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Daniel Hesidence

Feature

*530 West 25th Street, Chelsea
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Daniel Hesidence used to work small, but his new paintings are large, and he handles size well. Most of them are entirely abstract, with vaporous whirlpools of color swirling over a misty ground. If I were to free associate with comparisons, I might point to the humid, rainbow-shot atmospheres of Frederic Edwin Church's South American paintings or the pearlescent glazes of Art Nouveau ceramics, though neither takes account of the odd, dense, scabby darkness that drills into the center of some of these pictures.

A few of them, however, collectively called "Farm Paintings," offer clear references of their own. One, for example, depicts a horse, or rather the hind quarters of one; the front of the body seems to have evaporated. Another shows a figure hovering in space, the body indistinct and translucent, the head a blur of light. Whether this being is human or extraterrestrial is hard to say.

It's like mystical emanation from one of Keith Mayerson's historical portraits, or a vaporized version of one of Alex Grey's X-ray vision anatomies, and that's interesting, out-there company for any young artist to keep.

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