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This newly commissioned talk explores visual artist Becky Beasley’s reading practices & spatial imagination in the context of circular and revolutionary approach to learning from the perspectives and voices of others.

The slide talk will cover the background to her unique reading of and response to, amongst others, William Faulkner & Thomas Bernhard’s literary voices.

She will also speak to her new-found understanding of how all this is an expression of her autistic point of view.
“Things”, Georges Perec, said in a lecture at the University of Warwick, was written to fill the blank space created, so to speak, by the juxtaposition of four works of importance to him: Roland Barthes' Mythologies; Flaubert's Sentimental Education; Paul Nizan’s, La Conspiration; and a striking account of life in the concentration camps, Robert Antelme’s, L'Espèce Humaine. A Man Asleep (its title taken from Proust's Remembrance of Things Past) is constructed more literally from its six progenitory models; Kafka, Melville, Lowry, Proust, Le Clézio, Joyce.
THE LIFE
AND OPINIONS OF
TRISTRAM SHANDY,
GENTLEMAN

LAURENCE STERNE
As many pictures as have been given of my father, how like him soever in different airs and attitudes,—not one, or all of them, can ever help the reader to any kind of preconception of how my father would think, speak, or act, upon any untried occasion or occurrence of life.—There was that infinitude of oddities in him, and of chances along with it, by which handle he would take a thing,—it baffled, Sir, all calculations.—The truth was, his road lay so very far on one side, from that wherein most men travelled,—that every object before him presented a face and section of itself to his eye, altogether different from the plan and elevation of it seen by the rest of mankind.—In other words, ’twas a different object, and in course was differently considered.
Series Title: **KORREKTUR**

Medium: archival b/w inkjet on Hahnemühle photo rag 310gsm, pale yellow acrylic glass

Dimensions: 109x130cm (print size)

Date: 2010

Edition: 2 (Edition 2 must remain a complete set)
KORREKTUR (North Northwesterly)

(And where, I asked myself, did Höller get the idea for this house of his, because I am fully aware that I got my idea, to build the Cone for my sister, from Höller and his house at the Aurach gorge. - Thomas Bernhard)

Shorthand title: KORREKTUR 1 (NNW)
Faulkner, As I Lay Dying

Becky Beasley
A Storage Space (after Faulkner), 2006
Acacia hard wood, wood glue, glass, 11.5 x 18.8 x 2.5 cm

Shallow, Hollow

Gag
Becky Beasley
Sleep. Night 1. 2007
Acacia, black acrylic glass, silicon glue
28 x 22 x 7.7 cm
Edition of 2 (+ 1AP)
(BB034)
**Title:** The Movies (I) (Athens)

**Size:** 28.5x37.5cm

**Medium:** Fiber-based gelatin silver print

**Date:** 2006/7

**Edition:** 3 + AP

**Artist's Price:** approx. £100 approx.

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**Becky Beasley**

Sleep, Night 2 2007

Black American/Walnut veneer, black glass

24 x 22 x 7.7 cm

Edition of 2 (+ 1AP)

(09033)
Depressive Alcoholic Mother: Weiner explores the quandaries of position and identity. The exhibition focuses on the idea of identity designating itself as the subject of the power of works in editions of two. While it is an unpaired and isolated subject, it is not added to another, nor is it divided into smaller groupings than the first. Thus the work simultaneously exists both as a whole and as a set of subarbitrary works.

Weiner has developed an unorthodox editioning system within her practice, whereby certain works which are multiple parts are produced in an edition of two. The first of these must remain complete, while the second edition is to be divided into single written, or circulate graphically from the first. The work metamorphoses both as a whole and as a set of subarbitrary works.

In the exhibition, visitors encounter a hinged black American walnut plank mounted on the wall. These, Weiner has described, are for art of space of Beasley's father, a recurring and variously abstracted protagonist of her work. These hinges and the location where the parts will be, is a collection of variously locating parts, variously discussing the object, and the space in which an argument is embedded. Such swirls, gyrations and inflections are the material of works in editions of two. Works are unpaired and interspersed: neither one added to the other, nor divided by another, these singular elements negotiate a shared groundlessness, or the possible lack of a certain kind of animism, in which the object is permeated by questions of position and reciprocity. The exhibition focuses closely on Beasley's long-standing fascination with the protocol of the circle structuring the show emerges as a choreography of doppelgangers.

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INNER-CYLINDER PANORAMA

The setting of the camera stays fixed while shooting, and the image is formed through the post processing of the photos taken by turning the camera or rotating 360° of the conventional camera. This method is known as the inner-cylinder panorama. Since the images for display must be placed inwards from end to end to form a cylinder, the viewers standing in to appreciate the images, so this technique is called the inner-cylinder panorama.

OUTER-CYLINDER PANORAMA

When you take this type of panorama, keep the subject fixed and take photos of the whole circle of the subject. When the images are for display, they are also placed from end to end to form a cylinder, but they should be outwards, and the viewers stand outside of the cylinder to appreciate them. So we call this kind of technique outer-cylinder panorama.
Highly Sensitive Person
You can’t rush that, you can’t rush it. It is mine. I bought it. Who decide if Christopher Williams. Why? Who do you want it to be? It’s too big. I couldn’t afford it to find someone else. Then I couldn’t afford it to frame it. Now it is a part of the frame. I love it too. It’s mine, in the frame, in the house. It’s like my skin, my bone, my nails, my children, all that with other people around me. I know people will know this tomorrow.

Wanda the wand, she is often lost in the frame, hard to keep track of, yet the personality, not the material that can easily be captured by the frame or held the attention of the lens. We tend to find her only after she has decided what to do, to be a part of the background. The woman is missing, abandoning her personal and mental diseases, and doing so is no longer fated to society. Drawn to become an outsider, living inside silent society, not transparent, but described by nationalities, standing herself in the way of others.

Autistics at Work takes a psychosocial approach to inequality and the impact of neurotypical norms on autistic people’s experiences at work. A concern for emotional wellbeing informs the practical information on offer for those working in the creative sector, and beyond.

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Author: Sonia Boué

A note about the author Sonia Boué (she/they). Sonia Boué is a multiform artist. She is also a writer on autism and art, and a consultant for neurodiversity in the arts. She specialises in neuro-inclusive practice-led research.

www.soniaboue.co.uk
Autistic identity

We all feel differently about being autistic, and that’s okay. The elephant in the room is stigma and discrimination, which can result in internalised stigma. I use this term to mean developing powerful (often debilitating) negative feelings about ourselves as autistic people. The following information is relevant for people who are newly diagnosed, and those who feel negative or unhappy about being autistic. The struggles are real, but it helps to know the dynamics at play.

...the navigation of stigma, stereotypes, and discrimination can be exceptionally challenging for autistic people when they conceptualise their identity.²

Internalised stigma is not of our making and can be hard to shake. Life improves when we push back, but it can take time. We can develop a positive autistic identity in whichever way feels right for us. There are no rules for self-acceptance.

Our first stumbling block can be the culture of clinical diagnosis, and a lack of support options for adults. The NHS website contains skeleton resources with links and bullet point advice³⁰, and states,

“…you or your child are still the same person as before.”¹¹

This is meant kindly, yet it can be profoundly unhelpful. From the inside, a diagnosis can feel like tectonic plates shifting - everything we thought we knew has changed! From a neurotypical perspective, it may not be clear that we could need support to develop a positive autistic identity. I’m certain this will change as autistic research filters through¹⁰. There is also research about identity that confirms my experience,

“…identity formation may be challenging for those diagnosed later in life.”¹²

In future times, I think the need for a transitional process will be recognised as, autistic identity transition.

Author Sonia Boue
Autistic identity transition

The term, autistic identity transition, has developed through a series of collaborative conversations with Professor Nicola Shaughnessy*, to describe an individual psychosocial experience. This can require us to make significant adaptations to our mindsets, including how we view (and feel about) ourselves. It can influence the choices we make and bring a sense of agency to our lives. We may need time to sift and discard aspects of our social conditioning - including internalised stigma. To make an analogy, it can be anything from a software update to factory reset.

Internalised stigma is only a fraction of what I encounter in my mentoring practice - we may need many different kinds of help to adapt. It is wise to have support, and a well supported diagnosis presents the opportunity to develop the confidence and know-how required to assert our needs. We can be empowered to seek access support for work. We are entitled!

This work can be done at any time following a diagnosis. It’s never too late, though we may need to pass through periods of grieving for what can feel like lost time. Sometimes, the “if only’s” can be overwhelming. Having gone through it, I can completely understand.
Valentine Schlegel’s Knife collection
‘When? You say. I answer you: -
When I have circumscribed my sphere.’
(The Notebooks of Joseph Joubert, 1800)

Here's the person I want.
Hullo, person! Doesn't hear me.
(Nabakov, Transparent things, opening line)

Man can never expect to start from scratch; he must start from ready-made things, like even his own mother and father.
(Marcel Duchamp)

A GENTLE MAN (PART II) -
1975-2029

I am a man... Not maybe a first-rate man. I'm perfectly willing to admit that I may be in fact a kind of second-rate or imitation man, a Pretend-a-Him.
(Ursula K. Le Guin. Introducing Myself, 1992)

“I know this isn't too fascinating, but it's our life,” a mother writes to her children in the affectionate, meandering “Winter Letter.”
Through Davis's eyes, however, nothing could be more consistently interesting.
(from Chelsea Leu's review of, Our Strangers, by Lydia Davis, New York Times, October 2023)
ARTISTS WEBSITE

www.beckybeasley.com

GALLERY REPRESENTATION

https://www.plan-b.ro/artist/becky-beasley/

https://www.francescaminini.it/artist/becky-beasley/

AWARDS

Paul Hamlyn Artist Award 2018
https://www.phf.org.uk/artist/becky-beasley/

Current finalist Freelands Award for Mid Career Women Artists
https://freelandsfoundation.co.uk/award/freelands-award-2023