



KATHARINE T. CARTER & ASSOCIATES

ANNE HIERONYMUS

Tuesday, June 29, 2021 to Thursday, December 30, 2021

Hieronymus is a builder not a painter. She thinks with her hands and would be bored with a master plan. She is interested in discovering what she is going to make as she makes it, because she does not know the outcome in advance. Hieronymus makes her drawings with colored pencils because they are immediate and basic and she always, as a child, used them for drawing. Her ground is gesso over Japanese paper, prized for both its dazzling white brilliance and a wrinkled texture.

The subject is often a collage of her own making, a debris field of torn and repurposed printed paper, stickers, decorations and broken up press-type. She sees the reworking from collage to drawing as an opportunity for transmutation, with each iteration losing and gaining in unexpected ways.

ANNE HIERONYMUS

Gemini, 2019

47 x 36.9 inch (h x w)

Pencil and gesso on paper



ANNE HIERONYMUS

Blue Valley, 2020

52.8 x 79.9 inch (h x w)

Pencil, Ink, and Gesso on Paper



ANNE HIERONYMUS

Eclipse, 2019

40.2 x 33.9 inch (h x w)

Colored pencil on gessoed paper





ANNE HIERONYMUS

Big Dipper, 2018

55.5 x 41 inch (h x w)

Pencil, Ink and Gesso on paper

ANNE HIERONYMUS

Anne Hieronymus: Envisioning the Particular by Jonathan
Goodman

31.8 x 69 inch (h x w)

ANNE HIERONYMUS : ENVISIONING THE PARTICULAR

If we could come up with a term for Anne Hieronymus' two-dimensional art, we might name it celestial embroidery - a phrase that describes her sense of the other-worldly as well as her fine sense of detail. But this is not in any way a revision of traditionally women's work; instead it is an extension of modernism, using the graphic device of typefaces and small abstract images printed by a rubber stamp. As a form of visionary print design and collaged patterns, the works succeed marvously well ... the care and precision with which Hieronymus addresses these parts - even as she places them in thrall to the larger composition they contribute to - allows her to contend with larger questions such as the relations between what is synthetic and what is real, what is the part and what is the whole, and what is figurative and what is abstract.

-- Jonathan Goodman

ANNE HIERONYMUS

Arithmetic, 2020

35 x 28 inch (h x w)

Pencil and gesso on paper

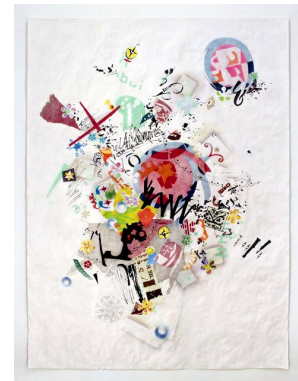


ANNE HIERONYMUS

Rabbit Race, 2019

46.5 x 36.5 inch (h x w)

Pencil, Ink and Gesso on paper



ANNE HIERONYMUS

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Anne Hieronymus

6 x 46.3 inch (h x w)

ANNE HIERONYMUS

Chessie, 2020

55.5 x 44.6 inch (h x w)

Pencil, Ink and Gesso on paper



ANNE HIERONYMUS

Peacock, 2018

50.2 x 39 inch (h x w)

Pencil and gesso on paper



ANNE HIERONYMUS

Ukelele, 2018

32 x 32 inch (h x w)

Pencil and gesso on paper

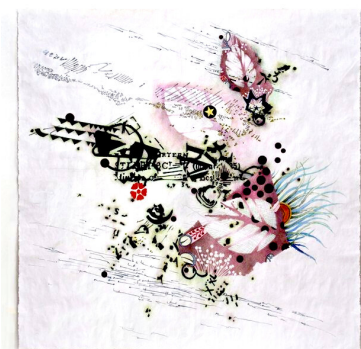


ANNE HIERONYMUS

Over On, 2018

29.9 x 29.6 inch (h x w)

Pencil and gesso on paper

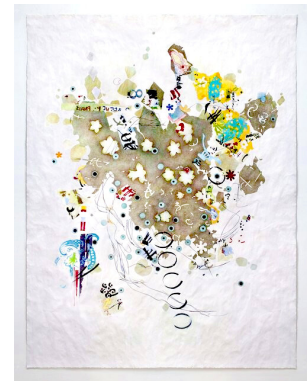


ANNE HIERONYMUS

Oh., 2018

47 x 36.6 inch (h x w)

Pencil and gesso on paper



ANNE HIERONYMUS

Tutu, 2020

55.5 x 44.6 inch (h x w)

Colored pencil on gessoed paper



ANNE HIERONYMUS

Folded D, 2018

20 x 26 inch (h x w)

Pencil and gesso on paper



ANNE HIERONYMUS

Folded A, 2018

20 x 26 inch (h x w)

Pencil and gesso on paper



ANNE HIERONYMUS

Folded B, 2018

26 x 18 inch (h x w)

Pencil and gesso on paper



ANNE HIERONYMUS

Folded C, 2018

20 x 26 inch (h x w)

Pencil and gesso on paper

