

NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



STEPHANIE TEMMA HIER



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BIOGRAPHY

STEPHANIE TEMMA HIER

b. 1992, Toronto, CA

Lives and works in Brooklyn, NY, US



Stephanie Temma Hier playfully represents objects and subjects of consumption. Most of her works are comprised of near-realist oil paintings enveloped by ceramic sculptural motifs. Within them, fragments of human and animal bodies are juxtaposed with the objects they ingest, from food to footwear, asking viewers to linger over our peculiarly complicated visual and affective relationships with them. Hier's absurdist compositional logic creates visceral associations between entities that do not normally belong together: snails and subway sandwiches; salmon steaks and sneakers; gummy bears and raw, butchered meat. Hier's works capture viewers in their perversion-through-juxtaposition: her remediation of images is at once sumptuous and grotesque, intuitively comprehensible yet uncongenial to familiar feelings.

Hier's 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. 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, catalyzing in a matte surface rippled with circular ditches like magma, coral, or a craterous moon as a result from the firing process. All of her paintings 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.

Stephanie Temma Hier (b. 1992, Toronto, CA; lives and works in Brooklyn, NY, US) holds a BFA from Ontario College of Art and Design University. She has had solo shows with Nino Mier Gallery, Los Angeles; 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.



SELECTED WORKS

**sample selection does not reflect current availability*



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)



Sharp As A Marble, 2021
Oil on linen with glazed stoneware sculpture
29 x 24 x 6 in
73.7 x 61 x 15.2 cm
(SHI21.001)



On Those Blue Remembered Hills, 2020, oil on linen with glazed stoneware sculpture, 53 x 71 x 15 in, 134.6 x 180.3 x 38.1 cm, (SHI20.001)





An Appraisal of Shadows, 2020
Oil on linen with glazed stoneware sculpture
14 x 14 x 15 in
35.6 x 35.6 x 38.1 cm
(SHI20.002)



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)





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)





Mouth Piece, 2020
Oil on linen with glazed stoneware sculpture
20 x 14 x 2 1/2 in
50.8 x 35.6 x 6.3 cm
(SHI20.004)



**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

ROADSIDE PICNIC

2023

BRADLEY ERTASKIRAN
MÓNTREAL, QC

THIS MUST BE THE PLACE

2023

NINO MIER GALLERY
BRUSSELS, BE

SOFT OPTIONS, HARD EDGES

2021

BRADLEY ERTASKIRAN
MÓNTREAL, QC

PALATE CLEANSER

2021

NINO MIER GALLERY
LOS ANGELES, CA, US

SWALLOWING THE PIT

2020

GALLERY VACANCY
SHANGHAI, CN

ROADSIDE PICNIC

2023

BRADLEY ERTASKIRAN
MONTREAL, QC

Bradley Ertaskiran is thrilled to present *Roadside Picnic*, a solo exhibition by Stephanie Temma Hier.

A meadow, a picnic, a gathering; apple cores, bottles, cigarette butts, charred remains. This is the scene of the 1971 sci-fi novella *Roadside Picnic* by Soviet-Russian authors Arkady and Boris Strugatsky, chronicling familiar items left behind from visiting extraterrestrials, uncanny matter from another world. This is also the stuff of Stephanie Temma Hier's world: ants, trash, birds of prey, teeth, fish, and bones abound.

Hier's new body of work is an ambitious sculptural feat with its focal point comprised of 39 hand-cast tires rendered in lustrous, jewel-toned stoneware. The pieces were inspired by collected industrial junk from Hier's neighborhood of Brooklyn, and nearby Dead Horse Bay, a littered beach once the site of animal and material processing plants, now a time capsule for bygone trash. Hier's clusters of tires, assemblages of oil paintings and handmade oddities, similarly act as artifacts and surrogates for our cultural moment, good or bad. A seagull trapped in a plastic soda ring, a seahorse hugs a discarded Q-tip, a man devouring chips while a vulture watches.

Throughout the exhibition, unifying blue tones and meticulously handcrafted ceramics draw us in, gradually revealing bizarre and unsettling undertones. In one work, intricate azure tiles, each uniquely etched and illustrated, encase a bisected painting of sterile toilets and smooth, seductive legs. Delicate indigo violets are the backdrop of a broken television set, which upon closer inspection reveals a stained-glass surface, joined with silver. A joyful blue-grid picnic blanket is strewn with chicken bones, nudie playing cards, and dentures. Hier's Blue Period pieces garner a morbid fascination, always straddling a fine line between alluring and grotesque. Beyond the perils of consumption, we find a world where the nostalgia for lost innocence takes on new meanings. And yet, the sheer scope of Hier's pieces does not lessen the care or sentimentality imbued into each object; sweet, comic relief and personal mementos are sprinkled throughout.

Much like late-20th century artists who harnessed trash and readymades, often in grand and horrifying abundance, Hier turns to detritus as cultural relics, showing how discarded goods can act as remnants of human life, from intimate belongings and rare curiosities to decaying leftovers of careless excess. Recently, when The Pentagon publicly confirmed the ongoing existence of UFOs, the Internet erupted in joyful imaginings of what we would show them, what goods could best stand in for humanity, speaking to our obsession with material culture, with junk, what represents us, and ultimately what outlives us. *Roadside Picnic* could be such an offering.

This exhibition is dedicated to the loving memory of the artist's father, Ron Hier, who passed away during the creation of this body of work.





Photo: Jean-Michael Seminaro, courtesy of Bradley Ertaskiran.













THIS MUST BE THE PLACE

2023
NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is thrilled to present *This must be the place*, Stephanie Temma Hier's second solo exhibition with the gallery, and her debut in Brussels. The series of mixed media works including oil paintings, glazed ceramic sculptures, and found objects is on view from April 18 – May 13, 2023.

This must be the place spans the gallery on Rue Ernest Allard 25, a multi-story former townhouse replete with fireplaces, windows, and irregular architectural forms. With this venue in mind, Hier created a series of works that respond to our overdetermined psychic investments in domestic forms. Throughout the presentation, juxtapositions of dissimilar objects unsettle the viewer. In a series of twelve works resembling plates titled *Banquet for Tantalus*, for instance, Hier frames oil paintings of pro-wrestlers within glazed ceramic dishes featuring whole or partially eaten fish, condiments, and silverware. The erotic carnality of the painted imagery, put in conversation with the fleshiness of the adjacent fish, emphasizes the violent aspects of each. In order to eat fish, we often repress the unseemly procedure required to get the food from sea to table. This process of repression is hyperbolized—and interrupted—in the Greek myth of Tantalus, referenced in the series' title. As punishment for attempting to serve the gods his own son for dinner, Tantalus was made to stand below a tantalizing fruit tree that remained forever out of his grasp.

Marriages of diverse mediums have long fascinated the artist, whose first solo exhibition with the gallery, *Palate Cleanser*, playfully worked with ceramic sculpture as a framing device for oil painting. For *This must be the place*, Hier experimented even more liberally with the potential encounters between each medium. *In Place with a view*, Hier positions a grid of rooster portraits behind delicately fabricated venetian blinds, humorously literalizing the rote comparison of a painting to a window. And in the wall relief *Slaving to gain a worthless treasure*, a ceramic washing machine complete with a blown glass door contains a painting of a baseball shattering glass. Throughout, the artist pushes the painterly qualities of ceramic, and the sculptural qualities of painting, to the fore.

Conceptual juxtapositions further emphasize Hier's material juxtapositions. In *Uncorrected personality traits (O-face or political face?)* and *Watching the whites of your eyes turn red (O-face or Award show face?)*, the titles' parentheticals are literal. Within each work, Hier pulls found imagery from porn, award show acceptance speeches, and political addresses. As a viewer, it is impossible to distinguish one source from another, as Hier's monotoned color schemes and gridded compositional structure equalize the charged emotionality of each cropped face.

"Death is blooming" throughout the works, says Hier. Beyond *La petit mort* of the o-face, "Moments of violence and tension and brokenness" appear across the exhibition, "situated within an overall nostalgic, dreamlike atmosphere." The large-scale painting *Last night I*

had a dream, you were in it and I was in it with you depicts a man crashing through glass, falling towards the viewer. Despite the visual drama of radiating glass shards that sweeps the picture plane, the subject appears placid and unmarked by blood. Through his fall, he breaks the grid that divides the composition into disparate scenes. Present in works throughout the exhibition, the grid—the exemplary Modernist structural conceit, paragon of social atomization—ruptures in the dreamwork of this painting.

The exhibition's titular work, a glazed ceramic dollhouse with oil paintings and miniature objects situated within its rooms, quotes a nostalgia-infused Talking Heads song in which the speaker longs for a lost home—and the security, comfort, and community that accompanies it. The dollhouse is divided into four rooms and an attic: one second-floor room features an oil painting depicting a man who, asleep in

bed, has set his blankets ablaze with a forgotten, lit cigarette. Next door, a ceramic red-shoed leg protrudes from underneath a twin-sized bed, recalling the witch and coveted ruby slippers from *The Wizard of Oz*. Below, tableaux of a living room and kitchen feature objects referencing other works in the exhibition, from a raw turkey to discarded rubber cleaning gloves. Poet and critic Susan Stewart understands the miniature's attractiveness in its ability to "skew time and space relations of the everyday lifeworld," thereby providing "an infinite time of reverie." And for philosopher Gaston Bachelard, miniatures consolidate values, "[causing] men to dream." The conventional dollhouse provides an outlet for fantasies of domestic peace and tranquility. But in *This must be the place*, Hier elicits a return of the repressed material of domestic life: its animality, its carnage, and its pain—alongside its humor and love.











SOFT OPTIONS, HARD EDGES

2021
BRADLEY ERTASKIRAN
MONTREAL, QC

Bradley Ertaskiran is thrilled to present *Soft Options, Hard Edges*, a solo exhibition by Stephanie Temma Hier taking place in the bunker.

The artist's hybrid ceramic-paintings look good enough to eat. A stack of huge glossy crabs overtakes an oil painting of two hands massaging one other. A shiny red apple wraps around a perfectly aligned set of gleaming teeth and gums wet with saliva. An unholy mess of dirtied sneakers—when viewed from a distance—resemble mussels stuck onto the edges of a large canvas depicting a crisp, formal place setting. A mouth opens wide atop rows of hanging sausage-links, both tantalizing and slightly unsettling. Food or not food, all appear ambrosial, seducing with their lustrous glazes and excess. These weird pairings record the processes of consumption: before, during and after the act. Sensory pleasures abound, their classical renderings lure in the hungry gaze, eyes that eat pictures.

The works' titles also make strange, at first seemingly referencing their content, only to further mystify. And yet, they evoke a world in which these oddities might be sensical, where they might exist comfortably. In a tussle between mediums, Hier's objects approach painting another way, like painterly sculptures rather than the converse. Instead of canvases that break out of their literal and metaphorical frames, it is the frames that breach the canvases. Their stoneware forms burst forth into space in high relief, blocking, sometimes engulfing the painted images that they surround. They vie for attention, they become the main course.

During a time when our ravenous ingestion of pictures doesn't seem to satiate our retinal appetites or nourish our eyes, Hier's things push back. Against the endless scrolling and online image searches that pepper our now-times, her works offer up a discerning compendium, a slow edit of what our eyes can taste and our mouths want to see.

– Charlene K. Lau













PALATE CLEANSER

2021

**NINO MIER GALLERY
LOS ANGELES, CA, US**

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.

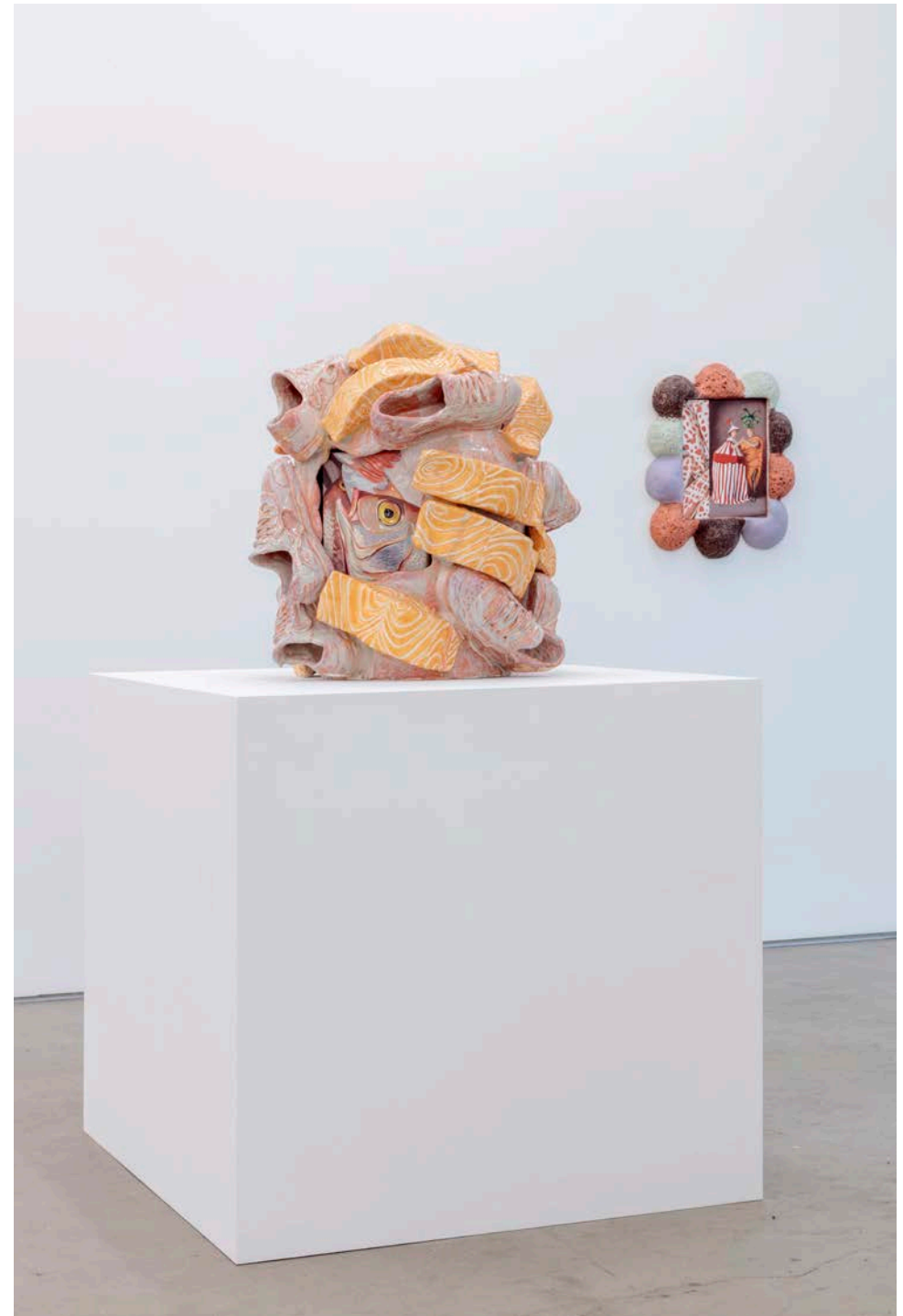
The works in *Palate Cleanser* testify to Hier's virtuosic talent, which is complemented by a do-it-yourself gusto. The artist handcrafts almost all materials that comprise her final works—she engineers her stretcher bars, constructs her “frames” made up of ceramic sculpture, and creates her own glazes. 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 lifes, 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.











吞一千根针
Swallowing the Pit

斯蒂芬妮·蒂玛·海尔
Stephanie Temma Hier

VACANCY 08.29-09.19, 2020



SWALLOWING THE PIT

2020
GALLERY VACANCY
SHANGHAI, CN

Gallery Vacancy is delighted to present *Swallowing the Pit*, Stephanie Temma Hier's first solo exhibition in Shanghai from August 29 to September 19, 2020.

In her new body of sculptural paintings, Hier centers this exhibition in the circular transformation of earthly beings, drawing from the interconnectedness within the natural cycle of plant, food and animal systems, to the consumption and production of imageries that are contemporaneously modified and rendered from their biological beginnings. Sourcing her image references from ubiquitous scenes throughout art history, from vanitas of the Dutch Golden Age to internet stock imagery and pop cultural ephemera, she examines the depictions of the quotidian world with her paint-appropriated digital images and ceramic interventions, introducing a series of invented relationships and tensions that blurs the line between inside and outside, artificial and organic, ephemeral and eternal.

Physically and metaphorically re-framing the painted subjects and objects with elaborate ceramic sculptures, Hier's works suggests an orderless and anarchical space where conventional understandings of the established system may be rethought and reconfigured, creating a new context for found-images to be at once familiar yet disorienting. In *Always on the sunnyside* (2020), a cycle of cartoonish sunny-side-up fried eggs embraces a bed of flourishing white daisy as if sparrows causally resting on tree branches. Sharing visual similarities in color and form, the daisy flowerbed in its natural state symbolizes the cycle of eco-system without interferences, while the fried eggs implies the unseen presence of human intrusion, being the product of animal husbandry. In *Clasped by light* (2020), the cartoon reference of squirrel sculptures from Bugs Bunny and Snow White sets as a part of the endless stream of imagery which has been transmuted digitally and then appropriated in the context of Hier's work, while its opalescent texture corresponds with the egg white snail shell sitting in the center of the canvas. The cartoon squirrel frame thus tends to physically consume the painting by piercing through its boundaries and blurring the line between the respective beginnings and ends.

The title of the exhibition, *Swallowing the Pit*, is sprinkled with a sense of levity and witticism. The dark humor of consuming part of the edible objects that is not supposed to be eaten parallels with the Asian proverb of "Finger cut-off, ten thousand fist-punchings, whoever lies has to swallow thousand needles". Comparing the action of eating which disrupts the inside and outside of the physical body to the contemporary image consumption, Hier's works confront the boobytrapping essence of modern food and product photography that turns natural products into symbols of consumerist desire, dragging the viewers away from their forced gullible state and returning the rendered images back to things.

All images courtesy of the Artist and Gallery Vacancy.



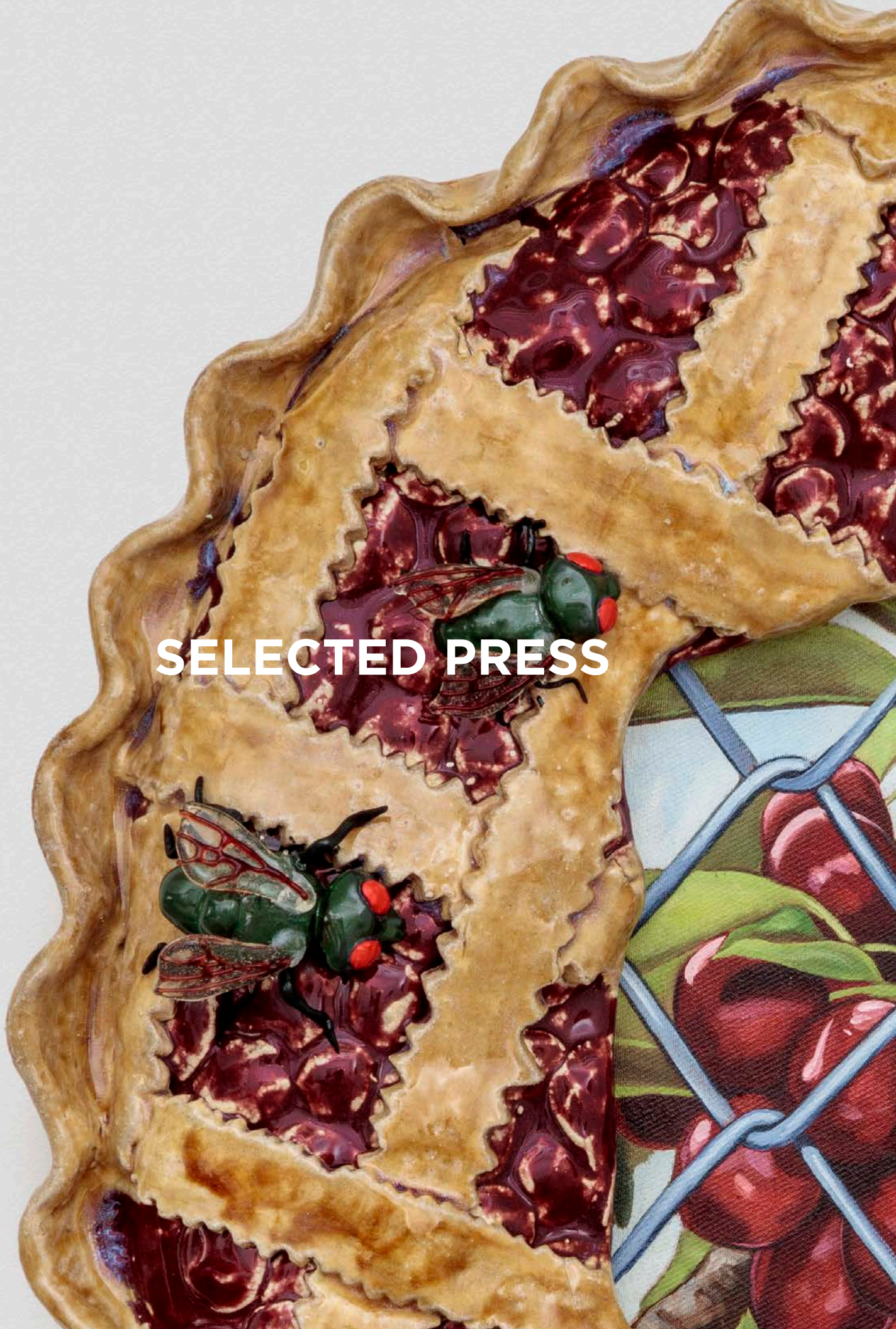








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ARTNET NEWS

JUNE 2023
BY KATIE WHITE

ARTNET NEWS

MARCH 2022
BY KATIE WHITE

GALERIE

OCTOBER 2021
BY JACOBA URIST

S/ MAGAZINE

APRIL 2021
BY RANDI BERGMAN

BROOKLYN RAIL

FEBRUARY 2021
BY YXTA MAYA MURRAY

ARTFORUM

JULY 2020
BY GABRIELLE MOSER

JUNE 2023

Brooklyn Ceramicist Stephanie Temma Hier Crafts Vibrant, Sculptural Works Bursting With Wit, Humor, and Provocation

By Katie White



Stephanie Temma Hier, *Cat's Cradle* (2022). Courtesy of the artist and Bradley Ertaskiran Gallery.

"It's the flotsam and jetsam of daily life," said Stephanie Temma Hier, describing the decadent visual contrasts that characterize her artwork. Her works combine three-dimensional ceramic sculptures made in a veritable heap of forms—lobsters, teeth, horses—that frame her glossy, meticulous oil paintings, offering up an uncanny visual tension.

In the backyard of her Brooklyn studio, Hier points to a pile of three car tires she's found around the industrial neighborhood. She's using these as molds for an in-progress new series of ceramic tires that will form a sculptural installation for an upcoming exhibition with Montreal's Bradley Ertaskiran Gallery. Some of the tires will hold paintings in their hubs. "Other elements will be draped over them, I suppose. Some ceramic fish or flowers. Maybe an old teddy bear," she mused. "There are going to be 30 or 40 ceramic tires."

She tapped the stack of tires with one hand. "I like repetition," she said, noting that this will be her largest installation to date.

For the Toronto-born Hier (b. 1992), painting and ceramic elements hold equal weight in forming her witty, surrealistic, and at times disquieting tableaux. These singular creations have earned the artist a devoted collector following. This May, her works were a standout at Independent with Bradley Ertaskiran. She also recently wrapped a solo exhibition "This Must Be the Place" at Nino Mier Gallery's Brussels location this spring. And a solo show with Gallery Vacancy in Shanghai is on the horizon, too.

With so much in the mix, Hier is abuzz with new ideas as she moved through her studio with palpable enthusiasm and razor-sharp wit. “The studio feels pretty empty after the show in Brussels, but I am filling the space back up quickly,” she said with a laugh.

Material Girl Meets Mad Scientist

Walking through the doors of Hier’s ground-floor studio, one is greeted first by her dog Daphne and then by a mammoth, gleaming, stainless-steel kiln that resembles what could be a massive walk-in refrigerator. Genesis, the kiln’s brand name, is emblazoned on one side, conjuring up the biblical creation of Adam from clay, as the kiln is larger than human scale. “This is a major upgrade from the kiln I’ve been using for years and years,” Hier explained, pointing to her old kiln dwarfed beside it. “It’s been a very intense process. These kilns are few and far between. It took six months to manufacture, and it requires an unbelievable amount of power.”

She points to a tangle of wires exposed on the back of the kiln. “It’s a learning process,” she said. Hier is self-taught as a ceramicist. She trained as a painter at Toronto’s Ontario College of Art and Design University, but after years of painting, an interest in ceramics emerged organically. She’s learned through trial and error.

“I don’t have a mentor I can call to guide me,” she said, looking at the hulking Genesis. “I say I’m self-taught, but I’m on a lot of ceramic internet forums. I would say I’m an internet-trained ceramicist.”

On shelves beyond the kiln, a few rose-laden ceramic frames are drying. She pulls back the plastic guarding them. “Everything I make is hand-built. It’s very tactile, fitting these elements together,” she said. The ceramics, Hier explained, must be created before her paintings can begin. “I custom-make the canvases to fit perfectly, so I can’t actually start the painting until the ceramic is complete because clay shrinks quite a bit,” she noted.



Stephanie Temma Hier and her new kiln, 2023. Courtesy of the artist.

A beach ball-shaped ceramic hangs against the wall, a circle at its center empty, where Hier will add a tondo-shaped canvas. “Coming from a painting background—and I’m definitely not the first person to say this—but painting has a lot of baggage that can be confining. I like flipping the narrative and letting crafty sculpture dictate the terms of the painting. That’s a satisfying process for me.”

Material freedom is what keeps her ticking. “I’m a huge materials person,” Hier confessed, looking around the studio, and up at a shelf piled with clear plastic containers filled with ceramic pigments. “I can be a bit of a mad scientist with them,” she said, pulling out a notebook filled with handwritten homemade glaze recipes. The glazes, which are sludge-like in their plastic containers, transform when fired to produce unique effects.

“There is a push and pull between control and release, letting the work do its own thing. Painting is so direct. You make a mark and it’s there. It’s not changing,” Hier considered. “With ceramics and glazing, no matter how much testing you do, you can never actually control the process. What happens in the kiln is very organic. Every time I open the kiln, it’s like Christmas morning. I’m always surprised.”

Domestic Consumption and Dead Horse Bay

When Hier moved to New York about a decade ago, she lived in an apartment in Long Island City with a fascinating neighbor, an older musician who happened to be a longtime friend of the Talking Head’s David Byrne and Brian Eno (who had each actually spent time living in the building). “He had all these unreleased tapes of music they had been experimenting with,” she said. “I’d always try to get invited over for a beer, hoping to see what he had, but it never happened.”

Hier’s recent exhibition, *This Must Be the Place*, at Nino Mier is a nod to the Talking Heads as well as her memories of that past apartment. “Brussels’ galleries are in townhouses, so I was playing with that side of my work—intimate personal domestic themes.”

For this show, Hier incorporated found objects into her work for the first time, transforming vintage fire pokers, disassembling them, and adding ceramic teeth. She displayed these sculptures next to the gallery’s fireplaces. The show also included a wall work of oversized dinner plates, each with three-dimensional fish and bones surrounding tondo oil paintings of men wrestling, with a homoerotic lilt. An iron, a turkey, and dish gloves all make appearances. In one work, a horse’s body forms a frame surrounding a grid of painted mouths—these expressions included a mix of politicians shouting or people in orgasm—her wry play on the tradition of equestrian portraits.

But the culminating work in the exhibition was a ceramic dollhouse. In the gallery, one recognizes miniature depictions of several sculptures installed around the small rooms, a meta-art viewing experience. But in what is ostensibly an upstairs bedroom, a man nods off with a cigarette lit in his hand, fire catching on the bedsheets. As with many of Hier’s works, tension builds between comedy and tragedy.

Hier, who grew up in a middle-class family (her mother is a dietician), steeps herself in the language of Western consumption and waste, but winkingly—whimsically, even. “I keep my working process very free. I’m really interested in psychoanalysis and the gut reaction that you have to things that don’t necessarily go together,” she explained.



Stephanie Temma Hier, *Hide and Seek* (2022). Courtesy of the artist and Gallery Vacancy.



Courtesy of Stephanie Temma Hier

She sources such imagery from across the internet, books, and thrift stores. “I use a lot of vintage cookbooks and print imagery as well. I’m drawn to images or symbols that are loaded with meaning and can be interpreted in a lot of different ways. When I pull them into the lexicon of my work, they bring that meaning along with them,” she said.

One particular place that inspires her is Dead Horse Bay, a strip of marshland in Queens, New York, not far from the trendy strip of Rockaway Beach. Once home to a 19th-century glue factory (hence the name of the bay), the land is a wasteland of abandoned factory detritus. “It’s emblematic of the city that’s been abandoned,” she said. “You can drive out there and collect glass and ceramics, bones, lots of odd little collections. Go out there and tell me what you find. I like to hear what other people discover,” she said.

One work in progress for her fall exhibition is a large picnic blanket. Hier encourages me to touch the still-damp clay to feel its still-shifting potentiality. She’s been covering the tasseled blanket with plates and bowls, bones, and ants. She’s strewn all sorts of other trash across it. She notes the art-historical implications of the picnic, calling to mind Manet’s *Le Déjeuner sur l’Herbe*, Kerry James Marshall, a Roman feast—but how they balance with a kind of 1960s dream world, a performance of leisure.

“I love the theater of it,” Hier said. “Art can be so painfully serious. Sometimes we need perspective, a bit of levity. I want to make work that feels important to me, but also, sometimes, work can be enjoyed—that is enjoyable.”

MARCH 2022

Why Is Cake (Yes, Cake) Suddenly Omnipresent in Contemporary Art? An Investigation

By Katie White



Stephanie Temma Hier, *Take the butchers advice* (2021). Courtesy of the artist and Nino Mier Gallery

One characteristic of cake in the age of the internet is that our consumption is visual rather than gustatory. In the case of trompe l'oeil cakes, some bakers have noted that fondant, the primary ingredient for constructing these hyper-realistic cakes, tastes... actually pretty bad.

“Cakes have been becoming more and more realistic and elaborate, and it has something to do with their visual appeal for Instagram, but let me tell you—fondant tastes like crap,” said baker Nitash Lalkaka of Patisserie Nitash.

Many artists depicting cake today are interested in the tension between pleasure and repulsion, visual consumption, and physical denial. Artist Stephanie Temma Hier, who has garnered growing attention for her surrealist ceramic sculptures of food, wants her works to operate in this push-and-pull of pleasure and repulsion.

“The idea of a cake is so laden with connotations of pleasure, decadence, and frivolity. But the surfeit of that pleasure quickly brings about the grotesque feeling of overindulgence,” she said. “I think I first became aware of this dual nature with that legendary cake-eating scene in the movie *Matilda*. My own cake sculptures kind of play with that duality, making cakes that are both beautifully decorated but are actually quite off-putting in their ingredients.”

Galerie

OCTOBER 2021

See Why Stephanie Temma Hier's Surreal Ceramics Are Causing a Stir

By Jacoba Urist



Installation view of Stephanie Temma Hier's work with Bradley Ertaskiran at the 2021 Armory Show in New York.
PHOTO: PIERRE LE HORS

Entering Stephanie Temma Hier's studio is like falling down the rabbit hole with Alice into Wonderland. There are glossy green ears ornamenting a blank canvas and huge half-bitten apples fresh from the kiln. Many of the works are in process, as the Toronto-born, Brooklyn-based artist prepares for milestones on each coast. Last month, her booth with Montreal dealer Bradley Ertaskiran at the Armory Show's new, post-Labor Day iteration. Then November brings her inaugural solo show at Nino Mier Gallery in Los Angeles.

Even with the looming deadlines, Hier—known for strange and sumptuous visual pairings that fuse clay replicas of food, body parts, and everyday objects with meticulous oil renderings—remains true to her cerebral, time-consuming practice. “I’m always responding to the sculpture, so that’s why I start with it,” the artist explains. To source her paintings, she mines images from the internet, the Picture Collection at the New York Public Library, or her own phone snaps. “I like to think of my work in terms of entanglements, lots of different subject matter from different places and mediums being forced to exist within one piece.”

Each artwork, Hier says, bounces off the last, creating a through line for her oeuvre: “I am drawn to repeating forms, such as lots of carrots or cascading meats and shoes.” She points to a sculptural border of goopy, pink disembodied ears—from a distance easily mistaken for a decorative, floral motif—framing a finished photo-realist still life of a wine opener. The near monochrome palettes, she adds, build cohesion among disparate elements.

"I'm a materials lover. I make my own glazes, always testing and creating new textures," she states, describing the technical rigor behind each construction. "It's a scientific process. I have a notebook of recipes. Everything is planned out and measured, so I can replicate the base structure and color." Yet ultimately, it is a desire to refresh figurative painting and art historical references that propels Hier's hybrids forward.



Stephanie Temma Hier, *Dead Fish Don't Swim Home*, 2021. PHOTO: COURTESY OF BRADLEY ERTASKIRAN GALLERY
PHOTO: PIERRE LE HORS

See Why Stephanie Temma Hier's Surreal Ceramics Are Causing a Stir

By Randi Bergman



There's Many More With Painted Lips, 2020. Oil on linen with glazed stoneware sculpture. 22 x 201/10 x 31/2 in / 56 x 51 x 9 cm.
PHOTO: PIERRE LE HORS

For children of the '90s, there was no more appealing dining experience than Rainforest Café, a cacophonous jungle-themed restaurant chain that served up kid-friendly lunch fare amid elephants, waterfalls, fish tanks, and simulated thunderstorms. The eatery now exists primarily as a foggy, distant memory, but artist Stephanie Temma Hier's work offers up a similar escape to an all-encompassing surrealist universe where food, flora, and fauna exist on the same plane.

Hier's figurative paintings, which often depict fruit, vegetables, seafood, and other edibles, are enwrapped in ceramic frames that, more often than not, appear to be consuming the scenes that lay inside. Scrolling through the artist's work on Instagram (how else to view art in 2021?) proposes endless rounds of chicken-or-egg exercises to determine what's being laid out in front of you. For instance, in *An Appraisal of Shadows*, octopus tentacles envelop two pigeons feeding from an outstretched hand. In *There's Many More With Painted Lips*, a boy drinks from a water fountain, framed by bunches of carrots. In *Clasped by Light*, cartoonish squirrels scurry across a glimmering portrait of a snail. At first glance, these images seem disparate, however, closer inspection begs the question: which came first?

The multidisciplinary artist's pieces start as curious, elaborately sculpted frames that she builds and glazes by hand. "I let the sculptural side of my work be really amorphous and intuitive," she says, often working playful, everyday references such as sneakers and toothbrushes into the mix. She then searches for a scene to pair



An Appraisal of Shadows, 2020. Oil on linen with glazed stoneware sculpture. 14 × 14 × 15 in / 35.6 × 35.6 × 38.1 cm.
PHOTO: PIERRE LE HORS

with the frame from her collection of found imagery. “I look for things that create an interesting synergy or tension,” she says. The artist’s source imagery, which often comes from the far corners of the Internet, is then interpreted by her rather formal painting style. “For me, that digital reference is really important, because so much of our lives exists online, yet my processes are so rooted in earthly elements.” In a sense, each piece is a collage of our inner and outer realms, two places that exist side by side, yet are often worlds apart. “I like to leave it open-ended, but I compare [my work] to the feeling that’s evoked when you’re scrolling through the Internet and you see all these different things, one after another, that don’t relate to each other at all,” the artist says from her Brooklyn studio. “It’s that feeling of endless possibility.”

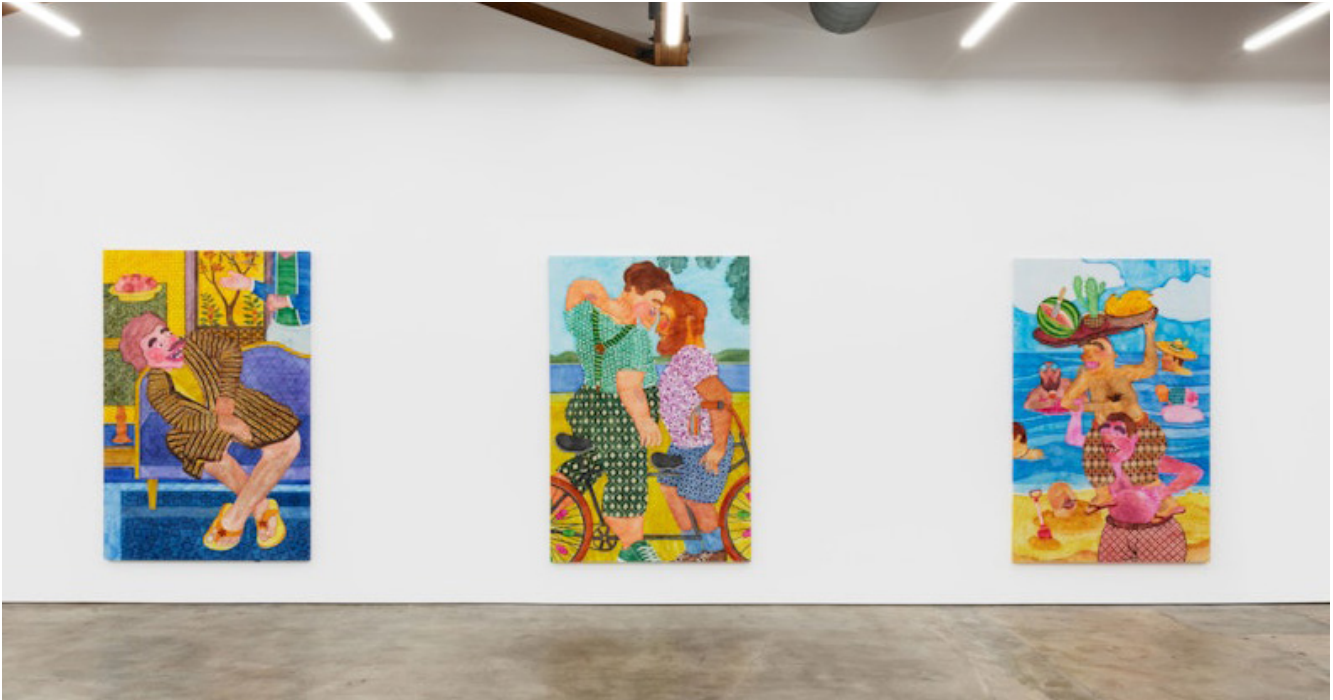
Reflecting her background as a trained painter with a BFA from Ontario College of Art and Design University (OCAD U) and a relatively recent self-trained ceramicist, Hier’s melding of techniques represents a tension within her own discipline. “I often like to say that I feel I’m married to painting and that ceramics is my mistress or something,” she says with a laugh. “Traditional painting can be a really dogmatic medium to work within. I like pushing back on that a little bit and forcing [it] to exist in this world of craft and kitsch.”

This dichotomy will be on display in at least two forthcoming solo shows, in April at Bradley Ertaskiran in Montreal, and then later this year at Nino Mier Gallery in Los Angeles. “I like to have an immersive experience where the viewer is totally pulled into this world,” she says. For anyone thinking back to fond memories of that kitschy rainforest restaurant, an immersive escape is just as appealing as it ever was.

FEBRUARY 2021

Artseen: Gest

By Yxta Maya Murray



Installation view: GEST, Nino Mier Gallery, Los Angeles, California, 2020-21. Courtesy Nino Mier Gallery.

Nino Mier, the Austrian-born, Los Angeles-based painter and owner of his eponymous gallery, found himself adrift last March, at the beginning of the pandemic.¹ “While constantly browsing the web in a meditative and almost obsessive way on my phone,” he writes in the essay that accompanies the space’s new show, *GEST*, “certain works popped up through a little searching, or through group shows here and there, and stuck with me.” In the midst of LA’s first lockdown, when many people were still picking up their mail while swathed in rubber gloves and we did not yet know whether to protect ourselves with expression-erasing face masks, Mier’s melancholy internet cruise resulted in a compendium of artworks that illustrated Spring 2020’s opening chapter of fear.² Mier’s retreat to the consolations of scrolling, a kind of peripateticism or journeying, led him to devise an exhibition dedicated to the “gest,” that is, a “tale of adventure” or a knightly exploit—from the Anglo-French *geste*, which means, among other things, “romance.”

The resulting show, which highlights 37 works from 10 different artists, builds upon Mier’s wish for freedom and sensation. *GEST*’s watercolors, drawings, stoneware sculptures, acrylic paintings, and collages express less an impulse towards a traditional Arthurian quest or quixotic caper than a yearning for a voyage wherein the wanderer may rediscover the joys of seeing and being seen, and the pleasures of touching and being touched. Stephanie Temma Hier’s mellifluous *Under the Volcano* (2020) begins with a foundation of dry, porous stones, which frames a gorgeous painting of four hands grasping each other. The desiccated look of the rocks nods to drought, while the shining, almost oily hands grappling in promiscuous abandon speak to the touch-famine that a great number of people currently endure. As Dr. Colter Ray, an assistant professor of interpersonal and health communication at San Diego State University said about this particular side effect of the lockdowns last

May: "Imagining touch when we don't have it is like imagining water when we're thirsty."

Blair Saxon-Hill's *Untitled (Oyster, Pussy, Eye)* (2020), similarly evokes a longing to enter a privileged world where we can look closely into the eyes of another person and be caressed without fear of death. This collage/watercolor reveals a fragmented head, face, mouth, hand, and vagina composed largely from cutouts of photographs of marble sculptures. An eye gazes directly at the viewer from what looks to be a little bronze kiln or helmet, and a pale swoop of hair cascades down to a perfectly formed ear and a dangling, painted mouth. In the middle of the visage, a stone hand caresses the pudendum. *Oyster, Pussy, Eye* recalls not only the sensual collages of Claude Cahun and Marcel Moore but also references the feeling that our eyes have been caged and our hands have turned hard and cold from so much disconnection.

Soyeon Shin's rhapsodic series of acrylic vignettes offer dreamlike cityscapes that make new sense during the COVID-19 pandemic. Largely focusing on scenes outside of street-facing apartment buildings that could be in New York City, downtown Los Angeles, Pittsburgh, or Chicago, Shin depicts a dogwalker strolling in front of a brick building while being erased by a tree's shadow and a sidewalk's glare, as in *Emerson Place* (2019), and a construction worker disappearing into a space-time wrinkle while standing in front of a build site, in *Bushwick Avenue* (2019). When created, these scenarios certainly intimated the topsy-turvy world of 2019, when President Trump was declaring an emergency to pay for the Wall, fomenting racial violence, and meeting with Kim Jong-un, but today Shin's accounts of physical deletion also seem diagnostic of our contemporary loneliness and medical hazard.



Installation view: GEST, Nino Mier Gallery, Los Angeles, California, 2020-21. Courtesy Nino Mier Gallery.

In March of 2020, an article in *Psychology Today* advised those suffering already from touch deprivation to self-soothe with "stretching, yoga, self-massage, [or] even just gently stroking your own face or arms, or rubbing your feet."⁷ But Orkideh Torabi's brightly dyed textile, *Your Fly's Open!* (2020), reminds us of the special sensation that arrives when we encounter another person's flesh. Two men face each other while seated on a tandem bicycle, touching their foreheads together while making intense eye contact. They seem to giggle, maybe at a wardrobe malfunction, but also at the joy of being in a body that is romancing another body, a body that will soon be engaged in the ancient and deeply necessary human adventure that we call the embrace.

ARTFORUM

JULY 2020

Stephanie Temma Hier: Franz Kaka

By Gabrielle Moser



Stephanie Temma Hier, *Wonderful for Other People*, 2020, oil on linen, glazed stoneware frame, 20 × 17 × 2 1/2".

Entanglement, both material and affective, is the operating logic in Stephanie Temma Hier's ongoing series of sculptural paintings. Photorealistic oil paintings of found imagery—much of it seemingly stock photography—are embedded in three-dimensional ceramic frames ornamented with clay renderings of everyday objects, including bell peppers, overgrown garden snails, and speckled spheres resembling gumballs. Although Hier replicates familiar forms, the way she juxtaposes them produces a mounting sense of unease. At the entrance to the exhibition, *Wonderful for Other People* (all works 2020) depicted a scene that could have come straight from a food magazine: Perfectly manicured hands pull apart a crustacean's body above a sauce-stained plate. The surrounding frame was built from stoneware shapes—some arching like gel nail talons, others curling like segments of a shrimp's shell—all glazed a traffic-cone orange. It was difficult to know where to train one's eye, but that was the point: The line between the inside and the outside of the work blurs, just as the act of eating ruptures the boundaries between bodies, producing intimate encounters and violent transformations.

Food, from the sites of its production to its consumption, was a through line across the nine works, and the precisely detailed figurative scenes immediately recalled the vanitas, with their overripe fruit and decaying flowers. Hier's most obvious nod to the genre was *More for Routine than Result*, a close-up of a fruit salad that emphasizes a sharply cut cantaloupe and menacingly angular strawberry wedges; red vines twist around the gray-green frame with serpentine tension. But whereas still lifes typically separate human subject from material object, Hier's compositions threaten to collapse the two. *Heart and Stomach of a King* offers up a pile of shiny purplish fish, haphazardly organized in a way that seems too unnerving to have been sourced from a stock photo. If food and product photography turns things into images to sell them, Hier's work turns

images back into things to elicit not desire but disgust—here by highlighting how grossly textured the fish are, and how eerily human their eyes appear. As if to underscore the uncanny resemblance, the frame sprouts a glossy mauve human nose, two ears, and a tongue that protrudes toward the viewer in a comic gesture of repulsion. (The Czech filmmaker Jan Švankmajer’s stop-motion animations, in which human heads constructed from found objects and food items engage in a disturbing cycle of consumption and regurgitation, are a source of inspiration for Hier.)

The artist makes her elaborate ceramic frames first, via a labor-intensive and time-consuming process of repeatedly drying and firing the clay. Custom stretchers are then fabricated to fit the borders of her ceramic constructions, sometimes creating awkward views of her paintings. When *Seagulls Follow a Trawler* featured the most ostentatiously adorned frame on view: Yellow-green ceramic peppers seem to march along the perimeter of an image of fishermen sorting through their haul while gulls circle overhead. Though set in the open air, the scene is claustrophobic. The men turn away from the viewer, and the angular masts and rigging interrupt the view rather than organize it. The contrast between the clarity of Hier’s mimetic paintings and the chaos of their physical containers brought to mind the contradictions of hunting for images on the internet: The promise of an endless stream of images is crammed into the confines of rectilinear search fields and stacked browser windows. Although the associations between Hier’s pictures and their ceramic environs are often vague—and made even more cryptic by her titles—the works’ tactility and the visceral responses they evoke attest to the interconnectedness of food and animal systems, and to the damage that humans inflict by attempting to reorganize them.

A detailed painting featuring two blue birds perched on a human hand. The birds are rendered with fine detail, showing their feathers and beaks. The hand is a warm, brownish-orange color, with fingers slightly curled. The background is a soft, textured wash of light colors. Surrounding the central scene are several thick, gnarled branches in shades of purple and blue, some with small holes or textures. The overall style is realistic and artistic.

CURRICULUM VITAE

STEPHANIE TEMMA HIER

b. 1992, Toronto, CA
Lives and works in New York, NY, US

EDUCATION

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

SOLO EXHIBITIONS

- 2024 Gallery Vacancy, Shanghai, CN (*forthcoming*)
- 2023 *Roadside Picnic*, Galerie Bradley Ertaskiran, Montreal, QC, CA
This must be the place, Nino Mier Gallery, Brussels, BE
- 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, US
- 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
Be True To Your Teeth and They Won't be False to You, NEOCHROME, Turin, IT
- 2016 *DAMA*, NEOCHROME (at Palazzo Saluzzo Paesana), Turin, IT
- 2015 *Here's The Catch*, Johannes Vogt Gallery, New York, NY, US

SELECTED GROUP EXHIBITIONS

- 2024 Kotaro Nukaga, Tokyo, JP (*forthcoming*)
- 2023 *Truth is Stranger*, curated by Talia Levitt, Alder Beatty, New York, NY, US
Clay Pop, Jeffrey Deitch, Los Angeles, CA, US
Beach, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
- 2022 *Vaster than Empires*, Friends Indeed Gallery, San Francisco, CA, US
Crossing, Kotaro Nukaga, Tokyo, JP
SAUSAGE PARTY, Rodolphe Janssen, Brussels, BE
Parallel Universe, Bradley Ertaskiran, Montréal, CA
- 2021 *Inaugural Exhibition*, Nino Mier Gallery, Brussels, BE

North by Northeast: Contemporary Canadian Painting, Kasmin Gallery, New York, NY, US

- 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 Through 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

COLLECTIONS

X Museum, Beijing, CN
The Contemporary Art Foundation, Tokyo, JP
The Longlati Foundation, Shanghai, CN
The Mint Museum, Charlotte, North Carolina, US

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

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2022 *“Why is Cake (Yes, Cake) Suddenly Omnipresent in Contemporary Art?”*, Katie White, Art Net, March 2022

2021 *“Why Stephanie Temma Hier’s Surreal Ceramics Are Causing a Stir”*, Jacoba Urist, Galerie Magazine
“Trends to Watch in 2021: Return to Nature”, Artsy, Shannon Lee

2020 *“Stephanie Temma Hier,”* Gabrielle Moser, Artforum
“Don’t Eat the Pictures,” Emma Sharpe, Canadian Art
“GEST”, Ixta Maya Murray, Brooklyn Rail
“In the Studio with Stephanie Temma Hier,” Arsenal Contemporary
“Stephanie Temma Hier | Upset the Applecart”, Yini Yang, Art Shard

- 2019 *"What Rolls Off the Tongue Must Be True: An Interview with Stephanie Hier"*,
Sarah Messerschmidt, Berlin Art Link
7 Standouts from NADA Miami 2019, Lee Pivnik, Artspace
"Griddled and Girdled," Art Viewer
- 2018 *"We haven't any and you're too young - A short essay on the work of Stephanie Hier"*,
Claire Walsh, Exhibition text, David Dale Gallery
"Finalists Announced for RBC Canadian Painting Competition", Canadian Art Magazine
"Dinner that night at Bureau", Art Viewer
"Walnuts and pears you plant for your heirs", Art Viewer
- 2017 *"Stephanie Hier"*, Simone Krug, Foundations Magazine Issue 05
"Looking Back - Stephanie Hier", Amanda Shore, 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
"L'artista alla Frutta", Olga Gambari, La Repubblica - Piemontearte
"Stephanie Hier at Downs & Ross", Art Viewer
"9 Art Events to Attend in New York City This Week", ARTnews
"Stephanie Hier: Part and Parcel", Rachel Wetzler
"Stephanie Hier", Sohu News
"NADA New York Feels Fresh With a Focus on Activism and Reflection",
Whitewall Magazine
"Stephanie Hier at NEOCHORME", Art Viewer
- 2016 *"CK2 at Project Pangee"*, Art Viewer
"Special Feature: DAMA", Art Viewer
"Must-sees This Week", Canadian Art Magazine
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"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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