

Visual uniqueness gives value to the common materials often overlooked or disregarded and it is this which has long fascinated me. The minerals on which I base the design and construction of my work are sourced from the Australian outback and from collectors' exhibitions: the raw materials are a rich inspiration.

Evolving from my absorption with visual uniqueness began an investigation of the crystalline formations of the minerals. Experimenting in metal re-presenting the geometry of the structures I thereby make visible its fractal qualities. Patination, etching and enamelling techniques evoke memories of colour and surface.

Translating and magnifying such treasure is a revelation and source of inspiration.

Regine SCHWARZER, 2011

JETSAM SERIES, 2011
JETSAM

EARRINGS
sterling silver etched,
gilding metal etched,
patinated, enamelled
largest 54 x 20 x 5mm



BROOCHES
gilding metal etched and patinated
sterling silver etched
fossilised coral
largest 62 x 54 x 10mm



CORALACEUS SERIES, 2011
CORALACEUS

LITTORAL SERIES, 2011
LITTORAL
gilding metal etched and patinated



WRIST PIECE
73 x 57 x 27mm

BROOCHES
largest 56 x 28 x 10mm



B H O B O S
R H O P O S
B H O B O S

r e g i n e
SCHWARZER
c a t h e r i n e
H E W I T T

RHOPOS

'... the depiction of those things which lack importance, the unassuming material base of life that 'importance' constantly overlooks.'¹

Such are rocks – 'the unassuming material base of life' – made of minerals, natural, non-living materials, elements combined with heat and pressure. Loose sediment may become rock through the process of lithification: either accumulated grains compact under pressure or recrystallise. Every mineral possesses a combination of chemical composition and crystal structure that makes it unique.

Not only do we share an attraction to the natural base elements but having studied together and seen each other's work in progress we have come to know and appreciate the similarities in our design aesthetics. As well as developing our own specific

interests for this exhibition, we explored the possibilities offered from the exchange of materials.

RHOPOS is an interrelated body of work that reflects our individual and combined delving into particular rock formations. Accentuating the overlooked, we enhance and emphasise the complexity and interconnection of the 'material base' through shape reduction and simplicity. The works – in metal and on paper – are a combination of both the seen and the sensed; an approach involving art and science and the exchange of two different sets of experience, knowledge and methodology.

The differences in our choice of working materials enhance the individual and combined interpretive focus on internal structures that evidence and echo both macrocosm and microcosm.

October 2011



Government
of South Australia

Arts SA

Photography
(Panels 3, 6, 7 & 8)
Grant Hancock

Graphic Design
John Hewitt

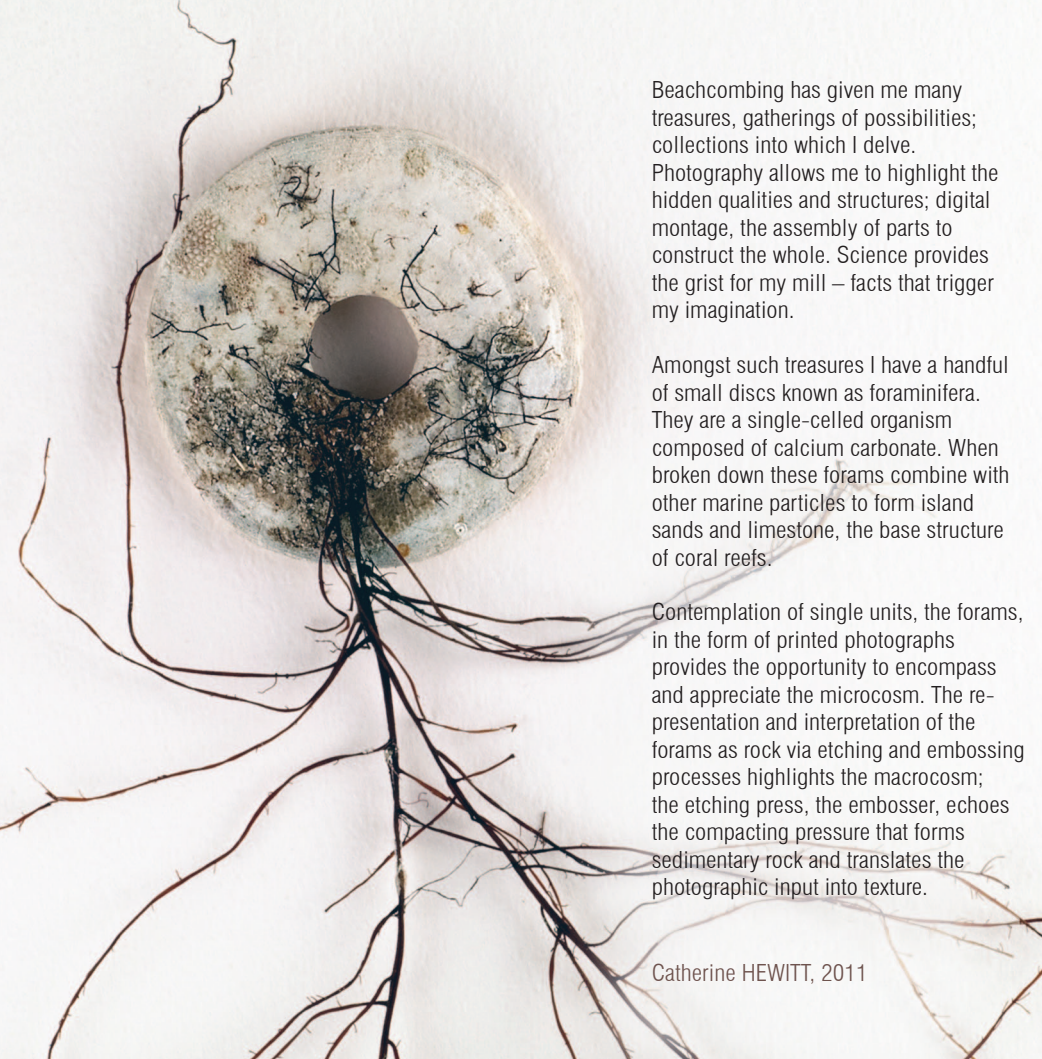
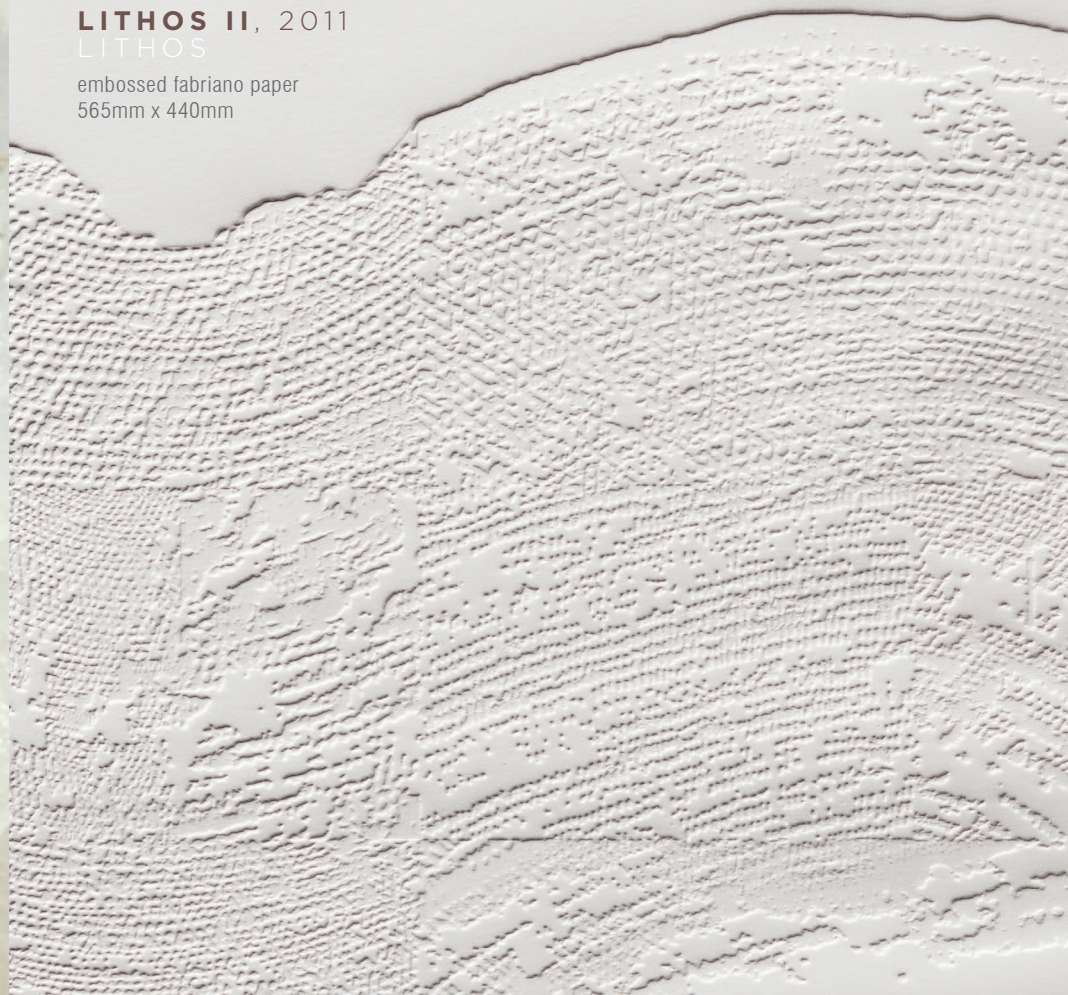
Printing
fivestarprint

Front Image
Montage from works
by Catherine Hewitt
& Regine Schwarzer

¹ Bryson, N. 1990,
*Looking at the
Overlooked: Four
Essays on Still Life
painting*, Reaktion
Books Ltd, London.

LITHOS II, 2011 LITHOS

embossed fabiano paper
565mm x 440mm



Beachcombing has given me many treasures, gatherings of possibilities; collections into which I delve. Photography allows me to highlight the hidden qualities and structures; digital montage, the assembly of parts to construct the whole. Science provides the grist for my mill – facts that trigger my imagination.

Amongst such treasures I have a handful of small discs known as foraminifera. They are a single-celled organism composed of calcium carbonate. When broken down these forams combine with other marine particles to form island sands and limestone, the base structure of coral reefs.

Contemplation of single units, the forams, in the form of printed photographs provides the opportunity to encompass and appreciate the microcosm. The representation and interpretation of the forams as rock via etching and embossing processes highlights the macrocosm; the etching press, the embosser, echoes the compacting pressure that forms sedimentary rock and translates the photographic input into texture.

Catherine HEWITT, 2011



WHAT LIES BENEATH, 2010 WHAT LIES BENEATH

digital montage
1200mm x 900mm