



THOMPSON'S  
ALDEBURGH

**JUDITH BRIDGLAND  
JENNY MATTHEWS**



JENNY MATTHEWS  
*A Handful of Seeds*  
Watercolour & collage  
32 x 43 inches



# JENNY MATTHEWS & JUDITH BRIDGLAND

Opens Saturday 10th July 2021

THOMPSON'S  
ALDEBURGH

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Monday to Friday: 10am - 5pm

Saturday: 10am - 5pm

Sunday 11am-5pm

All paintings are for sale on receipt of this catalogue.

More works can be viewed on our website

[www.thompsonsgallery.com](http://www.thompsonsgallery.com)



## Jenny Matthews BA(Hons)

### Artist Statement

My garden has largely been the focus for this exhibition. Having recently moved to a house with a garden, and as a new gardener with definite favourites in the plant world, I had already begun to introduce my own favourite flowers. So when lockdown restrictions were imposed, I was able to focus my attention on the garden which became my second studio. Paintings such as 'Lilies Reappear', 'Marie's French Flowers' and 'Stormy Afternoon' were painted 'en plein air', whilst contending with bright sunlight, heat, cold and rain showers. Similarly is 'Foxgloves', self-seeded characters which made an unexpected but welcome appearance.

Watercolour and its tendency to do its own thing makes it a perfect medium for creating spontaneous and vivacious paintings, full of colour and animation. The skill required to control the medium of watercolour needs to be tempered by an ability to preserve that first elation and excitement of discovery. Using larger brushes, and brushes which are difficult to control, helps me to continue to walk that tightrope! I no longer sketch out my compositions with a pencil, which I find also assists me to really focus on capturing the subject as I first experience it, for example 'Amaryllis', 'Jewel Dahlias and Poppies', 'Nasturtiums', 'Memories of Summer' and 'Russet Irises'.

In paintings which incorporate collage and abstract colour blocks, for example 'A Handful of Seeds', 'Exuberant Garden' and 'Chaotic Sweet Peas', I continue in my quest for immediacy, using abstract shapes to emphasise that first impression of a cacophony of colour.

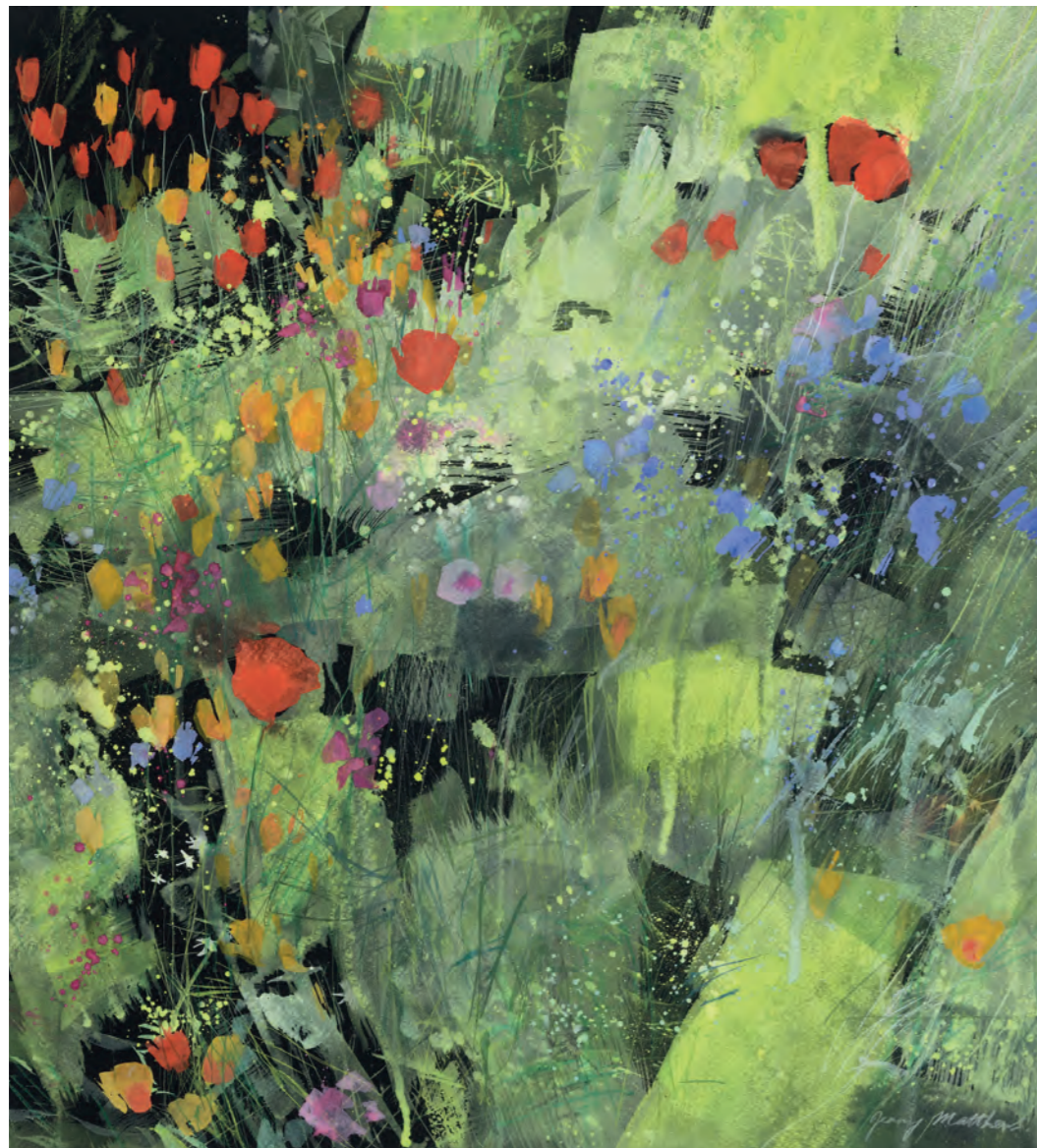


Photograph: Colin Hattersley



JENNY MATTHEWS *Amaryllis* Watercolour 35 x 32 inches



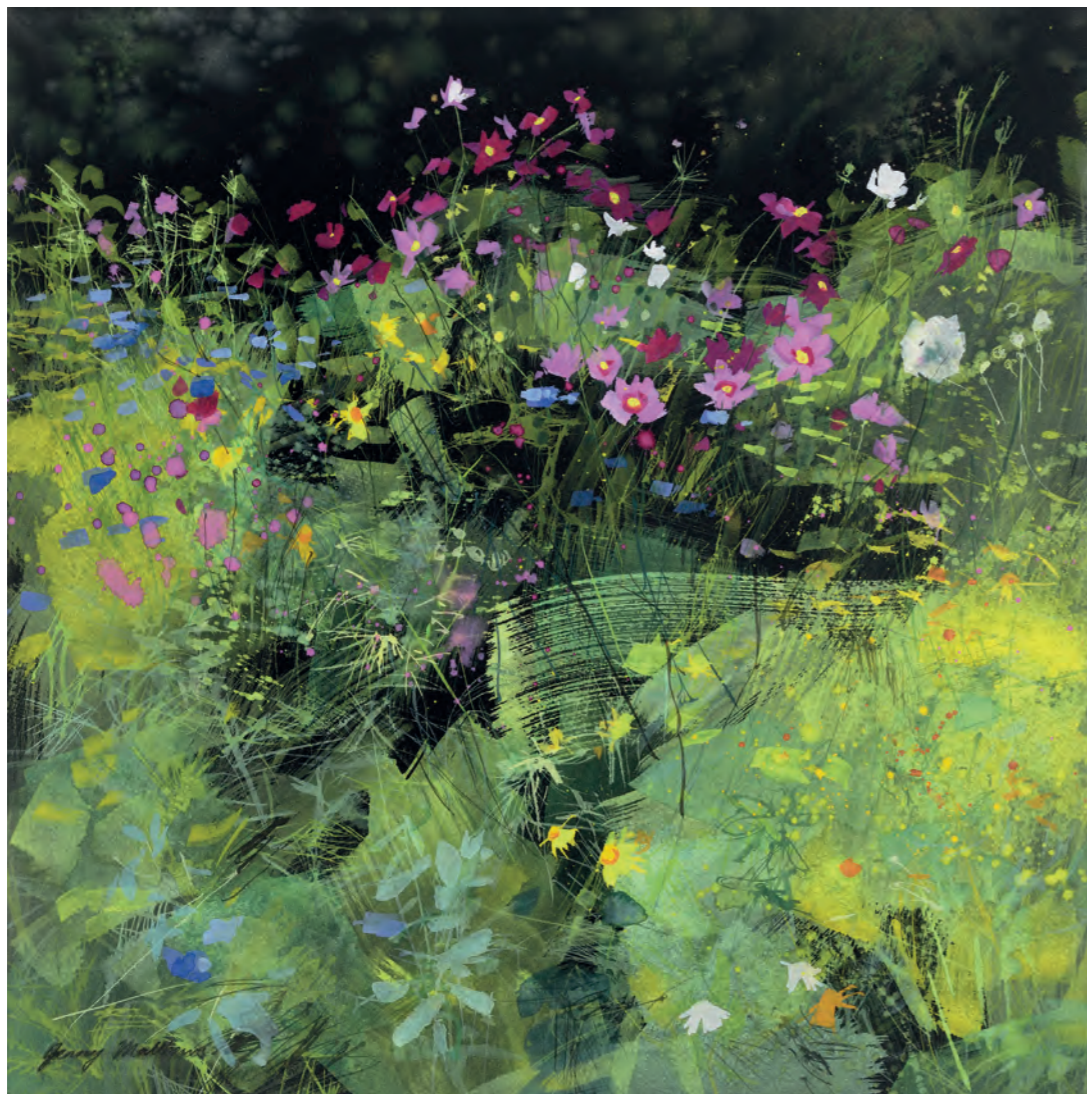


JENNY MATTHEWS *Exuberant Garden* Watercolour 20 x 19 inches

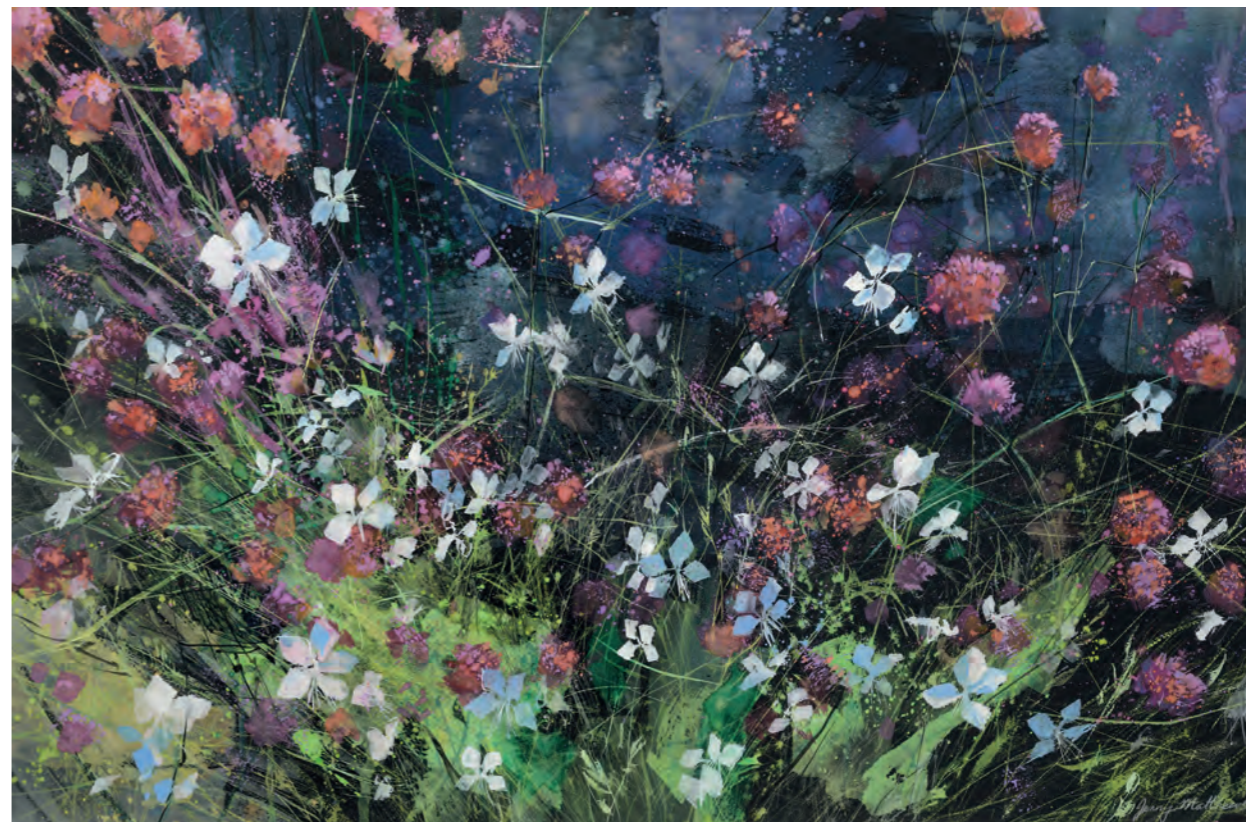


JENNY MATTHEWS *Foxgloves* Watercolour 22 x 30 inches





JENNY MATTHEWS *Twilight Cosmos* Watercolour 22 x 22 inches



JENNY MATTHEWS *Gaura and Verbena, Limousin, France* Watercolour 22 x 32 inches





JENNY MATTHEWS *Nasturtiums* Watercolour 22 x 30 inches



JENNY MATTHEWS *Russet Irises* Watercolour 22 x 30 inches



## JUDITH BRIDGLAND

The months during which I have been painting the work for this show have probably been the strangest times that any of us have lived through. Every one of us has had our own stresses and challenges to face up to, our own stories of how it has changed us. Indeed, at times I found it hard to even paint and to be creative.

As a landscape artist, I am used to observing nature very closely, and to returning to the same familiar spot again and again to paint, travelling up and down the country to do so in the process.

However, our circumstances over the last year, with the busyness of our lives taken away and the shrinking of our personal worlds, meant that the passing of the seasons and the minutiae of daily change became more intense, more focussed on, more meaningful and poignant, and even more closely observed. For many of us, nature has gradually moved to become something more central in our lives, something constant and comforting.

Of necessity, inspiration for me has had to come from much closer to home; from my garden, from my beautiful local park which I visit every day, from re-exploring familiar, happy places. As a result, I think that the subject matter of my paintings has gained a real intensity, with a focus on the abundance of the natural world, and the seasons and rhythms of nature which just keep going, despite everything, in a demonstration of hopefulness and joy. Small things which might have been seen before as too mundane, too ordinary now have an increased importance and significance. When I paint, I try to just allow the work to become itself, and not be too prescriptive. These paintings therefore express that burst of hope and energy, through the vibrancy and intensity of the colours and the joyous textures of the paint.

In a time of turmoil, it has been a chance to reappraise, an opportunity to look very closely at the details of things and to take time to observe and appreciate what is around us.



JUDITH BRIDGLAND *Harebells, Seilebost, Harris* Oil on linen 40 x 48 inches





JUDITH BRIDGLAN *Hollyhocks and Grasses, Aldeburgh Beach* Oil on linen 16 x 48 inches



JUDITH BRIDGLAN *Beach at Aldeburgh* Oil on linen 16 x 48 inches



JUDITH BRIDGLAN *Avenue of Autumn Trees, Queens Park* Oil on panel 24 x 26 inches





JUDITH BRIDGLAND *Distant Arran Through Gorse* Oil on linen 24 x 24 inches



JUDITH BRIDGLAND *Poppy Fields* Oil on linen 26 x 32 inches





JUDITH BRIDGLAND *Clouds over Hayfield*  
Oil on linen 16 x 16 inches



JUDITH BRIDGLAND *Red Roofed Cottage with Flowers, Talisker*  
Oil on linen 16 x 16 inches



JUDITH BRIDGLAND *Sunrise, Porthminster Beach*  
Oil on panel 20 x 20 inches



JUDITH BRIDGLAND *Scots Pine, the Dukes Pass*  
Oil on linen 16 x 16 inches





JUDITH BRIDGLAND *Foxgloves and Buttercups in Green Vase* Oil on panel 32 x 32 inches





JENNY MATTHEWS *Remains of the Garden* Watercolour & collage 16 x 14 inches

JUDITH BRIDGLAND  
*Edge of the Harvest Field,*  
*East Linton (front cover)*

Oil on linen  
36 x 36 inches

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