

NINO MIER
GALLERY

STEPHANIE TEMMA HIER

Palate Cleanser

November 13 - December 18, 2021



NINO MIER GALLERY
GALLERY 3
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Nino Mier Gallery is pleased to present *Palate Cleanser*, our first solo exhibition with New York-based artist Stephanie Temma Hier. Fifteen paintings and two sculptures will be on view from November 13 - December 18, 2021.

Hier works in oil paint and ceramic to playfully represent objects and subjects of consumption. Fragments of human and animal bodies are juxtaposed with the objects they ingest, from food to facial orifices and footwear, asking viewers to linger over our peculiarly complicated visual and affective relationships with them. But the works in *Palate Cleanser* do more to spoil appetites than to whet them, as Hier's absurdist compositional logic creates visceral associations between entities that do not normally belong together. This sense of unbelonging sensitizes viewers to the discomfiting features of embodiment and is achieved through the technique of defamiliarization. For instance: a snail, a mushroom, and subway sandwiches collide in *Footlong Fantasy*; salmon steaks and sneakers sensually intertwine in *Often Seen at Sunset*; and gummy bears, strawberries, and raw, butchered meat proliferate in *Sparks and Tremors*. *Palate Cleanser* captures viewers in its perversion-through-juxtaposition: Hier's remediation of images is at once sumptuous and grotesque, intuitively comprehensible yet uncongenial to familiar feelings.

The works in *Palate Cleanser* testify to Hier's virtuosic talent, which is complemented by a do-it-yourself gusto. The artist handcrafts almost all materials that comprise her final works—she engineers her stretcher bars, constructs her “frames” made up of ceramic sculpture, and creates her own glazes. Though she is a trained painter, having studied at the Academy of Art Canada and the Ontario College of Art and Design, and a self-taught ceramicist, having taken up the practice only in recent years, the artist's process begins with and is shaped by the latter practice. Hier begins each work by constructing the ceramics, embracing the quirks formed by the volatility of the kiln along the way. Some of her glazes bubble and foam in the kiln, producing a matte surface that is rippled with circular ditches like magma, coral, or a craterous moon. Other glazes shine, giving a liquid-like effect with streaks of disparate color throughout. Her works are dependent upon the physicality of the imperfect ceramic, which indexes human touch. Once Hier has made her ceramics to completion, she installs them on the wall around a blank canvas. She then begins to draw sketches to plan out the composition of a painting, referring to images she has taken or has sourced from the internet. This process is slow and considered; between ideation, sculpting, firing, painting, and drying, works can take months to complete.

Hier's realist oil paintings recall seventeenth-century Dutch and Flemish *Vanitas* paintings, which depict congested still-lives filled with luxury goods, from pearls and tableware to food and skulls. These still lives, like Hier's oil paintings, are rendered meticulously, with particular attention paid to the sensory evocations of texture. Also akin to Hier's works, *Vanitas* paintings are less about abundance and delectation, and more about the inevitable decay of all material matter. But the somber moralism of this genre explodes in Hier's hands, which instead generate a regime of images that are closer to *Videodrome* than to *Vanitas*. All of the paintings in the show are encased in irregular, sometimes bodily ceramic sculpture. These sculptures contain, overwhelm, and entrap the paintings as much as—probably more than—they frame them.

Palate Cleanser is charged with the question of how a thing, wrested from its conventional context and use, will acquire a new meaning. “It is the function of art to renew our perception. What we are familiar with we cease to see,” wrote Anaïs Nin in *The Novel of the Future*. Here, Nin articulates a basic feature of human psychology: our ability to form archetypal mental “images” of certain objects and scenarios. This process marks both an advantage and a loss, as it allows us to think quickly while also engendering a selective blindness that prevents us from perceiving the richness and specificity of all we encounter. Hier works in the domain of Nin’s “familiar” objects: a glass perfume bottle, a cut of steak, a table setting, a sneaker, a ceramic vase, a corkscrew, a snail. She juxtaposes such objects, rendered in oil paint and ceramic, within her works, performing a semantic scrambling of the visual world. This aesthetic logic was foundational to defamiliarization, a primary artistic technique of the 20th century Russian avant-garde. Defamiliarization had not only an affective function of surprise, play, and intrigue, but also a political one: its first articulator, Viktor Shklovsky, understood it as a way to combat the “over-automatization” of individuals, which causes them to “function as though by formula.” Shklovsky and his contemporaries sought to cultivate a deep attention in viewers and readers of their work, forced to think about how the meaning of various objects and fragments shift depending on how they are juxtaposed with other objects and fragments. The works in *Palate Cleanser* provoke Shklovsky’s ideal mode of viewership, as they initially capture viewers due to their compositional strangeness, beauty, and boldness, but linger on issues surrounding the porousness of the body, the simultaneous attraction and repulsion evoked by food, and the potential for great horror if and when one consumes the wrong thing.

The process by which Hier decides which objects to represent may not be commonplace, but it is not random. Hers is an art sensitized to the intuitive linkage between seemingly disparate things. For instance, in *Dedicated To The One I Love*, a bouquet of fish interspersed with cocktail onion and tomato skewers frames an oil painting depicting a tender hand massage. Among other questions, *Dedicated To The One I Love* seems to impishly ask: when does a body become meat? The grotesque potential of ‘meatiness’ – of food – is defined by the dissolution of boundaries between inside and outside, consumer and consumption.

In *Endless Red Tongue*, a serpent coils around itself. Tucked between the glistening blood red and royal blue scales of its body, its head pokes through. In the center of the oil painting, two eyes, black as night, stare at the viewer. The painting is framed by a series of circular, craterous stoneware sculptures, glazed with red dye. Contextualized by the show as a whole, this painting recalls the most famous story of a serpent, in which the devil, transfigured as a serpent, entices Eve with a juicy, ripe apple. Eve bites the forbidden fruit, tempting Adam with it in turn. Man is forever marked by disobedience. In the story, what is desirable, nourishing, and necessary to the body is also what brings to it the possibility of negativity—of greed, rot, sin. That double-edged sword of attraction and repulsion, ingestion and grotesquery, delicacy and perishability is intimately felt in all of the works on view in *Palate Cleanser*.

Stephanie Hier (B. 1992, Toronto, Canada; Lives and works in Brooklyn, N.Y.) holds a BFA from Ontario College of Art and Design University. She has had solo shows with Bradley Ertaskiran, Montreal; Gallery Vacancy, Shanghai; Franz Kaka, Toronto; Franz Kaka, Miami; Y2K Group, New York; David Dale Gallery, Glasgow; Downs and Ross, New York; NEOCHROME, New York; NEOCHROME, Turin; and Johannes Vogt Gallery, New York.



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Endless Red Tongue, 2021

Oil on linen with glazed stoneware sculpture

55 x 55 x 4 in

139.7 x 139.7 x 10.2 cm

(SHI21.015)







The Taste Of One, 2021
Oil on linen with glazed stoneware sculpture
30 x 21 x 5 in
76.2 x 53.3 x 12.7 cm
(SHI21.011)





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Life's Itches and Scratches, 2021

Oil on linen with glazed stoneware sculpture

21 x 18 x 4 in

53.3 x 45.7 x 10.2 cm

(SHI21.013)





Often Seen At Sunset, 2021
Oil on linen with glazed stoneware sculpture
27 x 23 x 26 in
68.6 x 58.4 x 66 cm
(SHI21.016)









Press The Flesh, 2021

Oil on linen with glazed stoneware sculpture

22 x 28 x 6 in

55.9 x 71.1 x 15.2 cm

(SHI21.018)





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There But For Fortune, 2021
Oil on linen with glazed stoneware sculpture
22 x 28 x 6 in
55.9 x 71.1 x 15.2 cm
(SHI21.002)







Dedicated to the One I Love, 2021

Oil on linen with glazed stoneware sculpture

35 x 23 x 4 in

88.9 x 58.4 x 10.2 cm

(SHI21.006)







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Mental Furniture, 2021

Oil on linen with glazed stoneware sculpture

67 x 57 x 6 in

170.2 x 144.8 x 15.2 cm

(SHI21.007)









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Sparks and Tremors, 2021
Oil on linen with glazed stoneware sculpture
75 x 83 x 7 1/2 in
190.5 x 210.8 x 19.1 cm
(SHI21.010)









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Footlong Fantasy, 2021
Oil on linen with glazed stoneware sculpture
31 x 27 x 5 in
78.7 x 68.6 x 12.7 cm
(SHI21.014)







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Take The Butcher's Advice, 2021
Glazed stoneware sculpture
41 x 41 x 27 in
104.1 x 104.1 x 68.6 cm
(SHI21.017)







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Off-grid, 2021

Oil on linen with glazed stoneware sculpture

27 x 27 x 6 in

68.6 x 68.6 x 15.2 cm

(SHI21.005)



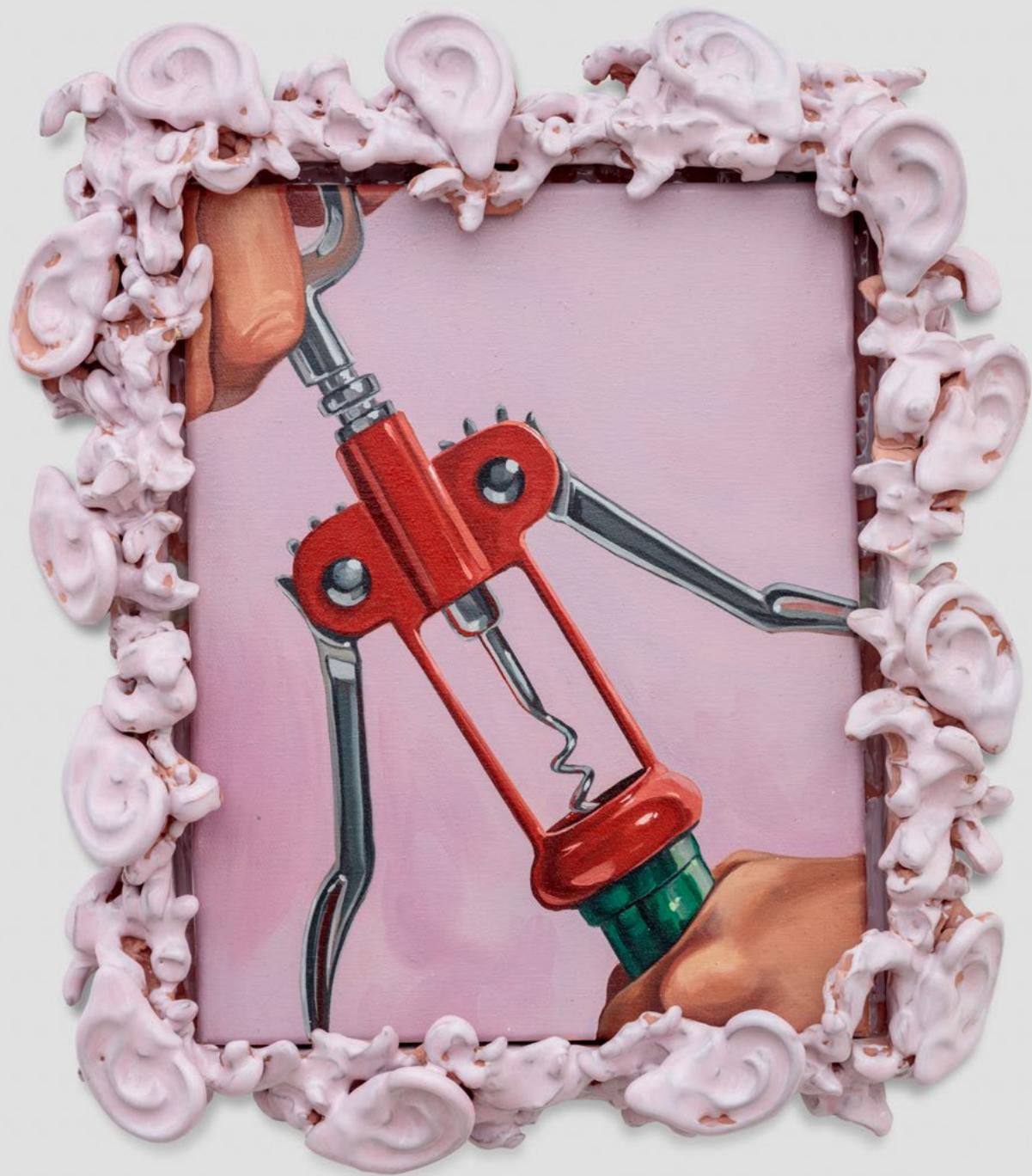




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The Good Thing, 2021
Oil on linen with glazed stoneware sculpture
21 x 17 x 4 in
53.3 x 43.2 x 10.2 cm
(SHI21.009)





And Space Played With Me, 2021
Oil on linen with glazed stoneware sculpture
68 x 58 x 8 in
172.7 x 147.3 x 20.3 cm
(SHI21.003)









Indigestion, 2021
Oil on linen with glazed stoneware sculpture
21 x 27 x 4 in
53.3 x 68.6 x 10.2 cm
(SHI21.004)





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I'm Through With You, 2021
Oil on linen with glazed stoneware sculpture
30 x 23 x 6 in
76.2 x 58.4 x 15.2 cm
(SHI21.008)





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Roughshod, 2021

Oil on linen with glazed stoneware sculpture

22 x 21 x 6 in

55.9 x 53.3 x 15.2 cm

(SHI21.012)





STEPHANIE HIER

Born 1992 Toronto, Canada
Lives and works in Brooklyn, New York

EDUCATION

2014 BFA, Ontario College of Art and Design University, Toronto, ON, CA
2013 Academy of Art Canada

SOLO EXHIBITIONS

2021 Palate Cleanser, Nino Mier Gallery, Los Angeles, CA, US
Soft Options, Hard Edges, Galerie Bradley Ertaskiran, Montreal, QC, CA
2020 Swallowing the Pit, Gallery Vacancy, Shanghai, CN
Spring Now Comes Unheralded, Franz Kaka, Toronto, ON, CA
2019 Gridded and Girdled Y2K Group, New York, NY
2018 Walnuts And Pears You Plant For Your Heirs, David Dale Gallery, Glasgow, UK
2017 Part and Parcel, Downs and Ross, New York, NY, US
NADA NY, NEOCHROME, New York, NY, US
Be True To Your Teeth and They Won't be False to You, NEOCHROME, Turin, IT
2016 DAMA, NEOCHROME, Turin, IT (at Palazzo Saluzzo Paesana)
2015 Here's The Catch, Johannes Vogt Gallery, New York, NY, US

SELECTED GROUP EXHIBITIONS

2021 Inaugural Exhibition, Nino Mier Gallery, Brussels, BE

2020 Gest, Nino Mier Gallery, Los Angeles, CA, US
This Sacred Vessel Pt. 3, Arsenal Contemporary, New York, NY, US
The Essential Goods Show, Fisher Parrish, Brooklyn, NY, US
Taipei Dangdai, Vacancy Gallery, Taipei, TW

2019 The Barn Show, Johannes Vogt, East Hampton, NY, US
Rainy Day Canape, LM Gallery, Latina, IT
Community , Sibling Gallery, Toronto, ON, CA
100 Sculptures, Anonymous Gallery, Paris, FR
Gestures of Comfort, Galerie Antoine Ertaskiran, Montreal, QC, CA
Looking At The World Though Rose Colored Glasses, PLUS-ONE Gallery, Antwerp, BE

2018 MN_03, Media Naranja, Marseille, FR
BE:YO:ND, PLUS-ONE Gallery, Antwerp, BE
Call Me Mr. Benson, OCD Chinatown, New York, NY, US
Fata Morgana, 77 Mulberry, New York, NY, US
100 Sculptures, Anonymous Gallery, Mexico City, MX
RBC Painting Award, The Power Plant, Toronto, ON, CA
When You Were Bloom, Thierry Goldberg, New York, NY, US
Note G, Chicago Manual Style, Chicago, IL, US
Dinner that Night, Bureau, New York, NY, US



- 2017 The Kitchen Benefit Auction, The Kitchen, New York, NY, US
No Vacancy II, Alt Esc, New York, NY, US
Art Toronto, Downs and Ross, Toronto, ON, CA
What would the community think?, Hotel Art, New York, NY, US
Nightline, 44th Drive Pier, New York, NY, US
Fondante, Museo Della Frutta, Turin, IT
Infinite Flowers, Plus One Gallery, Antwerp, BE
- 2016 As the Morning Lengthened, Whole Parties Appeared Over the Sandhills, AC Repairs
Co, Toronto, ON, CA
The Understudy, Et. al, San Francisco, CA, US
The Digital Cliff, Galerie Project Pangee, Montreal, QC, CA
Art Toronto, RBC Painting Competition, Toronto, ON, CA
Blue Plate Special, Dead Horse Bay, Brooklyn, NY, US
RBC Painting Competition, The Power Plant, Toronto, ON, CA
True Believer, Pony Club, Antwerp, BE
A Temporary Curse, Bb Gallery, Baltimore, MA, US
Bone Dry, Threefourthreefour, Brooklyn, NY, US
Brooklyn Academy of Music Art Auction, Bridget Donahue, New York, NY, US
Salon De Artistas y Libros Seleccionados, Ed Varie, Mexico City, MX
- 2015 Jerry Bruckheimer Films, Sensei Gallery, New York, NY, US
Surph, Johannes Vogt Gallery, East Hampton, NY, US
NADA NY, Ed Varie, New York, NY, US
The Cultivated Landscape, CK2, Montreal, QC, CA
Massive Party, Art Gallery of Ontario, Toronto, ON, CA
Pot Shop, Ed. Varie, New York, NY, US
What year is it? , 1115 Dupont Ave, Toronto, ON, CA
- 2014 Grand Opening, CARRIER Arts, Toronto, ON, CA
Wheel in the sky, 20 Kitchener ave., London, ON, CA
Fresh Paint, Art Mûr, Montreal, QC, CA

AWARDS, GRANTS & RESIDENCIES

- 2019 Salon Nino Mier Artist Residency- Cologne, DE
Visual Arts Grant - Canada Council for the Art
Elizabeth Greenshields Foundation Grant
- 2018 Visual Arts Grant - Canada Council for the Art
Visual Arts Grant - Canada Council for the Art
RBC Painting Prize - National Finalist
Shandaken : Stormking Residency, New Windsor, NY
Elizabeth Greenshields Foundation Grant
- 2017 Visual Arts Grant - Canada Council for the Arts
Hospitalfield Artist Residency - Arbroath, Scotland
Visual Arts Scholar Award - Royal Overseas League, London, UK
- 2016 RBC Painting Prize - National Finalist
- 2014 Evans Award - OCADU



BIBLIOGRAPHY

- 2021 Urist, Jacoba, "Why Stephanie Temma Hier's Surreal Ceramics Are Causing a Stir," Galerie Magazine
- 2020 Moser, Gabrielle, "Stephanie Temma Hier," Artforum
Sharpe, Emma, "Don't Eat the Pictures," Canadian Art
Murray, Yxta Maya, GEST, Brooklyn Rail
"In the Studio with Stephanie Temma Hier," Arsenal Contemporary
- 2019 Messerschmidt, Sarah - "What Rolls Odd the Tongue Must Be True: An Interview with Stephanie Hier", Berlin Art Link
"Gridded and Girdled", Art Viewer
- 2018 "Walnuts and pears you plant for your heirs", Art Viewer
Walsh, Claire - "We haven't any and you're too young - A short essay on the work of Stephanie Hier", Exhibition text, David Dale Gallery
"Finalists Announced for RBC Canadian Painting Competition", Canadian Art Magazine
"Dinner that night at Bureau", Art Viewer
- 2017 Krug, Simone - "Stephanie Hier", Foundations Magazine Issue 05
Shore, Amanda - "Looking Back - Stephanie Hier", Canadian Art Magazine
"Nightline at 44th Drive Pier New York", Art Viewer
"Living through a time of fear. Quiet meditations along the Long Island City pier for Nightline", AQNB
"Falling cranes in Nightline group show along New York's 44th Drive Pier", AQNB
Gambari, Olga - "L'artista alla Frutta", La Repubblica - Piemontearte
"Stephanie Hier at Downs & Ross", Art Viewer
"9 Art Events to Attend in New York City This Week", ARTnews
Wetzler, Rachel - "Stephanie Hier: Part and Parcel"
"Stephanie Hier", Sohu News
"NADA New York Feels Fresh With a Focus on Activism and Reflection", Whitewall Magazine
"Stephanie Hier at NEOCHORME", Art Viewer
Tan, Lumi - "Stephanie Hier: Be True To Your Teeth or Your Teeth Will be False to You"
- 2016 "CK2 at Project Pangee", Art Viewer
"Special Feature: DAMA", Art Viewer
"Must-sees This Week", Canadian Art Magazine
"Blue Plate Special at Dead Horse Bay", Art Viewer
"Blue Plates Special at Dead Horse Bay New York", FLuXO Magazine
"True Believer at The Phony Club", Art Viewer
"A Temporary Curse at Bb", Art Viewer
"RBC Canadian Painting Prize names finalists", The Globe and Mail
"In the Studio: Stephanie Hier", Daily Lazy
"Stephanie Hier and Larissa Lockshin at Three Four Three Four", Art Viewer



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