

# Bridget Seaton – ARTIST NEWSLETTER – July 2022

Hello and welcome to my July newsletter, I am writing this from my parent's garden in England before I return to WA on 22<sup>nd</sup> July.

## WHAT'S BEEN HAPPENING IN THE STUDIO?

It has been a busy few months for me and time in my studio has been fragmented due to an exhibition at Earlywork Gallery in May, an overseas trip to England in July and having a think about what I want to achieve in the next 14 months. I haven't been able to get stuck into a body of work as such, but I have completed a few medium sized paintings and done lots of painting outside. I have been playing around with composition and the the challenge of amalgamating more than one landscape on a single canvas. I have painted some unsuccessful paintings over the last couple of months, but I keep reminding myself that that is all part of the process, and that the most important thing is to keep going. Having an exhibition has helped me to see my work from a distance and has enabled me to think about where I want to go next with my paintings and prints. I have been planning ahead and applying to exhibit at galleries in 2023.

Painting outside is becoming an increasingly important part of my painting process which feeds into my studio practice. I feel the need to do more so I have set aside a few days in September to go on a self-created art retreat in the bush – I should be just in time for the wildflowers. I am looking forward to gathering new ideas and painting without distraction.

## EXHIBITIONS AND EVENTS

Thank you to everyone who came to see *ELEMENTAL* (my joint show with Laura Peden), at Earlywork gallery in May. It was great to see so many familiar faces over the 2 weeks and from our painting sales myself and Laura managed to raise over \$600 for the Conservation Council of WA.



My Solo exhibition *Quiet Places* at the Ballidu Lodge Gallery (Ballidu, Wongan Hills) finished at the end of June. Thanks to everyone who came from near and far to see the show over the past 2 months.



## COMING UP

### 47<sup>th</sup> ARMY ART SHOW

I applied to exhibit my work at the annual Army Art Show which takes place at the Drill Hall of Leeuwin Barracks in East Fremantle on the weekend of Friday 22 – Sunday 24 July. I will have 4 paintings on display and it promises to be a good show with proceeds going towards supporting veterans and their families. The opening night is a ticketed event on the Friday, Saturday and Sunday are entry by gold coin donation. See [www.armyart.org](http://www.armyart.org) for more information.

### FURTHER AFIELD

I have entered some work into the Morawa Art Awards and the Kalgoorlie Art Prize, both of which take place in the spring. One of my paintings of wildflowers was created in response to the landscape not far from Morawa so I like the thought of my painting travelling back to its source. It will probably come back to my home in Fremantle again but at least it will spend some time in the outback.

## TRAVELS

I visited Mount Lesueur National Park in June and did a fantastic walk that traversed the parks diverse landscapes. The typography of the area is very interesting with rolling hills of scrub, Laterite plains, Wandoo Woodlands, patches of Jarrah trees and flat mesa topped ridges. The landscape inspired me to make some paintings documenting my walk – you can see an example below.



## TRIP TO ENGLAND

Apart from a few weekend camping trips near Perth most of my recent travels have been in England visiting old friends and family. It has been great to catch up with people after so long due to the pandemic.

Despite growing up in England, I now see it as a foreign country and each trip confirms that Australia is now my home. I was brought up in suburbia, but my family always took me on walks in the countryside and taught me to appreciate nature and the changing seasons. This trip I have made numerous plein air paintings (painting outside) and it has been both a pleasure and a challenge to paint the English countryside. The contrast between England and WA is immense, the colours are very different, and I have had to significantly revise my colour palette. I got through a lot of Prussian Blue and Cadmium Yellow Light, it's an altogether cooler palette here and the green light is quite special. The landscape here is organised and tamed and there are lines of perspective everywhere with fenceposts, fields, gates and roads. Perspective is not my strong point, and this challenge has kept me on my toes. The weather has been warm and sunny so I have been able to get out most days – one thing I noticed is the way the sun slowly moves across the sky, this makes it easier to paint in one way because the shadows don't move so rapidly at the end of the day. I have missed the complete solitude and silence that can be found in the Australian bush. No matter where I sat down to paint in England's fields of green there has always been the distant sound of traffic and voices from passers-by. You can see some of my sketchbook paintings below.



## CLASSES AND WOKSHOPS

### EXPRESSIVE LANDSCAPES - PAINTING CLASS

Tuesdays 9-11.30am at Melville Arts at Atwell House – 4 weeks 26 July – 16 August

BOOKINGS <https://melvillearts.com.au/> (08) 9330 2800

### EXPRESSIVE LANDSCAPES - PRINTMAKING CLASS

Tuesdays 9 – 11:30am at Melville Arts at Atwell House – 4 weeks – 23 August – 13 September

BOOKINGS <https://melvillearts.com.au/> (08) 9330 2800

### MONOTYPE PRINTMAKING

Fridays 12:30-3.00pm at Canning Arts Group. Riverton – 4 weeks – 29 July – 19 August

BOOKINGS <https://canningartsgroup.vpweb.com.au/> (08) 9457 9600

### LINO PRINTS WITH CHINE COLLE WORKSHOP

Saturday 20<sup>th</sup> August 10am -4pm at Glyde Inn Community Learning Centre, East Fremantle.

Work with bold cut out shapes and carved texture to create strong graphic lino prints that can be printed and repositioned in different ways. Add a splash of colour with the Chine Colle method of using coloured tissue paper.

BOOKINGS <https://glydein.org.au/> (08) 9339 39



After my trip to England, I am ready to get back into my studio and create new works. Although I have enjoyed painting green fields and shady trees, I don't think the British landscape will make its way into my studio practice. I am keen to get out into the Australian bush again to see it with fresh eyes.