

## Dan Hays

GALERIE ZÜRCHER

Paris

Dan Hays's paintings look like snapshots of suburbia or picture postcards. *Vacation* consists of six small canvases hung in a column and depicting typical travel destinations—snow-covered mountains, an is-

land bay, a spurting geyser, a harbor. *Field and Garden* pictures a trio of tacky lawn chairs covered with brash, flowery plastic cushions under a matching umbrella. The British painter bases much of his work on advertising imagery found on television or in magazines, mail-order catalogues, match boxes, and travel brochures. In Hays's adept hands, these advertisements describe the paradox of consumer society—expressing at once the desire inspired by such dreamlike images and the mediocrity of reality.

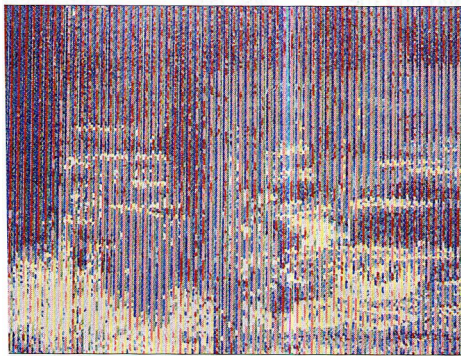
Like David Hockney's paintings, Hays's are pretty, bright, and seductive. The smoothly applied colors give the works an almost postcardlike slickness. While exaggerating the appeal of idyllic outdoor scenes, the artist also points out how commercial they've become.

*Reflection, Transmission* explores similar ideas but is rendered differently from the rest of the works in the show. On a pastel-colored landscape, Hays has painted a pattern of thin, vertical bands of vibrating color, like what you might see on a television with bad reception. The painting is based on a computer-manipulated video image of the garden in Giverny, where Monet painted his water lilies.

While clearly paying homage to Monet's classic romantic scene, Hays also reflects on how removed we are from the original, and on our changing perception of the historic garden itself, which is now preserved as a tourist attraction. Synthetic-looking, distorted, and out of focus, *Reflection, Transmis-*

*sion* emphasizes how art has become commercialized—a concept only too clear at Giverny itself, where the artist's studio has been converted into a boutique in which that same garden image can be purchased on puzzles, calendars, umbrellas, and ties.

—Laurie Attias



Dan Hays,  
*Reflection,  
Transmission*, 1999,  
oil on canvas,  
36" x 48". Galerie  
Zürcher.

Laurie Attias, *ARTnews*, march 2000