

An abstract painting with vibrant, layered colors including yellow, orange, red, green, blue, and pink. The brushstrokes are visible, creating a textured, expressive surface. The colors are arranged in broad, overlapping bands and shapes, creating a sense of depth and movement.

GLYNDEBOURNE

Faye Bridgwater  
Ritual and Repetitions

1 - 28 February 2021

Gallery 94

[glyndebourne.com/fayebridgwater](http://glyndebourne.com/fayebridgwater)

**‘The act of painting is about my arm doing the same movements again and again. I start with images and then words and then the paintbrush. At the beginning, I use my whole body to make large movements. Towards the end, my marks become smaller and much tighter until it’s just my hand and eye working in rhythm together.’**

**- Faye Bridgwater**

Gallery 94 at Glyndebourne is pleased to present a selection of new paintings by Brighton-based artist Faye Bridgwater, entitled *Ritual and Repetitions*. This is Gallery 94’s second virtual exhibition, following the successful launch of *Fair Ground* in November 2020.

*Ritual and Repetitions* brings together 16 new paintings by artist Faye Bridgwater created during lockdown over the winter of 2020. For the past decade, Bridgwater has honed a rigorous practice to create her bold landscape paintings. Drawing on the contours and graphic silhouettes of the Sussex Downs and coastlines, Bridgwater starts every new painting through walking and documenting. Revisiting places and views on foot over many days and weeks, she captures details on film that others might miss - cloud shadows on water, the shifting horizon lines and seemingly haphazard arrangement of natural phenomena. She edits these recorded snippets as essential reference material for her paintings. Bridgwater credits this process with her early training in photography and sculpture: ‘In both practices, you have to be discerning. You start with contact strips of photographs or a block of clay and you have to edit down until you have one image or one object that catches your eye. The same happens in painting. All I can control is the colour or line on canvas. It doesn’t matter if I make a mistake, I can white out the canvas and start again. It’s a process I’ve learnt from other disciplines.’

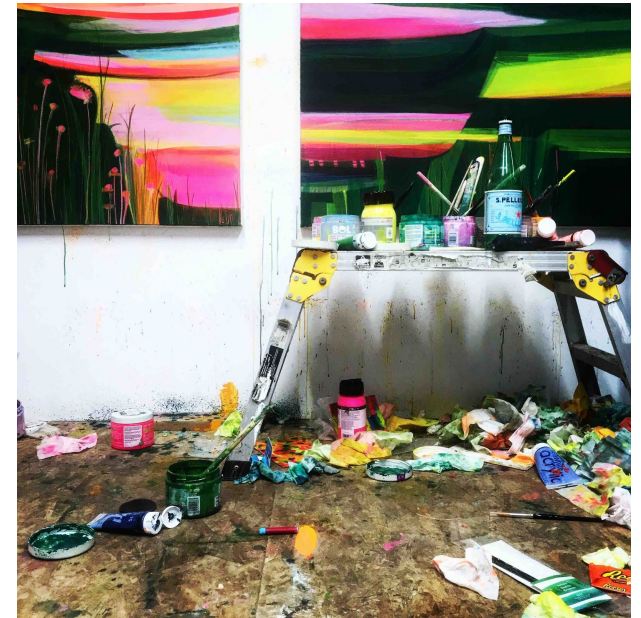
In her studio, Bridgwater installs numerous canvases across her walls, stating ‘It’s important that I feel encircled by the work’. She then draws and writes directly onto each one. Sometimes the same word might appear again and again, loose and illegible, like a shorthand for memory. Bridgwater says that these hidden



pencil marks are messages to her hand to keep painting. The ground colour is then applied and the composition fleshed out in broad strokes. In this new collection, Bridgwater has used fluorescent pinks and dazzling yellows. Colour cannot be separated from form. The experience of being restricted to one walk a day has prompted the change, 'I'm lucky I can escape to my studio', she says, 'when others can't go outside. I want to fill the room with wonderful bright colours when it's grey out there and create joy through paint'. Bridgwater has also introduced a vibrant green in this new collection of paintings, a colour she's not been drawn to before, stating that 'The green reflects on seeing Glyndebourne's gardens for the first time. Anyone who visits Glyndebourne must be blown away by the approach. There are breathtaking views on all sides. Then you discover these beautiful grounds in the middle of the hills. Like a secret garden, full of colour and interesting natural shapes even in the middle of winter.'

Once the framework is established, Bridgwater then proceeds to apply layers of paint rapidly and repetitively, working across all the canvases at once in energetic arcing movements. She uses fat back brushes to build up bands of colour, squeezing the brushes over the surfaces so that the paint drips and sprays over her canvas, before moving onto more refined brushes to exaggerate the marks as the compositions become tighter. Using watered down paint, each layer is visible, giving the surfaces a silky appearance. Bridgwater says, 'I'm not thinking about much at this stage, I want the work to be completely spontaneous. If I only work on one canvas, I find I tense up. I have to keep the momentum going. Once I have the images clear in my mind, I focus on my arm moving, following the shapes of the hills that I'm seeing in my mind. I trace my walks with my paintbrush and remember the forms and sensations of what I've seen.'

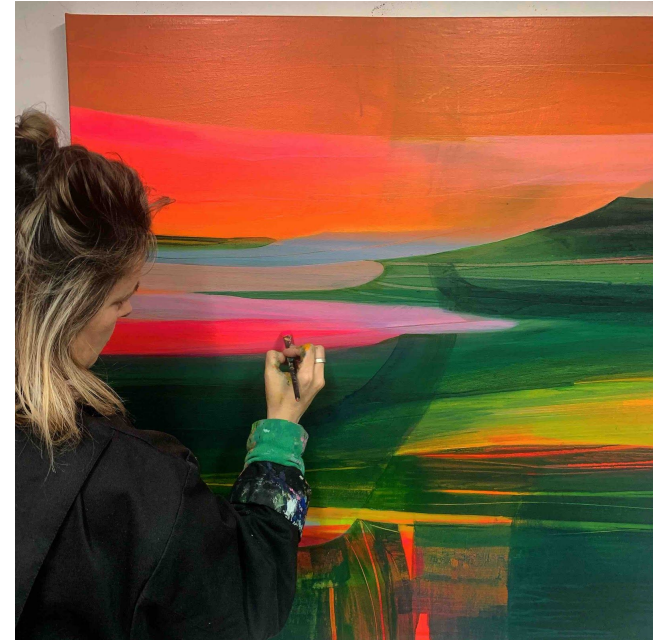
A key part of Bridgwater's painting process is allowing each layer of paint to dry, giving time for the colours to settle and gleam. In pausing to look at each composition as it materialises, she is able to make slight adjustments to allow for changes in scale or orientation. At this stage, Bridgwater is also able to work through many possibilities, self-editing through a process of elimination or change. Often, a single painting shows multiple views. In several paintings for this exhibition, we see the undulating hills at the bottom of Bridgwater's garden together with the graphic lines of Glyndebourne's lake and the contours of Firle



Beacon. In these quasi-fictional views, Bridgwater lifts her work from mere iterative representation to something more poetical. Her paintings are landscapes of the mind, bringing us closer to subjective memory and an emotional response. Just as the symbolist poet Stéphane Mallarmé wrote, ‘don’t paint the thing itself, paint the effect it produces’.

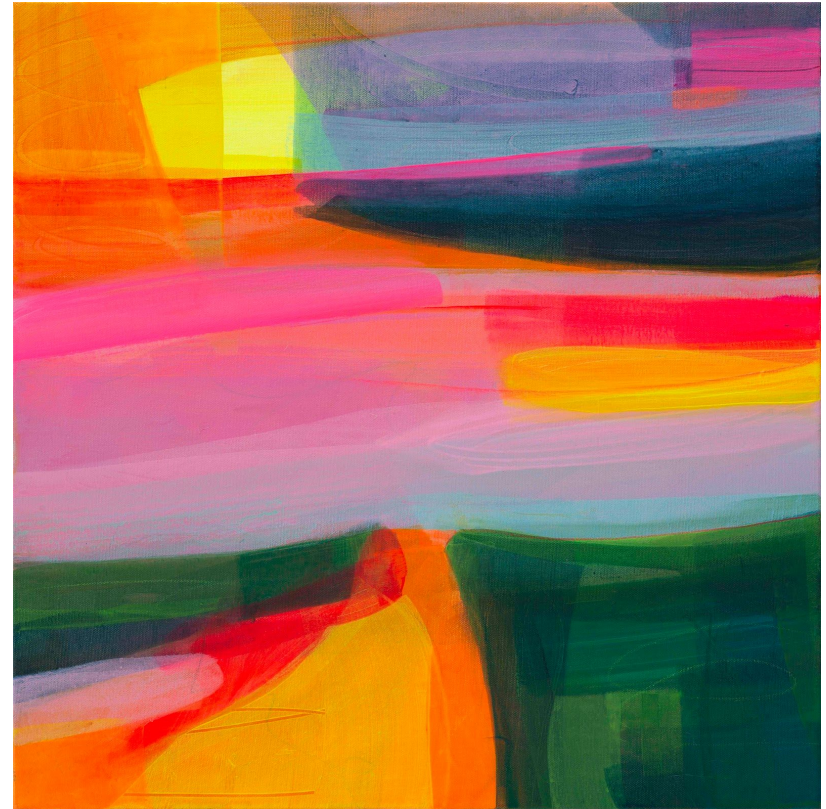
*Ritual and Repetitions* hopefully brings you closer to this art of painting, to suggest that none of Bridgwater’s works could be realised without her ritual of documenting, drawing and distilling. Reflecting on the last few months, Bridgwater says, ‘We have all experienced a big jolt in the last year. My rituals have had to change as my world has become smaller. But this has allowed me to escape into my practice, to find stability in the process. I want my paintings to do the same thing - to transport people and ultimately remind them of being free.’

Nerissa Taysom, Curator  
January 2021





**Winter Solstice** (2021)  
Acrylic, pencil and pastel on canvas  
20 x 20 cm, 33.5 x 33.5 cm framed  
£300.00



**Immerse Myself** (2021)  
Acrylic, pencil and pastel on canvas  
50 x 50 cm, unframed  
£720.00



**Midwinter Wonders** (2021)  
Acrylic, pencil and pastel on panel  
21 x 39.5 cm, 37 x 45 cm framed  
£360.00



**Blessed Indeed** (2021)  
Acrylic, pencil and pastel on canvas  
20 x 20 cm, 33.5 x 33.5 cm framed  
£300.00

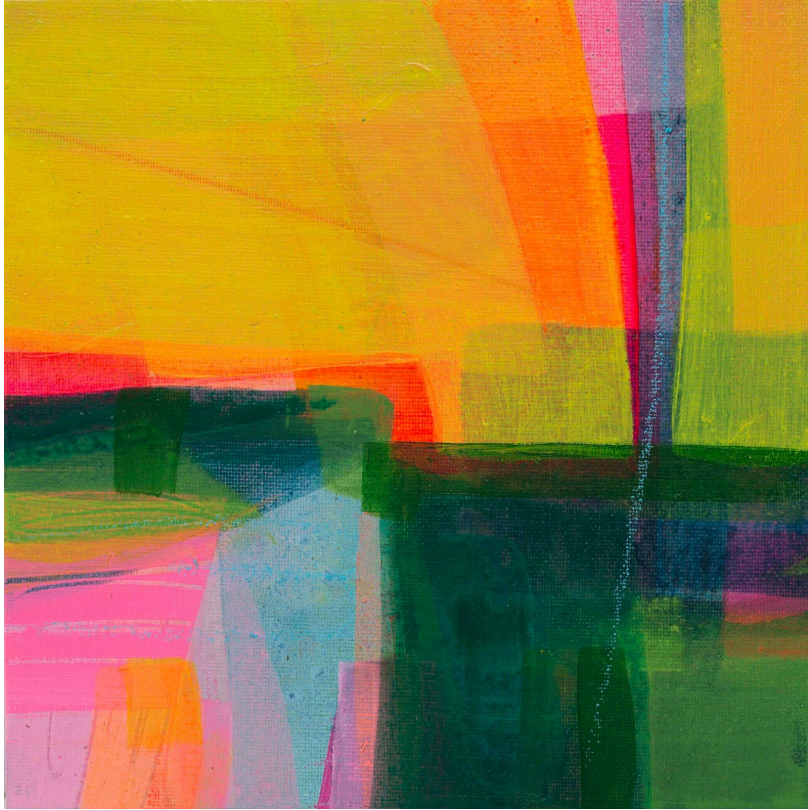


**Where the Magic Happens (2021)**

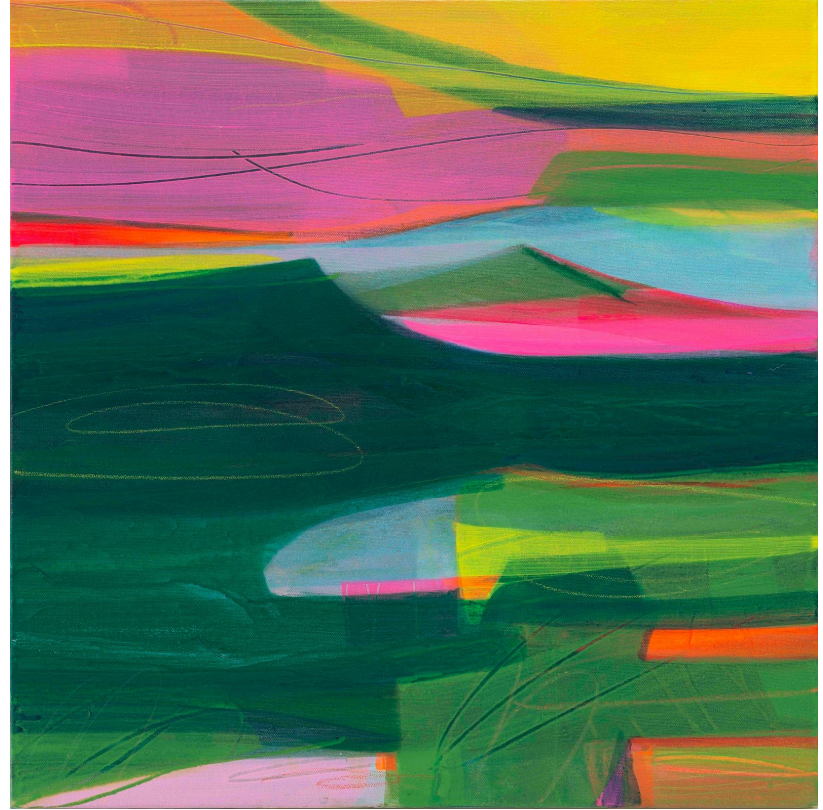
Acrylic, pencil and pastel on canvas

100 x 100 cm, unframed

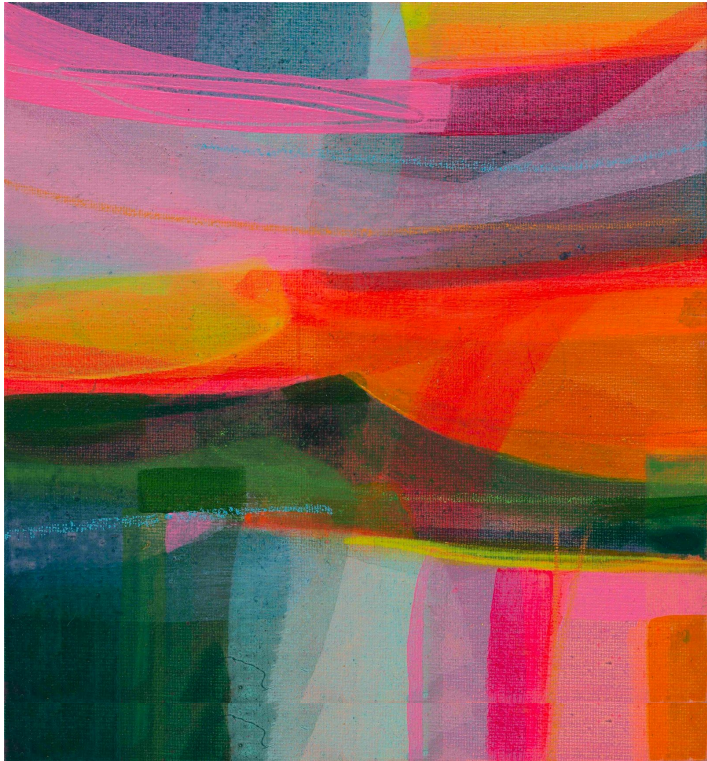
£1700.00



**Get Up and Go (2021)**  
Acrylic, pencil and pastel on canvas  
20 x 20 cm, 33.5 x 33.5 cm framed  
£300.00



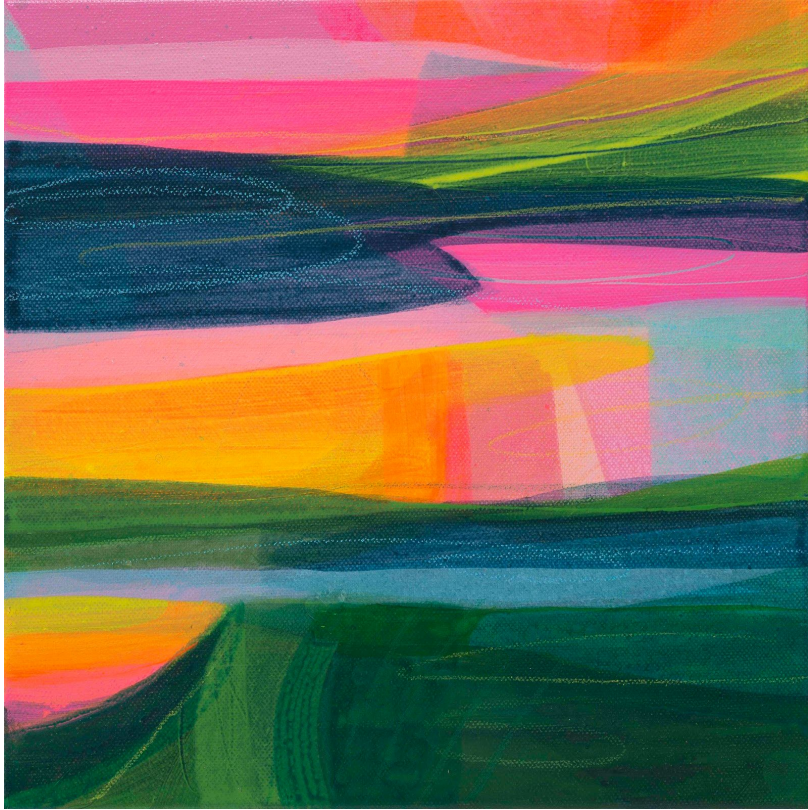
**Escape to the Hills (2021)**  
Acrylic, pencil and pastel on canvas  
50 x 50 cm, unframed  
£720.00



**Daily Reflection (2021)**  
Acrylic, pencil and pastel on canvas  
20 x 20 cm, 33.5 x 33.5 cm framed  
£300.00



**Ritual and Repetitions** (2021)  
Acrylic, pencil and pastel on canvas  
100 x 200 cm, unframed  
£3000.00

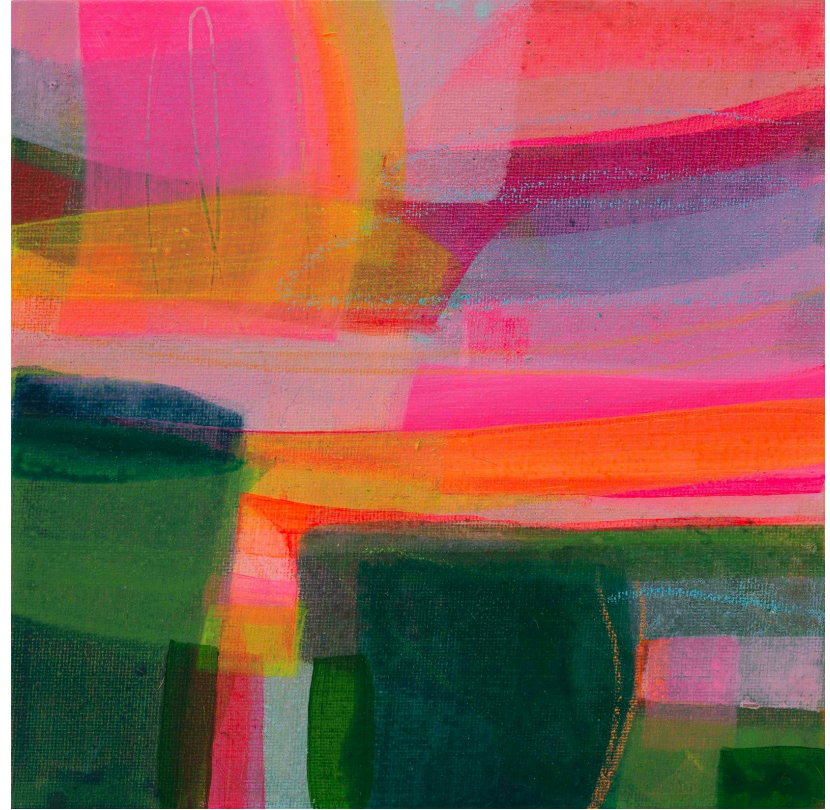


**Ignite the Flame within Ourselves (2021)**

Acrylic, pencil and pastel on canvas

30 x 30 cm, 46 x 46 cm framed

£420.00

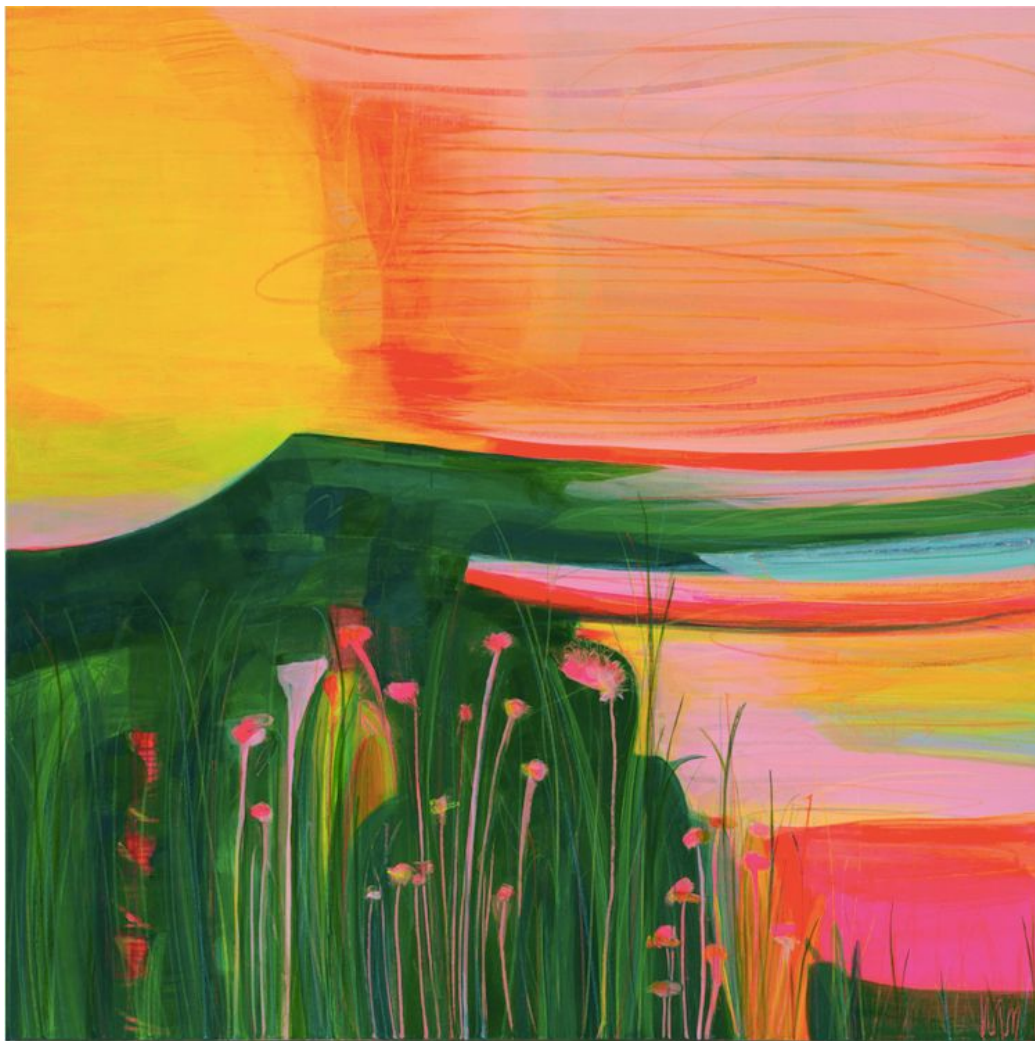


**Enriching my Soul (2021)**

Acrylic, pencil and pastel on canvas

20 x 20 cm, 33.5 x 33.5 cm framed

£300.00

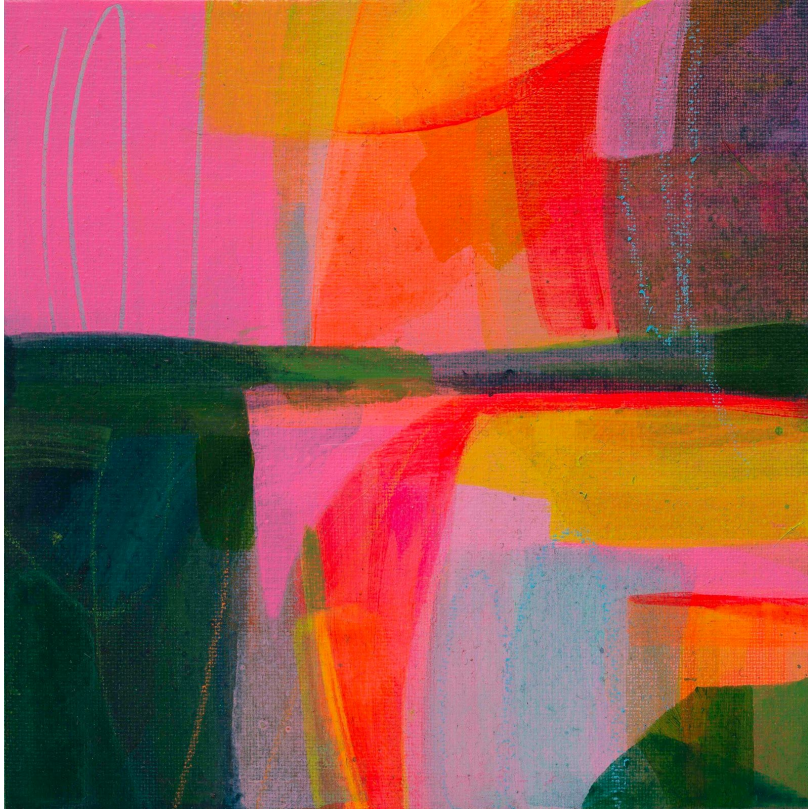


**Glorious views from Glyndebourne (2021)**

Acrylic, pencil and pastel on canvas

100 x 200 cm, unframed

£1700.00



**No Better Place to Be (2021)**  
Acrylic, pencil and pastel on canvas  
20 x 20 cm, 33.5 x 33.5 cm framed  
£300.00



**Rejoicing Winter Blooms (2021)**  
Acrylic, pencil and pastel on canvas  
50 x 50 cm, unframed  
£720.00



**Treasured Time** (2021)  
Acrylic, pencil and pastel on canvas  
20 x 20 cm, 33.5 x 33.5 cm framed  
£300.00



**The Reassuring View** (2021)  
Acrylic, pencil and pastel on panel  
21 x 39.5 cm, 37 x 45 cm  
£360.00

## **Faye Bridgwater**

Faye Bridgwater (b.1978) is a landscape painter, living and working in Brighton. She studied photography under Matthew Finn at West Herts College before undertaking a degree in Sculpture at Sheffield Hallam University. She has exhibited across the UK, most recently at the Mall Galleries for Royal Institute of Painters in Water Colours and for the Society of Women Artists' Open Exhibition. In 2020, Bridgwater was awarded The Derwent Art Prize (People's Choice) and The John Purcell Paper Prize for her work '140 Monochrome Studies of Sussex'. Bridgwater is the founder of Brighton Skies, an online community of 18,000 photographers and artists who document Brighton and the surrounding area.

## **Gallery 94**

The visual arts have always been an integral part of the Glyndebourne experience. Cover designs for the Festival Programme have featured eminent artists including David Hockney, Howard Hodgkin, Eileen Cooper, Anish Kapoor, Grayson Perry, Mary Fedden, Fiona Rae and Chris Ofili.

Gallery 94 is Glyndebourne's contemporary art gallery. It holds regular exhibitions of contemporary art and sculpture in its purpose built gallery and across Glyndebourne's gardens. Its primary focus is to champion Sussex artists. The gallery also hosts Glyndebourne's annual Tour Art Competition and funded residencies. The 2021 exhibition programme includes an online group exhibition 'Forces of Nature', and major opera inspired exhibitions by Tom Hammick and Halima Cassell MBE.

You can now follow Gallery 94 on Instagram @artatglyndebourne.

All works are for sale through the Glyndebourne Shop. All purchases support the work of Glyndebourne.

**[glyndebourne.com/fayebridgwater](https://glyndebourne.com/fayebridgwater)**



# GLYNDEBOURNE

[glyndebourne.com/fayebridgwater](http://glyndebourne.com/fayebridgwater)

@artatglyndebourne