

METRO PICTURES

“Nina Beier at David Roberts Art Foundation,” *mousse magazine.it* (October 22, 2014).

MOUSSE



Photo: Matthew Booth

A solo exhibition by Nina Beier presents recent and new sculptures including a major spatial commission created for DRAF. An ambitious new work, *Tileables* (2014), functions as a base for the exhibition.

A 125 m² mosaic of ceramic tiles individually printed with texture patterns originally designed for 3-D modeling software to imitate concrete, marble, mud and other surfaces takes the relationship between the digital and physical namesake to its absurd conclusion. These tiles are accompanied by delivered boxes of fresh vegetables, hacked flatscreen fireplaces, tangled garden hoses and stacks of handmade carpets; plotting a muddy field of the fluid and the petrified, the imitation and the actual.

Beier's practice negotiates social and political questions of representation and exchange, inhabiting moments of conflict and correlation. She traces the convoluted relationships between objects and images, as mediation mutates information from things to representations and back again and images subsume or discard their referents to become distinct objects in their own right. Works reveal stark contradictions between what they are and how they are used. Labour and production dynamics echo in DRAF's building, a former furniture factory built at the end of the 19th century.



Photo: Matthew Booth



Stand, Formal Problem Business Plunge and Social Dependence Resource Plunge, 2014. Photo: Matthew Booth



Scheme, 2014. Photo: Matthew Booth



Industrial Revolution, 2013 and *Tileables* (detail), 2014. Photo: Matthew Booth



Photo: Matthew Booth



Liquid Assets, 2013. Photo: Matthew Booth



Industrial Revolution (detail), 2013. Photo: Matthew Booth



Photo: Matthew Booth



Scheme, 2014. Photo: Matthew Booth



Photo: Matthew Booth