While stealth courses through all of the paintings, Betts did not, in fact, steal all of the images. Betts gained permission from the Texas Department of Transportation for satellite shots of highways, which are the basis of US54 Hondo Pass, El Paso, TX, November 15, 2006, 6:12pm and I-10 and Los Mochis, El Paso, Texas, May 31, 2007, 6:09 pm. While all of the work in this show is a visual delight, the most conceptually provocative are the three photographs of Amber, which, unlike the pilfered or borrowed images, were staged — but look caught on the sly.

Black, white and grainy, Amber, 03/19/04, 20:30:45, Amber, 03/19/04, 22:25:12 and Amber, 03/19/04, 22:31:04 show a naked woman in a hotel room presumably anticipating or post-coitus. They bring to mind the ambivalent voyeurism aroused by French artist Sophie Calle’s photoconceptualism.

While remaining focused on the parameters set by the algorithm of the machine, Betts has opened up to new ideas and form in this elegant, new body of work.

— CHARISSA TERRANOVA