

## **Julian Twigg 'Nautical' Artist Statement**

A body of work produced from six trips to NSW throughout 2022.

### Trip 1 – April/May 2022, Newtown.

After 2 years of lockdown eventually able to return to Sydney, I used the time to rediscover painting spots around the harbour and formulate ideas. I created a series of watercolour and pen and ink drawings from a range of vantage points at Campbell Cove, Bulls Head Reserve, Kirribilli, North Head, Coogee and La Perouse.

### Trip 2 – June 2022, Pyrmont

I returned to Pyrmont Bay for 10 days and discovered that I didn't need to get on a ferry and travel around the harbour daily to find inspiration, as I could find everything and more by just looking out from the balcony at Judy's place (my friend's apartment) that looks across Pyrmont Bay to White Bay Terminal.

I focused my attention on Pyrmont Bay, Glebe (Blackwattle Bay), and White Bay, The Anzac and Pyrmont Bridges. It is a very busy area for small working vessels. I did a series of drawings concentrating on the small craft, Ferries, Tugs and barges that would form the basis for a series of ceramic vessels that I would make in my Melbourne studio, that I could show alongside my paintings. I also used the drawings to give me ideas for my paintings.

### Trip 3 – July 2022, Point Piper

Returning to Rose Bay I realised that I need to brighten up my palette, I have been painting Sydney in a grey Melbourne manner, the weather in Melbourne is often grim and bleak whereas around Sydney's Eastern suburbs it is bright and clear. I need to avoid knocking things back and constantly greying out any highlights to make paintings balance.

I concentrated on competing pure colours, yellows, and blues, and complementary colours. I painted a small series of images from the balcony which overlooks Shark Island.

### Trip 4 – September 2022, Newcastle

Two week art residency at Nobby's Lighthouse. New perspective, looking down on ships from Nobby's Lighthouse, as they enter/leave the Hunter River. As it was a new place to paint and because of time restrictions, I produced a lot of quick paintings, (studies) that were bright & not greyed out.

### Trip 5 - Port Kembla & Point Piper

Again another two week trip, first week in Port Kembla, second in Point Piper (resolving and developing works from trip 2)

I have been travelling to Port Kembla annually since 2005, staying at Duckprint and making prints, this trip was an opportunity to stay at Duckprint and do some painting. Thom has a large gallery space where I was able to setup my temporary studio. I explored the steelworks, the outer harbour and the Eastern breakwater producing a series of small and medium water colour & oil paint sketches that I would use to produce large paintings during trip 6. It was back to basics, ships sea and sky, I loved it.

For the second week I returned to Rose Bay where I continued to produce paintings from the balcony with views of Shark Island & surrounds.

### Trip 6 – Port Kembla

Returned to Port Kembla to complete my larger paintings. I discovered a great spot at the foot of the Eastern breakwater where I could look out to the Five Islands and view the car carriers and bulk carriers as they waited to come into Port, I was right on the water and was invigorated by the waves crashing against the rocks. The weather was changeable, it was windy and rainy, so I had to work quickly to block in everything and paint up my pictures. As a result, the paintings were immediate, full of life and energy, boasting plenty of paint and lots of gestural marks.