

MARIANNE BOESKY GALLERY

GINA BEAVERS
DIVINE CONSUMER

GINA BEAVERS

DIVINE CONSUMER

SEPTEMBER 5 – OCTOBER 5, 2024

Marianne Boesky Gallery is pleased to present *Divine Consumer*, an exhibition of new paintings by Gina Beavers (b. 1974; Athens, Greece). For her newest body of work—the *Comfortcore Paintings*—Beavers transforms into intimate textured relief paintings an endless digital stream of domestic goods for sale in a seductive range of comforting patterns, colors, and textures.

Throughout her practice, Beavers examines notions of selfhood and the construction of identity through the lens of online media consumption. With a remarkable fluency in the particular visual vernacular of the internet, Beavers reimagines various aspects of online culture—makeup tutorials and memes, food porn and bodybuilding selfies—in sculptural relief paintings that intrigue and repulse in equal measure. Mining the calculated, surreal perfection of the images she encounters on her own Instagram, YouTube, and TikTok feeds, Beavers’s paintings operate as a sort of self portrait visualized through endless scrolling and liking and commenting.

With *Divine Consumer*, Beavers retreats from the social media-derived narrative subjects that have defined her work since the early 2000s, looking instead to the barrage of advertising that permeates our digital lives. For the *Comfortcore Paintings*, Beavers borrows product photos of home decor—towels, blankets, pillows, curtains,

and sheets—from Google and Amazon retail ads that follow internet users through their online lives, appearing in social feeds, on the sidebar of every website visited, within every article read. Pulling these found images into Photoshop, Beavers reworks them into intuitive, improvisational photo collages that draw on traditional painting genres—particularly still life and landscape. Beavers then recreates the images on canvas, sculpting the forms and textures with foam and paper pulp before finishing them with oil paint. In the resulting paintings, Beavers transforms quotidian domestic textiles—linen, chunky knits, terry cloth, upholstery—into painterly abstraction.

The *Comfortcore Paintings* represent a significant departure in Beavers’s work. Instead of painting caricatures of images sourced directly from her feed, she transforms elements of the internet user experience into a palette through which she creates entirely new compositions, the resulting images softer, more delicate, and more painterly than her previous work. This evident shift in Beavers’s practice is, in many ways, a reaction to changes in the internet itself. “The early internet,” *Trick Mirror* author Jia Tolentino wrote in 2019, “had been constructed around lines of affinity, and whatever good spaces remain on the internet are still the product of affinity and openness. But when the internet moved to an organizing principle



Gina Beavers,
Blue gingham ottoman stack (2024)

of opposition, much of what had formerly been surprising and rewarding and curious became tedious, noxious, and grim.” Much of the novelty—the joy, the excitement, the fun—that defined the internet of the 2010s has died, leaving raw anxiety in its wake.

Faced with the antagonism, opposition, and argumentation that define the current state of the internet, Beavers looks inward, retreating to the cool comfort and certainty of digital advertising. Advertisements—even as they follow us around the internet—contain no hidden agenda; they ask us to buy, and nothing more. Amid the endless

discord and strife of online platforms, the constant pressure to perform in ever more extreme ways, Beavers turns to retail therapy—a tale as old as capitalism itself—shopping for physical comfort in the form of oversized armchairs and cozy blankets and soft pillows. Yet, even as the content of Beavers’s paintings shifts from explicit manifestations of garish internet culture to more subtle intonations of the online—her work remains autobiographical: a self-portrait of an artist hunting for some semblance of divine comfort amidst a splintered and fractured digital landscape.





GINA BEAVERS

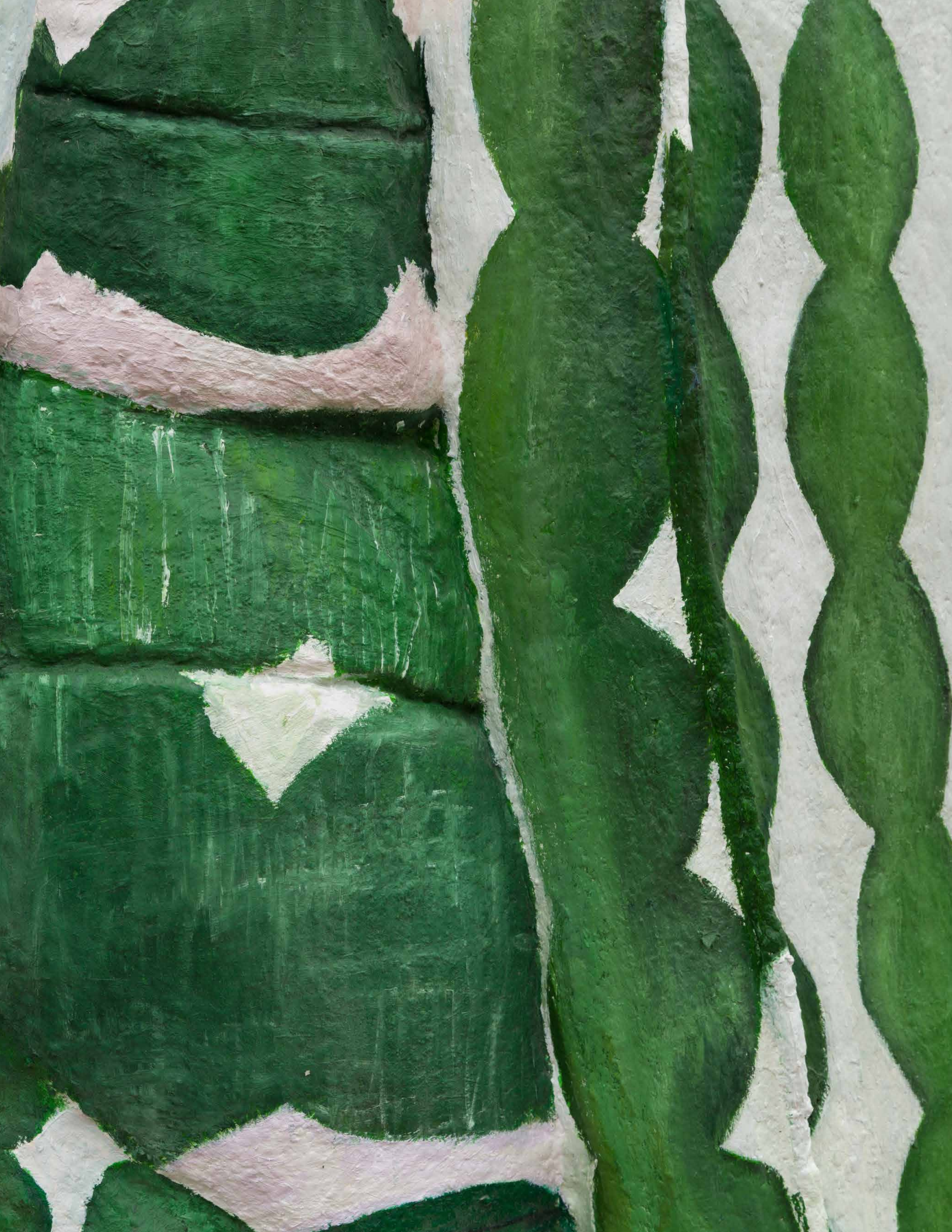
Full circle in Jungle, 2024

Oil, acrylic, putty, paper pulp, foam, and wood stain on panel

60 x 51 x 5 1/2 inches

152.4 x 129.5 x 14 cm

GBE.21129





GINA BEAVERS

Blue gingham ottoman stack, 2024
Oil, acrylic, putty, paper pulp, foam, and
wood stain on panel
72 x 62 1/2 x 8 1/2 inches
182.9 x 158.8 x 21.6 cm

GBE.21143





GINA BEAVERS

Knit weighted blanket landscape, 2024
Oil, acrylic, foam, and wood stain on panel
73 1/2 x 107 x 9 inches
186.7 x 271.8 x 22.9 cm

GBE.21144





GINA BEAVERS

Yellow gingham ascension (cushions, drapes, pillows), 2024
Oil, acrylic, putty, paper pulp, foam, and wood stain on panel
72 x 52 x 5 1/4 inches
182.9 x 132.1 x 13.3 cm
GBE.21130





GINA BEAVERS

Blue gingham still life (pie and casserole covers, crib sheets), 2024

Oil, acrylic, putty, paper pulp, foam, and wood stain on panel

60 x 45 1/2 x 7 inches

152.4 x 115.6 x 17.8 cm

GBE.21131





GINA BEAVERS

Red towel totems, 2024

Oil, acrylic, putty, paper pulp, foam, and
wood stain on panel

50 x 36 1/4 x 5 1/4 inches

127 x 92.1 x 13.3 cm

GBE.21133





GINA BEAVERS

All the knit blankets in Ivory, 2024

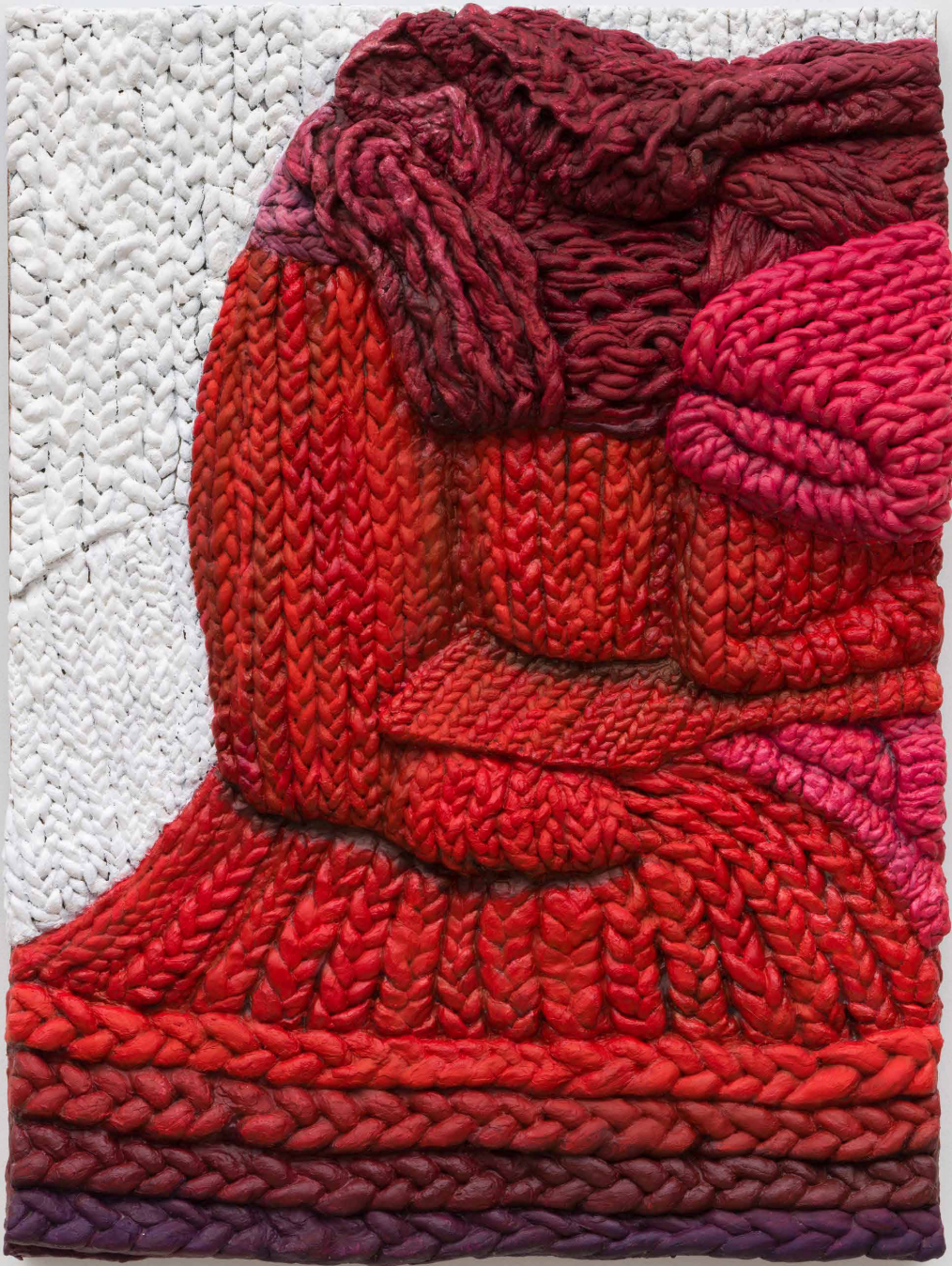
Oil, acrylic, putty, paper pulp, foam, and wood stain on panel

42 1/4 x 30 1/2 x 4 1/4 inches

107.3 x 77.5 x 10.8 cm

GBE.21128





GINA BEAVERS

Red knit blanket mountain, 2024
Oil, acrylic, putty, paper pulp, foam, and
wood stain on panel
40 x 30 3/4 x 4 1/2 inches
101.6 x 78.1 x 11.4 cm
GBE.21132





GINA BEAVERS

Adyrescia chenille knit blanket throw, 2024

Oil, acrylic, putty, paper pulp, and wood
stain on panel

27 x 22 1/2 x 4 1/4 inches

68.6 x 57.1 x 10.8 cm

GBE.21141



GINA BEAVERS

Square knotted pillow decor, 2024
Oil, acrylic, putty, paper pulp, foam, and
wood stain on panel
25 x 24 x 4 inches
63.5 x 61 x 10.2 cm
GBE.21140



GINA BEAVERS

American Soft towel set in Ruby, 2024
Oil, acrylic, putty, paper pulp, foam, and
wood stain on panel

23 1/2 x 23 3/4 x 6 inches

59.7 x 60.3 x 15.2 cm

GBE.21138



GINA BEAVERS

Chunky knit throw in Misty Rose, 2024
Oil, acrylic, putty, paper pulp, and wood
stain on panel

20 x 20 x 3 1/2 inches
50.8 x 50.8 x 8.9 cm

GBE.21139





GINA BEAVERS

Chunky knit throw in Port, 2024

Oil, acrylic, foam, paper pulp, and wood
stain on panel

21 x 21 x 3 1/4 inches

53.3 x 53.3 x 8.3 cm

GBE.21136



GINA BEAVERS

Charlton Home ribbed towels, 2024
Oil, acrylic, putty, paper pulp, foam, and
wood stain on panel
23 x 21 1/4 x 4 inches
58.4 x 54 x 10.2 cm
GBE.21142





GINA BEAVERS

BORN 1974; ATHENS, GREECE
LIVES AND WORKS IN ORANGE, NJ

Beavers's work was the subject of a solo exhibition at MoMA PS1, New York, NY in 2019 and at Neuer Essener Kunstverein, Essen, Germany in 2021, and her work will be featured in forthcoming exhibitions at the [Museum of Contemporary Art](#), Los Angeles, CA and the Museum of Contemporary Art, Chicago, IL. Beavers's work has also been included in group presentations at [Gallerie Nazionali di Arte Antica – Palazzo Barberini](#); the Columbus Museum of Art, OH; Museum

of Contemporary Art of Rome, Italy; Mazovian Contemporary Art Museum, Radom, Poland; Barns Art Center, New York, NY; Schlossmuseum Linz, Austria; [The FLAG Art Foundation](#), New York, NY; [Lehman College Art Gallery](#), Bronx, NY; Frans Hals Museum, Haarlem, Netherlands; [Kentucky Museum of Art and Craft](#), Louisville, KY. Her work is included in the permanent collections of the [Whitney Museum of American Art](#), New York, NY; [Museum of Contemporary](#)

[Art](#), Los Angeles, CA; Perez Art Museum Miami, FL; [Institute of Contemporary Art](#), Miami, FL; Kistefos Museum, Jevnaker, Norway; [RISD Museum](#), Providence, RI; Deji Art Museum, Nanjing, China; and the Tel Aviv Museum of Art, Israel. Reviews of her work have appeared in the New York Times, the New Yorker, Frieze Magazine, Artforum, and Art in America, among others. In 2024, Beavers curated [Material](#)

[World](#), a group exhibition at Marianne Boesky Gallery. Beavers earned an MFA in Painting and Drawing from the School of the Art Institute of Chicago, an MS in Education from Brooklyn College, and a BA in Studio Art and Anthropology from the University of Virginia. She served as an Adjunct Professor at Columbia University from 2019–2020. Beavers lives and works in the Oranges, New Jersey. ■



Gina Beavers, *Square knotted pillow decor* (2024)

MARIANNE BOESKY GALLERY

GINA BEAVERS

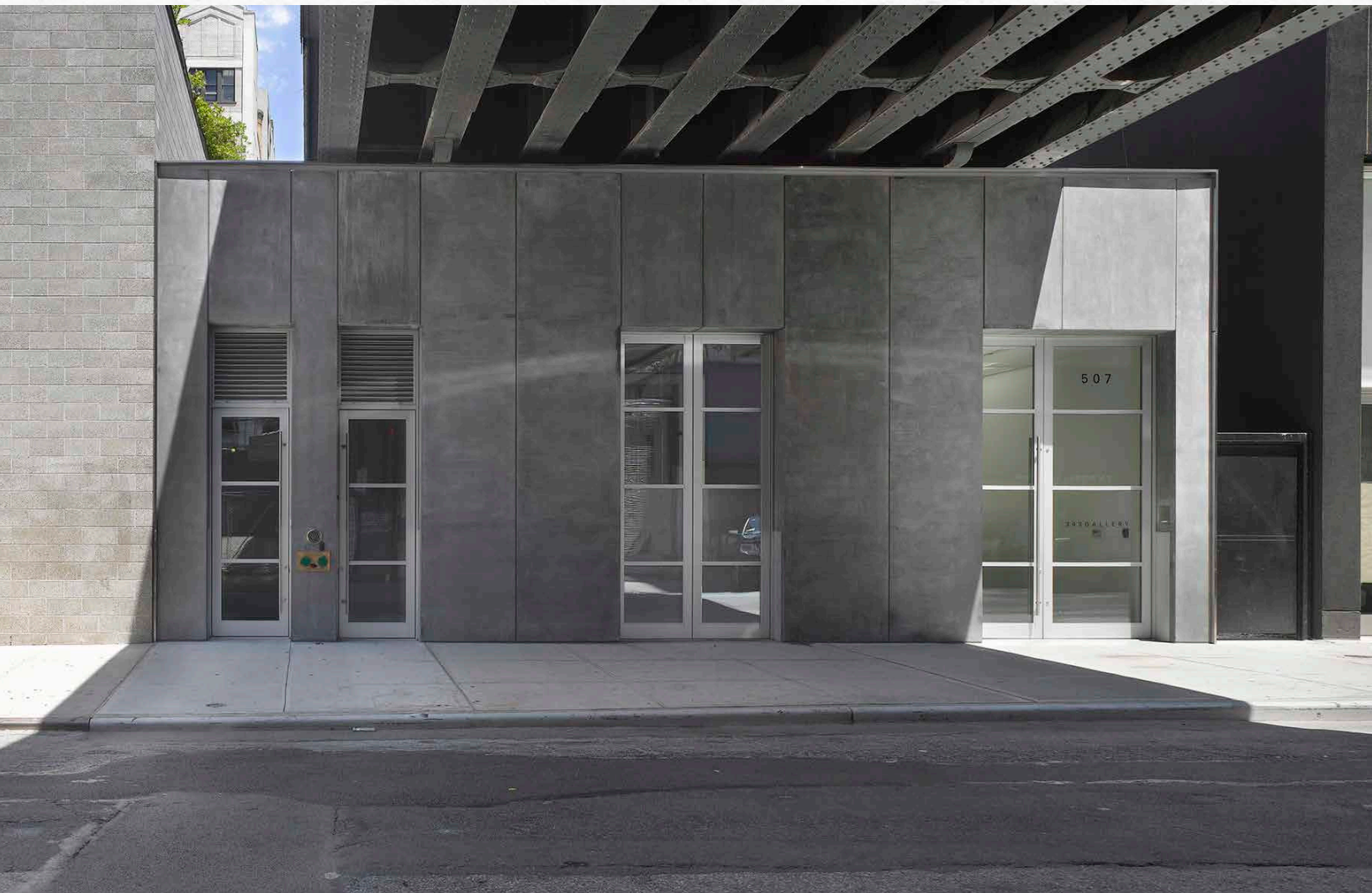
DIVINE CONSUMER

SEPTEMBER 5 — OCTOBER 5, 2024

507 WEST 24TH STREET

[VIEW PRESS RELEASE](#)

[DOWNLOAD EXHIBITION CHECKLIST](#)



CHELSEA

509 West 24th Street
New York, NY

ON VIEW

Jay Heikes | *Devolve*
September 5 — October 5

UPCOMING

Hannah Van Bart | Solo Exhibition
September 5 — October 5

CHELSEA

507 West 24th Street
New York, NY

ON VIEW

Gina Beavers | *Divine Consumer*
September 5 — October 5

UPCOMING

Jammie Holmes | Solo Exhibition
September 5 — October 5

ASPEN

616 East Hyman Ave
Aspen, CO

OPEN SUMMERS

212.680.9889
marianneboeskygallery.com
@MarianneBoeskyGallery

MARIANNE BOESKY GALLERY