



PERROTIN

KATHIA ST. HILAIRE

The Armory Show
September 24 — 27, 2026



Born in Palm Beach, FL
Lives and works in New York, NY

Informed by her experience growing up in Caribbean and African American neighborhoods in South Florida, the artist seeks to memorialize the communities that she has been a part of through innovative printmaking techniques. Her work draws inspiration from Haitian Vodun flags, which are used to tell the country's history and honor ancestral spirits. Using nontraditional materials such as beauty products, industrial metal, fabric or tires, she creates ornate tapestries that seek to preserve the Haitian history and Vodun religion that lives around us in Miami.

Kathia St. Hilaire received her M.F.A. in Painting and Printmaking at the Yale School of Art in New Haven, Connecticut and her B.F.A. in Printmaking at the Rhode Island School of Design in Providence, Rhode Island. Her work has recently been featured in solo shows at the Clark Art Institute, Williamstown, MA; the Speed Museum of Art, Louisville, KY; Perrotin, New York, NY; Perrotin, Paris, France; and the NSU Art Museum Ft. Lauderdale, Ft. Lauderdale, FL; as well as group exhibitions at the Speed Museum of Art, Louisville, KY; El Museo del Barrio, New York, NY; and The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College.



Perrotin is pleased to present a selection of works by **Kathia St. Hilaire**, on view at **The Armory Show** from **September 24 — 27, 2026**. Basing her practice in relief printing, St. Hilaire delves into little known histories that have been forgotten or actively suppressed, focusing on Haiti, where her parents emigrated from to the United States. The artist illuminates stories from the island nation's history and the long shadows they cast, from French colonialism to independence, from U.S. occupation to the diasporic communities in which she was raised. St. Hilaire's paintings function as an uncompromising meditation on migration, authoritarian power, liminality, and psychological rupture. For this presentation, the artist draws inspiration from Spiralism, a Haitian literary movement founded in the 1960's in response to François Duvalier's dictatorship, which was marked by unrelenting violence towards Haitian civilians in order to enforce Duvalier's totalitarian vision.



Untitled, 2026

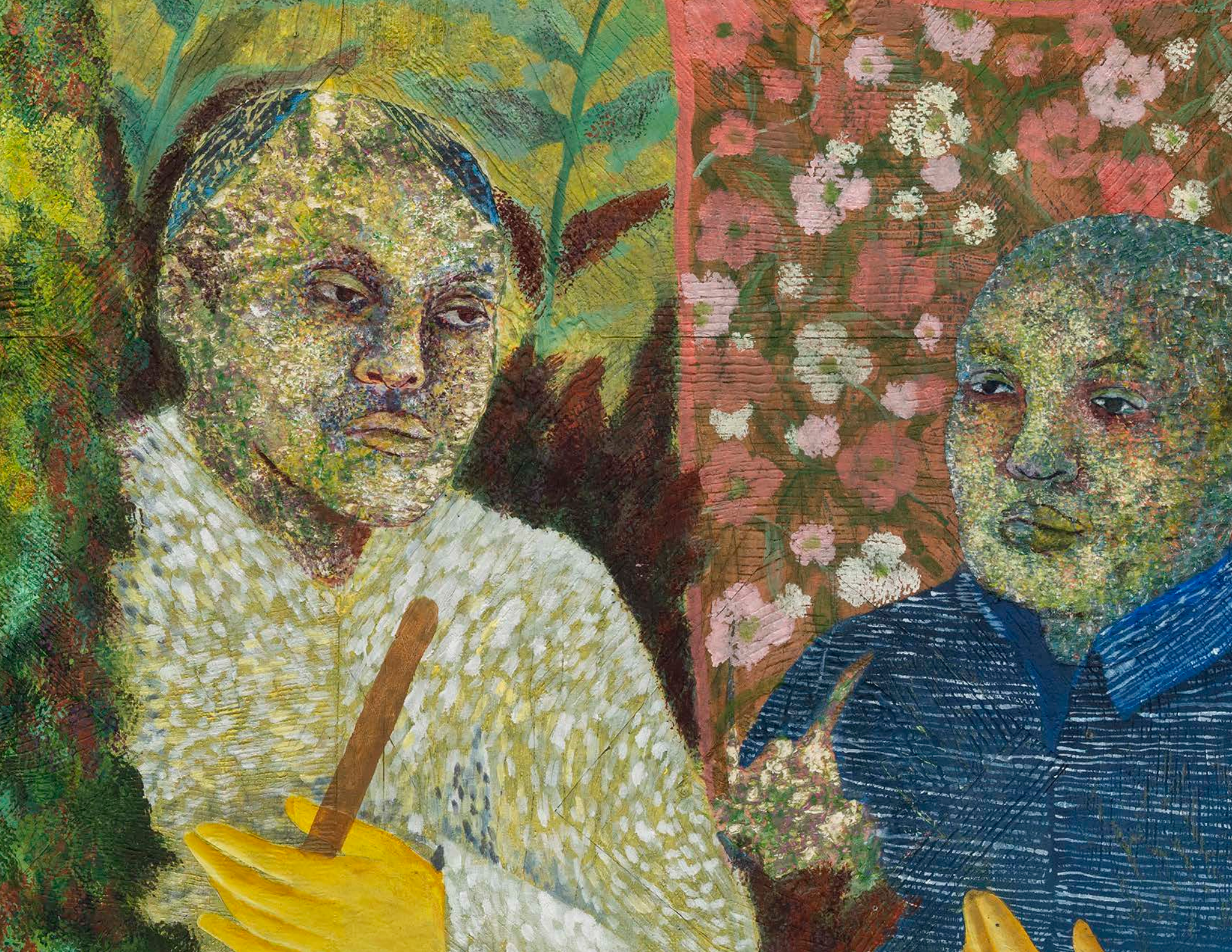
Oil based relief sanded down collage with paper

91.4 x 87 cm | 36 1/4 x 34 1/4 inches

Unique (95385)

\$20,000 Without tax

In this presentation, Kathia St. Hilaire draws inspiration from Spiralism, which explores the generational effects of conflict over freedom and dictatorship in Haiti, investigating how ongoing tensions are related to its history and folk culture, and considering a reconciliation of lived experiences through past, present, and future. It offers a worldview that recognizes all circumstances within a chaotic yet interrelated process in resistance to colonial exploitation. Enacting metaphors for complex histories of colonialism and occupation that continue to ripple out and recur throughout generations, Spiralism is distinct in embracing chaos, nonlinear time, and the complete genre.







Saintilus Bois Caiman, 2025

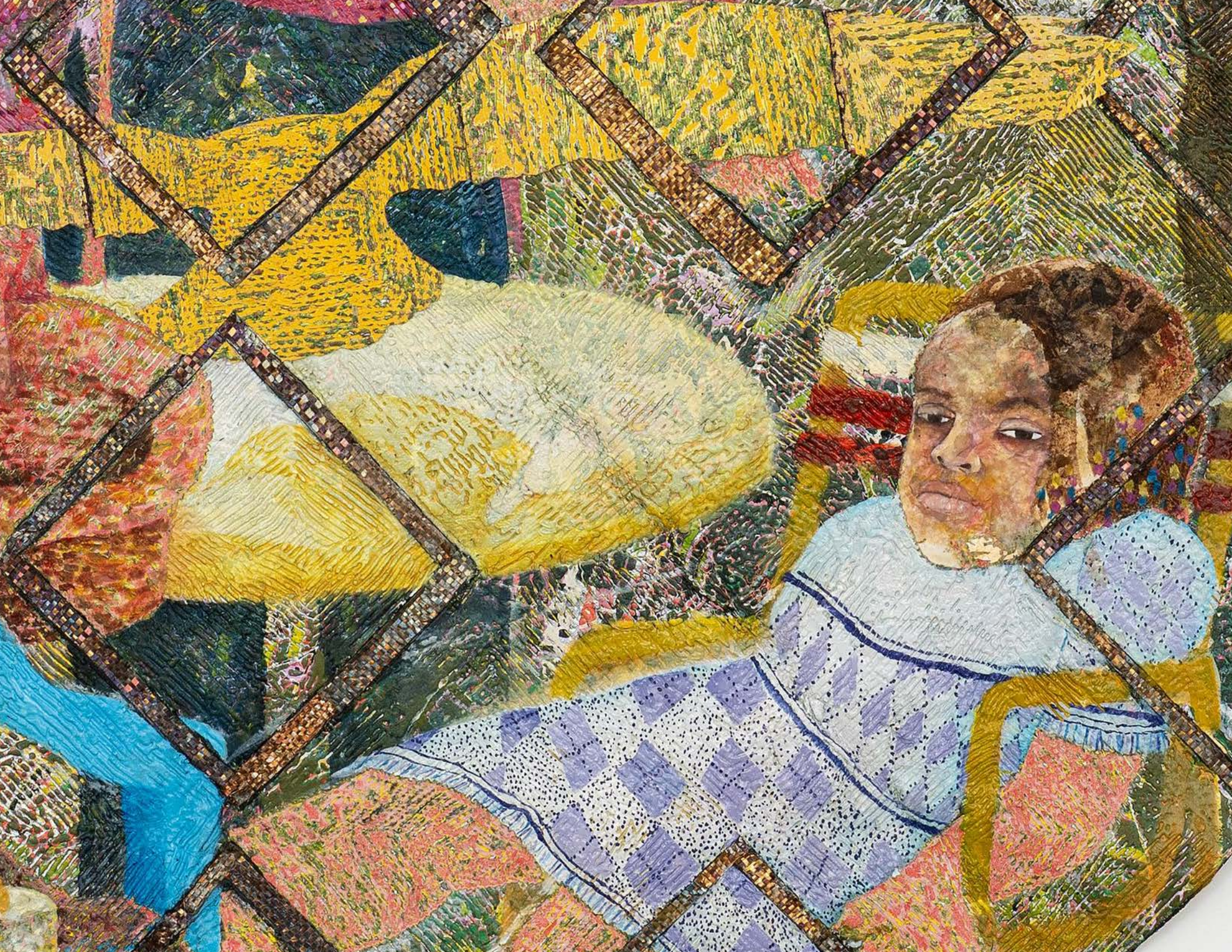
Oil based relief on canvas collage with steel,
skin lighting packaging, paper
154.9 x 160 cm | 61 x 63 inches
Unique (84870)

\$45,000 Without tax

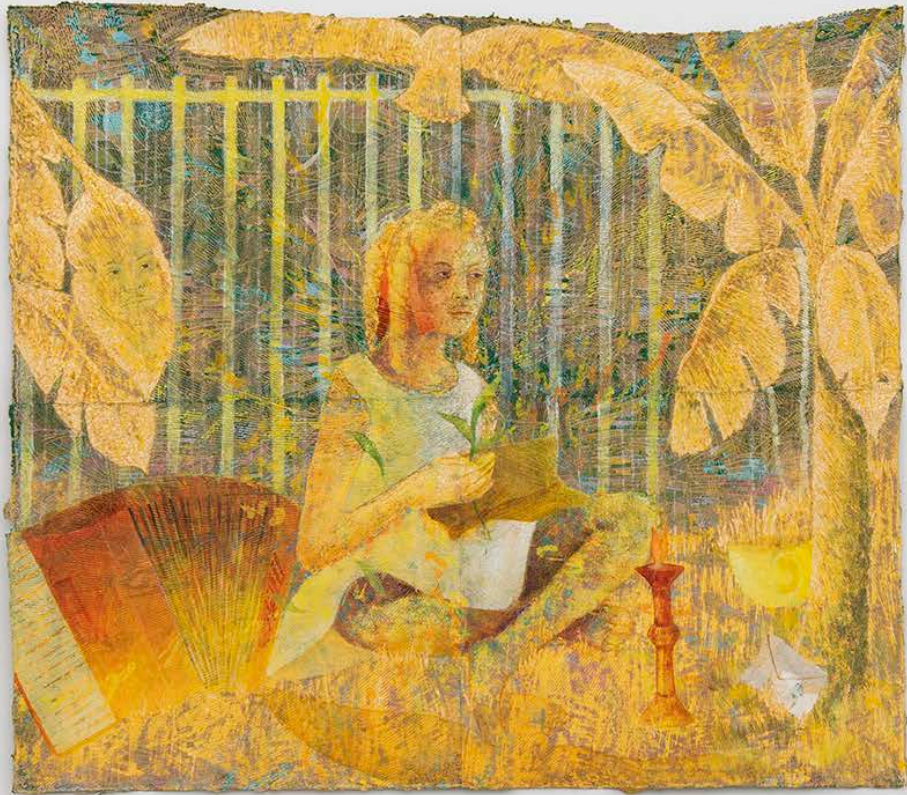
Concentrating on the tradition of oral storytelling, St. Hilaire depicts the legend of the “Bois-Caiman” (Bwa Kayiman). This was a religious ceremony that took place in a Haitian swamp on the night of August 14, 1791, outside Saint-Domingue. According to oral and written tradition, a group of enslaved Africans gathered to plan their emancipation out of the system of slavery. The Bois-Caiman of 1791 ushered in the later actions that led to the birth of the nation of Haiti.

Across her oeuvre, St. Hilaire reflects on stories passed down from her ancestors to her parents, and then to her in her childhood. Sitting in a chair on the right side of the work, St. Hilaire shows herself as a child absorbing these histories. In the center of the scene, the Haitian artist Jean-Claude Saintilus (1960-2024) stands firmly, passing the story along to future generations. Placing herself and these references in the canvas, the artist recalls memories of events passed down within her family.









Sarah, 2026

Acrylic and oil based relief, sanded down and
collaged with sewn with paper on canvas

144.8 x 129.5 cm | 57 x 51 inches

Unique (95386)

\$40,000 Without tax

St. Hilaire breathes magic into her art through her signature printmaking aesthetic. Pioneering a unique technique of reduction relief printing, St. Hilaire is inspired heavily by French Impressionism, and distinctively combines this with relief printmaking, collage, carving, weaving, and sewing. She begins with a large drawing, which is then transferred onto linoleum sheets and painstakingly carved out before then being printed onto a collection of diverse, unconventional materials. This vast array of mixed media includes studio scraps, shredded tires, ripped-up banknotes, sugarcane bagasse, banana leaves, oil-based prints, fabrics, metal, paper, glue, pigment, thread and packaging from skin lightening creams. By collaging these materials together, she builds up as many as fifty layers of ink using the carved linoleum blocks, which create extraordinary textural effects.









Lougawou, 2025 - 2026

Acrylic and oil relief on canvas backed
with muslin

149.9 x 129.5 cm | 59 x 51 inches

Unique (89852)

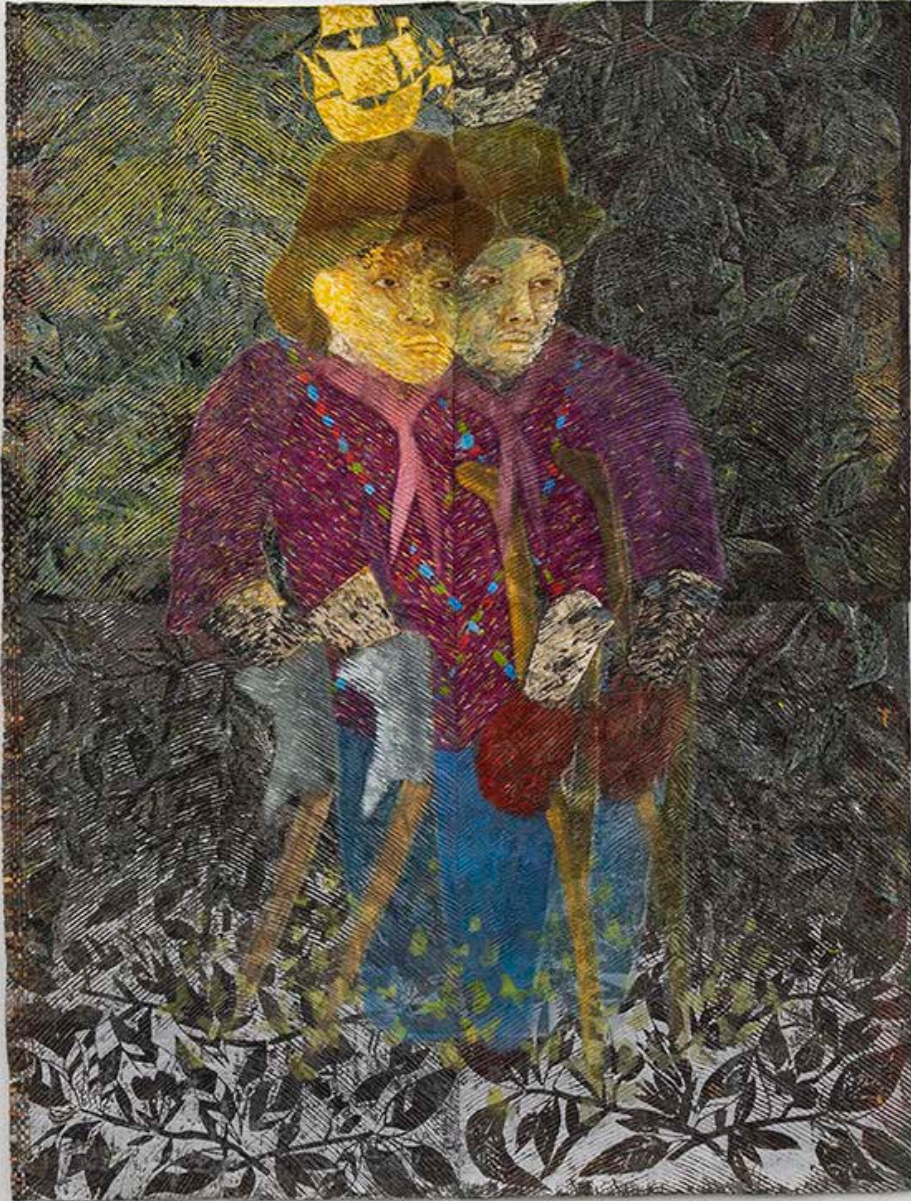
\$40,000 Without tax

Through recurring motifs—overcrowded boats, figures ensnared behind barbed wire, a lone man on horseback—St. Hilaire's work constructs a visual language shaped by exile, constraint, and inner dislocation. These scenes do not narrate specific historical moments; instead, they distill the emotional residue of lived experience, translating collective trauma into compressed, haunting form.

Lougawou is inspired by Haitian folklore. It depicts St. Hilaire's imagining of a story about Clement Barbot, the political rival of Duvalier. After an assassination attempt on Duvalier, rumors spread that Barbot had orchestrated this attempt and then transformed into a black dog to evade capture, hiding in the countryside for months. This gave birth to the legend of the *lougawou*, a shapeshifting creature.







Every Day I Employ..., 2026

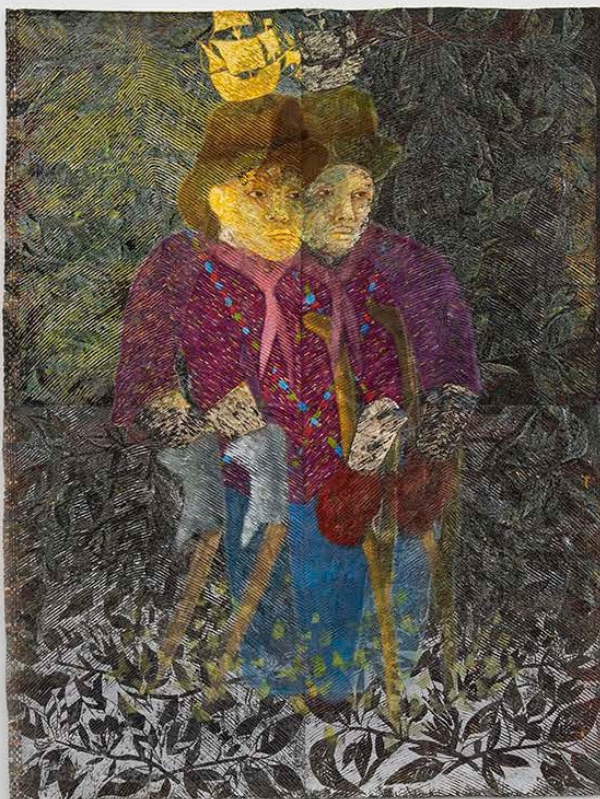
Acrylic and oil based relief, collage with
paper and metal on canvas
116.8 x 89.5 cm | 46 1/2 x 35 1/4 inches
Unique (95391)

\$25,000 Without tax

In this work, St. Hilaire takes inspiration from John Thomas Smith's (1766—1833) *Vagabondiana* series, which consists of engravings of wanderers and beggars in 19th century London. St. Hilaire focuses on one engraving of Joseph Johnson, an immigrant and a former sailor in the British merchant navy who was discharged without a pension before settling in London. Without any recourse or stability after his service, Johnson became a street performer in Whitechapel. Constructing a toy boat of the ship he served on, Johnson is depicted with the boat atop his cap, leaning on crutches.

Through contouring her relief print canvases into spirals or lines, St. Hilaire adds a texture of chaos. By this process, St. Hilaire imbues her figurative narratives with an undertone of turmoil, in this case relating to the uncertainty of the immigration process, as well as how the historical experiences of migrants and the way those tumultuous experiences persist in the modern day.







Untitled, 2025

Oil based relief on canvas collage with
barbed wire

106.7 x 106.7 cm | 42 x 42 inches

Unique (88274)

\$25,000 Without tax

In several works, St. Hilaire incorporates barbed wire into the canvas through a process of sanding and painting while maintaining the material's visual integrity. The artist was drawn to barbed wire for its coiled, spiraled form, as well as its historical use across wars, colonization, and violent occupations. Having been interested in the material for years, St. Hilaire felt she could not access this material for its sterility and hopelessness. Through a sanding and imprinting method, St. Hilaire ensnares her subject in the harsh material.





Trenches, WWI, 2025

Acrylic and oil relief on canvas

backed with muslin

124.5 x 147.3 cm | 49 x 58 inches

Unique (87207)

\$40,000 Without tax



While looking at photographs from the Duvalier regime in Haiti, St. Hilaire began to take an interest in wartime photography from other areas around the same period. Inspired by photographs of World War I trenches and the frequent use of barbed wire, St. Hilaire extends her Spiralist lens to the Western front.

Throughout St. Hilaire's paintings, trauma operates as rhythm rather than narrative. Fragmentation, recurrence, and contorted bodies resist coherence and reject resolution. Instead of offering linear stories of departure and arrival, her work confronts the viewer with migration as a prolonged psychological and historical ordeal. She paints, in effect, in the dialect of cyclones: a visual syntax of spiraling pain, unfinished desire, and identities constantly shadowed by their doubles across sea and border.





Il Yab Omanatnaug, 2025

Acrylic and oil relief on canvas backed with
muslin collage

149.9 x 129.5 cm | 59 x 51 inches

Unique (87206)

\$25,000 Without tax



Through her sanding and imprinting method, St. Hilaire depicts the anonymous figures of migrants, held back within the clutches of barbed wire. This artwork vividly recalls historical photos of Haitians detained at the US Guantanamo Bay Naval Base. One scene in particular recalls the miserable fate of Haitian would-be refugees and asylum seekers who were held there in abysmal conditions in the 1990s during the military coup against Haitian President Aristide. With these detention scenes, St. Hilaire shows that history is repeating itself, focusing on *present-ing* the past.





Vietnam Tunnels, 2025

Acrylic and oil relief on canvas

backed with muslin

149.9 x 129.5 cm | 59 x 51 inches

Unique (87209)

\$40,000 Without tax



Inspired by wartime photographs of Vietnamese citizens emerging from tunnels constructed to evade US forces during the Vietnam War, St. Hilaire focuses on fragile hope under oppression. Linking the experienced conflicts in Haiti to the conflicts in Vietnam, St. Hilaire explores the unified chaos of warfare on the everyday civilians, who must adapt to the ever-changing circumstances of danger in their daily lives.

Even in the face of deadly disasters, St. Hilaire's works speak to feelings of hope and beautiful, mind-blowing visions of liberation. She repeatedly includes a butterfly motif in her works, often flitting through barbed wire, inspired by Gabriel García Márquez's use of them to signal portents of death and destruction, but also symbols of hope and change.





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EDUCATION

2018-20 Yale School of Art, MFA Painting/Printmaking

2013-17 Rhode Island School of Design, BFA Printmaking

SOLO SHOWS

2026

The Vocals of the Chaotic Burst, Perrotin, Paris, France

2024

Mounting Spirits, Resisting Empire, Perrotin, New York, NY

Invisible Empires, the Clark Art Institute, Williamstown, MA

Invisible Empires, Speed Art Museum, Louisville, KY

2022

Kathia St. Hilaire: Immaterial Being, curated by Ariella Wolens, NSU Art Museum Fort Lauderdale, FL

2021

The Pilgrimage of the Soul, public commission organized by Fringe Projects, Miami, FL

GROUP SHOWS

2026

América: Diasporic Connections in the Jorge M. Pérez Collection, curated by Hélio Menezes, Centro Andaluz de Arte Contemporáneo, Seville, Spain

2025

Go to the limits of your longing, Ryan Lee Gallery, New York, NY



FEMMES, curated by Pharrell Williams, Perrotin, Paris, France

2024

El Museo Del Barrio, La Trienal, New York, NY
Collage Culture, Monique Meloche, Chicago, IL

2023

The Bitter and the Sweet: Kentucky Sugar Chests, Enslavement, and the Transatlantic World 1790-1865, Speed Art Museum, Louisville, KY

2022

Between the Snakes, Alabama Contemporary Art Center, Mobile, AL
Regarde-moi, Perrotin, Paris, France
We are family, The New York Academy, New York, NYC

2021

WITNESS: Afro Perspectives from the Jorge M. Pérez Collection, El Espacio, Miami, FL
Resting Point of Accommodation, Almine Rech, Brussel
Group Show, Zidoun-Bossuyt Gallery, Luxembourg City, Luxembourg
Celestial Transits, Derek Eller Gallery, New York, NY (Two-Person)

2020

Never Done: 100 Years of Women in Politics and Beyond, Tang Teaching Museum at Skidmore College, Saratoga Springs, NY
Sympathetic Magic, Blum and Poe, Los Angeles, CA
Inertial Dynamics, Half Gallery, New York, NY
Group Show, Derek Eller Gallery, New York, NY
Figure Abstract, James Fuentes Gallery, New York, NY
Group Show, Zidoun-Bossuyt Gallery, Luxembourg City, Luxembourg
Thesis Show, Green Hall Gallery, Yale School of Art, New Haven, CT

2019

Bophilla, Unpaved Gallery, Yucca Valley, CA
Derek Eller Gallery, Three person show with Clare Grill and Lauren Luloff, New York, NYC
Second Year Show, Green Hall Gallery, Yale School of Art, New Haven, CT

2018

First Year Show, Green Hall Gallery, Yale School of Art, New Haven, CT
Circles Without Breaks, Local Project Art Space, New York, Long Island City

2017

Fete-Fete Baldamor, Okay Space Gallery, New York, NY
Wheaton Biennial: Printmaking Reimagined, Beard and Weil Galleries, Norton, MA
BLK2 LUV, E.M.P Collective Gallery, Baltimore, MD

2015

Kindred Exhibition, Gelman Gallery, Providence, RI

PUBLIC COLLECTIONS

Perez Art Museum, Miami, FL
El Espacio, Miami, FL
Bunker Artspace, West Palm Beach, FL
The Contemporary Art Museum of Luxembourg
Rhode Island School of Design Special Collections, Providence, RI

AWARDS

2020 Eli Harwood Schless Prize, Yale School of Art
2019 Jorge M. Perez Award
2015 Ripley F.W Albright Memorial, RISD

PUBLIC COMMISSIONS

The Pilgrimage of the Soul, Fringe Projects, Miami, FL
Our Only Guide to Justice, BAM Brooklyn, NYC