

## The beauty of indifference

“The world is an unstable combination of fluids, the form is a moving brightness, an undefined spot in a fugitive universe.”

Henry Focillon

“I paint for pure pleasure,” says the artist.

To her painting is painting full stop.

Put her hands to work means allowing her ideas to be free so that they are randomly fine tuned and brought to the material world in the format of a painting or a drawing, sometimes on canvas, sometimes on paper.

In her paintings predominates a palette of strong and vibrant colors that contrast with pastel tones. The drawings have firm strokes with an air of naïf. In both the paintings and the drawings – generally in black, white and grays – the scale game reminds us of “Alice in wonderland” and other enchanted worlds.

But it’s not in the Cartesian analysis of the plastic elements that make up the work of the artist that lays the true value of her work.

Looking back along the path of her first works and the current, one can find a trail that wins formal and conceptual complexity.

But if the artist paints for pure pleasure, and the ideas circulate freely through her body, can we talk about concepts?

The impact that her capacity to synthesis and her unexpected sceneries produce in the observer surpasses the interest of the purely formal aspects of her work of art.

Synched in the contemporary discoveries with respect to the nature of the universe, Bettina tells us “things are not what they seem” and she searches to “transform objects

based on impulses and flashes of memory that cross her mind.”

The environment of her canvases and drawings defies the laws of physics and of common sense in search of self-determination and self-knowledge.

The result of the convergence of real or possible worlds with worlds of dreams and imagination, the images demand an active contemplation. We are interactive agents, through our imagination that closes the work, sometimes through a suggested narrative, sometimes through the simple pleasure of disinterested navigation through the “naïve” icons, which are at the same time complex, proposed by the artist.

It is in the intimacy and solitude of her atelier, the favorite habitat of the artist, that Bettina creates her enigmas and traps loaded with non-sense.

Flanner of her own day to day, she saves common objects and articulates them with imaginary beings creating an unstable territory, transitioning, fluid, where the traditional notions of space-time are lost.

It is related to the rescue of the observant eye of our day to day, valuing the sync perspective. It's the eye of the artist that creates a universe of provocations and uncertainty saving the magical and transcendental meaning of doing artistic.

The construction, based on the improvised gesture, energy that emerges from a state of personal perception of the artist, causes suggestive compositions to emerge, fruit of the pulse of emotion and not the act of reason.

In a time of information, where concepts like fragmentation, multiplicity, fluidity and non-linearity reign, Bettina's work is aligned with the spirit of the time.

One more point about the artist, she talks about the human being in the present, putting the contemporary problems in simple form, with lightness and complexity without leaving a side the memory, affection and humor. If reality lives in our thoughts, at last what is real?

Fernando Velázquez  
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