



Anne Hieronymus
Memory My City



Tower, 2015, 12x9x9 inches, hexacomb cardboard, party and holiday decorations, paint and wire



Wizard
2015
13 x 5 x 5 inches
hexacomb cardboard, party
and holiday decorations, paint
and wire



Vessel
2015
12 x 6 x 6 inches
party and holiday decorations,
paint, ceramic vase



Cherry
2014
10 x 5 x 6 inches
hexacomb cardboard, party
and holiday decorations, paint
and wire



Skiff
2015
9 x 4 x 4 inches
hexacomb cardboard, party
and holiday decorations, paint,
wire



Tower on a Hill
2018
16 x 26 inches
C print



Plinth
2018
16 x 26 inches
C print



Totem
2018
16 x 26 inches
C print



Village
2018
16 x 26 inches
C print



Vessel (Xi Dynasty)
2018
16 x 26 inches
C print



Skiff Aground
2018
12 x 15 inches
C print



Broken Chord
2018
12 x 15 inches
C print



Old Bird
2018
12 x 15 inches
C print



Top Hat
2018
16 x 26 inches
C print



Nightie
2018
16 x 26 inches
C print



Altar
2018
16 x 26 inches
C print



Shell
2018
16 x 26 inches
C print



Whorl
2018
16 x 26 inches
C print



Neonate
2018
12 x 15 inches
C print



Godson
2018
12 x 15 inches
C print



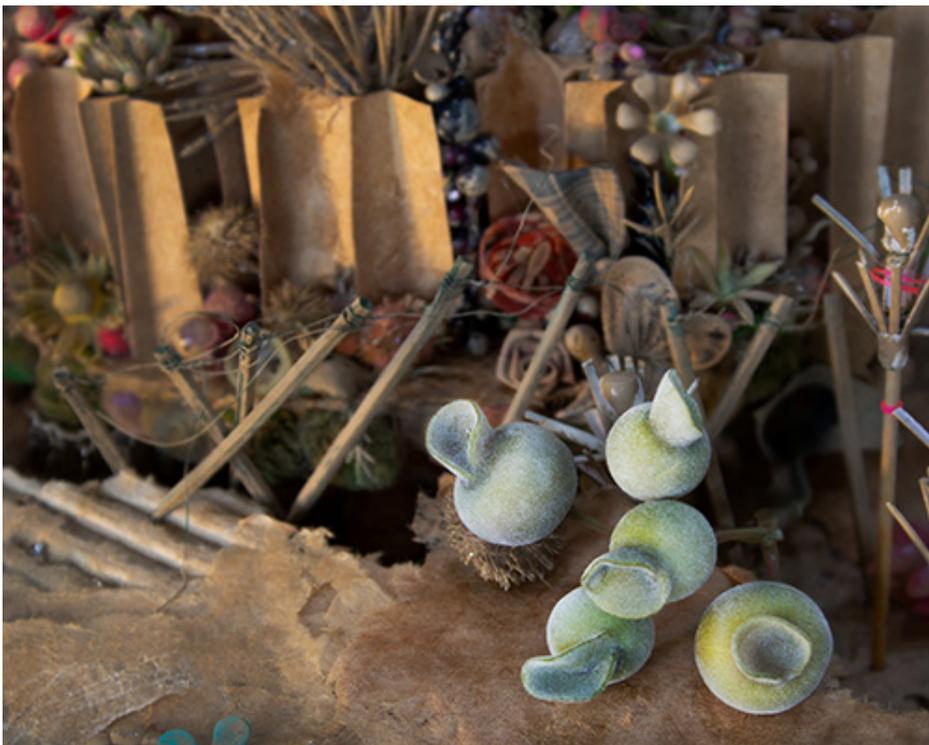
Snaky
2018
12 x 15 inches
C print



Domino
2018
12 x 15 inches
C print



Jester
2018
16 x 26 inches
C print



Bulbs
2018
12 x 15 inches
C print



Wandering
2018
12 x 15 inches
C print

Anne Hieronymus Solo Exhibition, *Memory My City*.

Texas A&M University Reynolds Gallery, College Station, TX. Sept 25 – Nov 2, 2019



Anne Hieronymus

Commentary

Anne Hieronymus employs a multiplicity of forms to map out an intricate world of her own making, and through this complexity she manifests a motionless void for quiet contemplation. She always works with paper, sometimes flat and sometimes in three dimensions using hexacomb cardboard and recycled party decorations. In sculpture as in drawing, Hieronymus is meticulous, insightful and self-assured; in both she evokes and expresses, in an unassuming but compelling way, the transitory nature of everything around us.

The final element, introduced only after she has otherwise finished the drawing, is a faint graphite diagram modeled after instructions in the art of flower arrangement by ikebana masters. Here she reduces the movements and planes of the composition to a few arrows, lines and boxes inside a small circle, a sort of user's guide which she places discreetly somewhere within the drawing.

Surprisingly, the cumulative effect of all the visual activity is not chaos, but rather calm. Relieved of making judgements or searching for meanings, one is content to look at the dazzling array of well-executed pictorial effects for their own sake; and it is a pleasurable ride, not unlike meditation.

Hieronymus bases her quirky and engaging sculptures on hexacomb cardboard, a material strong and solid enough to be used for building interior walls. She strips off the flat outside layers and cuts through its honeycomb of six-sided tubes; to a core of long verticals or stacked horizontals she adds a generous helping of recycled party decorations, an odd specialty found in thrift shops outside of Los Angeles, that she discovered by accident.

These party decorations, her inspired choice of materials, include small animals, dolls, and remembrances for every occasion, some with a patina or visible signs of wear. The amalgamations create sculptures that are both wryly humorous and quietly affecting. The intention being to record a place where the world renews itself out of the very same materials that may bring its actual destruction. The artifacts she selects drive home her point in a witty and telling way.

Anne Hieronymus

Biography

Anne Hieronymus started her art education by attending several academic programs immediately after high school, but she quickly found out this was not the best atmosphere for her. Perhaps she was young and not yet ready to fight for her work. In any case it did not prevent her from embarking on a creative life, something her parents had nurtured as she was growing up in Texas, West Virginia, Connecticut and Belgium.

Hieronymus gives special credit to the years when she was transplanted with her family to Brussels, where she was suddenly immersed in a different culture with a different way of life. Her father, an engineer and art lover, further enriched the experience abroad by taking her to the continent's many museums. She feels this exposure helped to develop her creative intelligence.

Travel continued to be important even after Hieronymus was on her own. She apprenticed for a year in Switzerland with a fabric dyeing expert who specialized in the exclusive use of natural dyes, then returned to the States to set up her own dye shop based on what she had learned. When that business closed she moved to California, where she did hair and makeup for film, theatre and television. Her visual skills led to steady employment in Hollywood for the next twelve years.

Hieronymus became known for her work on action movies, and film projects took her all over the US and Southeast Asia. She enjoyed the work, the travel and the pool of talent that surrounded her, but she could not see herself remaining in film indefinitely. At a certain point she came to the realization that making art was what she had always wanted to do, so she decided to go back to art school.

She initially enrolled in the mentor program at Santa Monica College, then went on to earn a BFA with multiple awards and scholarships at the School of the Art Institute of Chicago in 2006. The Institute was not only highly respected but multidisciplinary, and students were encouraged to pursue their own unique interests. Majoring in sculpture, which by this time had gone beyond simple monument-making, she embraced disciplines as far afield as drawing and stop motion animation.

Upon completing the BFA she returned to California and continued her studies at Claremont Graduate School, where she was awarded an MFA with honors in 2009.

Anne Hieronymus has participated in numerous group and solo exhibitions in diverse venues including LAAA/Gallery 825, Los Angeles (2018, 2014, 2011, 2009), Brea Art Gallery, Brea, CA (2009), FOCA, Los Angeles (2012), Orange County Center for Contemporary Art, Santa Ana CA (2009), Center for the Arts, Pomona, CA (2009), Peggy Phelps Gallery, Claremont, CA (2007, 2008), and Basswerks Gallery, Los Angeles (2004). Her studio is in Los Angeles.

Anne Hieronymus

Artist's Statement

Memory My City is an exploration of both the past and the future, and a meditation on the mystery of unrelenting change. The title comes from W. S. Merwin's poem "The Crossroads of the World, Etc." which so beautifully expresses the transitory nature of everything around us. Memory, like a ruin, is a partial reconstruction, pieces of it falling away, out of place, or gone forever. In its place we fabricate a new city, wholly our own. The work is the result of two distinct forces: the considered and careful dismantlement of discarded objects, and their resurrection into a remodeled narrative.

The actual construction of ruins, creating new structures as if they are already partially destroyed, saw its heyday in 19th century England. Known as follies, these foolish and madly expensive garden structures were designed and built from the get go to portray a desolate future. Beyond contributing to the myth of a glorious past, lost knowledge, or repressed nature, the Romantic idea of the fragment being more appealing than the complete work underlays a complex set of anxieties: failure, aging, change, survival and annihilation. Ruins can signify the forces of nature, whether swift and violent, or slow and corrosive, and/or the foolishness and excesses of human civilization.

The sculptures, hexacomb cardboard embedded with plastic decorations and modern holiday trash of all kinds, are as if excavated from some future archaeological site. Holiday and party decorations, obsolete the very next day, are an exemplum of all the marginal junk that overflow in and out of our lives, creating a persistent and unstoppable natural disaster. The sculptures are then placed into a landscape in decline, constructed from the same materials that have caused its near demise. As the Romantics built their ruins on the myth of a glorious past, *Memory My City* is a myth of survival. Nature goes on, living and dying, until it has repaired the damage people have wrought.

Exhibition Fact Sheet

Anne Hieronymus

Memory My City: The Sculptures and Photographs of Anne Hieronymus

What is singular and arresting in this exhibition is not only the type of world the artist creates for us, an alien world, but how she goes about constructing this alternative reality as it pertains to utter environmental destruction. Hieronymus's world in certain ways seems to mimic our naturalistic earthly world, is specked with tendencies at once playfully and seductively childlike, while also unsettled by streaks of dystopian sensations and sinister associations. Anne Hieronymus employs a multiplicity of forms to map out an intricate world of her own making, and through this complexity she manifests a motionless void for quiet contemplation. She is meticulous, insightful and self-assured, and unassumingly expresses the transitory nature of everything around us. Whether through her photographs or sculptures, the artist wants to activate what she terms an "out of placeness" sensation for the viewer, signaling that her work is a meditation on the mystery of unrelenting change. It is not surprising that for years the artist has been fascinated by ruins and the implication they bring up about earthly temporal existence.

NUMBER OF OBJECTS:	25 sculptures and photographs available for exhibition
TITLES, DATES, SIZES, MEDIUM:	Provided on PDF presentation
SPACE REQUIREMENTS:	Approximately 125 running feet
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance (50% of retail value), and color exhibition announcement card (with a \$200 credit from Katharine T. Carter & Associates.)
INSTALLATION:	Wall works are ready to hang. Sculptures are free-standing, 3 larger pieces on the floor and 5 small pieces on pedestals.
TRANSPORTATION:	The exhibiting institution will provide all transportation for the exhibition and cover all related costs. This will include full responsibility for delivery at the conclusion of the exhibition. Work must be fully insured during transport.
ANNOUNCEMENT CARDS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card pending the terms from the <i>sample letter of confirmation</i> .
PRESS KIT:	<p>All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.</p> <p>All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: "The exhibition was organized through Katharine T. Carter & Associates." Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter & Associates at the close of the exhibition. The critics' essay may be quoted provided there is attribution.</p>

Exhibition Fact Sheet

Anne Hieronymus

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

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