ANNE HIRONDELLE

NOT DONE YET
Always a gracious studio host, Anne Hirondelle offers a late afternoon fika as we settle into our interview in her spare, naturally lit space. Two hours into our recording the light is waning. As the studio darkens, new shadow-forms are cast by the works on the walls and shelves lining the room. This is a definitive moment for me in seeing the work, literally in a different light, as I listen to Anne describe the last 40 years of her life as an artist. The energy and concepts around her artistic practice connect directly with the space where the work is made. When one spends enough time in the studio, the straightforward feeling of the space - warm and inviting - changes to reflect the abstract depth of thought and experience embodied in the many different expressions of her work in the room.

With so many aspects of life, when we take the time to really listen and look, much more is revealed than we ever expect. This relationship with art, along with afternoon fikas, are some of life’s greatest pleasures. Thank you for finding time to spend with Anne’s work in Not Done Yet. This catalogue and interview are provided as additional opportunities to better understand the work of this truly remarkable artist.

Shelly Leavens

SHELLY LEAVENS: You grew up on a farm. Can you tell me about that?

ANNE HIRONDELLE: When I was in the fifth grade, we moved to a large cattle ranch in Central Oregon and were there for about two years. It was very rudimentary. I went to a one-room country school with eight grades and eleven students with an outhouse and no running water. It was a large cattle ranch, 30,000 acres, my parents were young, in their 30’s, and they had four little girls with me being the oldest.

After that experience, they bought a row crop farm in the Willamette Valley in Salem. That’s where I really grew up, where I went to junior high and high school. I had no exposure to art and had never seen a gallery or a museum. I think my mother had a very good eye and my father was a great crafts person, so maybe some of what I became is in my genes, although I didn’t know it for a very long time.

I worked on the farm every summer. It was 500 and some acres: we grew strawberries, filberts and walnuts, and over 100 acres of pole beans. My summers were spent hoeing and
Abouturn, 2003, Stoneware and paint, approximately 12 x 12 x 10 in.
Re:Coil 3, 2010, Painted stoneware, 14 x 14 x 12 in.
Link 1, 2012, Stoneware on wood base, 41.5 x 19 x 8 in.
Folded Paper Drawing 20-10, 2020, Prisma Color on layered tracing Paper, 10 x 10 in.