

preview

By Dan Tranberg

Daniel Hesidence @ Shaheen Modern and Contemporary Art

It's hard to ignore anything that happens involving famed British collector and art dealer Charles Saatchi. But when he launched his three-part series of exhibitions last year titled "The Triumph of Painting" it was like blaring trumpets sounded around the world.

For better or worse, Saatchi's declaration that painting still reigns supreme has helped put dozens of young painters in the limelight. Though the first part of the show features already-successful artists such as Martin Kippenberger, Marlene Dumas, and Jörg Immendorff, subsequent installments include much younger artists who have yet to become art world mainstays.

Among them is thirty-year-old Akron-born painter Daniel Hesidence, who currently lives and works in Long Island City, New York. A 2001 graduate of Hunter College, Hesidence is featured in a solo exhibition at Shaheen Modern and Contemporary Art in Cleveland from May 20 through July 28.

Like many artists, Hesidence works in discrete series, which he has referred to as volumes. Between the late 1990s and 2001 he produced 15 volumes, many of which are so different from one another that it's hard to believe one artist made them all. Volume 10

from 2000, for instance, is a series of 24 ghoulish portraits of women, all centrally composed against dark grounds, and all measuring 16 x 16 inches. Volume 15 from 2001 consists of 107 paintings in a variety of sizes, all suggestive of landscapes. Many include rainbows. Others feel like barren scenes from imaginary, lifeless planets.

In 2003 Hesidence's subject matter and color palette expanded vastly with his "FARM" series. Though their subjects vary, they all feature vivid, often acidic colors and loose, almost ethereal brushwork. By 2005, with his "Post-FARM" paintings, Hesidence's technique started dominating his subjects. Some contain vague references to figures, but in many, his color and brushwork take center stage.

The Shaheen show will feature 10 recent paintings, all made in late 2005 and 2006. As with all Hesidence's newer paintings, those at Shaheen are entirely abstract, characterized by high-key color and bold brushstrokes that appear to be roughly



UNTITLED (1736), 2006
Daniel Hesidence
oil on canvas
18 x 18 inches

blended with pure white, forming dizzying planes of pure paint.

Much as the materiality of paint has become a dominant feature in the work of many current abstract painters, Hesidence isn't jumping on the impasto bandwagon. Without alluding to any specific kind of space, he's creating wildly dynamic paintings in which the material itself becomes the subject.

All hype aside, no matter how many times we've heard it before, he convincingly asserts that paint remains an endlessly transformative substance that, in able hands, continues to triumph.

Daniel Hesidence
Shaheen Modern and Contemporary Art
May 20 (opening reception 6.30 - 9 p.m.) - July 28



UNTITLED (1736), 2006
Daniel Hesidence
oil on canvas
29 x 24 inches