

Gina Beavers on Breaking the Waves

I saw *Breaking the Waves* when I was in grad school in Chicago. My Dad had said he had walked out of the theater he had hated it so much. Despite my huge respect for his opinions on things, I rented the video in a spirit of rebellion.

It was the vivid 'intertitles,' so saturated with vibrant landscapes and evocative tunes that stuck with me most. They were a place to rest, a distance from the drama, which was often the opposite, almost impossible to watch.

Discussion of the film at the time brought up issues of masochism and sexism. Much of it focused on the problematic relationship between a male director overseeing a female actor in the role of an incredibly exploited, abused character.

At the time, I was rocked by Emily Watson's wild performance, her simultaneous portrayal of total promiscuity and ultimate faithfulness.

These concerns, distance and involvement, promiscuity and faithfulness are present in my work, and in the two torso pieces shown along with the film.

The figures are based on photo jpegs, the first (6-pack) stumbled upon in a Google search for something different a few years ago, straying, as it were;) The second, (Torso (stock-photo)) made after the first, in search of that original freshness, fealty to the original ideal. The paintings are both immediate and distant, with their relief qualities bridging the worlds of the virtual photo and the real subjects.