



Bridget Seaton - Artists Newsletter - Jan 2024

Hello, Happy New Year and welcome to my newsletter. 2023 was a busy year for me, with a solo show and two open studio weekends. I am hoping that 2024 will be productive but not as frenetic. I have a few things up my sleeve for this year but a solo show is probably not one of them - it takes time to get a body of work together, so I am planning on getting my head down in the studio and focussing on entering group shows instead. Thanks to everyone who braved the heat and came to my home studio sale in late November. It was a big success and lovely to see so many familiar faces.

I have recently started Life Drawing (something I last did 25 years ago) with the sole intention of getting some solid drawing practise under my belt. I have no interest in including figures in my work but I am really enjoying the process of drawing for the sake of drawing. So often in my studio I am working towards something and this in-avertedly puts the pressure on to make something 'good' and worthy of display, this can often lead to me tightening up and then the fun goes out of it. It feels good to just make work for the sake of making and I hope to carry this lesson learnt from Life Drawing in to my studio practice.

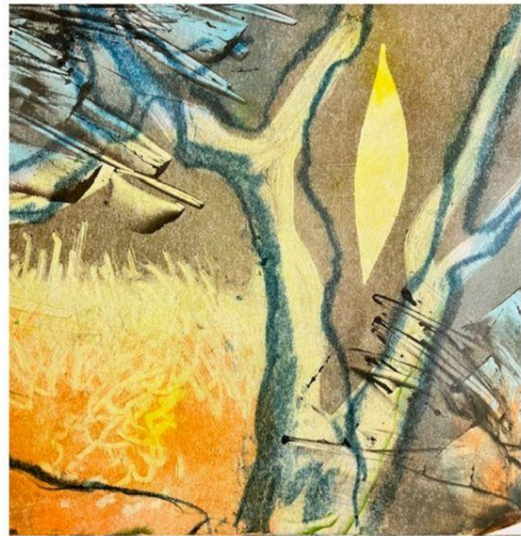
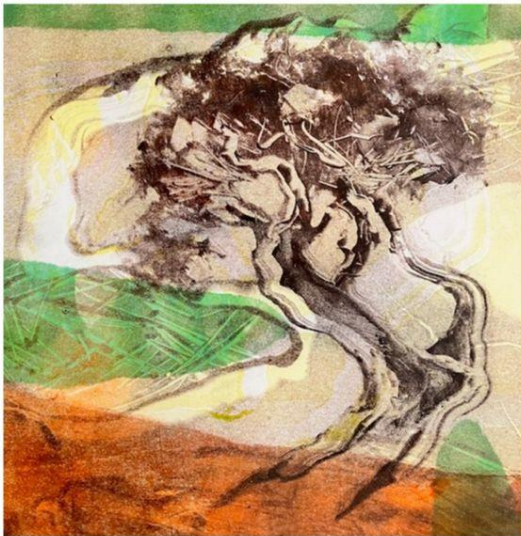
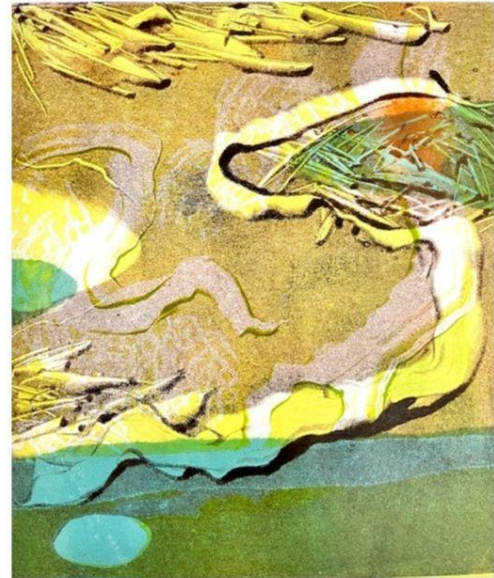
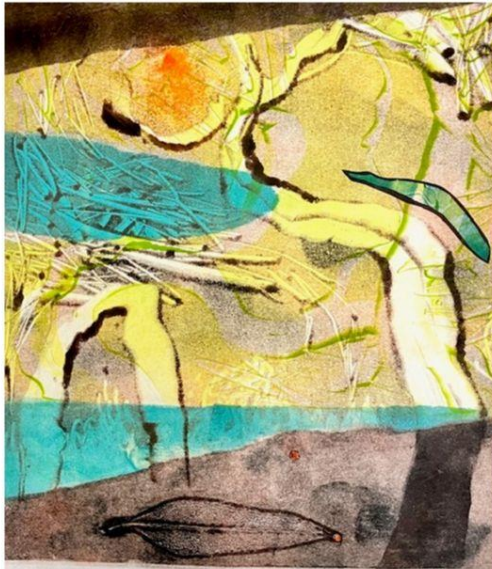
What's been happening in the studio?



Summer is here so I am full swing into my printmaking, I do this every year as my hot box sun room of a studio makes acrylic painting impractical. Last year I worked mainly in a long narrow format creating paintings and prints that reflected the shape of my accordion sketchbooks. Recently I have been feeling the need to try a different shape, so am presently exploring the not quite so square format. I am starting small as I often do when starting something new.

At this time of year my trips to the bush are limited to the coastal fringes and each summer I return to similar themes of sun bleached paperbark trees, ocean glimpses through tangled branches, inlets and the patterns on rocks and sand. Ocean scenes are not my strength but I cannot ignore the (to an English girl) unbelievable blue of Australian waters. Rather than represent it realistically I try to depict it in a more abstract way with azure ocean colours peeking through the tangled bush. The contrast of the brown disorder of the bush against the clean blue of the ocean is something that fascinates me. Turquoise seems to come alive when placed next to brown and I am exploring a brighter colour palette this year in stark contrast to last years printmaking where I worked exclusively in monochrome.

Multi layered Monotypes exploring coastal colours and textures

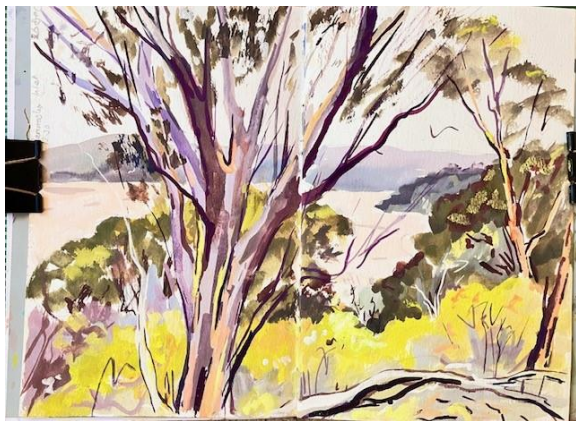


As I develop as an artist I can feel myself inching slowly towards abstraction, I find this more natural in printmaking, perhaps due to the immediacy and experimental nature of monotype and the way I can layer texture and shapes. I have been plugging away at my prints for a few weeks now and I have been have not yet achieved the effect that I am after. I am chasing something that expresses the feeling I have of seeing the ocean through the trees but haven't yet caught it by its tail, experience has taught me that I need to keep going. Above are some of my explorations.

Bush Travels and Plein Air Painting

In early December I took a short trip by myself to the Margaret River region. There is a particular spot on the Cape to Cape walking track that is a hidden gem of twisted trees, rockpools and cliffs. I found myself a static caravan away from all it on a winery in Wilyabrup. This caravan was just 15 mins walk from the area that I wanted to explore and a perfect base for me to pursue my plein air painting. I spent 3 days painting the ocean through the trees, and documenting the area in my sketchbook. This trip is currently feeding into my work alongside the things that I saw on my recent camping trip on the far South Coast.

My partner and I visited Fitzgerald River National Park this year (Hopetoun and Bremer Bay) and walked about 80km along the coastline on the beautiful Hakea trail. We had 4 good days of sunshine and then the weather turned and we camped with howling winds and sea mist. This did get rather tiresome so we came home a few days early. We were camping at Point Anne close to the beach and I found shelter in the thickets of melaleuca trees. These mini coastal forests provide amazing protection from both sun and wind and I made some sketchbook studies from inside them in various weather conditions. I imagine that this is the view that kangaroos have on a daily basis!



Sketchbook Tour

I normally complete two or three plein air sketchbooks a year documenting all the places that I visit in the bush. I made a short video where I turn the pages of my sketchbook taking you on a journey around the South and Mid West of WA (and my garden). If you are interested in taking a look, press the coloured button below which links to my website and this short and very amateur clip.

[TURN THE PAGES OF MY SKETCHBOOK](#)

Classes and Workshops

EXPRESSIVE LANDSCAPES PAINTING CLASS 6th - 27th Feb

Tuesdays 9-11:30am 4 WEEKS 16th - 27th Feb @ Atwell House, Alfred Cove

This regular Tuesday class explores concepts of landscape painting with experimental exercises demos and guidance. Colour mixing, mark making, brushwork and more. [More info and bookings HERE.](#)

EXPERIMENTAL PRINTMAKING CLASS - 5th - 26th March

**Tuesdays 9 -11:30am 4 WEEKS
5th - 26th March @ Atwell House, Alfred Cove**

This term we will be exploring the printmaking technique of collagraphy and combining it with line work. Traditionally collagraphs are made by adhering textures onto a rectangular surface. We will be doing things a little differently and making individual collagraph shapes. Inking up is simpler and less messy with this method & allows numerous possibilities for arrangement and composition. Choose your own subject matter or use some of the reference images provided for inspiration. [More info and bookings here.](#)



DECORATIVE PAPERS AND BOOKBINDING WORKSHOP

18 January at Atwell House, Alfred Cove. 10:30am - 3pm \$150

Unwind in this relaxing workshop and learn some decorative paper treatments and bookbinding techniques. Create a long strip of beautiful plant embellished paper and a small note book with traditional Japanese binding. All materials provided including tea and cake. Bookings through [Eventbrite](#) - one spot left.



My art classes for children are starting up again in February, see my [Eventbrite page](#) or the [City of Melville website](#) for more info.

Thanks for taking the time to read my newsletter, next one coming up around Easter time. Wishing you a happy and healthy start to the year. Bridget



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