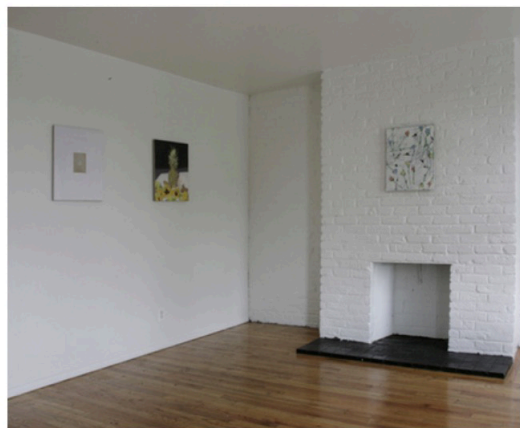


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View of "Van Hanos," 2011. From left: *Painting for Daniel*, 2011; *Golden Mean for Eileen*, 2011; *Flowers for Talia*, 2011.

NEW YORK

Van Hanos

WEST STREET GALLERY
 395 West Street Suite 2
 May 7–June 11, 2011

There is an easiness to Van Hanos's latest exhibition, which comprises eleven twenty-by-twenty-four inch paintings; the pacing of the show, dimensions of the work, and domestic scale of the gallery relay a deliberately slow rhythm. Each canvas presents a detailed view derived from older, larger paintings by Hanos,

and each one is intended as a gift for a person who has played a significant role in his life. The works vary from intimate portraits to abstract compositions, and the stark formal differences between the works contribute to the feeling that this is a miniature retrospective of Hanos's practice and of his personal relationships. The choice to render everything at exactly the same size is a proposal for a democratic sense of generosity; all the works reveal and provide the same amount of information.

While many of the paintings are of contemporary subjects, others offer art-historical or classical tropes. *Golden Mean for Eileen* (all works 2011) is a lush still life that subtly highlights the titular ratio within nature. It is paired with *Painting for Daniel*, which appears on first glance to be an abstract image but actually depicts a small golden canvas hung on a white wall; it too uses the golden mean in its minimal arrangement. The two works seem inextricably complementary, despite their different designated recipients. These absent audience members become a continuous reference; how do the subjects named in *Candle for Mark* and *Candle for Ross* warrant the slight variations within their compositions? The two works appear in different rooms, causing a sharp moment of immediate recall, like a record skipping. Within Hanos's work, it seems that even if the record does skip, it never sounds quite the same. It just allows another chance to repeat, review, and represent.

— Lumi Tan