

An abstract artwork by Julie Hedrick. The background is a textured, mottled grey-blue. A vertical, irregular band of golden-yellow paint runs down the center. Within this band, there are several small, raised, and textured areas of gold, possibly created with a palette knife or similar tool, giving the piece a three-dimensional quality.

**JULIE HEDRICK**

**NOHRA HAIME GALLERY**

**JULIE HEDRICK**  
***Alchemy***

**November 19, 2014 - January 3, 2015**

Text by Roger Bruce

**NOHRA HAIME GALLERY**

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## *The Alchemy of Julie Hedrick*

There is an illuminated glimpse that comes to the intellect after years of following Julie Hedrick’s work, a privileged view of the manner in which paintings emerge.

In *Alchemy*, the coherency built from painting to painting resides, as she explains, in how the initial vision prompts a single work without much hint of eventual conclusion, but confidence in direction. The artist’s focus moves not from one element to the next, as in the series of a stone mason, but rather from one piece *through* the next, as a family grows and relates within itself, adding one child and then another.

Julie Hedrick’s *Alchemy* begins with a single moment of departure: a gateway experience that occurred while she was walking her dogs along the Hudson. She watched pale mist rising over the black river into a golden morning light. An emotional and visual *albedo*, the whitening of matter that followed the initial blackening in the process of creating the philosopher’s stone. For the artist, an emotional equivalency for sure, but also the provider of intellectual clarity to see the distillation of key elements that would warrant the investment of months in the studio.

Much like the powerful experience of evocative aroma – ineffable analogies that spring from immediate sensation to harvest an ancient memory – these objects of *Alchemy* exemplify Julie Hedrick’s poetry of surfaces. That is, they begin, not with a reference, but with an experience. Take the diptych “Alchemist Twins, 2014,” for example. For me, the initial experience is two-fold: one, of forms yet to be resolved; and another, evoking detail and complexity beyond grasp. Rather like looking back from orbit at some small portion of earth’s surface.

Julie Hedrick has decades of experience working with the materials and methods of fresco painting, a technique that makes her compositions eloquent and sensitive. The poetry of the works in *Alchemy* is not confined to texture alone. A number of works feature an eccentric population of small shadow casting forms, a kind of micro-sculpture. They are revealed and hidden; they mutate before our eyes, gradually paving the way to the chrysopoeia, the transmutation into gold.

The conversation among these paintings is provided through scale, texture and matter. The splendid little “Study For Philosopher’s Waters,” 2013 predicts in a way, the necessary labor that will be required for the much larger renderings in the “Philosophers Waters” series. At the scale of 8 x 8 inches, the canvas provides lighter fabric-stippling that shows through the dark field of the painting’s lower half. But at the larger scale of the “Philosophers” group, such effects depend on other refinements of sheer painterly craft.

I’d say that the alchemy of *Alchemy* employs a crucible – and, as you can see here, it is one in which Julie’s constituent elements combine to form a remarkable range of objects. Mere consistency would have been much easier than the coherency that she achieves in this exhibit. As an example, I’ll take her use of gold. Throughout

history, gold has been an element of dispute and yearning: sacred material of the Gods, sunlight that ignites the world, superior illumination of mind and spirit. Hedrick gives it fluctuant primal roles: its warmth may blanket an entire surface; it may rim a canvas or appear to ooze up from beneath, or throw open her robe (as in *The Golden Bowl*), or map the territory of darkness (as in *The Golden Mirror*).

And lastly, there is another metaphorical agent at work in the career of this artist: the skin. The membrane contains, protects, and senses the immediate environment. And it can reveal what lies beneath. The eye prompts the mind to model tactile experience, and as a painter who carefully modulates texture, Julie Hedrick recognizes the opportunity to directly address the human autonomic experience. I cannot help but feel this response in viewing “The Empty Mirror II” 2013 in the *Alchemy* project. I think you will see what I mean.

These paintings, like the best imagist poetry, are strong paths of associative experience. *Alchemy* sustains a conversation between the sharp particulars of surface and softer and allusive experience of stepping back. It is through this assembly of tonality and substance that each piece becomes a channel towards a full visual experience, and a conclusion of the mutational process, of pure creation.

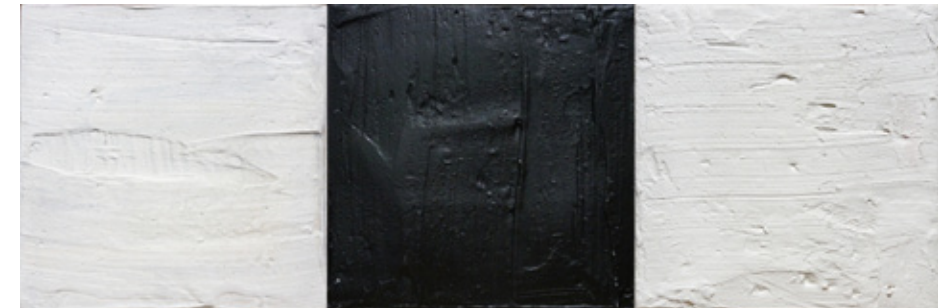
Roger Bruce  
Linwood, New York  
October 2014



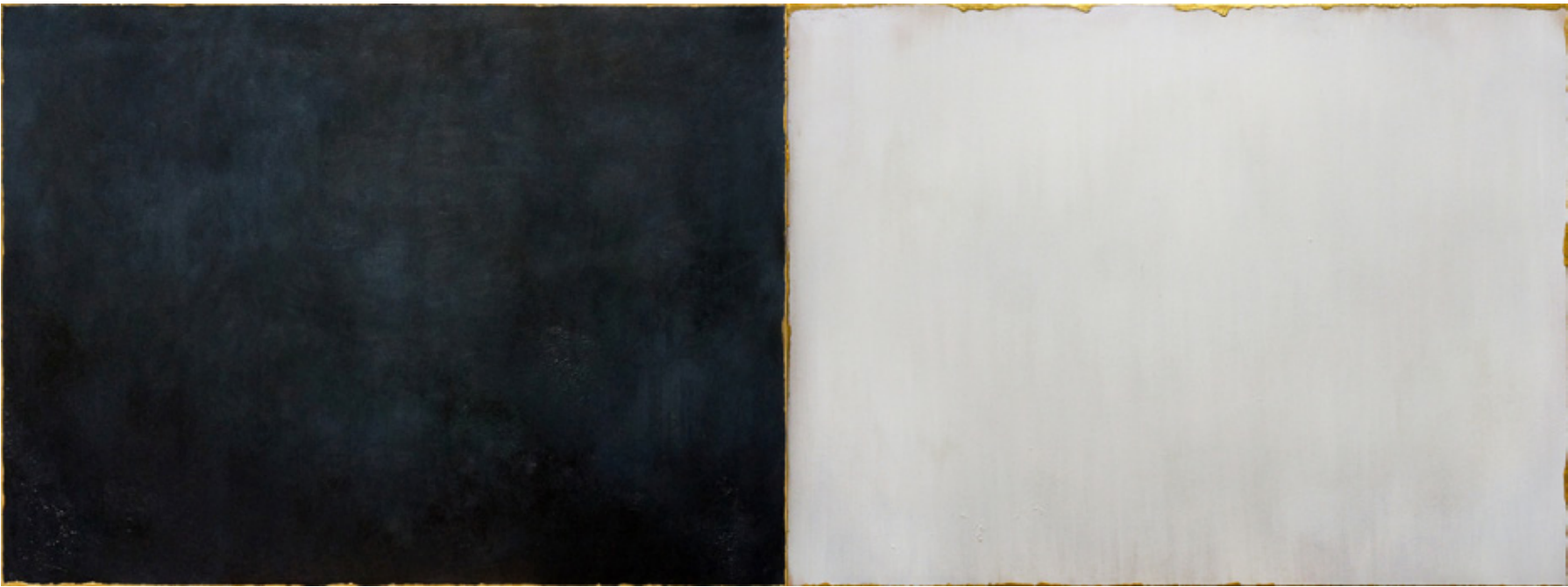
BLACKENING, 2013  
oil on canvas  
36 x 72 in. 91.4 x 183 cm.



A STUDY FOR INFINITY, 2013  
lime plaster and acrylic on canvas, triptych  
8 x 24 in. 20.3 x 61 cm.



INFINITY, 2014  
oil on canvas, metallic gold paint  
30 x 80 in. 76.20 x 203 cm.



ALCHEMIST TWINS, 2014  
oil on linen, metallic gold paint  
60 x 40 in. 152.4 x 101.6 cm.





ALCHEMY BEGINNING, 2013  
oil on canvas  
30 x 40 in. 76.2 x 101.6 cm.





ALCHEMY, 2014  
oil on canvas  
30 x 40 in. 76.2 x 101.6 cm.





ODYSSEUS TOUCHED BY ATHENA'S WAND, 2013, oil on canvas, 6 x 6 in. 15.2 x 15.2 cm.



SWIMMING IN GOLDEN WATERS, 2014, oil on canvas and metal leaf, 8 x 8 in. 20.3 x 20.3 cm.

ROME, 2013  
acrylic and gold metal leaf and lime plaster oil on canvas  
12 x 48 in. 30.5 x 122 cm.



THE GOLDEN MIRROR I, 2013  
oil on canvas  
8 x 8 in. 20.3 x 20.3 cm.





PHILOSOPHERS WATERS I, 2013  
oil on canvas  
36 x 72 in. 91.4 x 183 cm.



PHILOSOPHERS WATERS II, 2013  
oil on canvas  
30 x 40 in. 76.2 x 101.6 cm.



PHILOSOPHERS WATERS III, 2013  
oil on canvas  
36 x 60 in. 91.4 x 152.4 cm.



ENCHANTED I, 2013  
oil on canvas  
40 x 30 in. 101.6 x 76.2 cm.





ENCHANTED II, 2013  
oil on canvas  
30 x 40 in. 76.2 x 101.6 cm.



NIGHT BECOMING DAY, 2014  
oil on canvas  
30 x 40 in. 76.2 x 101.6 cm.



THE GOLDEN RECTANGLE, 2014  
oil on canvas  
36 x 60 in. 91.4 x 152.40 cm.



OPUS, THE GOLDEN PASSAGE, 2014  
oil and gold metal leaf on canvas  
20 x 60 in. 50.8 x 152.4 cm.





THE VOYAGE, 2013-14  
oil on canvas, 5 panels  
8 x 40 in. 20.3 x 101.6 cm.



TREE OF LIFE, 2013-14  
oil on canvas, 7 panels  
28 1/2 x 4 in. 72.4 x 10.2 cm.





THE EMPTY MIRROR I, 2014, lime plaster and gold paint on canvas, 6 x 6 in. 15.2 x 15.2 cm.  
 THE EMPTY MIRROR II, 2013, oil on canvas, 4 x 4 in. 10.2 x 10.2 cm.

THE GOLDEN MIRROR, 2014, acrylic, gold metal leaf and lime plaster on wood, 6 x 6 in. 15.2 x 15.2 cm.  
 THE GOLDEN BOWL, 2014, oil and metal leaf on canvas, 6 x 6 in. 15.2 x 15.2 cm.

JULIE HEDRICK

1958 Born in Toronto, Canada  
1983 Moves to New York  
1990 Moves to Kingston, NY  
1996 Starts writing poetry

EDUCATION

Central Technical School of Art, Toronto, Canada  
Apprenticed to artists from the Painters 11 Group in Toronto in 1974  
Nova Scotia College of Art and Design, NSCAD: Graduate Painting Studio Program  
Studied anatomy and physiology from 1977-79

ONE-PERSON EXHIBITIONS

2014 “Alchemy,” Nohra Haime Gallery, New York  
2011 “Ethereal Spheres,” Arte Artigianato Restauro, Inc., Kingston  
Washington Art Gallery, Dutchess Community College, Poughkeepsie, NY  
“Blue,” NH Galería, Cartagena, Colombia  
2010 “Red,” Nohra Haime Gallery, New York  
“Blue,” Beahive, Kingston  
2009 “Blue,” online exhibition, Nohra Haime Gallery, New York  
2008 “Awakening,” Nohra Haime Gallery, New York  
2006 “Elemental Sequence,” Nohra Haime Gallery, New York  
2005 “Revelations,” Nohra Haime Gallery, New York  
2004 Mira Godard Gallery, Toronto, Canada  
“Colour,” Nohra Haime Gallery, New York  
2003 Deep Listening Space, Kingston  
2002 “Of the Spirits,” Nohra Haime Gallery, New York  
2001 “Temporal Motion,” Nohra Haime Gallery, New York  
“Sanctuary,” Nohra Haime Gallery, New York  
2000 “Depth Perception,” Nohra Haime Gallery, New York  
1999 “Adytum,” Nohra Haime Gallery, New York  
1998 “Painting, Video, Poetry,” The Oliveros Foundation, The Gallery at Deep Listening Space, Kingston  
1997 The Oliveros Foundation, The Gallery at Deep Listening Space, Kingston  
1996 The Center for Arts & Technology, Kingston  
1994 The Center for Arts & Technology, Kingston  
1993 The Center for Arts & Technology, Kingston  
1992 The Center for Arts & Technology, Kingston  
1989 AMO, Brooklyn, NY  
1987 The Donskoj Gallery, Kingston  
1986 Leo Kamen Gallery, Toronto, Canada  
Kleinert Gallery, Woodstock, NY  
1985 Leo Kamen Gallery, Toronto, Canada  
1984 Elizabeth Gordon, New York

SELECTED GROUP EXHIBITIONS

2014 “Paper,” Nohra Haime Gallery, New York  
“14th Annual Women and Identity Festival,” Kingston Library, Kingston  
“Always Listen to Your Art: Sonic Experiments,” 1 Mile Gallery, Kingston  
2013 Art Miami, Nohra Haime Gallery, Miami, FL  
“Actions or Interventions,” Nohra Haime Gallery, New York  
2011 “Living Here,” Karma Triyana Dharmachakra Monestary, Woodstock, NY  
2010 “Objects of Desire,” Nohra Haime Gallery, New York  
Art Chicago, Nohra Haime Gallery, Chicago, IL  
“Metamorphosis,” Nohra Haime Gallery, New York  
“Cowgirls 3,” BRIK, Catskills, NY  
“The Arts for Clean Energy Expo,” Mountain View Studio, Woodstock, NY  
2009 Art Miami, Nohra Haime Gallery, Miami, FL  
“Intangible Moods,” Nohra Haime Gallery, New York  
2008 Art Chicago, Nohra Haime Gallery, Chicago, IL  
“Selections,” Nohra Haime Gallery, New York  
2007 “Experimenting,” Nohra Haime Gallery, New York  
“L.A. Art,” Los Angeles, CA  
“Paper Ball Preview Exhibition,” Neuberger Museum of Art, Purchase, NY  
“Presentis Alteratum,” Nohra Haime Gallery, New York  
“Sculpture and Color,” Nohra Haime Gallery, New York  
Bridge Art Fair, Nohra Haime Gallery, Miami, FL  
Flow, Nohra Haime Gallery, Miami, FL  
2006 Art 20, Nohra Haime Gallery, New York  
“Selections,” Nohra Haime Gallery, New York  
2005 Salon 2005, Nohra Haime Gallery, New York  
Mira Godard Gallery, Toronto, Canada  
Art Palm Beach, Nohra Haime Gallery, Palm Beach, FL  
2004 Mira Godard Gallery, Toronto, Canada  
“Past, Present, Future,” Okaloosa-Walton Art Center, Niceville, FL  
“In the Back Room,” Nohra Haime Gallery, New York  
2003 “Off the Beaten Track: Great Escapes,” Mead Art Museum, Amherst, MA  
The Deep Listening Space, Kingston  
“Themes of Water,” Latchman Gallery, Stouffville, Ontario, Canada  
2002 “Art is Art,” Nohra Haime Gallery, New York  
“Painterly Paint,” Nils Rykken Gallery, The World  
2001 “Re-presenting Representation,” Arnot Art Museum, Elmira, NY  
“Color,” Nohra Haime Gallery, New York  
2000 “Visible-Invisible: Four Visions,” Nohra Haime Gallery, New York  
1999 “Equilibrium of the Senses,” Nohra Haime Gallery, New York  
“Double Take,” Nohra Haime Gallery, New York  
1997 The Oliveros Foundation, The Gallery at Deep Listening Space, Kingston  
1995 Park West, Kingston  
1986 “Interactive drawing and music,” with Peter Wetzler, New York  
The Art Bank Art Gallery of Ontario, Canada  
Kleinert Gallery, Kingston  
1985 “Interactive drawing and music,” with Peter Wetzler, New York



1983 “Interactive drawing and music,” with Peter Wetzler, New York

PERFORMANCES

- 2000 “Repetos in Concert,” Rondout Baptist Church, Kingston  
1995 Original poetry and sound design, Williams Lake, NY  
“Repetos,” (poetry and music), Rokbe, NY  
“Repetos,” The Center for Art and Technology, Kingston  
1994 “Thresholds,” Center for Arts & Technology, Kingston. A multi level art installation and performance created and directed by Julie Hedrick and Andrea Scherman

PUBLIC COLLECTIONS

Mead Art Museum, Amherst, MA

POETRY READINGS

- 2010 SOUND + VOICE + IMAGE  
2003 Deep Listening Space, Kingston  
1999 Nohra Haime Gallery, New York  
1996 “Author Author,” (with Laura Cunningham, Ron Nyswander and others), Williams Lake Hotel, High Falls, NY

SET DESIGNS

- 1996 MOVITA Dance Company, Kingston  
1983 “ESMI,” Fashion Show, Ontario, Canada

PANEL

- 2002 “What are the Issues Facing Women Artists?,” Drew University, Madison, NJ

LECTURE

- 2003 Mead Art Museum, Amherst, MA

BIBLIOGRAPHY

Aronson, Steven M.L.. “Geoffrey Bradfield, a 1940s Aesthetic Defines his Park Avenue Apartment,” Architectural Digest, September 2000, pp. 232-233, 237, illustrated.  
“Artist song: Julie Hedrick: Depth Perception,” MP3.com.  
Baptiste, Jerrice Jean. “Women of Note,” www.wkze.com, radio show, readings from the new Colour collection of poems with Depth Perception playing, Sunday, October 11, 2009, 5–7 p.m.  
Bishop, William. “Colour Perception and Evolving Consciousness,” Revelations. Nohra Haime Gallery, New York, June 8 – July 2, 2005, exhibition catalogue, illustrated.  
Bowyer Bell, J. “Julie Hedrick: Depth Perception at Nohra Haime,” Review, New York, February 15, 2000, p. 46.  
Bruce, Roger. Alchemy. Nohra Haime Gallery, New York, November 19, 2014 - January 3, 2015, exhibition catalogue, illustrated.

Clark, Trinkett. Off the Beaten Track: Contemporary Mindscapes. Amherst, Mead Art Museum, September 7 – December 18, 2003, exhibition catalogue, illustrated in color, p.15.  
Cohen, Mark Daniel. “Out of the Heart of Light,” Hyperion, June 2008, illustrated.  
<http://www.nietzschecircle.com/hyperion0828.html>  
\_\_\_\_\_. “The Inner Incursion,” NYArts, New York, January 2002, illustrated.  
<http://nyartsmagazine.com/61/julie.htm>  
Dunbier, Lonnie Pierson. The Artists Bluebook. AskArt, February 22, 2002, exhibition catalogue, illustrated, p. 64.  
Gardner, James. “Art Attack: Julie Hedrick,” New York Post, June 11, 2005, p. 29.  
Goodman, Jonathan. “Julie Hedrick at Nohra Haime,” Art in America, New York, October 2000, pp. 170-171, illustrated.  
Hand, Nick. Conversations on the Hudson. Princeton Architectural Press, 2014, pp. 62-67, illustrated.  
Heath, Sigrid. “Thresholds,” Woodstock Times, Woodstock, NY, November 3, 1994.  
Hedrick, Julie. Depth Perception: Paintings and Poems. Nohra Haime Gallery, New York, February 1 – March 4, 2000, exhibition catalogue, illustrated.  
\_\_\_\_\_. Red. Nohra Haime Gallery, New York, October 26 – December 4, 2010, exhibition catalogue, illustrated.  
\_\_\_\_\_. “First Snow,” Literary Review of Canada, 2007.  
Hedrick, Julie and Peter Wexler. Depth Perception, A C.D. with poems by Hedrick with background music by Peter Wexler, produced by Soundforms, 2000.  
Hepworth, Charles. Temporal Motion. Nohra Haime Gallery, New York, May 1 – June 9, 2001, exhibition catalogue, illustrated.  
“July 2000,” Angelfire.com. BirchLane.org.  
“June 2001,” Angelfire.com, BirchLane.org.  
Kelley, Lisa Barnard. “14th Annual Women and Identity Festival,” Deeplisting.org, April 2014.  
Lindberg, Anita. “Himmelrom: Julie Hedrick,” Elle Interior, Stockholm, pp.96-101, illustrated in color.  
Mabb, Jack. “An ethereal view of art: Woodstock Film Festival features local talents,” The Independent, Hillside, New York, September 20, 2002, section 2, p. 1, illustrated.  
Mahoney, Bryan. Troublesome Creek, Chronogram.com, January 1, 1997.  
Nelson, Liam. “Julie Hedrick at Kleinert,” Woodstock Times, Woodstock, New York, June 5, 1986, p. 46, illustrated.  
Norklun, Kathi. “The incremental revelation of hidden tones,” Woodstock Times, Woodstock, New York, October 16, 1997, p. 13, illustrated.  
Of the Spirits. Nohra Haime Gallery, New York, November 19 – December 24, 2002, exhibition pamphlet, illustrated.  
O’Hern, John. Representing Representation. Arnot Art Museum, Elmira, New York, October 13, 2001.  
Peacock, Molly. The Paper Garden. M&S, Canada, 2010.  
Pforr, Robyn. “XXX,” The Freeman, Kingston, New York, 1995.  
“Poetry Project: Depth,” Soundforms.net, 2000.  
Russell, Gloria. “Artists examine the role of landscape,” Sunday Republican, Amherst, December 14, 2003.  
Scherman, Andrea. Transitional Keys. A guidebook: rituals to improve quality of life for older adults. Dobbs Ferry, New York, 2004, excerpts of Hedrick’s Poems and color illustrations.  
Schweitzer, Blaise. “Musicians sound off on the Internet,” Sunday Freeman, Kingston, New York, June 10, 2001.  
Smart, Paul. “Art By Julie Hedrick & Emil Alzamora On View This Month At DCCC In Poughkeepsie,” Ulsterpublishing.com, May 5, 2011, 11:57 am.  
[http://www.ulsterpublishing.com/view/full\\_story/13140171/article-Exhibition-of-works-by-Jim-Granger-Tata-na-Kellner-Judy-Sigunick-opens-this-Saturday-at-KMoCA-?instance=secondary\\_stories\\_left\\_column=](http://www.ulsterpublishing.com/view/full_story/13140171/article-Exhibition-of-works-by-Jim-Granger-Tata-na-Kellner-Judy-Sigunick-opens-this-Saturday-at-KMoCA-?instance=secondary_stories_left_column=)  
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<http://www.ulsterpublishing.com/index.cfm?fuseaction=article&articleID=473925>  
\_\_\_\_\_. “The Art Year in Review,” Ulster Publishing.com, Kingston, New York, December 30, 2004.

<http://www.ulsterpublishing.com/index.cfm?fuseaction=article&articleID=325234>  
Woodruff, Cate. Living Here: Artists Influenced by Asian Traditions. Karma Triyana Dharmachakra, October 15 – December 4, 2011, exhibition catalogue, pp. 20-21, illustrated.  
Zieher, Scott. “Julie Hedrick: Of the Spirits,” Digital City: What’s Going On, New York, December 2002.  
<http://www.digitalcity.com/newyork/entertainment/event.adp?eid=921830>

FILM ON THE ARTIST

2002 “Julie of the Spirits,” a film on Julie Hedrick by Isabel Barton, with music by Peter Wexler, presented at the Woodstock Film Festival in Woodstock, NY, the Columbia County Festival, Chatham, NY, and at the Nohra Haime Gallery, New York



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