

A circular logo with the text "NINO MIER" at the top and "GALLERY" at the bottom, arranged in a circle.

NINO MIER
GALLERY

POLLY BORLAND

NUDIE

May 15-June 19, 2021

NINO MIER GALLERY
7277 SANTA MONICA BLVD
LOS ANGELES CA 90046

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POLLY
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Installation View of Polly Borland, *Nudie*, Nino Mier Gallery, Los Angeles



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POLLY BORLAND

NUDIE

May 15-June 9, 2021

For the solo exhibition “Nudie” Australian photographer Polly Borland has, after a long career, turned the lens on herself for the very first time. Using an iPhone camera, she challenges ‘selfie’ tropes and social media culture of self-worship and self-image through contorted, grotesque oversized nudes. These confrontational photographic prints amplify her aging body with tightly cropped frames that seem sculptural and surreal in their abstraction. The artist twists, kneads, flips and folds her body, handling her flesh like a malleable material while also steering her iPhone camera with a selfie stick. Borland is widely known for her portraits of prominent cultural figures and conversely, underground communities, like her investigations of infantilist fetishists in the 1990s. Taking and now unveiling these immensely personal self-portraits exposes the artist to the same vulnerability she notoriously and miraculously elicited out of her past portrait subjects.

Borland explains, “I think of my camera like a microscope, regarding my sitters closely. On a good day, it is more like an x-ray machine being able to penetrate below the surface. At its best, portrait photography is psychologically revealing.” By that token, these nude self-portraits culminate her decades-long photographic investigations of publicly and privately curated personas built on the physical and digital manipulation of body, power, sex and ego.

Borland explains, “The selfie work is confronting my aging body. They are nudes basically, so I decided to use my iPhone and do what everyone else is doing but not beautifying or hiding anything. It’s about the body’s decay as one grows older,” she says, “also, it was time for me to do to myself what I did to others.”

The subversion of the male gaze to surreal, punkish or ghoulish consequence has always been present in Borland’s photography. She disrupts traditionally alluring images and subjects, intensifies them, repositions them and essentially turns them on their head through specific staging. This is exemplified with her past “Bunny” series where she inverted the soft, seductive pin-up type with an aggressive, confrontational and physically dominating model in bizarre rabbit garb. Playboy bunnies are certainly a continuation of classic, historical depictions of the female nude, which tend to be demure, reclining in a docile manner with smooth, glowing skin and unblemished features. Borland’s huge images for “Nudie” reveal wrinkles, varicose veins, layers of loose skin, body fat and other imperfections that do not exist for male consumption. They do not elicit sexual desire, but rather, reveal hidden truths.

Borland often cites Hans Bellmer, Paul McCarthy and Mike Kelley as her biggest influences -- all who play with a combination of the abject disgust, dark humor and a strangely seductive, aesthetic violence. Recalling Bellmer’s disturbing images of doll parts reassembled as the Surrealist ‘Exquisite Corpse’, Borland’s body seems rearranged, disjointed or reordered in “Nudie” as features like elbows and knees get convoluted and breasts hang upside down. Like the skin pressed against glass in the photographic work of Jenny Saville, ‘Selfie I’ shows the drooping breast and loose skin so close to the picture plane, the shapes become abstractions, like stalactites in a Yves Tanguy landscape. Like the work of these influential artists, from the Surrealists to her contemporaries, Borland’s enigmatic and absurd tableaux invite new considerations of underlying cultural contradictions.

Borland's choice to display her aging body, a taboo image reserved to shock and horrify in popular media, is entrenched in her reversal of the ubiquitous exercise of highly curated, posed and 'filtered' nudes and self-portrait exchanges in youth culture. For all her brutal honesty, she chooses to exclude her face, perhaps referencing the anonymity of modern relationships played out online, but also making the resulting images all the more inhuman and surreal.

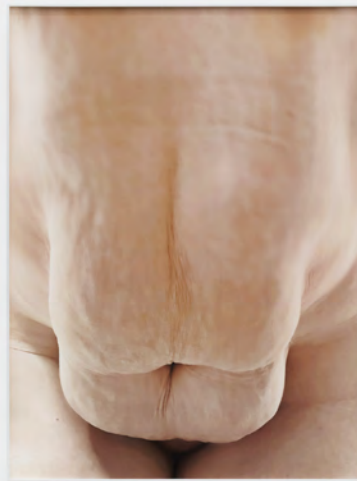
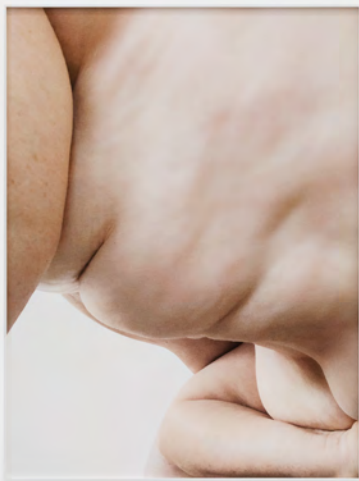
Polly Borland lives and works in Los Angeles, CA. Borland's formal art practice has led her to exhibit worldwide, especially in Australia, the UK, Europe and across the United States, including the major exhibition Pollyverse at the National Gallery of Victoria, Melbourne in 2018. Borland's career as a photographer and visual artist has spanned over three decades, covering a myriad of subjects, and has shown internationally at institutions including National Portrait Gallery, London; University of Queensland Art Museum, Brisbane; National Portrait Gallery, Canberra; and Institute of Modern Art, Brisbane. Her work is in public and private collections including The Andy Warhol Foundation for the Visual Arts, National Portrait Gallery, London; National Gallery of Victoria, Melbourne; and Damien Hirst's Murderme Collection



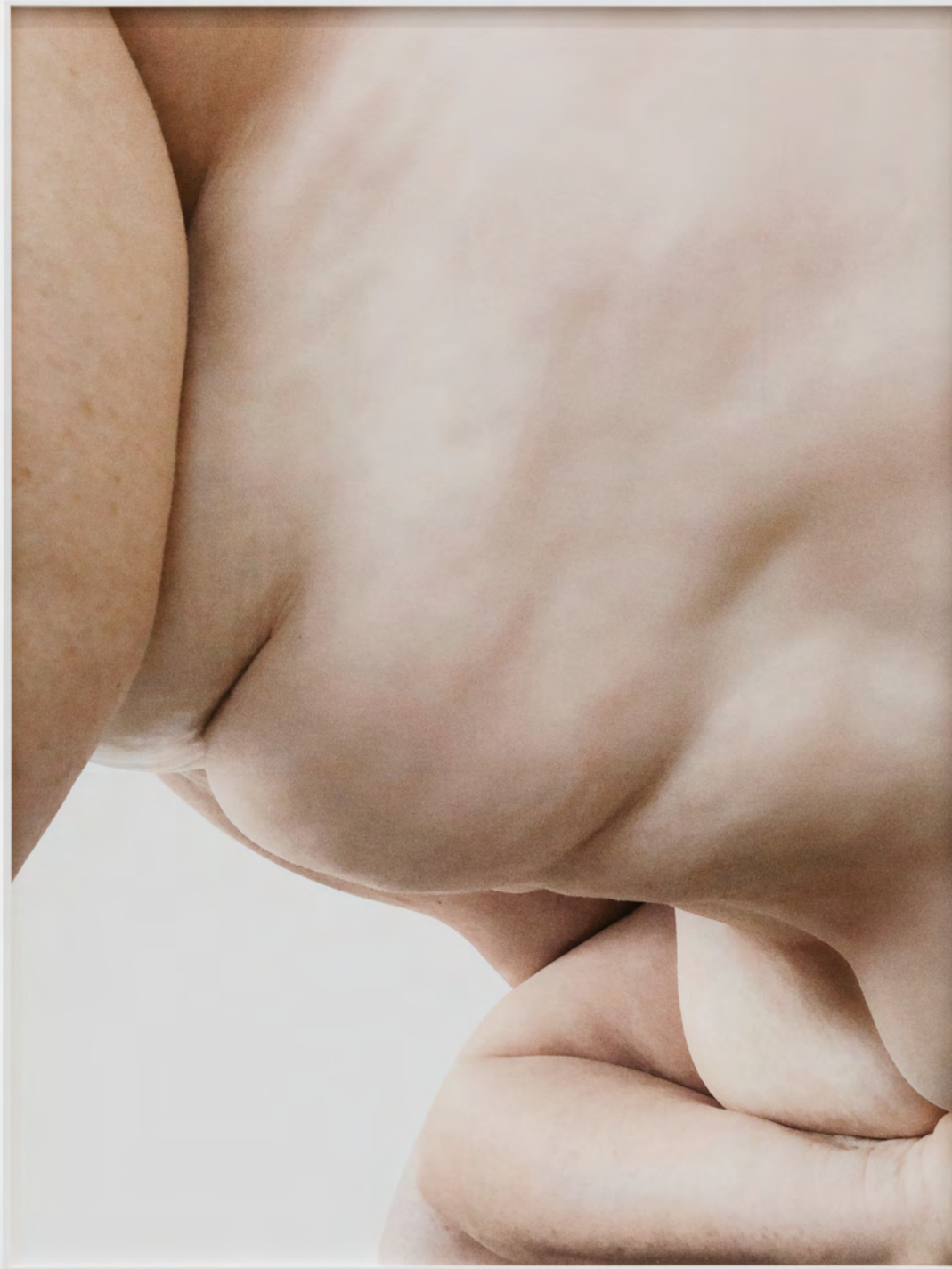
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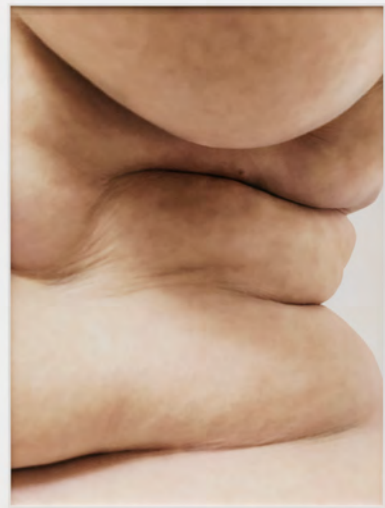
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Nudie (7), 2021
Archival pigment print
53 1/4 x 40 in (image)
135.3 x 101.6 cm (image)
53 1/2 x 40 1/4 x 1 1/2 in (framed)
135.9 x 102.2 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.007)



Nudie (13), 2021
Archival pigment print
53 1/4 x 40 in (image)
135.3 x 101.6 cm (image)
53 1/2 x 40 1/4 x 1 1/2 in (framed)
135.9 x 102.2 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.013)



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Nudie (11), 2021
Archival pigment print
53 1/4 x 40 in (image)
135.3 x 101.6 cm (image)
53 1/2 x 40 1/4 x 1 1/2 in (framed)
135.9 x 102.2 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.011)



Nudie (9), 2021
Archival pigment print
53 1/4 x 40 in (image)
135.3 x 101.6 cm (image)
53 1/2 x 40 1/4 x 1 1/2 in (framed)
135.9 x 102.2 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.009)



Installation View of Polly Borland, *Nudie*, Nino Mier Gallery, Los Angeles





Nudie (5), 2021

Archival pigment print

53 1/4 x 40 in (image)

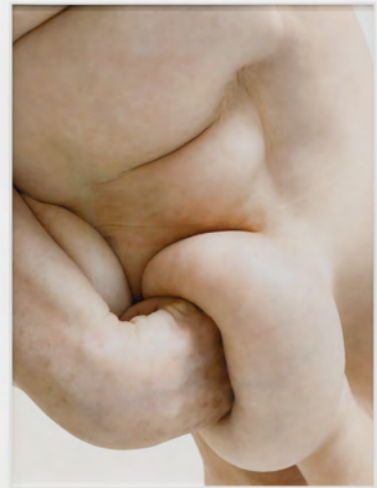
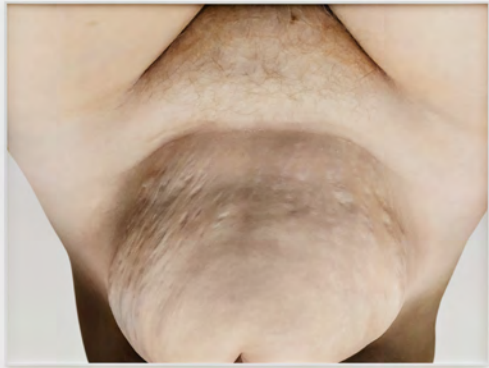
135.3 x 101.6 cm (image)

53 1/2 x 40 1/4 x 1 1/2 in (framed)

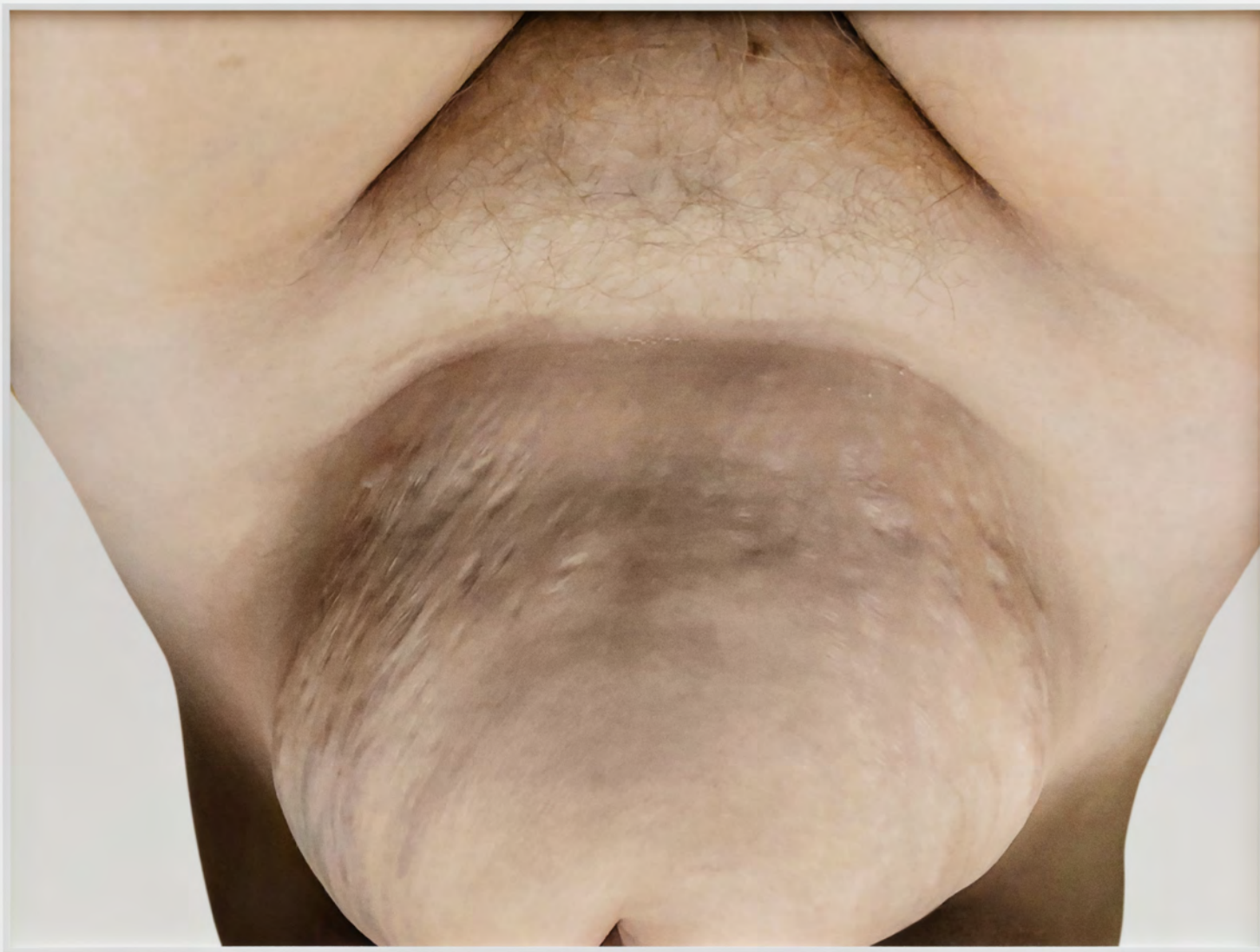
135.9 x 102.2 x 3.8 cm (framed)

Edition of 3 plus 2 artist's proofs (#1/3)

(PBO21.005)



Installation View of Polly Borland, *Nudie*, Nino Mier Gallery, Los Angeles



Nudie (14), 2021
Archival pigment print
40 x 53 1/4 in (image)
101.6 x 135.3 cm (image)
40 1/4 x 53 1/2 x 1 1/2 in (framed)
102.2 x 135.9 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.014)



Nudie (1), 2021

Archival pigment print

53 1/4 x 40 in (image)

135.3 x 101.6 cm (image)

53 1/2 x 40 1/4 x 1 1/2 in (framed)

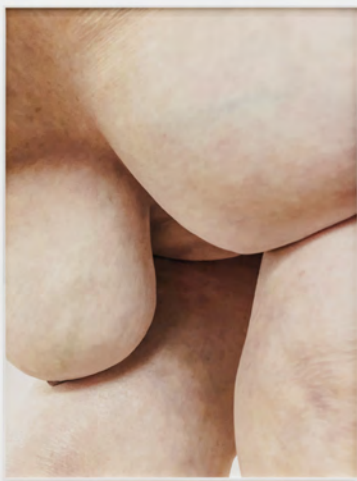
135.9 x 102.2 x 3.8 cm (framed)

Edition of 3 plus 2 artist's proofs (#1/3)

(PBO21.017)



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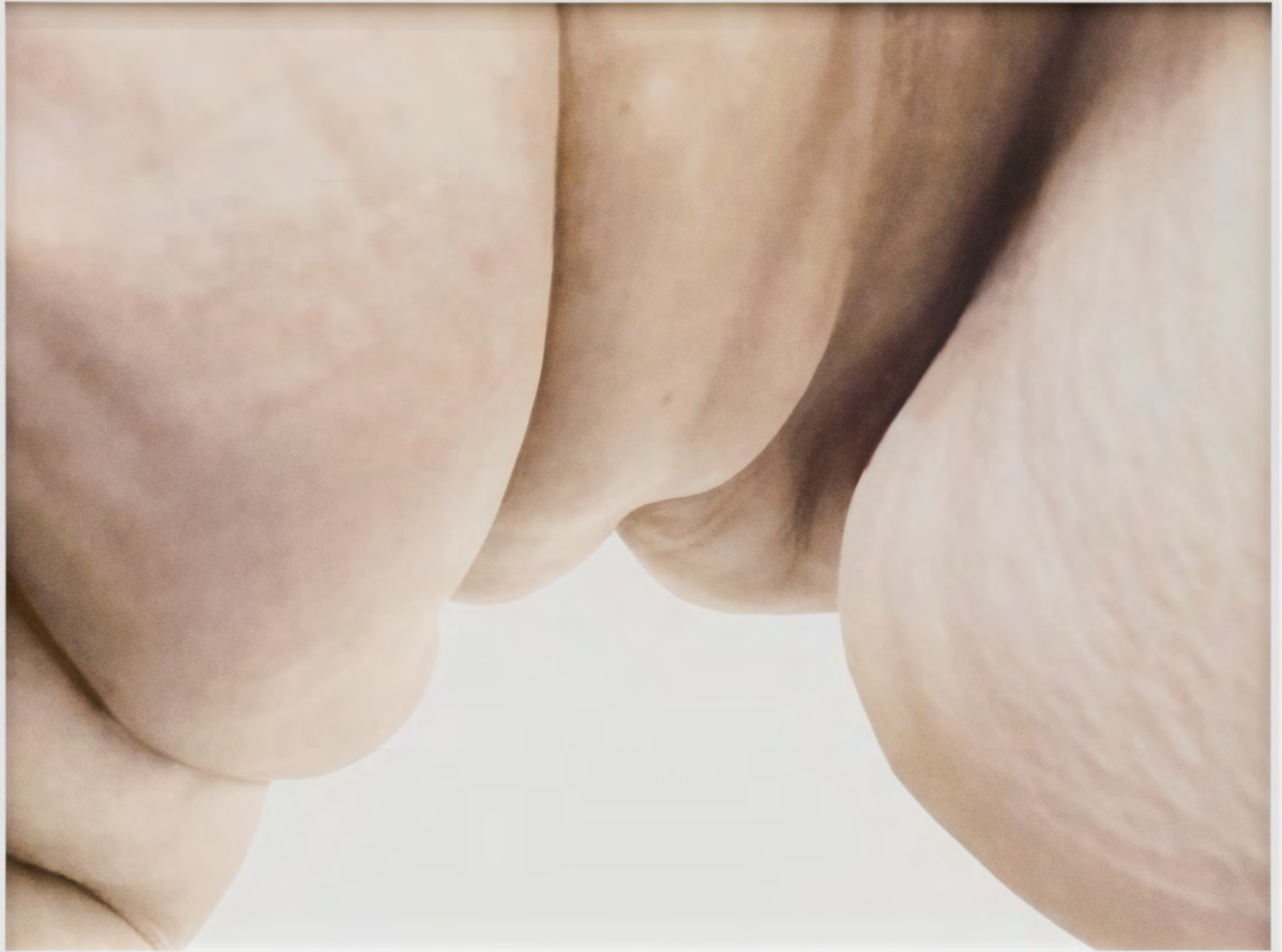
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Nudie (6), 2021
Archival pigment print
53 1/4 x 40 in (image)
135.3 x 101.6 cm (image)
53 1/2 x 40 1/4 x 1 1/2 in (framed)
135.9 x 102.2 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.006)



Nudie (4), 2021

Archival pigment print

40 x 53 1/4 in (image)

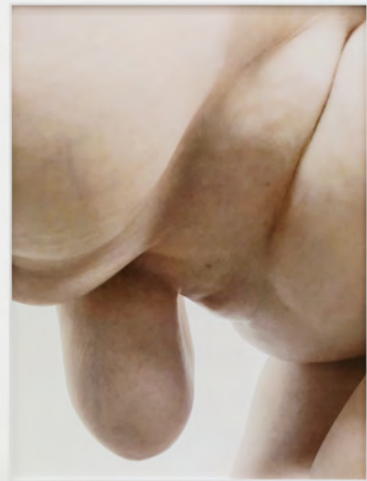
101.6 x 135.3 cm (image)

40 1/4 x 53 1/2 x 1 1/2 in (framed)

102.2 x 135.9 x 3.8 cm (framed)

Edition of 3 plus 2 artist's proofs (#1/3)

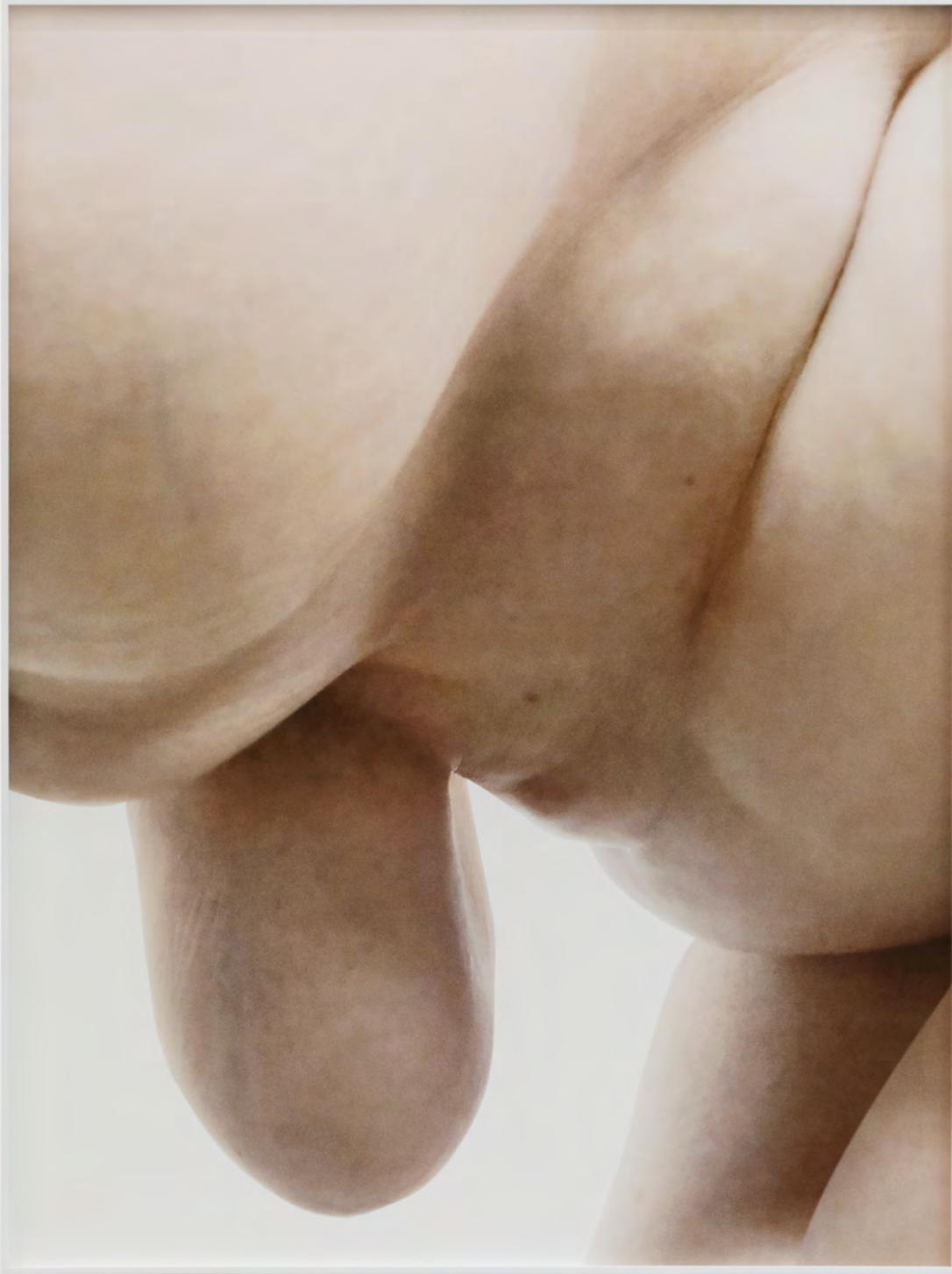
(PBO21.004)



Installation View of Polly Borland, *Nudie*, Nino Mier Gallery, Los Angeles



Nudie (12), 2021
Archival pigment print
53 1/4 x 40 in (image)
135.3 x 101.6 cm (image)
53 1/2 x 40 1/4 x 1 1/2 in (framed)
135.9 x 102.2 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.012)



Nudie (8), 2021

Archival pigment print

53 1/4 x 40 in (image)

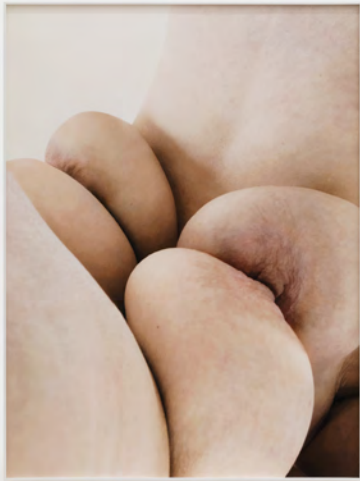
135.3 x 101.6 cm (image)

53 1/2 x 40 1/4 x 1 1/2 in (framed)

135.9 x 102.2 x 3.8 cm (framed)

Edition of 3 plus 2 artist's proofs (#1/3)

(PBO21.008)



Installation View of Polly Borland, *Nudie*, Nino Mier Gallery, Los Angeles



Nudie (2), 2021

Archival pigment print

53 1/4 x 40 in (image)

135.3 x 101.6 cm (image)

53 1/2 x 40 1/4 x 1 1/2 in (framed)

135.9 x 102.2 x 3.8 cm (framed)

Edition of 3 plus 2 artist's proofs (#1/3)

(PBO21.016)



Nudie (3), 2021

Archival pigment print

40 x 53 1/4 in (image)

101.6 x 135.3 cm (image)

40 1/4 x 53 1/2 x 1 1/2 in (framed)

102.2 x 135.9 x 3.8 cm (framed)

Edition of 3 plus 2 artist's proofs (#1/3)

(PBO21.003)



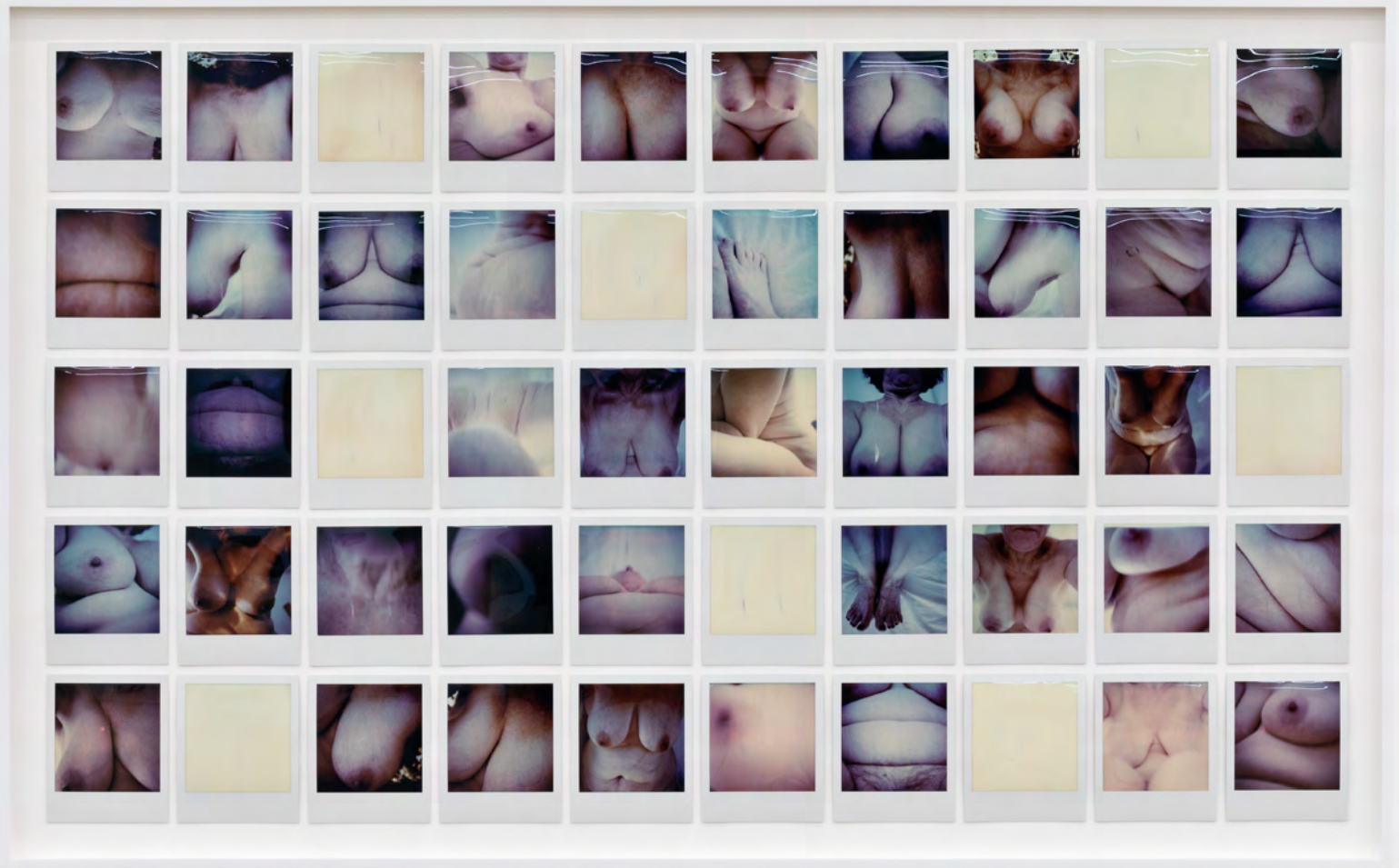
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Untitled, 2021
50 Polaroids, framed
24 3/4 x 39 3/4 in (framed)
62.9 x 101 cm (framed)
(PBO21.001)





Nudie (10), 2021
Archival pigment print
40 x 53 1/4 in (image)
101.6 x 135.3 cm (image)
40 1/4 x 53 1/2 x 1 1/2 in (framed)
102.2 x 135.9 x 3.8 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(PBO21.010)



POLLY BORLAND

Born 1959, Melbourne, Australia
Lives and works in Los Angeles, CA

EDUCATION

1983 Dip. Photography, Prahran College, Melbourne

SOLO SHOWS

- 2021 *Nudie*, Nino Mier Gallery, Los Angeles, CA, US (forthcoming)
- 2018 Polly Borland: Polyverse, The National Gallery of Victoria, Melbourne, AU
Polymorph, Sullivan & Strumpf, Sydney, AU
- 2017 *MONSTER*, Murray White Room, Melbourne, AU
The Babies, Nino Mier Gallery, Los Angeles, CA, US
- 2016 Not Good at Human, Sullivan & Strumpf, Sydney, AU
- 2014 YOU, Murray White Room, Melbourne, AU
Wonky, The Australian Centre of Photography, Melbourne, AU
- 2013 YOU, Paul Kasmin Gallery, New York, NY, US
- 2012 Pupa, Murray White Room, Melbourne, AU
Everything I want to be when I grow up, University of Queensland Art Museum, Brisbane, AU
- 2011 Smudge, Paul Kasmin Gallery, New York, NY, US
Smudge, Other Criteria, London, UK
Smudge, Gloria Actar Birkhauser, Madrid, ES
- 2010 Smudge, Murray White Room, Melbourne, AU
- 2008 Bunny, Murray White Room, Melbourne, AU
Bunny, Michael Hoppen Contemporary, London, UK
- 2002 The Babies, Anna Schwartz Gallery, Melbourne, AU
- 2001 Polly Borland: Australians, National Portrait Gallery, Canberra, AU
Polly Borland: Australians, Monash Gallery of Art, Melbourne, AU
- 2000 Polly Borland: Australians, National Portrait Gallery, London, UK
- 1999 The Babies, 1999 Meltdown Festival curated by Nick Cave, Southbank, London, UK
- 1984 Polly Borland, George Paton Gallery, Melbourne, AU

SELECTED GROUP EXHIBITIONS

- 2020 Monster Theatres, 2020 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, AU
Summer Group Show, Sullivan & Strumpf, Sydney, AU
- 2019 LA on Fire, Wilding Cran Gallery, Los Angeles, CA
Transworld, Nicodim Gallery, Los Angeles, CA, US
Glossamer, curated by Zoe Bedeaux, Carl Freedman Gallery, Margate, UK
Defining Place/Space: Contemporary Photography from Australia, Museum of Photographic Arts, San Diego, CA, US

- 2018 Perfect Stranger, Sullivan & Strumpf, Sydney, AU
The Waves, curated by Kate Britton, Sullivan & Strumpf, Sydney, AU
Summer Group Show, Sullivan & Strumpf, Sydney, AU
Galerie Pompom, Sydney, AU
GROUPO6, Murray Whiteroom, Melbourne, AU
Pussy, King of the Pirates, Maccarone, Los Angeles, CA, US
Melbourne Art Fair, Melbourne
Spring 1883 The Hotel Windsor, Melbourne
Sheer Fantasy, Campbelltown Arts Centre, Sydney
- 2017 Versus Rodin, National Gallery of South Australia, AU
Homeward Bound, Nicodim, Los Angeles, CA, US
Group Exhibition, Sullivan & Strumpf, Sydney, AU
Spring 1883, The Establishment Hotel, Sydney
Contemporary Photography, National Gallery of Victoria International, Melbourne
Bowness Photography Prize, Monash Art Gallery
Skin Thing, Bundoora Homestead Art Centre, Melbourne
GROUPO5, Murray White Room, Melbourne
Group Show Winter 2017, Murray White Room, Melbourne
- 2016 Arrival, Sullivan & Strumpf, Singapore
Human Condition, curated by John Wolf, Los Angeles, CA, US
Group Exhibition, Sullivan & Strumpf, Sydney, AU
Spring 1883 The Hotel Windsor, Melbourne
- 2015 Borland + Borland, Camberra Glass Works, Camberra, AU
Spring 1883 The Hotel Windsor, Melbourne
- 2014 Small is Beautiful, Flowers Gallery, New York, NY, US
‘ Pardon My French’, Marcas Gallery, Anaheim, CA, US
Episodes: Australian Photography Now, at the 13th Dong Gang International Photo Festival Seoul, Korea
Spring 1883 The Hotel Windsor, Melbourne
Other Criteria Flagship Store/Gallery Opening, New York City, NY, US
- 2013 We used to talk about love, Balnaves contemporary: photomedia, Art Gallery of New South Wales, Sydney, AU
- 2012 Theatre of the World, Museum of Old and New Art, Hobart, AU
Royal Melbourne, City Gallery, Melbourne, AU
- 2011 GROUPO4, Murray White Room, Melbourne, AU
The University of Queensland National Artists’ Self-Portrait Prize, The University of Queensland, Brisbane, AU
Let the Healing Begin, Institute of Modern Art, Brisbane, AU
Monanism, Museum of Old and New Art, Hobart, AU
- 2010 Shoebox Art – Exhibition and Auction, The Haunch of Venison, London, UK
PREVIEW 10, Murray White Room, Melbourne, AU
- 2009 Wild Things, Stricola Contemporary, New York, NY, US
William and Winifred Bowness Photography Prize, Monash Gallery of Art, Melbourne, AU
- 2008 GROUP 01, Murray White Room, Melbourne, AU
- 2007 Nick Cave: The Exhibition, Victorian Arts Centre, Melbourne, AU
- 2004 2nd Auckland Triennial, Auckland Art Gallery, New Zealand, NZ
- 2003 Play, Mornington Peninsula Regional Gallery, Melbourne, AU
- 2002 Golden Jubilee Portraits, National Portrait Gallery and Windsor Castle, London, UK
Contemporary Australian Portraits, National Portrait Gallery, Canberra, AU

Ten Year Anniversary John Kobal Photographic Award Show, National Portrait Gallery, London, UK
Nick Cave: The good son, Mornington Peninsula Regional Gallery, Mornington, AU
About Face: an exhibition of contemporary Australian photo-media, Australian Centre for
Photography, Sydney, AU
Psycho: Art and Anatomy, Anne Faggionato Gallery, London, UK
Play, Plimsoll Art Gallery, University of Tasmania, Hobart, AU
2001 Young British Artists, National Portrait Gallery, London, UK
1999 Glossy: Faces Magazines Now, National Portrait Gallery, Canberra, AU

COLLECTIONS

The Andy Warhol Foundation for the Visual Arts, NY, US
Murderme Ltd., London, UK
Museum of Old and New Art, Hobart, AU
National Gallery of Victoria, Melbourne, AU
National Portrait Gallery, London, UK
National Portrait Gallery, Canberra, AU
Monash Gallery of Art, Melbourne, AU
Queensland University Art Museum, Brisbane, AU
City of Melbourne, Melbourne, AU
Lyon Housemuseum, Melbourne, AU
Hayman Collection, Melbourne, AU

AWARDS & COMMISSIONS

2017 Josephine Ulrick and Win Schubert Photography Award
2001 Photographed Her Majesty Queen Elizabeth II for her Golden Jubilee
1994 John Kobal Photographic Portrait Award 1994

FILM

Polymorphous, Screening and Artist Talk with Polly Borland
Directed by Alex Chomicz
Other Criteria Gallery, New York City, 2014
<http://vimeo.com/48286591>

Polymorphous, a documentary on Polly Borland and her work
Directed by Alex Chomicz
ABC Television, Australia, March 2013
<http://vimeo.com/48286591>

IO Echo - Berlin it's All a Mess.
Directed by: Polly Borland & John Hillcoat
MOCA TV, commissioned by: Museum of Contemporary Art, Los Angeles 2012
<https://www.youtube.com/watch?v=jDmlT4Qq2vc>

Polly Borland
Art Nation, ABC TV, Australia
Aired 5 September 2010
<http://www.abc.net.au/arts/stories/s3002024.htm>

