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## Becky Beasley

### *Fall*

Opening Tuesday, September 16th

Until mid-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<sup>1</sup>, 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 speak, the reversal alludes to the darker interiors of sealed nuts and other rooms.

*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.

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<sup>1</sup> Spring Rain, Spike Island Bristol and Leeds Art Gallery (2013) and The Walk...in green, Laura Bartlett Gallery, London (2014)