

This 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 metre<sup>2</sup> mosaic of ceramic tiles individually printed with texture patterns originally designed for 3-D modeling software to imitate concrete, skin, 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.

This exhibition is the culmination of a six-year conversation with Nina, presenting one of the most singular and accurate voices of recent years. We will focus this London presentation on sculptures, and so explore works that are trapped in an ambiguous position between an object and the representation of that object.

–Vincent Honoré (Director, DRAF).

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. These works reveal a violent contradiction 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.

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