

NOHRA HAIME GALLERY

730 FIFTH AVENUE

ARTNEWS
March 2015

REVIEWS



Julie Hedrick. *The Golden Mirror*. 2014. acrylic, gold metal leaf, and lime plaster on wood, 6" x 6".

JULIE HEDRICK

NOHRA HAIME
NOVEMBER 18 - JANUARY 3

Julie Hedrick's recent series of paintings, titled "Alchemy," were displayed in a windowless gallery with three out of four walls painted black. *Odysseus Touched by Athena's Wand* (2013), *Tree of Life* (2013–14), and *The Empty Mirror I* (2014) were among the evocative titles that invited us on a journey into ancient myth, spirituality, and transformation. The installation heightened the drama of the artist's palette, limited to black, gold, and white, and facilitated movement from object to object in a progression not dissimilar to guided meditation.

Compositions ranging in size from 4 by 4 inches to 36 by 72 inches in combinations of lime plaster, gold leaf, acrylic, and oil constituted an experimental approach to texture and medium that made this voyage uneven. Hedrick's feather-like strokes, for example, called attention to the weave of the canvas in *Philosophers Waters II* and *III* (both 2013) and *Alchemy* (2014), while her gold and white pigments were sometimes applied so thickly they threatened to slide off the surface, as in *The Golden Mirror* (2014).

Ancient alchemists experimented with base metals, seeking to turn them into gold and attain immortality. Painters, from Caspar David Friedrich to those of the Hudson River School and then the Abstract Expressionists, to whom Hedrick is heir, have reached for the sublime and the eternal. Hedrick has made a valiant effort.

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