

# METRO PICTURES

Yerebakan, Osman Can. "At Chelsea Galleries, Three Artists Subvert Aesthetics," *L'Officiel.com* (November 30, 2018).

## L'OFFICIEL



*Baby*, 2018. Waterbed mattress, water, coins, Delaware River rounds,  
62 x 60 1/2 x 21 inches, 157.5 x 153.7 x 53.3 cm.

With the impending winter melancholy yet awaiting behind glitter-laden holiday vitrines and a few illusively warm afternoons, art galleries contribute to the season's festivities with ambitious solo exhibitions, showcasing the newest by art world key players and emerging talents. Bookended by the fall's back-to-school shows and Art Basel Miami, which will haul the global art-goers to American south in early December, Chelsea galleries burst with delights to discover. Amongst tens of offerings behind the glass doors of many heavy-lifters, three European women artists pump fresh blood to the itinerary of gallery-hoppers.



*Plug*, 2018. Ceramic sink, hand-rolled cigar, 9 1/2 x 19 1/2 x 9 1/2 inches (24.1 x 49.5 x 24.1 cm).

### ***Nina Beier: Baby at Metro Pictures***

Tracking High Line's winding path, you will reach Metro Pictures, where Danish-born and Berlin-based artist Nina Beier fills the gallery's first floor with her uncanny sinks stuffed with hand-rolled cigars through their pipes. Each titled *Plug*, the corporal drainage apparatuses resemble faces, body parts or *things* in between, benefitting from the inevitable sexual pun of their voluptuous forms and penetrated holes. They radiate sexual charm with their sleek surfaces and bodily silhouettes in contrast to their primary hygienic purposes.

"I scratch and punch objects to see if they will swell and bulge. I pierce holes and turn them inside out, soak them and dry them out, flatten or inflate them, introduce them to other objects or isolate them. I basically try to find a way to open them up." says Beier, who furthers her toying with everyday utilitarian objects with *Baby*, a wall-fixed waterbed stuffed with pebbles, coins, and, of course, water, resembling a pregnant body nearing her breaking point on the belly. Tschäpe's utilization of voluptuous forms with slight references to corporality echo in Beier's manipulation of the mundane.