

# Bridget Seaton – ARTIST NEWSLETTER – January 2023



Welcome to my summer newsletter. I have been busy in my studio painting, printing and also planning for the year ahead. It looks like I will have work on display in various exhibitions/art trails between April and August so for now I continue to prepare for that busy time. I have decided to try my luck selling my work online and some of my work is now available for purchase on Bluethumb as well as my website.

## WHAT'S BEEN HAPPENING IN THE STUDIO

### PAINTING

A September painting trip to the Dryandra Woodlands National park sparked a few studio paintings. When in the national park I made gouache paintings in an accordion fold out sketch book which when opened up can be viewed as a long narrow artwork. The linear format of these sketchbooks has fed into my studio practice and in the past few months I have completed 2 paintings of 1.5 metres in length and 50cm in height -my longest artwork to date and definitely a challenge in terms of composition. Long and linear work seems to be the thing for me at the moment and I have continued this concept into my printmaking practice. This long thin format allows me to further express a sense of place because I can include aspects of the landscape all around me rather than simply that which is just in front of me, it allows me to combine and merge different viewpoints and I have been messing around with multiple horizon lines in my work. I am interested in how the natural habitat can change within a small area. Walk a kilometre in some areas of the West Australian bush and the changes in soil types sees one passing through woodland into open scrub, rocky escarpments and then back into woodland again. Working on a long thin format allows me to say something about these changes all on the same canvas. Below is a detail of one of my long thin paintings.





## PRINTMAKING

It's now a seasonal thing for me – as the hot weather bears down and my studio becomes a hot box, I pack up my acrylics for summer and get out my oil based printing inks. By the time it gets to 1.30pm the sun has started to hit the windows in my studio so I have developed a habit of working in the morning. This constraint has helped provide structure in my studio practice. Knowing that I only have 3 or 4 cool hours a day is a good motivator. I started printmaking this summer with the intention of doing some kitchen lithography (this is a nontoxic method using aluminium foil and cola) however after a few frustrating days of things not going quite to plan I returned to my all-time favourite method of monotype. The thing that attracted me to the kitchen lithography was the potential for the drawn line so I wanted to incorporate this feature into my monoprints. I have been doing this by creating a monotype and then adding a drawn line using transfer monotype. Transfer monotype involves resting the paper over a plate of thinly rolled ink and drawing on the back of the paper. I had mixed results and some disasters as is always the case when trying out something new. After contemplating my work after a week away I decided to cut my work up and reassemble it into collages. This has been a satisfactory experience and a reminder to me that even if things don't work out as expected the creative process can lead to different outcomes.

Below right – work in progress – cutting out and arranging papers. Below left and bottom – some finished pieces.



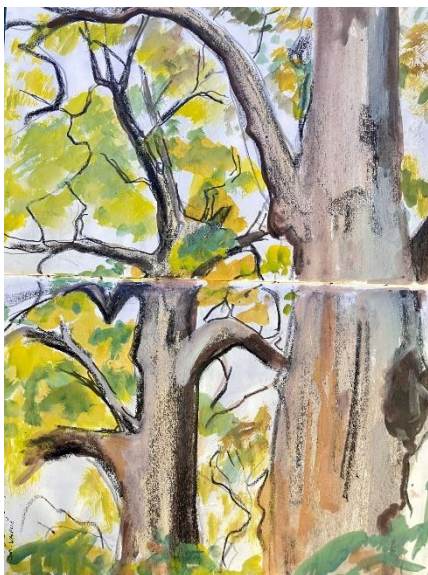
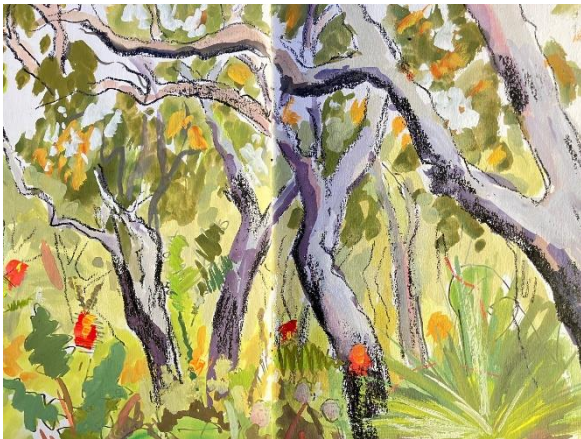


## BUSH TRAVELS

I took a solo trip to the Porongurups in early December and spent my time walking and working in my sketchbook. I make my own sketchbooks from different papers that I have at home and this time I had included some poor-quality cartridge paper that unfortunately was unsuitable for painting. Normally I am so captivated by colour that my sketchbooks are predominantly full of gouache paintings but with the limitations of poor paper I set myself the challenge to make more drawings. This constraint served me well and I have been enjoying the immediacy of drawing without faffing around with colour (however I couldn't resist adding a bit of colour later to some of my drawings). My favourite drawing medium at the moment is a sharpened wax crayon which can be used on its side or on its tip.

My New Years camping trip was in Walpole and we had rather cool and overcast weather which meant that we spent less time on the beach and more time in the great forests. Each year there is something that captures my interest and this time it was the spaces between the trees – namely the Tingle and Karri trees. Negative space has always been something that plays an important part in my work and looking up at the forest canopy near the Valley of the Giants reveals so many interesting shapes. It was cool enough for me to sit in under the trees and make some paintings and the monotype prints that I am working on now are in direct response to this plein air work.

Below are some of my holiday paintings/drawings using a combination of crayon, gouache and Artgraf colour blocks.



# WORKSHOPS/CLASSES

## REGULAR CLASSES

### EXPRESSIVE LANDSCAPES - PAINTING CLASS

Explore colour, composition, and expression in the landscape.

Tuesdays. 9-11.30am at Melville Arts at Atwell House – 4 weeks  
7 – 28 February Call (08) 9330 2800 or book online

BOOKINGS

<https://melvillearts.com.au/classes/expressive-landscapes-paintingt1/>



### EXPRESSIVE LANDSCAPES - PRINTMAKING CLASS

Term 1, I will be teaching the method of Collagraphy. This is a printmaking method where we create a plate by adding mediums and gluing hand textured papers and onto a piece of card. When inking up, both the relief and intaglio method are used resulting in interesting textures and unique prints. Printing inks and tools provided + the use of my printing press.

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## WORKSHOPS

### BOOKBINDING WORKSHOP

**Sat 25 February at The Glyde-In Community Centre, East Fremantle.**

This workshop is a combination of art and craft and you come home with 2 beautiful handmade books.

Bookings through Eventbrite

<https://www.eventbrite.com.au/e/bookbinding-with-bridget-workshop-tickets-517298031337>



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Thanks for taking the time to read my newsletter, I hope to see some of you soon.