

la Biennale di Venezia Il Palazzo Enciclopedico

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b. 1975 in Akron, USA

For Daniel Hesidence, painting is less a process of recording the world around him than a philosophical and poetic exercise, conceived as a means of decoding the visual information he encounters and inventing a new universe from it. In his work, he mines the entire history of painting, from the pre-historic images adorning the walls of caves to the modernist abstraction, resulting in richly indeterminate canvases. Hesidence exploits the full range of painterly possibilities and techniques, alternating between controlled, precise brushwork and raw, gestural smears, recalling the frenetic energy of Abstract Expressionism or the amorphous, textural abstraction of Art informel. As the artist notes, his work is rooted in the notion “a primal, and emotive symbolic order that that both precedes and exceeds linguistic structure”, an attempt to tap into what lies beneath the rational.

Hesidence develops his paintings in series, which he describes as “volumes” or “symphonic suites”, establishing a constant dialogue between canvases; in each, the constituent paintings are assigned identical titles, suggesting a single work with multiple, interconnected chapters. In the series “Autumn Buffalo”, Hesidence uses an earthly palette of browns and ochres, punctuated by bright passages of turquoise and streaks of white, alluding to the vast landscapes of the American West or the abstracted, undulating forms of cave paintings through layers of swirling color. Likewise, in Maritime Spring, radiant fields of aquamarine are studded while coiling daubs of black and white, conjuring a host of associations, from tempestuous seascapes to constellations in the night sky. Often hovering on the verge of figuration without ever fully cohering into a single, concrete scene, Hesidence’s paintings are dreamlike and atmospheric, suggesting a world dissolved and then recomposed.

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