

NINA BEIER

plug



palace enterprise



Plug, 2021
Installation view, Palace Enterprise

Ah, luxury!

Reclaimed porcelain sinks form the bases of Nina Beier's *Plug* sculptures, in a variety of undulating shapes and muted colors, each fitted with a fat, hand-rolled cigar sitting neatly in its plughole. The sinks on the floor are upturned, claiming freestanding independence like toddlers, whilst others are fixed to the wall. They are squat and shiny, little carriers of the void.

The product names for the shades of the porcelain reveal an intense desire for bathroom-based transportation, and summon lingering imperialist fantasies from half a century ago: Bahama beige, Bali brown, Indian ivory, champagne, vapor pink. This reeks of shame. We must travel while we wash our hands, to a pastel kingdom where we can forget this corporeal shit. Our minds must temporarily be evaporated away into a cerebral mist, leaving the body to do what it must. We transcend. Clean between the fingers and up to the wrists. Don't sink.

Porcelain takes its name from the cowrie shell, or Venus shell (*porcella* in Italian), which is not the scallop that the goddess of love sailed into the world on in, riding on a froth of blood and semen, but those beautifully smooth and glossy ovoids with labial openings. Porcelain is named after that perfect translucent finish, yet the shell is actually named after the word *porcella*, a young female pig. Whether the connection of young sows to shells is made for the shape of pigs' genitalia, or if *porcella* was a slang for pudenda like pussy, remains unsettled by etymology. My gut says it's the latter. It will come as no surprise that cowry shells were used as a currency, a history which has even left its mark on the Classical Chinese, where the character for money/currency is the same as cowry, 貝.

These sculptures are more anal than vaginal, though they are a little porcine. They have a stocky perseverance. Little piggy banks stuffed with a few rolls of twenties. Those fat cigars, that money, that power, wadded. A history of monstrous violence, globally rolled, like gold. The accursed share. The shit. Ah, luxury!

Laura McLean-Ferris

Writer and Chief Curator at Swiss Institute, NY



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
19 x 36 x 27.5 cm (7 1/2 x 14 1/8 x 10 7/8 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
19 × 36 × 27.5 cm (7 1/2 × 14 1/8 × 10 7/8 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
61 × 36 × 26 cm (24 × 14 1/8 × 10 1/4 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
61 × 36 × 26 cm (24 × 14 1/8 × 10 1/4 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
19 × 46 × 36 cm (7 1/2 × 18 1/8 × 14 1/8 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
19 × 46 × 36 cm (7 1/2 × 18 1/8 × 14 1/8 inches)



Nina Beier

Plug, 2019

Ceramic sink and hand-rolled cigar

24 x 51 x 19 cm (9 1/2 x 20 1/8 x 7 1/2 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
24 × 51 × 19 cm (9 1/2 × 20 1/8 × 7 1/2 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
17.5 × 46 × 33.5 cm (6 7/8 × 18 1/8 × 13 1/4 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
17.5 × 46 × 33.5 cm (6 7/8 × 18 1/8 × 13 1/4 inches)



Nina Beier

Plug, 2019

Ceramic sink and hand-rolled cigar

56.5 × 115 × 25 cm (22 1/4 × 45 1/4 × 9 7/8 inches)



Nina Beier

Plug, 2019

Ceramic sink and hand-rolled cigar

64 × 40 × 28 cm (25 1/4 × 15 3/4 × 11 inches)



Nina Beier

Plug, 2021

Ceramic sink and hand-rolled cigar

24 × 51 × 19 cm (9 1/2 × 20 1/8 × 7 1/2 inches)



Nina Beier

Plug, 2021

Ceramic sink and hand-rolled cigar

24 × 51 × 19 cm (9 1/2 × 20 1/8 × 7 1/2 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
55 × 69 × 25.5 cm (21 5/8 × 27 1/8 × 10 inches)



Nina Beier
Plug, 2019
Ceramic sink and hand-rolled cigar
55 × 69 × 25.5 cm (21 5/8 × 27 1/8 × 10 inches)



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Plug, 2019
Ceramic sink and hand-rolled cigar
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Plug, 2021
Installation view, Palace Enterprise

Nina Beier

Plug, 2018 - 21

ceramic sinks and rolled cigars

Dimensions variable

'Plug' is a series of pastel coloured bathroom sinks scattered across the space and protruding out of the floor and walls. Hand-rolled cigars - objects heavily loaded with references - are made to fit the hole of the drain in these domestic sinks, just as cigars are made to fit the human mouth.

Nina Beier's sculptures can be seen as knots made of different strings of logic, capturing the contradictory agendas readily coexisting in one entity while trying to expose the paradoxical nature of value formation. In other words, we could equally consider the cigar as a phallic form, a manifestation of manual labor, a globally traded good, a product of a proud old tradition, a life threatening poison, a symbol of wealth and power, or as an outdated totem of patriarchy. The artist digs into such cultural codes to find things that are loaded with particularly problematic and layered stories, things that have undergone a transformation in terms of their intention, production, distribution, trading and use. Particularly the objects that represent systems that have collapsed, tend to offer themselves up to unfolding, and laying bare the implicit economical and interpersonal power structures they represent.



Institutional exhibition history:

Permafrost, MOCO, Montpellier, 2020

Nina Beier, *European Interiors*, Spike Island, Bristol, 2018

NINA BEIER

Born Aarhus, Denmark, 1975

Lives and works in Copenhagen

Attended Royal College of Art, London, 2004 (M.A.)

FORTHCOMING

2021

Sao Paulo Biennial, Sao Paulo

Glasgow International, Glasgow, Scotland

Therein / Thereof / Thereto, Standard (Oslo)

Women & Children, High Line commissions shortlist exhibition, High Line New York

Cittá irreale, Kunstmuseum St. Gallen, Switzerland

Around the Day in Eighty Worlds, CAPC, Bordeaux

Female Nude, SMK, The National Gallery of Denmark

Housebroken, Kunsthall Gent, April 2019-ongoing

Amexica, curated by Marisol Rodríguez, The Servais Family Collection, The Loft,

Brussels, June 2020 - May 2021

Monstersuppe, KØS, Køge

Fatamorgana, Jeu de Paume, Paris

Anne Marie Carl Nielsen, Den Frie Udstillingsbygning, Copenhagen *Das unsichtbare*

Monument, Kunstmuseum St. Gallen, 2022

Sartor Resartus, Huset for Kunst og Design i Holstebro

SELECTED SOLO EXHIBITIONS

2020

Hard Feelings, PAOS GDL, Guadalajara Sommer Contemporary Art, Zurich

2019

Housebroken, Kunsthall Gent

European Interiors II, Croy Nielsen, Vienna

A True Mirror (with John Miller), Hunt Kastner, Prague

2018

Baby, Metro Pictures, New York

Wintry Mix (with John Miller), Broadway Windows, Washington Windows, 80WSE, NY

Food Chain Café, GL Strand, Copenhagen

Adult Male / Adult Female, Kunstverein München, Munich

European Interiors, Spike Island, Bristol, United Kingdom

The Downer, Berlin

2017

Man, Standard (Oslo), Norway

Retrospective, JoséGarcía, MX, Mexico City

2016

Croy Nielsen, Vienna

2015

Standard (Oslo), Norway Metro Pictures, New York

Four Stomachs IV, Objectif Exhibitions, Antwerp Contemporary Art Centre, Vilnius,

Lithuania *Cash for Gold*, Kunstverein Hamburg (cat.)

2014

David Roberts Art Foundation, London

Four Stomachs III, Objectif Exhibitions, Antwerp

Valuables, Proyectos Monclova, Mexico City

Rocky, Kunsthaus Glarus, Switzerland

Office Nature Nobody Pattern, Croy Nielsen, Berlin

2013

Razor Chain Mineral, Nottingham Contemporary, United Kingdom

Steering Wheel Choker Chain, Galleri Nicolai Wallner, Copenhagen

Sweat no Sweat, Mostyn, Llandudno, Wales

Liquid Assets, Glasgow Sculpture Studios, Glasgow

Four Stomachs II, Objectif Exhibitions, Antwerp

Heavy Hand, Standard (Oslo), Norway

2012

Four Stomachs I, Objectif Exhibitions, Antwerp *Shirts Vs Skins*, Laura Bartlett Gallery, London

2011

Bleeding Clothes, *Drowning Coins*, Standard (Oslo), Norway *Nina Beier*, Kunsthall Charlottenborg, Copenhagen

Afrika, Croy Nielsen, Berlin

2010

What Follows Will Follow II, Yerba Buena Center for the Arts, San Francisco *What Follows Will Follow*, Laura Bartlett Gallery, London

AWARDS

2021 The New Carlsberg Foundation's Art Award

2017 ARKEN Travel Grant

2014 Prize of the Böttcherstrasse in Bremen

PUBLIC COLLECTIONS

CAPC Musée d'art Contemporain de Bordeaux, France Centre national des arts plastiques, Paris

Château Chasse-Spleen, Moulis-en-Médoc, France

Danish Arts Council

David Roberts Art Foundation, London

FRAC Franche-Comté, Besançon, France

FRAC Lorraine, Metz, France

FRAC Nord-Pas de Calais, Dunkirk, France High Museum, Atlanta

Kunsthalle Bremen, Germany

Kunstmuseum St. Gallen, Switzerland

Malmö Konstmuseum

Museion, Bolzano, Italy

Museum of Contemporary Art Chicago

New Carlsberg Foundation, Copenhagen

SMK National Gallery of Denmark, Copenhagen

SELECTED GROUP EXHIBITIONS

2020

Permafrost, MOCO Panacée, Montpellier, France
and suddenly it all blossoms, Riga International Biennial of Contemporary Art
Everything That Shines, Reflects, Absorbs, Chasse-Spleen Centre D'art, Moulis-en-Médoc, France
Walking, Museion, Bolzano, Italy
Around the Day in Eighty Worlds, CAPC, Bordeaux, France
New Acquisitions, SMK National Gallery of Denmark, Copenhagen
AMERICA, The Loft, Servais Family Collection, Schaerbeek, Belgium

2019

Foncteur d'oubli, Le Plateau, FRAC Île-de-France, Paris
Mediums of Exchange, Shirley Fiterman Art Center, City University of New York
Frequencies, Elevation 1049, Gstaad, Switzerland
Body Splits, SALTS, Birsfelden, Switzerland
Tainted Love, Villa Arson, Nice
Grande Révolution Domestique, Frac Grand Large - Hauts-de-France, Dunkerque
Présences Voyageuses & Degrés Est, FRAC Lorraine, Metz, France
Kairos and Kronos, Parco Archeologico del Colosseo, Rome Mercury, Tallinn Art Hall, Estonia

2018

The Artist is Present (organized by Maurizio Cattelan), Yuz Museum, Shanghai
Refreshed. Reimagined. Revealed., High Museum, Atlanta
The Culture Collider, Manggha Museum, Krakow
Nina Beier, Judith Hopf, John Miller, Trevor Paglen, Halsey McKay Gallery, East Hampton, New York
She Sees the Shadows, David Roberts Art Foundation at Mostyn, Llandudno, United Kingdom
Kingdom Sculpture Projects Pingyao, China
The Lulennial II: A Low-Hanging Fruit, Lulu, Mexico City
Converter, Kunstmuseum St. Gallen, Switzerland
Beaufort 2018, Beaufort Art Triennial by the Sea, Belgium
Still Life, Chasse-Spleen Centre D'art, Moulis-en-Médoc, France
Give up the Ghost, Baltic Triennial 13, Contemporary Art Centre, Vilnius, Art Hall, Tallin,
Kim? Contemporary Art Center, Riga
Marx@200, Space, Pittsburgh
In Addition, Mostyn, Llandudno, United Kingdom
Metaphoria III, Le Centquatre-Paris
The Radical Imaginary: The Social Contract, VOX – Centre de l'image contemporaine, Montreal
Superstition, Marres, House for Contemporary Culture, Maastricht, Netherlands
L'invitation aux musées - Week-end #2, Centre national de la danse, Pantin, France

2017

Cool, Calm and Collected, ARoS Aarhus Kunstmuseum, Denmark
Groundhog Day, SIC, Helsinki
A New Ballardian Vision, Metro Pictures, New York
Action!, Kunsthaus Zürich

Transmissions from the Etherspace, La Casa Encendida, Madrid
Les Objets Domestiquent, Frac Nord-Pas de Calais, Dunkirk, France
No Eyes Dry, Art Sonje Center and One and J, Seoul
Per_forming a collection: The Show Must Go_ON, Museo Madre, Naples
Nobody Owns the Beach, Blue Ruin, Miami Beach

2016

Designing Dreams, Nouveau Musée National de Monaco
The Future is already here - It's just not evenly distributed, 20th Biennale of Sydney
Question the Wall Itself, Walker Art Center, Minneapolis (cat.)
THIRD MIND. Jiri Kovanda and the (Im)Possibility of Collaboration Curated by Adam Budak, National Gallery, Prague
Your Memories Are Our Future, ACRUSH AG, Zurich
Random Rapid Heartbeats, Tallinn Art Hall, Estonia
Cruising, Salts, Birsfelden, Switzerland
Danse Danse Danse, Nouveau Musée National de Monaco
The Kingdom, Scandinavian Institute, New York
Sous le soleil exactement | Coucher de soleil et lever de rideau, Centre d'Art Bastille, Grenoble
Centres of Indetermination, SixtyEight Art Institute, Copenhagen
Peach, W139, Amsterdam
No One Belongs Here More Than You, Despacio, San José, Costa Rica

2015

La vie moderne, 13th Biennale de Lyon, France (cat.)
Welcome to the Jungle, KW Institute for Contemporary Art, Berlin
Sculptures Also Die, CCC Strozzi, Palazzo Strozzi, Florence (cat.)
Adventures in Bronze, Stone, and Clay, ICASTICA, Arezzo Biennial of Art, Italy
Visitors, Governor's Island, New York (cat.)
Trust, Kunstforeningen GL Strand, Copenhagen
Triennial Wunderkammer (with Lisa Holzer), Meessen de Clercq, Brussels
Collecting for Tomorrow: New Works at Museion, Museion, Bolzano, Italy
New Wave, Goss-Michael Foundation, Dallas
Are We Sufficiently Bored?, Temple Contemporary, Philadelphia
In/visible, Museum für Zeitgenössische Kunst Eupen, Belgium

2014

SMALL Rome, Frutta, Rome
National Gallery, Grand Century, New York
Cold Intimacy, Anna Schwartz Gallery, Sydney
Exercises in Revolution, Nomos Foundation, Rome
The Peacock, Grazer Kunstverein, Austria
The Reluctant Narrator, Museu Coleção Berardo, Portugal
@The Shrink, Shanaynay, Paris
Walk-ins Welcome, Marlborough Gallery, New York
Script for Leaving Traces, Fondation Hippocrène, Paris
Prize of the Böttcherstraße, Kunsthalle Bremen, Germany
Skulptur Odense 14, Odense Sculpture Triennial, Denmark
The Brancusi Effect- The Archival Impulse, Kunsthalle Wien, Vienna, Austria
Coming to Reality, SVIT/Futura, Prague

SELECTED GROUP EXHIBITIONS (continued)

2014

Le Mouvement, Sculpture Biennial, Biel, Switzerland
Allegory of the Cave Painting, Extra City Kunsthall, Antwerp
The Reluctant Narrator, CCB/Berardo Museum, Lisbon
Accordion, Laura Bartlett Gallery, London
Nouvelle Generation, Frac Nord-Pas de Calais, France
Superficial Hygiene, De Hallen Haarlem, The Netherlands
Why Not Walk Backward, Gertrude Contemporary, Melbourne
Surplus Living, the Old Mint, Berlin
#nostalgia, Centre for Contemporary Art Glasgow (as part of Glasgow International)
Decorum, Power Station of Art, Shanghai
The Excluded Third, Included, Galerie Emanuel Layr, Vienna
The Complete Works, Nouveau Festival, Centre Pompidou, Paris

2013

l'Image dans la sculpture, Centre Pompidou, Paris
Noa Noa, Metro Pictures, New York
Reading the Surface, David Zwirner, London
The Peacock, Grazer Kunstverein, Graz, Austria (2013-continuous)
Decorum, Musée d'Art Moderne de la Ville de Paris
One on One, KW Institute for Contemporary Art, Berlin
Galerie Perrotin, Paris
The Artists Institute (Haim Steinbach cycle), New York
0 Performance, collaboration with Simon Dybbroe Moeller, Moscow Biennale of Contemporary Art
The New Morals, Stereo, Warsaw
Shadows of a doubt, Kunsthalle Tallinn, Estonia
The Complete Works and The Demonstrators, Performance, Rambert, Southbank, London
Veerle, Fondazione Sandretto Re, Rebaudengo, Turin
Sister Sarah's Theme, Prism, Los Angeles
A Trip to the moon, Proyectos Monclova, Mexico City
AB, Nomas Foundation, Rome
Bold Tendencies, Peckham Rye Multi-Storey Car Park, London
Dear Portrait, Mostyn, Llandudno
Des Mondes Possibles, FRAC Franche-Comté, France
A House of Leaves. Second Movement, David Roberts Arts Foundation, London
When Attitudes Became Form become Attitudes, Museum of Contemporary Art Detroit

2012

The Complete Works, Performance Year Zero, Tate Modern, London
Tragedy, The audience is the mother of self-invention, Index - The Swedish Contemporary Art Foundation, Stockholm
When Attitudes Became Form Become Attitudes, CCA Wattis, San Francisco
The New Public, Museion, Bolzano, Italy
House of Leaves, The David Roberts Art Foundation, London
We Will Disappear You, Frutta, Rome
Ride gently over the bridge, Gallerii Noorus, Tartu, Estonia
From Stavanger with Love, Galleri Opdahl, Stavanger

Dogma, Metro Pictures, New York
Needles in the Camel's Eye, Thomas Duncan Gallery, Los Angeles
Deliquesce, Jonathan Viner, London
Beyond Words, GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany
D'Après Giorgio, Giorgio De Chirico House Museum, Rome
The Museum Problem, Frutta, Rome

2011

Modify, When Needed, MOCA, Miami
The Complete Works, Prelude, CUNY, New York
Closing Arguments, semi permanent installation, Kunsthall Charlottenborg, Denmark
The Complete Works, Occupiamoci di Contemporaneo, MACRO, Rome
The Encounter, Jan Mot, Brussels
Based in Berlin, Hamburger Bahnhof, Museum for Contemporary Art, Berlin (cat.)
Under Destruction, The Swiss Institute, New York
What happened to the other dollar?, Proyectos Monclova, Mexico City
Museum of Speech, Extra City, Antwerp
Palace Party, Kunsthall Charlottenborg, Copenhagen
Inauguration show, Croy Nielsen, Berlin
Bob Dylan, Bob Dylan, Boba Dylana, (3 person show with Jiri Kovanda and Marie Lund), DOX, Prague

2010

The Object Lessons, (two person show with Marie Lund), Mudam, Luxembourg
Der ideale Ort, um mit der Freiheit unter vier Augen zu sprechen, Künstlerhaus Bremen, Germany
End Note, Tanya Leighton Gallery, Berlin
Playground, STUK, Leuven, Belgium
Exhibition, Exhibition, Castello di Rivoli, Turin
Exhibitions, Project Arts Centre, Dublin
Playing the City, Schirn Kunsthalle, Frankfurt
Lost and Found, Neugerriemschneider, Berlin
Being There, Meetfactory, Prague
The Happy Interval, Tulips & Roses in Croy Nielsen, Berlin

2009

Performer Performing Performance, performance as part of The Object of the Attack, David Roberts Art Foundation, London
Moon Star Love, Marcelle Alix, Paris
Momentum Nordic Biennial, Moss, Norway
Revolver, COCO Kunstverein, Vienna

CATALOGUES AND MONOGRAPHS

2017 Cash for Gold. Kunstverein in Hamburg and Mousse Publishing, Milan
2014 Nina Beier, exh. broch. David Roberts Art Foundation, London, ed. Vincent Honoré
2011 Nina Beier, exh. cat. Kunsthall Charlottenborg, ed. Rhea Dall, text by Dieter Roelstraete.
Special project by Nina Beier, Kaleidoscope #12 (the State of the Art book) 2011
Text, Nina Beier, Proyectos Monclova, Croy Nielsen and Laura Bartlett Gallery.
2010 Text, Nina Beier, Art Statements, Art Basel, Proyectos Monclova, Basel.