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Edith Beaucage: *Chill Bivouac Rhymes*

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A young Bolshoi ballerina, Ekaterina becomes a rave bunny and escapes her Russian lover to venture in cutting shapes with a young surfer from Bora Bora.

In parallel to Roland Barthes search for openness of interpretation in literature; Beaucage organized her current exhibition to allow for a looseleaf narrative. Barthes concluded that an ideal text is one that is reversible, or open to the greatest variety of independent interpretations and not restrictive in meaning; avoiding strict timelines and exact definitions of events. Beaucage brings about this reversibility in the exhibition by choosing a series of paintings that mixes the plot in a non linear fashion, including molly induced moments and cinematic tropes in 3D.

All the images visually rhyme with one another around a central bivouac; a campsite in the

woods where the Rave is happening. The rhymes are geometric elements that are both color and sound.

The viewer will discover the paintings by looking through sculptures and painting installation. Twelve feet tall multicolor trees, an octagon geometric shape and freestanding painted campers are installed on the gallery floor to produce a deep focus space. The inclusion of the three levels of foreground, middle ground and extreme background objects create for the viewer a effect similar to a depth of field composition in cinematography; allowing the viewer to focus on both close and distant planes.

In addition to paintings, Beaucage has created enamel on iron pieces that where fired at 1450° F; fusing glass to metal. Influenced by Limoges enamels from the mid 1600s, her ravers are encapsulated in a deep glossy tranced out spaces.