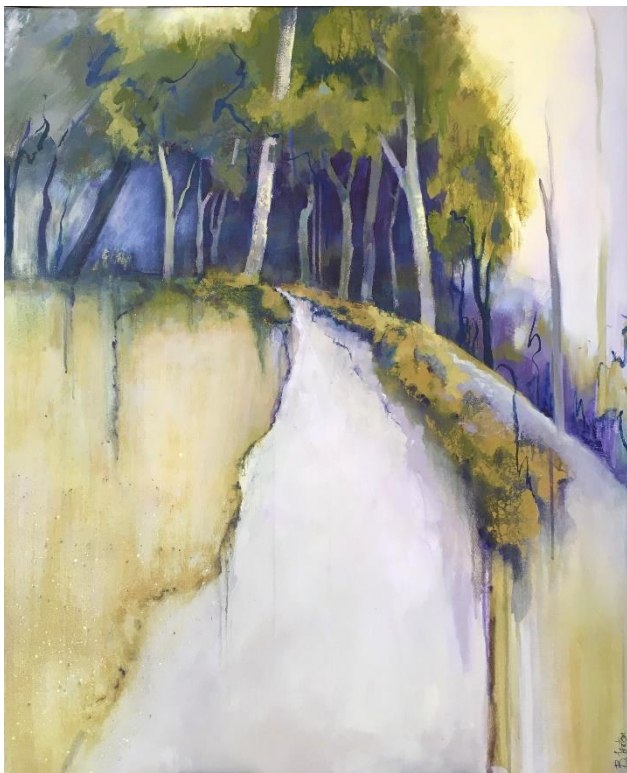


Bridget Seaton - NEWSLETTER – April 2021

A lot has happened since my last newsletter in February, and it has been a very busy start to the year. I hung about 20 pieces of work in the GROUNDED exhibition at the Moores Gallery late February and was really pleased to sell just over half my paintings. This was a great boost for me because it took a year to prepare, and I spent quite a lot of money on framing and the gallery hire etc. Thanks to all of you who came in to have a look at the exhibition, it was great to see so many familiar faces. We managed to raise some well needed funds for our chosen charity ACTIVATE THE WHEATBELT to purchase trees for their next planting event. I am looking forward to getting some trees in the ground with them in June at their new planting site in Narrogin. It was a great motivator to have an exhibition so I am already thinking about what the next one will be.

WHAT'S BEEN HAPPENING IN THE STUDIO

I recently participated in the Beverley Art Prize and managed to pick up a Highly Commended in the Acrylics section with my painting *Granite and Jarrah*. *Granite and Jarrah* was one of those paintings that I did about 8 months ago but had a sense that something was not quite right. So I put the painting away for a while and then revisited it in late February. This distance enabled me to look at the painting with new eyes, I made some drastic and positive changes before entering it into the show.



Above left – *Granite and Jarrah*

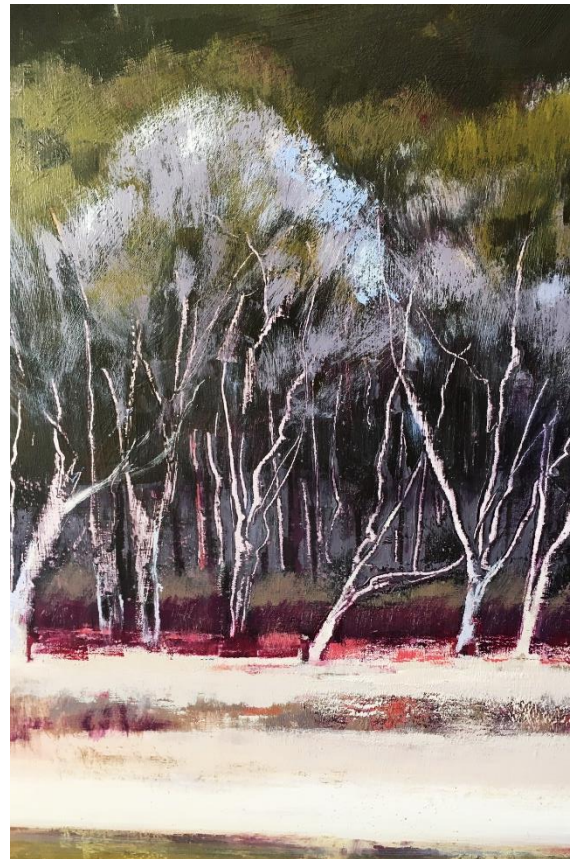


Above right– me with my paintings at the Moores Gallery

Hammersley Inlet inspires a series.

As you may recall I spent my summer break in Fitzgerald River National Park and was particularly inspired by Hammersley Inlet which had dried up to form a beautiful and stunning salt lake. Although saddened to see the inlet in decline it was fascinating, and I have since made a series of 6 paintings about it. Part of my focus in these paintings has been the melaleuca trees that line the banks of the inlet and the stark show they put on when they are battling to live in WA's harsh conditions. Some are clinging to life with a few green tips and

others nearer the salt line have been long dead and appear as silvery stag like forms. I have been experimenting with the sgraffito technique, this involves scratching back into wet paint to reveal layers underneath. I used this effect to portray the trees and once I started scratching back I couldn't stop. This technique works really well on board, so I have started to paint on MDF. This is a lovely smooth surface to work on. It can withstand lots of scratching and scraping and it is very robust. MDF is a great painting surface but it needs to be properly sealed and primed before use. I also explored a motif of showing just a little chunk of sky. It was satisfying to focus on one thing and explore it in depth and working in a series is something that I would like to do more of.



Above left– one of my Hamersley Inlet paintings depicting the melaleuca trees that line the salty shores and their reflection in the remaining murky pools of water. Above right – a detail of the sgraffito technique from another painting in the series. I have entered one of my paintings from this body of work into the Leonora Inland Art Prize.

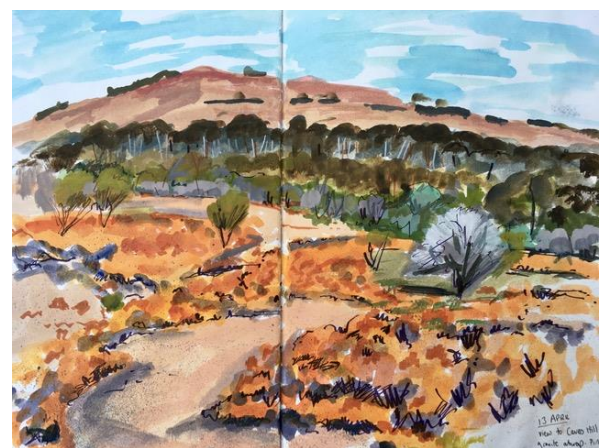
What's next?

I have a few ideas brewing from some summer walks along the coast at Cape Leeuwin National Park and feel the need to do some printmaking in response to the windswept trees there. A week ago I was camping in the Goldfields and memories of this area may well work their way into my paintings. At the moment I am not entirely sure what my next chunk of work will be, but the most important thing is to start and then the ideas will follow.

BUSH TRAVELS

This Easter break I had intended to head up north to the Gascoyne to spend some time at Wooleen Station. However cyclone Seroja threw a spanner in the works and we had to cancel those plans. We made the decision to head east towards the Goldfields and Great Western Woodlands, thinking that we would be well away from the path of the storm. Unfortunately it seemed to be following us all the way. Campsites and national parks were closed and we spent our first night sheltering in Kalgoorlie. Luckily the storm bypassed us but it was still very windy when we finally got to our camp spot the next day. The storm clouds were incredible.

We spent a couple of days exploring the granite outcrops 100kms or so from Kalgoorlie – a beautiful area where you can get on top of a rock and see bush stretching out as far as the eye can see. Our next stop was remote Peak Charles. After 4 hours of driving and with only ten kilometres to go our car suspension broke and we had to turn around and slowly drive back to the highway and call for help. We spent the next 2 days in Kalgoorlie getting the car fixed. After that we had 2 days left to explore the Norseman to Hyden Goldfields Woodlands trail. It was one of those holidays where we spent most of the time driving and waiting around for the car to be fixed. However I managed to find the time to paint outside everyday and was particularly inspired by The Breakaways, a beautiful little spot with richly coloured cliffs and Ribbon Bark trees. Below are some of my photos and plein air painting from my trip.





WORKSHOPS/CLASSES

Below are details of some of the classes/workshops I am running. I have included flyers for both printmaking workshops/classes.

REGULAR CLASSES

Term 2 Expressive Landscapes Painting Class

Tuesdays 9 – 11:30am, starts 20th April at Atwell Art Centre (11 weeks)

Monotype Printing - 4-week printmaking course

Friday 21st May – Friday 11th June at Canning Arts Group. 12:30-3.00pm

WORKSHOPS

Linocut workshop with Chine Colle

Atwell Art Centre – Wednesday 19th May 10-3.30

Sunday Bookbinding Workshop

Canning Arts Centre (details not yet finalised – email me for more info)