

TONY TWIGG



MOONBATHING



moonbathing - to make real by saying again

CONTENTS

INTRODUCTION 4

Tony Twigg

CHOREOGRAPHERS NOTE 21

Stephanie Burridge

C/OVERT STORY-TELLING 22

Jeremy Eccles

CHRONOLOGY OF PERFORMED WORKS 44

BIOGRAPHIC NOTE 46

Tony Twigg

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Front cover: Tony Twigg *Suitcase - empty* 1999 Timber construction 64 x 74 x 20 cm

Frontispiece: Tony Twigg *Suitcase and ship* 1999 - 2014 Acrylic paint on timber construction 64 x 74 x 20 cm

TONY TWIGG *MOONBATHING*

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ANNANDALE GALLERIES

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Introduction

The Moonbathing project began as an attempt to answer a question. What of the narrative that I felt essential to my work of 20 years ago survives in my work now? Looking for an answer I began examining the contents of my studio, unexhibited works and other pieces returned from exhibitions. I proposed re-engaging with those works. Giving myself the opportunity to repair damage, to rework those I felt could be improved, to “re-cycle” others as raw materials, dispose of those beyond redemption and perhaps come across some that could survive in their original condition. As the project progressed I worked to fit old ideas into new ideals. I realised that the Moonbathing project might be a risky endeavour. I stood the chance of reading two narratives – one that I had proposed as the subject of my work and another I realised through its making.

As an art student I was impressed by the sureness of Papunya Tula art. Sureness I saw carried by a narrative linking a cultural past to an artist in the present. It seemed to offer a subject to the process of art making that I didn't have. It also seemed that if my desire to make art were to become the ability of an art maker I would need to find a subject. And in the absence of any particular cultural belief, I supposed, it was up to me to invent something. I reasoned that by telling and retelling an idea from work to work and from project to project that it would evolve. Like a rumour, or perhaps a pearl, layer upon layer incorporating the voices of those who had spoken the idea into a narrative subject that I could own.

I built a small puppet theatre, then after the performance the puppets remained as artefacts. Renderings of the scripts became the subject of art works that when re-interpreted with the assistance of other collaborators became performances, films and video works. In this way a narrative evolved through its retelling in a manner that I feel reflects the evolution of folk culture and locally the pre-colonial culture of Australia. The narrative was codified in collaboration with Euan Upston as a creation myth. It was given an historic basis, articulated from contrasting points of view and now it has been reiterated – always with the hope that by saying it again, and hearing it said, it might become real.

Work began slowly, laboriously so, almost fearfully, going back over my archive, remaking, rectifying and as with home renovation it's easy enough to build new but harder to correct the oversights of the past. Spending time reconsidering then considering again decisions made in the past. The direction taken was re-traced faithfully I believe while just as earnestly I hold that most pieces have been improved. Some are radically altered, others made anew. I admit that

this history of my invented narrative subject has a fictional dimension. It may be legend. Something that is simultaneously of the past and of the present – that is what I think art is.

Is there an answer to the question that proposed this project? Moonbathing began as an observation of works overtly articulated in the past and has concluded with works that covertly embrace the cyclic passage of order to disorder to order to disorder. A covert narrative is maintained, in puppet-like animations of wall based works. Yes of course a creation myth remains. As the author I would have it no other way.

Tony Twigg

Left: *(puppet) Act without words* 1986-88
Oil paint on timber construction 135 x 49 x 36 cm



Female puppet figure 1995 - 2014

Oil and enamel on timber construction 168 x 68 cm

Right: *Male puppet figure* 1995 - 2014

Oil and enamel on timber construction 144 x 73 cm



The casting 1998 - 2014

Enamel on timber construction with found object 67 x 78 x 42 cm

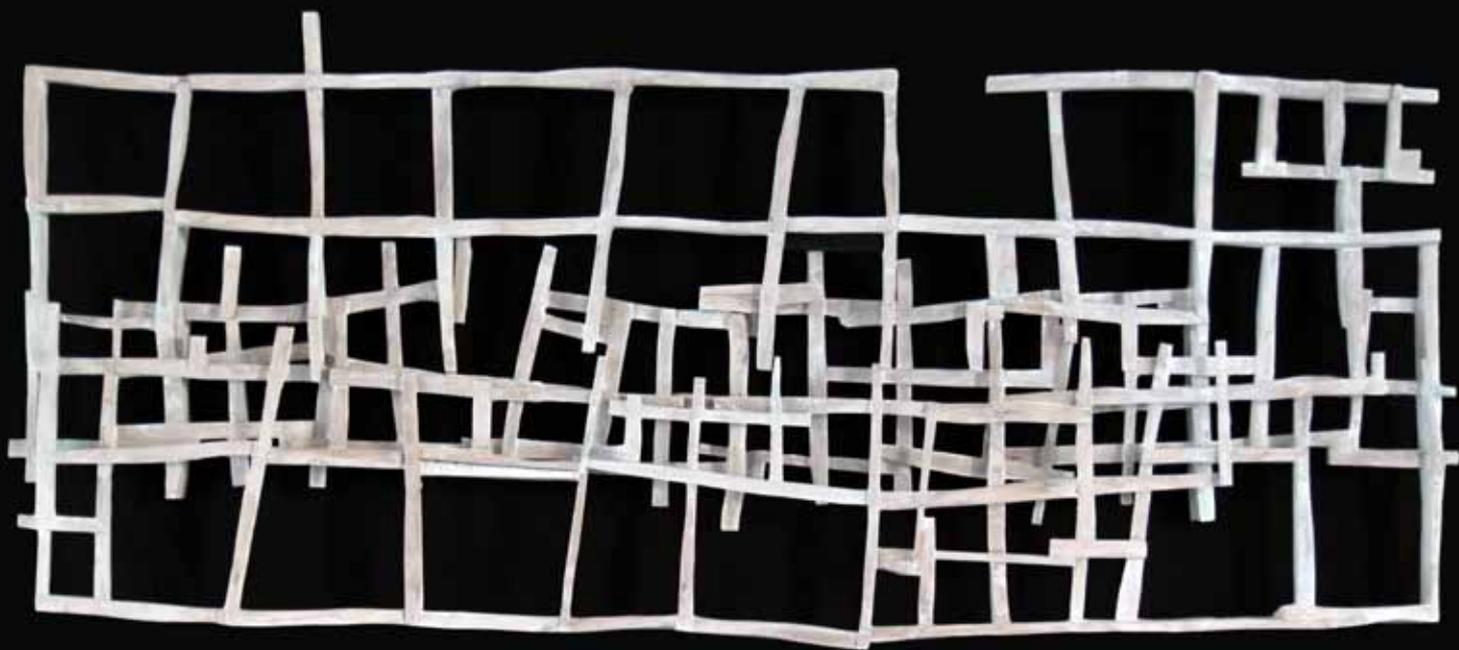




Suitcases, beginning + end 1999 - 2015
Oil and enamel on timber construction 72 x 215 cm



Black grid 1995 - 2014
Oil and enamel on timber construction 139 x 60 cm



White grid 1995 - 2013
Oil and enamel on timber construction 155 x 62 cm

Right: *Learning to swim, the script 1* 1992 - 1995
Oil on timber collage, 211 × 151 cm

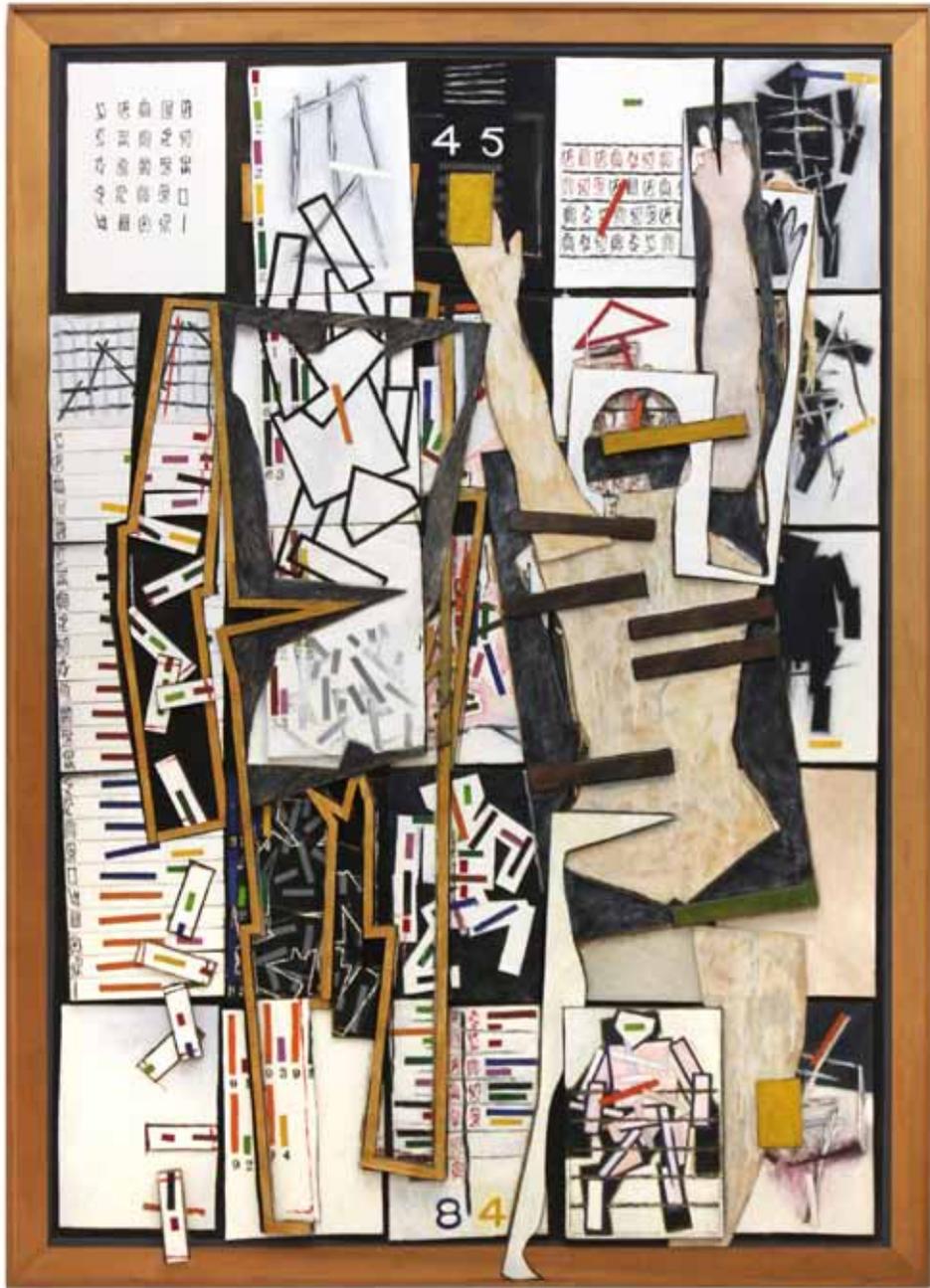
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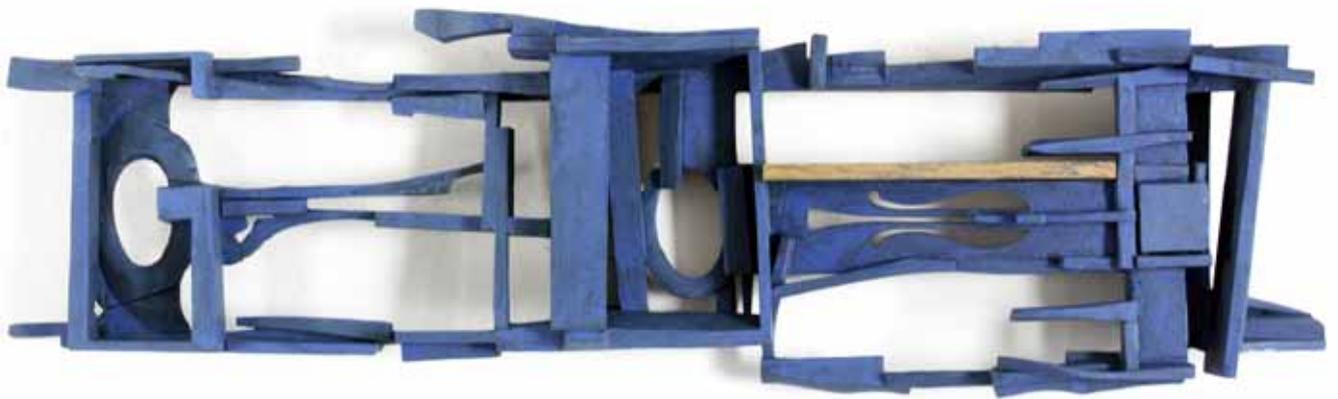
Left: *Learning to swim, the script 2* 1992 - 1995
Oil on timber collage 211 × 151 cm

Right: *Learning to swim, the script 3* 1992 - 1995
Oil on timber collage 211 × 151 cm









Above: **Sleazen** left hand panel 2001 - 2015
Enamel paint on timber construction 36 x 77 x 69 cm
Right: **Sleazen** 2001 - 2015
Enamel paint on timber construction 166 x 77 x 69 cm





Pages 22 - 26: *Life still* 1997 – 2015

Performed by Anca Frankenhaeuser and Patrick Harding-Irmer

A reconstruction of the dance work *Still Life* - Choreographed by Stephanie Burridge,
performed by Anca Frankenhaeuser and Patrick Harding-Irmer around the work of Tony Twigg
in the *Bodies Season* Sydney, November 1997

CHOREOGRAPHER'S NOTE

Creating a personal symbolic language that is recognizable and sustainable is a dream for all artists. When a simple piece of wood can assume a metaphoric range that encompasses personal narratives, notions of place, cultural heritage and larger issues such as the perilous state of the landscape something special is achieved. Tony Twigg's five sticks of life are constantly manipulated, constructed and deconstructed into art pieces that find their place equally on the floor, a wall, a theatre, or an outdoor pavilion...he has been doing this for decades. The simple, yet hugely complex set of sticks march across the region from Sydney, to India, Malaysia, the Philippines, Singapore and more. They are malleable in concept and design...sometimes appearing in fairly literal configurations; to emphasise the spaces in-between like a liminal hiatus; or are eloquently abstracted as to evoke the vastness of the sea, or a landscape that reverberates with a soulful poignancy. They tell stories and their narratives interweave and resonate with our own.

Like in a dance; place, space and time are important tenets for a piece by Tony Twigg. Choreographically I was drawn not only to the theatricality of Tony's work but the possibilities of a shared material language that could be somatically expounded through dance. With a workmanlike ethic he values not only the found object – a piece of wood from a Malaysian fruit box, a discarded Infanta Doll from the Philippines, driftwood washed up on the beach – but the history and story of the object. Similarly, finding the suitcase of broken twigs as part of an existing Twigg exhibition was a revelation to me and was the genesis of *Still Life*. Matched with Tony's painted suits we used as costumes I explored how these disparate parts might be collaged and re-defined.

Dance is a metaphoric language. Movement distils the essence of our thoughts and feeling and the expressive body is alive with symbolic narratives. This was a springboard for new renditions – like opening a Pandora's

box of existing artefacts there was space for imagination and the exhilaration of working together to see what might emerge from our own encounters, and the plasticity of the dancers working with the objects.

Over a decade we worked on various projects... I saw the 1986 puppet piece *Ubus's Chair* in a Sydney gallery and immediately translated it into a performance in my mind. Scripts, commissioned scores, dancers, actors and more typically share the stage...Tony's generosity and open mindedness about how others might interpret his work is refreshing and perhaps rare. Rather than directing or controlling, he enjoys the fluid interactions and multiple conversations that occur when the platforms are open ended. No doubt his art works are the centrepiece of our collaborations; yet we move in multiple directions from this central focal point. The 1989 *5 Sticks to Live* produced by Euan Upston and staged at the Canberra Contemporary Art Space was a break-through for several reasons. I remember pacing around standing on another dancer's shoulders in a triumphant tribute to indigenous Australians as the script recounted the exigencies of a post-colonial Australia.

Charting modes of placement became a constant theme and one we encounter again in *Still Life*. The 1997 performances with extraordinary performers Patrick Harding Irmer and Anca Frankenhaeuser taking on absurdist personas, were at *BODIES*, in Sydney at the Newtown Theatre and Canberra Dance Theatre *VISIONS 7* season at the Australian Choreographic Centre. This version was deconstructed into film strips collaged with other material and took to cyberspace produced by Venew, Australian Film and Television School, Sydney. Tony's inimitable suitcase of twigs, a box and the black and white painted costumes have led us on a journey that has come full circle today. As the dancers point in multiple directions to nowhere, the road ahead is a double helix of intertwining possibilities.

Stephanie BurrIDGE



C/OVERT STORY-TELLING

“As an art student I was impressed by the sureness of Papunya Tula art....a sureness I saw carried by a narrative linking a cultural past to an artist in the present. It seemed to offer a subject to the process of art making that I didn't have”.

It's all too rare to find a non-Indigenous artist in Australia like Tony Twigg so open to engaging with Aboriginal art. Some are simply jealous of the prominence given to it; some are resistant to it on the grounds of political separation; and some see only “broad and crude brushstrokes”, as Christopher Allen, art critic of The Australian newspaper described Barbara Mbitjana Moore's prize winning work in this year's Telstra Prize, which failed to match his standards of Western art.

But, as Tony Twigg is showing at one of the premier galleries in Sydney that gives equal weight to both Aboriginal and Western art, it's relevant to consider the value of his engagement.

In its earliest form in Twigg's career; this engagement emerged in the guise of performance. Just as the late Charles Perkins described an essential nexus between ceremony, Aboriginal arts and crafts, and the passing of lore from generation to generation in a report to the Australia Council in the 1990s, so Tony Twigg first found 'story' in his visual contributions to a dance work created by the Sydney Dance Company. He then took control of the performance by creating puppets to tell the story; later pinning them down like butterflies in a vitrine, framing them for the first time on gallery walls, and preserving the result as short films – one of which was selected for the Cannes Film Festival. *Five Sticks to Live*, choreographed by Stephanie Burrage in 1989 established an archetype...those five sticks would turn up in many guises over the years.



As the centenary of Australian Federation approached and Republican ferment was in the air, Twigg's circle of collaborators grew to include historians. His relevant legend ceased to be impersonal, but found a specific identity in the person of Mary Jane Hicks, gang-raped in Moore Park in the mid-1890s, allowing him to question the nation's foundation myth via the so-called Mount Rennie Outrage. Was this simple Larrikinism – as *The Bulletin* claimed at the time – a whitewash justifying Australian “immigrant” nationalism? Or was this a metaphor for the rape of the whole continent through the brutal dispossession of its Aboriginal guardians?



And was Twigg's rendition of this story's characters as stick figures made from found timber - planed or painted and framed in three-dimensional collage - already hinting at the pictograms of an Asian sensibility, which would emerge more fully as he migrated temporarily to The Philippines?



For it was there that the 'legend' could transmogrify from overt to covert. However 'Asian' Tony Twigg might become in his almost 20 year engagement with The Philippines, Singapore and Malaysia, he knew that he couldn't borrow their legends; and his Australian ones inevitably had diminished potency. “My legends required an abstraction”, he recognised; “and there was a receptiveness to abstraction in Asia”.

Of course, much Aboriginal art has been identified as abstraction, even expressionism. But there's rarely an abstract brushstroke or concept in the artists' minds. Instead, there are maps of water and food sources, the legends and ancestral figures who created the land, the laws (and lore) that maintain it and societal harmony, and the rhythms of the songs that assist all this knowledge to be recalled. We Westerners or Asians may not be able to 'read' it, but it's invariably there behind the dots or rarrking.

And it's there in much of Twigg's abstraction. The five sticks took on a more random life of their own as



he sucked in the experience of fishermen's huts in Quezon Province surrounding Manila, finding in them a 'spontaneous architecture' – buildings, like his art, created from found materials, patched or extended as needs be. Did they also remind him of the famous hut on Bribie Island where his artistic hero, Ian Fairweather made a home after his Asian travels? Twigg and the Scotsman, Fairweather may have come from opposite hemispheres to reach Asia – physically and in their art – but through archival research and walking the streets of Manila, Twigg realised that the animist/Catholic fusions of The Philippines, images that Fairweather had experienced during the 1930s and painted in *Anak Bayan* in the 1950's was still all around him 60 years later. Having ingested this ethos, like Fairweather he then refined it into his works today such as *Electra-glide* and *Night Ride*.

And then there's the suitcase that has appeared in many different guises – genuine Globite or just a 'spontaneous' wooden frame; inside, a possible puppet figure with Cuisenaire rods flooding out. A symbol of migration, of course – both Twigg's temporarily out of Australia as so many have come in. Somewhere in the recesses of the artist's mind, though, lies John Mulvaney's suitcase.

Unless you were around in 1969 or are an assiduous National Museum visitor, this may not mean too much. But pre-historian Mulvaney was there for the excavation of Mungo Lady, the world's earliest example of ritual burial practice at that time, 26,000 years ago at Lake Mungo. Because wind was blowing sand away from her newly exposed bones, which would have ensured their destruction within a single year, it was decided to take her to the ANU for safe-keeping. And the only receptacle available to transport her was Mulvaney's suitcase! So this humble port – now housed in the NMA - briefly contained the very core of Aussie identity: one that proved both the extreme antiquity of Aboriginal civilisation and its origins in ceremonial.

For Twigg, such a case is part of the shared mythology of Australia - black and white – without any hint of



appropriation.

You may have been mystified, or moved by the title of this show: *Moonbathing – To Make Real by Saying Again*. Then again, you may have put two and two together on seeing elements of artworks from the Twigg archive – suitcases, puppets, chairs, stick persons, pictograms and painted costumes – given both dates from their origin and dates from today. The costumes, will even be reanimated through a reconstructed dance, *Still Life* by the original dancers during the exhibition. In many ways, the hardest thing an artist can do is re-work a 'finished' artwork. But in order to both discover his own art history for himself and reveal it to the wider world, Tony Twigg has seized upon Bill Gregory's invitation to have this show as a chance to reclaim his legend through a process of de- and re-construction.

A continuity is apparent. Birth, life and death are now joined by reincarnation!

Take the 2015 work, *Nine Double Endings*. These daggers, twisting like the gyrations of dancers into the heart of the matter. They are fashioned on the reclaimed *Ends* of an earlier construction of poles and linked back to the 1986 framed panel, *Ways of saying your name* in being multiply repeated pairs of images like the stick figures with their scarlet blades. Over 30 years, though there's a difference: whilst early work came as a fixed image that had to be animated by the mind, by film or by dancers; today the animation is possible by simply re-positioning Twigg's *Five Sticks in Three Places* – always those five sticks - expanding and contracting his artfully jigsawed circles like the respiration of lungs. You can even get those sticks to perform for you on a screen!

But the legend persists. And the legend is as essential to Twigg as it is in remote Aboriginal art, however obscure that may seem to the uninitiated or uninformed. For it is art developed in a pre-literary society to tell stories, examine history, build cultural continuity and experiment with materials and ideas. And in the Deserts and Rock



Country of the far North it does so using a rhythmic accumulation of familiar signs that require insight for outsiders to read. As David Walsh, the founder of MONA explained when asked why Aboriginal art was missing from his museum: "The basic building block in Aboriginal art is the sentence, using a commonly referenced series of symbols. We haven't had that in the West since the Renaissance." Today, we may think we can read a Renaissance painting – though I challenge 99% of viewers to interpret every choice of flower, bird, item of clothing and book in a classic Annunciation of the Virgin painting all intended to explain to its pre-literary world Mary's mysterious incarnation with the Christchild.



But at least we know the backstory today. As we do when sitting through a Shakespeare play – however unfamiliar the language sometimes seems. Or an opera like *La Traviata* – a familiar story, its emotions amplified by the music, though the language now entirely foreign. So could Tony Twigg's art – overtly abstract but covertly laden with legend – be more closely allied with contemporary dance? His works may have stabilised today, but as the choreographed movements of dancing bodies on stage should gradually reveal meaning, so an appreciation of Twigg's art history and reflection upon the latest forms of his work will open viewers' eyes and minds to the ideas of an artist immersed in an Australian story and enthused with its spirit.



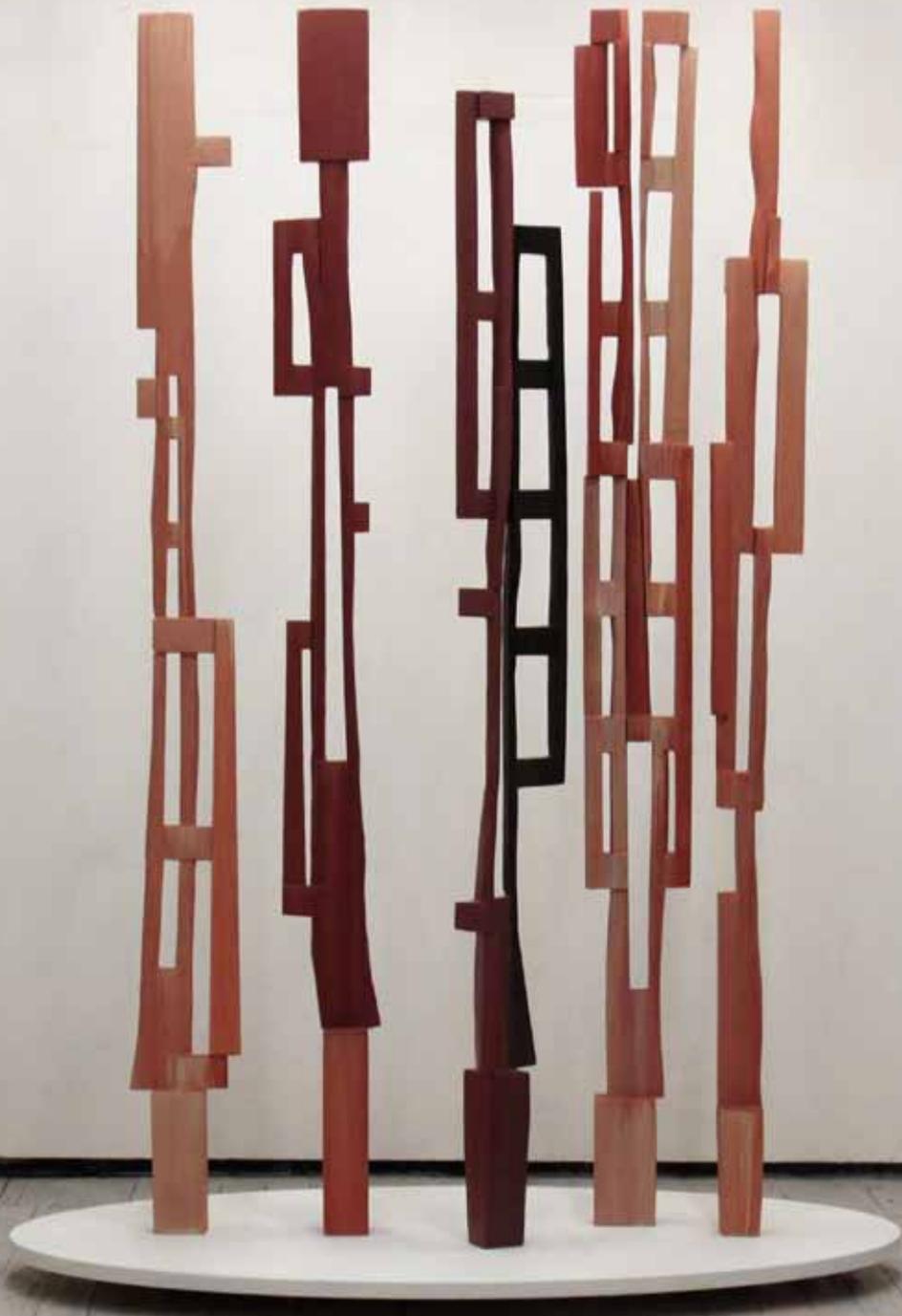
And it's the art of an Australia that is finding itself in Asia rather than remaining the flotsam of Europe or the acolyte of America. It ought to have been in the Asia Pacific Triennial that's just closed in Brisbane as well as in Annandale. For Twigg has travelled, dug deep and absorbed, articulating a less nationalistic, more universal legend reflective of our globalised times.

Jeremy Eccles



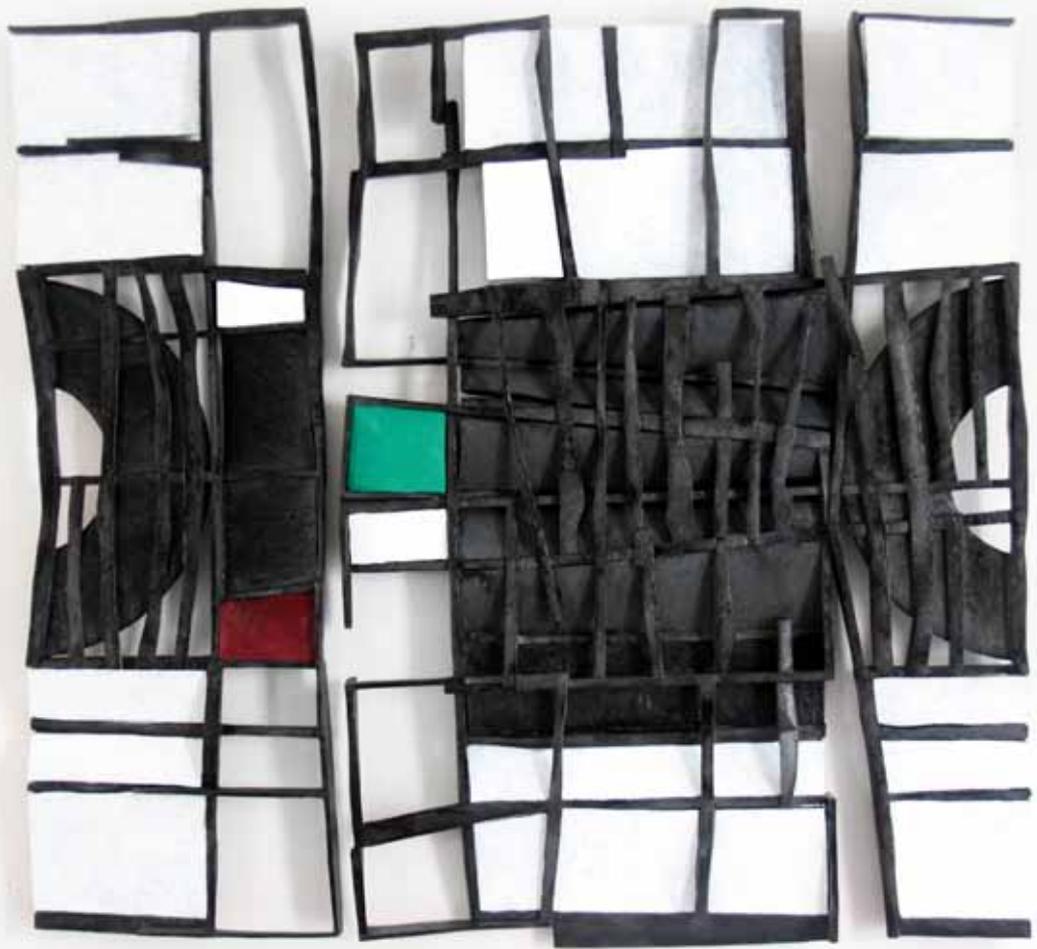
Previous page: **Costumes** 1991 - 2014
Fabric paint on cloth and timber construction 115 x 138 cm

Right: **Grove** 2004 - 2015
Enamel on timber construction 278 x 173 x 106 cm





Moonbathing costume 2004 - 2014
Oil on timber construction 141 x 53 cm



End + beginning 2001 - 2015
Oil and enamel on timber construction 135 x 148 cm



Expanded disc electra-glide 2008 - 2013
Enamel paint on timber construction 135 x 157 cm



Expanded disc night ride 2008
Enamel on timber construction 135 x 190 cm





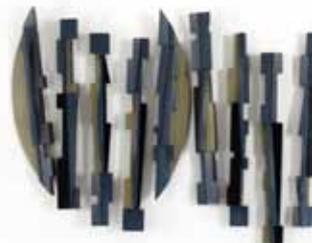
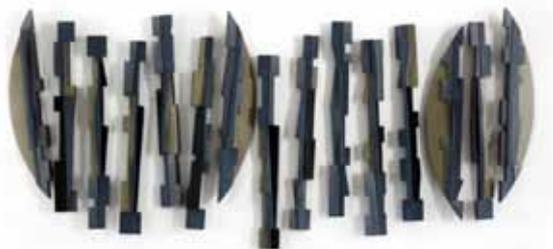
Expanded disc stand on point 2015
Enamel on timber construction 120 × 122.5 cm

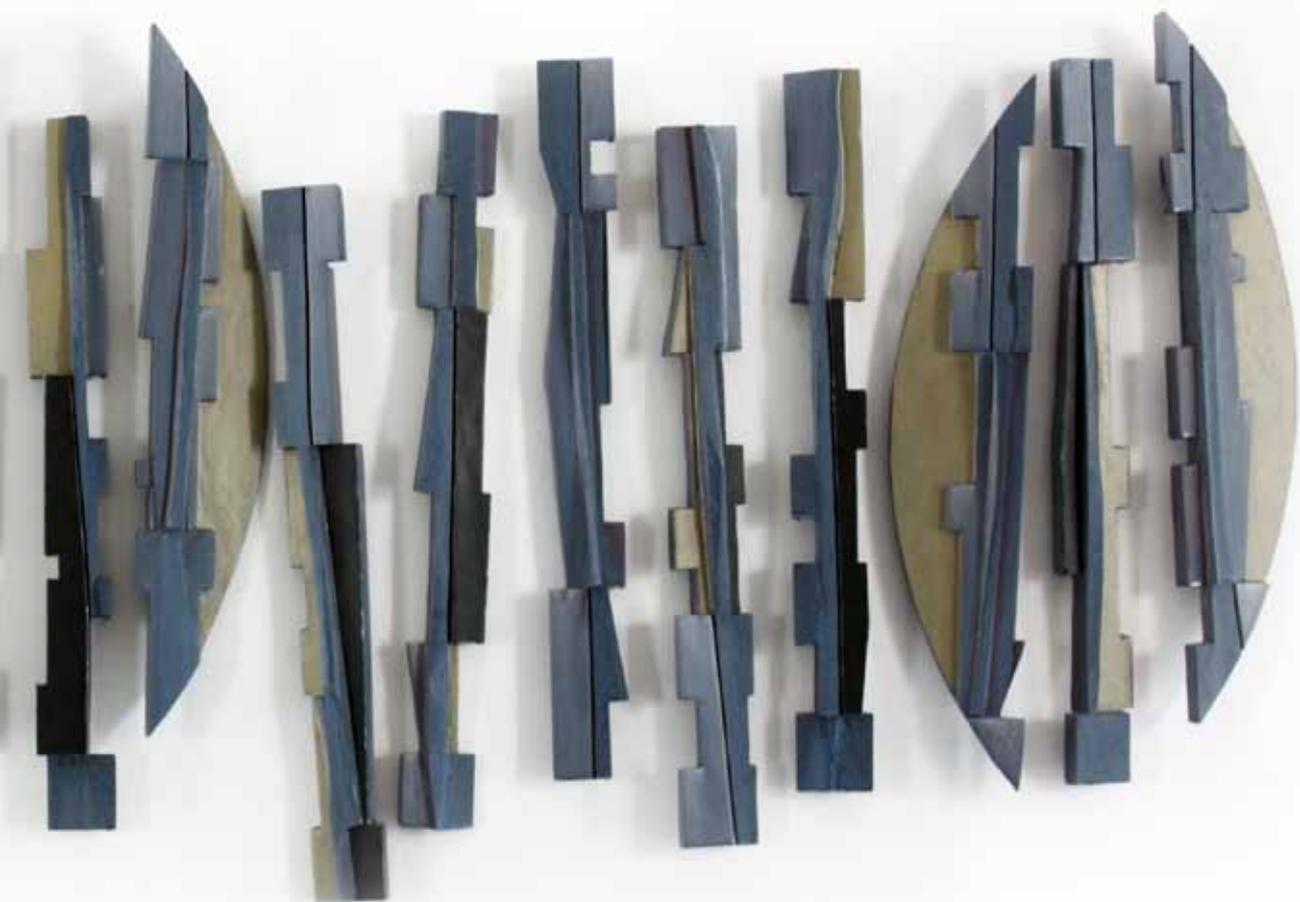


Above: *A traditional view of life (birth life and death)* 1988
Oil on timber pannel on timber 52 x 112cm

Right: *5 sticks in 3 places, there not there and on the way* ;
Enamel paint on timber construction 89 x 210 cm

Below: *An oscillation in 5 parts of 5 sticks in 3 places
there not there and on the way* 2015







Above : *Everyman - end + beginning* 1989-2015
Oil and enamel on timber pannel 82 x 124 cm

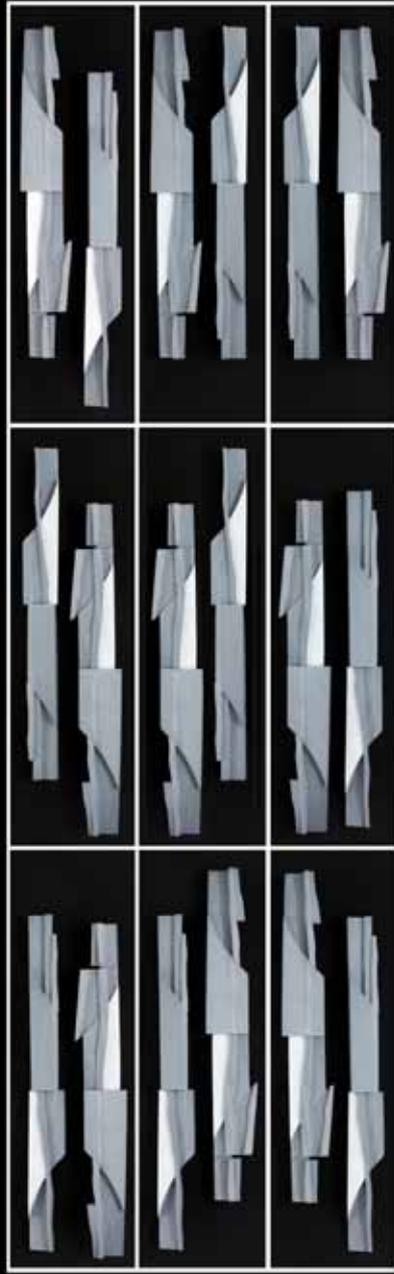
Above right: *A cyclic progression of 5 sticks in 3 places fading*



5 sticks in 3 places fading 2015
Enamel on timber construction 83 x 184 cm



Above: *9 double endings* 2015
Enamel on a timber construction 188 x 88 cm
Right: *A rotation of double ending* 2009 - 2015







Above: *Ways of saying your name* 1986
Oil and timber collage on plywood 66.5 x 139 cm

Left: *Double ending* 2009 - 2015
Enamel paint on timber construction 130.5 x 34.5 cm

Chronology of performed works

1982 Sydney Dance Company. New Additions II.
Sydney Opera House

Mansions

Choreography - Barry Moreland
Music - C.P.E. Bach
Design - Tony Twigg
Cast - Susan Barling, Jennifer Barry,
Francoise Philipbert,
Nina Veretennikova, Neil Grigg,
Kee Juan, Paul Mercurio, Bill Pengelly,
Kim Walker

1982 The Seymour Group. Music Theatre Triple Bill.
Everest Theatre. Sydney
Choreography - Barry Moreland
Music - **Renard** - Igor Stravinsky
Rainbow Serpent - Brian Howard
Pierrot Lunaire - Arnold Schoenberg
Design - Tony Twigg
Cast - Kelvin Coe, Susan Barling,
Paul Mercurio, Bill Pengelly

1983 A puppet company. Roslyn Oxley9 Gallery. Sydney.
Art Gallery of South Australia (1983 Adelaide
Fringe Festival). 1984 Victorian Centre for the Arts.
Melbourne

A prelude to now

Script - Tony Twigg

A suite of Futurist plays

Script - Marinetti + Partella, + Cangiullo
Choreography - Andris Toppe
Music - Lasji Camara
Design - Tony Twigg
Puppetery - Wendi Boerema, Allan Highfield

1984 A Puppet Company. Performance Space. Sydney

An Act with out words

Script - Samuel Beckett
Design + Direction - Tony Twigg
Puppetery - Allan Highfield

1986 Ubu's chair (performed construction). Performance
Space. Sydney + T.A.U. Theatre. Canberra

Ubu's chair

Script - Lloyd Suttor
Choreography - Stephanie Burriage
Design - Tony Twigg
Performance - Canberra Dance Theatre

1988 5 Sticks to live. Canberra Contemporary Art Space
Fabric

Script - Euan Upston
Choreography - Stephanie Burriage
Soundscape - Euan Upston
Design - Tony Twigg
Cast - Stephanie Burridge, Chi Long,
Jonathan Rees-Osborne

1991 A passion play (35mm film). Cannes Film Festival
Short Film Competition. Sydney Film Festival.
Melbourne Film Festival. Jerusalem Film Festival
ARCO. Madrid. Asia Pacific Film Festival. Seoul.
The Festival of Experimental Australian Film.
Theatrically in "Oz Shorts" program

A passion play

Script - Tony Twigg, Euan Upston
Direction - Tony Twigg
Production - Paul Fogo
Voice - Sarah deJong
Rostrum camera - Tim Adlide

1992 Learning to Swim (performed construction).
Art Gallery of New South Wales, Sydney

Learning to Swim

Historian - Humphrey McQueen
Devised - Tony Twigg, Euan Upston
Visual Artist - Tony Twigg
Dramaturg - Elio Gatti
Direction - Elisabeth Burke
Composition - Sarah deJong
Cast - Bradly Byquar, Rachel Swain,
Peter Garran
Production - Euan Eupston

1994 A Parade (35 mm film). Brisbane Film Festival.
Cork Film Festival, Dublin Film Festival, Norwegian
Short Film Festival, ANZAC Netherlands, Edge
of the World Festival, Hobart, SBS TV.
Theatrically in "In Your Face" program

A parade

Script - Tony Twigg, Euan Upston
Direction - Tony Twigg
Production - Euan Upston
Sound design - Sarah deJong
Historian - Juliet Peers
Cast - Liz Faulkner
Cinematography - Bridget Costello.
Ropstrum Camera - Janet Mereweather
Editor - Janet Mereweather

1995 A shadow in our tree
(video animation / installation).
Queensland Art Gallery, Brisbane

A shadow in our tree

Script - Tony Twigg
Sound design - Paul Healy
Historian - Juliet Peers
Video editing - Ted Kortekaas

1996 A book of pages (video animation / painting).
Australia Centre, Manila + University of Sydney

A book of pages

Script - Tony Twigg, Christen Utzeri
Sound design - Tony Twigg
Video editing - Ted Kortekaas

1998 Bodies Season of Contemporary Dance.
Newtown Theatre, Sydney

Still Life

Choreography - Stephanie Burridge
Music - Primal Scream
Design - Tony Twigg
Cast - Anca Frankenhaeuser,
Patrick Harding-Irmer

theatre" that had attracted other artists in Sydney, among them Kim Carpenter and Richard Hart who's **Angler Fish Ballet** I also remember. My own work became the subject for early exhibitions at Roslyn Oxley9 Gallery, Garry Anderson Gallery and Ray Hughes Gallery.

To date there have been 48 solo exhibitions. Ten of them were at Ray Hughes Gallery (now Hughes Gallery) where I also took part in group shows and travelled with Ray's entourage of artists to his first pirate show at the Venice Biennale. A chance meeting through Ray with Euan Upston, a theatre director from New Zealand who was interested in working with artists, resulted in a number of projects that were instrumental to the construction of works in this show. One of the works we made together, a film called **A Parade**, brought an invitation to attend the Cork Film Festival in Ireland. On my way back to Sydney I stopped in Manila to visit an art school lecturer and friend of mine, Keith Looby.

Biographic note

I was born in Brisbane in 1953 and studied painting at the Canberra School of Art.

After several years working at the National Gallery of Australia I travelled to the U.S.A. and Europe. Among the works I remember seeing is **DANCE**, at the Brooklyn Academy of Music. A work choreographed by Lucinda Child to the music of Philip Glass, seen through a movie directed by Sol LeWitt, of the dance itself. Projected on a scrim drawn across the proscenium, the dancers, who were elevated by perspective, moved pearl-like within the projected images of themselves.

In 1980 I began studying art at Alexander Mackie College of Advanced Education where I completed a Masters Degree in 1985. During that time I was awarded a grant in collaboration with Wendy Borema by the Theatre Board of the Australia Council to construct and perform a puppet theatre. We made work described as "object

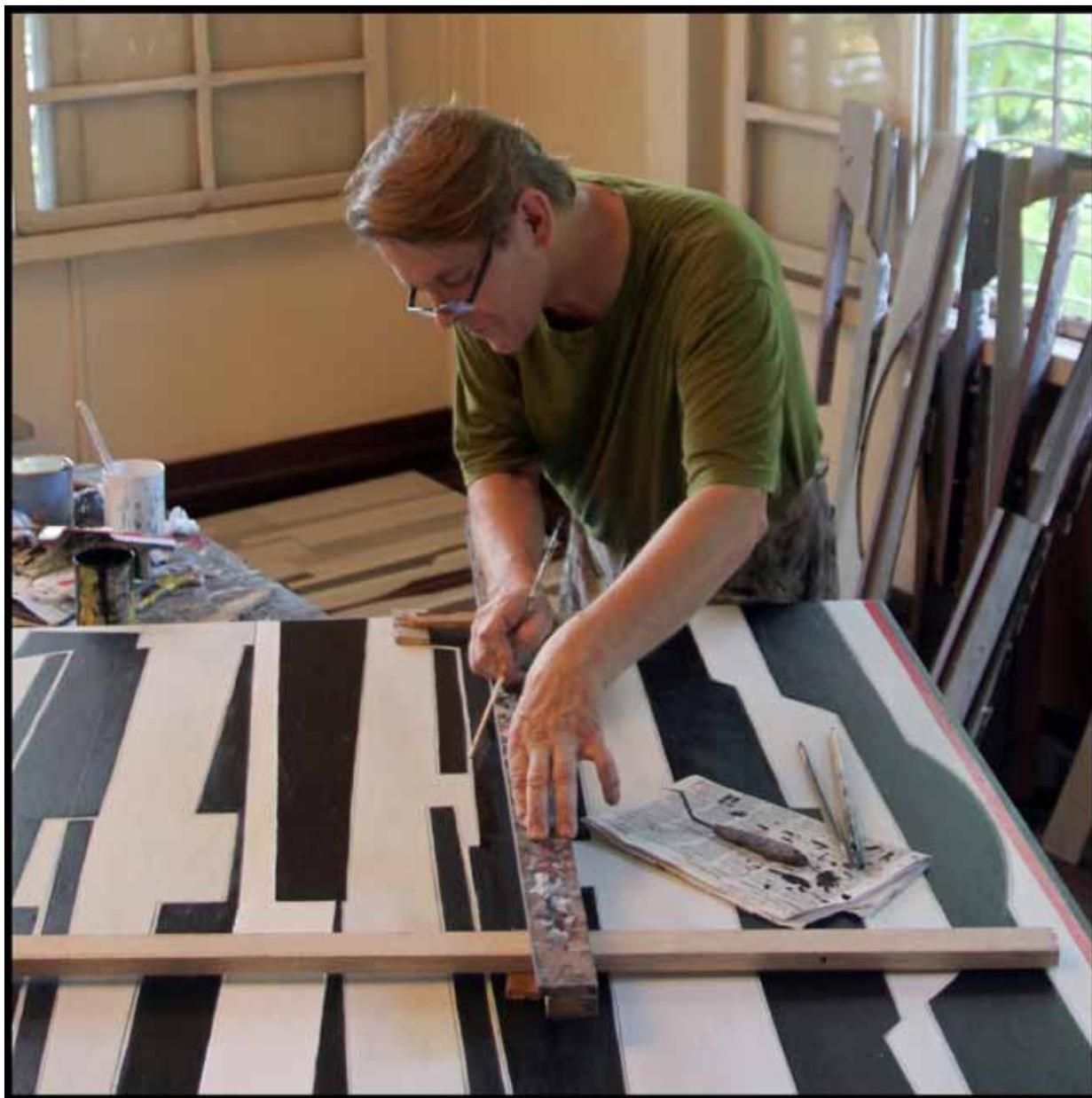
Manila was a revelation, an anarchic party where I quickly discovered a vibrant art scene that embraced me. My first exhibition there was at the Australia Centre attached to the Australian Embassy, which like the Alliance Francaises and the Goethe Institute exhibited the work of local artists as well as their own nationals. From there I approached local galleries and began showing with Galleria Duemila in 2001 where I have had five of my ten shows in the Philippines. Following my 2005 exhibition with Duemila, **No borders**, a residency at Rimbun Dahan in Kuala Lumpur introduced me to Malaysia and Taksu Gallery who now show my work in Singapore and K.L.

Travelling backwards and forwards between Sydney and Manila I began to wonder about Ian Fairweather's painting **Anak Bayan** that hangs in the Art Gallery of New South Wales. The title is slang, meaning 'the people from here' 'from the Philippines' where Fairweather lived and worked during the 1930's. Fairweather was there at the inception of modernism in Filipino painting. Did he join the art scene and contribute as he had done

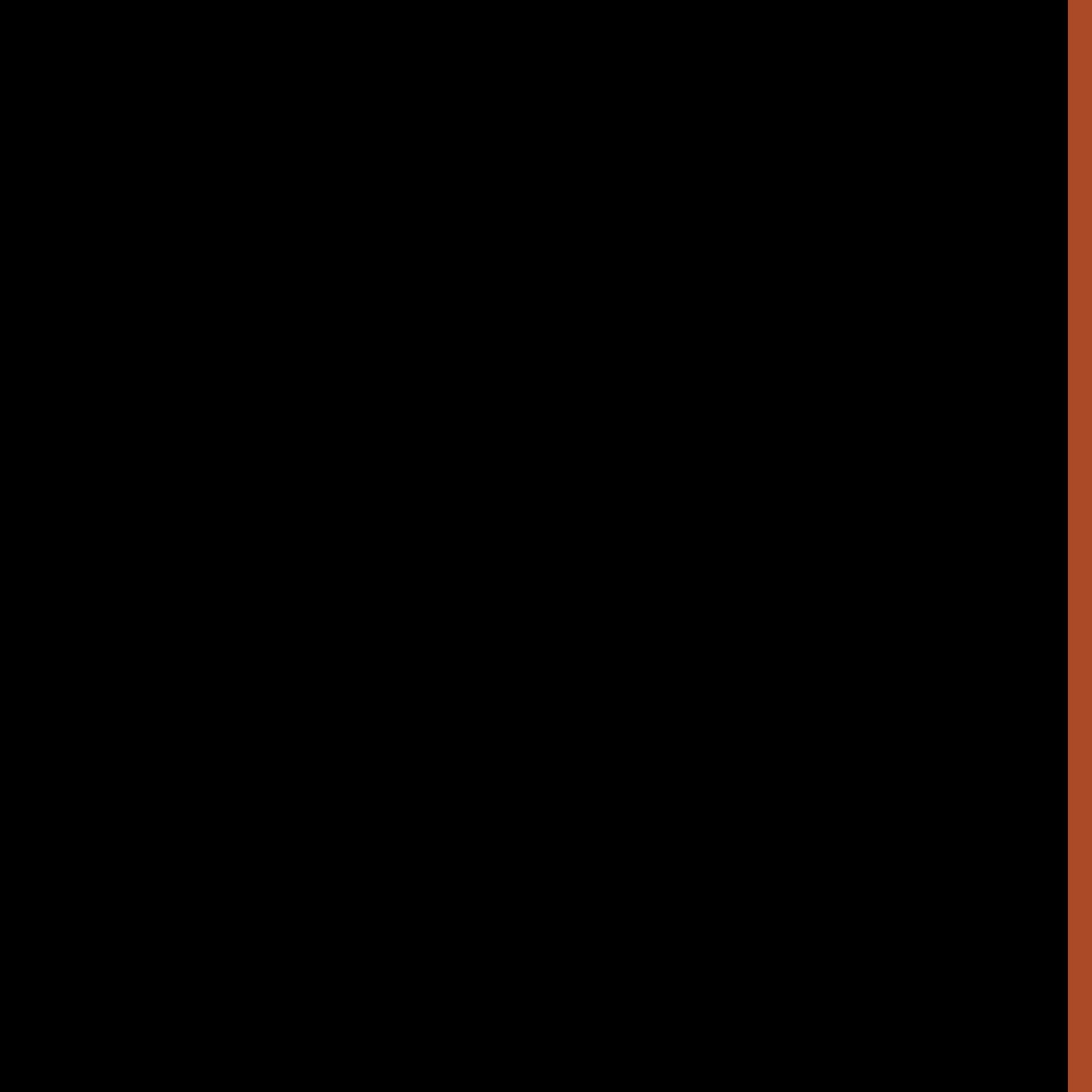
in Melbourne? No, in the Philippines he lived in pre-Hispanic communities, at Piapi (Davao), Manicahan (Zamboanga) and Tondo (Manila) which were all Moslem, although in the Philippines the Catholic Church casts a long shadow. Overtly **Anak Bayan** depicts the Black Nazarene procession, with bare foot devotees following an effigy of Christ, unseen carrying the cross to his fate. Inside the work, Fairweather – although an avowed imperialist - painted his empathic recollections of the people he had lived among in Tondo. He later found a similar empty in Malay Town in North Queensland. These recollections became the subject of his work as he painted towards his now definitive art. Fairweather realised the ambition of our time, an art that reaches across national boundaries and monocultures.

I have now been to some of the remote places Fairweather visited, including the top of Tai Shan, the sacred mountain in Shandong Province where he found refuge from a storm as recalled in his painting **Monastery**. Also Tawar and its the bay, where he sailed overnight on a prahu to join the **Baynain**, a ship that would take him across the Sulu Sea to Zamboanga. Having visited many places in Asia which he painted, I can report that he painted always with deadly accuracy but on occasions from a fictional point of view. Demonstrating I believe that forgetting is as potent a creative force as remembering.

Tony Twigg



Tony Twigg's studio Zamora Street, Pasay City - 2010



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