

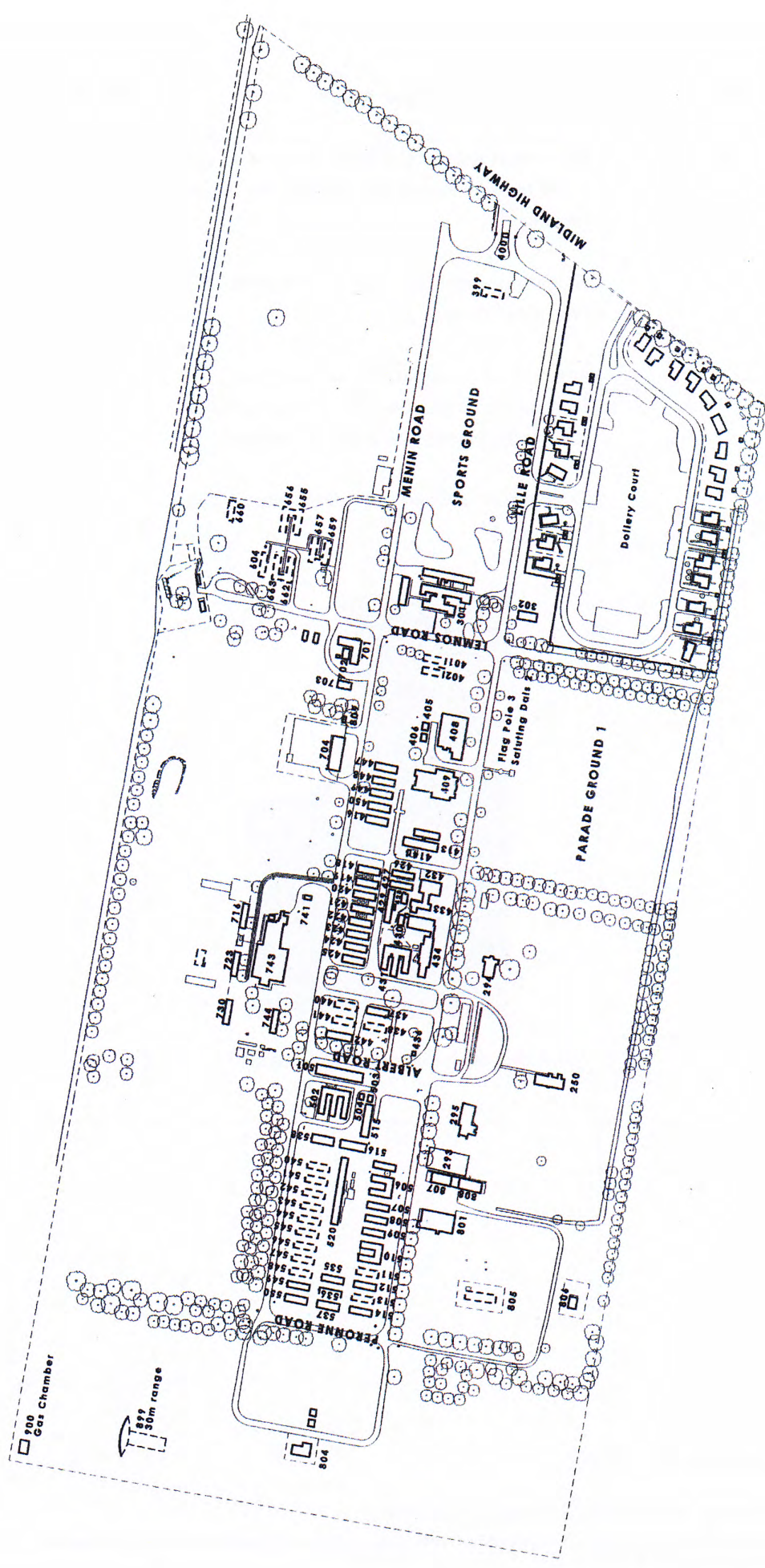
Brigita Ozolins

B A C

Brighton Army Camp



Ten Days on the Island
SITES of LOVE and NEGLECT
16-26 March 2017



A Building Identification Plan

BRIGHTON CAMP	
Midland Highway, Brighton Tasmania	
HERITAGE ASSESSMENT PLAN	
SCALE 0 25 50 75 100 125m	DATE May 2000
Inspiring Place Pty. Ltd., Environmental Planners	

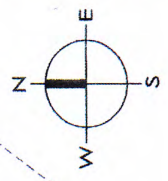


Image: Jerry de Gryse, Inspiring Place.

BAC

BAC is about the history of the Brighton Army Camp site in Tasmania. It is built around a series of interviews with an extraordinary group of people who very generously shared their memories about their connection to the site. The project would not have been possible without them.

John Ayres, Army Reserve

Kevin Booth, Army Reserve

Lindsay Bourke, Army Cadet

Danielle Campbell, Teacher

Tim Flanagan, Army Cadet

Tony Foster, Mayor of Brighton

Elisabeth Hoare, Polish/Swiss WWII immigrant

Rodney Kean, Farmer and Builder

Anna Keiselis, Polish WWII immigrant

Mindaugas (Merv) Kozikas, Lithuanian WWII immigrant

Adye Rockliff, WWII Soldier

Ieva and Arnolds Saulis, Latvian WWII immigrants

Grazyna Smith, Polish WWII immigrant

Jacqueline Tsamassiros, daughter of Polish WWII immigrants

Marysia Wright, Polish WWII immigrant

ART WORK DETAILS : BAC, 2016 – 17

Replica of a Brighton Army Camp hut built from wood, corrugated roofing, glass and paint. Constructed by Peter Griffiths, Luke White, Jamie Smith, Melita Orr, Mark Pearce, Scott Wiggins, and Arthur Brener of Brighton Community Blitz, and Gerard Willems. Dimensions: 440cm (length) x 180cm (width) x 250cm (height). 40 images printed on fabric, washing line and wooden pegs. Images by Nikala Bourke, Brigita Ozolins, the participants, and courtesy the Australian War Memorial and Tasmanian Archive and Heritage Office. Dimensions: each image 100 cm wide, variable lengths. Sound track by Paul Roberts, with David Elliston on piano Accordion, featuring the voices of 12 people and music from WWII, Europe and Albania. Duration: 28 minute loop.

THE PROJECT

When I was invited to take part in the Sites of Love and Neglect project, I was immediately drawn to making work about the old Brighton Army Camp. I'm not originally from Tasmania, but I have powerful, rather romantic memories of driving past the long stands of pine trees and neat rows of army barrack huts that characterized the site up until the turn of the century. It seemed like another world from another time, and I wondered what life was like there. But the main reason I was interested in the site is because my parents were WWII refugees from Latvia and I knew that this camp had provided a Tasmanian home to many others like them. Most of the WWII migrants housed at Brighton Army Camp were sent from Bonegilla, near Albury Wodonga on the Victorian and New South Wales border, the largest of all the migrant camps in Australia and the place where my mother started her life in this country. So I felt a personal connection to the Brighton Army Camp because one of its lives – and it has had many over the years – runs parallel to my personal history.

The Brighton Army Camp has been a site of both willing and unwilling arrival, as well as willing and unwilling departure. It is a between place, a stepping stone, an interim site of refuge and hope, as well as incarceration and uncertainty.

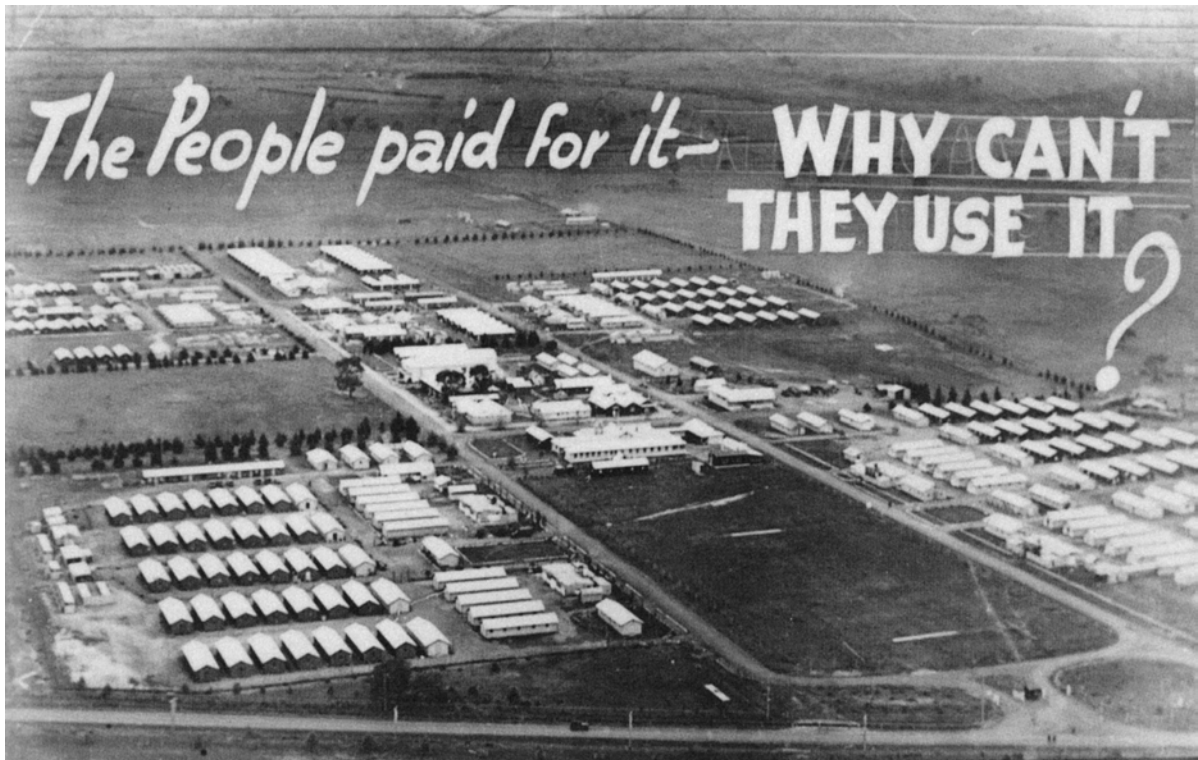
During the 1920s and 30s, the site became Tasmania's first airfield and was home to the Tasmanian Aero and Gliding clubs. In 1931, Kingsford Smith began using it for a regular Australian Airways service to Melbourne, as well as flying mail to England.

In 1939, the land was developed into a military base that housed and trained thousands of soldiers and army cadets until it ceased operation in 1998.

During WWII, the camp held Italian prisoners of War, and after the war, it was used as a migrant hostel for WWII refugees while also providing much needed housing for Tasmanians who were homeless.

The camp also provided emergency accommodation for some of those who lost their homes in the 1967 bushfires, and in 1999 it was renamed Tasmanian Peace Haven and became a temporary home to around 400 Kosovar refugees.

While the site has been a well maintained army barracks and a haven to the displaced, over the years it has also been subjected to vandalism and neglect and a number of significant buildings have been destroyed by fire.



After WWII there was controversy about using the camp as emergency housing.

In 2003, the majority of the land was purchased by a Sydney-based developer. The army huts were all sold and removed, and the original Army Barracks Hospital complex is the only building that remains on the site.

The aim of this project is to encourage reflection on the site as a place of continual coming and going, and to honour those who have passed through its doors.

BAC features a replica of an original Brighton Army Camp hut inside one of the main rooms of the camp's old hospital building. A sound track incorporates the voices of 12 people relating stories about their personal association with the camp merged with European and Albanian folk music, and songs from WWII. Forty large scale images, suspended across the width and length of the room, offer a glimpse into moments of the camp's history and the lives of those who have spent time there.

Of course, thousands of people have passed through the Brighton Army Camp site, so this project has only been able to capture a fragment of its incredibly rich and diverse history, a history that not only belongs to Brighton, but to all of Tasmania and beyond.



Early Brighton. Image: Jimmy Lee.



Soldiers on guard duty at entrance to BAC training camp, 1951-73. Image: Tasmanian Archive & Heritage Office.



Arnolds Saulis, 14 years old, a WWII refugee from Latvia, BAC, early 1950s. He received a scholarship from the Mercury and trained to become a pilot. Image: Arnolds Saulis.



Southern Sky at Brighton air field. Image: Jim Thompson.



BAC Hospital interior. Private LM Ferrar on far left, Private EC Carter on bed at right, 1943. Image: Au War Memorial, Reference 051446.



Ieva and Arnolds Saulis. Image: Nikala Bourke, 2016.



John and Maysie Ayres. John trained at BAC in the Reserves. Image: Nikala Bourke, 2016.



Abye Rockliff trained at BAC in 1940, served in WWII, and survived the prison camps in Java, Thailand & Japan. Image: Nikala Bourke, 2016.



Tim Flanagan, holding a photo of the 10th Platoon. Tim was a cadet at BAC in the 1960s. His father trained there, was in the 10th Platoon, and served in WWII with Abye Rockliff, surviving the Thai-Burma Railway as a POW. Image: Nikala Bourke, 2016.



10th platoon, C Company of the 2/3rd Machine Gun Battalion, October 1940. Image: Douglas James 'Jimmy' Lee.

Back row L-R: Jack Clark, Alex McKenzie, Abye Rockliff, Geoff Button, Jim Shepherd, Ron Harvey, Jimmy Lee.

2nd back row L-R: Arch Flanagan, Charlie Alderton, Ray Bennett, Tom Button, Bunny Warren, Bluey Downie, Fred Bowling.

Centre row L-R: Bern Dobson, Les Jones, Athol Flint, George Edwards, Peter Clemons, George Keach, Denny Love, Len Kelly, Trevor, Hack.

2nd row from front L-R: Bill Arnold, Bill Lyall, Bill Breen, Les Adams, Ernie Rushton, Athol Heathcote, Eric Kearney, Lew Ewington, Russ Dobson.

Front row L-R: Max Faulkner, Bill Morphett, Lyn French, Alan Brown, Dough Rowe, Jack Transfield.

Missing: Alfie Laugher, Brownie Marriot. Cork Marriot enlisted after the photo was taken.



Bern Dobson, Doug Rowe, Abye Rockliff, (with cat) and Tom Button guarding a pipe BAC, 1940. Image: Jimmy Lee.

The thing that impressed me the most was the enthusiasm. Every man Jack was enthusiastic, and that's a terrific thing. That's why the camp really hummed ...

Adye Rockliff



L to R: Jimmy Lee, Arch Flanagan, Shorty K (Eric Kearney), Adye Rockliff, unknown, Jack Clarke, Charley Alderton. Front, far L: Billy Lyell, others unknown. Image taken on Jimmy Lee's camera.

The big night was coming up to watch the atomic bomb... it was an open air type of thing, and there was a lot of propaganda about how good it was ... everybody in those days thought it was a good thing because it finished the war. But gee what devastation it caused - to civilians. But before that we went to the canteen to buy thing ... I particularly like condensed milk so I spent all my money and bought a tin of condensed milk, and then we went over and watched the atomic bomb...

Lindsay Bourke

I can't remember how many people there were to a hut but there were probably 7 to 10 beds up one side and up the other side; but they were like a wire gate, chain link, with a straw mattress, a palliase... and every time you moved the straw crushed and rattled, woke you up.

Kevin Booth

They used to have CMF camps a couple of times a year and in August they'd have cadets in 2 weeks - they'd have the Tasmanian kids in one week and half the next week. You couldn't join cadets unless you were turning 14 that year ... and you'd go over the rifle range on the day, and so you had 303s - they're pretty big rifles. When you're a little boy they'd nearly knock your shoulder out ... but you'd put your tea towel in behind...

Tim Flanagan

...I had a lot of good memories ... a lot of good ones ... I went in a running race and I won that - the prize was a pipe and a pack of tobacco.

John Ayres



Kevin Booth, National Service Trainee. Image: Nikala Bourke, 2016.



William Holland, b1924. Trained at BAC as a private in 1942. Wounded in action and later died in Papua New Guinea in 1945, serving in WW11. Image: Nikala Bourke.



Lindsay Bourke, trained at BAC as a cadet in 1958. Image: Nikala Bourke, 2016.



The BAC RAP (Regimental Aid Post) 1940s. Image: Jimmy Lee.



Sergeant K McKay, Medical Corps, applies dressing to Corporal VC Rider, BAC RAP. Image: Australian War Memorial, reference 051447.



Private ML Coombes, has photo taken by Private WD Leitch at the Recruit Reception Depot, BAC, 1943. Image: Australian War Memorial, reference 051287.

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Chest belonging to Grazyna Smith's parents when they immigrated to Australia. Image: Nikala Bourke, 2016.



Grazyna Smith and her sister, WWII refugees from Poland, at Brighton, early 1950s. Image: Grazyna Smith.



Icons brought out from Poland by Grazyna Smith's parents. Image: Nikala Bourke, 2016.



Elisabeth Hoare with her Naturalisation Certificate. Image: Nikala Bourke, 2016.



Elisabeth Hoare with her father, Michael Krzywak at BAC, early 1950s. Elisabeth's mother was Swiss, and her father Polish. He has been honoured for his work at Brighton area school. Image: Elisabeth Hoare.



BAC migrants on their way to pick hops, early 1950s. Image: Merv Kozikas.



The Zuzaku family, from Kosovo, with their citizenship certificates. Image: Tony Foster.



Mindaugas (Merv) Kozikas (right) and his brother at BAC, 1949. Image: Merv Kozikas.



Anna Keiselis (nee Warchol), aged 2 at BAC, c1950. Her parents were WWII refugees from Poland. Image: Anna Keiselis.



Mindaugas (Merv) Kozikas, with a photograph of himself as a young boy in Lithuania. Image: Nikala Bourke, 2016.



Merv Kozikas' family, WWII refugees from Lithuania, BAC, 1949. Image: Merv Kozikas.

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Mural on the Brighton Football Club, painted by Kosovar refugees to depict their journey to Tasmania. Image: Nikala Bourke, 2016.



Danielle Campbell with her Masters thesis, based on her work in 1999 teaching the Kosovar refugees. Image: Nikala Bourke, 2016.



The Mayor of Brighton, Tony Foster, outside the BAC hospital. Tony worked closely with the Kosovar refugees, who were housed at BAC in 1999, and sponsored several families to return to Australia after they were sent back to Kosovo. Image: Nikala Bourke, 2016.



Work apron signed by the Kosovar refugees, 1999. Brighton Heritage Museum, Pontville.



Kosovar refugee family at BAC, 1999. Image: Brighton Heritage Museum, Pontville.



Rodney Kean, his wife Kadek and their daughter Sapphire on the steps of their home, a converted BAC hut. Image: Nikala Bourke, 2016.



Rodney Kean transports a BAC hut to Forcett to create a home for his family. Image: Rodney Kean.



Marycia Wright with her parent's receipts for rental payments for housing at BAC. Image: Nikala Bourke, 2016.



Overalls signs by the Kosovar refugees, 1999. Brighton Heritage Museum, Pontville.



The suitcase Marycia Wright's parents brought with them from Poland. Image: Marycia Wright.

Dear Tony, I just wanted to thank you and your lovely family, how nice people you were to my family, that really means a lot to us. ... You are the greatest person I have never met in my whole life. ... I just want you to know that for all what you have done, I just don't know how to thank you. You Tony have gave me a real life. ...You are the best, Tony – keep up your good work.

Kosovar refugee, letter to Tony Foster

The most powerful fuel that is in transition mechanics is hope. And it's usually the thing that has been most damaged. So when you work with refugees, or anyone in transition, I always try to create environments where hope can be rekindled.

Danielle Campbell

They had a swimming pool there... They used to take the students from the Brighton area school up to the camp and we'd have to get changed under the pine trees, and the pine trees were huge and so prickly, and the boys had so many trees and the girls had so many pine trees ... and that's where we learned to swim. We swam with frogs and tadpoles.

Elisabeth Hoare

There wasn't any water connected, so you'd have to take buckets to the school there and carry it back.

Grazyna Smith

My association with the Brighton Army Camp is through my parents, of course. They came out from Germany, where they were displaced people, and they lived in Germany for 5 years in these tiny little – how can I say – blocks – with two windows, one window, and it was all concrete. And I was born there.

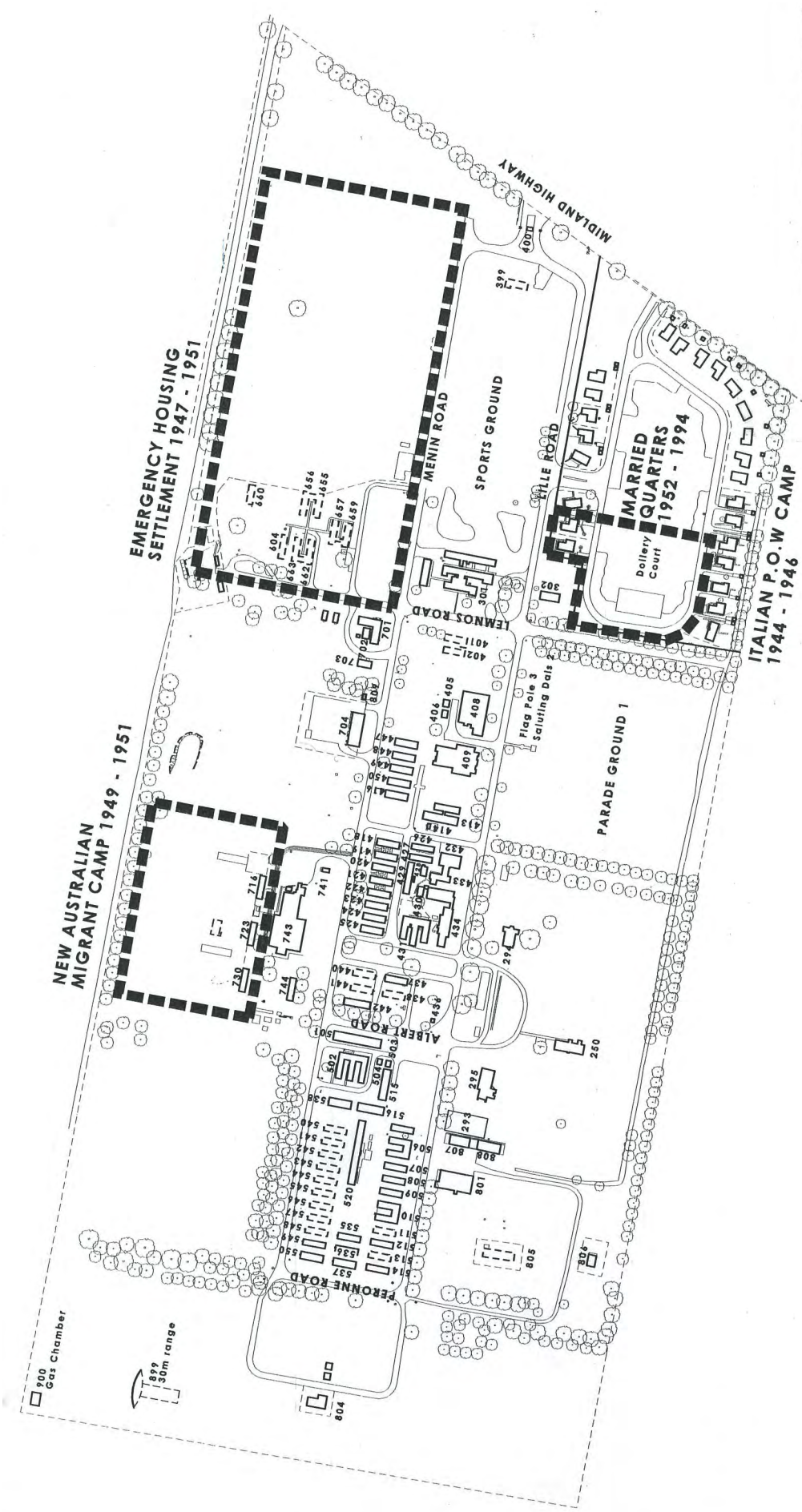
Marycia Wright

And I know the first thing dad done, was to buy a radio, a Philips, I still got it ... and every night they'd be there, shortwave, listening to the news from overseas, what was happening, because a lot of us thought we would be going back. It didn't eventuate, just as well, we're better off here anyway. ... We're sort of lucky to come here to start with, because when we were in Germany in the camps you had a choice of going to America, Brazil, England or here, Australia ... we decided to come to Australia, and that's about the wisest decision we ever made.

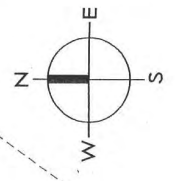
Mindaugas (Merv) Kozikas

A friend rang me up and said I was reading through the paper and he said Brighton Army Camp huts are for sale today and he said you better go 'round and have a look. I met him and I got this one and I was laughing. ... While it was at Brighton ... in a big wind and rain we had, it took this whole roof off... and all the ceilings collapsed in...

Rodney Kean



Map 2.1 : Previous Significant Uses of the Brighton Camp Site



BRIGHTON CAMP
 Midland Highway, Brighton Tasmania
HERITAGE ASSESSMENT PLAN
 SCALE 0 25 50 75 100 125m
 DATE May 2000
 Inspiring Place Pty. Ltd., Environmental Planners

Image: Jerry de Gryse, Inspiring Place.

THE ARTIST



L-R: Community Blitz project manager Peter Griffith, photographer, Nikala Bourke, artist Brigita Ozolins and Community Blitz workers, Arthur Brener, Pierre Bulevahka and Scott Wiggins. Image: Luke Bowden.

Brigita Ozolins is an artist and an academic of Latvian heritage with a background in librarianship and arts administration. Inspired by a fascination for books, words and libraries, she makes art about the impact of language, history and bureaucracy on identity. Her work usually takes the form of installation, is often text-based and site-specific, sometimes incorporates performance, and increasingly involves working with other experts such as architects, builders, engineers, and sound artists. For this project, Brigita worked with photographer Nikala Bourke, designer Tracey Allen, audio producer Paul Roberts and Brighton Council's Community Blitz, amongst others.

Brigita's best known works include *Kryptos* (2011), a large scale installation that explores the links between codes and writing commissioned by the Museum of Old and New Art (MONA); *Graphos* (2016), a response to Mark Changizi's ideas about the evolution of language for MONA's *On the Origin of Art* exhibition; and *The Reading Room* (2011) an interactive installation that incorporated over 30,000 books, commissioned by the Tasmanian Museum and Art Gallery.

Brigita exhibits widely in solo and group exhibitions. As well as completing several commissions for MONA, she has created site-specific work for the State Library of Tasmania, the Allport Library and Museum of Fine Arts Gallery, Salamanca Arts Centre, Port Arthur Historic site, and the Soros Foundation, Latvia. She has received numerous artist grants, including the 2008 inaugural Qantas Contemporary Art Award, and has undertaken residencies in New York, London, Paris and Riga, and the Gorge and Port Arthur in Tasmania. She is represented by Bett Gallery, North Hobart. Visit brigitaozolins.com to find out more.



Luke White and Peter Griffiths working on the final details of the replica hut.



Gerard Willems and Peter Griffiths working on the windows.



The exterior of the Brighton Army Camp Hospital, 2017.



BRIGHTON CAMP
 Midland Highway, Brighton Tasmania
HERITAGE ASSESSMENT PLAN
 SCALE 1:100
 DATE NOV/2000
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THANK YOU

This project would not have been possible without the generosity and help of many people. Brigita Ozolins extends very special thanks to:

The Interviewees who so generously shared their memories of life in the camp, stories associated with the camp, and images.

International Designer: the inspiring Tracey Allen, UK, Liminal Design.

Project Assistant and photographer: the extraordinary Nikala Bourke.

Audio Production: the brilliant Paul Roberts.

Piano Accordion: the talented David Elliston.

Architectural Drawings: the wonderful John Button, Heffernan Button Voss Architects.

Building construction: the simply fabulous Brighton Community Blitz team: Peter Griffiths, Luke White, Jamie Smith, Melita Orr, Mark Pearce, Scott Wiggins and Arthur Brener; Work Skills, Work for the Dole, and the amazing Gerard Willems.

Building Materials: the ever generous Clennett's Mitre 10.

Brighton Council: a superb local government team, including Cathy Harper, James Dryburgh, Ron Sanderson and the Mayor, Tony Foster.

And, the Australian War Memorial and Tasmanian Archive and Heritage Office for use of imagery held in their collections, Brighton Heritage Association for access to their collection, the University of Tasmania for research support, and the wonderful Jane Deeth, for her vision and patience as curator of Sites of Love and Neglect.

