

# New American Paintings

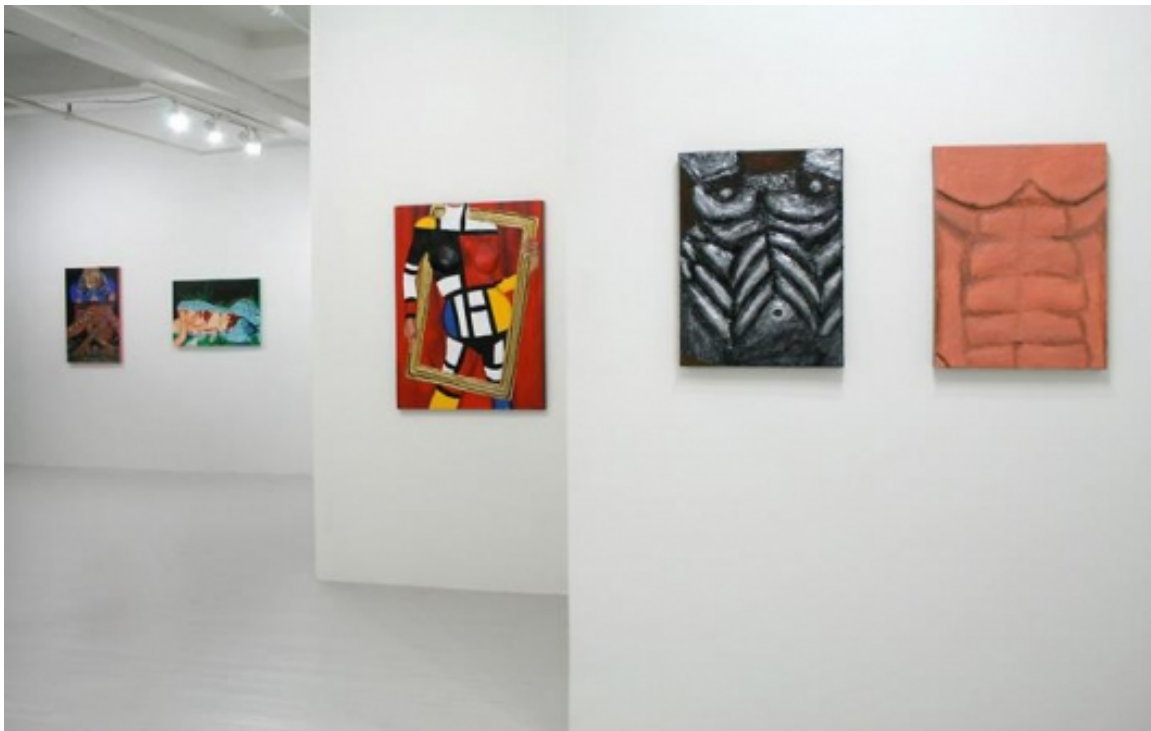
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## LE SIGH: GINA BEAVERS AT NUDASHANK

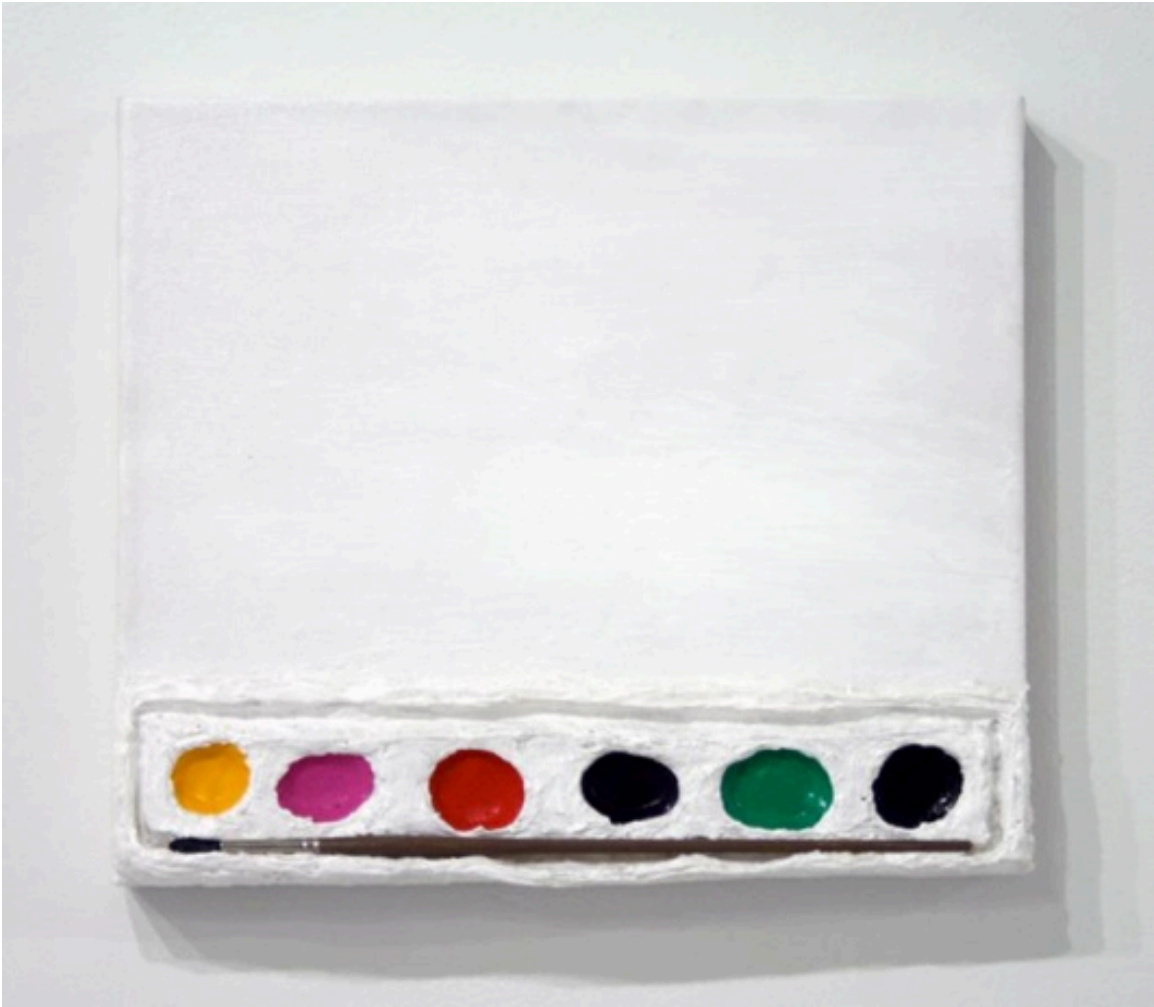
by [New American Paintings](#)

February 24, 2012, 8:15 am

There's no escaping the physicality of [Gina Beavers](#)' paintings. Culled from the unremarkable — quotidian moments and bits of cultural flotsam — her work is grounded by the immediacy of her source material. Despite the occasional abstraction, these representations aren't meant to veer far from their physical subjects; they're tethered to experiential moments that are as concrete as the sculptural reliefs on her canvases. Indeed, borrowing from the pictorial language of naive painting, Beavers' works suggest redemption for what's unheroic among us. *Le Sigh*, her solo show at [Nudashank](#) in Baltimore, opened earlier this month and I had the chance to drop by for a visit. — *Matthew Smith, Washington, D.C. contributor*



Gina Beavers | Installation view of *Le Sigh*, 2012 (courtesy Nudashank)



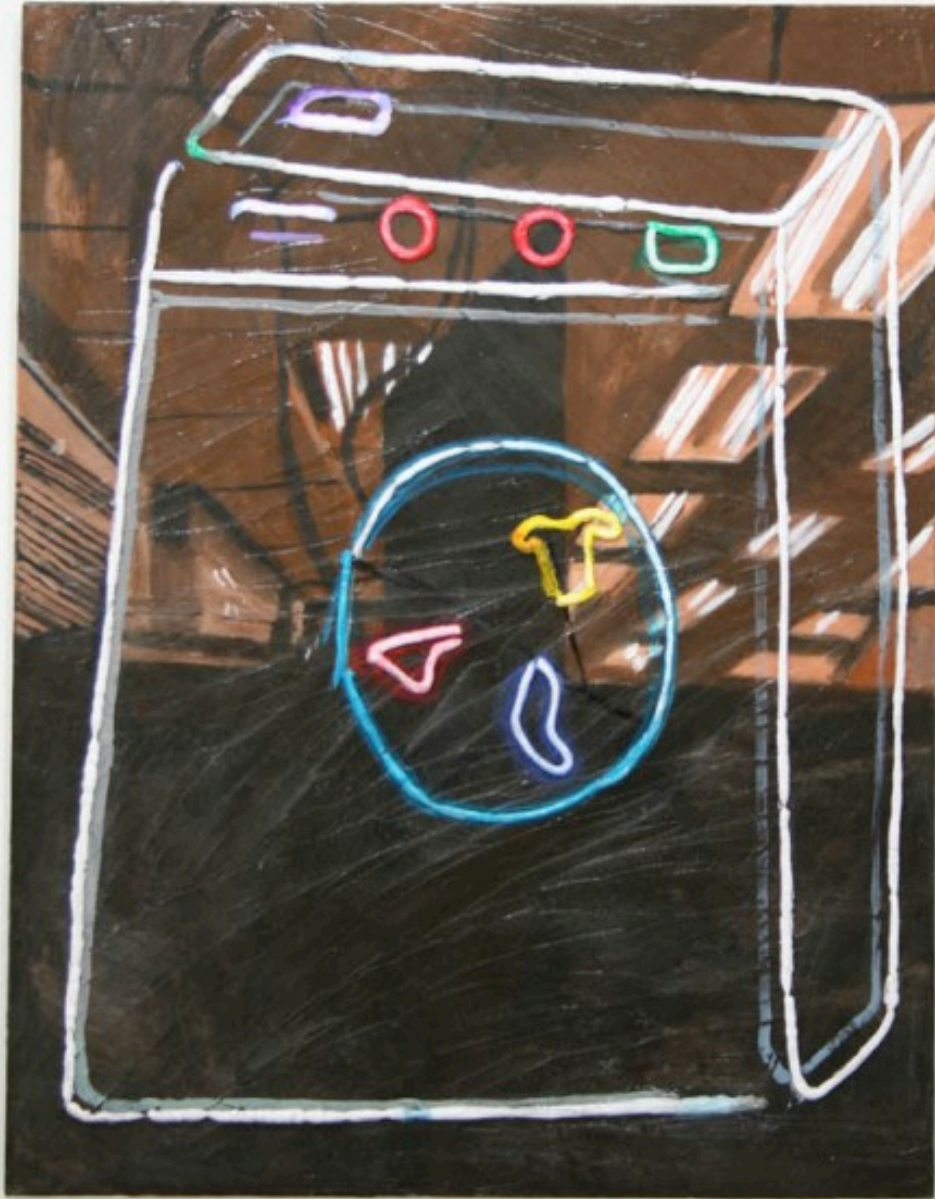
**Gina beavers | 6-color palette, acrylic & paintbrush on canvas, 12" x 14", 2011, (courtesy Nudashank and the artist)**

*Le sigh*, of course, is the catchphrase of cartoon character Pepe Le Pew, but it's also become expression du jour in the blogosphere as of late, denoting a dreamy sort of resignation. And not unlike peppy SMS shorthand like *LOL* and *OMG*, the meaning of *le sigh* is more nuanced in its written form, its significance predicated by the mediating effect of technology and social media.

The paintings in Beavers' *Le Sigh*, then, are similarly mediated representations of their "long form" counterparts — appropriated images from Tumblr and other corners of the Net (see Beavers' cheeky [rendition](#) of a 1992 Vanity Fair [cover](#), not included in her Baltimore show). Like the phrase *le sigh*, the impastoed depictions are far more nuanced as second incarnations, though in their naive aesthetic they aim to remain as palpably awkward as their virtual counterparts. And it's this sophisticated back-and-forth, made material by the mediated context of our times, that ultimately becomes the subject of Beavers paintings. Seemingly, it's what she brings to the edge of objecthood and back.



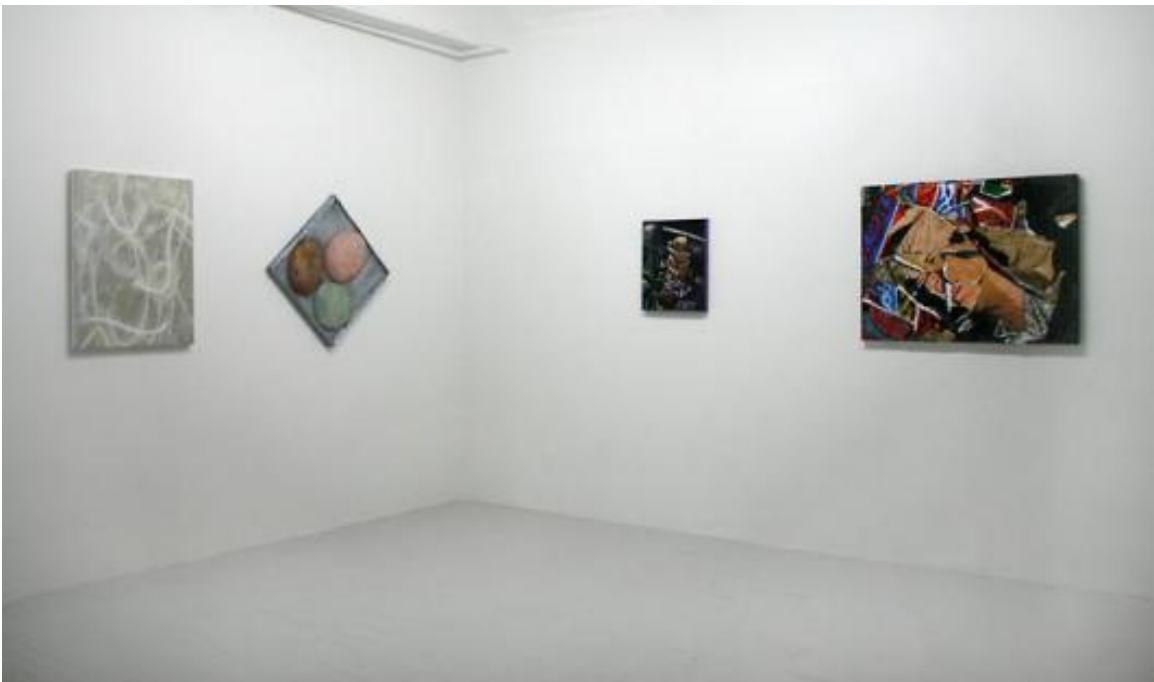
Gina Beavers | *Mondrian*, acrylic on canvas, 30" x 40", 2012 (courtesy Nudashank and the artist)



Gina Beavers | *Wash Flo-lite*, acrylic on canvas, 40" x 54", 2011 (courtesy Nudashank and the artist)



Gina Beavers | *Watercolor palette*, acrylic and paintbrush on canvas, 14" x 18" (courtesy Nudashank and the artist)



Gina Beavers | Installation view of *Le Sigh*, 2012 (courtesy Nudashank)



Gina Beavers | Installation view of *Le Sigh*, 2012 (courtesy Nudashank)