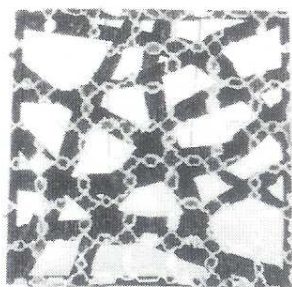




DORIS BETZ HELEN BRITTON

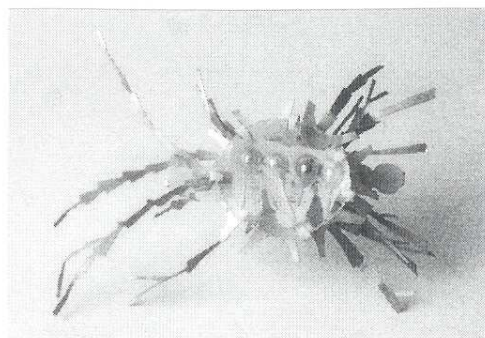
## SURPRISING WORLDS

September 4 – 28  
2002



DORIS BETZ exhibited the blackened silver wire necklaces and brooches which look like painterly free hand line drawings at Gallery Funaki in 1996. Since then Doris has been playing with a different material, Hostaglas, which is industrial plexiglas substitute. Betz describes this process: "In order to get to know the material, I tried lots of things with it. Almost anything as possible; it can be sawn, forged, engraved, squashed, rolled, drilled, tinted, formed at high temperatures. From the experience gained through playing with Hostaglas, I developed numerous ideas for using the material."

Professor Otto Kunzli of the Academy of Fine Art in Munich, writes: "*For the time being, Betz remains faithful to the line: she has thin strips sawn from large sheets of the material. These she rolls out into flat discs which she forms into brooches or hollow tapering segments that can be worn as bracelets. The matt structure of the cut edges of these bands forms an attractive contrast with the shimmering harsh gleam of the top sides, which preserve the surface quality of the original sheet. The Hostaglas bands are usually ornamented with thin steel wire, so that two different linear principles become superimposed and interlinked.*"



HELEN BRITTON Munich, 2001. I am still roaming around finding things, hunting for and gathering materials, like I've been doing for years. No shores here though, a few river banks and also heaps of junk. Europe for over a year and the residue of matter, contemporary and otherwise is exotic and plentiful, piled up in the flea markets, spilling onto the streets out of shops, being broken or discarded and crunched back into the earth for centuries. So from this mass of matter I assemble these collisions of design, these Baroque, reduction resistant assemblages, representative of unruly aesthetic desires. Garden, princess, landscape, rock pool, palace, disco, microscope, package, planet, toy. There is a lot of pleasure here, seeking its meaning in the present, walking directly out of my lived experience. With increasing time away from my country, I have also a heightened awareness of the powerful influence of my culture and my landscape and the effect this has on my aesthetic choices. Because of its complex history of signification and because of its role in establishing a system of valuing materials, classic jewellery forms are ideal physical perimeters in which to play out my ideas. Combining materials, diamonds, silver, plastics, gold, paint, pictures and my own concoctions of chemicals and rubble I can make the precious look cheap and rubbish look unaffordable.

\* PUBLIC LECTURE by Doris Betz & Helen Britton at RMIT RADIO THEATRE (BUILDING 9) at 6:30 PM FRIDAY 30TH AUGUST organised by RMIT UNIVERSITY.

\* PUBLIC LECTURE by Doris Betz at MONASH UNIVERSITY, ART & DESIGN THEATRE CAULFIELD CAMPUS at 12:30 PM WEDNESDAY 4TH SEPTEMBER organised by MONASH UNIVERSITY.