

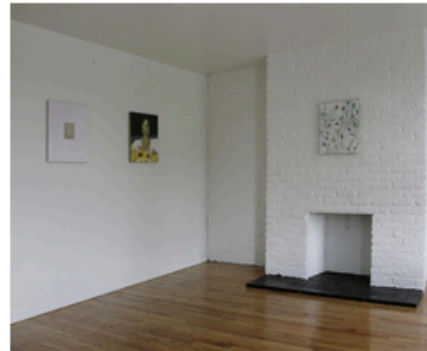
# ARTFORUM

## New York

**Van Hanos**  
WEST STREET GALLERY  
395 West Street, Suite 2  
May 7, 2011–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.



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

— Lumi Tan