

NINO MIER GALLERY

BLAIR SAXON-HILL

SHRIMP HEAD MOMMA

October 15 - November 3, 2022



NINO MIER GALLERY | GLASSELL PARK
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Installation view of Blair Saxon-Hill, *Shrimp Head Momma*, 2022, Nino Mier Gallery, Glassell Park, LA
(October 15 - November 3, 2022)



BLAIR SAXON-HILL
SHRIMP HEAD MOMMA

October 15 – November 3, 2022

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Nino Mier Gallery is pleased to present *Shrimp Head Momma*, an exhibition of new works by Portland-based artist Blair Saxon-Hill, on view in Glassell Park from October 15 – November 3, 2022. Saxon-Hill's second solo show with the gallery features exuberant, fantastical, and colorful collages on panel.

Two types of figurative collages comprise this exhibition: first, mixed fabric works which sparingly employ other materials such as rope and telephone cord; and second, paper collages composed of monoprints the artist created in collaboration with Pace Prints this year. As a materials-driven artist, Saxon-Hill most often creates collages and assemblages from found objects and rare books, allowing their forms and material histories to inform her construction process. International curator Cecilia Alemani wrote of Saxon-Hill's work, "the first time I saw these works I was reminded of Italian artist Enrico Baj, who like Blair, loved to combine scraps of fabrics, trimmings, and found objects to compose seemingly grotesque portraits [...] Take a close look to appreciate all the details of the surface!"

Shrimp Head Momma is saturated with buoyancy and whimsy. As Saxon-Hill stated in an exhibition publication interview with curator Summer Guthery, conducted for the New Museum's 2021 Triennial *Soft Water, Hard Stone*: "I remember thinking about joy being revolutionary [...] I really try not to be ironic but rather to have a little bit of humor surrounding the work." Joy and power run strong in *Shrimp Head Momma*, which contributes to Saxon-Hill's ever-expanding cast of wild, queer, and raw characters.

In most of the works in *Shrimp Head Momma*, pieces of produce suggest facial features. For instance: in *Green Beans*, two interlocking beans form an eye, and two touching tomatoes form a mouth; in *Broccoli*, a tilted broccoli becomes a figure's head; and in *Blackberries*, the fruit stands in for gems on earrings and a necklace worn by a figure with radishes for eyes and lemon slices for hair. Saxon-Hill works in the lineage of 16th century Italian painter Giuseppe Arcimboldo, known for his proto-surrealist portraiture in which figures are composed of carefully arranged produce and plants. Roland Barthes writes of *Arcimboldo in Arcimboldo, or Magician and Rhétoriqueur*, "His painting has a linguistic basis, his imagination is, strictly speaking, poetic: it does not create signs, it combines them, permutes them, deflects them – precisely what the practitioner of language does." Like Arcimboldo, Saxon-Hill's visual language is abstracted, generative, and comedic, assembling subjects from disparate, colorful parts.

Blair Saxon-Hill's characters are invocations of need, sacrifice, care and spontaneous exuberance. While the artist banks on elements of play to rouse her subjects into life from their flat and scrappy origins, it is the element of pathos that Saxon-Hill deftly executes as the most powerful facet of her oeuvre. A line graces the length of cheek from eye to chin or describes the tension in a shoulder as it pulls ribcage closer to ear. These delicate lines buttress the visual phrasing of pattern and composition, and we are delightfully led through Saxon-Hill's virtuosic visions. They are a feast. And yet it is the pathos that we are undone by, the sharp recognition of an element of self through the story of other in which we are brought to our knees. We have gone untended. We are all untended– delicate, fragile, indiscriminately deserving, enduring. Blair brings us to these mythic revelations via her storied characters in ways we cannot quite explain. And yet, we walk away from them altered, opened.

- Amy Bernstein, Art Critic and Artist

Blair Saxon-Hill (b 1979, Eugene, Oregon, US; lives and works in Portland, Oregon) has received the Oregon Arts Commission Fellowship, the Ford Family Foundation Fellowship, and the Joan Mitchell Foundation Painters and Sculptors Fellowship. She has exhibited with Nino Mier Gallery, Los Angeles; Pace Prints, NYC; WSU Jordan Schnitzer Museum of Art, WA; and JOAN, Los Angeles, among others. Saxon-Hill was included in the 2021 New Museum Triennial, Soft Water, Hard Stone. Her work has been covered by ArtForum, Frieze Magazine, LA Weekly, and The Brooklyn Rail, among other publications.



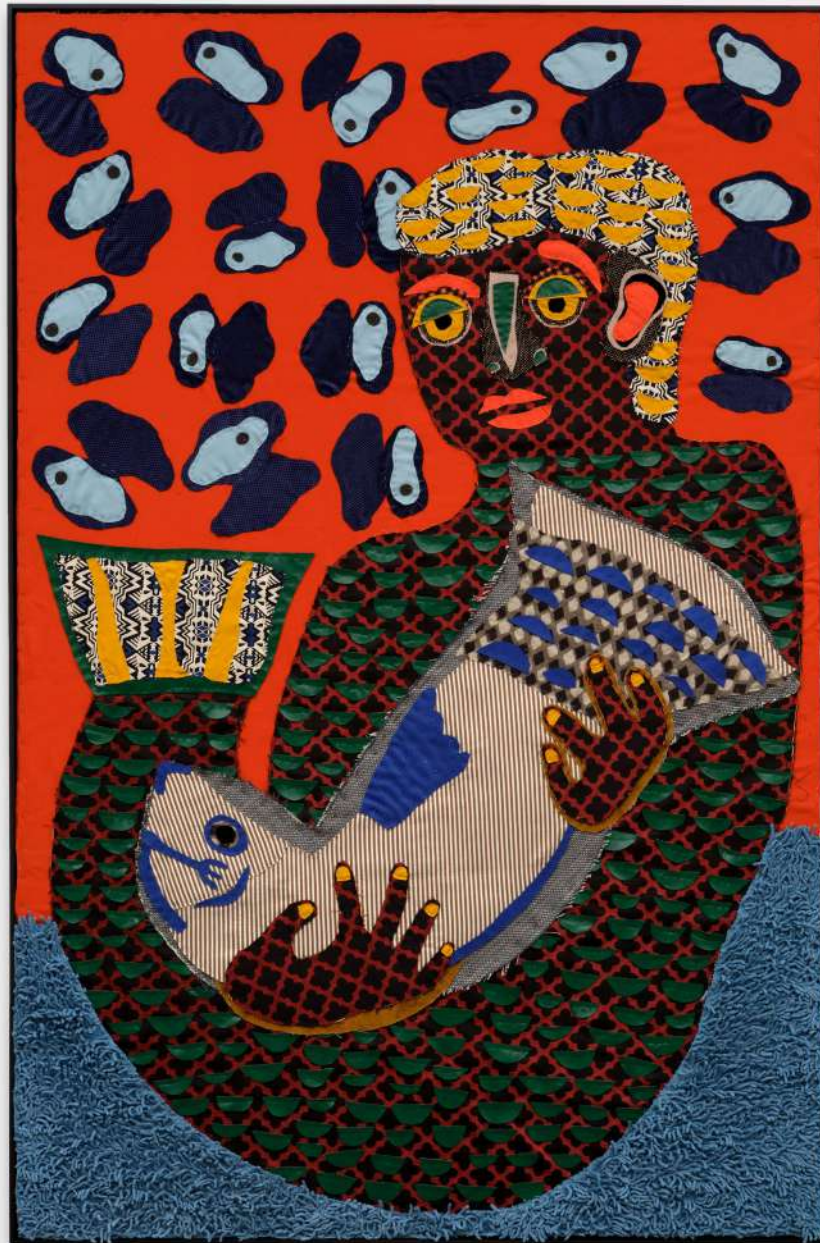
Forks, 2022 | Fabric collage on canvas wrapped panel | 77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed)
(BSH22.015)





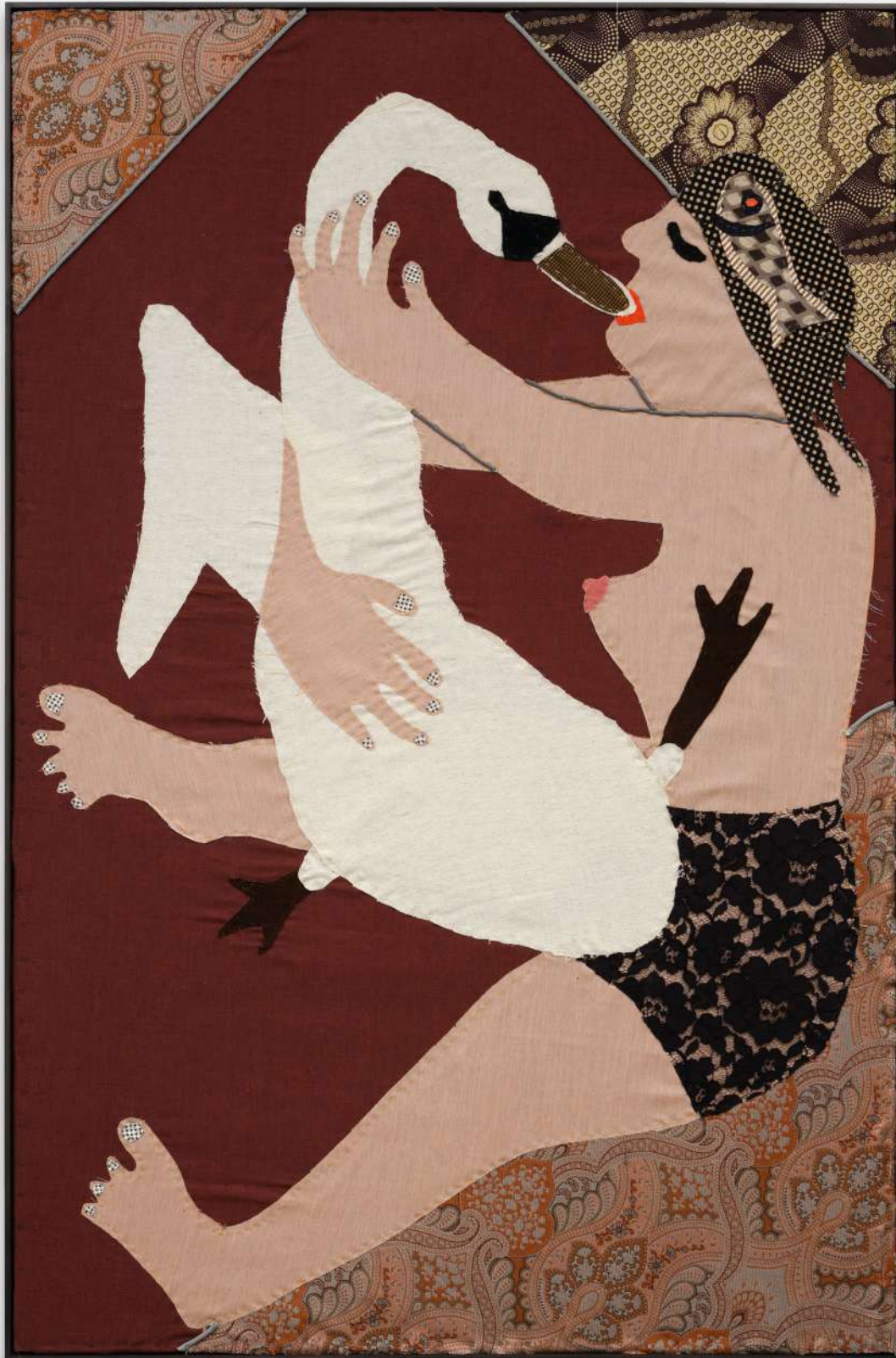
Shrimp Head Momma, 2022 | Fabric collage and rope on canvas wrapped panel
77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed) | (BSH22.012)





Fish With Oysters, 2022 | Fabric collage on canvas wrapped panel 77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed)
(BSH22.013)





Welcome Home, 2022 | Fabric collage and rope on canvas wrapped panel
77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed) | (BSH22.008)





Grapes, 2022 | Fabric collage on canvas wrapped panel | 77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed)
(BSH22.014)





Wishbone, 2022 | Fabric collage on canvas wrapped panel | 77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed)
(BSH22.007)





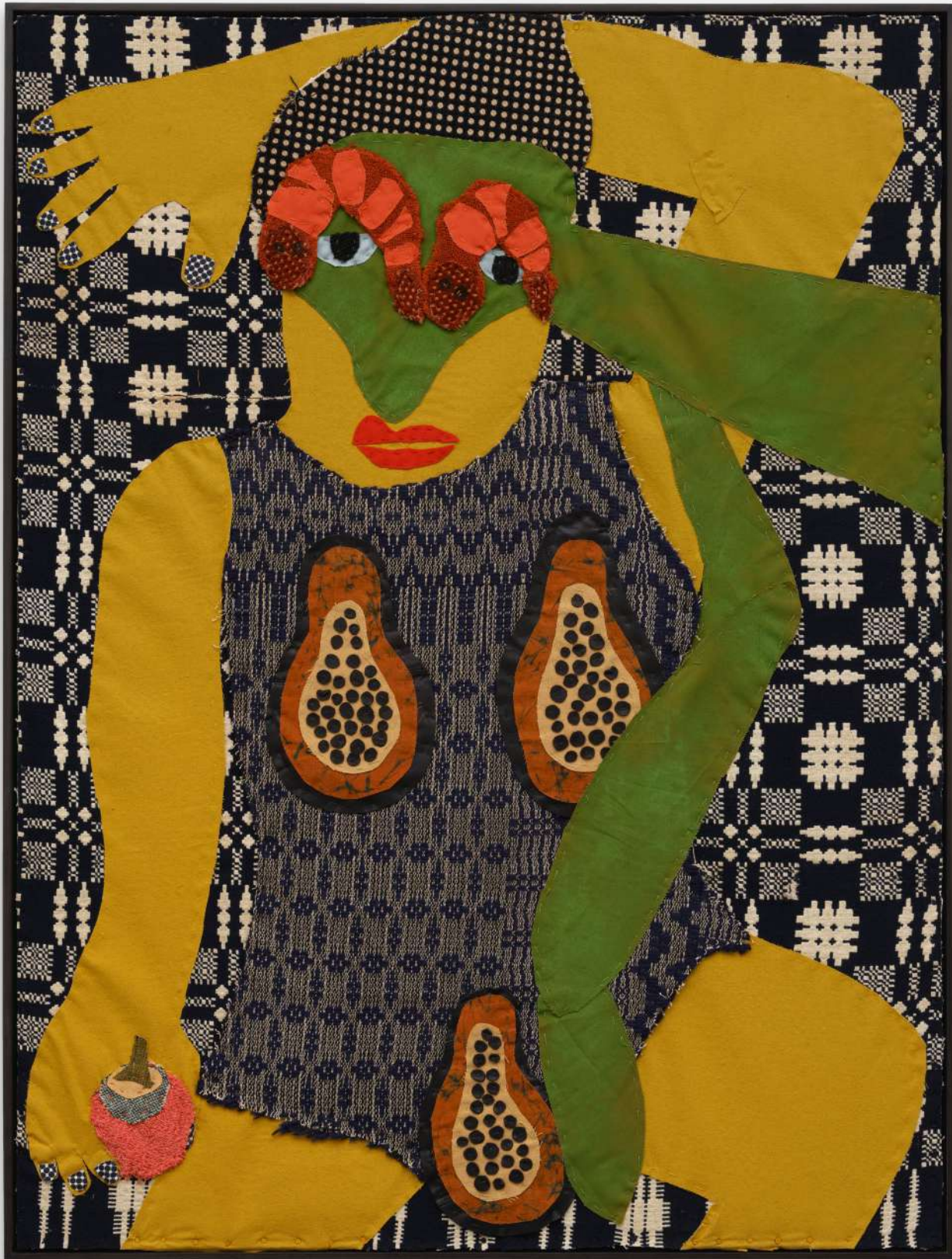
Orange Candle, 2022 | Fabric collage on canvas wrapped panel | 77 1/4 x 51 1/4 x 2 3/4 in, 196.2 x 130.2 x 7 cm (framed)
(BSH22.006)





Offering, 2022 | Fabric collage, oil and telephone cord on canvas wrapped panel
49 1/4 x 37 1/4 x 2 3/4 in, 125.1 x 94.6 x 7 cm (framed) | (BSH22.005)





Praying Mantis, 2022 | Fabric collage and acrylic aerosol on canvas wrapped panel
49 1/4 x 37 1/4 x 2 3/4 in, 125.1 x 94.6 x 7 cm (framed) | (BSH22.011)







To Dream, 2022 | Fabric collage and rope on canvas wrapped panel
49 1/4 x 37 1/4 x 2 3/4 in, 125.1 x 94.6 x 7 cm (framed) | (BSH22.004)





Woman with Chair, 2022 | Fabric collage and wrestling ear guard on canvas wrapped panel
49 1/4 x 37 1/4 x 2 3/4 in (framed) 125.1 x 94.6 x 7 cm (framed) | (BSH22.016)





Cherries, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm
(BSH22.026)





Melon, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.017)





Tomato Ears, 2022 Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.018)





Pear, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.019)





Parnips, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.020)





Lemons, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.021) | \$ 4,500





Blackberries, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.022)





Ladybug, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.023)





Noodle, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.024)





Green Beans, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in, 35.6 x 27.9 x 5.1 cm | (BSH22.025)





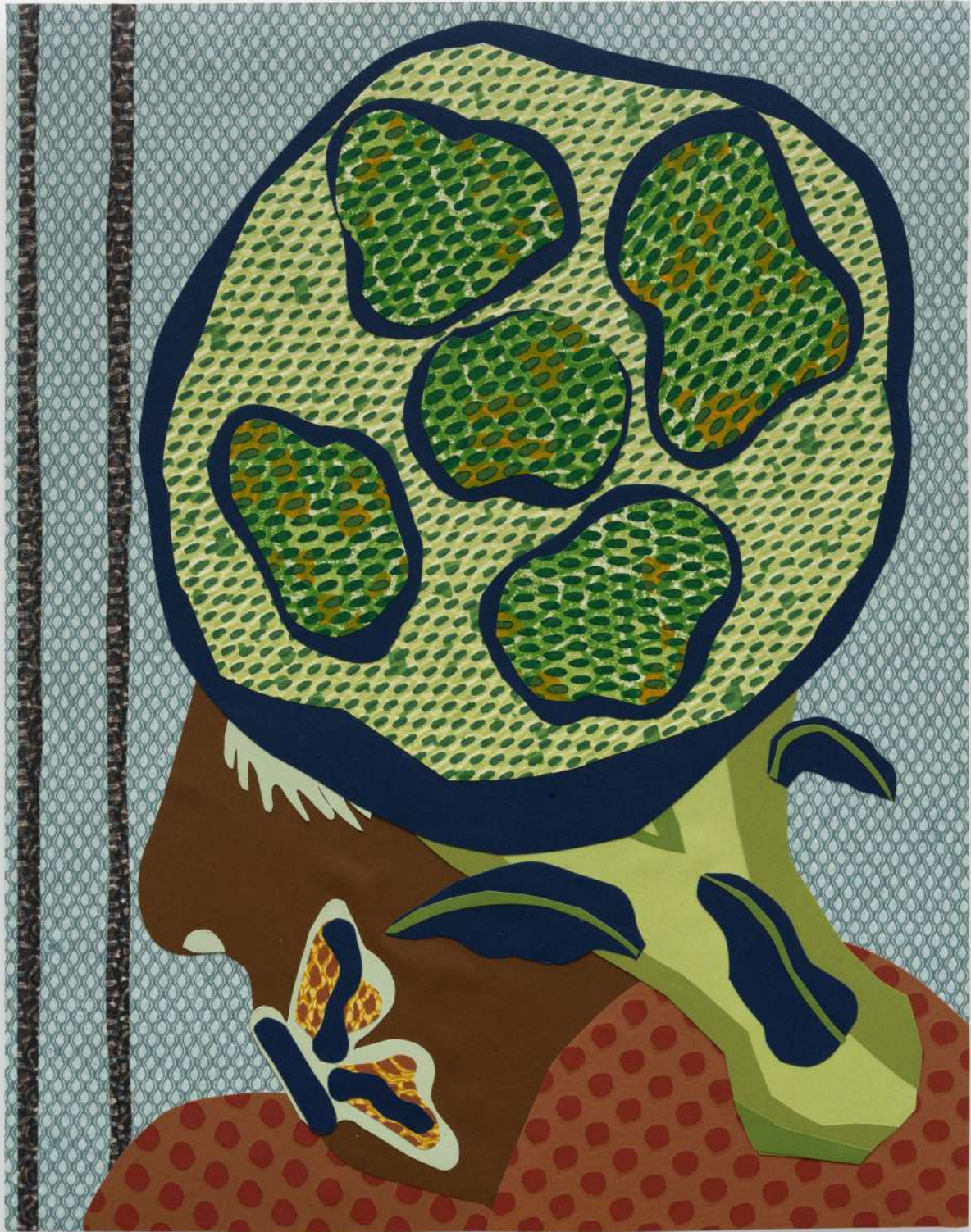
Papaya, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.027)





Bananas, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.028)





Broccoli, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.029)





Asparagus, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.030)







Shrimp Eyes, 2022 | Paper collage on canvas wrapped panel | 14 x 11 x 2 in 35.6 x 27.9 x 5.1 cm | (BSH22.031)





BLAIR SAXON-HILL

Born 1979 in Eugene, Oregon
Lives and works in Portland, Oregon

EDUCATION

2002 Reed College, Studio Art, Portland, Oregon, US

SOLO EXHIBITIONS

- 2022 Shrimp Head Momma, Nino Mier Gallery Glassell Park, Los Angeles, CA, US
Pace Prints, New York, NY, US (forthcoming)
- 2018 As If Without Us We Could Be We, Nino Mier Gallery, Los Angeles, CA, US
- 2017 LAID ME OUT, Tahoe Gallery, Sierra Nevada College, Incline Village, NV, US
Diagnostic, Artist Curated Projects, Los Angeles, CA, US
- 2016 to no ending except ourselves, JOAN, Los Angeles, CA, US
- 2015 No Edge to Nature, Fourteen30 Contemporary, Portland, OR, US
- 2014 From the Beginning (Yet Further On), Littman Gallery, Portland, OR, US
Confounding Medium, North View Gallery, Portland, OR, US
- 2011 Tonal Sequence, Fourteen30 Contemporary, Portland, OR, US
- 2008 Beyond the Way Station, Lunar Boy Gallery, Astoria, OR, US
- 2002 Evocation of the Empathetic Response Through a Material Linguistic,
Feldenheimer Gallery, Reed College, Portland, OR, US

SELECTED GROUP EXHIBITIONS

- 2022 New Editions, Pace Prints, New York, NY, US
Indie Folk, WSU Jordan Schnitzer Museum of Art, Pullman, WA, US
- 2021 Soft Water, Hard Stone, New Museum International Triennial of Contemporary Art, New York, NY, US
The Inaugural Exhibition, Nino Mier Gallery, Brussels, BE
- 2020 Gest, Nino Mier Gallery, Los Angeles, CA, US
Five Year Anniversary Exhibition, Nino Mier Gallery, Los Angeles, CA, US
Indie Folk, Adams & Ollman, Portland, OR, US
PAPER (and one on wood), Nino Mier, Los Angeles, CA, US
What Needs To Be Said, Disjecta, Portland, OR, US
- 2019 What Needs To Be Said, Hallie Ford Museum of Art, Salem, OR, US
What Needs To Be Said, Umpqua Community College, Roseburg, OR, US

- 2018 Pussy, King of the Pirates, Maccarone, Los Angeles, CA, US
- 2017 Concrete Island, VENUS Over Los Angeles, Los Angeles, CA, US
- 2016 Sister City Project: Portland, 500m Museum, Sapporo, JP
 Outside the Museum, PICA's TBA Festival, Pioneer Courthouse Square, Portland, OR, US
 Out of Sight, King Street Station, Seattle, WA, US
 Good Neighbor, Seattle University's Hedreen Gallery, Seattle, WA, US
 Plus One, Traywick Gallery, Berkeley, CA, US
- 2015 Stilleven: Contemporary Still Life, Hallie Ford Museum of Art, Salem, OR, US
 The World Is Not The Earth, Adams & Ollman Gallery, Portland, OR, US
 Crow's Shadow Institute of the Arts, Jacobs Gallery, Eugene, OR, US
 Dirty Peach, LA Art Book Fair, Museum of Contemporary Art Los Angeles, CA, US
- 2014 Portland2014: A Biennial of Contemporary Art, Disjecta Contemporary Art Center, Portland, OR, US
 New Art 2.0, Eiteljorg Museum, Indianapolis, IN, US
- 2013 Subject, Answer, Countersubject, Disjecta Center for Contemporary Art, Portland, OR, US
- 2012 Interior Margins, The Lumber Room, Portland, OR, US
 Group Exhibition, Regional Arts and Culture Council, Portland, OR, US
- 2011 Blair Saxon-Hill and Emily Bixler, Union Pine, Portland, OR, US
- 2010 Morph/Shift: perspectives on non-objective, abstract, experimental painting, Pacific Northwest College of Art (curated by Mack McFarland), Portland, OR, US
 SUMMER SHOW 2010, Fourteen30 Contemporary, Portland, OR, US

GRANTS AND AWARDS

- 2020 Oregon Arts Commission and Ford Family Foundation Career Opportunity Grant
- 2018 Joan Mitchell Foundation Painters and Sculptors Fellowship
- 2017 Oregon Arts Commission Career Opportunity Grant
- 2016 Hallie Ford Family Foundation Fellowship
 Oregon Arts Commission Fellowship
- 2013 Oregon Arts Commission Career Opportunity Grant
 Ford Family Foundation Career Opportunity Grant
 Ford Family Foundation Golden Spot Award
- 2010 Regional Arts and Culture Council Professional Development Grant

ARTIST PUBLICATIONS

- 2015 Dirty Peach, Artist Book, Colpa Press, San Francisco, CA, US
- 2014 Folder Level, Artist Book, Blair Saxon-Hill with assistance of Publication Studio, Portland, OR, US
 The Riso Book, Artist Book, Colpa Press, San Francisco, CA, US
 Publication Studio Portland Biennial, Publication Studio, Portland, OR, US
- 2012 Summer Sigs '12 Anthology, Artist Book, Container Corp., Portland, OR, US

SELECTED BIBLIOGRAPHY

- 2022 Ammirati, Domenick, "Under the Skin of Newness: Domenick Ammirati on the New Museum's 2021 Triennial, Greater New York 2021 at MoMA PS1, and Rosemary Mayer at Swiss Institute", ArtForum Magazine, January 2022.
- 2021 Norton, Margot and James, Jamillah, ed. *Soft Water Hard Stone: 2021 New Museum Triennial*, Phaidon, 2021.
Straw, Timmy, *Essay*, Ford Family Foundation, 2021.
Alemani, Cecilia, "'Refreshing and Mighty': Cecilia Alemani's Top Choices for Frieze New York 2021", Frieze Magazine, May 3, 2021.
Murray, Yxta Maya, "GEST", The Brooklyn Rail, February 2021.
- 2019 Nawi, Diana, ed. *What Needs to Be Said*, Hallie Ford Museum of Art, 2019.
- 2017 Whiteford, Meg. "Critic's Pick," ArtForum Magazine, January 2017
Wagley, Catherine. "5 Art Shows to See in L.A. This Week," LA Weekly
- 2016 Pinter, Antonia, ed. *Women's Autobiographical Artists' Books: Volume II*. Publication Studio.
Speer, Richard. "2015 Top Ten: Portland," VisualArtSource.com, January 2016.
- 2015 Snyder, Stephanie. "Critic's Pick," ArtForum Magazine, May 2015.
Kim, Hye-Mi. "Portland: The Creative & Artistic Life?" pgs: 20-27
Cosmopolitan Magazine Korea. January 7, 2015.
Poole, Sabina. "Blair Saxon-Hill: Fit To Be Tied," Oregon Arts Watch, October 5.
- 2014 Nishiyama, Isao. "Blair Saxon-Hill," Knock: The Studio Journal, Issue 3, 2014.
Griffin, Jonathan. "Portland2014," Frieze Magazine, June/July 2014.

