

Eva Betjes portrays perspectives. In a series of paintings and sculptures, she materialises unreal landscapes. Small rocky islands show themselves in various appearances. The term SKERRY refers to isles that are too small for habitation, and that exactly is the feel of her work. Offering great potential to be read as mental sceneries, islands and isolation embody one another. Whether it is in paintings or in sculptures, Betjes' way of portraying is an exercise in tactile materialisation. Particles seemingly enlarged show the granular character of a rock through rough structures and techniques.

Precision and plays of perspective bring us to drifting islands. They appear as a distant memory, something we remember vaguely. Pink valleys and water currents merge fiction and friction; as in a collage her imagery adds and distracts layers, in which recognition and disorientation overlap. In apparent layers, she brings together particle and whole, be it in rocky islands or in a massive block made hollow. Weight, depth and material shift. Artificial pink in fields of grass green break the audible silence of the scenery.

Artificiality and unreal elements keep the image in motion: the eye is sent back and forth between what it knows and what it sees. Working intuitively, free of pre-set intentions, Betjes works on the flow she depicts; in a continuum of change, a walk through a process that remains visible. Tiny biotopes indisputably question the architecture that surrounds us and the visual context in which we decide to reside. Influences of the East pierce through in Betjes' choice of colors and defined play of perspective, she stages depth through sequences of fore- and background. The work of Eva Betjes absorbs, pulls the viewer into the far-off.