

BECKY BEASLEY

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BECKY BEASLEY

b. Portsmouth, United Kingdom 1975

Lives and works in St. Leonards on Sea (UK)

Becky Beasley (b.1975, UK) graduated from Goldsmiths College, London in 1999 and from The Royal College of Art in 2002, lives and works in St. Leonards on sea.

Forthcoming exhibitions include *Art Now* at Tate Britain, Spike Island, Bristol and a solo exhibition at Laura Bartlett Gallery, London. Beasley has recently curated the group exhibition *Voyage around my room* at Norma Mangione Gallery, Turin.

Recent exhibitions include, *8TH MAY 1904* at Stanley Picker Gallery, London, *P.A.N.O.R.A.M.A* at Office Baroque, Antwerp and *13 Pieces17 Feet* at Serpentine Pavillion Live Event.

Among her most important group exhibitions: *Trasparent Things*, CCA Goldsmiths, London (2020), *La carte d'après nature* NMNM, Villa Paloma, Monaco (2010), *The Malady of Writing*, MACBA Barcelona, (2009), *FANTASMATA*, Arge Kunst, Bozen (2008), and *Word Event*, Kunsthalle Basel, Basel (2008).



Gallery exhibitions



Late Winter Light

Opening 23 January 2018
Until 10 March 2018



Late Winter Light is an exhibition of works which reveals Beasley's ongoing exploration of emotion and ambiguity in relation to everyday life and the human condition. The sense of precariousness that has always formed the basis of Beasley's poetics has not disappeared, but is now accompanied by a form of serene acceptance. Color, for years set aside in favor of the black and white of silver gelatin photographs, has become an almost constant presence. The colors are for the most part softened, cast in a pale light: the light of late winter, as the title suggests. But it is a light that heralds the more intense and warmer light of the spring.

It features works from the first phase of her career— including a series of early, previously unseen polaroids— alongside a selection of recent works from two exhibitions from 2017 —*Ous*, and *A Gentle Man*, which was described by Roberta Smith in the New York Times as “impeccable”. Presented for the first time outside of the UK is the room installation, *The Seat Cushion (A Mourning Joke)*, 2017.

The exhibition titled *Ous* (Towner Art Gallery, Eastbourne, UK, 2017) was inspired by a late watercolor by Eric Ravilious, a British painter, designer and illustrator who died in the Second World War in 1942, at the age of 39.

This work, *The Bedstead*, shows the hotel room where Ravilious found himself confined by bad weather when he came to Le Havre in the spring of 1939, intending to paint en plein air: a modest room, mostly occupied by a metal bed. Beasley chose the watercolor (which occupied a central position in the show) as the key note for a delicate symphony of works that touched on many themes (love and grief, domestic interiors, the garden), linking the story of Ravilious to the story of a personal friend who had suffered a loss.

Another element that has come to the fore of Beasley's work in her most recent shows is autobiography; and more specifically—since the artist's life has always been present in her works—

a frank new approach to private matters such as love and motherhood. In one of her most forthright works in this sense is the set of posters *Foresight I-VI* (2015): private life and professional life run parallel to each other, reflect each other, intertwine.

This is Beasley's quiet but firm response to a widespread (typically male) attitude that tries to separate the two spheres, or even present them as conflicting.

The show embraces all the media used by the artist — photography, sculpture, and, most recently, video— and touches on many of the most characteristic aspects of her work, starting with the long-distance dialogue that Beasley carries on with artists from the past— here, the English war artist Eric Ravilious, and the writer Bernard Malamud, whose story *Spring Rain* was the inspiration behind *A Gentle Man*.

In a passage which Beasley herself cites, Malamud writes that the point of a short story is “to say everything that must be said and to say it quickly, fleetingly, as though two people had met for a moment in a restaurant, or a railroad station, and one had time only to tell the other they are both human, and, here, this story proves it.” This may be a writer's (marvelous) definition of a literary form, but it also perfectly describes the spirit of Beasley's work in recent years. In the end, inside the sophisticated web of citation and reference, what is expressed is the pressing need to say is one thing, always the same: that both artist and viewer are human. And, here, this exhibition—*Late Winter Light*—proves it.

Simone Menegoi

Late Winter Light è una mostra in cui Becky Beasley indaga i temi dell'emozione e dell'ambiguità in relazione alla vita quotidiana e alla condizione umana. Il senso di precarietà che ha sempre costituito il fondo della sua poetica non è venuto meno, ma ora è accompagnato da una forma di serena accettazione. Il colore, per anni accantonato a favore del bianco e nero delle stampe ai sali d'argento, è diventato una presenza quasi costante. Sono colori per lo più smorzati, adatti a una luce pallida; una "luce di tardo inverno", come recita il titolo. Ma è una luce che annuncia già quella, più intensa e calda, della primavera.

La mostra include opere legate alla prima fase della sua carriera (fra cui una serie di polaroid inedite) accanto a una selezione di lavori recenti provenienti dalle mostre, entrambe del 2017, *Ous* e *A Gentle Man*, salutata da Roberta Smith sul New York Times come "impeccabile". Presentata per la prima volta fuori dal Regno Unito è l'installazione ambientale *The Seat Cushion (A Mourning Joke)*, 2017.

La mostra *Ous* (Towner Art Gallery, Eastbourne, UK, 2017) era ispirata a un tardo acquerello di Eric Ravilious, un pittore, designer e illustratore inglese che morì durante la Seconda guerra mondiale nel 1942, a 39 anni.

L'opera, intitolata *The Bedstead*, raffigura la stanza d'hotel in cui Ravilious, recatosi a Le Havre nella primavera del 1939 per dipingere en plein air, si trovò confinato dal maltempo: una stanza dimessa, occupata per buona parte da un letto in metallo. Beasley aveva scelto l'acquerello (a cui aveva assegnato un posto centrale nella mostra) per costruire intorno ad esso una delicata partitura di opere che toccava numerosi temi (l'amore e il lutto, gli interni domestici, il giardino) e nella quale la biografia di Ravilious veniva accostata a quella di un amico di Beasley colpito da un lutto.

Un altro elemento che è venuto alla ribalta nel lavoro di Beasley nelle ultime mostre è la

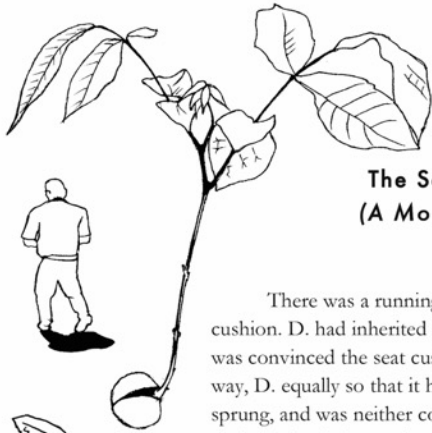
componente autobiografica; più esattamente - dato che in fondo l'autobiografia dell'artista è sempre stata presente nei suoi lavori - una franchezza inedita su materie intime come l'amore e la maternità. Uno dei lavori più espliciti, in questo senso, è il set di poster *Foresight I-VI* (2015): vita privata e vita professionale procedono di pari passo, si rispecchiano, si intrecciano.

E' la risposta di Beasley, sommessa ma ferma, a una mentalità diffusa (e tipicamente maschile) che pretende di separare le due dimensioni, se non addirittura di contrapporle.

Late Winter Light abbraccia tutti i media utilizzati dall'artista (fotografia, scultura e, ultimo arrivato, il video) e tocca molti degli aspetti caratteristici della sua opera, a cominciare dal dialogo a distanza che Beasley stabilisce con intellettuali del passato, in questo caso l'artista inglese Eric Ravilious e lo scrittore Bernard Malamud, il cui racconto *Spring Rain* ha ispirato *A Gentle Man*.

In un passaggio citato da Beasley, Malamud dichiara che il punto essenziale di un racconto breve è "dire quello che bisogna dire e dirlo in fretta, al volo, come se due si fossero incontrati per un istante in un ristorante o in una stazione ferroviaria e uno avesse solo il tempo di dire all'altro che entrambi sono umani ed ecco, questa storia lo prova". È la definizione (splendida) che uno scrittore ha dato di una forma letteraria, ma si presta molto bene a descrivere lo spirito del lavoro di Beasley degli ultimi anni. In fondo, al di là della sofisticata trama di citazioni e riferimenti, quello che gli preme dire è una cosa sola, sempre la stessa: che entrambi - l'artista e lo spettatore - sono umani. Ed ecco, questa mostra, *Late Winter Light*, lo prova.

Simone Menegoi



The Seat Cushion (A Mourning Joke)



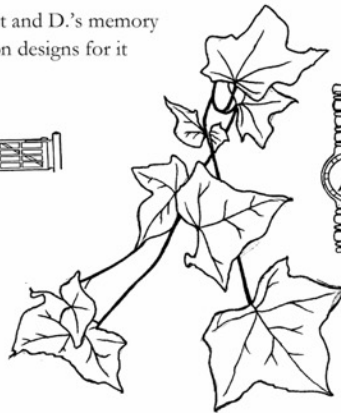
There was a running joke in the family about the seat cushion. D. had inherited a chair from a friend. His brother was convinced the seat cushion had gone missing along the way, D. equally so that it had never had one. The seat was sprung, and was neither comfortable nor uncomfortable. And so, the chair remained a well-loved joke in the house.



After D.'s passing, the chair vanished into house clearance. D. has lots of photographs of D. in chairs, one of which showed D. sitting, grinning broadly, in a low-slung old-fashioned bedroom armchair, with two small dogs in his arms. He was wearing a worn, burgundy Cotton Traders sweatshirt, which turned out to be one of the few items of clothing D. had hung onto after D.'s passing.



We have reconstructed the chair here. It is an imaginary chair whose dimensions have been drawn from three aspects: the snapshot, the sweatshirt and D.'s memory of D. We made a set of seven seat cushion designs for it which map their brief life together.






Late Winter Light, 2018
Installation view at Francesca Minini, Milan



Late Winter Light, 2018
Installation view at Francesca Minini, Milan



Voyage Around My Room



Norma Mangione Gallery
09 November to
22 December 2011

Curated by
Becky Beasley

Becky Beasley
Josh Brand
Susana Brummer
Thomas Demand
Robert Ellis

Anne Hardy
Annette Kelm
Cafu Malinas
Claire Scudon
Kas Schoon

Via Matteo Pescatore 17,
Tartu, Italy
Tuesday to Saturday
3.30 pm - 7.30 pm
(not by appointment)
+39 011 5592251
info@normamangione.com

Perpetua Art Gallery, Galle, 2014. Mixed media,
black paper, 4 1/2 x 10 x 10 cm. Edition
1 + AP. 2011. Photograph: Andy Raine

I was in and out of the shop quite often. This is how we met. I'd ask you for a hinge or a box of screws and you'd smile and say, I can get it for you first thing tomorrow ... It was a running joke with that shop in its final years. I bought a bath from you for washing my prints in the darkroom. I've kept the big pink handwritten invoice you gave me. When people ask how we met, I always say you sold me a bath.

Late Winter Light, 2018
Installation view at Francesca Minini, Milan



Late Winter Light, 2018
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Late Winter Light, 2018
Installation view at Francesca Minini, Milan



Fall

Opening 16 September 2014
Until 15 November 2014

September marks the beginning of Autumn, or Fall, as it is more commonly known in the United States. Following her recent explorations of Spring, Beasley turns here to our 'second spring', to explore the Autumnal moment as a sculptural proposition. Here, however, the physical and temporal fall is a suspended moment, photographic in its interruption of time in space.

Fall (i, ii, iii) - oversized photographic enlargements of a single Tuscan walnut from three profiles- are installed upside down, the nuts hanging like droplets or, for Beasley, pregnant, saturnine planets. *Bearings (i, ii, iii)* - three brass cast works made from twigs collected by the artist's father from wind-fall after the St. Jude storm in England. The purposely-tapering, mismatched fragments screw together like a snooker cue and rotate at 1.5 revolutions per minute (rpm). In homage to Bas Jan Ader's fall works, here both *Fall* and *Bearings* speak of the potential of a body suspended precariously in space.

Fall, Stand is made from cast brass and black American walnut. A fragile, hanging cast twig acts as an impossible single leg to a small walnut floating shelf. Beasley has worked with brass and American walnut for a number of years. Originally choosing the wood not only for its physical qualities, but also conceptually as a way of speaking about the darker side of American culture, for Beasley these are saturnine things.

Slightly out of view, in the office, and mirroring *Fall, Stand*, albeit darkly, *Floating Shelf Instructions (from behind)* - a highly detailed 200% enlargement of what was a cheap A5 instructions leaflet- has been printed in reverse. Positioning the viewer inside the wall, so to

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Camera (i, ii, iii, iv, v) are a series of triangular black American walnut sculptures whose exterior dimensions are based on a 1977 Penguin paperback edition of Saul Bellow's existential novel, *Dangling Man* (1944). They are exhibited on

a circular 1950's Italian table. Each of the sculptures has a single hole the size of a small bird or walnut on one face. Neither a bird-box nor a pinhole camera, each sculpture also has one black lacquered face and a different interior angle, all five of which total 360°. Beasley's interest in the ambiguities inherent in spiritual and esoteric codes reveals itself in her overt use of the triangle, which has a special place within mystical traditions. If the exhibition is in some ways a personal exploration of American and European existentialism, at its centre, perhaps, is the understanding that faith in something always requires a suspension of disbelief.

Settembre segna l'inizio dell'Autunno, o Fall, com'è più comunemente conosciuto negli Stati Uniti. Al seguito delle sue recenti esplorazioni sulla primavera, ora Beasley si rivolge alla nostra "seconda primavera", per approfondire il momento autunnale come proposizione sculturale. Qui però l'autunno fisico e temporale è un momento sospeso, fotografico nella sua interruzione del tempo e dello spazio.

Le fotografie della serie *Fall (i, ii, iii)* – ingrandimenti fuori misura di un gheriglio di noce – sono presentate capovolte, le noci sono sospese come delle gocce, quasi fossero per l'artista dei pianeti saturnini. Un nuovo universo, un mondo sospeso, rarefatto e contemplativo scandito dalla lenta ma inesorabile rotazione di *Bearings (i, ii, iii)* – fusioni in ottone di rami raccolti dal padre dell'artista in seguito alla tempesta di San Giuda in Inghilterra – frammenti ricomposti che parlano del potenziale di un corpo sospeso precariamente nello spazio.

In questo nuovo progetto l'artista approfondisce ulteriormente la valenza del legno di noce nero americano, materiale frequentemente usato anche in opere precedenti, non solo per le sue qualità fisiche, ma anche concettualmente come strumento per parlare del lato più oscuro della cultura americana.

In noce sono anche *Camera (i, ii, iii, iv, v)*, piccole sculture triangolari, le cui dimensioni riprendono un'edizione tascabile della Penguin del 1977 del romanzo esistenziale di Saul Bellow, *Dangling Man* (L'uomo in bilico) del 1944. L'interesse di Beasley nelle ambiguità inerenti ai codici spirituali ed esoterici si rivela attraverso l'uso manifesto del triangolo, il quale notoriamente ha un posto speciale nelle tradizioni mistiche. Se da un lato la mostra è un'esplorazione personale dell'esistenzialismo americano ed europeo, al suo centro emerge la comprensione che la fede in qualcosa richiede sempre una sospensione dell'incredulità.



Fall, 2014
Installation view at Francesca Minini, Milan



Fall, 2014
Installation view at Francesca Minini, Milan



Fall, 2014
Installation view at Francesca Minini, Milan



Fall, 2014
Installation view at Francesca Minini, Milan

The Outside

Opening 16 November 2011
Until 14 January 2012



The Outside, first solo show of Becky Beasley at the gallery, forms the second part of the trilogy, 'Late Works', the first part of which was produced in 2010. The trilogy will be concluded with a further project and three-part bookwork in 2012.

The starting point for *The Outside*, was Beasley's interest in Casa Mollino, an apartment in Turin, which Mollino bought in 1960 and spent the remaining years of his life decorating. He never lived in the Casa Mollino; it was intended as a kind of 'afterlife' tomb. Through his interest in the Egyptian Museum in Turin, he was aware that the royal architect Kha decorated his own future tomb in his spare time, and so Mollino, like Duchamp with his *Étant donnés* (1946-66), similarly spent the last years of his life working on it in relative secrecy.

It incorporates many of the features presented in *Utopia e Ambientazione (Utopia & Setting)*, published in consecutive issues of *Domus* in 1949, revealing Mollino's own philosophy of decor as deeply trans-historical. In this two-part essay Carlo Mollino presents a history of the interior. He writes eloquently, in broad yet precise and, at times, flamboyant sweeps, about how different societies produce varieties of interior experiences.

Utopia e Ambientazione functions both as a useful history and also as a catalogue of Mollino's own personal influences. Beasley had the essay translated into English for the first time as part of her research.

Another text, Mollino's beautifully produced book, *Il Messaggio Dalla Camera Oscura (Message From the Darkroom)*, also first published in 1949, is about photography and functions similarly as both a history and a personal catalogue of influences and meditations.

For Beasley, the apartment offered a very rich three-dimensional space through which to think more deeply about her existing interests in photography. *The Outside* is an exhibition in which

framed photographic works become sculptural works. The dimensions of the cedar frames are all based on the blueprints for a pair of swing doors which Mollino designed specifically for the apartment, but did not ultimately make. He opted for a folding door. Two standing sculptures, *Nolens Volens (u), (r), (i)* are presented within the main gallery. The artist's hand printed gelatin silver prints of a section of white Chantilly lace hang loose within their frames, the back of the paper exposed but always viewed in relation to the lace image of an adjacent panel. Focus slips across the surface of the image. Shadows blur into the lower areas.

Coloured acrylic glazing tones sections of the photographs of lace yellow and a delicate pinkish orange. This is the first time that the artist has used photographic panels within her sculptural work in this way.

The titles of these works, *Nolens Volens*, come from the Latin meaning 'unwilling, willing' from which the common English phrase 'willy nilly', meaning haphazardly, or all over the place, is derived. A chance encounter is proposed, in which consequences are abandoned. For Beasley, *Nolens Volens*, is also a way of considering what might be a photograph with no back or no front, but simply an experience without these oppositions. Yellow is the colour of friendship; pinkish orange of affection. This is *The Outside*.

The six wall-hung works, *Setting (C.A.) (R.L.) (O.M.) (O.L.) (L.I.) (N.O.)*, combine the same lace photograph panels with fragments of a designed, shelved object.

At once receding and expanding visually, like a Chinese paper game, the works seem to fold into and out of one another, each work becoming a whole, while a fragment. It is not so much a matter of mentally moving around an object, but of an un-defining of interior and exterior, through the processes of framing, reversal and repetition. This is *The Outside*.

A third sculptural work, *Nolens Volens (Setting)*, incorporates two piles of off-set litho prints of a small section of the Chantilly lace. The sheets are offered as a gift to the visitor. The repeat pattern of the lace image allows the sections to meet and join endlessly. For Beasley, this work brings another meaning to the word setting, which in English also refers to the setting of a table for a meal; an invitation to the visitor to use the sheets as place mats for a meal.

The Outside, prima personale di Becky Beasley da Francesca Minini, è il secondo capitolo della trilogia 'Late Works', la cui prima parte è stata presentata nel 2010. La trilogia si concluderà con un ulteriore progetto e una pubblicazione in tre parti nel 2012.

Il punto di partenza per *The Outside* è stato l'interesse di Beasley per Casa Mollino, un appartamento a Torino che Mollino comprò nel 1960 e che decorò per il resto della sua vita. Egli non vi abitò mai; lo considerava piuttosto come un sepolcro per la vita dopo la morte. Essendo molto interessato al museo egizio di Torino sapeva bene che l'architetto reale Kha decorò la sua tomba nel tempo libero. Per questo Mollino, così come Duchamp nel suo *Étant donnés* (1946-66), passò gli ultimi anni della sua vita lavorando quasi segretamente su questo progetto.

L'appartamento rispecchia molte caratteristiche presentate in *Utopia e Ambientazione*, saggio di Mollino pubblicato su alcuni numeri successivi di Domus nel 1949 che svelava la sua filosofia decorativa profondamente trans-storica. In questo testo Carlo Mollino racconta la storia degli interni. Scrive in modo eloquente, in modo generale ma preciso, a volte con sprazzi di teatralità parlando di come culture differenti producano diverse esperienze di interni.

Utopia e Ambientazione è sia un documento storico che un catalogo delle influenze personali di Mollino. Per la sua ricerca Beasley ha fatto tradurre questo testo in inglese per la prima volta.

Un altro testo, *Il Messaggio Dalla Camera Oscura*, un libro scritto da Mollino anch'esso pubblicato nel 1949, riguarda la fotografia e funge allo stesso modo sia da catalogo che da raccolta storica delle influenze e dei pensieri di Mollino.

L'appartamento ha offerto a Beasley uno spazio tridimensionale attraverso il quale meditare più approfonditamente sul suo interesse verso la fotografia. *The Outside* è una mostra dove lavori fotografici incorniciati diventano opere scultoree.

Le dimensioni delle cornici di cedro sono tutte basate sui progetti di un paio di porte scorrevoli che Mollino disegnò specificatamente per l'appartamento, ma che alla fine non realizzò perché decise di utilizzare delle porte pieghevoli. Due sculture verticali, *Nolens Volens (u)*, *(f)* sono presentate nella sala principale della galleria. Le fotografie di pizzi bianco Chantilly sviluppate a mano dall'artista sono appese libere nelle loro cornici, il retro della stampa è visibile ma è sempre visto in relazione con l'immagine del pizzo del pannello adiacente.

L'attenzione si sposta attraverso la superficie dell'immagine, le ombre si confondono nelle aree basse mentre plexiglass colorati danno ad alcune sezioni della fotografia un tono giallo e arancione-rosa.

E' la prima volta che l'artista usa pannelli fotografici nelle sue composizioni scultoree in questo modo. Il titolo di questo lavoro, *Nolens Volens*, deriva dal latino e significa Nolente Volente, che è diventato il modo di dire: Volente o Nolente. Viene proposto un incontro casuale, nel quale non si prendono in considerazione le conseguenze.

Per Beasley *Nolens Volens* è un modo di considerare cosa potrebbe essere una foto senza fronte né retro, semplicemente come un'esperienza senza queste opposizioni. Giallo è il colore dell'amicizia; arancione-rosa è il colore dell'affetto. Questo è *The Outside*.

Le sei opere appese al muro, *Setting (C.A.) (R.L.) (O.M.) (O.L.) (L.I.) (N.O.)*, uniscono gli stessi pannelli fotografici di pizzo con frammenti di un oggetto progettato e poi riposto.

A tratti diminuendo e poi espandendo la visibilità, come un gioco di carta cinese, l'opera sembra ripiegarsi su se stessa e formare un'altra opera, ogni lavoro è completo e allo stesso tempo è un frammento parziale. Non è tanto questione di ragionare riguardo ad un oggetto, ma piuttosto di non definirne l'interno e l'esterno attraverso

processi d'incorniciatura, capovolgimento e ripetizione. Questo è *The Outside*.

Un terzo lavoro scultoreo, *Nolens Volens (Setting)*, incorpora due blocchi di stampe litografiche offset di una piccola sezione di pizzo Chantilly. I fogli sono offerti come un dono al visitatore. Il motivo ripetuto sull'immagine del pizzo permette alle sezioni d'incontrarsi e unirsi all'infinito. Per Beasley, questo lavoro apporta un altro significato alla parola 'setting' che in inglese fa riferimento anche alla tavola apparecchiata; un invito allo spettatore ad utilizzare i fogli come tovaglietta per un pranzo.



The Outside, 2011
Installation view at Francesca Minini, Milan



The Outside, 2011
Installation view at Francesca Minini, Milan

The Outside, 2011
Installation view at Francesca Minini, Milan





The Outside, 2011
Installation view at Francesca Minini, Milan

Other shows and
site specific projects



Tip of the Iceberg

Group show

2021

Focal Point Gallery
Southend-on-Sea



Tip of the Iceberg, 2021
Installation view at Focal Point Gallery, Southend-on-Sea



After all, a collection is only human

Works from Five Flemish
private collection

Group show

2021

Villa Vandenbussche
Tielt, Belgium



puro e disposto a salire le stelle

Group show

2020

Galleria Massimo Minini
Brescia



Transparent Things

Curated by Natasha Hoare

Group show

2020

CCA Goldsmiths
London



Trasparent Things, 2020
Installation view at CCA Goldsmiths, London



Werethings

2019

Group show

curated by Mihnea Nircan

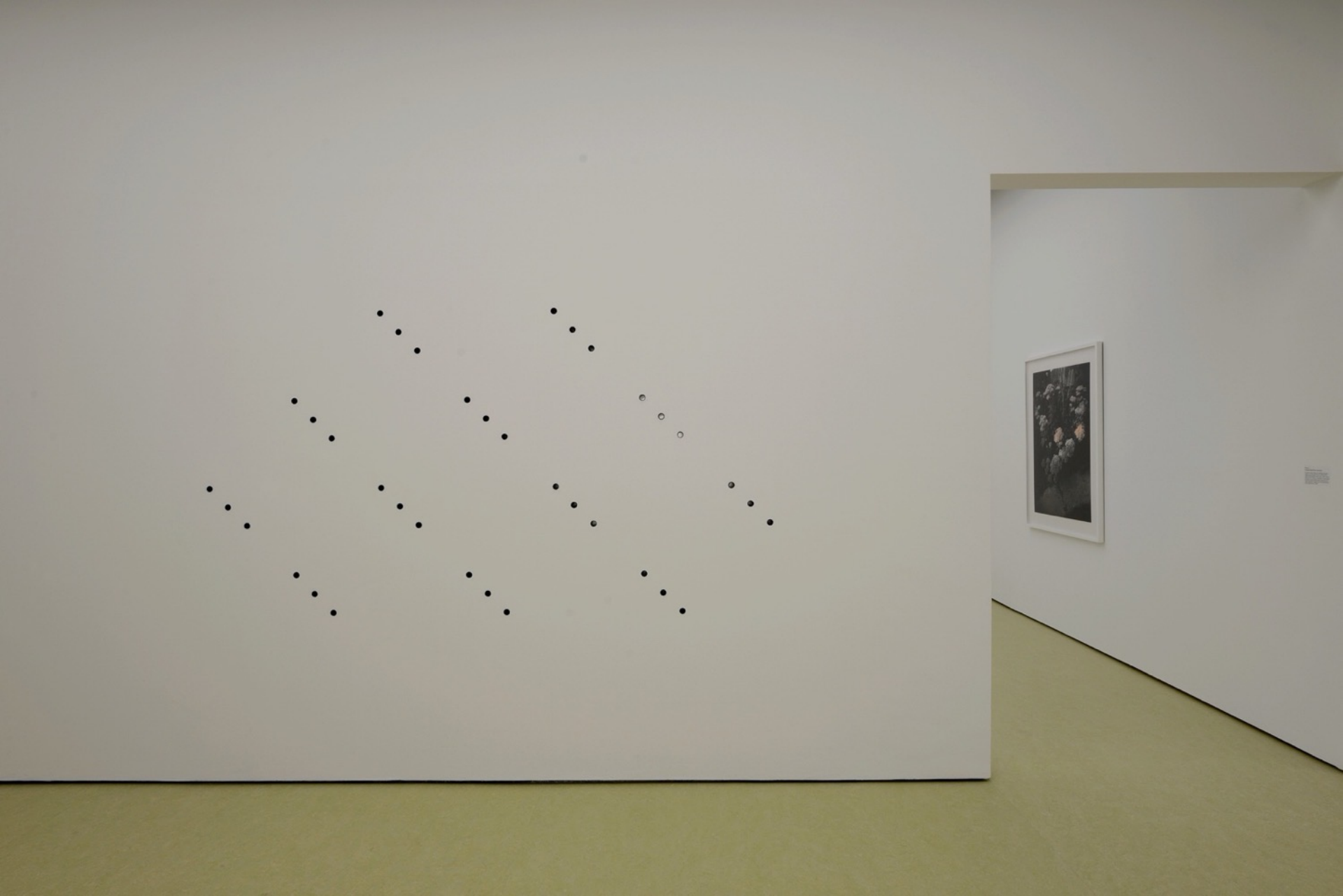
Galerie Plan B
Berlin

Ous

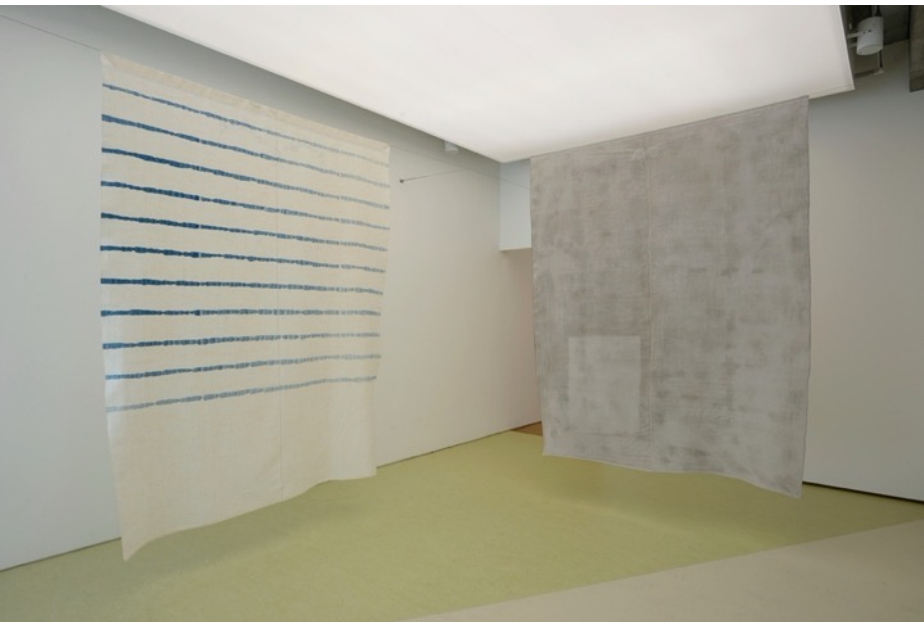
2017

Towner House
Eastbourne





Ous. 2017
Installation view at Towner House, Eastbourne



Ous. 2017
Installation view at Towner House, Eastbourne



Ous. 2017
Installation view at Towner House, Eastbourne

Ous. 2017
Installation view at Towner House, Eastbourne





A Gentle Man

2017

80WSE
New York



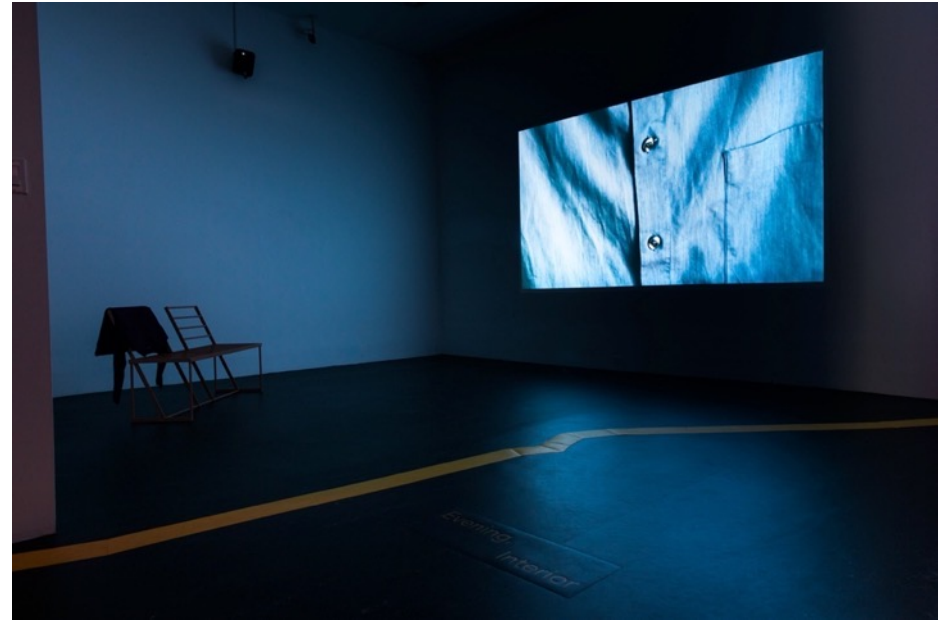
A Gentle Man, 2017
Installation view at 80WSE, New York



A Gentle Man, 2017
Installation view at 80WSE, New York



A Gentle Man, 2017
Installation view at 80WSE, New York



A Gentle Man, 2017
Installation view at 80WSE, New York



Spring Rain

2012

Spike Island
Bristol



Spring Rain, 2012
Installation view at Spike Island, Bristol



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Installation view at Spike Island, Bristol



Spring Rain, 2012
Installation view at Spike Island, Bristol



SOLO EXHIBITIONS

2018

BOUQUETS (2007-2018), Solaris Print Studio, St. Leonards on Sea (UK)

THE SEAWEED SHOP, Coastal Currents Arts Festival, Hastings (UK)

DEPRESSIVE ALCOHOLIC MOTHER, Plan B, Berlin (D)

LATE WINTER LIGHT, Francesca Minini, Milan (I)

2017

A GENTLE MAN, 80WSE Gallery, New York (USA)

OUS, Townner Gallery, Eastbourne (UK)

2016

LAKE ERIE FROM THE NORTHWEST, Laura Bartlett Gallery, London (UK)

2015

SLEEP IS WHEN YOU GROW, Škuc Gallery, Ljubljana (SLO)

2014

FALL, Francesca Minini, Milan (I)

THE WALK IN GREEN, Laura Bartlett Gallery, London (UK)

A SLIGHT NAUSEA: AN INTERIOR, South London Gallery, London (UK)

2013

SPRING RAIN, Leeds Art Gallery, Leeds (UK)

SPRING RAIN, Spike Island, Bristol (UK)

2012

THE OUTSIDE, ART NOW, Tate Britain, London (UK)

SETTING, Laura Bartlett Gallery, London (UK)

THE MAN NOBODY COULD LIFT, Leal Rios Foundation, Lisbon (PT)

2011

THE OUTSIDE, Francesca Minini, Milan (I)

8TH MAY 1904, KINGSTON, Muybridge in Kingston Commissions, Stanley Picker Gallery, Kingston upon Thames, London (UK)

13 PIECES, 17 FEET, in collaboration with Chris Sharp, Serpentine Gallery Summer Pavilion Live Event (UK)

P.A.N.O.R.A.M.A, Office Baroque, Antwerp (B)

2009

GERMAN SOUP, Solo exhibition, Laura Bartlett Gallery, London (UK)

2008

MALAMUD, Office Baroque Gallery, Antwerp (B)

2007

THREE NOTABLE AMERICAN NOVELLAS, Laura Bartlett Gallery, London (UK)

INDEX OF MALADJUSTMENTS, selected by Luca Cerizza, Present Future, Artissima, Turin (I)

ELEVEN YEARS LATER, Office Baroque, Antwerp (B)

2006

DÉCORS DU SILENCE! Ubu Gallery, Glasgow (UK)

2004

SIX STOREYS, Millefiori Art Space, Athens (GR)

2003

FROM THE SERIES: INSTITUTE OF N, Annet Gelink Project Space (The Bakery), Amsterdam (NL)

THRU DARKLY NIGHT, Whitechapel Project Space, London (UK)

SELECTED GROUP EXHIBITIONS

2021

TIP OF THE ICEBERG, Focal Point Gallery, Southend-on-Sea (UK)

After all, a collection is only human, works from Five Flemish private collections, Villa Vandebussche, Tielt, (BE)

2020

TRASPARENT THINGS, Curated by Natasha Hoare, CCA Goldsmiths, London (UK)

2019

WERETHINGS, curated by Mihnea Mircan, Plan B Gallery, Berlin (GE)

NOT PHOTOGRAPHY, curated by David Penny and Sylvia Waltering, Barkley Gallery, Manchester (UK)

RESIST: BE MODERN (AGAIN), John Hansard Gallery, Southampton (UK)

THE WEATHER GARDEN: ANNE HARDY CURATES THE ARTS COUNCIL COLLECTION, curated by Anne Hardy, Towner Art Gallery, Eastbourne (UK)

JOSEPHINE MECKSEPER: AN EXHIBITION OF THE ARTIST'S WORKS AND A SELECTION OF WORKS FROM THE COLLECTION OF FRAC DES PAYS DE LA LOIRE, Hab Galerie, quai des Antilles, Nantes (FR)

2018

25 YEARS! SHARED HISTORIES, SHARED STORIES, Fotomuseum Winterthur, Winterthur (DE)

2017

IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY, Curated by Elizabeth Price, De La Warr Pavillon, Bexhill (UK)

2016

FLATLAND : NARRATIVE ABSTRACTIONS, MRAC, Sérignan (F)

MAYBE YOUR LENS IS SCRATCHED?, curated by Bianca Baroni and Alex Meurice, Slate Projects, The Averard Hotel, London (UK)

IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY, curated by Elizabeth Price, Whitworth Gallery, Manchester (UK)

A CHANGE OF HEART, curated by Chris Sharp, Hannah Hoffman Gallery, Los Angeles (USA)

RÉPÉTITION, Boghossian Foundation – Villa Empain, Brussels (B)

MARC-CAMILLE CHAIMOWICZ, Indipendenza, Rome (I)

FLATLAND : NARRATIVE ABSTRACTIONS, Mrac, Sérignan (F), Touring to Mudam, (L)

RÉPÉTITION, curated by Nicola Lees and Raza, Boghossian Foundation, Villa Empain, Brussels (B)

A CHANGE OF HEART, curated by Chris Sharp, Hannah Hoffman Gallery, Los Angeles (USA)

LEFT HAND TO BACK OF HEAD, OBJECT HELD AGAINST RIGHT THIGH, Bluecoat, Liverpool (UK)

2015

THE HOUSE OF LIFE, curated by Becky Beasley, Project 78, St. Leonard's on Sea (UK)

OVER YOU/YOU curated by Nicola Lees, 31st Biennial of Graphic Arts, Ljubljana (SLO)

TOWER, Ibid. London, London (UK)

THE CAMERA'S BLIND SPOT II, SCULPTURE/PHOTOGRAPHY: FURTHER RECENT EXAMPLES, curated by Simone Menegoi, Extra City Kunsthall, Antwerp (DE)

NARRATING OBJECTS: UNLOCKING THE STORIES OF SCULPTURE, Leeds Art Gallery, Leeds (UK)

2014

THE REGISTRY OF PROMISE, THE PROMISE OF LITERATURE, SOOTHSAYING AND SPEAKING IN TOUNGUES, curated by Chris Sharp, De Vleeshal, Middelburg (D)

SOFT MATTER, curated by Justin Beal, WallSpace, NewYork (USA)

GETTING RID OF OURSELVES, OCAD U, Toronto (CA)

2013

DESPITE OUR DIFFERENCES, cur. by Adrienne Drake, Hippocrene Foundation, Paris (F)

THE NARRATORS: WORKS FROM THE ART COUNCIL COLLECTION, Walker Art Gallery, Liverpool (UK)

WOMEN COLLECTORS, Women Artists, Lloyds Club, London (UK)

SPRING STONE, AIR STONE. A Digression Via the Arches of Bur tons' St. Leonards, part of Jerusalem (IS)

PPROJECT, 6 AND 7 APRIL, St. Leonards- on-Sea (UK)

DE BELLES SCULPTURES CONTEMPORAINES, (Some Beautiful Contemporary Sculptures), Hab Gallery Nantes (F)

DIANA STIGTER PROJECT SPACE, invited by Jimmy Robert), Diana Stigter Gallery, Amsterdam (NL)
EN SUSPENSION... a Marc Camille Chaimowicz's statement, Frac des Pays de la Loire, Carquefou (F)
THE CAMERA'S BLIND SPOT, Man Nuoro, Nuoro (I)
KNOCK KNOCK: SEVEN ARTISTS IN HASTINGS, curated by Gerald Helsworth, Jerwood Gallery, Hastings (UK)

2012

THINK TWICE (Part 2- VIRAL RESEARCH), Whitechapel Gallery, London (UK)
DAWN CHORUS- EXHIBITION IN LEEDS, Leeds City Art Gallery (UK)
THE IMAGINARY MUSEUM, Kunstverein, Munich (D)
FROM STRANGER WITH LOVE, curated by Chris Sharp, Galleri Opdahl, Stavanger, Norway
ACCIDENTALLY ON PURPOSE, QUAD, Derby (UK)
JE SUIS UN AUTRE, Becky Beasley, Martin Kippenberger, David Meski, Lindsay Seers, Stephen Shore, at at Kunstverein, Freiburg (D)
APROPOS OF THE KISSING OF A HAND, Festival Robert Walser, Newcastle Upon Tyne
Festival Robert Walser, Newcastle Upon Tyne (UK)

2011

VOYAGE AROUND MY ROOM, curated by the artist, Norma Mangione Gallery, Turin (I)
TWO FIGURES IN DENSE VIOLET NIGHT, Becky Beasley with invited artists Anne Hardy, Michael Dean, Claire Scanlon and John Stezaker, Electro Studios, St Leonards-on-Sea (UK)
TWO VERSIONS OF THE IMAGINARY, Curated by Maria Barnas, Annet Gelink Gallery, Amsterdam (NL)
LA CARTE D'APRÈS Nature, Curated by Thomas Demand, Matthew Marks Gallery, New York (USA)
STRUCTURE AND MATERIAL, Becky Beasley, Karla Black, Claire Barclay, Longside Gallery, Wakefield, Yorkshire, touring to Spike Island, Bristol and New Art Gallery, Walsall (UK)
BRITISH ART SHOW 7: IN THE DAYS OF THE COMET, Touring Nottingham, London, Glasgow, Plymouth (UK)
TWO FIGURES IN DENSE VIOLET NIGHT, Becky Beasley with invited artists Anne Hardy (27-8/08), Michael Dean (3-4/09), Claire Scanlon (10-11/09), John Stezaker (17-18/09), Lido Projects, St Leonards on Sea (UK)
BEYOND, curated by Adam Budak, Kumu Art Museum of Estonia, Tallinn (EE)

2010

SIMULTAN, Becky Beasley, Katinka Bock, Harald Klingelhöller, Fred Sandback, Meyer Riegger, Berlin (D)
LA CARTE D'APRÈS NATURE, Curated by Thomas Demand, NMNM Villa Paloma, Monaco (D)
BRITISH ART SHOW 7: IN THE DAYS OF THE COMET, touring Nottingham, London, Glasgow, Plymouth (UK)
MULBERRY TREE PRESS, Cabinets Project, Curated by Laura McLean-Ferris, SE8, Deptford, London (UK)
OUR BLINDSIDES, Becky Beasley & Michael Dean, Laura Bartlett Gallery, London (UK)
HOW TO READ A BOOK, Curated by Michael Wilson, Locust Projects, Miami (USA)
KARAOKE - PHOTOGRAPHIC QUOTES, Fotohof, Salzburg (A)
(EN PRÉSENCE, curated by Bettina Klein, Centre European d'Actions Artistiques Contemporaines, Strasbourg (FR)
A MAN ASLEEP, LM Projects, Los Angeles, Limited Edition Publication A MAN ASLEEP, LM Projects, Los Angeles (USA)

2009

PERSONNE, curated by Bettina Klein, Galerie schleicher+lange, Paris (FR)
AUTOCENTER, curated by Max-Hans Daniel, Berlin (D)
EVIDENCE OF THE PARANORMAL, curated by Chris Sharp, Klaus von Nichtssagend Gallery, Brooklyn (USA)
THE MALADY OF WRITING, curated by Chus Martinez, Group exhibition, MACBA, Barcelona (ES)
SHINING BY ABSENCE, curated by Jacqueline Uhlmann, Nogueras Blanchard, Barcelona (ES)
KARAOKE LIKE - YOUNG EUROPEAN PHOTOGRAPHY, Group exhibition, Fotomuseum, Winterthur (CH)
DON'T EXPECT ANYTHING, Francesca Minini, Milan (I)
SLOW MOVEMENT: OR HALF AND WHOLE, Kunsthalle Bern (CH)
À LA SURFACE DE L'INFINI, Noisy-le-sec, Paris (FR)
HANNAH BEYOND THE MIRROR, curated by Francesco Stocchi, American Academy in Rome, Rome (I)
CUI PRODEST?, New Galerie de France, Paris (FR)

2008

FANTASMATA, curated by Luigi Fassi, Arge Kunst, Bozen (I)

WHY IS THERE SOMETHING RATHER THAN NOTHING?, curated by Filippa Ramos, Galeria Galica, Milan (I)

SCHUTTELREIME, Office Baroque Gallery, Antwerp (B)

W, Kate Atkin & Becky Beasley, Museum 52, New York (USA)

WORD EVENT, Kunsthalle Basel, Basel (CH)

IN OUR WORLD: NEW PHOTOGRAPHY FROM LONDON, Galeria Civica di Modena (I)

BUILDING, DWELLING, THINKING, curated by John Slyce, Laura Bartlett Gallery, London (UK)

2007

OH A RHINOCEROS! Ubu Gallery, Glasgow (UK)

OST PROPERTY, Daniel Arnaud, London (UK)

BLACK & WHITE, IBID Projects, London (UK)

2006

Encosta Galeria, Lisbon (P)

BLOOMBERG NEW CONTEMPORARIES 2006, Liverpool; London (UK)

PLUG, Royal College of Art Alumni exhibition, White Space, County Hall, London (UK)

INTERIM, Royal College of Art, London (UK)

2005

BUTTON UP NY, Group exhibition curated by Michael Wilson, DUMBO, New York (USA)

THE INSTANT OF MY DEATH, Text and works selected by Turner-Nominated artist Hannah

Collins, Galeria dels Angels, Barcelona (ES)

FATA MORGANA, Museum of Photography, Thessaloniki (GR)

2004

PILOT LONDON: I, London (UK)

2003

ANIMAL, VEGETABLE, MINERAL, curated by Francis Summers, Hoxton Distillery, London (UK)

PRIVATE PROPERTY, Group show, Basement Flat, London (UK)

DON'T START FROM THE GOOD OLD THINGS BUT THE BAD NEW ONES, Whitechapel Project Space,
London (UK)

FLORA & FAUNA, curated by Harry PieThe Beehive Pub, London (UK)

2002

INTERMISSION, The Little Theatre, Brighton (UK)

THE SHOW, Royal College of Art, Degree Show, London (UK)

SLEDGE, curated by Mel Jackson, Time-based Show, Jam Factory, London (UK)

DOMESTIC SPHERE, The ArtHouse, Lewisham Way, London (UK)

MEANTIME, Royal College of Art, London (UK)

2001

LEAVING THINGS, with Annabelle Dalby, Hockney Gallery, RCA

FLIP FLOP, ERBAN, Nantes (FR)

PHOTOGRAPHY FROM THE RCA, ByamShaw Gallery, London (UK)

THE INSISTENT IMAGE, RCA Interim Show, London (UK)

1997

GETTING OUT OF OUR BOX, Words & Pictures event produced by Iain Forsyth & Jane Pollard, ICA London (UK)

BECKY BEASLEY

b. Portsmouth, United Kingdom 1975

Lives and works in St. Leonards on Sea (UK)

EDUCATION

2000-02

MA Fine Art (Photography), Royal College of Art, London

1996-99

BA (1st Class Hons.) Fine Art/Art History, Goldsmiths College, London