

Elias, Ann. ‘War, Flowers, and Visual Culture: the First World War Collection of the Australian War Memorial’. *Journal of the Australian War Memorial* 40 (2007).

Elias, Ann and Roy R. Behrens. *Camouflage Australia, Art, Nature, Science and War*. Sydney: Sydney University Press, 2011.

Ellis, C.S. ‘Autoethanography’. In *The Sage Encyclopedia of Qualitative Research Methods*, edited by L.M. Given, 48–51. SAGE Publications, 2008.

Encyclopaedia Britannica. ‘Ashura’. Accessed April 2018. http://www.britannica.com/topic/Ashura-Islamic-holy-day

Encyclopaedia Britannica. ‘Civic Religion’. Accessed 25 September 2016. https//www.britannica.com/topic/civil-religion.

Fischer, Tim and Jeffrey Grey. ‘An Overdue Salute: John Monash of Jerilderie and Melbourne’. *Sydney Papers* 20, no. 4 (2008): 134–47.

Ford, Ruth M. and Bradley Aberdein. 'Exploring Social Influences on the Joint Simon Task: Empathy and Friendship'. *Frontiers in Psychology* 6 (2015): 962. https://doi.org/10.3389/fpsyg.2015.00962.

Forsythe, William. 'Synchronous Objects for One Flat Thing'. Accessed February 2018. https://synchronousobjects.osu.edu/content.html#.

Fox, Robin Lane. *Why Pericles Matters* (online video, 29 February 2012). https://www.youtube.com/watch?v=c72J_k50vFs.

Geelong Grammar School, 2015 Anzac Day Service, http://www.ggs.vic.edu/e Newletters/Senior-School/Archive/News-240415/240415/ANZAC-Day

Gilbert, Robert Andrew. 'Ancestor Worship', *Encyclopaedia Britannica*. Accessed 1 March 2019, https://www.britannica.com/topic/classification-of-religions/Morphological

Gladwell Shaun, Storm Sequence, Screenshots, YouTube page accessed February 2018, https://www.youtube.com/watch?v=18rDgAr19DI

Gibson, Corey. 'The Flowers of the Forest are a "Wede Away": The Dispersal of a Familiar Refrain'. *Scottish Literary Review* 11, no. 1 (2019): 103–24.

Gill, Satinder P. 'Entrainment and Musicality in the Human System Interface'. *AI & Society* 21, no. 4 (2007): 567–605.

Goffman, Erving. *Behavior in Public Places, Notes on Social Organization of Gatherings*. New York: The Free Press, 1963.

Gooding, Janda. *Gallipoli Revisited, In the Footsteps of Charles Bean and the Australian Historical Mission*. Canberra: Hardie Grant Books, Australian War Memorial, 2009.

Goodridge, Janet. *Rhythm and Timing of Movement in Performance: Drama, Dance and Ceremony*. Kindle Edition, 1999.

Grašar, Jelena Anđelković and Emilija Nikolić. 'Wreath its Use and Significance in Ancient Visual Culture'. *Religion and Tolerance* 18 (2004): 341–358.

Hagendoorn, Ivan. 'Some Speculative Hypotheses About the Nature and Perception of Dance and Choreography'. *Journal of Consciousness Studies* 11, no. 3–4 (2004): 79–110.

Hall, Edward, T. *The Dance of Life: The Other Dimension in Time*. 1st ed. New York: Doubleday, 1983.

Hall, Edward, T. *Beyond Culture*. New York: Anchor Books, 1989.

Hambrick-Stowe, Charles E. The practice of piety: Puritan devotional disciplines in seventeenth-century New England. UNC Press Books, 2013.

Harris, L.C. 'Review Heroes Köken Ergun', *Running Dog*. 4 May 2018. https://rundog.art/heroes-kokenergun/

Heathcote C. *The Exhibition Handbook: A Practical Guide for Organising Exhibitions in Australian Museums, Galleries, Libraries and Community Centres*. Melbourne: Museums Australia (Vic), 1997.

Henriques, Julian. ‘Rhythmic Bodies: Amplification, Inflection and Transduction in the Dance Performance Techniques of the “Bashment Gal” ’. *Body & Society, Special Issue: Rhythm, Movement, Embodiment* 20, no. 3–4 (2014). https://doi.org/10.1177/1357034X14546878.

Hove, M.J. and J.L. Risen. ‘It’s All in the Timing: Interpersonal Synchrony Increases Affiliation’. *Social Cognition* 27 (2009): 949–60.

Hutchison, Margaret. ‘ “Accurate to the Point of Mania”: Eyewitness Testimony and Memory Making in Australia’s Official Paintings of the First World War’. *Australian Historical Studies* 46, no.1 (2015): 27–44.

Hyams, Joe. *Zen in the Martial Arts*. Bantam Books, 1979.

Iles, Jennifer. ‘In Remembrance: The Flanders Poppy’. *Mortality* 13, no. 3 (2008): 201–21.

Inglis, K.S. ‘The Unknown Australian Soldier’. *Journal of Australian Studies* 23, no. 60 (1999): 8–17.

Inglis, K.S. *Sacred Places: War Memorials in the Australian Landscape*. 3rd ed. Melbourne: Melbourne University Press, 2008.

Inglis, K.S. ‘C.E.W. Bean Australian Historian’. The John Murtagh Macrossan lecture, delivered at the University of Queensland, 24 June 1969.

Ingold, Tim. ‘The Temporality of the Landscape’. *World Archaeology* 25, no. 2 (1993): 152–74.

Kellett, Susan Elizabeth Mary. ‘Australia’s Martial Madonna: The Army Nurse’s Commemoration in Stained Glass Windows (1919–1951)’. PhD thesis, University of Queensland, 2016.

Kelly, Lynne. *Knowledge and Power in Prehistoric Society: Orality, Memory and the Transmission of Culture*. Cambridge: Cambridge University Press, 2015.

Kirshenblatt-Gimblett, Barbara and Brooks McNamara. ‘Processional Performance: An Introduction’. *The Drama Review* 29, no. 3 (1985): 2–5.

Kita, Sotaro and Sachiko Ide. ‘Nodding, Aizuchi, and Final Particles in Japanese Conversation: How Conversation Reflects the Ideology of Communication and Social Relationships’. *Journal of Pragmatics* 39, no. 7 (2007): 1242–54.

Köken Ergun and Marilyn Lake in Conversation about Heroes/Şehitler - Artspace Sydney (online video, 3 April 2019). https://www.youtube.com/watch?v=DlQbI0ak-xo.

Köken Ergun - Ashura (online video, 14 February 2018). https://www.youtube.com/watch?v=tyQArc4AxtY.

Köken Ergun. *I Soldier* (online video, 14 January 2017). https://www.youtube.com/watch?v=6B-AKStkIto.

Köken Ergun’s Texts and Writings. ‘Köken Ergun, Mari Spirito and Yulia Aksenova in Conversation about Young Turks’. Interview, 11 March 2016. https://kokenergunswritings.wordpress.com/2016/03/25/koken-ergun-mari-spirito-and-yulia-aksenova-in-conversation-about-young-turks/.

Lakin, Jessica L, Valerie E. Jeffries, Clara Michelle Cheung and Tanya L. Chartrand. ‘The Chameleon Effect as Social Glue: Evidence for the Evolutionary Significance of Nonconscious Mimicry’. *Journal of Nonverbal Behavior* 27, no. 3 (2003): 145–62.

Laughland, Oliver.“It Makes it Real”: Hundreds March to Re-enact 1811 Louisiana Slave Rebellion’. *The Guardian*, 12 November 2019. https://www.theguardian.com/us-news/2019/nov/11/louisiana-slave-rebellion-reenactment-artist-dread-scott.

Lee, R.W. ‘Greenidge, Abel Hendy Jones (1865–1906)’. Revised by Mark Pottle. *Oxford Dictionary of National Biography*. http://www.oxforddnb.com/view/article/3354.

Lefebvre, H. *The Production of Space*. Translated by D. Nicholson-Smith. Oxford and Cambridge, Massachusetts: Blackwell, 1991.

Leonard, George. *The Silent Pulse, A Search for the Perfect Rhythm that Exists in Each of Us*. 1st ed. Salt Lake City: Gibbs Smith Publisher, 2006.

Londey, Peter. ‘A Possession for Ever: Charles Bean, the Ancient Greeks and Military Commemoration in Australia’. *Australian Journal of Politics and History* 53, no. 3 (2007): 344–59.

Lyndon, Donlyn. ‘The Place of Memory’. In *Spatial Recall: Memory in Architecture and Landscape*, edited by M. Treib, 63-84. Abingdon: Routledge, 2013.

Macleod, Jenny. ‘The Fall and Rise of Anzac Day: 1965 and 1990 Compared’. *War & Society* 20, no. 1 (2002): 149–168.

Mai Ueda, *Be Happy Now* (online video, 2014). https://vimeo.com/96301909

Mai Ueda, net art (online video, 2012), https://www.youtube.com/watch?v=GCAJt303jaM

Manning, Erin. ‘Choreography as Mobile Architecture’. *Performance Paradigm, A Journal of Performance and Contemporary Culture* 9. https://www.performanceparadigm.net/index.php/journal/article/view/134.

Manning, Jeremy R., Justin C. Hulbert, Jamel Williams, Luis Piloto, Lili Sahakyan and Kenneth A. Norman. ‘A Neural Signature of Contextually Mediated Intentional Forgetting’. *Psychonomic Bulletin and Review* 23, no. 5 (2016): 1534–42.

Marti, Steve.“The Symbol of Our Nation”: The Slouch Hat, the First World War, and Australian Identity’. *Journal of Australian Studies* 42, no. 1 (2018): 3–18.

Mauss, Iris B. and Michael D. Robinson. ‘Measures of Emotion: A Review’. *Cognition and Emotion* 23, no. 2 (2009): 209–37.

May, Sarah. ‘Silbury Hill: Public Archaeology, Acoustic Archaeology’. *World Archaeology* 46, no. 3 (2014): 319–31.

McGraw-Hill. ‘Processional Way’, *Dictionary of Architecture and Construction*. McGraw-Hill Companies, Inc, 2003.

McKenna, Mark. ‘Anzac Day: How did it become Australia’s National Day’ In *What’s Wrong with ANZAC? The Militarization of Australian History*, edited by Marilyn Lake, 110–34. Sydney: NewSouth Books, 2010.

Meltzoff, Andrew N. and Keith M. Moore. ‘Imitation of Facial and Manual Gestures by Human Neonates’. *Science* 198, no. 4312 (1977): 75–78.

Memmott, Paul and Stephen Long. ‘Place Theory and Place Maintenance in Indigenous Australia’. *Urban Policy and Research* 20, no. 1 (2002): 39–56. https://doi.org/10.1080/08111140220131591.

Merker, Bjorn. ‘Synchronous Chorusing and the Origins of Music’. *Musicae Scientiae* 3, no. 1 (supplement) (1999): 59–73.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. Translated by Colin Smith., New York: Routledge, 2005.

Mesiti, Angelica. *Nakh Removed* (online video, 20 March 2016). https://vimeo.com/159738796.

Mesiti, Angelica. *Rapture* (online video, 15 March 2012). https://vimeo.com/38550801.

Mesiti, Angelica. *A Communion of Stranger Gestures*. Carlton, Victoria: Schwartz City, 2017.

Mikalson, Jon D. ‘Chapter 2 An Overview: Greek Sanctuaries and Worship’. In *Ancient Greek Religion*, 2nd ed., edited by Jon D. Mikalson, 1-30. Hoboken, New Jersey: Wiley-Blackwell, 2009.

Miles, Richard. ‘Introduction’. In *Constructing Identities in Late Antiquity*, edited by Richard Miles, 1-15. New York: Routledge, 1999.

Miles, Richard. ‘Essay Two Communicating Culture, Identity and Power’. In *Experiencing Rome: Culture, Identity and Power in the Roman Empire*, edited by Janet Huskinson, 41 to 70. Kindle edition. New York: Routledge, 2000.

Monument Australia, accessed 12 April 2019, http:// monumentaustralia.org.au/content/directory /directory/full/Geelong_Grammar_School_War_Memorial-54072-95467.jpg

Moravec, Lisa. ‘Köken Ergun: In Turkey, The Image of the Soldier has been Victimized by Erdogan’, *Studio International*. 28 December 2017. http://www.studiointernational.com/index.php/koken-ergun-interview-i-soldier.

Moses, John A. ‘Anglicanism and Anzac Observance, The Essential Contribution of Canon David John Garland’. *Pacifica* 19, no. 1 (2006): 58–77.

Murphy, Conrad T. "A Thomistic Foundation for Full, Active Participation in the Liturgy." *Antiphon: A Journal for Liturgical Renewal* 23, no. 2 (2019): 145-163

National Capital Authority. ‘Anzac Parade Self-guided Walking Tour’. Accessed September 2019. https://www.nca.gov.au/anzac.

National Capital Authority. ‘Attractions and Memorials, Reconciliation Place’. Accessed September 2019. https://www.nca.gov.au/attractions-and-memorials/reconciliation-place.

National Capital Authority. ‘National Workers Memorial’. Accessed 18 September 2019. https://www.nca.gov.au/attractions-and-memorials/national-workers-memorial.

National Capital Authority. ‘Reconciliation Place, Self-guided Walking Tour’. Accessed September 2019. https://www.nca.gov.au/attractions-and-memorials/reconciliation-place.

National Gallery of Australia. ‘George Lambert, Geelong Grammar School War Memorial 2008’. Accessed 28 April 2020. https://artsearch.nga.gov.au/detail.cfm?IRN=172386.

National Gallery of Australia. ‘Conversation with Artist, Angelica Mesiti’. NGA Publication. July 2017.

Nelson, Brendan. ‘Anzac Day 2016: Dawn Service Commemorative Address’, Australian War Memorial. Accessed August 2017. https://www.awm.gov.au/ommemoration/speeches/anzac-day-dawn-service-address-2016-dr-brendan-nelson.

Nelson, Brendan. ‘National Press Club Address 2013’, Australian War Memorial. Accessed August 2017. https://www.awm.gov.au/commemoration/speeches/national-press-club-address.

Norum, K.E. ‘Reality and Multiple Realities’. In *The Sage Encyclopedia of Qualitative Research Methods*, edited by L.M. Given, 736–39. SAGE Publications, 2008 .

Otero-Pailos, Jorge. ‘Mnemonic Value and Historic Preservation’. In *Spatial Recall: Memory in Architecture and Landscape*, edited by M. Treib, 240-259. Abingdon: Routledge, 2013.

Oullier, Olivier, Gonzalo C. de Guzman, Kelly J. Jantzen, Julien Lagarde and J.A. Scott Kelso. ‘Social Coordination Dynamics: Measuring Human Bonding’. *Social Neuroscience* 3, no. 2 (2008): 178–92.

Oxford Dictionary. ‘Sacred’. Accessed June 2017 https://en.oxforddictionaries.com/definition/sacred.

Oxford University, Hertford College, Research and Teaching. ‘How We Teach’. Accessed 18 August 2017. https://www.hertford.ox.ac.uk/research-teaching/how-we-teach.

Parker-Pearson, M. and Ramilisonina. ‘Stonehenge for the Ancestors: The Stones Pass on the Message.’ *Antiquity* 72, no. 276 (1998): 308–26.

Parker-Pearson, Mike, Josh Pollard, Colin Richards, Julian Thomas, Christopher Tilley, Kate Welham and Umberto Albarella. ‘Materializing Stonehenge: the Stonehenge Riverside Project and New Discoveries’. *Journal of Material Culture* 11, no. 1–2 (2006): 232–34.

Pavils, Janice. ‘The Emergence of South Australian Anzac Culture 1915–1925’. *Journal of the Royal Australian Historical Society* 89, no. 2 (2003): 123–44.

Peake, Ross. ‘Australia Day Honours 2016: War Memorial Director Brendan Nelson Fought for Change’. *Canberra Times*, 22 January 2016. https://www.canberratimes.com.au/story/6055336/australia-day-honours-2016-war-memorial-director-brendan-nelson-fought-for-change/.

Perkins, Phil and Lisa Nevett. ‘Essay Eight Urbanism and Urbanization in the Roman World’. In *Experiencing Rome: Culture, Identity and Power in the Roman Empire*, edited by Janet Huskinson, 213-239. Kindle Edition. Abingdon: Taylor and Francis, 2000.

Phillips-Silver, Jessica, Athena C. Aktipis and Gregory A. Bryant. ‘The Ecology of Entrainment: Foundations of Coordinated Rhythmic Movement’. *Music Perception* 28, no. 1 (2010): 3–14. https://doi.org/10.1525/mp.2010.28.1.3.

Pi, Youguo, Wenzhi Liao, Mingyou Liu and Jianping Lu. ‘Theory of Cognitive Pattern Recognition’. In *Pattern Recognition Techniques, Technology and Applications*, edited by Peng-Yeng Yin, 433-463. London: InTechOpen Limited, 2008.

Pollard, Joshua. ‘From Ahu to Avebury: Monumentality, the Social and Relational Ontologies’. In *Archaeology after Interpretation: Returning Material to Archaeological Theory,* edited by Benjamin Alberti, Andrew Meirion Jones and Joshua Pollard, 177-196. Abingdon: Routledge, 2013.

Poole, Natalie. ‘Laban Movement Analysis of a Fundamental Movement in Hilal Dance – the Pendulum’. *DTAA Journal, Moving On* 10, no. 1 and 2 (2011–2012).

Pretorius, S.P. ‘Understanding Spiritual Experience in Christian Spirituality’. *Acta Theologica* Supplement 11 (2009): 149.

Rees, Peter. *Bearing Witness: The Remarkable Life of Charles Bean, Australia’s Greatest War Correspondent*. Kindle edition. Sydney: Allen & Unwin, 2015.

Register of Significant Twentieth Century Architecture. *RSTCA No: R016. Australian War Memorial*.

Reynolds, Dee. *Rhythmic Subjects: Uses of Energy in the Dances of Mary Wigman, Martha Graham, and Merce Cunningham*. Alton, Hampshire: Dance Books, 2007.

Riley, Michael A., Michael Richardson, Kevin Shockley and Verónica C. Ramenzoni. ‘Interpersonal Synergies’. *Frontiers in Psychology* (2011). https://doi.org/10.3389/fpsyg.2011.00038.

Roberts, Helene E., ed. *Encyclopaedia of Comparative Iconography: Themes Depicted in Works of Art*. Routledge, 2013.

Roach Ian, flickr, accessed 23 April 2020, http://www.flickr.com/photos/ australianwarmemorial/ 44630819031/in/photostream

Royal Australian Air Force. *Remembrance Day 2016* (online video, 13 November 2016). https://www.youtube.com/watch?v=r2ho9AV9lc4.

Royal British Legion, Remembrance, The Poppy, accessed 16 November 2018, https://www.britishlegion.org.uk/get-involved/remembrance/about-remembrance/the-poppy

Said, Edward W. *Culture and Imperialism*. New York: Vintage Books, 1994.

Sawada, Misako, Kazuhiro Suda and Motonobu Ishii. ‘Expression of Emotions in Dance: Relation between Arm Movement Characteristics and Emotion’. *Perceptual and Motor Skills* 97, no. 3 (2003): 697–708.

Scheflen, Albert E. *How Behavior Means*. New York: Gordon and Breach, 1973.

Sengers, Gerda. *Women and Demons: Cultic Healing in Islamic Egypt.* Leiden: Brill, 2003.

Sharp, J. ‘Feminisms’. In *A Companion to Cultural Geography,* edited by James S. Duncan, Nuala C. Johnson and Richard H. Schein, 66-78. Carlton, Victoria: Blackwell, 2004.

Sharpe, Abbie. *Does Posture Matter When You Pray?* New Spring Church. Accessed May 2020. https://newspring.cc/articles/does-posture-matter-when-you-pray.

Sheets-Johnstone, Maxine. ‘Thinking in Movement’. *The Journal of Aesthetics and Art Criticism* 39, no. 4 (1981): 399–407.

Shuntaro Okazaki, Masako Hirotani, Takahiko Koike, Jorge Bosch-Bayard, Haruka K. Takahashi, Maho Hashiguchi and Norihiro Sadato. 'Unintentional Interpersonal Synchronization Represented as a Reciprocal Visuo-Postural Feedback System: A Multivariate Autoregressive Modeling Approach'. *PLoS ONE* 10, no. 9 (2015): e0137126.

Silsby Fiona, Anzac Day 2015 - Last Post Ceremony, Australian War Memorial. 25 April 2015, accessed 12 April 2018, http://www.flickr.com/australianwarmemorial/172613872

Sklar, Deidre. *Dancing with the Virgin: Body and Faith in the Fiesta of Tortugas*. New Mexico: University of California Press, 2001.

Smith, Charles Forster. *Thucydides, History of the Peloponnesian War, Books I and II*. Translated by Charles Forester Smith. The Loeb Classical Library. Harvard: Harvard University Press, 1919.

Spiegel, James S. "*Open-mindedness and religious devotion*." *Sophia* 52, no. 1 (2013): 143-158.

Stanley, Peter. *Bad Characters, Sex, Crime, Mutiny, Murder and the Australian Imperial Force*. Sydney: Pier 9, Murdoch Books, 2010.

Stanley-Niaah, Sonjah. 'Kingston's Dancehall, A Story of Space and Celebration'. *Space & Culture* 7, no. 1 (2004): 102–18.

Stephens, John R. 'Circuits of Memory: The War Memory Boom in Western Australia'. *Societies* 2, no. 3 (2012): 84–100.

Stevens, Quentin. 'Master Planning Public Memorials: An Historical Comparison of Washington, Ottawa and Canberra'. *Planning Perspectives* 30, no. 1 (2015): 39–66. https://doi.org/10.1080/02665433.2013.874956.

Swartz, David L. 'The Sociology of Habit: The Perspective of Pierre Bourdieu'. *OTJR: Occupation, Participation and Health* 22, no. 1 (2002): 61S–69S.

Tarr, B., J. Launay, E. Cohen and R. Dunbar. 'Synchrony and Exertion During Dance Independently Raise Pain Threshold and Encourage Social Bonding'. *Biology Letters* 10, no. 11 (2015). https://doi.org/10.1098/rsbl.2015.0767.

Taylor, Ken. 'Anzac Parade: A Landscape of Memory'. *Canberra Historical Journal* 38 (1996): 2–12.

The Australian Army. 'Catafalque Party'. October 2019. https://www.army.gov.au/our-history/traditions/catafalque-party.

The Australian Army. 'Traditions, *The Ode*'. Accessed September 2019. https://www.army.gov.au/our-history/traditions/the-ode.

Thrift, Nigel. *Non-Representational Theory: Space, Politics, Affect*. London and New York: Routledge, 2008.

Thucydides. *History of the Peloponnesian War*. Translated by Rex Warner. London: Penguin Books, 1954.

Tilley, Christopher. *The Phenomenology of Landscape, Places, Paths and Monuments*. Oxford, UK: Berg Publishers, 1997.

Treib, M. “Yes, Now I Remember”: An Introduction’. In *Spatial Recall: Memory in Architecture and Landscape*, edited by M. Treib, x-xv. Abingdon: Routledge, 2013.

Troche, J. and J. Jacobson. ‘An Exemplar of Ptolemaic Egyptian Temples’. In *Computer Applications in Archaeology (CAA). Proceedings of the 38th Conference on Computer Applications and Quantitative Methods in Archaeology*. Granada, Spain, 2010.

Tucker, T.G. *Across the Centuries, Passages from Greek Authors*. Translated by T.G. Tucker. Melbourne: Melbourne University Press, 1935.

Twomey, Christina. ‘Trauma and the Reinvigoration of Anzac’. *History Australia* 10, no. 3 (2013): 85–108.

Ueda, Mai. *Be Happy Now* (online video, 2014). https://vimeo.com/96301909.

Valdesolo, P., J. Ouyang and D. DeSteno. ‘The Rhythm of Joint Action: Synchrony Promotes Cooperative Ability’. *Journal of Experimental Social Psychology* 46 (2010): 693–95.

Vernant, Jean Pierre and Froma I. Zetlin. ‘Chapter 3 – A Beautiful Death and the Disfigured Corpse in the Homeric Epic’. In *Mortals and Immortal: Collected Essays*. Princeton: Princeton University Press, 1991.

Wallbott, Harald G. ‘Bodily Expression of Emotion’. *European Journal of Social Psychology* 28, no. 6 (1988): 879–96.

Who is Hussian? Accessed 20August 2020, https://whoishussain.org/who-is-hussain/

Witcher, R.E. ‘Roman Roads: Phenomenological Perspectives on Roads in the Landscape’. In *TRAC 97: Proceedings of the Seventh Annual Theoretical Roman Archaeology Conference, which formed part of the Second International Roman Archaeology Conference, University of Nottingham, April 1997*. Oxford: Oxbow Books, 1998.

Woolhouse, M. and D. Tidhar. ‘Group Dancing Leads to Increased Person-Perception’. In *Proceedings of the 11th International Conference on Music Perception and Cognition*, edited by S. M. Demorest, S.J. Morrison and P.S. Campbell. Seattle, WA: University of Washington, 2010.

Woolhouse, Matthew H., Dan Tidhar and Ian Cross. ‘Effects on Inter-Personal Memory of Dancing in Time with Others’. *Frontiers in Psychology* 7 (2016): 167.

Woolhouse, Matthew Harold and Rosemary Lai. ‘Traces Across the Body: Influence of Music-Dance Synchrony on the Observation of Dance’. *Frontiers in Human Neuroscience* 8: 965. https://doi.org/10.3389/fnhum.2014.00965.