

# Bridget Seaton - Artists Newsletter - Jan 2025

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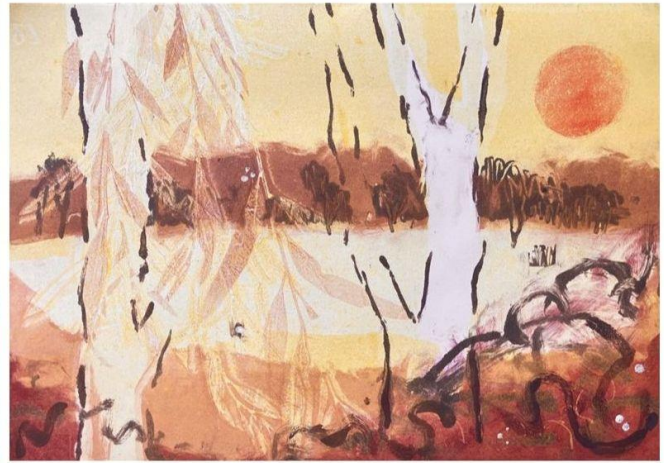
Hello and welcome to my summer newsletter.

Keep reading for info on the future of Atwell House, news of what I've been up to in the studio and outdoors, plus a chance to win a discount voucher for my classes.

## What's been happening in the studio?

Summer is here so I'm full swing into my printmaking, I do this every year as my hot studio makes acrylic painting impractical. At the time of writing we are in the midst of a horrible heat wave so any activity in my studio is at best uncomfortable & at worst unbearable. Artists studios are often make shift spaces so I know I am not the only one in this position. I am turning 50 this year so perhaps I shall buy myself an air conditioner for my studio.

Last year I made prints about glimpses of ocean through trees embracing the landscapes of our costal fringe. This year my focus is strongly on inland landscapes, the part of our state that beckons and pulls me back for more. I am experimenting with subtly textured muted backgrounds and layers of marks. I'm only a few weeks into my printmaking so its early days yet but these are some of the prints to date.

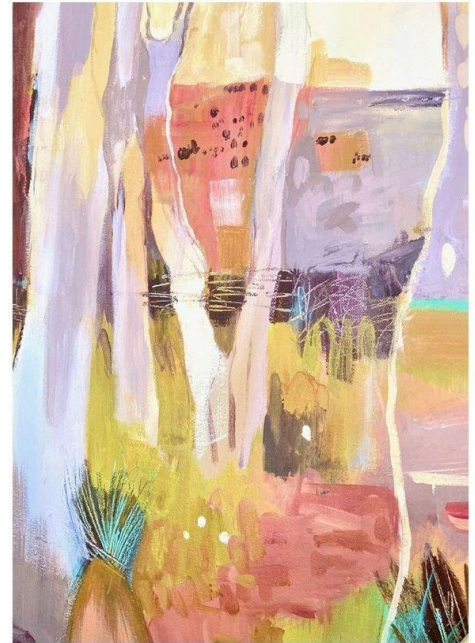


As the new year emerges I have pledged to work smarter, not harder. I love making art but don't find it easy. I enjoy the challenge but often push myself too far, racing to finish before I am ready which invariably results in overworking things. Take this morning for example. My prints are multi layered, I completed 2 layers ,the first successful the second not quite right, and so in an attempt to salvage the work I ploughed on into the third layer without waiting for it to dry or allowing myself time to reflect, the resulting work an overworked mess. This is a familiar pattern - I often tell myself, if I can make a successful piece of work then I can have lunch, relax or go to the beach. But this attitude often backfires. Things will get finished when they get finished - art making can't be rushed - my ideas need to incubate, breathe and I am realising that time away from my work can be a good thing. My studio routine is fairly established now. I put the hours in, I work hard but I need to know when to walk away.

## Painting

My recent paintings feature greys, ochres, muted browns, earthy reds and soft whites. These are the colours of the Wandoo woodlands that lie on the eastern fridge of the Darling Scarp. They lack the shade and verdant understory of the Jarrah forests but have their own understated quiet beauty. Much of these woodlands have been cleared for farming but those patches that remain tell the story of what the land once was. I recently completed a number of paintings based on these places, representational work with elements of abstraction. A scribble motif seems to be occurring in my work. I physically enjoy making this mark, it represents sticks, tangled branches, & something else I can't quite put my finger on.

This time last year I wrote about my pull towards abstraction. Over the past 12 months I have come to realise that I swing between both the figurative and the abstract. Artists are often pigeonholed into categories but I like to express my interpretation of landscape in both ways, and I think this is ok, like a dance and one way of working informs the other .



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## Bush Walks and Plein Air\* Painting

This July I have a solo exhibition of my plein air (outdoor) paintings and there is nothing like a deadline to motivate. When the weather is kind I have been venturing out into the city's parks painting the remnants of our precious bush reserves. I seek out the quiet untidy spots far from playgrounds, manicured grass and artificial beatification. I love a green lawn and a landscaped garden with flowers but somehow it doesn't inspire me in the way a patch of scratchy bush does. I have a routine now, everything fits into my daypack including my trusty Kmart stool. I wear a hat & sunglasses so that I can avoid eye contact with inquisitive passers by - they are always nice & friendly but if distracted I lose my concentration.

I have recently discovered Colourfix paper and this has been a game changer for me. I enjoy painting on brown paper in my sketchbook preferring the warm background to stark white. However it is not archival or suitable for works that I may wish to sell. Colourfix paper is heavy weight and coated with coloured primer, providing the perfect backdrop for my larger outdoor works.

\*painting outside in nature



This Australia day weekend we ventured out for two nights on the Cape to Cape track near Cape Leeuwin Lighthouse. We avoided the crowds by roughing it but also treated ourselves to a restaurant meal on route in Yallingup. We walked a section that featured masses of beautiful melaleuca trees and I enjoyed painting this complex subject from our overnight camp spot. Although the area is far from remote there were many moments where we felt the awe of being in a remnant of ancient wilderness.





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## Atwell House Update

As many of you are aware Atwell House (where I teach the majority of my art classes) has undergone changes over recent years. Previously an independently funded association known as Atwell Arts Centre the centre closed its doors in June 2023 due to financial difficulties. However due to community outcry and support, it was given a second chance and has continued to operate as a visual arts venue for the past 18 months. Support for the venue remains strong and a much needed refurbishment is on the not too distant horizon. Melville Council have committed to the continued operation of the venue as a community arts facility and local councillors are supporting the upgrade with Howard Ong Liberal for Tangney pledging 1.4 million in funding if elected. There is an online petition gathering signatures in support of the upgrade. You can sign [here](#) to show your support.

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# Classes and Workshops

Win a 15% discount voucher off any of my classes & workshops in 2025\*. Simply reply to this newsletter, tell me you are interested and I will put your name in a draw.

\*applicable only for classes bookable under Eventbrite on my Eventbrite page

## **EXPRESSIVE LANDSCAPES PAINTING CLASS 6th - 27th Feb**



**Tuesdays 9-11:30am 5 WEEKS 11th Feb - 11 March @ Atwell House**

This regular Tuesday class explores concepts of landscape painting with experimental exercises demos & guidance. Colour mixing, mark making, brushwork & more. The class is fully booked but I do get cancellations so if you are interested you can join the wait list [here](#).

## **MONOTYPE FLORALS PRINTMAKING WORKSHOP - 12 March**



## **Printmaking Workshop at Canning Bridge Community Space, 10am - 2:30pm.**

Combine two different methods of monotype printmaking to create loose florals in beautiful colours. Monotype is an immediate method which involves inking up a plate of Perspex to produce one off prints. We use oil based printing inks, speciality paper, plants and a small printing press to create unique prints. Learn mark making techniques, how to print in stages & how to enhance your work through hand tinting. All materials provided. No solvents used. Bookings through **Eventbrite**

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Term 2 may seem a long way off but I will be running plein air and printmaking courses on Tuesday mornings. If you are keen for one of these courses please let me know.

Dates: Plein Air Painting: 6 May - 3 June | Experimental Printmaking 10 June - 1 July

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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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