





Touch Screen

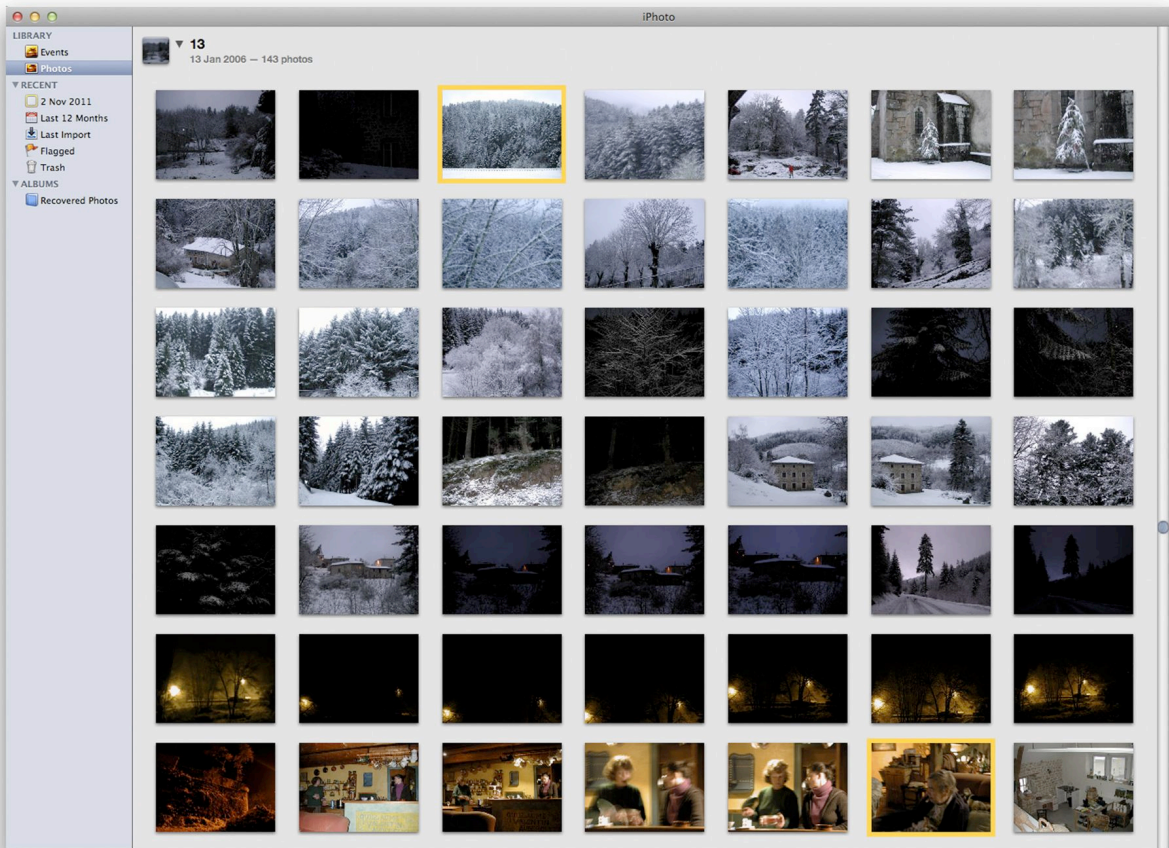
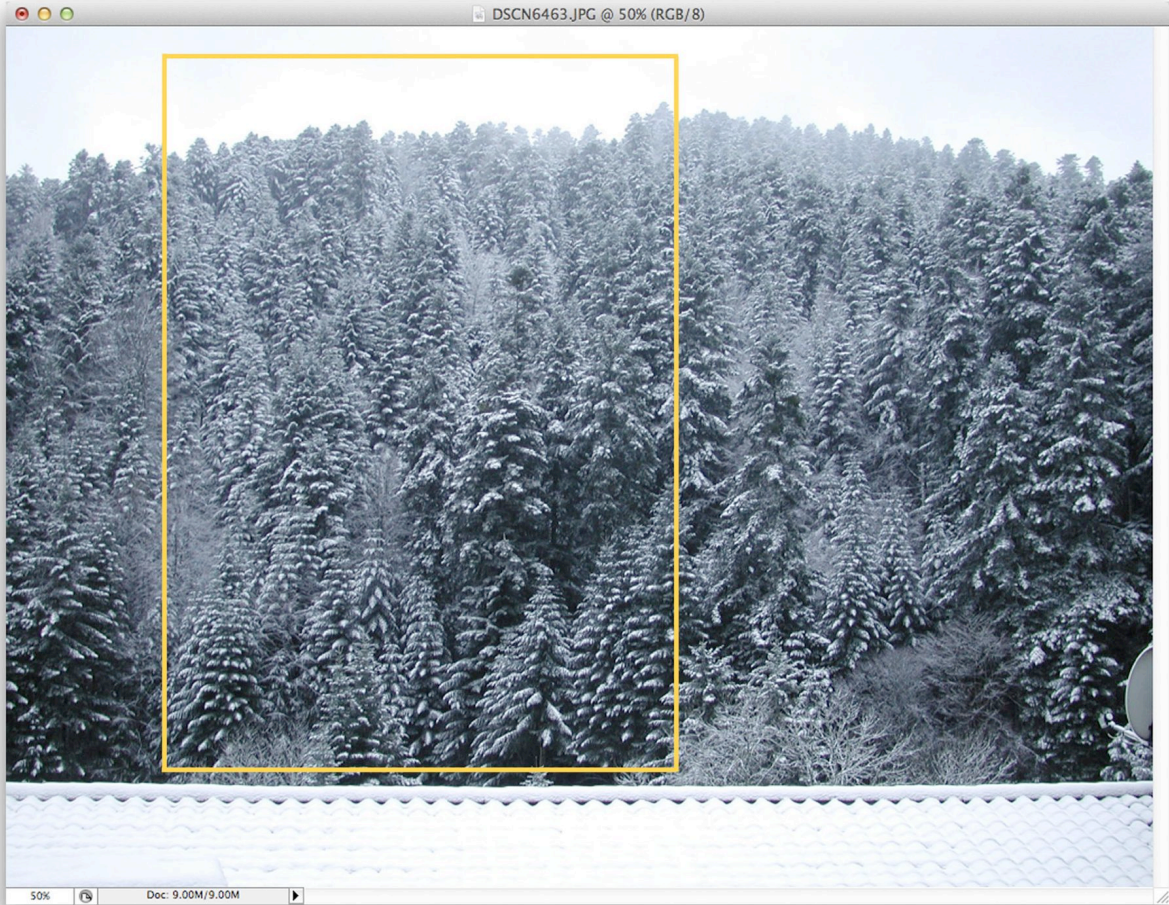
(Painting in the light of digital technology)

Dan Hays
Screen as Landscape
Fine Art PhD Thesis
Centre for Useless Splendour
Contemporary Art Research Centre
Kingston University
2008-2012



Dan Mays Screen as Landscape 7 - 17 December 2011
Stanley Ficker Gallery Kingston University Knights Park Kingston upon Thames KT1 2QJ

Exhibition poster, A1 size screen print, edition of 35.
Commissioned by The Centre for Useless Splendour, Kingston University.



For my dad Bill Hays (1938-2006)



Screen as Landscape exhibition at the Stanley Picker Gallery.

Colorado Impression 16c (2006)
Colorado Impression 16b (2006)
Colorado Snow Effect 9 (2010)
Colorado Snow Effect 15 (2011)
Late Snow (2011)



Late Snow (2011)
Nymph Lake (2010)
Giverny (2011)

danhays.org intro

danhays.org/danhaysorg.html

welcome to

Dan Hays

- colorado
- snow
- lenticular
- forest
- cage
- garden
- still-life
- tent
- map
- monet
- rodent
- sundry
- kunming
- postcard
- text
- biography
- link
- contact



Guinea Pig
2000, oil on canvas, 16 x 22cm

danhays.org is a developing project, launched in December 2008 whilst commencing a PhD in Fine Art at the Centre for Useless Splendour at Kingston University.

It works as a showcase of various things I have made. But importantly, its function is for my own purposes as much as the visitor. Being a thematic and chronological record, it serves to remind me of past works and possible unfinished business. To look forward requires occasional looking back.

The Center for Useless Splendour

The Research Centre is a set of relationships, contingencies and dialogues between concurrent creative and intellectual enquiries.

In the **foyer** we are concerned with propositions for agency and the generation of expanded and hybrid modes of socially sited creative production.

The **Machine Room** is concerned with how technologies, methods and processes might be understood and reinvented.

In the **Hall of Records** we think about knowledge, and how it is configured through organisations and institutions.

The **Lumber Room** is for experience, matter, noise. It is for knowledge developed through embodied temporal encounter.

danhays.org is a field research station which links the Machine and Lumber Rooms (where actual work is made) to the social spaces of the Foyer and Hall of Records (where some reflection and verbal reasoning are required).

Pages and links will gradually be expanded in a process of **organisation** and, increasingly, the opposite of this. Paths will lead out into the digital wilderness and return to this virtual hut. Through the expansion of this domain deeper and more speculative themes will be introduced, aiming to add colour to partial descriptions, intentionally muddying the water.

Ultimately, origins and interpretations are never certain, as works develop cumulatively out of intuition and accident. **What remains beyond the reach of words and digital representations is golden.**

Presented here are works produced since leaving college in 1990. The survey becomes more comprehensive from the late 1990s onwards, and intentionally includes some "odd" paintings and possible "duds." Indeed, in some way, doubt and the notion of the pictorial misfit has always been a guiding principle. Things that seemed a good idea at the time informed subsequent work, and can hopefully provide the viewer with a more rounded picture by encompassing technical limitations and conceptual cul-de-sacs.

Courier is a typewriter font, so in the digital context it offers a seductive fakery, a simulation of a time when mistakes could not be erased. And it is under a kind of pre-electronic spell that this website aims to operate (partly due to a rudimentary knowledge of web design).

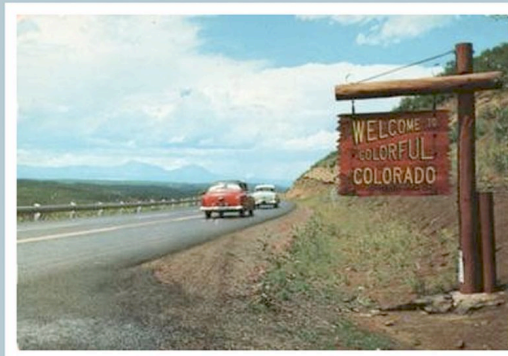
New works will not be added to the site until they have been exhibited, or have languished unseen in the recesses of the studio for some considerable time.

Across the Water

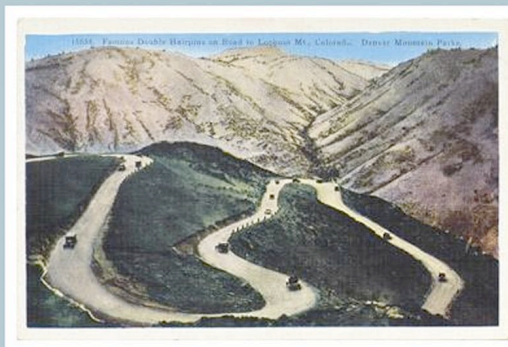
Dan Hays

The vanishing point is the elusive goal and the inevitable end, both a Zen thing and the result of existential crisis. It is physically and metaphorically approached ever closer through the ecstatic speeds and exponential scales of technology, ever receding in perceptibility, increasingly out of control.

The digital sublime is the ultimate short-circuiting of the infinite and the intimate, the instantaneous and the timeless.



In the film *Vanishing Point* disgraced ex-cop and war veteran Kowalski collects his Dodge Challenger from Denver, Colorado, and takes a bet that he can drive it to San Francisco in less than 15 hours. So a petro-chemical, mechanical celebration of speed, escape and self-annihilation ensues. I watch clips on YouTube, instantaneously transmitted over the Internet. Virtual adrenalin isn't quite like the real thing, but it's all I have. Spectators at the final scene just walk away after the show is over, yet we can return to watch re-enactments in a multiplicity of versions, both fictional and real.



Speed is the triumph of effect over cause, the triumph of instantaneity over time as depth, the triumph of the surface and pure objectality over the profundity of desire. Speed creates a space of initiation, which may be lethal; its only rule is to leave no trace behind. Triumph of forgetting over memory, an uncultivated, amnesiac intoxication. The superficiality and reversibility of a pure object in the pure geometry of the desert. Driving like this produces a kind of invisibility, transparency, or transversality in things, simply by emptying them out. It is a sort of slow-motion suicide, death by an extenuation of forms -- the delectable form of their disappearance.

Jean Baudrillard, *Vanishing Point*, from *America*, Verso.

Vanishing Point: The Vicious And Virtuous Circle

Peter Lewis

Invisiveis

Adriano Casanova



After the Vanishing Point and the Lure of Logic

Annabelle Craven-Jones

Something For The Weekend

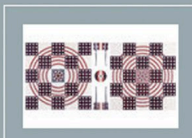
Ami Clarke

Fourth Plinth

Alex Hamilton

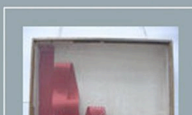


Alessandro Moreschini



Arnika Muell

Adam Nankervis





Colorado web cams.
 "Live" traffic,
 weather cams
 and weather reports.
 See Colorado -
 now!



full-size "live" views!

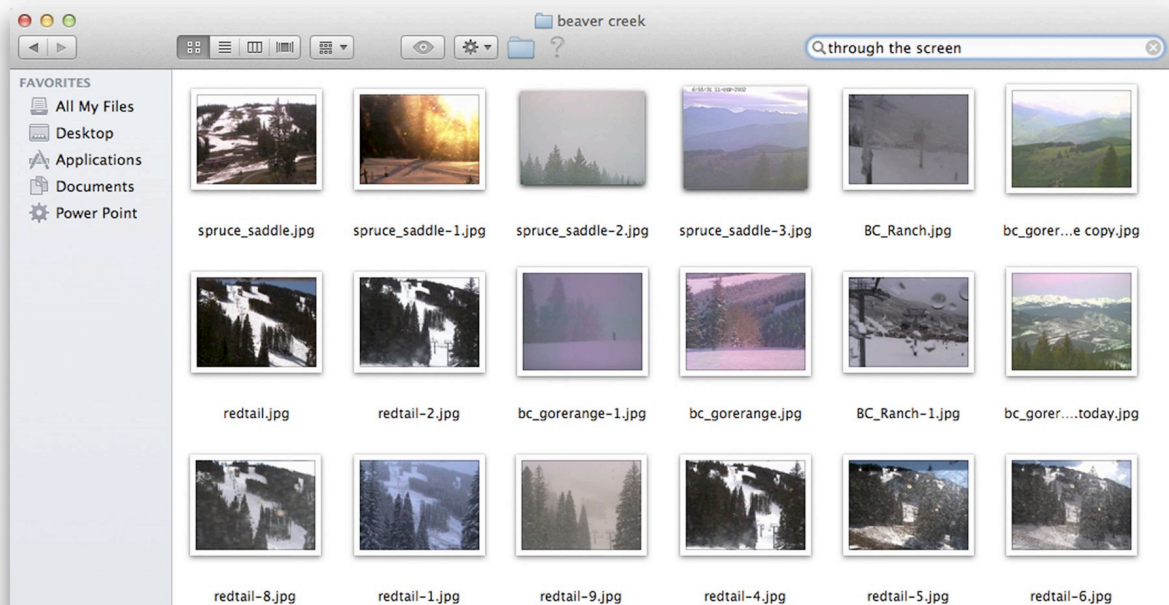
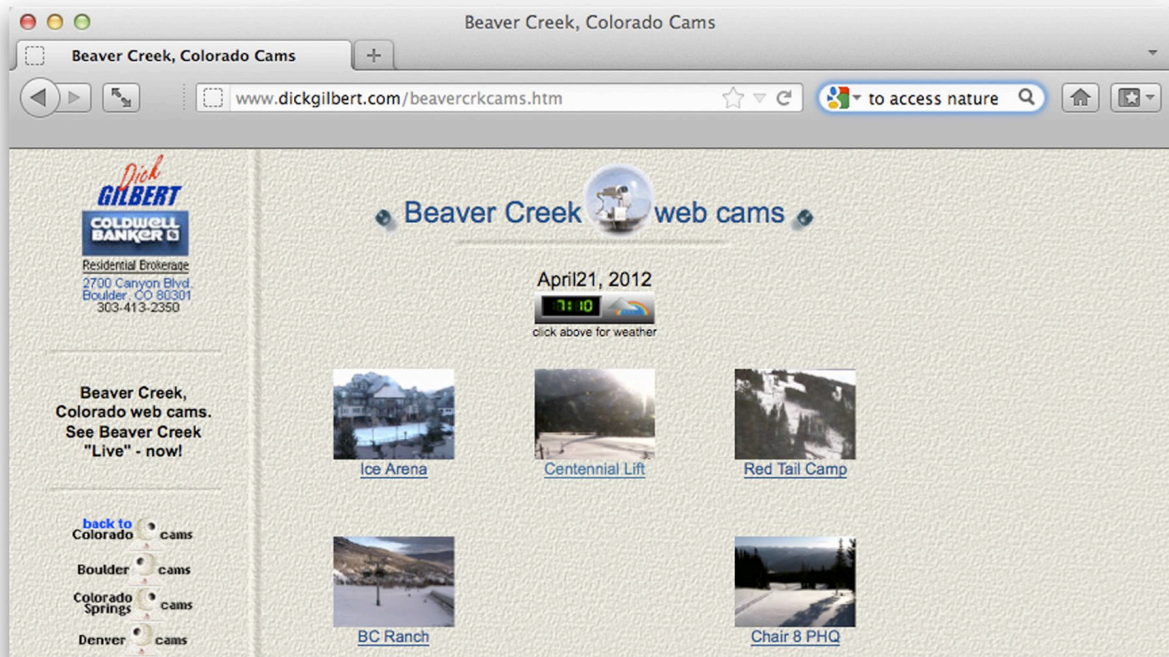
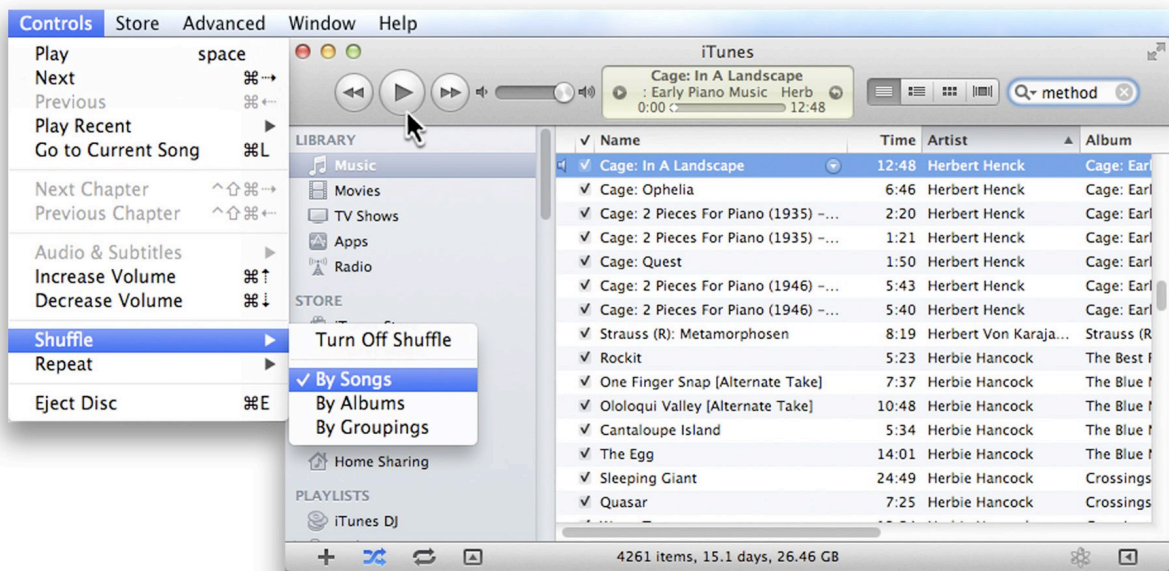
- Boulder cams
- Boulder Turnpike cams
- Colorado Springs cams
- Denver cams
- I-25 Colorado cams
- I-70 Colorado cams
- ski cams
- roads & weather
- maps & more

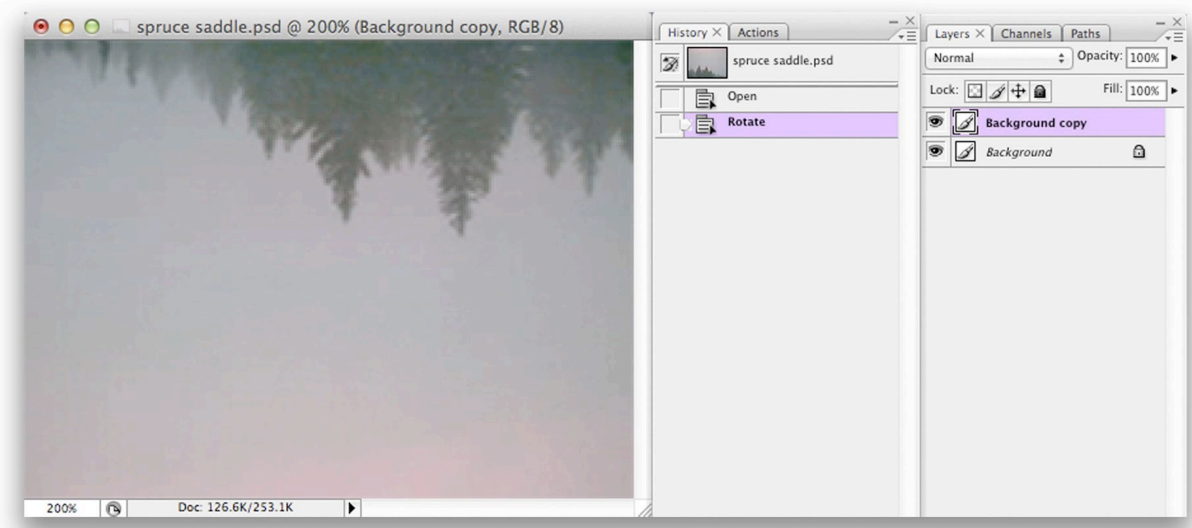
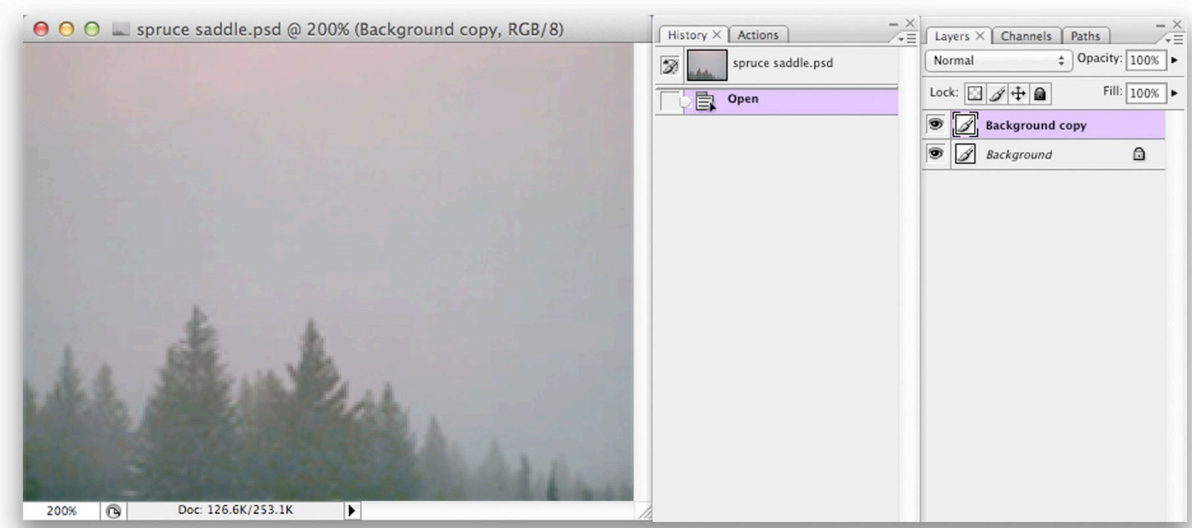
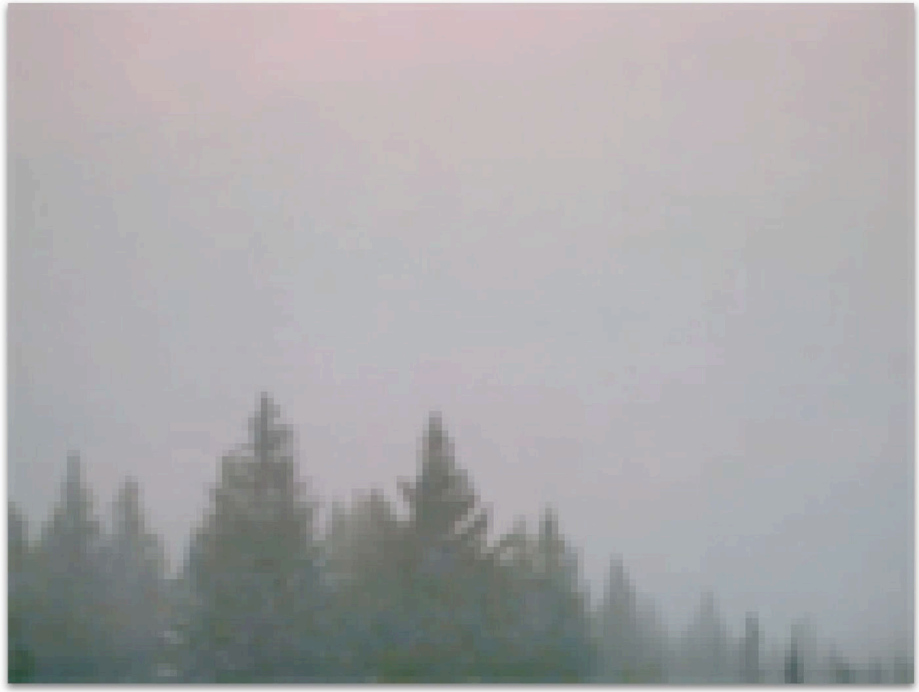
[Boulder relocation? Compare cost of living, home prices, schools, find jobs, much more ...](#)
 Relocating?

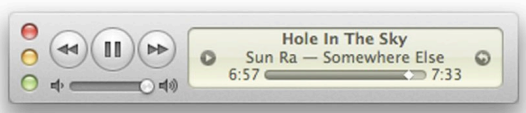
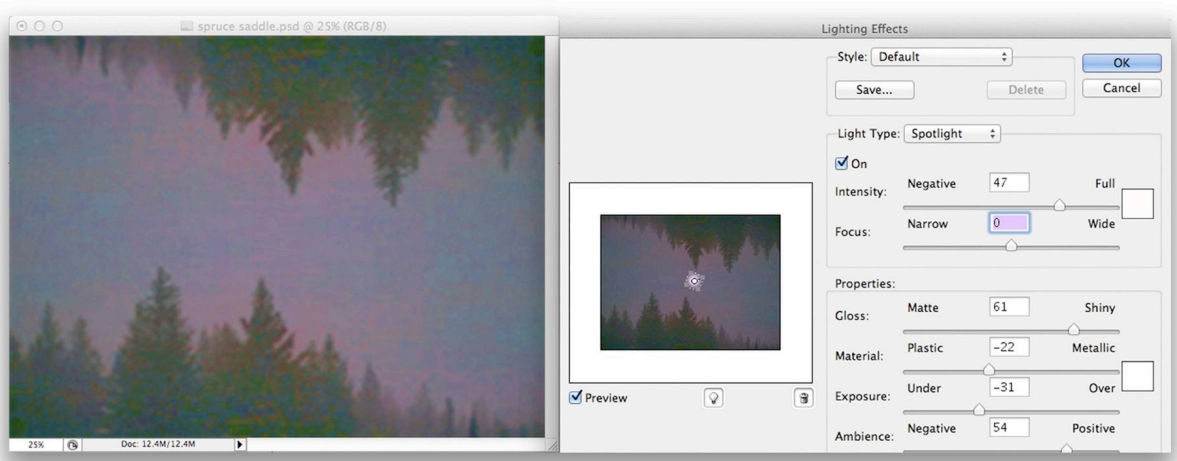
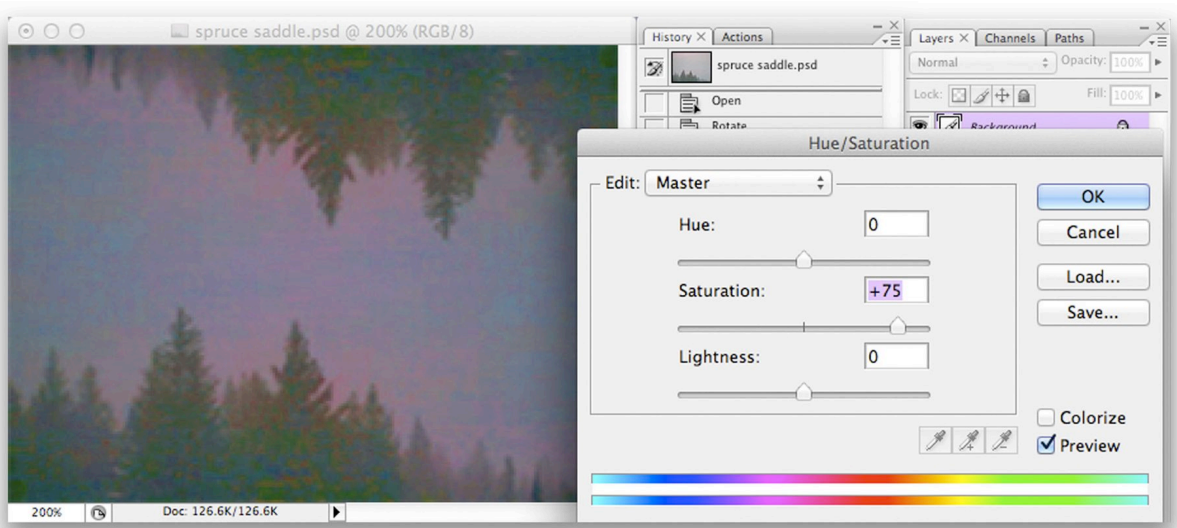
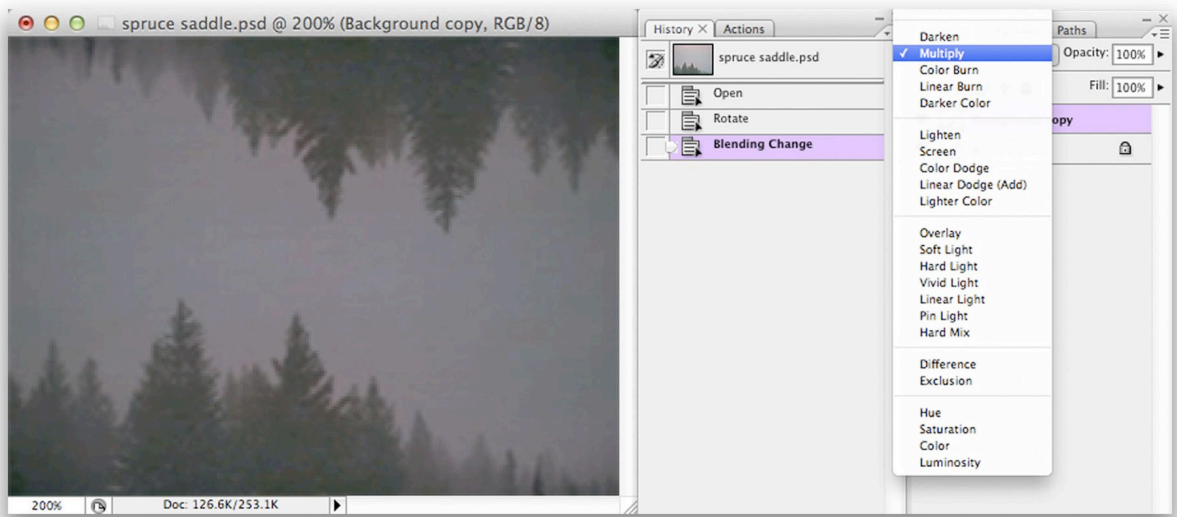
Colorado web cams

April 21, 2012

- Alamosa cams
- Allenspark
- Arapahoe Basin cams
- Arvada
- Aspen cams
- Avon
- Basalt
- Bayfield
- Beaver Creek cams
- Black Canyon NP
- Black Hawk
- Boulder cams
- Boulder Turnpike cams
- Breckenridge cams
- Brighton
- Buena Vista
- Cañon City
- Cherry Valley (south of Frantktown)
- Colorado ski resort cams
- Colorado Springs cams
- Conifer cams
- Continental Divide
- Copper Mountain cams
- Crested Butte
- Cripple Creek
- Cuchara
- Cuchara Valley
- Deer Trail
- Delta
- Denver cams
- Dillon
- Dove Creek
- Durango cams
- Durango Mountain cams
- Eagle County Airport
- Eldora Mtn Resort
- Empire Junction (I-70)
- Erie
- Estes Park cams
- Evergreen (I-70)
- Fort Collins cams
- Frisco cams
- Georgetown (I-70)
- Glenwood Springs cams
- Golden
- Granby
- Grand Junction cams
- Grand Lake
- Greeley
- Gunnison
- Gypsum
- Interstate I-25 Colorado cams
- Interstate I-70 Colorado cams
- Idaho Springs (I-70)
- Independence Pass (Hwy 82)
- Keystone cams
- La Veta Pass (Hwy 160)
- Lakewood
- Leadville cams
- Littleton
- Longmont
- Loveland cams
- Loveland ski area cams
- Lyons
- Manitou Springs
- Manitou Springs
- Meeker
- Monarch Mountain
- Monarch Mountain
- Monarch Pass (Hwy 50)
- Montrose
- Monument Hill (I-25)
- Morrison
- Mount Cross
- Mt. Crested Butte
- Nederland
- Ouray
- Pagosa Springs cams
- Paonia
- Parker
- Pikes Peak Summit
- Pinecliffe
- Powderhorn Resort
- Pueblo cams
- Rangely
- Red Rocks Amphitheatre
- Red Feather Lakes
- Ridgway
- Rosita
- Rye
- Salida
- Sangre de Cristo Mountains
- Silverthorne
- ski resort cams
- Springfield
- Steamboat Springs cams
- Sterling (I-70)
- Strasburg
- Superior
- Telluride cams
- Thornton cams
- Tiny Town
- Vail cams
- Virginia Dale (Hwy 287)
- Walsenburg
- Ward (Hwy 72)
- Westcliffe
- Wheat Ridge
- Windsor
- Winter Park cams
- Wolf Creek Pass (Hwy 160)
- Woodland Park cams
- Wyoming/Colorado border (I-25)

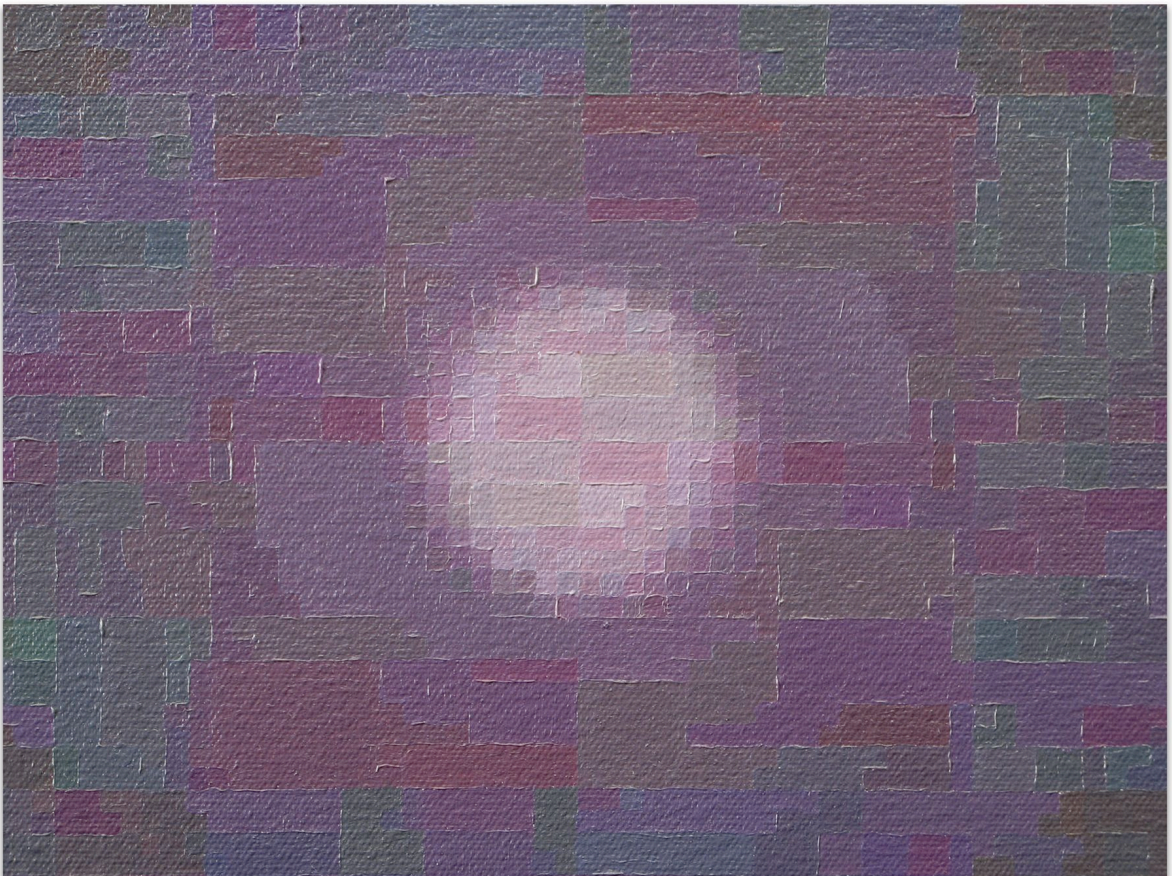


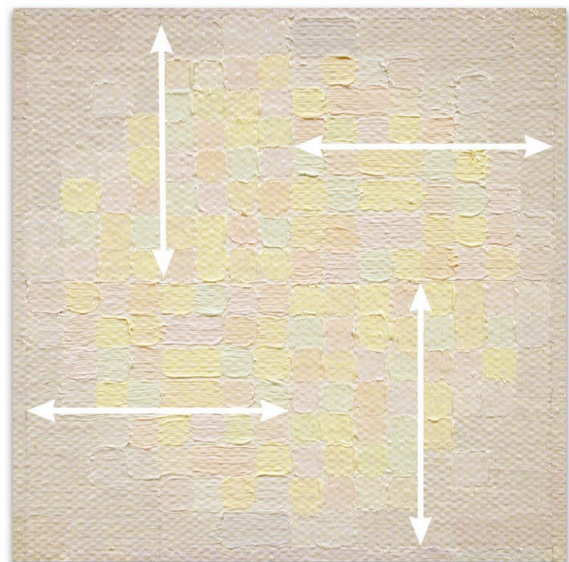
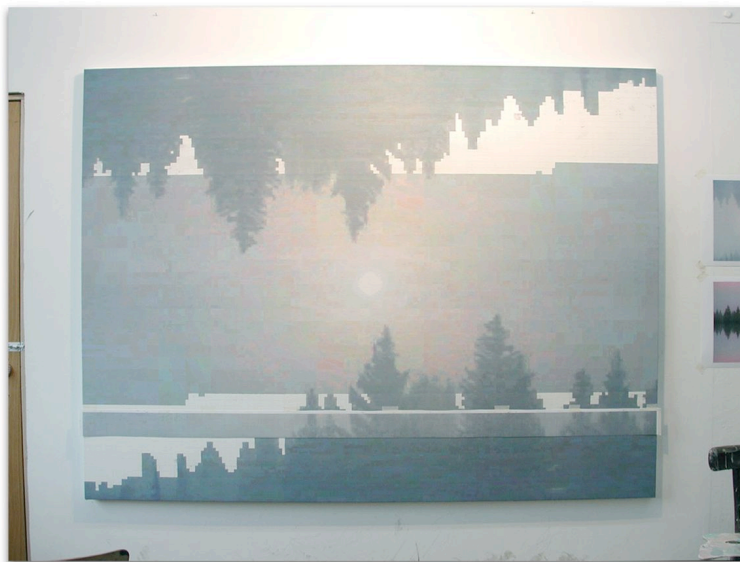






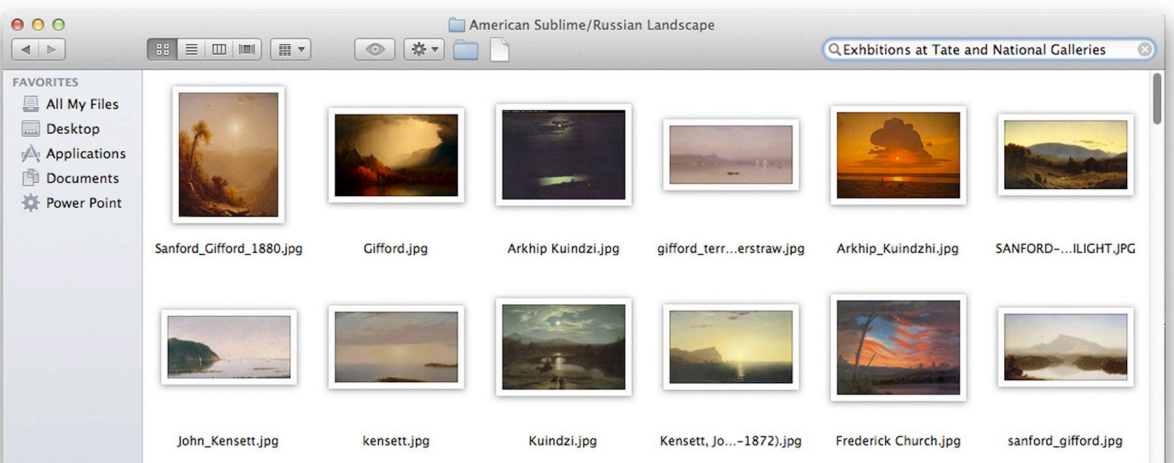
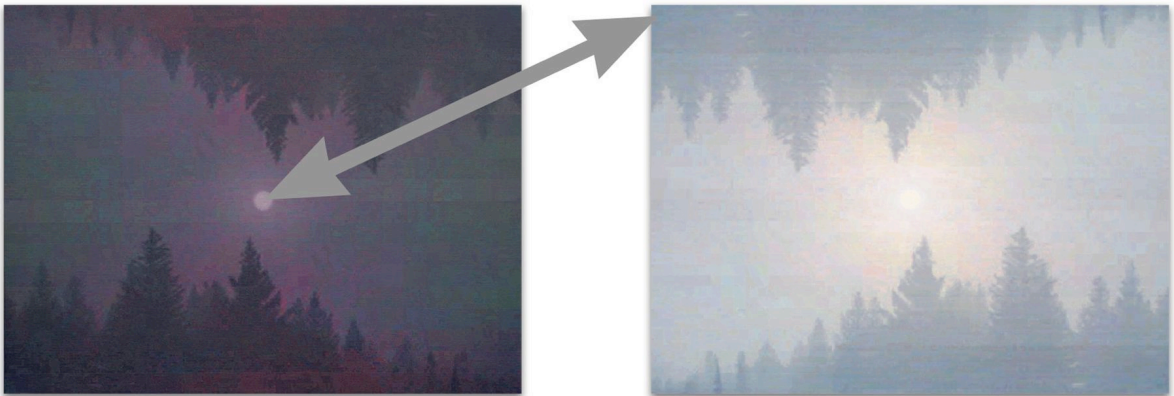
Colorado Impression 16c (2006), oil on canvas, 122 x 163 cm.







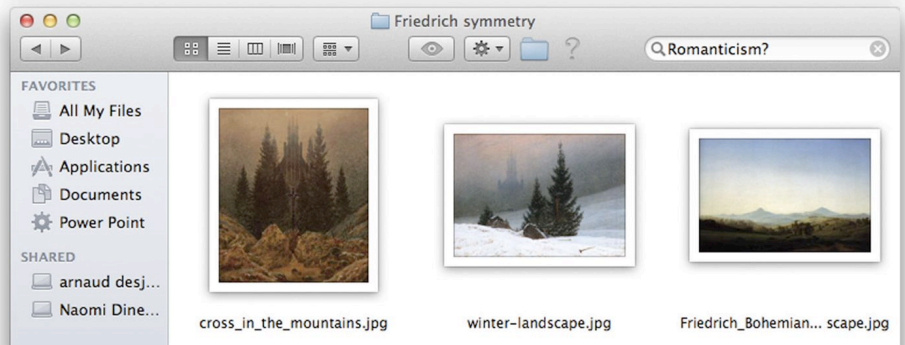
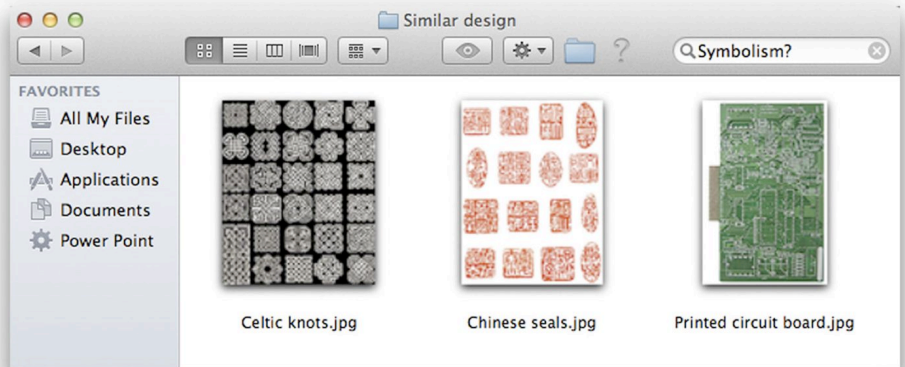
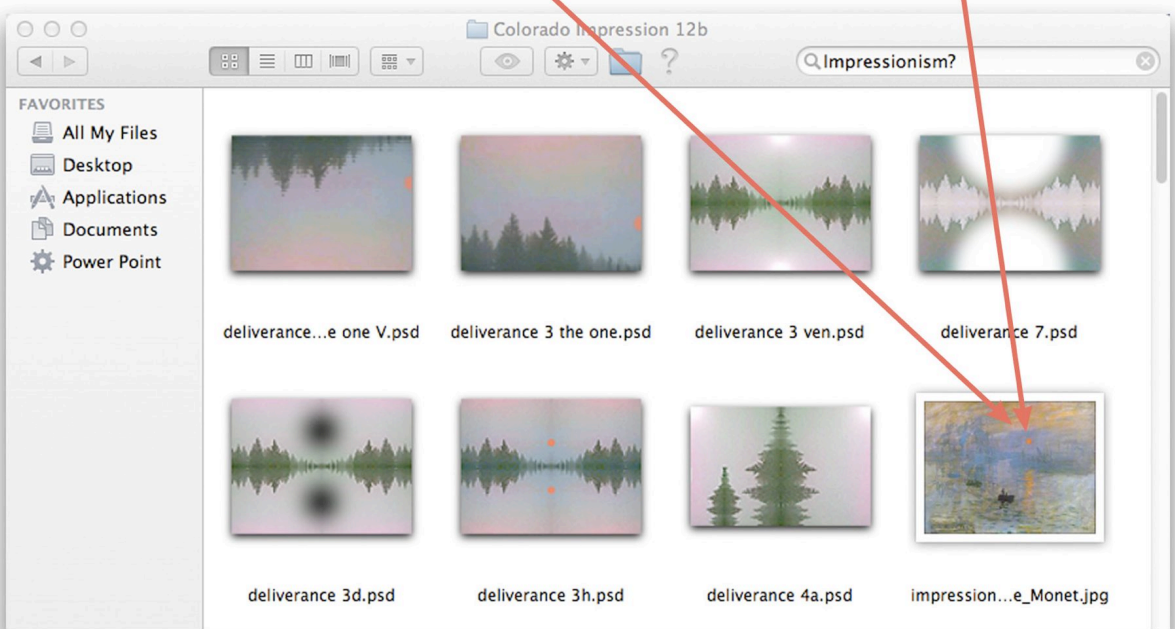
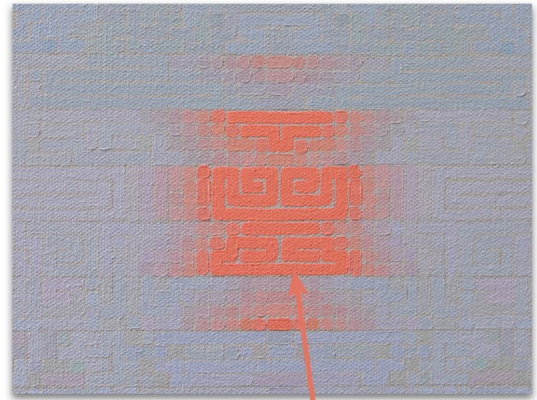
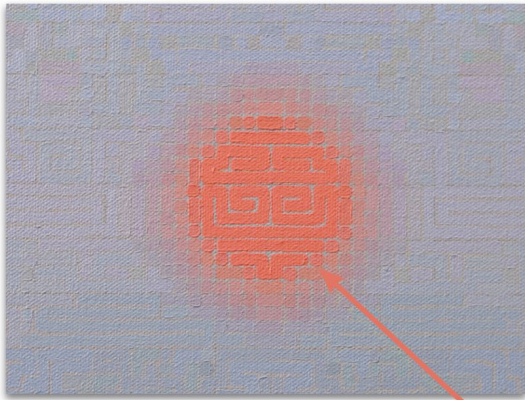
Colorado Impression 16a (2006), oil on canvas, 152 x 203 cm.

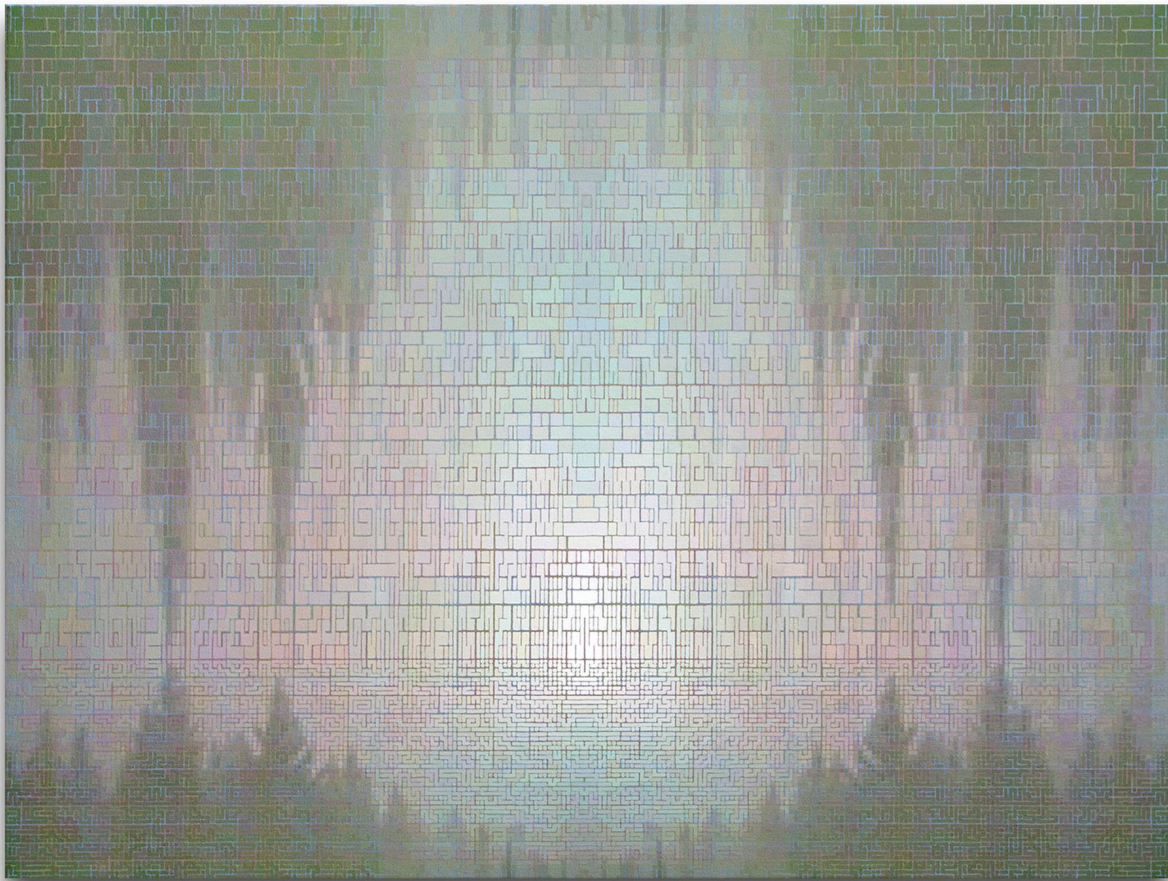




Colorado Impression 16b (2006), oil on canvas, 137 x 183 cm.







Colorado Impression 16d (2007), oil on canvas, 107 x 137 cm.

Colorado Impression 16d is an even weirder painting. Here the mirroring and repetition of the trees is doubled, their silhouetted shapes appearing four times, within a composition that is symmetrical from left to right. The upper part of the painting also mirrors the lower half but asymmetrically, along a horizontal axis positioned three quarters of the way down. Again the trees in the upper part of the painting are inverted, so that they appear to hang downwards, but additionally, due to the asymmetrical mirroring, they are stretched to three times the length of the lower ones. As a result the trees frame an ovoid field of 'sky' with a diffuse egg-shaped area of light at its lower centre.

The image glows with eerie phosphorescence - the swamp-light of fireflies or a dying sun filtered through low-hanging mist. Viewed at a distance, references to landscape imagery and pixilation are apparent. Yet the overall impression is not so much that of an enlarged jpeg - it's more as if the image of the landscape has been refracted through a melancholy prism - the insectoid eye of some faltering artificial intelligence. On closer inspection the painting's mystery deepens: the rectilinear marks do not follow the matrix of the grid precisely but

meander around it, creating strange, glyph-like patterns, as if some arcane symbolic system had been discovered in the pixels. A specific methodology underpins the making of each of Hays' works, but here it is indecipherable - the painting seems to have evolved according to a logic all its own.

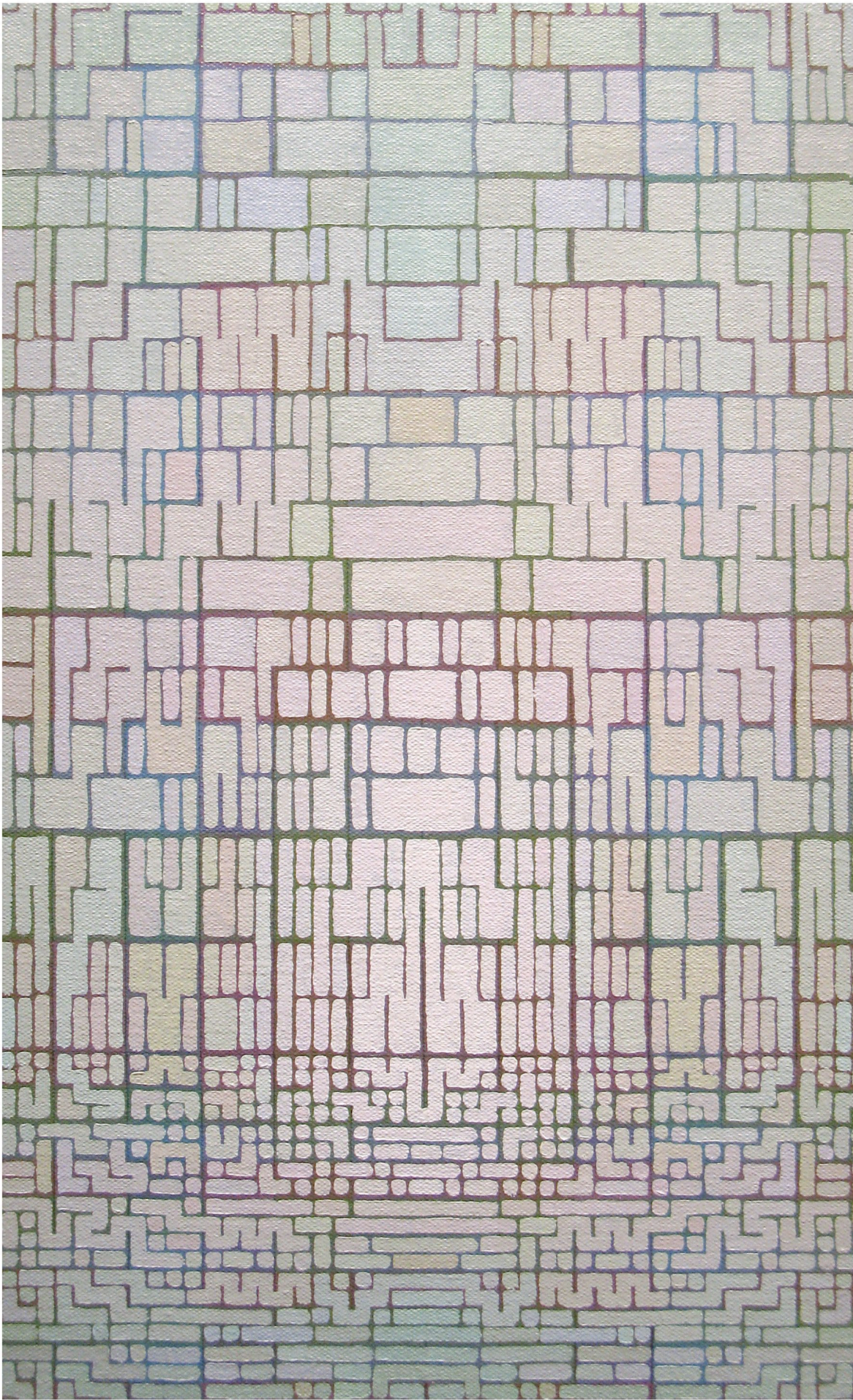
One of the strengths of this fascinating painting is the way in which it strenuously resists any form of direct visual or interpretative reading, setting-up complex associations simply through the multiplication of possibilities within a limited framework. Viewers unfamiliar with Hays' work don't always immediately recognise the landscape reference - at a distance it also suggests the high vaulted interior of a candle-lit church, or could equally well be pure abstraction. Prolonged examination of the painting at close hand reveals that the mirroring and symmetry of the overall composition recur in the minute, intricate geometric patterning. This emanates out from the painting's focal point - the light source, at the centre of its horizontal axis. Here, where the sun or moon would have appeared in the source image, the lines in between the 'pixel' shapes form a tiny cross which, like the painting as a whole, is symmetrical from left to right but stretched in its upper half:

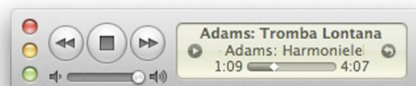
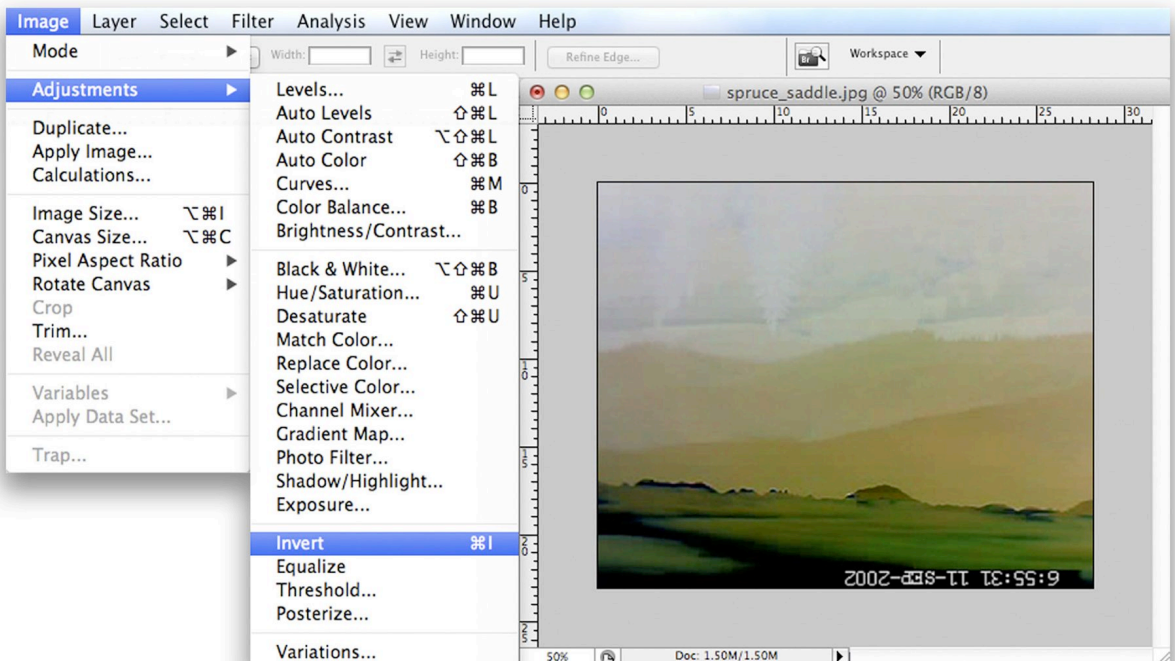
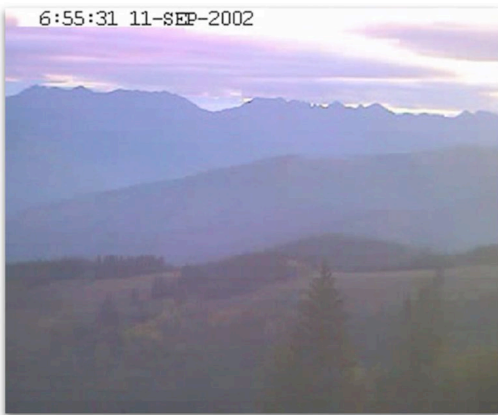
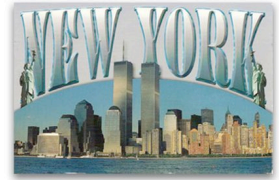
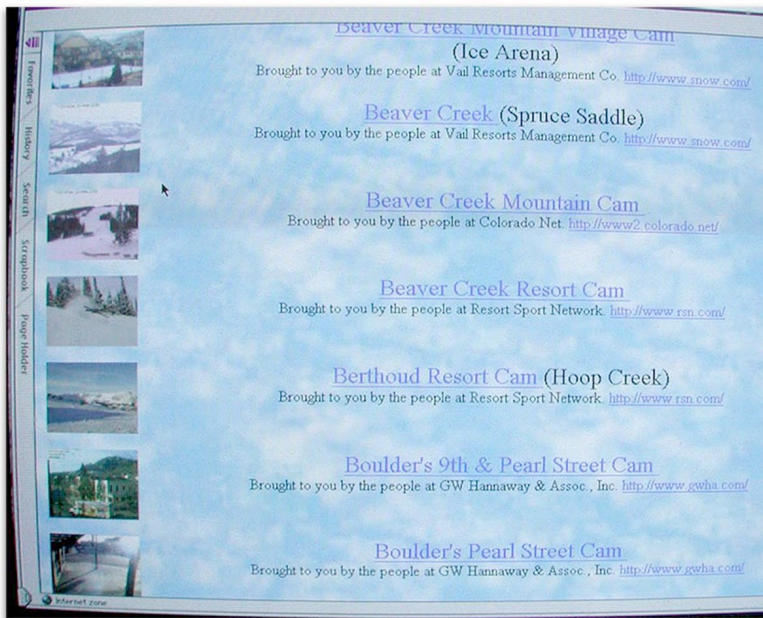
an inverse cruciform shape. One can't help thinking of Friedrich's ruined or isolated churches.

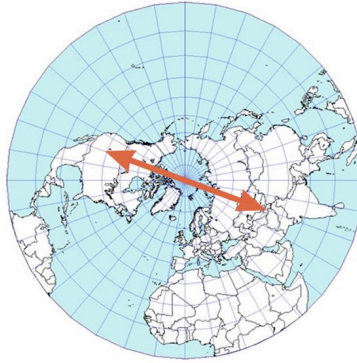
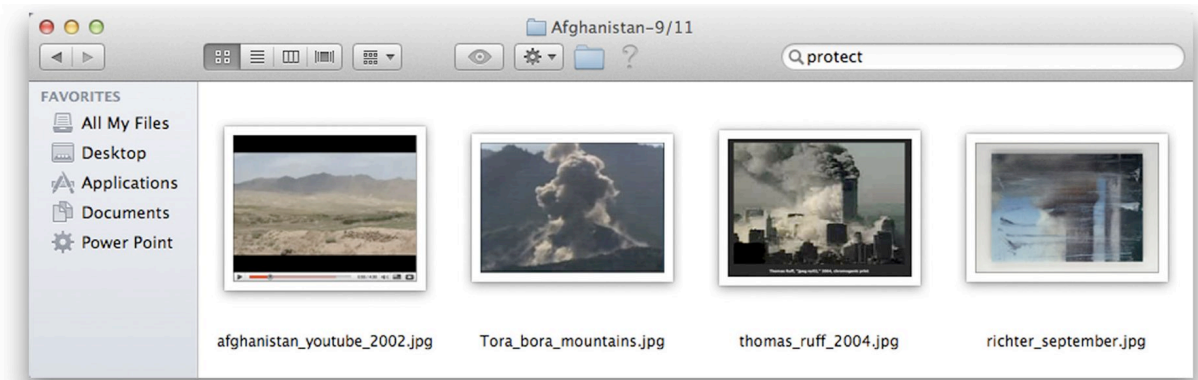
As illustrated in the exhibition *Traces du Sacre* (recently at the Pompidou Centre), the German Romantics paintings', as much as they exemplified the notion of the sublime, also evidenced the struggle to find meaning in an increasingly disenchanted, post-enlightenment world, shorn of belief in the divine mysteries of nature.

The idea that human beings have undone the spell once cast over the world by God threw an anxious shadow over the nineteenth and twentieth centuries. In the twenty-first however, doubt centres increasingly on the notion that technology's hold on reality may be usurping the human. In its eerie duality, Hays' recent work - embracing the disposable artificiality of technological representation on the one hand, while exploring the fragile phenomenology of vision, or encrypting hidden meaning on the other - seems to echo Friedrich's haunted vision.

(Marc Hulben)







Colorado Impression 12a (Sunrise, Beaver Creek, 11-09-02) (2003) & 12b (The Gore Range) (2004), oil on canvas, 152 x 203 cm.

scenery

www.clemson.edu/caah/history/FacultyPages/PamMack/lec124/scenery.html

Frederic Church:



Frederick Church, Twilight in the Wilderness, 1860

artists brought to people the idea that wilderness was beautiful and it should lead us to feelings of awe

- what could we be proud of--having wilder wilderness
- saw nature as bringing us closer to God
- nature builds character, makes Americans what we are

it is city people who first begin to appreciate wilderness--it is appreciated only when we think it is going away

Copland: Rodeo - 2. Corral Nocturne
Leonard Bernstein, New York
3:21 / 4:03



Twilight in the Wilderness (after Dan Hays and Frederick Church) (2005), oil on canvas, 152 x 203 cm.



Golden Gate Canyon

[Home](#) [Live Cam](#) [Weather](#) [Galleria](#) [About Us](#) [Guestbook](#) [Stuff](#)

Dan's Place

[Home](#)
[Live Cam](#)
[Weather](#)
[Galleria](#)
[About Us](#)
[Guestbook](#)
[Stuff](#)

**NEW -
Halloween 2001**

Welcome to *Dan's Place* . Please enjoy my live cam, scenic pic's and daily weather stat's from my part of the Rocky Mountains.

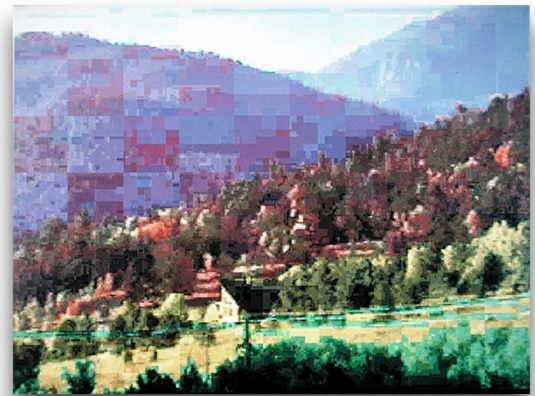
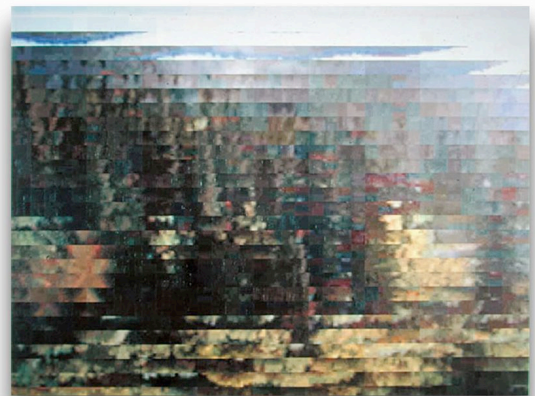
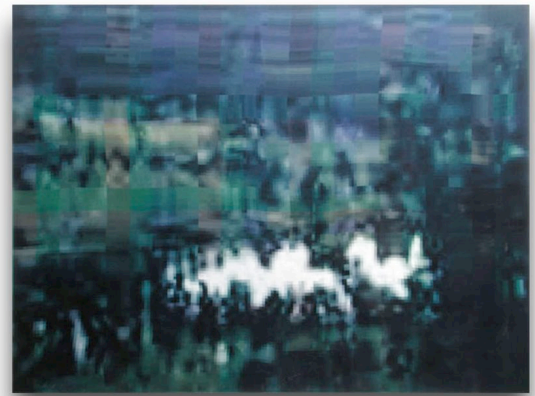
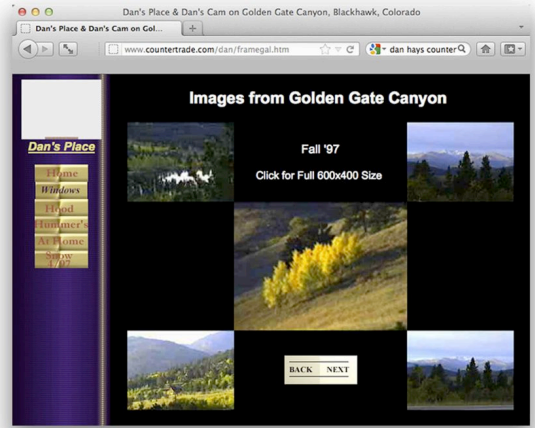
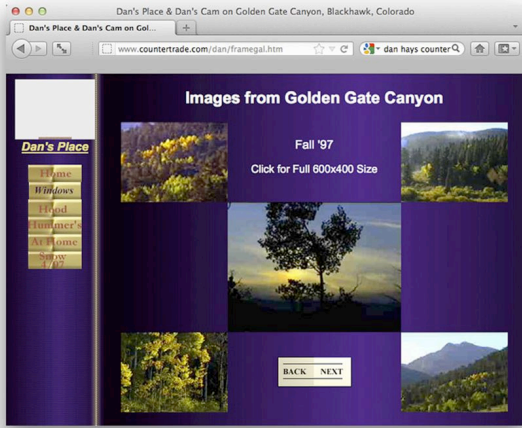
This is the home page for Dan Hays and Family. Along with Amy and our two sons Cole & Jesse we live at about 9,150 feet above sea level in the Rocky Mountains between Denver & Boulder!

NEW WebCam Shots from the Last Ten Hours 

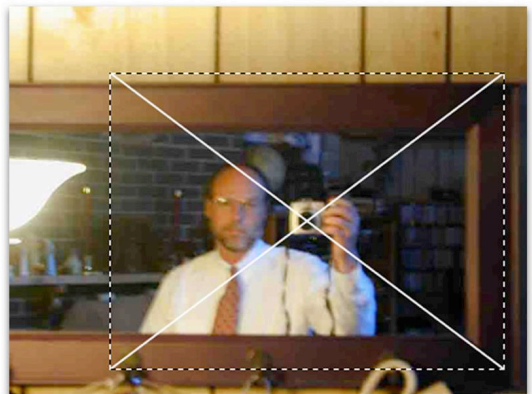
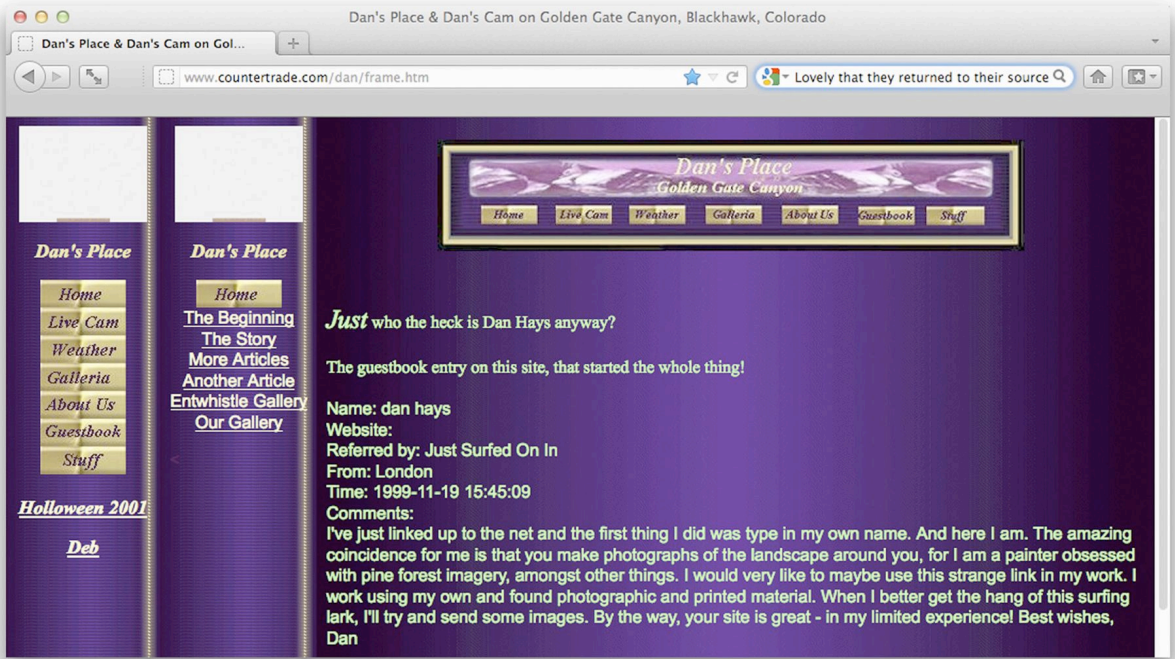
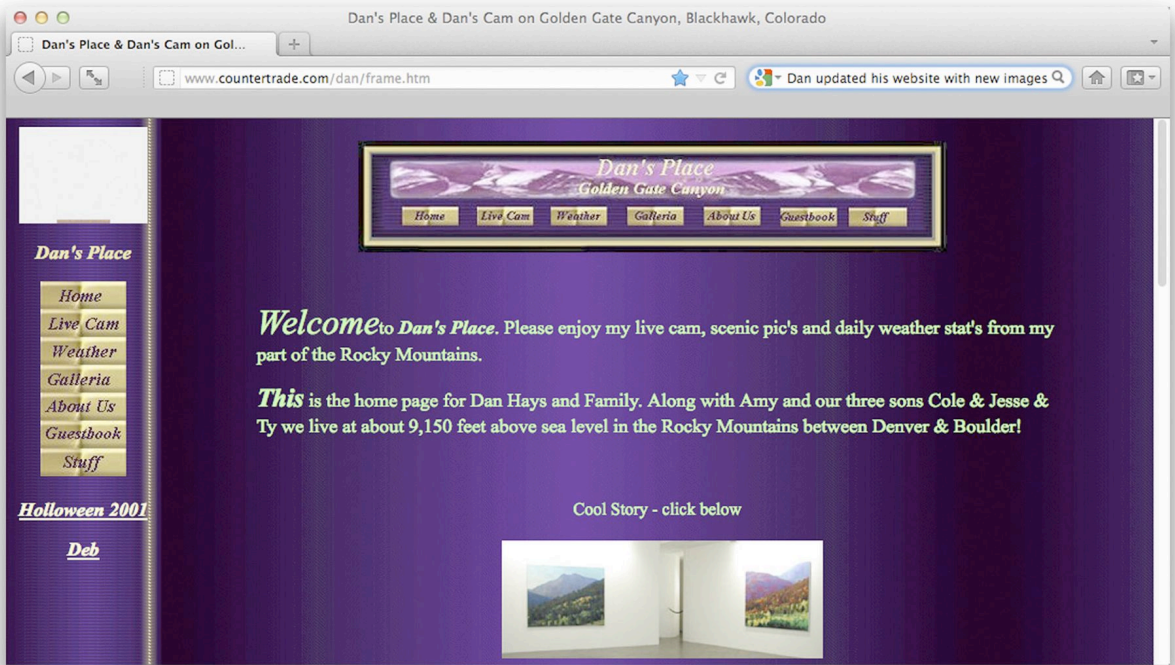
Also new - [Baby Ty](#) and [SnapShots](#)

For the last fourteen years, I've been living on our little one acre heavily wooded lot near the junction of Colorado Highway 119 (Peak to Peak Highway) and Highway 46 (Golden Gate Canyon). Our backyard (a mile or so down the canyon) is Golden Gate Canyon State Park, a beautiful park full of hiking trails, ponds, and of course incredible scenery. While Amy and I both have a thirty mile plus commute, we drive daily through scenery that people come from all over the world to see once, and we're not stuck in stop and go traffic the entire time.

More about us, careers, pictures etc. check out [our family section](#) . While I'm doing this site mostly just as a hobby if you happen to stumble across it Drop us a line, acelhays@rnhq.net, or better yet Sign My Guestbook!

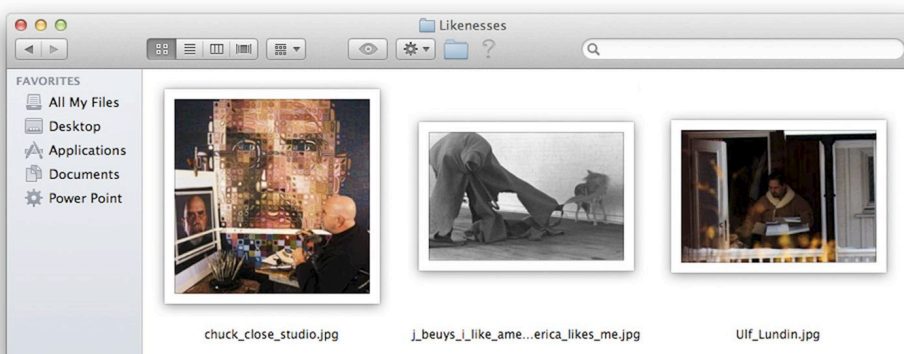
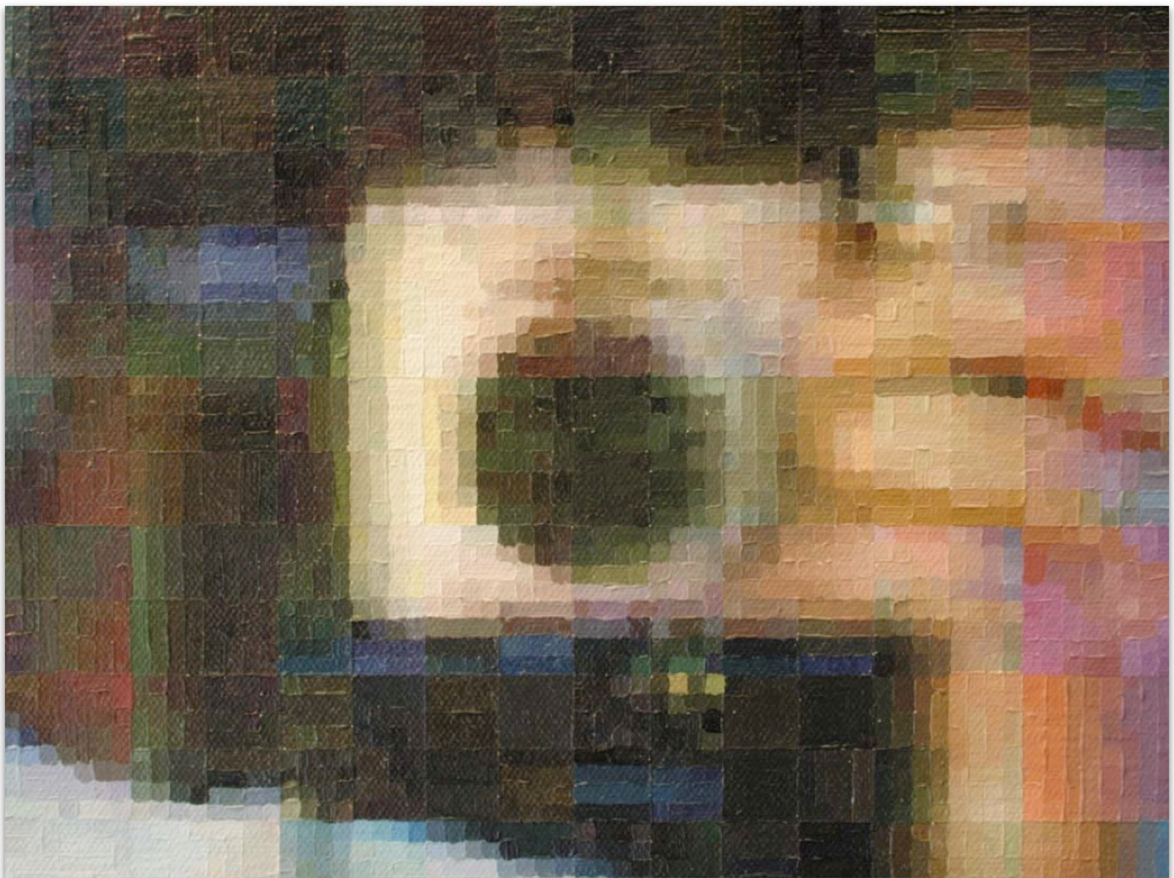


Colorado Impression (after Dan Hays, Colorado): 6 (2001), 7 (2001), 10a (2002), 10b (2002), 11a (2002), 11b (2003), all oil on canvas, 152 x 203 cm.





Dan Hays/*Self-Portrait* (2005), oil on canvas, diptych, 76 x 203 cm.



texts

danhays.org/text.html

Dan Hays

colorado **Recent articles in the digital wilderness**

snow *Across the Water, /Seconds*

lenticular *The Reassurance of Atmospherics, Journal of the New Media Caucus*

forest *Painting in the Light of Digital Reproduction, Culture Machine*

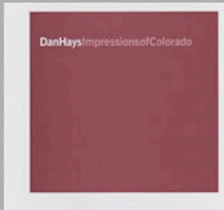
cage **Recent published articles**

garden Roderick Harris: From the Corner of the Living Room by Dan Hays.

still-life Faraway So Close: Marc Hulson discusses Dan Hays' Work.

tent Both Turps Banana issue 5.

map **Impressions of Colorado**

monet 

rodent Exhibition Catalogue designed by Joe Ewart.

sundry *A Journey Into the Digital Sublime, an essay by Richard Dyer.*

kunming *Colorado at a Distance, an interview with Ben Tufnell.*

postcard

text

biography

link

contact

Colorado at a Distance

danhays.org/coloradodistance.html

speaks

Dan Hays

colorado **COLORADO AT A DISTANCE**

snow Dan Hays interviewed by Ben Tufnell, Spring 2006

lenticular *BT: You've spoken about having 'good excuses' for making paintings. I think that's quite an interesting notion. The question is, does one need to have a good excuse to make a painting now?*

forest

cage *DH: I have a particular difficulty in conceptually justifying painting, because it's a very strange and privileged activity, strongly associated with the commercial art world. So, rather than worrying about whether I can justify doing it, I find an excuse. It's kind of dumb, which suits me fine.*

garden

still-life *The first excuse for painting was for the guinea pig series: they were the perfect subject to experiment on. That allowed me to go off and enjoy the act of painting, using colours, exploring composition, etc. With the tent series, Under Canvas, there was the pun - being in a tent, the illusion of depth, and the image lying under the canvas - so I guess that was the excuse.*

tent

map *BT: The notion of justifying or excusing an activity suggests a degree of doubt about it.*

monet

rodent *DH: Yes*

sundry

kunming *BT: How much is the notion of doubt something you embrace in your practice?*

postcard

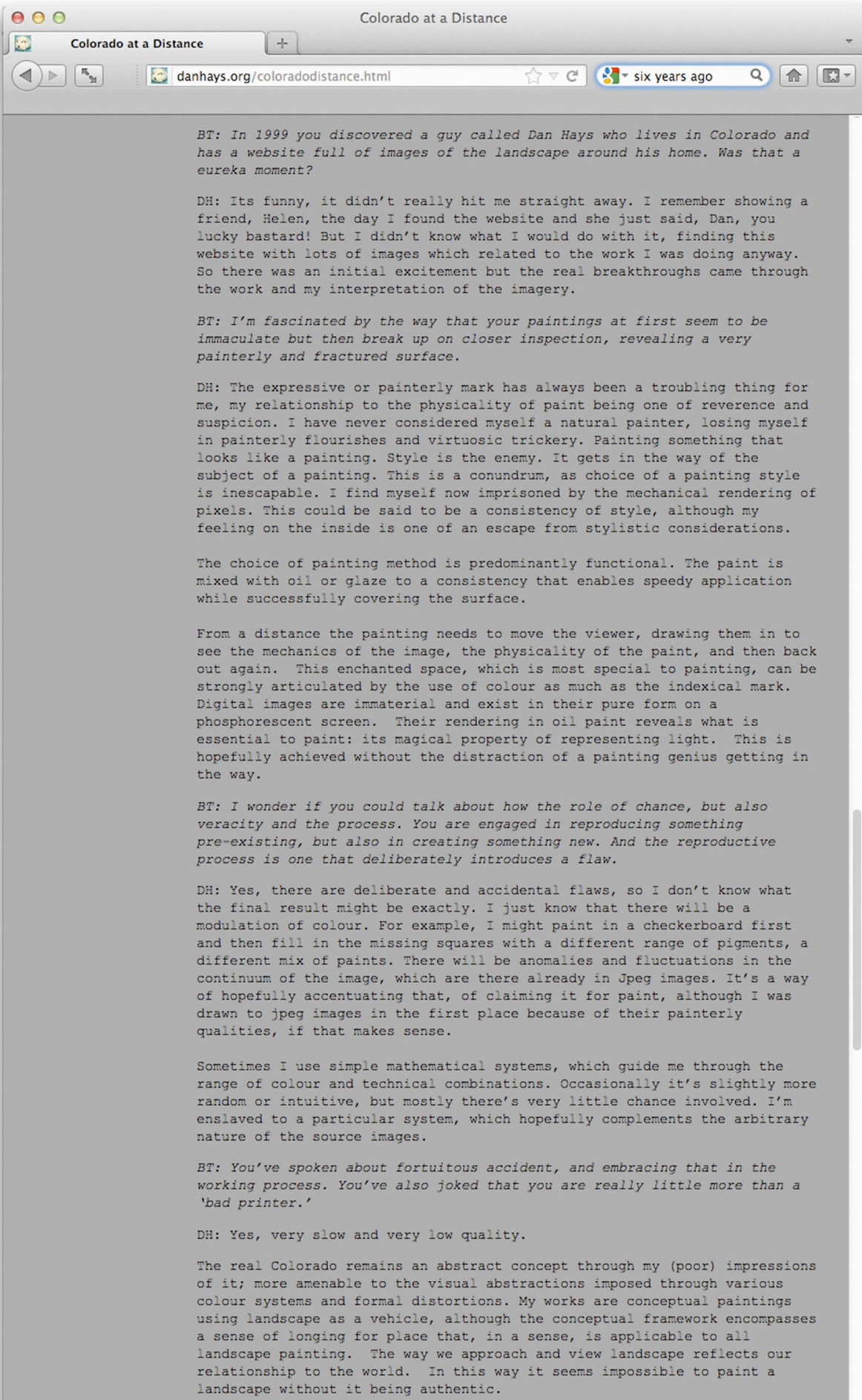
text *DH: I think I really embrace it! I feel that it's essential to my way of working. If a work is successful I have feelings of doubt towards it; there's something left that I'm not sure about. This might seem strange, as the paintings look so finished.*

biography

link

contact

(edited)



BT: In 1999 you discovered a guy called Dan Hays who lives in Colorado and has a website full of images of the landscape around his home. Was that a eureka moment?

DH: Its funny, it didn't really hit me straight away. I remember showing a friend, Helen, the day I found the website and she just said, Dan, you lucky bastard! But I didn't know what I would do with it, finding this website with lots of images which related to the work I was doing anyway. So there was an initial excitement but the real breakthroughs came through the work and my interpretation of the imagery.

BT: I'm fascinated by the way that your paintings at first seem to be immaculate but then break up on closer inspection, revealing a very painterly and fractured surface.

DH: The expressive or painterly mark has always been a troubling thing for me, my relationship to the physicality of paint being one of reverence and suspicion. I have never considered myself a natural painter, losing myself in painterly flourishes and virtuosic trickery. Painting something that looks like a painting. Style is the enemy. It gets in the way of the subject of a painting. This is a conundrum, as choice of a painting style is inescapable. I find myself now imprisoned by the mechanical rendering of pixels. This could be said to be a consistency of style, although my feeling on the inside is one of an escape from stylistic considerations.

The choice of painting method is predominantly functional. The paint is mixed with oil or glaze to a consistency that enables speedy application while successfully covering the surface.

From a distance the painting needs to move the viewer, drawing them in to see the mechanics of the image, the physicality of the paint, and then back out again. This enchanted space, which is most special to painting, can be strongly articulated by the use of colour as much as the indexical mark. Digital images are immaterial and exist in their pure form on a phosphorescent screen. Their rendering in oil paint reveals what is essential to paint: its magical property of representing light. This is hopefully achieved without the distraction of a painting genius getting in the way.

BT: I wonder if you could talk about how the role of chance, but also veracity and the process. You are engaged in reproducing something pre-existing, but also in creating something new. And the reproductive process is one that deliberately introduces a flaw.

DH: Yes, there are deliberate and accidental flaws, so I don't know what the final result might be exactly. I just know that there will be a modulation of colour. For example, I might paint in a checkerboard first and then fill in the missing squares with a different range of pigments, a different mix of paints. There will be anomalies and fluctuations in the continuum of the image, which are there already in Jpeg images. It's a way of hopefully accentuating that, of claiming it for paint, although I was drawn to jpeg images in the first place because of their painterly qualities, if that makes sense.

Sometimes I use simple mathematical systems, which guide me through the range of colour and technical combinations. Occasionally it's slightly more random or intuitive, but mostly there's very little chance involved. I'm enslaved to a particular system, which hopefully complements the arbitrary nature of the source images.

BT: You've spoken about fortuitous accident, and embracing that in the working process. You've also joked that you are really little more than a 'bad printer.'

DH: Yes, very slow and very low quality.

The real Colorado remains an abstract concept through my (poor) impressions of it; more amenable to the visual abstractions imposed through various colour systems and formal distortions. My works are conceptual paintings using landscape as a vehicle, although the conceptual framework encompasses a sense of longing for place that, in a sense, is applicable to all landscape painting. The way we approach and view landscape reflects our relationship to the world. In this way it seems impossible to paint a landscape without it being authentic.

Colorado at a Distance

Colorado at a Distance

danhays.org/coloradodistance.html

& largely agrees with now

It could be that by copying these beautiful images I can disappear on a creative level, as an artist, for fear of failure. The other Dan Hays is the authentic Dan Hays. I am his double, his slave, his ghost. My work is a kind of displacement activity, a distraction, smoke and mirrors.

BT: Do you have a sense of idealism in terms of taking landscape as a subject, as an artist who lives in London?

DH: Yes, I do wonder if I'd paint landscapes if I lived in the landscape. It's a kind of perverse idealism. I get an ironic pleasure working with the landscape while being removed from it. This is the human condition, at least the developed capitalist situation. Nature is used to sell virtually anything. This is something I feel extremely ambivalent about. I revel in that ambivalence, finding it fascinating how the more removed from nature we are, the more our desire and yearning for it seems to increase. Depictions of landscape are a good substitute for the real thing - the real thing being unattainable.

BT: An optimist might say that the area you're exploring - mediated imagery, photographic and digital imagery - is really fertile territory for painting and that in fact painting is perhaps the only medium that can really address this. A pessimist might say that actually painting is being forced into an ever more limited territory.

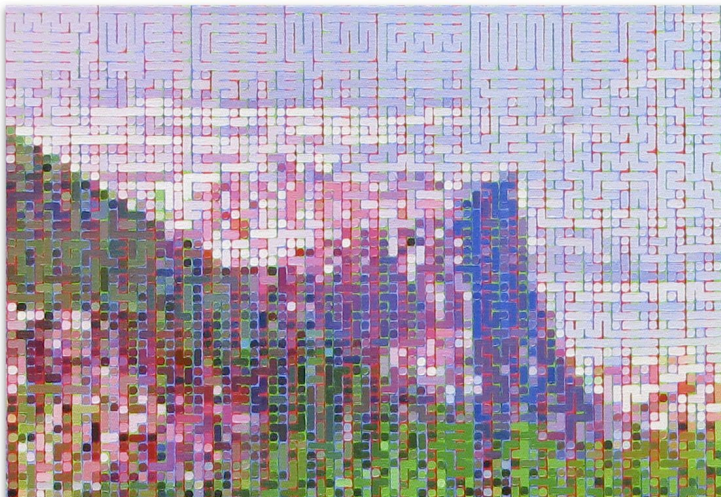
DH: You could say that the fact that someone is spending four months painting something that can be transmitted instantaneously, when there are millions of images generated every second around the world, is really the death knell of painting, confirming its futility. I'm not a pessimist. My work is about valuing images, when confronted with so many; about really looking at fugitive, transient images, which aren't great in any normal sense of the word. By spending so long inhabiting a particular image I'm exhibiting a reverence to images in general, and articulating the preciousness of these things.

BT: Painting can slow things down, and create a space for reflection.

DH: I guess so, but I see this in photography and film, so I don't think it's a quality of painting in particular.

BT: I suppose what I'm suggesting, is that painting is uniquely equipped, the particular properties of painting are such that they can allow you to explore this world of images in a way that you couldn't do with other media.

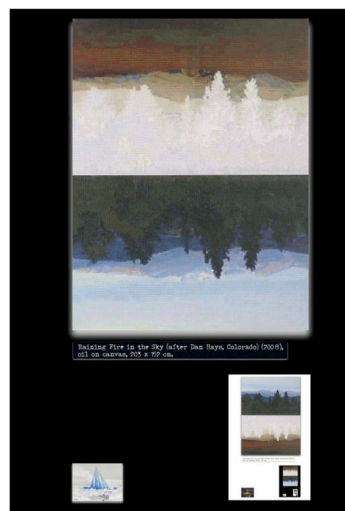
DH: It's because it bestows on them a special kind of value. This is the awe that people have when confronted with anything that's clearly taken a long time, a Persian rug, or whatever. I want to forget that but it's really key and inescapable in the work. Spending so long devoted to one image, is a message for people viewing my work that I want them to get, and I don't know if that's a philosophical or poetic thing but its definitely part of what I'm doing. I want to slow people down. (Although not as much as me).

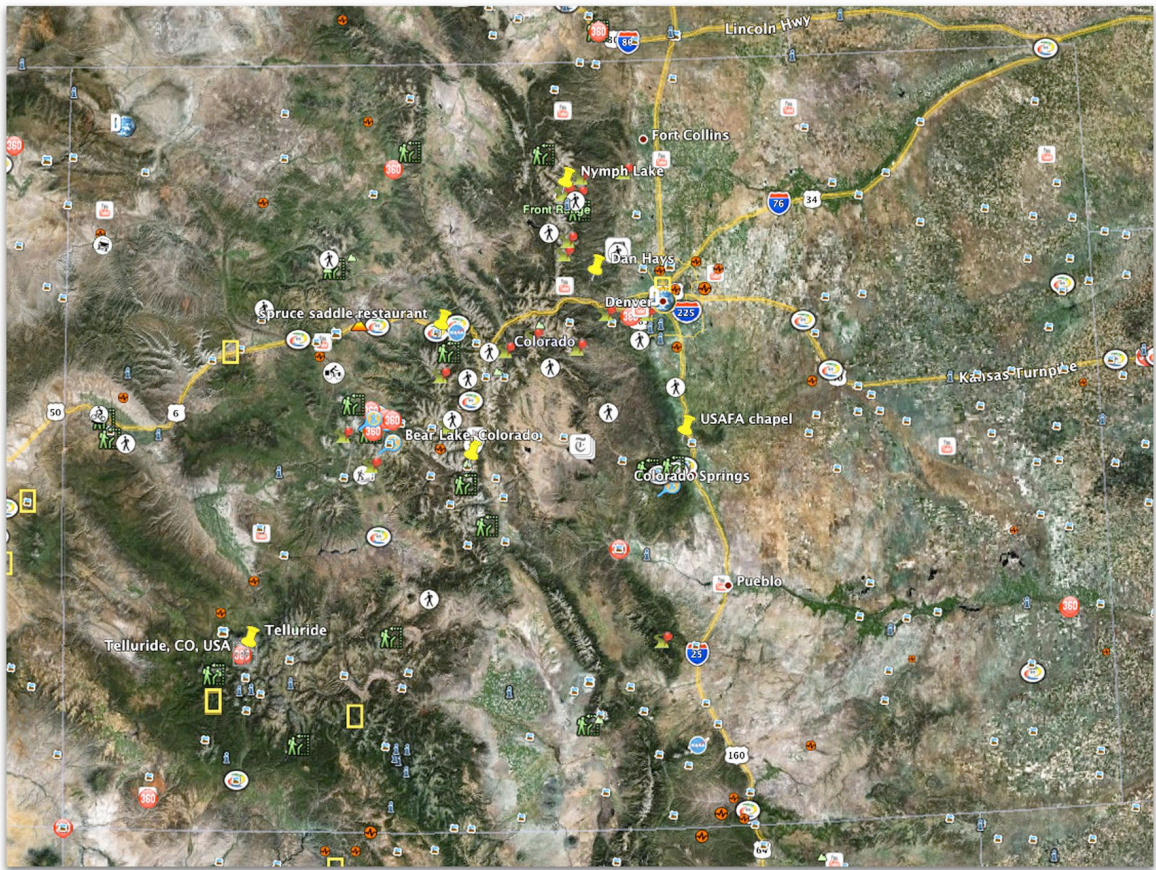
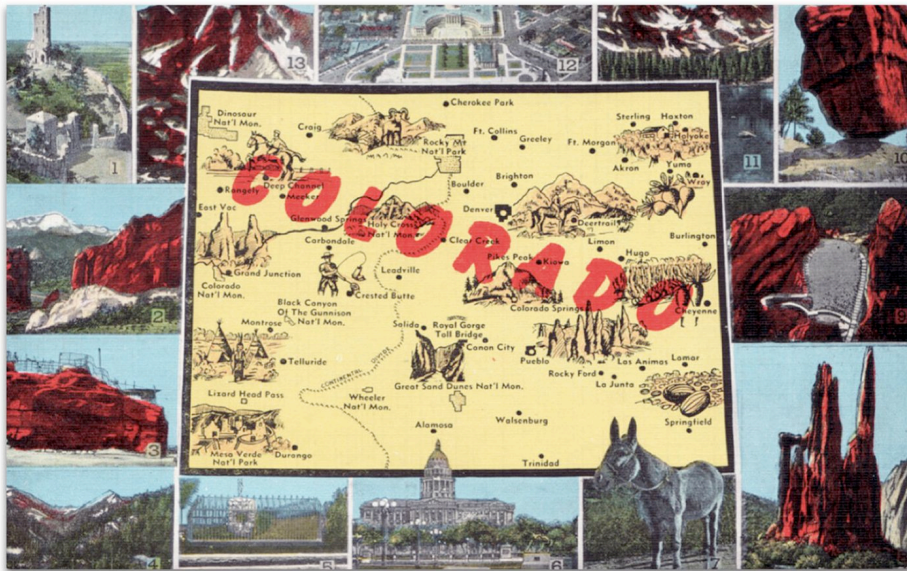


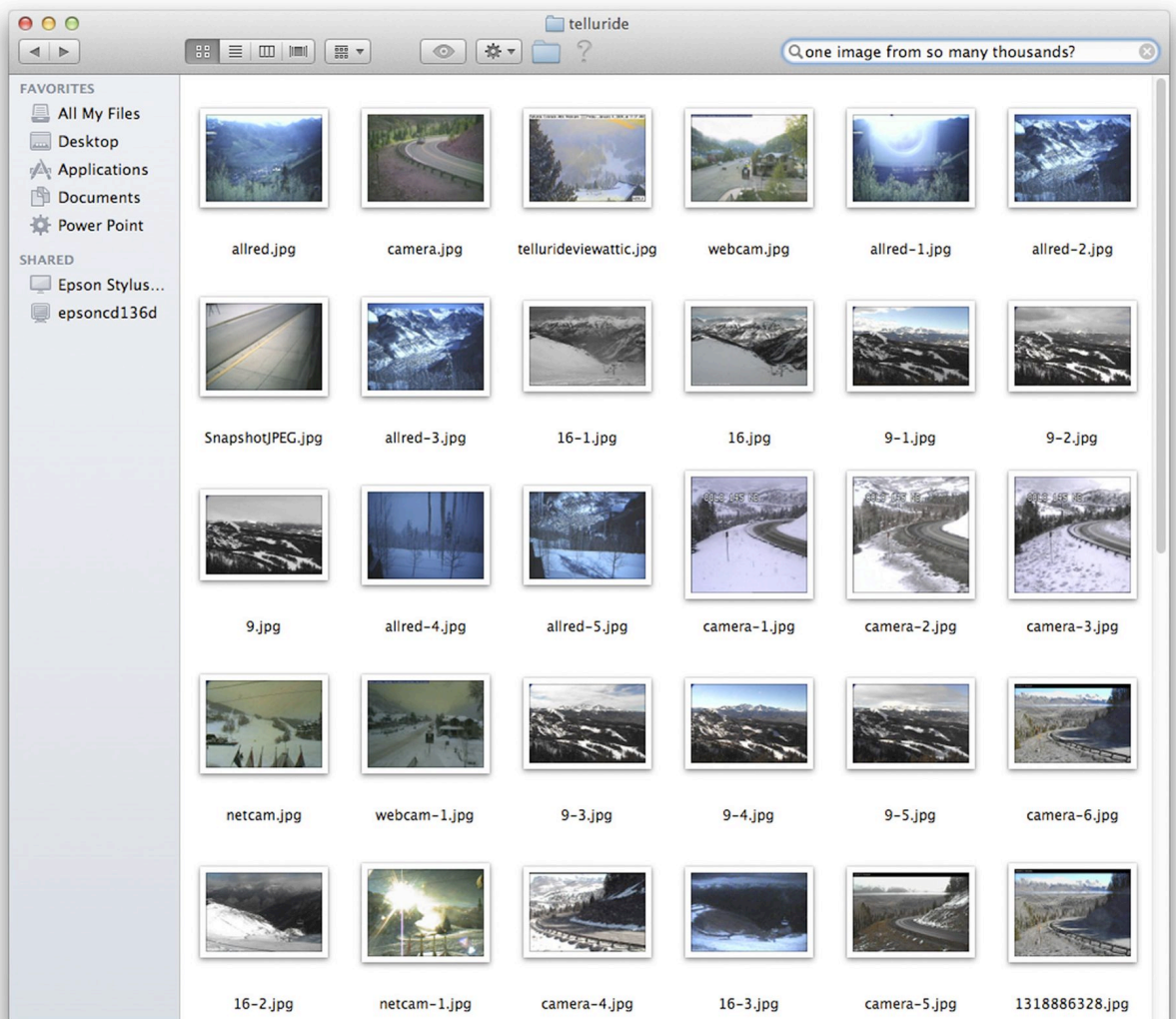
Rocky Mountain High
John Denver — Rock
1:06 / 4:38



Raining Fire in the Sky (after Dan Hays, Colorado) (2008),
oil on canvas, 203 x 152 cm.

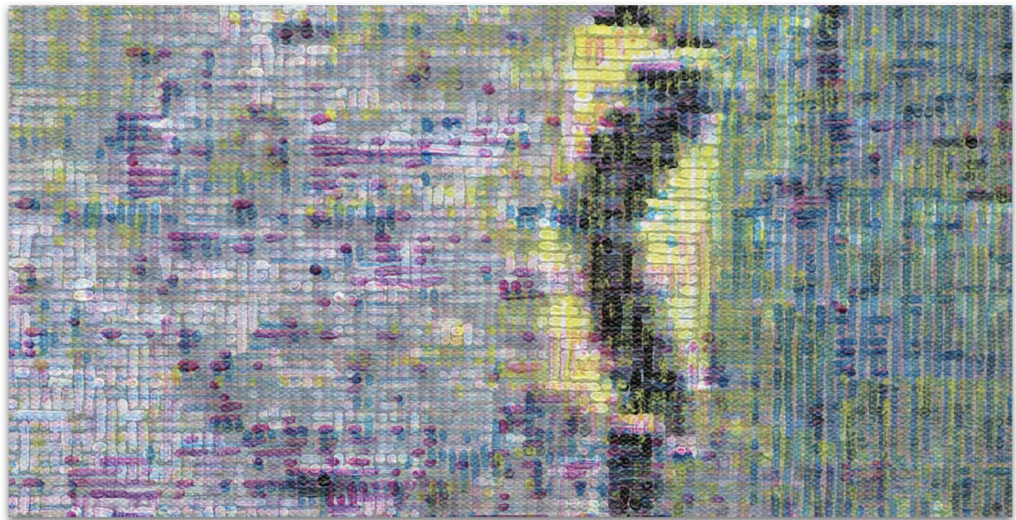








American Night (2009), oil on canvas, 122 x 163 cm.



Day for Night/American Landscape


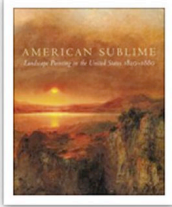
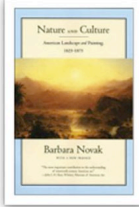

Q: It's about memory, intuition, projection...

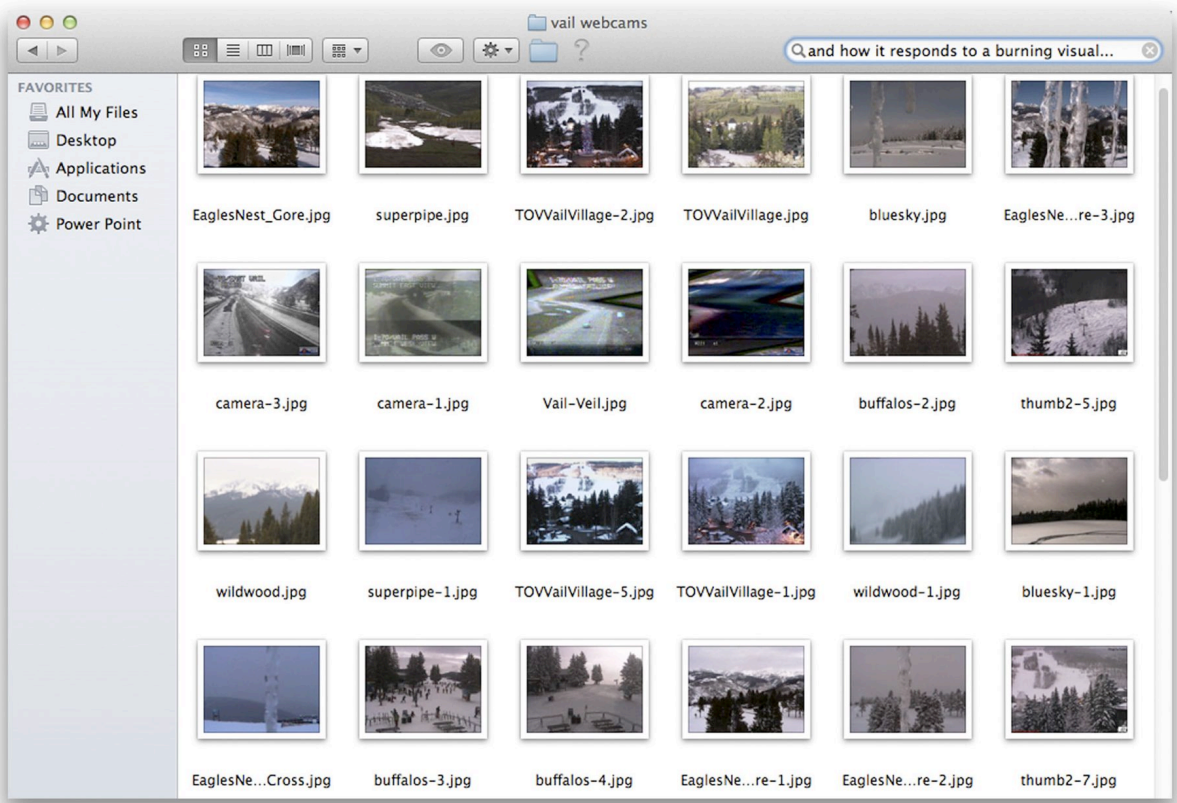
FAVORITES

- All My Files
- Desktop
- Applications
- Documents
- Power Point

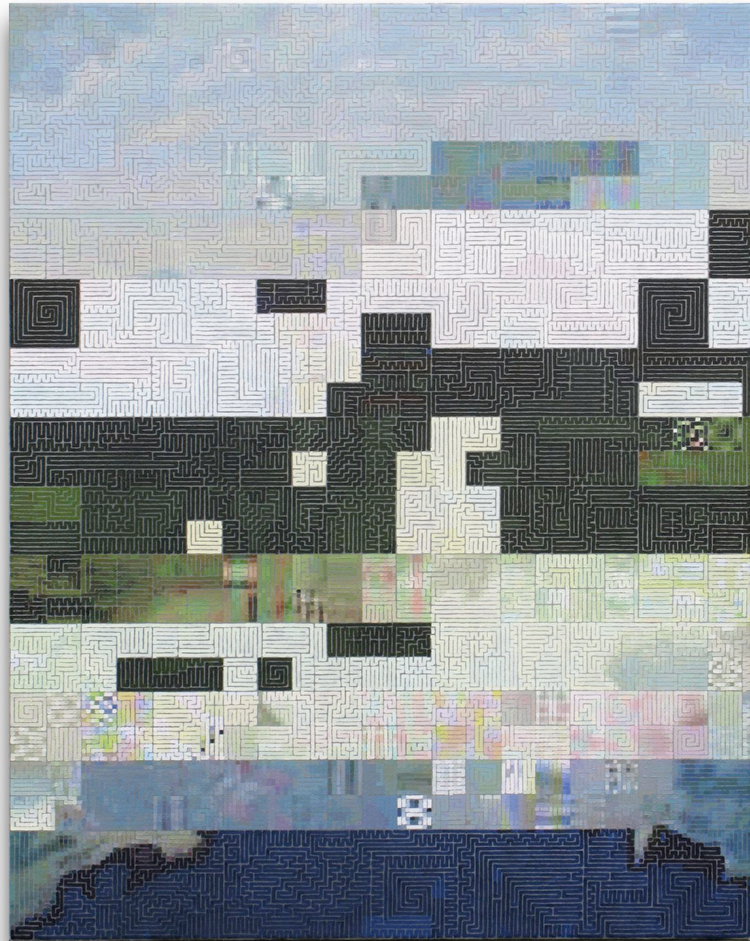
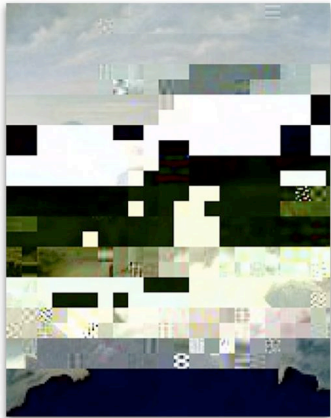
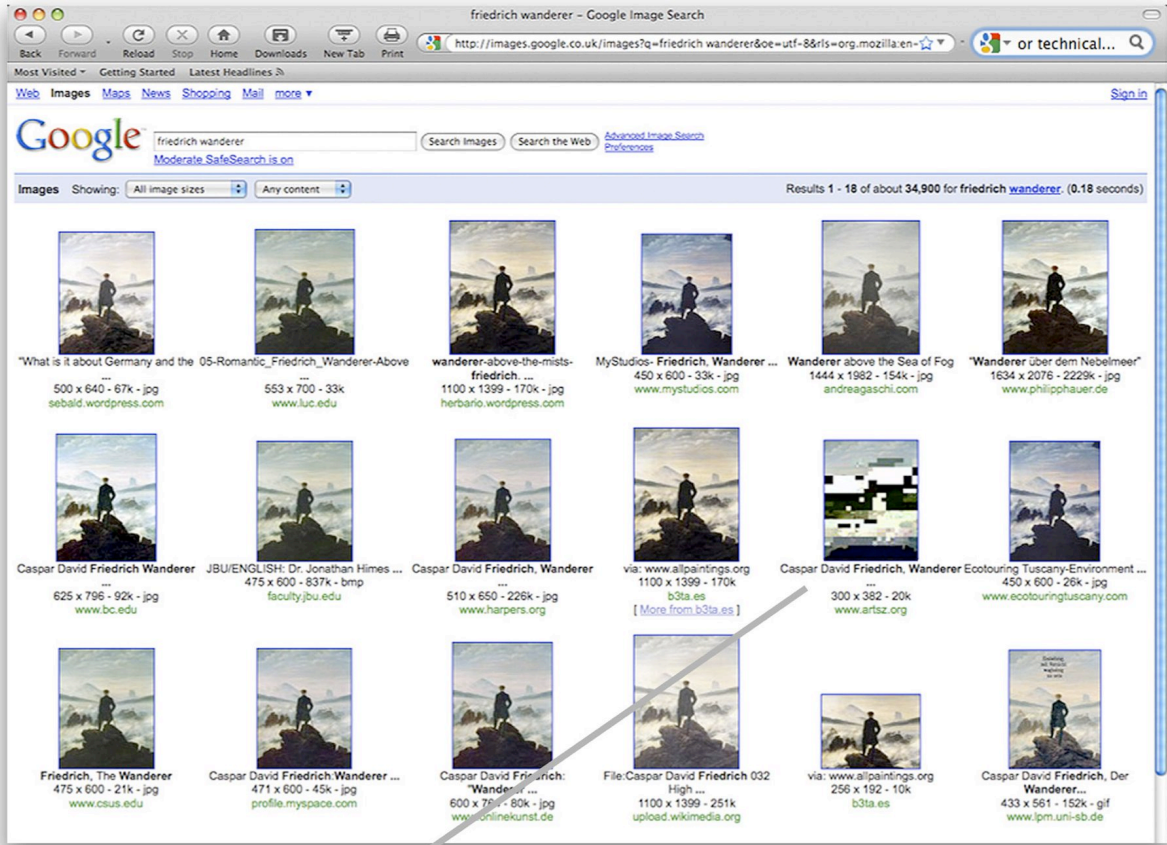
SHARED

- Epson Stylu...
- epsoncd136d

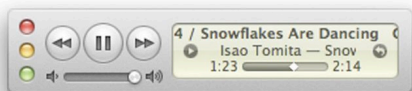
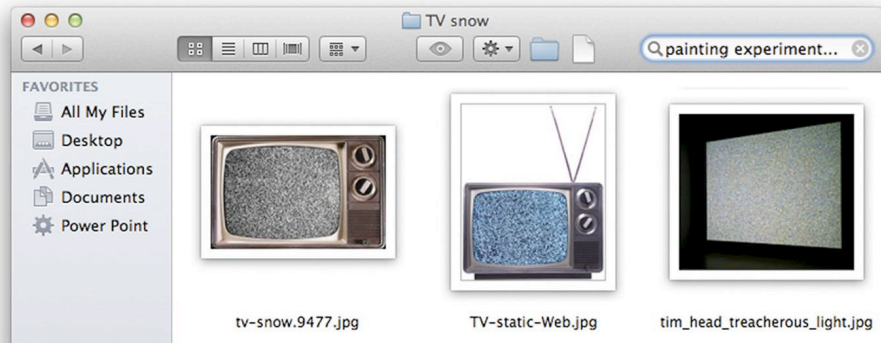
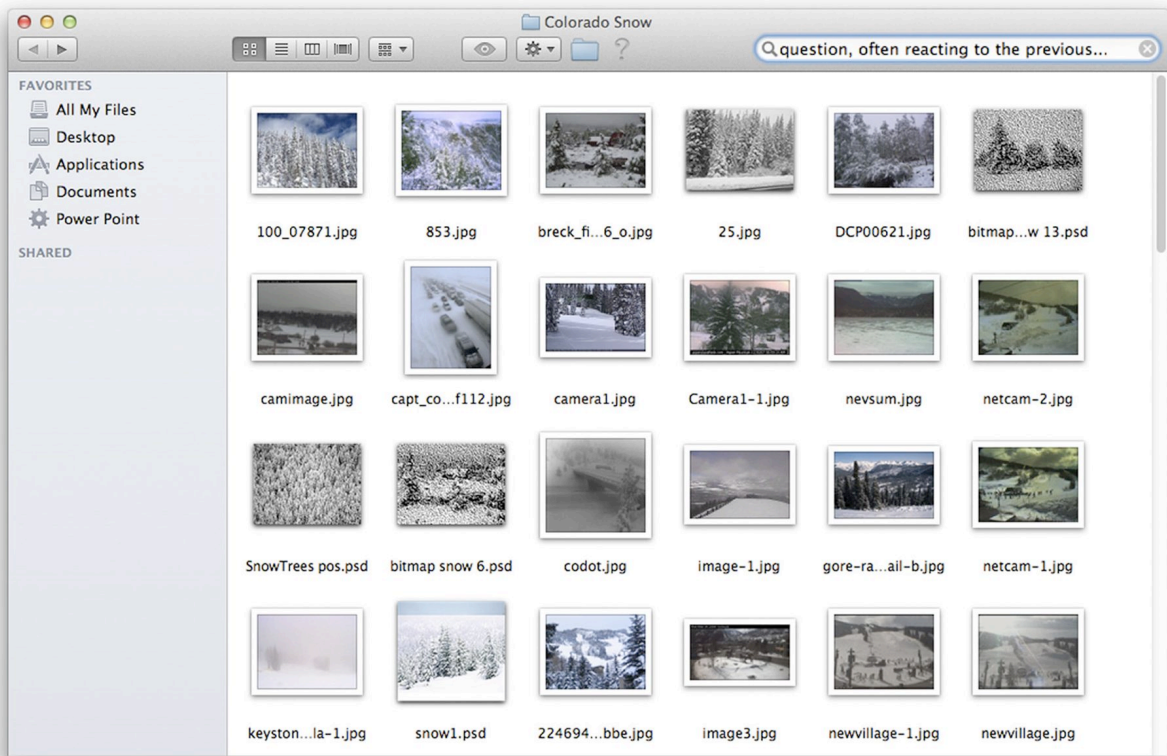
 Truffaut_La_Nuit_Americaine.jpg	 Tate_American_Sublime.jpg	 Barbara_Novak.jpg	 Hudson_River_School_visions.jpg
--	--	---	--



Vail Pass (2009), oil on canvas, 137 x 183 cm.

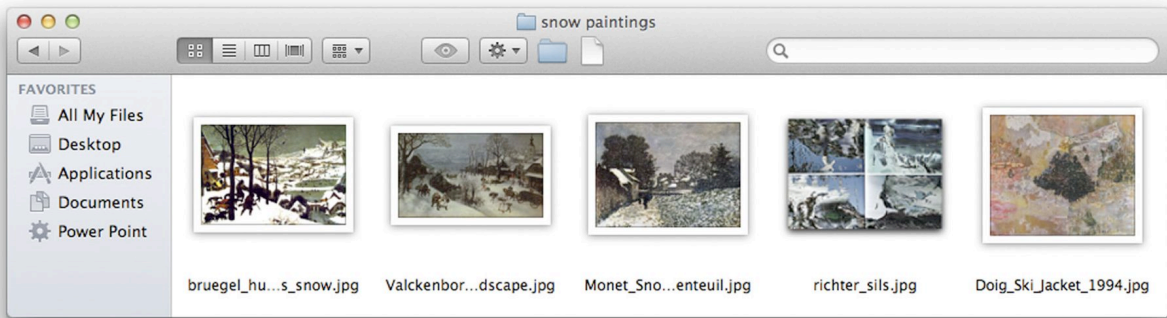


Returning Wanderer (2009), oil on canvas, 98 x 75 cm.





Colorado Snow Effect 4 (2007), oil on canvas, 122 x 162 cm.




snow notes

danhays.org/snowintro.html

first snow

Dan Hays

- colorado
- snow
- lenticular
- forest
- cage
- garden
- still-life
- tent
- map
- monet
- rodent
- sundry
- kunming
- postcard
- text
- biography
- link
- contact



Spring Snow 1, 2 & 3
1996, oil on canvas, each 90 x 90cm

Snow

In the winter of 1995/96 I travelled to the Auvergne region in France to visit my dad Bill and his wife Catherine. One morning I awoke to find that it had snowed on the pine forest overnight. I took numerous slide photographs of the astonishingly beautiful scene, and after processing back in London, was intrigued by how these images looked in miniature. They reminded me of pictures of 'snow' on a TV screen. In their painting, using a dragging technique, I was excited by the effect of a frozen video frame rather than a still photograph that emerged by accident - a more transient and fleeting kind of picture, in contrast to the monumental nature of the subject matter. This discovery fed into the development of much of my subsequent work.

Colorado Snow Effects

A black and white photograph of a snowy landscape, so long as the sky is overcast, works almost as effectively as a colour photograph in representing an almost monochromatic scene. In the *Colorado Snow Effect* paintings snow scenes are depicted with daubed pixels of pure saturated colour. From a distance these points of colour optically merge and form a greyscale image, revealing the subtle tones required to appreciate the forms of pine trees or line of a hillside. As the painting is approached, colour vision takes over from perceiving gradations of tone, and the impression is one of abstracted coloured noise.

The paintings play with ideas of the white noise or 'snow' on analogue television, presenting a dialogue between a surface of background radiation and ideas about landscape as background. Homage is paid to the use of additive colour by the impressionists and the vision-theory inspired work of pointillist divisionism. Yet, whereas the intentions of these movements was to emulate the immediacy of atmospheric scintillation, representing a 'natural' impression of a scene bathed in light, the use of pure colour to represent a grey landscape seems like a ridiculous optical overindulgence - although one akin, on a macro-scale, to the three colour channels of a TV monitor. The metaphorical connections between snow, whiteness, silence and purity, and the icy, crystalline matrix of the screen, are subverted through the pathos of exuberant, noisy, tangible colour.

Also see related lenticular experiments: [Colorado Snow Drifts](#)

Essays on Art & Language – The MIT Press

mitpress.mit.edu/catalog/item/default.asp?ttype=2&ti... snow theory

The MIT Press YOUR PROFILE | TO ORDER | CONTACT US

BROWSE BOOKS | BROWSE JOURNALS | BROWSE DIGITAL | SEARCH: [Title, Author, ISBN] GO ADVANCED

Essays on Art & Language
Charles Harrison

These essays by art historian and critic Charles Harrison are based on the premise that making art and talking about art are related enterprises. They are written from the point of view of Art & Language, the artistic movement based in England—and briefly in the United States—with which Harrison has been associated for thirty years. Harrison uses the work of Art & Language as a central case study to discuss developments in art from the 1950s through the 1980s.

According to Harrison, the strongest motivation for writing about art is that it brings us closer to that which is other than ourselves. In seeing how a work is done, we learn about its achieved identity: we see, for example, that a drip on a Pollock is integral to its technical character, whereas a drip on a Mondrian would not be. Throughout the book, Harrison uses specific examples to address a range of questions about the history, theory, and making of modern art—questions about the conditions of its making and the nature of its public, about the problems and priorities of criticism, and about the relations between interpretation and judgment.

October 2003



Surface

Plate 93 *Lucas van Valckenborch, Winter Landscape (1586). Oil on canvas, 117 × 198 cm. Kunsthistorisches Museum, Vienna.*

Lucas van Valckenborch's *Winter Landscape* hangs in the Kunsthistorisches Museum in Vienna (see plate 93). It was painted 400 years ago as one of a set of the Four Seasons. Measured by sales of reproductions, it is one of the most popular paintings in the museum, though it is by no means the most distinguished example of the genre to which it belongs. The picture is a snow scene. In the long series of represented planes which recedes from foreground to horizon, fallen snow covers fields and roofs. Across the surface of the canvas and scarcely diminishing in scale from bottom to top, touches of white paint





Plate 94 Oscar
 Claude Monet, *Snow
 at Argenteuil* (c. 1873).
 Oil on canvas, 54.6 ×
 73.8 cm. Courtesy of
 Museum of Fine Arts,
 Boston. Bequest of
 Anna Perkins Rogers.

represent falling snow. It is not a small painting and these are not mere feathery indications, but palpable dabs from a loaded brush. To a taste fed on Modernist painting – or, for the pedantic, to a prejudice fuelled by Modernist accounts of painting – it is by virtue of this surprising frankness that the painting achieves more than mere anecdotal charm. It is not the illusion of depth in the picture that holds our sophisticated attention, nor the atmospheric re-creation of a leaden sky, nor do we admit to being engaged by the over-rehearsed animation of the peasants. What gives us pleasurable pause is that strange and distinctive form of scepticism about appearances which is set in play when the allure of imaginative depth meets resistance from the vividness of decorated surface.³

What is meant by scepticism here is not some hostile withdrawal of sympathy on the part of the viewer. It is rather an imaginative reconstruction of the artist's practical enterprise: an alertness to artifice; an appreciation in this case that the picture must have been painted to be snowed on. Whatever may have been the nature of the artist's imaginative projection into the fictional space he was creating, no other destination could sensibly be envisaged for the coming fall of snow than the literal and factitious surface of the canvas. And those white dabs, when they came, would not only obscure much of his own painstaking work; they would call into question that form of mimetic relation to the world which is conventionally secured by gradual modelling, rational perspective and consistent tonal organization. It is this very calling-into-question – this deliberate cancellation of the fruits of a moderate competence – that renders the painting potentially appealing to a modern interest (and it is surely a matter of indifference here whether 'modern' translates as 'Modernist' or as 'Postmodern-

ist'). There may have been no possible thought of 'foregrounding of the device' in the conceptual world of van Valckenborch, no conceivable distinction between writerly and readerly texts or between a naïve *plaisir* and a sceptical *jouissance*. But we can still allow his art to have been touched by that critical self-consciousness about reference and technique which in recent years has been topicalized in such terms as these.

It may seem that to discuss the painting in such terms is to give it the benefit of a considerable doubt. We appear to be assuming that the manifest facticity of those touches which signify falling snow is a function in some intentional system of artifice and reflexiveness, and not the mere accidental result of incompetence on the part of a painter who would have produced a more seamless illusion had he been technically able – had he possessed the kind of skill, for instance, displayed by Monet in his painting of *Snow at Argenteuil* (see plate 94). But is this assumption actually implied? Are the relations between intention and competence quite so easily decided? And what if we said that, while Monet was painting a decorous and suburban fall of snow, an *effect* for which the technology of Impressionism was well suited, van Valckenborch was painting a blizzard, a natural event which strains the competences of painting itself? It is indeed a careless habit of our culture – entrenched in connoisseurish talk about skill and accomplishment and style – to assume a straightforward antithesis between intentional competence and involuntary incompetence. But this antithesis is far too simple to cope with actual cases. It also rests on a misleading isolation of the matter of authorial intention and competence from the question of determining conditions.* The history of art and the practice of criticism instruct us that the processes of judgement and interpretation are all too often vexed by the insecurity of distinctions between intentional competence, intentional incompetence, accidental competence and accidental incompetence. It is not simply that these distinctions are fuzzy and philosophically fraught. The point is that their fields of reference change with changing conditions. Among these changes are shifts in such contingent factors as the interests of social classes. Competence is relative to such interests. The popularity of van Valckenborch's *Winter Landscape* is presumably due more to its status as a kind of ideal Christmas card than to the kinds of verdict upon its accomplishment which may be expected of art historians. According to the conventions of competence which are supposed to regulate unspecialized judgement, a sense that the snow is literally *on* the surface would be inconsistent with the snow being figuratively *in* the picture – as it more clearly seems to be in Monet's painting. Once this inconsistency became noticeable and describable it would tend to undermine the plausibility of the illusion and thus the supposed competence of the painting.

It is only in a world emptied of external determinations and contingent interests that distinctions between the intentional and the accidental remain immutable. In such a world the test of time (applied

some sense hard-won. On the contrary, they are the signs of limitation upon what the work can be of, and thus of the painting's containment within a normative set of conditions. Virtually the same meaning is conveyed by saying that they are the signs of limitation on the investment of the artist's time. For us, though, the time of Wright's picture is the frozen moment, extended backwards or forwards, if it is, by our own imaginative narration of events quite irrelevant to the history of the picture. The act of perception is an act of consumption in which we hazard nothing. The world of our own antecedent associations is pandered to and privileged in ways which distract us from the uninteresting contingencies of the work's production, and thus from the relative ordinariness of what it is actually of.³¹

By contrast, the kind of painting I have in mind is one which presents some aspect of its own production as a bar to unreflective consumption; which renders problematic the relationship between what it represents and how it represents it; which figuratively embodies time as a necessary aspect of its own coming-into-existence; which is therefore not possibly perceived as a mere glimpse or scene or effect, but which imposes upon the spectator a necessity for engagement with what it is of – an engagement which is disciplined by acknowledgement of the painting's own factitious character, and which is objective to the extent that the spectator's own preferences and predispositions are regulated by the priority of that acknowledgement (compare plates 107 and 108).

The more familiar candidates for inclusion in such a category are indeed drawn from the art of the modern period. Exploration of the distinction between the represented and the means of representing, lately claimed as a distinguishing feature of Postmodernism, has been a practical and conceptual priority in the development of modern painting since the 1860s. Manet, Cézanne, Picasso, Matisse, Pollock –



Plate 113 Camille Pissarro, *Hoarfrost – the Old Road to Ennery, Pontoise* (1873). Oil on canvas, 65 × 93 cm. Musée d'Orsay, Paris. Photo: Réunion des Musées Nationaux, Paris.



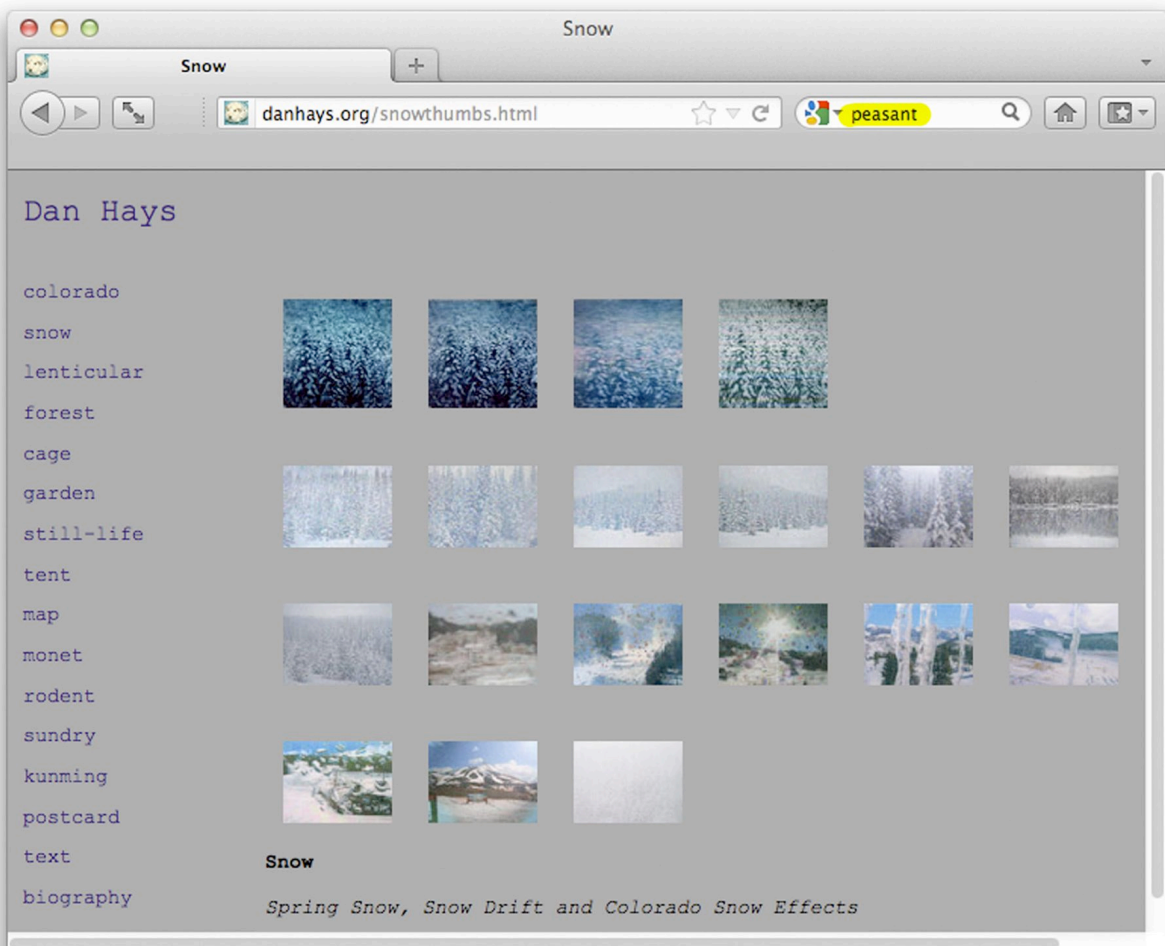
inconsistent with the rest of the painted surface. It seems that the peasant could not be represented within a technically consistent Impressionist landscape without losing just that monolithic property which was both his normal pictorial identity and his conventional Realist attribute. The price of preserving that attribute is that the figure is, as it were, refused by the technically resolved Impressionist landscape. What the painting narrates is the divergence of two trajectories: on the one hand those discourses within which rural labour and the identity of the peasantry were possibly realistic topics; on the other hand the developing discourses of artistic modernism, with their emphasis on the autonomy of expression and of pictorial form. Pissarro no doubt wished and intended to bring these discourses together and to articulate them both within one practice. The vivid testimony of the painting is that in 1873 this could not be done. In attempting to include the peasant in the painted landscape without either anomaly or idealization, Pissarro was painting an unpaintable picture. If *Hoarfrost* can be called a realistic work, it is not by virtue of what it depicts, nor because the artist has realized a vision of his own. It is as a consequence of what it happens to be made of. It is despite the will of the artist that the historical impossibility of reconciliation between an actual political and an actual cultural world is worked out and narrated upon the surface of his picture. Contingency of this kind serves to remind us that we can't make the world better with art.³⁶

If a painting which thus catches the moment of this impossibility is to be denigrated for its aesthetic disunity, it might be thought that we should consider revising our aesthetic priorities. According to the conventional wisdom of Modernist theory, however, our present priorities are dictated by what subsequently happened – or, if you like, by the evidence of the test of time. In the realist climate of early Impressionism the concept of pictorial 'atmosphere' had been grounded in the naturalistic and even in the social conditions of the represented world. However, as Pissarro's painting seems to show, this grounding became increasingly hard to achieve. During the 1880s, by a conceptual shift which the term 'crisis of Impressionism' denotes but fails to describe, the project of Realism was largely abandoned and the notion of atmosphere was autonomized and internalized.³⁷ Atmosphere was seen, as it were, as something spontaneously generated from the expressive surface rather than metaphorically represented by it, and whatever could not be accommodated to that surface was seen as alien to painting. It was the pragmatic Monet who solved Pissarro's problem. He simply omitted the peasant, and in omitting him as token removed a type of obstruction to the progress of the plausibly modern surface. In Monet's work after 1873 the contingently irreconcilable gives way to the aesthetically resolved. This shift involves a change in the kinds of places – the kinds of worlds – that are viewed as potentially picturesque.³⁸ By the early years of the twentieth century pictorial atmosphere had come to be represented in the dominant critical discourse as signifying emotional or psychological or even spiritual

climate. By the 1950s the aesthetic integration of the canvas was being conceived in terms of a form of realization of the artist's self.

This is one way in which the history of the modern is told. A supposedly unbroken genetic chain connects the atmospheric all-over-ness of the typical post-war painting to such integrated surfaces as those of Monet. Its dynamic is the triumph of individualism and of independent expression. As implied in the first of these essays, however, the same history can also be recounted as a dislocation or transformation of the irresolvable pictorial demands of realism into a language of displacement, evacuation and exhaustion. According to this second version, the art-historical prising-apart of realism and expression, realism and autonomy, realism and the practical surface misrepresents and abbreviates the critical power of modern painting. To counter this misrepresentation all that is required is the kind of shift in truth-value which is achieved by putting scare quotes around such terms as 'triumph', 'individualism', 'independence' and 'expression'. From the concept of the all-over expressive painting it is then a small step into the ironies of the surface of snow.

history rules out may finally be realized. The impossible painting hangs within the all-too-possible museum, its figurative surface of snow now fraudulently recuperated into the imaginary space of an official culture, where no cold wind blows and there are no peasants.

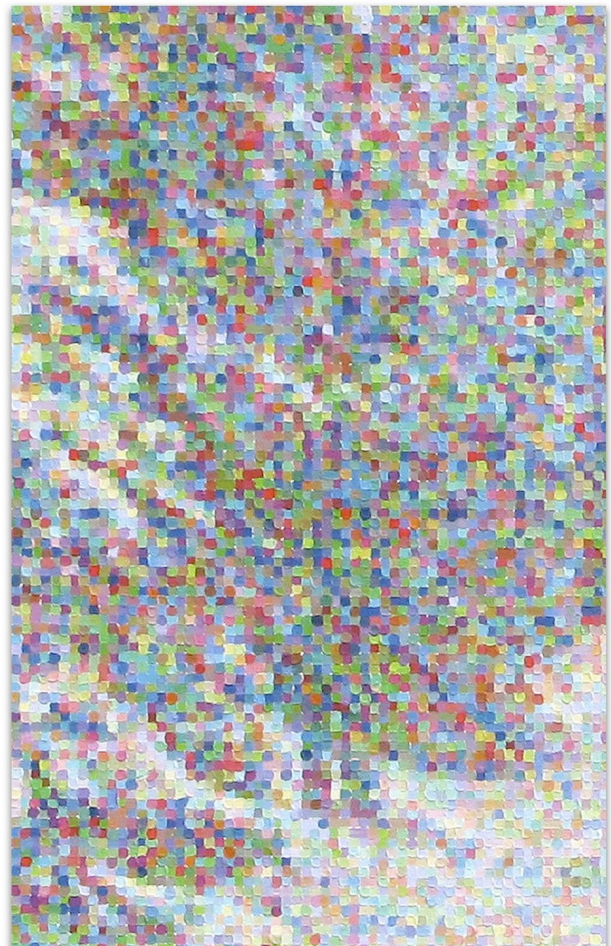


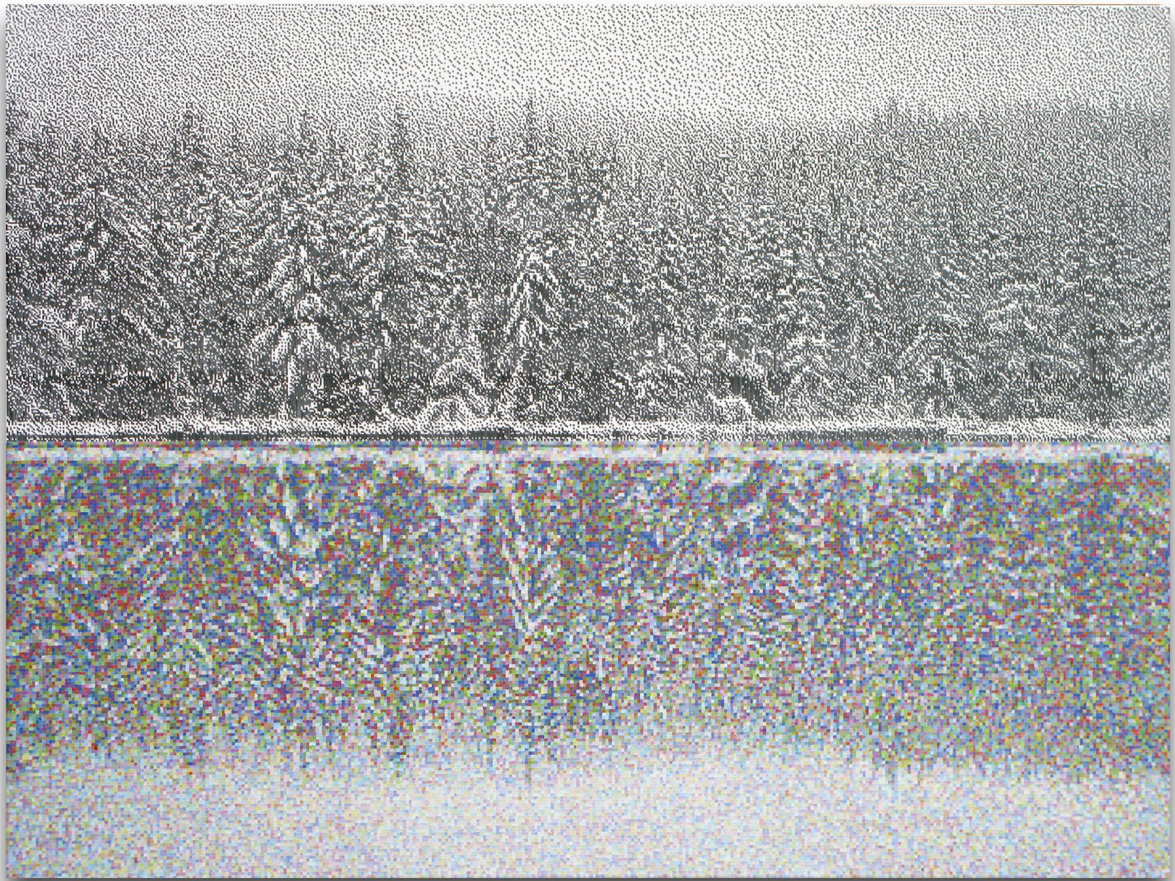
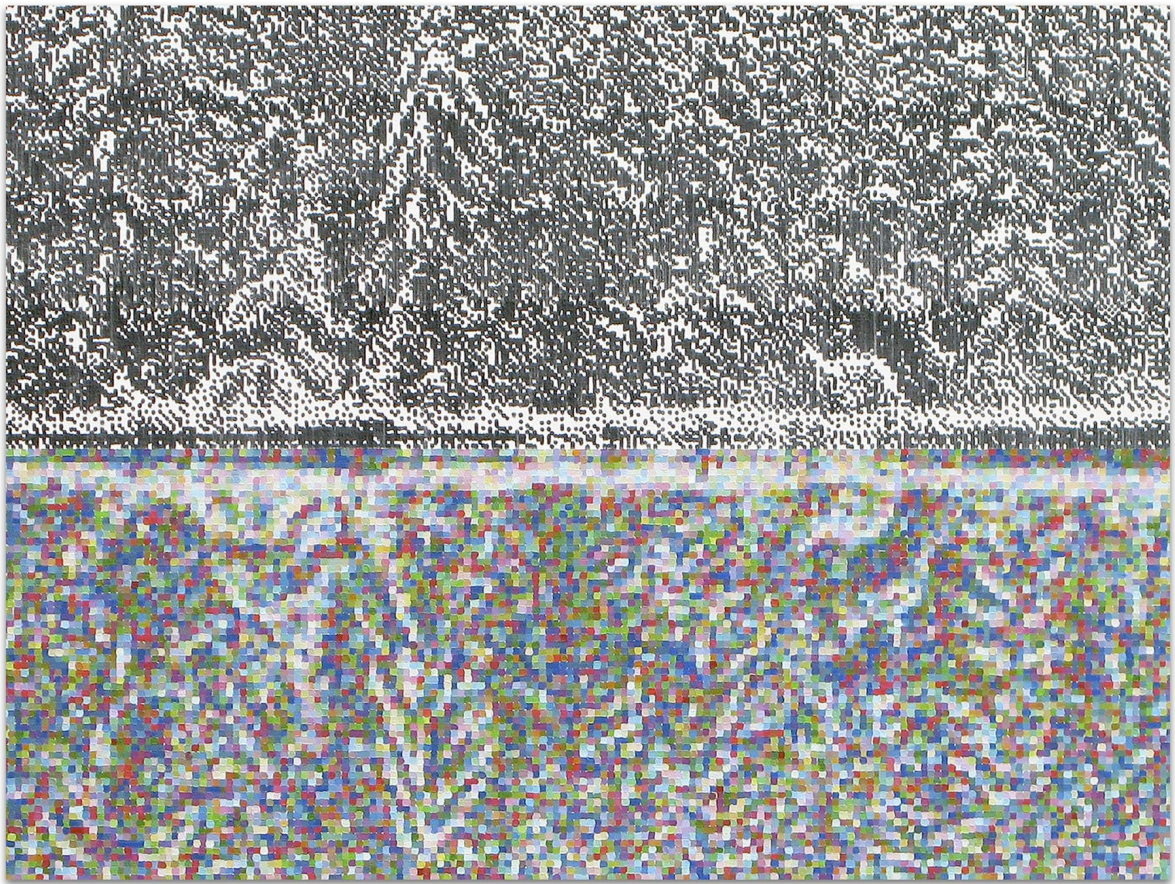


Colorado Snow Effect 5 (2008), oil on canvas, 122 x 162 cm.

In Colorado Snow Effect 5 the colour system is further manipulated, as a means of introducing visual information not in the source photograph. By tweaking or replacing a few pixels here and a few pixels there, Hays suggests what appears at a distance to be a trail of footsteps preceding the lower half of a tiny figure into the pines, where it merges with the shadows of the trees. It's barely there - you think you've seen it but you're not sure. But to inspect the image more closely of course is futile: the closer you get the less discernible the 'figure' is, quickly breaking down into abstract noise - a meaningless array of coloured squares. One could say that the human eye has an appetite, a desire for an object to focus on. These paintings work with this, tease and frustrate it: we think we see something (or, more pointedly, someone), drawing us into the painting, but as we approach it evaporates, atomises. Like a confused camera on auto-focus, unable to latch onto anything in an uncertain field, the viewer is caught between two perceptions - stuck in a back/forward flicker.

(Marc Hulson)








Colorado Snow Effect 6 (2008), oil on canvas, 137 x 183 cm.

colorado
snow
lenticular
forest
cage
garden
still-life
tent
map
monet
rodent
sundry
kunming
postcard
text
biography
link
contact

Failing Light
Exhibition at Zürcher Studio, 33 Bleecker Street, New York
6 March - 2 May 2009



Spring Snow print

Spring Snow print

danhays.org/springsnowprint.html

not painting?

- colorado
- snow
- lenticular
- forest
- cage
- garden
- still-life
- tent
- map
- monet
- rodent
- sundry
- kunming
- postcard
- text
- biography
- link
- contact



Spring Snow
2009, screenprint on Velin Arches Blanc paper, 57 x 76cm
edition of 65

Commissioned by The Multiple Store

www.themultiplestore.org

<

Details:



Spring Snow print

Spring Snow print

danhays.org/springsnowprint.html



Being asked to make a screen-print presented an interesting challenge, as I hadn't worked with the medium since being on foundation in 1986.

Bringing into one image the optical qualities of four colour separation and half-tone screens with the pixellated matrix of the digital was a way of extending the metaphorical resonances presented in the painting *Colorado Snow Effect 6*. Many experiments were made until I hit on the idea of pushing the half-tone pattern of the coloured reflection into perspective. The rosettes of dots suggest the floral qualities of Claude Monet's water lilies, although artificially regimented through the ordering prism of technology.

Getting the colour balance right required many experiments, driving the excellent fine art printmakers we were working with, *Advanced Graphics*, almost to distraction. Getting the cyan, magenta and yellow components to optically merge from a distance to appear in greyscale proved extremely problematic. After mixing the inks to the right transparency, fluctuations in the colour balance were caused by inescapable variations in the pressure applied to the squeegee. And then natural and artificial lighting can completely alter the colour balance of the work. *Spring Snow* is necessarily flawed, a futile representation of nature, a constructed technological sublime complete with the associations of hope, memory and loss that this brings.

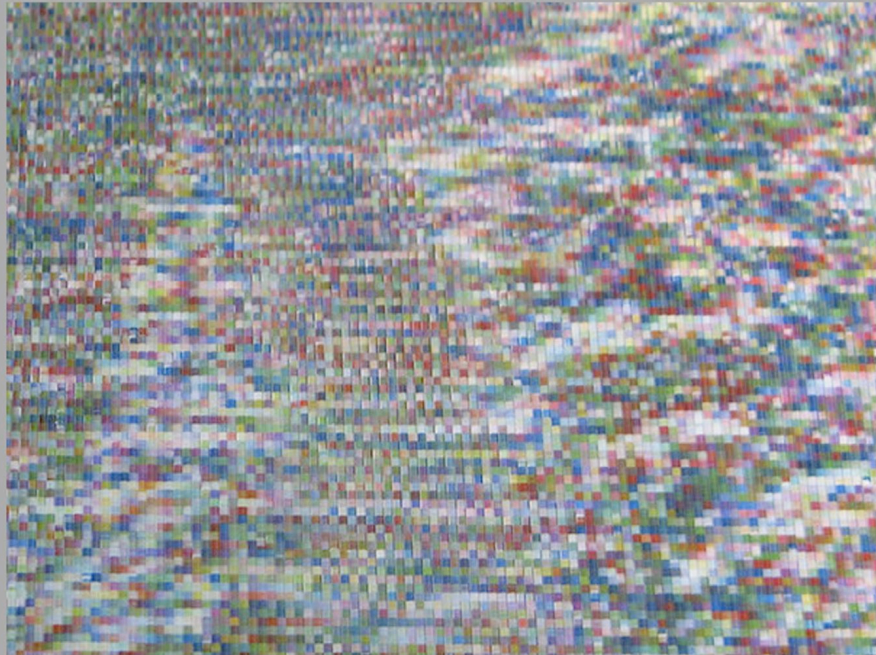
The title *Spring Snow* is a melancholic allusion to Yukio Mishima's story, the first part of *The Sea Of Fertility* tetralogy, where the relationship between two young lovers is disrupted by the pressures of Japanese society and terrible circumstance towards a tragic ending. Thoughts of Monet echo here, considering the influence of Japanese printmakers like Hokusai on his work.

A paper was chosen which seemed to have the texture of freshly fallen snow.

Patterns In A Chromatic Field (Continuation) III
Morton Feldman — Patterns In A Chromatic Fi
6:51 8:58

Dan Hays

colorado
snow
lenticular
forest
cage
garden
still-life
tent
map
monet
rodent
sundry
kunming
postcard
text
biography
link
contact



< >

Colorado Snow Drifts

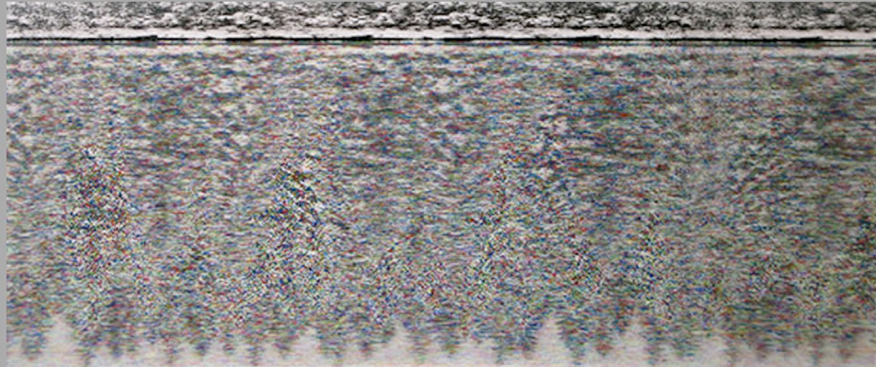
Early in 2008 I was invited to become an artist case study within a research department titled FADE (Fine Art Digital Environment) at the University of the Arts London by Professor Paul Coldwell. The project, *The Personalised Surface within Fine Art Digital Printmaking*, has enabled me to engage completely with the production of lenticular prints. Lenses were sourced and sponsored by DP Lenticular. Software for interlacing images was rejected, and simple, if laborious, techniques developed in Photoshop. It is entirely feasible now to play with lenticular image creation using an inkjet printer in the studio.

Lenticular experiments within the project have continued an exploration of optical effects translated into paintings since 2007:

Colorado Snow Effects

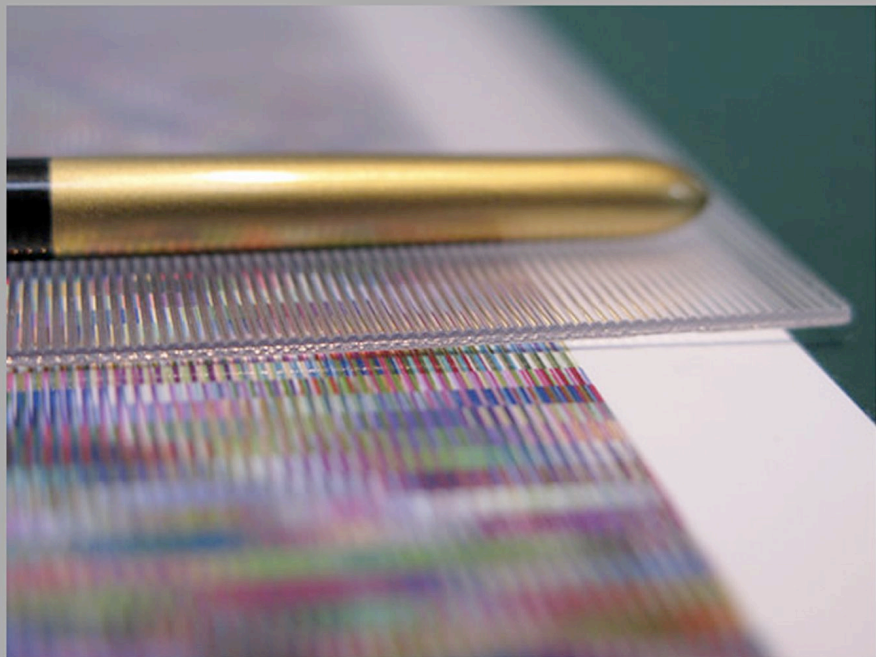
Archival inkjet prints range in scale from approximately A5 to A2 paper sizes. Each work is unique, employing a different configuration of motion and colour effects within an expanding number of scenes.





Visualising ways in which to translate a snow scene into a lenticular image, following the example of the Colorado Snow Effect paintings, is not straightforward, but offers tantalising possibilities. The implementation of both 3D and animation effects on an image necessarily low on tonal information is a curious conundrum. The paintings are concerned absolutely with thresholds of recognition, a quality likely to be either exacerbated by animating the coloured pixels or crudely reversed through 3D rendering. Dividing the scene up into cut out layers of receding space cancels out some of the three-dimensional ambiguities of digital noise; so many experiments were made with receding layers of pixellated falling and rising snow. These "flurrying" effects were introduced to the scenes at a later stage to reintroduce atmospheric depth. Other experiments have introduced animated horizontal bars to give the impression of poorly tracked analogue video. Stills from amateur footage of cable car rides have been interlaced and warped. Composite scenes have been produced by digitally cloning trees, suggestive of a limited appreciation of nature's diversity through a categorising, scientific mentality, and endless tracts of farmed coniferous forest. All visual material is Internet sourced from pictures taken in Colorado.

Exploring the technical limitations of lenticular printmaking offers visual metaphors for loss and emergence of memory, frozen, yet still alive, behind an icily transparent sheet of plastic, a technological barrier to accessing nature.



Close-up showing interlaced print and lenticular sheet before being stuck together.

The Personalised Surface within Fine Art Digital Printmaking

This project, supported by the Arts and Humanities Research Council (AHRC) aims to explore the role of surface within fine art digital print from a variety of perspectives including those of practitioners, critics, publishers and curators. It will investigate how it is possible to articulate the unique surface qualities of digital print and explore ways, through engagement with the technology, of creating personalised surfaces, which reflect the artist's needs rather than accepting industry norms.

Home News Case Studies Conferences/Exhibitions Talks & Papers Staff Categories

Publication



THE PERSONALISED SURFACE

New Approaches to Digital Printmaking

a full colour 96 page publication which includes all the papers presented at the V&A conference is now available

The publication includes a DVD which documents the entire research project.

To receive your free copy please email your address details to: p.coldwell@chelsea.arts.ac.uk

Contents

5 Abstracts

9 Introduction

13 Paul Coldwell

Case Studies: Tim Head, Kathy Prendergast, Dan Hays & Paul Coldwell

23 Marilyn S. Kushner

Surfacing the Image - Digital Art and its antecedents in the Nineteenth and Twentieth centuries

31 Dan Hays

Colorado Snow Drifts - Experiments with Lenticular Printmaking

37 Gill Saunders

Lasting Impressions? A museum perspective on digital fine art printmaking

47 Barbara Rauch

'personalised - depersonalised' Case studies: Sissu Tarka, Christian Nold, Bruce Gernand & Barbara Rauch

55 Ruth Pelzer-Montada

Print in the Age of Digital Reproduction - Notes on the Surface of the Art Print

67 Catherine Mason

A Computer in the Art Room: Towards a history of the digital print in Britain to 1980

77 Bruce Gernand

Paradox and Polarity

83 Paul Coldwell in conversation with Michael Craig-Martin


go

This project is supported by
Arts & Humanities Research Council

Recent News

[Final publication available](#)
[V&A conference](#)
[Andrew Smith's work on show](#)
[V&A conference April 2009](#)
[Paul Coldwell Guest Editor - Journal of the New Media Caucus](#)

News Archive

Select Month ▾

V&A conference - publication available

THE PERSONALISED SURFACE

a full colour 96 page publication which includes all the papers presented at the V&A conference is now available

Speakers included:

Michael Craig-Martin
Marilyn S. Kushner
Gill Saunders
Ruth Pelzer Montada
Catherine Mason
Dan Hays
Bruce Gernand
Paul Coldwell
Barbara Rauch



[more information](#)

Research under creative commons licence detailed below, individual artists' work remains their own copyright unless specifically stated



This research is licenced under a [Creative Commons Licence](#).

Dan Hays

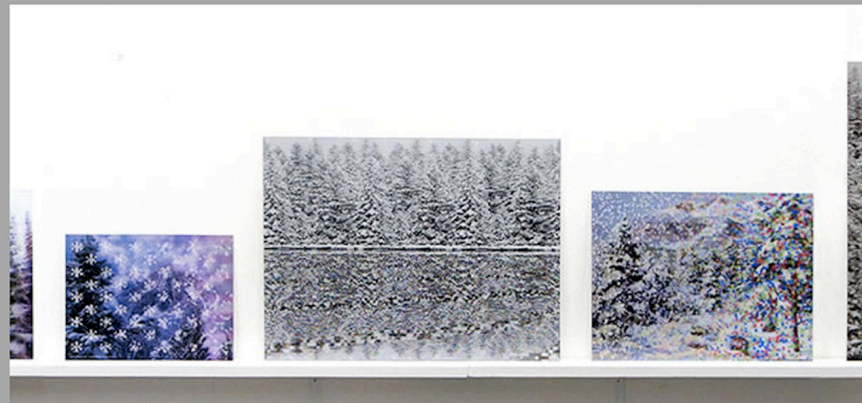
- colorado
- snow
- lenticular
- forest
- cage
- garden
- still-life
- tent
- map
- monet
- rodent
- sundry
- kunming
- postcard
- text
- biography
- link
- contact



Colorado Winter Wonderland
2009, nine lenticular prints on a shelf, 340cm long

< >

Details:





Media N Online Journal

Media N Online Journal

www.newmediacaucus.org/html/journal/issues.php?f= blowing one's own

NMC Media-N

Journal of the New Media Caucus

Peer Reviewed and Invitational Journal of Digital and Media Arts ISSN: 1942-017X

The Reassurance of Atmospherics

Dan Hays
London based artist
Artist researcher with FADE (Fine Art Digital Environment), the University of Arts London
danhays4@googlemail.com

The immateriality and infinite reproducibility of digital information presents significant phenomenological shifts in the entwined relationship between painting and photography. The virtual matrix supporting digital images reveals the mechanics of illusion in pixelated close-up, reminiscent of representational painting's abstracted, brush-stroked surface. Seamless computer simulations of three-dimensional space, or different painting styles combined with intended and accidental atmospheric effects and filters, dissolve distinctions between the two media.

A fascination with the special qualities of electronic and digital imagery, growing out of Photorealist painting techniques, led to my on-going Colorado Impressions project. Through an Internet search In 1999 I discovered another Dan Hays, living in Colorado, USA. His website consists of numerous photographs of the Rocky Mountain landscape surrounding his home, as well as a live webcam. With his permission a series of oil paintings based on his pictures was initiated: "As for my images feel free to use whatever you wish, consider them yours and original if you wish. If I didn't forget they were up there most of the time I would probably take them down because they are so blurry etc..."

My exploration of the strong formal associations between digital image compression and Impressionism has grown in complexity, bringing into the frame questions around authentic experience and imaginative projection. My research into photographic source material has extended to websites across the whole state of Colorado in this arduously slow and robotic pictorial expedition, forming a kind of displaced and immobilized homage to the exploits of the Hudson River School painters of the 19th century, and the romantic ideals of American Transcendentalism.

Digital photographs are converted into paintings with the aid of image manipulation software in numerous ways: explorations of colour separation, modulation and inversion; mathematical systems and patterns; restricted palettes and tonal limitation; simulated texture, skewing and lighting effects. These processes serve to highlight painting's imperfect physicality and to subvert the mechanics of illusionism, such as linear and aerial perspectives. The aim has been to generate simultaneous, ambiguous and three-dimensional convergences of the represented scene and the physical surface (or immaterial screen), with subject matter that reflects our idealized and dislocated relationship to the natural.

The quasi-object nature of lenticular printmaking forms an alternative, and in some ways parallel, process to painting in the translation of digital information into the physical realm. Continued experiments with this medium, combining its limited 3D and animation possibilities, will also be discussed.

In terms of landscape depiction remote web-cameras seem to offer an extreme, possibly exemplary demonstration of the Internet's promotion of the aesthetics of functionality. Artistic notions of the picturesque don't come into the frame. They are representations of landscape free from painting's history, so suggesting a more objective visualisation of the natural. Yet these pictures are not free of painterly qualities. Digital photographs are generally compressed to limit the use of computer memory in storing files. Processing functions without regard to a hierarchy of forms, as grids operate as democratizing agents. Areas of contrast are accentuated and color is simplified, giving rise to accidental effects known as blocking artefacts, which produce surprising abstract forms, generating visual interest at the pixel level. This process is equivalent to the Impressionist imperative to capture the essence of a scene as quickly as possible with a restricted palette of colours, regarding the scene as a whole, employing brushstrokes of a similar size, and returning to the same view in different light conditions.

Low quality digital photographs can be seen as proto-paintings, abstracting visual information, creating painterly effects several removes from the world. We can zoom into these images with a similar wonder to the experience of approaching the surface of a painting, seeing how the illusion is generated. The agent for this is noise, a product of chaos and chance; the anomalies of entropic disintegration through flawed or mediated reproduction.

Media N Online Journal

Media N Online Journal

www.newmediacaucus hyperbolic trumpet (agreeing with now - but not stylistically)

Faithfully reproducing and accentuating digital mistakes and glitches is a painstaking process, working from computer printouts and projections. Oil paint is a subtly inexact medium when matching colour, usually drying slightly darker. By alternating the pigments used in colour mixes and deliberately or accidentally pushing color and tone away from the original, the immaterial and instantaneous digital information is given material and temporal existence in fleshy brushstrokes and daubs.

The immaterial equivalence of all digital information, from the virtual infinity of the Internet down to the foundational pixel or bit, via discrete objects and catalogs, lends the noise of mistakes in the collection and reproduction of sensory data, of equal value to the supposedly accurate depictive material. This offers a more simultaneous, ambiguous and three-dimensional convergence of the illusory and the surface. This is the great paradox: this infinite virtual source seems to have more veracity due to its comprehensiveness and intimate humanity, short-circuiting the universal and the local, the objective and subjective.

The Internet represents a near infinite expansion of the mail-order catalog, amateur snapshot or surveillance video; a way of collecting visual information where the aesthetics of simple functionality or mediocrity is observed, as there is virtually no material cost involved. It would seem that found images are all we have, thanks to the Internet's primary function as consumer and diffuser of information, a generator of simulacra: fugitive bi-products of systems of genetic and socio-economic determinism and control, the seamless coalition of the global and the personal, and the perpetuation of empty signs and products. The digital realm is a shadowy, ethereal, parallel world - an endlessly refracted trace of humanity. We can only engage with a few images that emerge, half frozen, from this endlessly reproducible, unverifiable, and immaterial source. The analogy is memory. How is it possible to navigate this vortex of information? We need to find or invent refuges.

The painter and object of attention are in a relationship. This is one of a possessive kind of love - a romantic attachment. Colorado chose me by chance, initially through the channel of Dan Hays's website. My devotion to it has given rise to a sense of colonization that is mutual. This love is, necessarily, unrequited. Physically going to the real Colorado would destroy the reverie of what has become a mythic place, the land of COLOR, inhabited by an alternative Dan Hays. In this way I lose myself and find myself: subject and object become fused, consuming each other; realizing the dream of becoming a figure in landscape, at one with nature, within a painted illusion, within a digital wilderness.

The other Dan Hays is the real Dan Hays. I am his shadowy double, his virtual ghost, his Second Life avatar. I have no materiality. I'm just a two-dimensional painter-parasite, skimming the surface of the looking glass. This mirrored existential trap offers deliverance from self: freedom from responsibility at the same time as a disembodied communion with nature - sublimation within the digital wilderness. Watery associations with the flood of images generated by the Internet and the fluidity of the space between the virtual and actual abound. Below the shimmering surface there are a myriad of invisible agencies in the generation of what comes to our perception, suggestive of the spectral realm. These range, for example, from the complex and often arbitrary cataloguing processes of search engines down to the abstracting effects of data compression and corruption. Veracity, transience, expression, timelessness, physicality, uniqueness, and all qualities that are used to explore the relationship of painting and photography are dissolved.

It's somewhere within this uncanny space that the hyper-real simulations of lenticular 3D image making comes into the frame, as the uses for this technology have barely progressed from 'magic' or 'ghostly' spectacle; the capturing of 'spirits' associated with early photography. There is room for experimentation through the deconstruction and subversion of the mechanics of lenticular design, and its abiding associations with commercial or popular imagery. Contrasting with photography and film, and painting before them, the nature of this medium, its special qualities and abilities to transfer meaning through self-reflexive material metaphor, has barely been explored. Its optical limitations and ambiguities provide opportunities for creative intervention. The parallel lines of the lenticules present the immaterial screen made physical: a transparent manufactured version of the materiality of paint, necessarily having a thickness. The fragility of the 3D illusion, dependent on the position of the viewer, echoes the mobility of the painting observer. Quasi-painting.

The reassurance of atmospherics is found through fabricating visual allegories for the fleeting or transient in the face of perfect simulation. Imperfect, tangible simulations implicate an embodied, mobile viewer. This is in contrast to the hypothetically fixed, monocular viewpoint dictated by linear perspective, the supposed panoptic visualizations of Cubism, and the polyvalence of the computer's virtual windows. Examining the seductions of perceptual ambiguity, thresholds of recognition, abstraction and loss through a synthesis of digital reproduction and painting, opens space for metaphysical reflection, whilst excluding the distractions of stylistic expression, virtuosity or affectation.

Painting is an exemplary field in which to explore the duality of perfect resemblance and absolute chaos engendered by entropy. For we are lost to the garden, removed from nature, and painting operates as a technique to reconnect to the primal, a way of transforming immaterial representations back into physical objects.

Copyright © New Media Caucus. All rights reserved.
[www.newmediacaucus.org]

(edited)



Colorado Snow Effect 7 (2009), oil on canvas, 107 x 142 cm.


Colorado Snow Effect 7 detail

Colorado Snow Effect 7 detail

danhays.org/coloradosnow7detail.html

goggle-box

colorado
snow
lenticular
forest
cage
garden
still-life
tent
map
monet
rodent
sundry
kunming
postcard
text
biography
link
contact

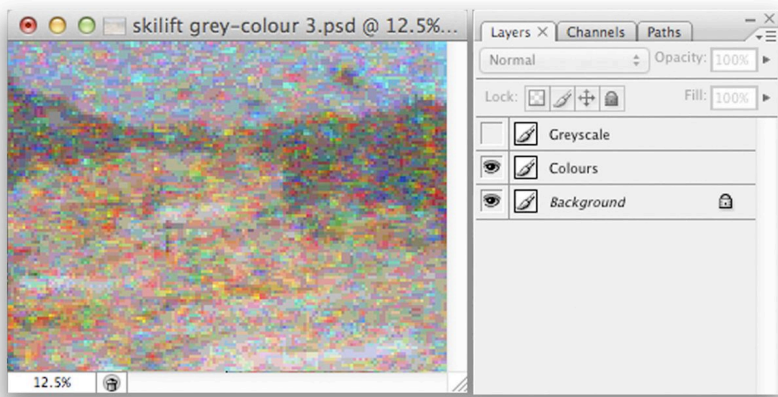
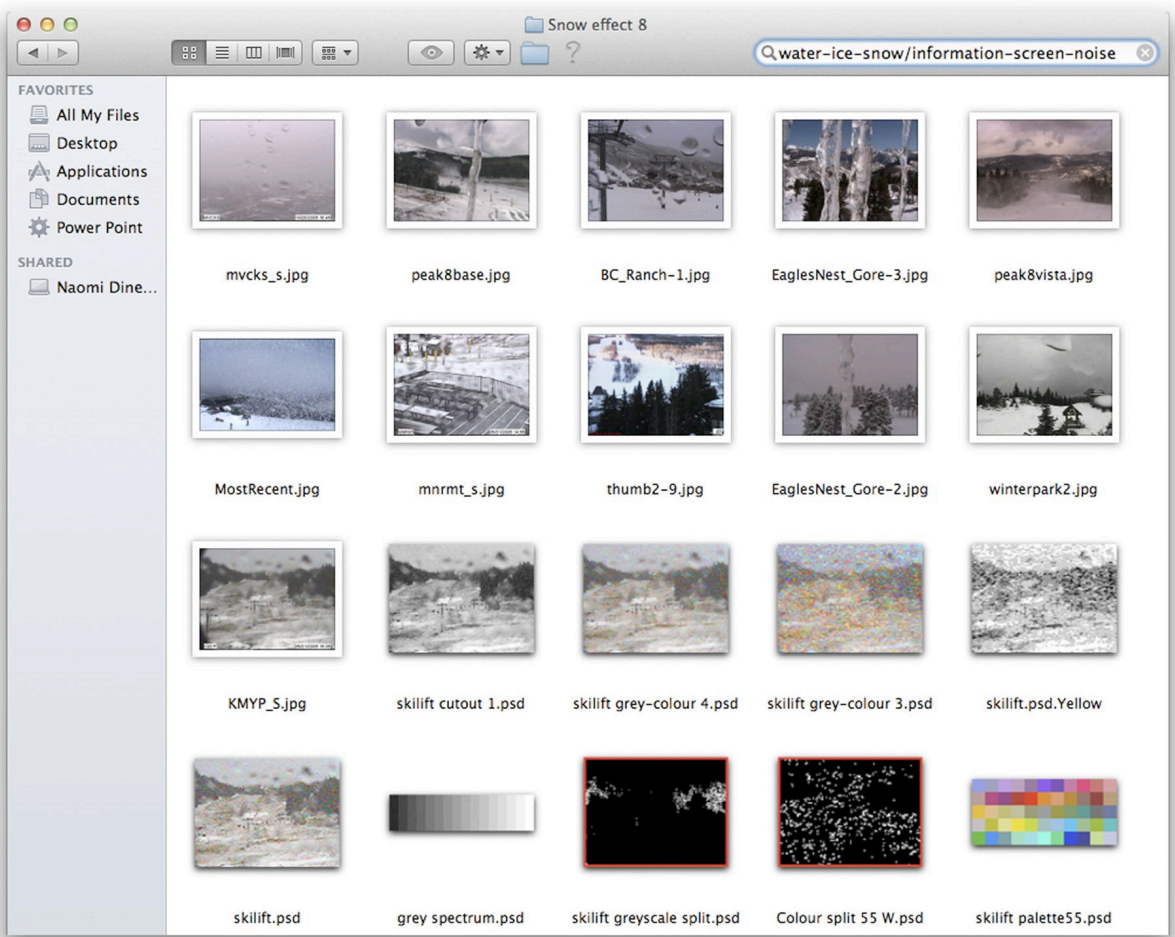


Colorado Snow Effect 7, detail

< >

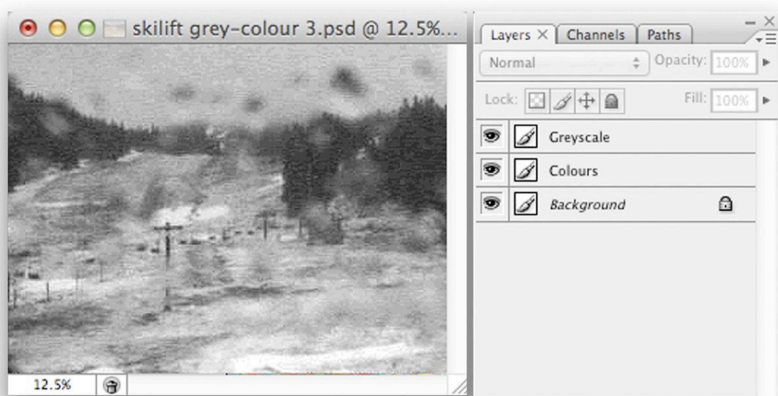
Notes:

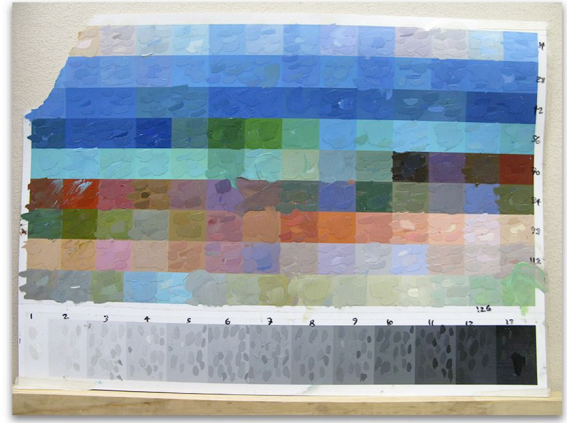
Trying to extend the optical effects in *Colorado Snow Effect 4*, colour was pushed towards red, green and blue in verticle bars across the image. This references, in low resolution, the three colours comprising video screens, and forms an intermediate optical "holding pattern". From a distance the painting appears greyscale, then on approach the coloured bars become more noticable, before largely dissolving close-up, as saturated colour takes over. More experiments are needed...



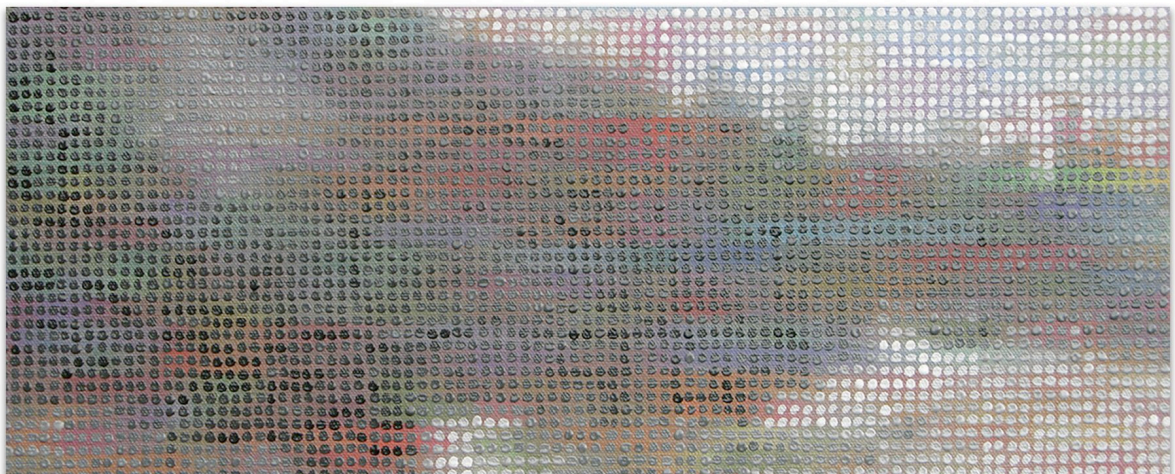
+

+





Colorado Snow Effect 8 (2009), oil on canvas, 107 x 142 cm.



Galleri Tom Christoffersen


Galleri Tom Christoffersen

www.tomchristoffersen.dk/exhibitions/previous/parallel_lines/curr

Galleri TOM CHRISTOFFERSEN

current
upcoming
previous

home | artists | **exhibitions** | lectures | available works | publications | news | about



PARALLEL LINES

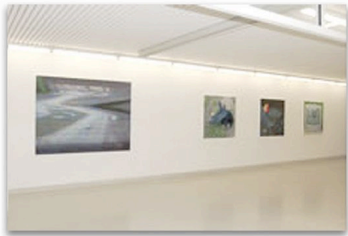
- Dan Hays (UK)
- Marie Søndergaard Lolk (DK)
- Allan Otte (DK)
- Press Release in Danish (PDF)

Duration
20.11. - 19.12.2009

Opening
20.11.2009 at 5 - 8 PM

CUBE

- Christian Skeel




PARA

- Dan l
- Marie
- Allan
- Press

Durati
20.11.

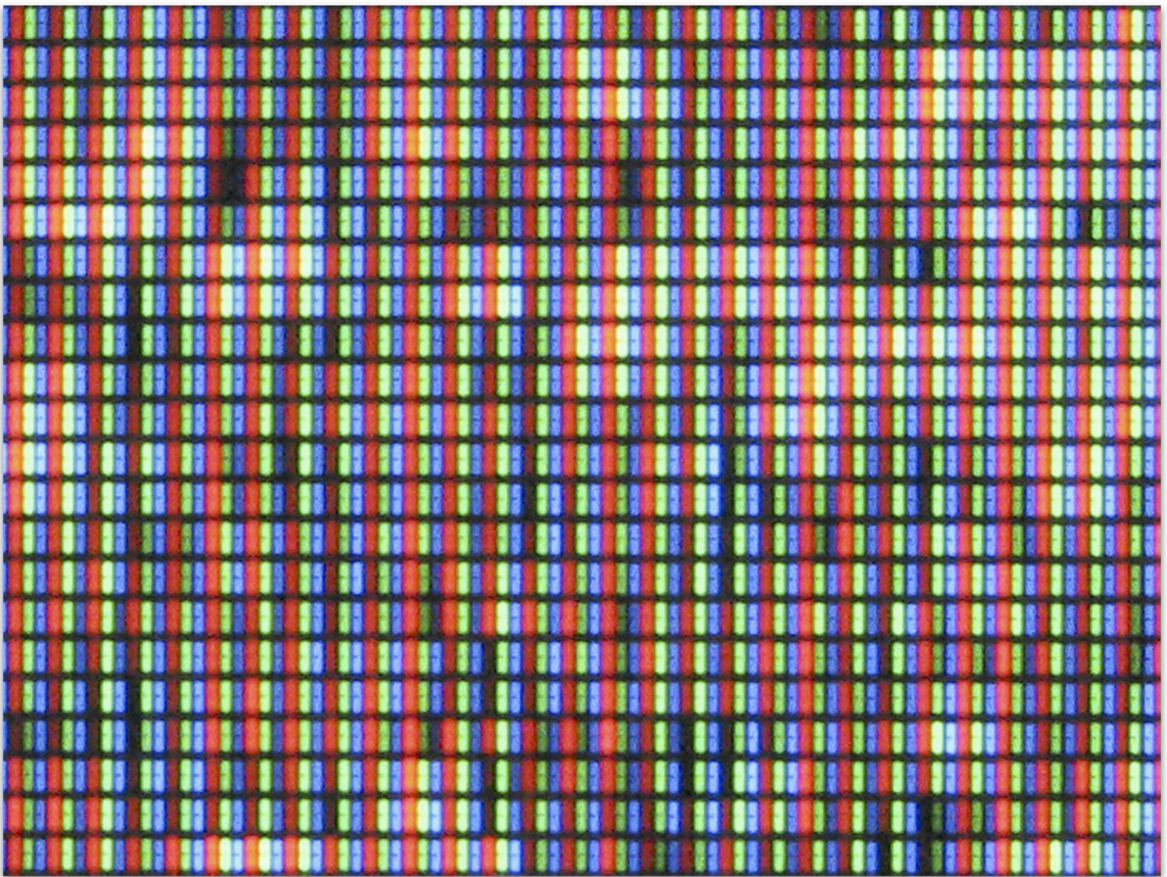
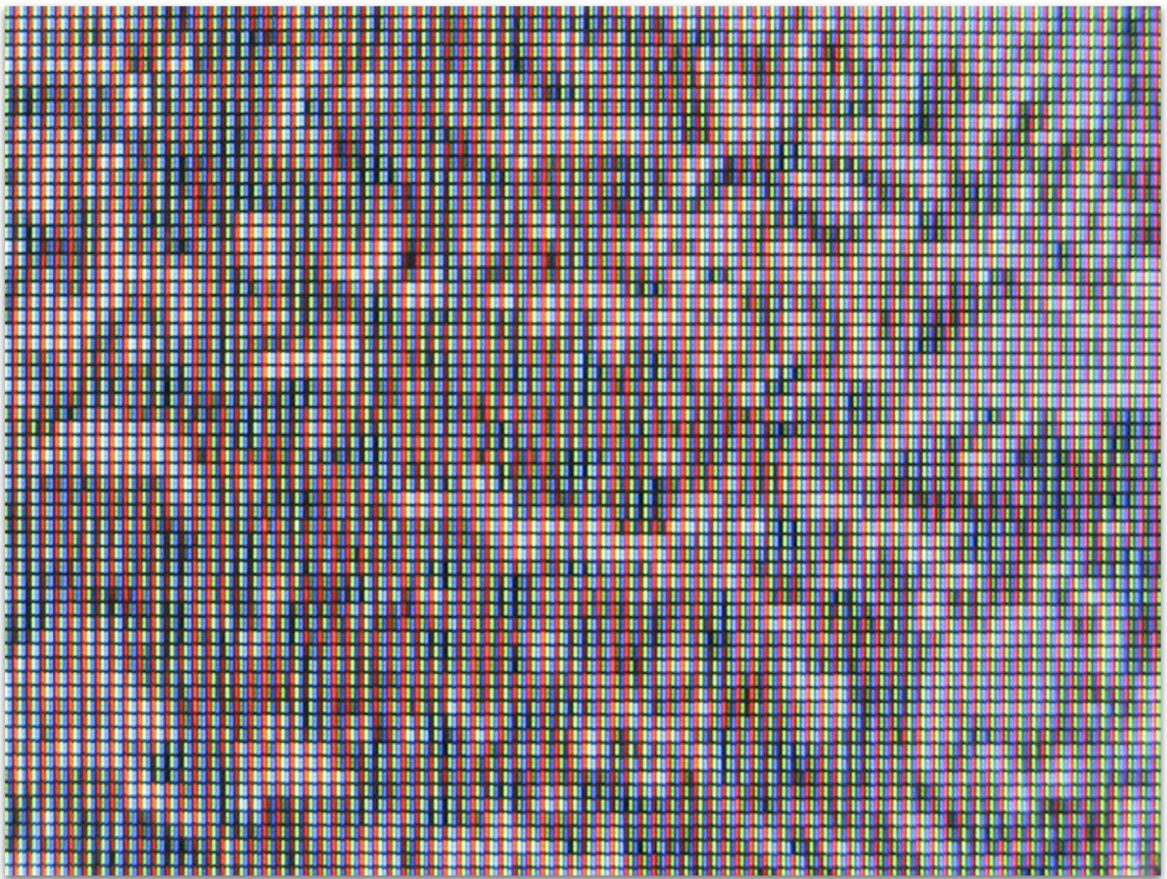
Openir
20.11.:

CUBE

- Chris

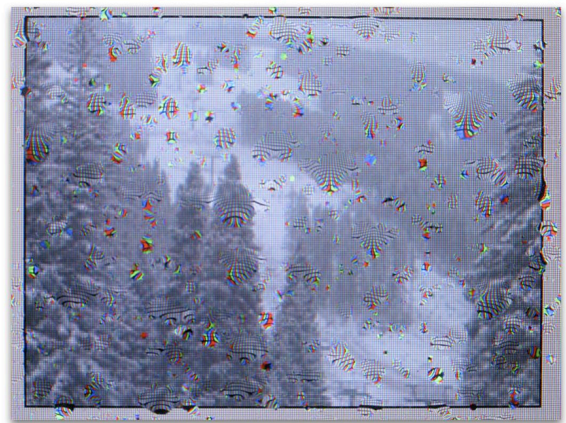
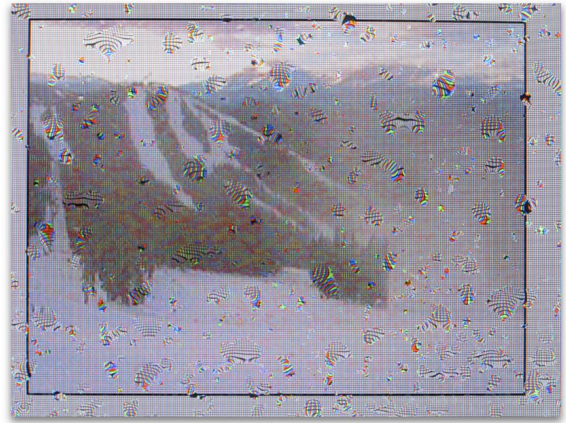
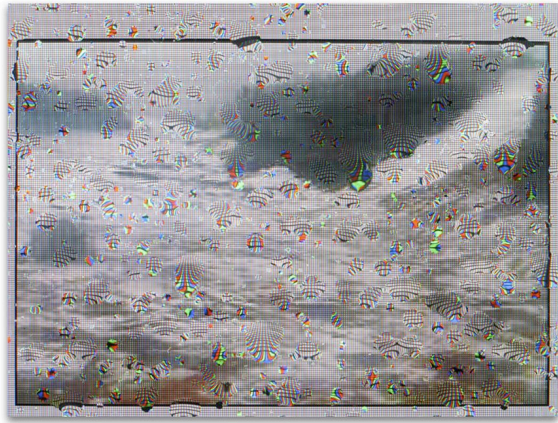
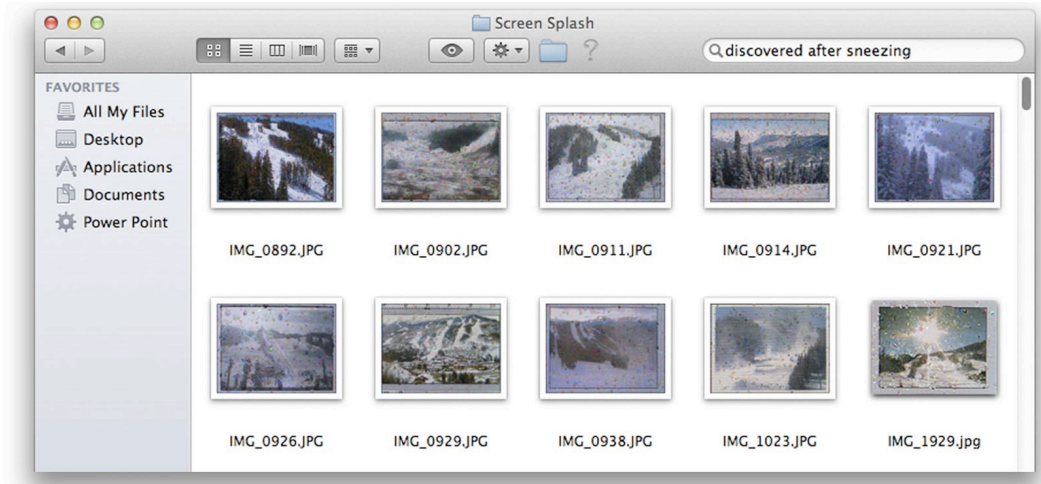
Dan Hays: Colorado Snow Effect 7. 2009, oil on canvas, 107x142 cm

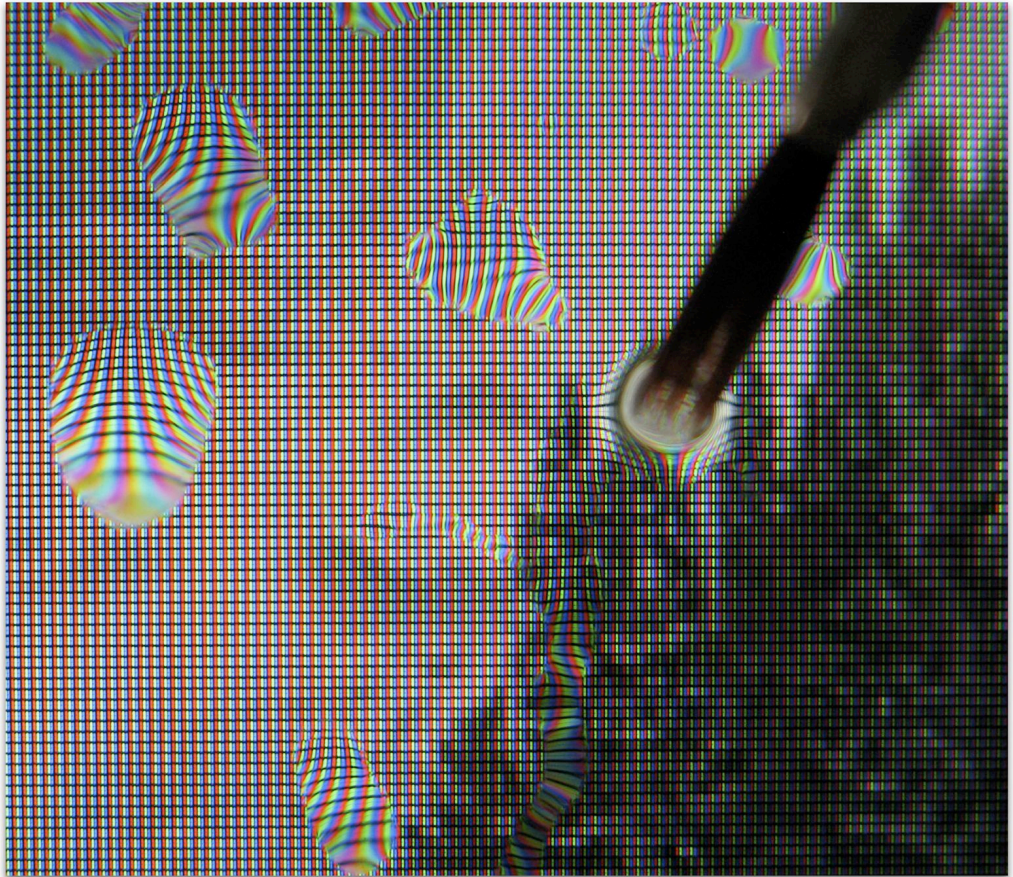
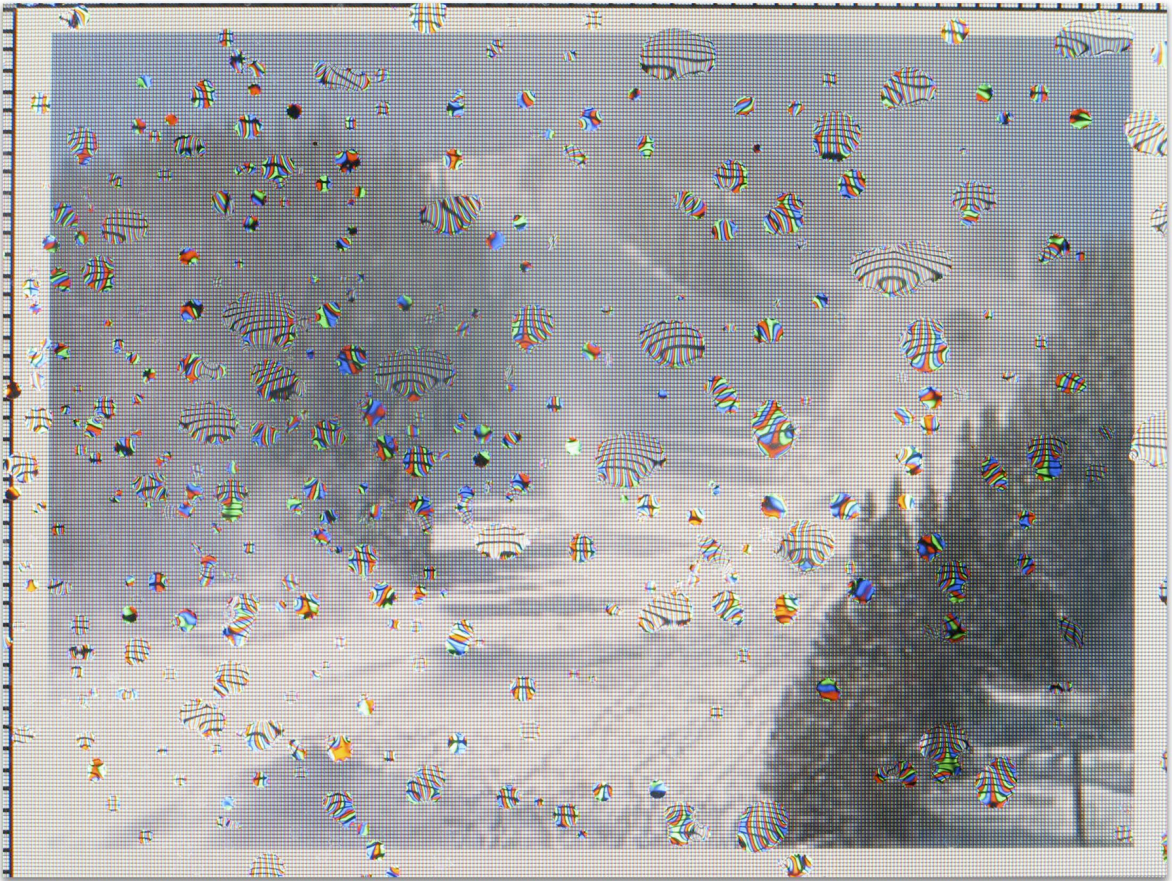
There is a formal association between the works of **Dan Hays**, Marie Søndergaard Lolk and **Allan Otte** – the artists used to be together in a studio, but they never cross eyes as such but



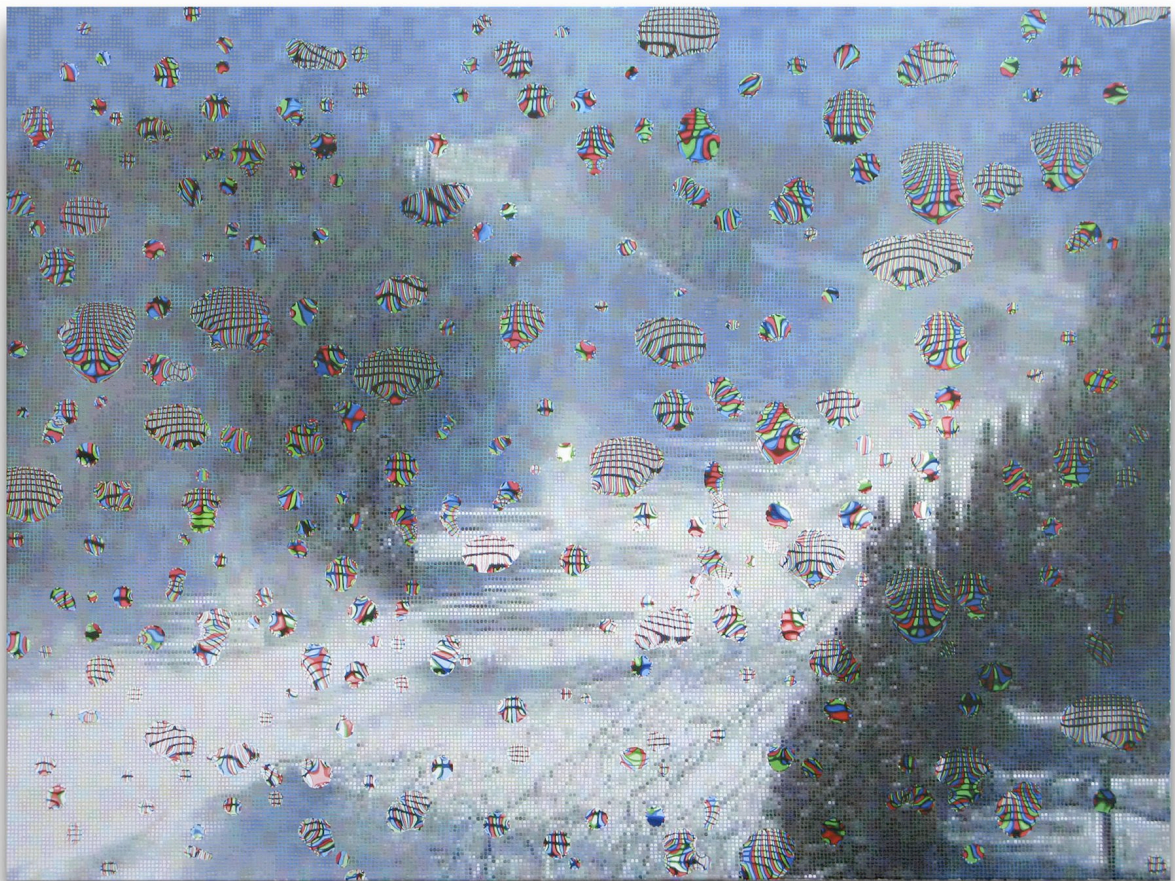
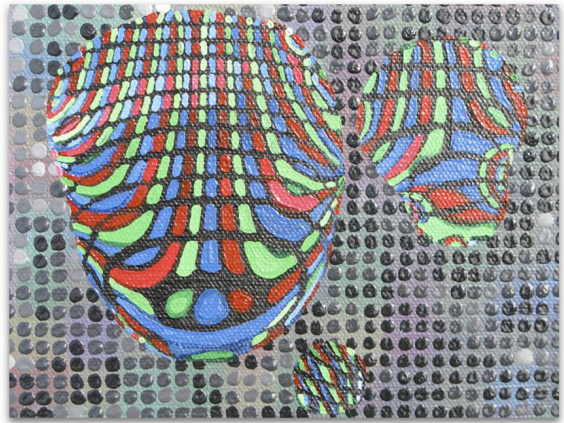
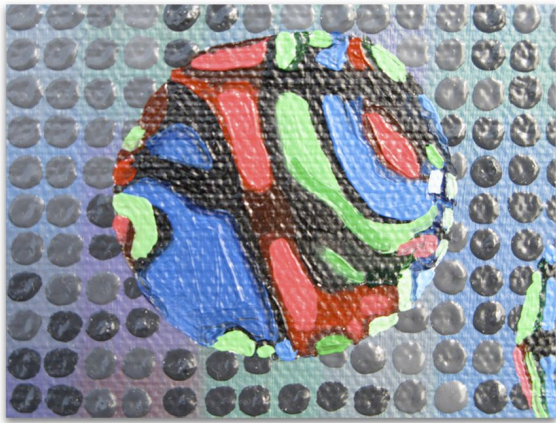
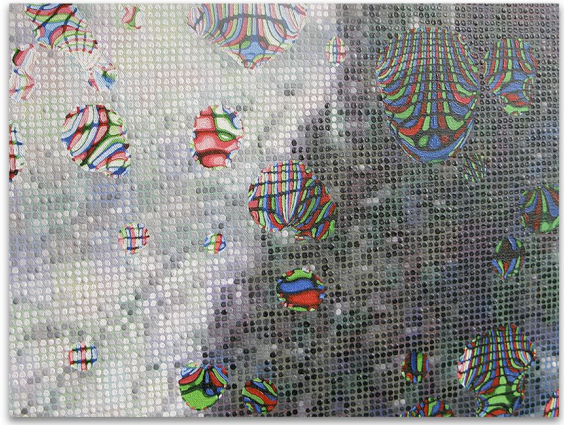
Atomic (2001 Digital Remaster)
Blondie — Greatest Hits
1:39 / 4:38

A standard audio player interface. It features a play/pause button, a stop button, and a volume control slider. The text above the controls indicates the track name "Atomic (2001 Digital Remaster)", the album "Blondie — Greatest Hits", and the current time "1:39" out of a total duration of "4:38".

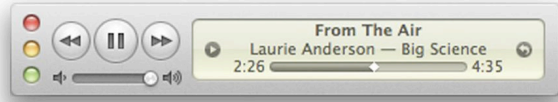








Colorado Snow Effect 9 (2010), oil on canvas, 107 x 142 cm.



Future Capital

Future Capital

danhays.org/futurecapital.html

home

Dan Hays

- colorado
- snow
- lenticular
- forest
- cage
- garden
- still-life
- tent
- map
- monet
- rodent
- sundry
- kunming
- postcard
- text
- biography
- link
- contact

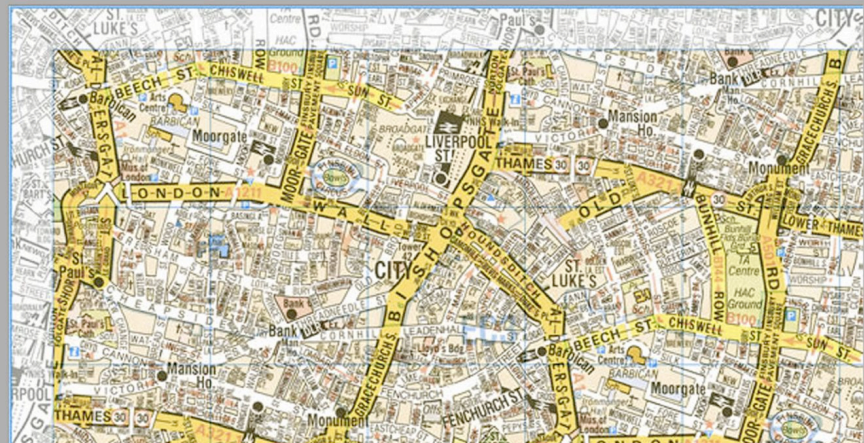
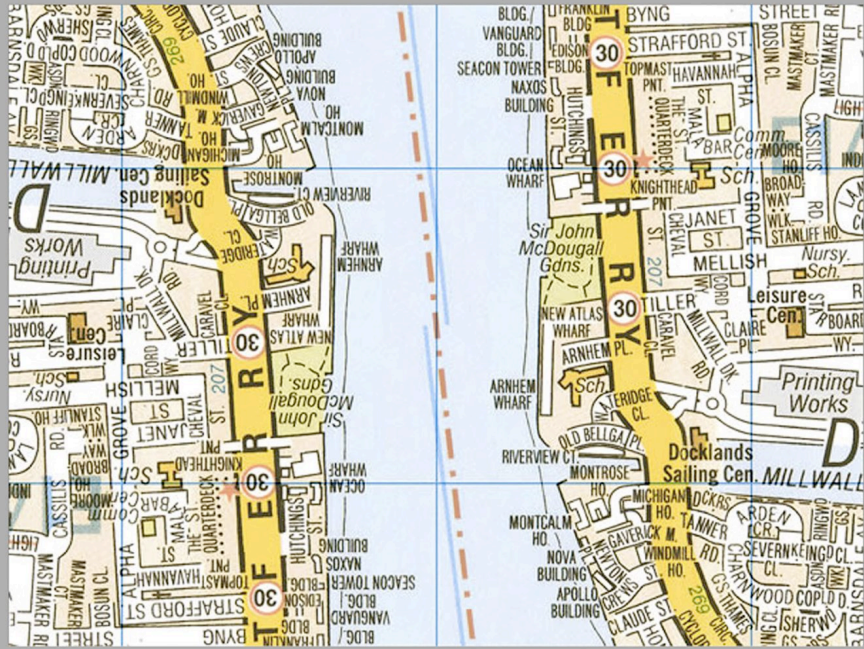


Future Capital, 2010, archival giclée print, 76 x 101cm, edition of 12 (the number of bends in the river).

Future Capital is a seamless and endless repeating pattern constructed from the financial districts of London - tessellating shapes that are preexistent in the A-Z map. The meandering Thames suggests a graph of rising and falling shares or prices.

Details:







Deterioration


Deterioration

danhays.org/deterioration.html

mists of time

Dan Hays

- colorado
- snow
- lenticular
- forest
- cage
- garden
- still-life
- tent
- map
- monet
- rodent
- sundry
- kunming
- postcard
- text
- biography
- link
- contact




Reflection, Transmission
1999, oil on canvas, 90 x 120cm



Deterioration
1999, oil on canvas, 90 x 120cm

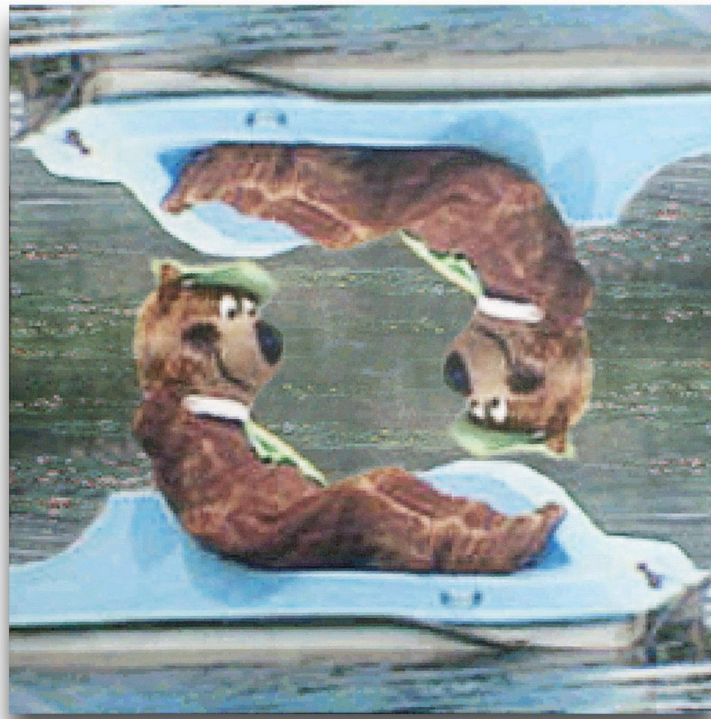
Notes:

In 1999 there was a blockbuster exhibition at the Royal Academy in London called Monet in the 20th Century. I didn't go, fearing a vast sea of heads blocking a direct communion with Monet's great water lily paintings. Instead, I sent off for a video tour of Monet's garden at Giverny, advertised in a newspaper in association with the exhibition. I took numerous slide photographs of the footage on the tv screen as the camera panned across the lily pond.

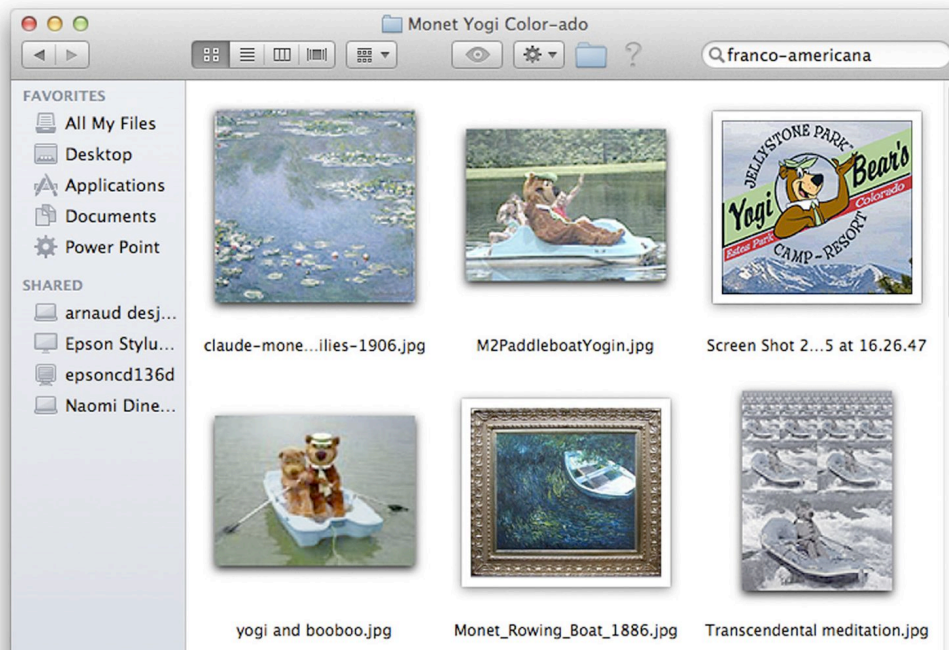
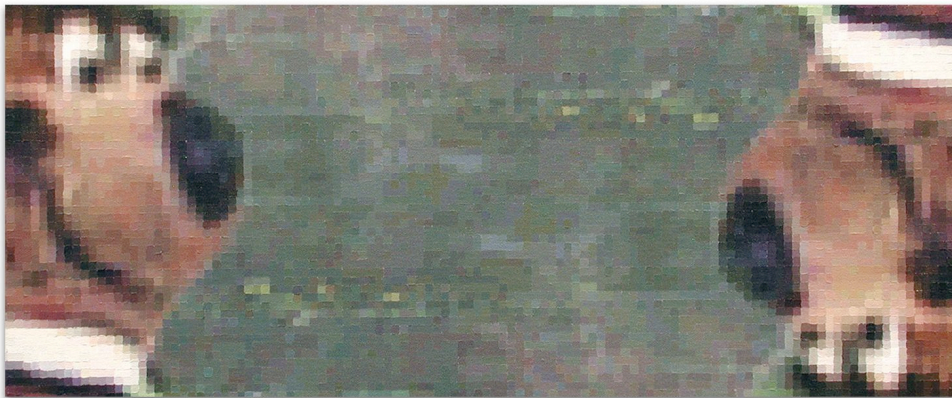


I worked from projected slides, simplifying tonal information and working in vertical strips, echoing the red, green and blue that make up video images. The two paintings present very little visual information connecting the viewer to the original location. This failure is the subject - how successive technological visual filters, from video, photography and painting remove us from nature. Although Monet's garden is also an idealised, constructed, artificial landscape.

These two small works directly fed into conceptualising the Colorado Impressions project, linking Impressionism with digital image compression.



Closing Time (2007), oil on canvas, 152 x 152 cm.



Transcendental Meditation

Transcendental Meditation

danhays.org/transcenddet.html

text *Transcendental Meditations* - detail
2006, oil on canvas, 152 x 114cm

biography

link

contact

Notes:

Transcendental meditation is a mind/body state achieved by members of the international organisation the [Natural Law Party](#), following the teachings of Maharishi Mahesh Yogi. They are a quasi-religious group drawing from Hindu and Buddhist philosophy from India, with the practice of yoga being a central concern. *Yogic flying* is achieved through deep transcendental meditation in the lotus position, where practitioners leap several feet in the air. The collective practice of this is believed to change the order of world events, bringing peace and love.

Transcendental Meditations is a painting of a person dressed as Yogi Bear tackling the rapids in a rubber dingy in Royal Gorge, Colorado, USA. The original low-resolution digital image comes from a website for [Yogi Bear's Royal Gorge Jellystone Park™ Camp Resort](#).

Yogi Bear from the Hannah Barbera cartoons is unrelated to yogis in India, except by name. He was a fond caricature of a famous American baseball commentator Yogi Berra, noted for his dry wit and aphorisms. The distinctly urbane character of Yogi Bear in the fictional Jellystone Park (play on Yellowstone) is the joke; he is anything but wild.

This leap from Yogi Bear to Transcendental Meditation suggests the New England Transcendentalists of mid-nineteenth century America. The leading voice of this group was Ralph Waldo Emerson. He preached a return to nature and an appreciation of the near, the low and the common instead of the sublime and beautiful; prioritising insight over rationality, [naivety over sentimentality](#); abandoning a regard for the great, the remote or the romantic; eschewing an awareness of one's place in history for direct experience. Emerson's ideas represented the American development of the ideas of European Romanticism, embodied by Goethe and Friedrich. The poet Walt Whitman was a leading exponent of this philosophical and political movement. Henry David Thoreau put Emerson's ideas into practice in the writing of *Walden*, where he gave a simple account of a return to nature when he went to live alone in the woods of New England for a year in 1845. This work was a big influence on Mahatma Ghandi's living experiments in [South Africa](#) in the early twentieth Century (a curious link back to India).

The painting of a man dressed as Yogi Bear, tackling the rapids of a river in Colorado, is a representation of the desire to return to nature and the inability to do so from a post-modern, post-capitalist perspective. The fact Yogi is smiling reveals a sincere intention to keep on trying to transcend the restrictions and distortions of a digitised world, indeed, with a belief that the nature of things is coming closer to the surface (of the canvas or screen).


Closing Time is a new painted manifestation of a person dressed as Yogi Bear, portrayed tackling some rapids in a rubber dingy in the earlier work *Transcendental Meditations*. Here the figure is shown gliding gently across a Monet lily pond on a pedalo towards his double. The title prosaically refers to the time when a bar closes, yet also to the large graphic 'O' that the two yogis form; both a giant zero and a comic play on the Eastern symmetrical and centred forms of the mandala or yin/yang symbols, representing the individual and the universal. In this sense, perhaps, as the two Yogis eternally close on each other, *closing time* hints at the enclosure or stilling of time presented by painting - its temporal manufacture and embalmed stasis.

In the background we are offered a representation of Monet's pond at Giverny and associations with Post-Impressionism: the reconciliation of the painted surface and illusory depth, a metaphor for a greater philosophical synthesis of the self and the world, of nature and culture. So *Closing Time* represents the forlorn desire to return to a state of harmony: to transcend the restrictions and distortions of our late-capitalist, culturally diffused and categorised world, indeed, with a belief that the nature of things is coming closer to the surface (of the canvas or screen) through the agency of the digital wilderness, the Internet; a vortex of disintegration and sublimation.

There is no horizon.

sb_subpages_file_7_2357(3).pdf

TERRA SUMMER RESIDENCY IN GIVERNY, 2001-2010




The Terra Summer Residency's mission is to provide a transatlantic scope and context for the study of American art and visual culture. As such, the Terra Summer Residency participates in the recent interest in transnational and cross-cultural perspectives and theories of cultural exchange. Artists and scholars today are engaged in questioning previous notions of art as bound by national borders and dominated by national identity. Scholarship within American art history and American studies has taken up this challenge by examining North American culture as a multi-cultural composite or through its interaction with others. In Giverny, this intellectual agenda takes on concrete forms. The fellows' reflection on the connections between world cultures is enhanced by the experience of living in a tightly knit international community for two months. Fellows and senior scholars compare subjects of study and discover unexpected connections along with the value of opening their horizons in order to assure the validity of their scholarship or art-making. The synergy between the residency and the scholarly inquiries that have steered art history, cultural studies, and contemporary aesthetics over the past fifteen years has ultimately made the Terra Summer Residency's position in the field relevant.

Ravel: Miroirs – Une Barque Sur L'Océan
Pascal Rogé — Ravel: Piano Worl
1:23 7:20

Useless Splendour

Useless Splendour

danhays.org/useless splendour.html



The Centre for Useless Splendour

Student: Dan Hays

Research title: Painting in the Light of Digital Technology

Departments:

Practical experiments are undertaken in the **Lumber Room** and **Machine Room**

[INITIAL MONITORING REPORT](#), June 2009

[TERRA FOUNDATION APPLICATION](#), January 2010

[ANNUAL PROGRESS REPORT](#), June 2010

[PRESENT TECHNOLOGY SYMPOSIUM](#), July 2010.

Terra Application 2010

Terra Application 2010

danhays.org/terra1.html

to pipe dream

Dan Hays
Statement of Purpose for the Terra Summer Residency in Giverny 2010

The purpose of my stay at the Terra Foundation would be on several fronts: to engage with the research of other artists and scholars; to present my own work and ideas, in order to gain critical feedback and suggestions; and to continue with my own practice, both in terms of painting and the gathering of digital photographic source material. I am currently in the second year of a full-time PhD at Kingston University, which will culminate with an exhibition and submission of a doctoral thesis in 2011. However, I am applying for the residency as an artist rather than as a scholar due to the practice-led nature of the PhD and having twenty years experience as a professional artist, exhibiting widely.

The chance of an extended stay at the Terra Foundation next to Claude Monet's garden at Giverny presents a serendipitous opportunity, given the influence of both French and American art and visual culture within my research. Associations between Impressionism and digital image compression are being explored through a painting practice based on low-resolution Internet-sourced images from the website of another Dan Hays in Colorado. (See the accompanying artist's statement).



Parallel researches into French Impressionism and American Luminism (historically concurrent) seem appropriate to the Terra foundation's setting at Giverny, especially given the particular relationship of Monet's work with my own. Indeed, the painting precursor for the Colorado Impressions project was a blockbuster exhibition at the Royal Academy in London in 1999 called Monet in the 20th Century. I didn't go, fearing a vast sea of heads blocking a direct communion with the great water-lily paintings. Instead, I sent off for a video tour of Monet's garden at Giverny, produced in association with the exhibition. Working from numerous slide photographs of the corrupted footage on the TV screen as the camera panned across the lily pond, I produced a series of paintings, which present very little visual information connecting the viewer to the original location.


This failure is the subject: how successive technological filters, from video, photography and painting remove us from nature, yet offer a sense of longing for something lost, projecting into the atomised remains of pictorial illusion. Monet's work in particular has opened up water as an elemental link between the veiled, elusive and abstracting distortions of image compression (and the Internet), and the frozen fluidities of oil paint.

Within the residency a re-engagement with Monet's lily pond as a subject would be of particular interest. It could be that I continue where I left off, using found video and photographic material, perversely relishing the fact that the real lily pond is just next door (echoing the fact that I've never been to Colorado); or otherwise developing a novel way of collecting digital photographic material from the primary source amidst hoards of visitors.

There is another project that I'd like to resume, which came about on a trip through France last winter, culminating with a visit to Barbizon in the Fontainebleau Forest, south of Paris. The Barbizon school painters of the mid-nineteenth century - Millet, Corot, Rousseau, etc. - were realist painters working against the Romantic movement of the time and had a strong influence on the Impressionists. There's an early Monet painting titled *The Bodmer Oak*, which was a touchstone for my series of forest paintings in the late 1990s. There's a picturesque section of forest famous for the oaks and rocks painted over the years by a role-call of 19th century painters, including Cézanne. With a mental image of Monet's painting I spent a morning in search of the famous oak. I later discovered that the tree was named after the Swiss artist Karl Bodmer, who studied it repeatedly. Bodmer is best known for his watercolour studies of the American West in the 1830s, especially detailed portraits of native people. He settled at Barbizon on his return to Europe. I would like to continue the search for a probably long dead tree (and an intriguing history), possibly finding contemporary stand-ins or rotting stumps.

The residency at Giverny would offer a return to the creative roots of my research.





Claude Monet, *The Bodmer Oak*, Fontainebleau Forest, 1865.
Photograph of another oak near Barbizon today.

TERRA
FOUNDATION
FOR AMERICAN ART

EDUCATION
COMMITTEE

Mark A. Angelson
Gilda Buchbinder
Gerhard Casper
Ronald R. Davenport Sr.
Charles Eldredge
Ruth Fine
Catharine C. Hamilton
David G. Kabiller
Clare Munana
William Osborne
John Rogers, Jr.
Michael Shapiro
Marilynn Thoma
Fred Vogel
David B. Weinberg

March 20, 2010

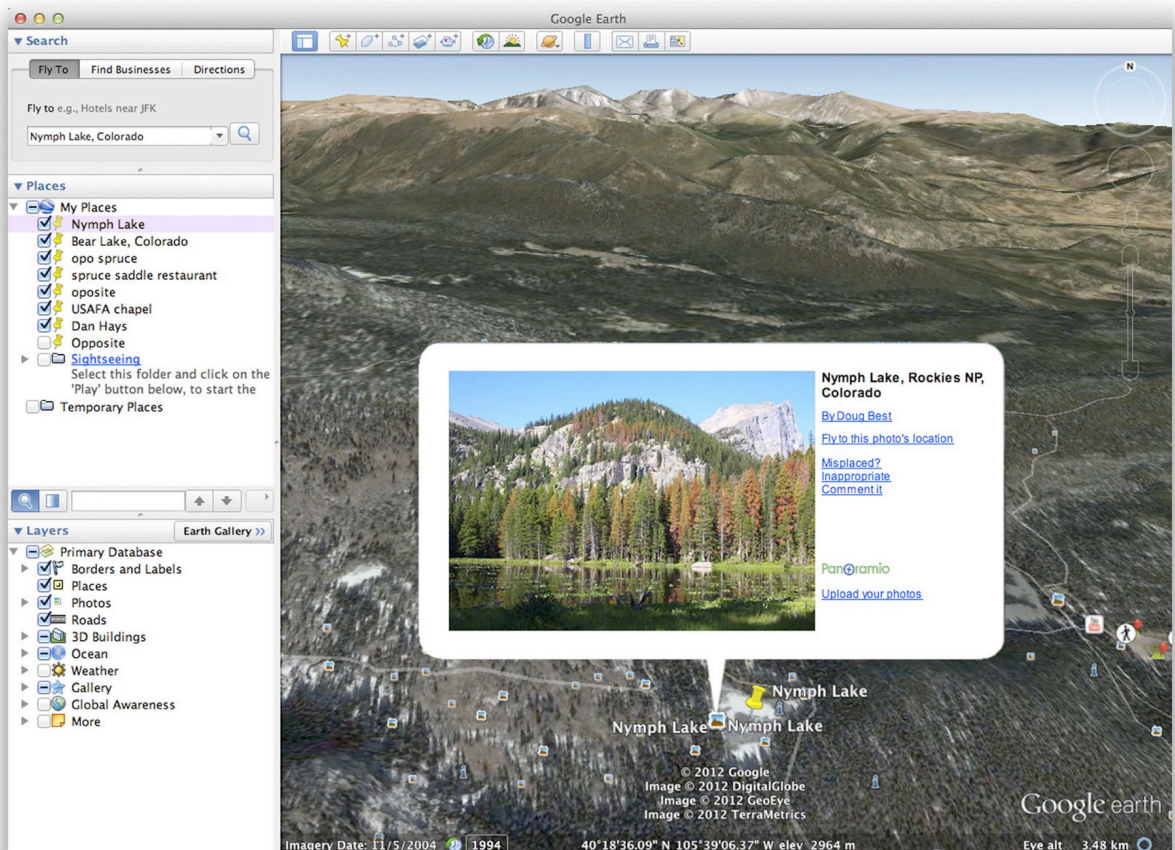
Dear Dan Hays,

Thank you for your interest in the Terra Summer Residency in Giverny. We extend our congratulations to you on your nomination for the program, which proves you to be an exceptional and accomplished artist.

The selection committee was impressed with your application, and the decision was a difficult one. Unfortunately, only two European artist fellowships are available to distribute among a pool of remarkable and qualified applicants. It is with regret that I must inform you that you were not chosen to receive one of this year's residencies.

Again, thank you for taking the time to apply to the program and we hope you will consider reapplying if the residency could be of benefit to you in the coming years. I wish you the best of luck in your future endeavors.

Trash



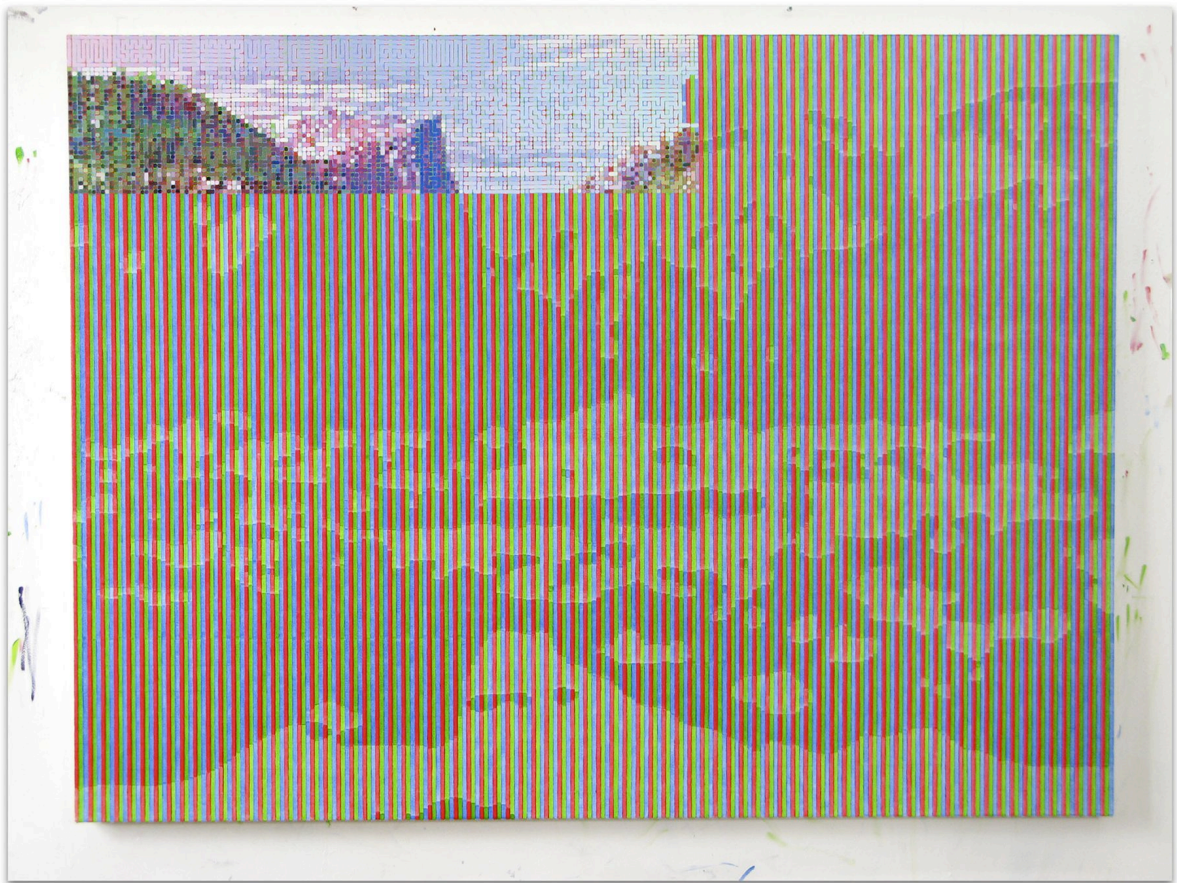
You Can't Turn Me Away
 Sylvia Striplin — Ani
 0:57 4:15

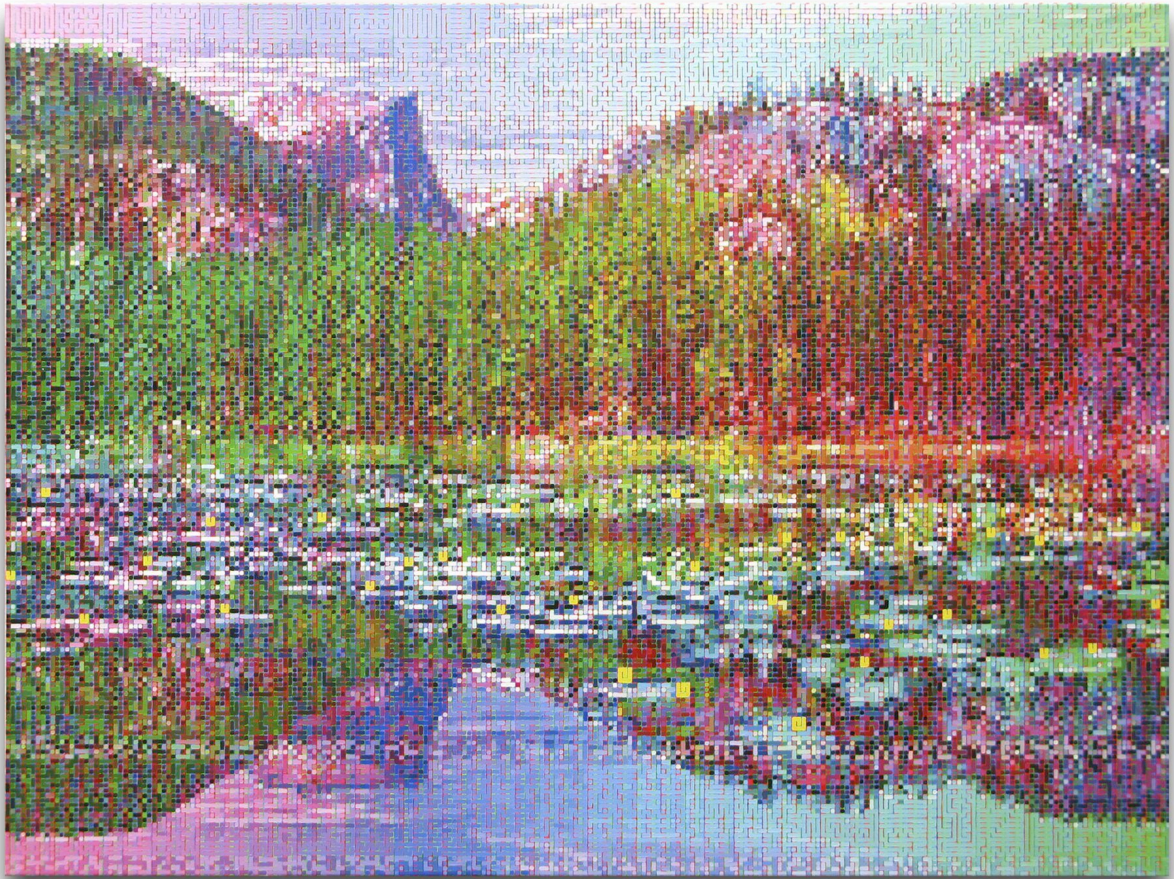
NYMPH LAKE

Search: bigger, better, brasher

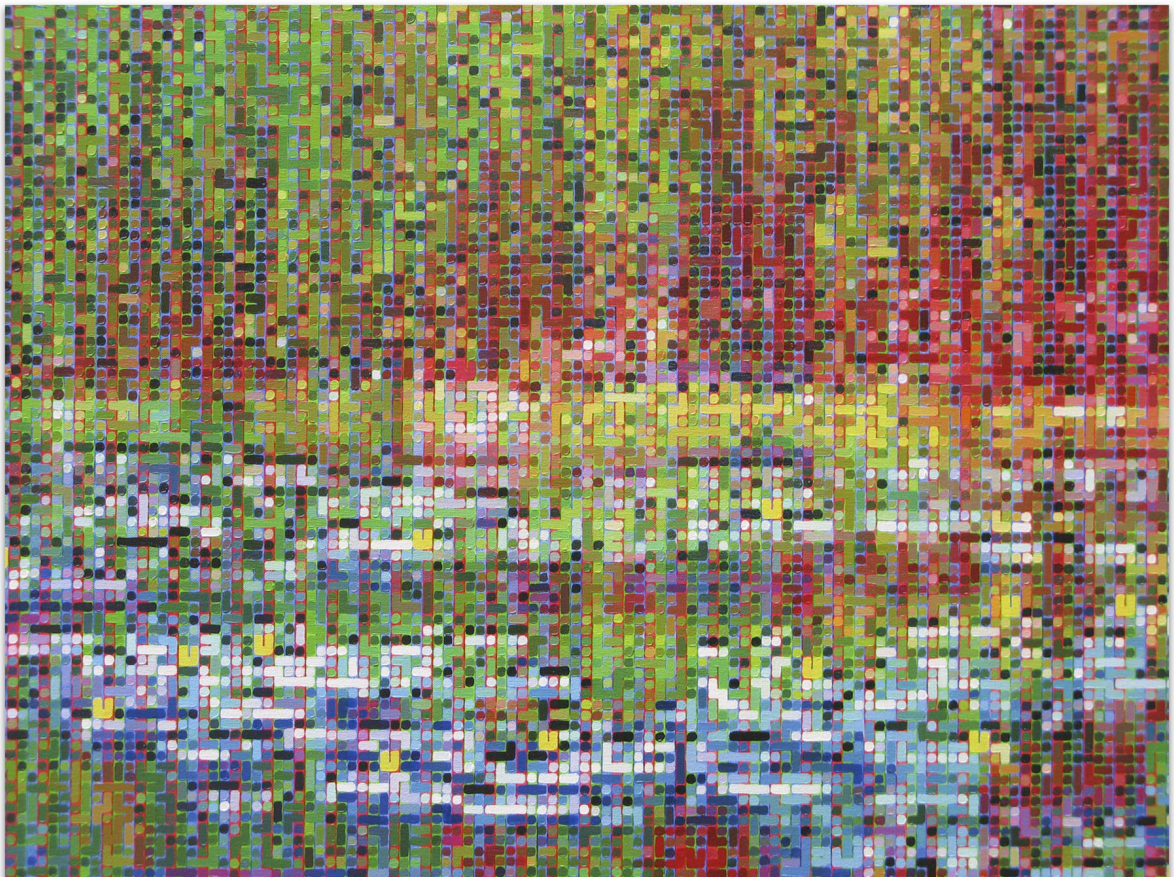
FAVORITES
 All My Files
 Desktop
 Applications
 Documents
 Power Point

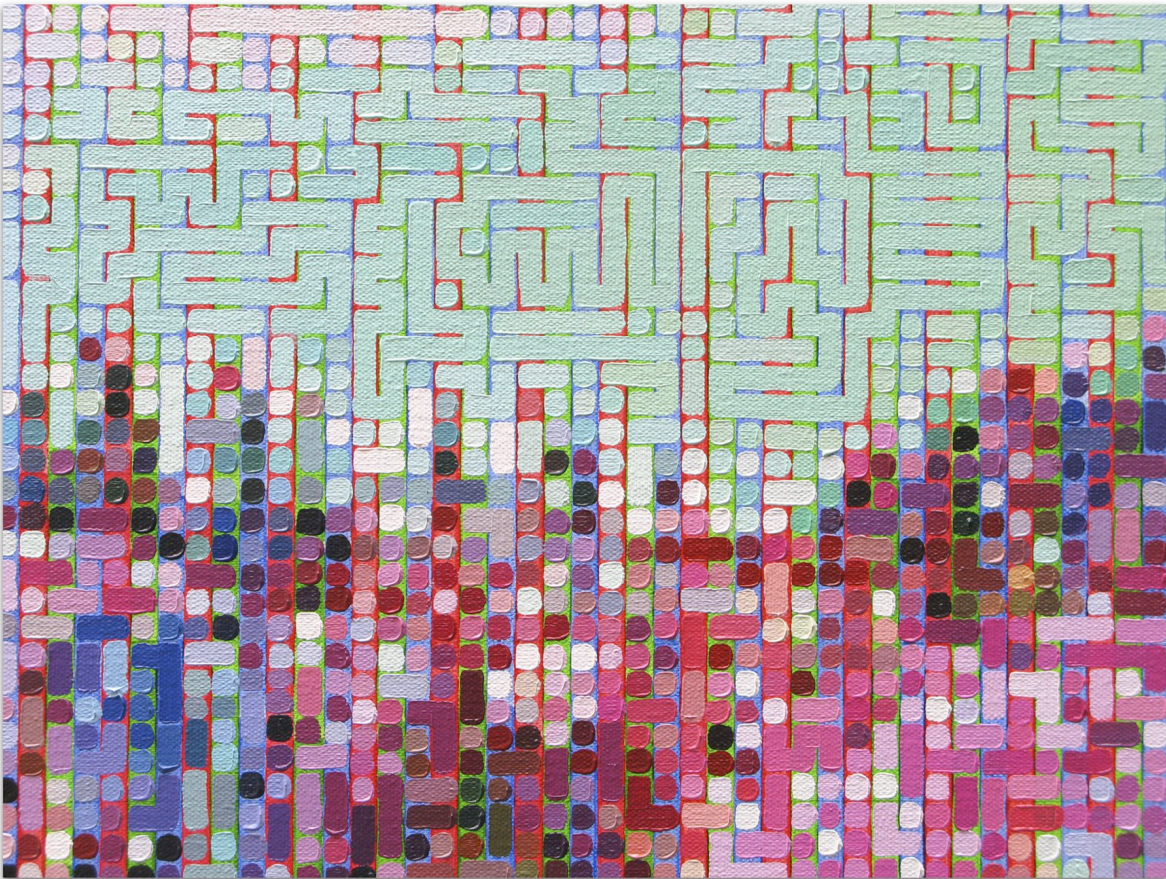
Screen...1.36.12	img-7399.jpg	img-7403.jpg	img-7405.jpg	Screen...1.37.05
work.1...0,f.jpg	Nymph...24.psd	Nymph...00.jpg	Screen...1.03.15	48764...ae2.jpg
_MG_0097.JPG	Screen...1.05.19	Screen...1.05.59	Screen...1.10.41	nymph2.jpg
Pic 31	nymph...68.psd	nymph1.jpg	249px...USA.jpg	Nymph...se.psd
Nymph...ur.psd	nymph...try.psd	Nymph...se.psd	Nymph...se.psd	indexe...ion.psd
Nymph...8b.psd	Nymph...se.psd	Nymph...s 2.psd	Nymph...8a.psd	Nymph...24.psd
Nymph...66.psd	Nymph...at.psd	rgb big...2.psd	Nymph...st.psd	Nymph...se.psd
Nymph...ew.psd	rgb.psd	rgb col...est.psd	silhouette.psd	water_l...46.jpg

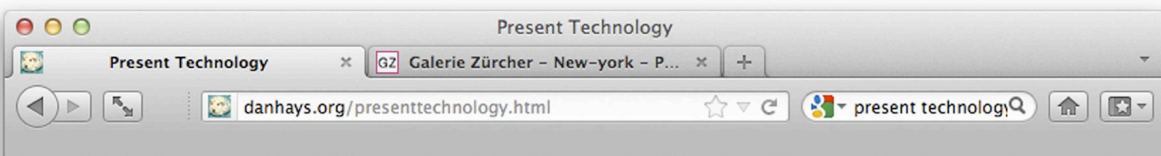




Nymph Lake (2010), oil on canvas, 137 x 183 cm.







The Centre for Useless Splendour

PRESENT TECHNOLOGY

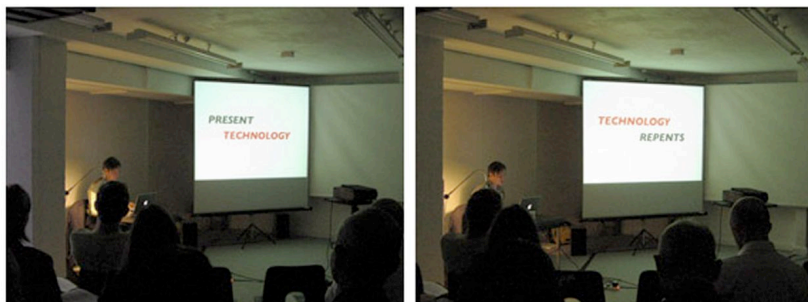
A two-day symposium organised by Emma Hart and Dan Hays. Hosted by the Contemporary Art Research Centre, Kingston University.

Day two: **Screen as Landscape**

Friday 16th July 2010, 10.30am - 5pm.

The discoveries of science and the intrusions of technology within our environment offer new paradigms, profoundly extending human perception and reach in spatial and temporal terms. Is the genre of landscape ideally placed to tackle debates around technology and human subjectivity - its relevance and poignancy heightened through our desire for control over, and consequent separation, from nature? Will humankind be consumed by the technological sublime, lost in a virtual wilderness: prismatic and poetic sensibilities integrated perfectly into code? Or is it vital or reassuring to engage with visual material and processes that reveal the flaws and limitations of technological representation, in a sense humanising it, giving the ubiquitous screen tangible form?

Invited artists and presentations: Beth Harland, Andy Harper, Dan Hays, Lizzie Hughes, Malcom Le Grice, and Guy Sherwin. Chris Horrocks will chair the panel discussion.



Good morning. I'd like to welcome all of you to Kingston University and hope you didn't have too much difficulty finding your way here.

I'm Dan Hays - instigator of today's event - Screen as Landscape, the second part of Present Technology, a symposium conceived and organised by Emma Hart and myself in connection with our practice-based PhDs in the Contemporary Art Research Centre.

We are both in the second year out of three, a time when a morass of information and possible lines of enquiry should be coalescing into some kind of manageable structure. The opportunity to invite a selection of artists whose work variously connects with what we are doing has been a wonderful, as well as a daunting, challenge. I must thank Sarah Jones, the fine art PhD co-ordinator for instigating and securing funding for this initiative. Emma Hart came up with the umbrella title Present Technology for these two days, which wonderfully encompasses our different research interests.

Present Technology could be imagined as some kind of overview of current forms of equipment and mediation, falling within the bracket of the cutting edge, perhaps suggesting the awesome power of computers in terms of simulation, networking, analysis of data, etc. and the mesmeric seductions of high resolution flat-screens or data projectors.

TECHNOLOGY REPENTS

Yet this is where the title Present Technology is misleadingly playful. For rather than looking at *state-of-the-art* technology, we are both more interested the *state of art* within the prevailing tide of immersive entertainment presented, for example, by CGI, or the augmented reality and interactivity such as that presented on the iPhone via GPS and touch-

Present Technology

Present Technology x GZ Galerie Zürcher - New-york - P... x +

danhays.org/presenttechnology.html present technology

screen technology. This is not to suggest that artistic responses to technology are in any way a new phenomenon. It's just that technology is becoming ever more pervasive and increasingly transparent - progressively more integrated into our lives, yet also removed from any comprehension of its workings or any apprehension of its material existence. Except when it goes wrong.

ELECTRONS GET PHONY

Foregrounding illusion generating technology presents a myriad of artistic possibilities, either accidental or elaborately nurtured. For example: mechanically describing the surface of the canvas, print or screen with visible brushstrokes, film grain or pixels; celebrating automatic stylistic idiosyncrasies, technical glitches, entropic scratches and deteriorations; examining generated bi-products such as repetitions, noise and blocking artefacts resulting from technological breakdown, data compression or corruption; reducing down to component parts and essential structures; or layering and synthesizing separate visual registers or streams of information. These processes follow technical and philosophical responses, both reactionary and celebratory, to burgeoning scientific theory and technology witnessed through Impressionism, Fauvism, Cubism, Abstraction, Futurism, Vorticism, Dada and Surrealism.

ONCE LENGTHY TROPES

Walter Benjamin's celebrated 1935 essay *The Work of Art in the Age of its Technological Reproducibility* threw into question the aura of the unique art object with the proliferation of film and photographic reproduction. Yet Benjamin's utopian vision of the accessibility of culture, accelerated by mass communication, hardly foresaw the passive consumer implicated by television and courted by advertising to be mirrored by Pop Art.

Structural filmmaking in the 1960s and 70s, of which Malcolm Le Grice and Guy Sherwin are leading exponents, began to examine and question the medium of film as a transparent vehicle for communication through revealing the metaphorical and literal nuts and bolts of this technology. These would include investigations of film's illusion of linear time, through time-lapse and repetition; celebrating decaying fragments of early cinema and the entropic effects of successive copies; revealing the limitations of the camera in terms of photographic exposure and focus pulling; or challenging the unquestioned immersive nature of the film event through performance. The participation of Malcolm and Guy today is of genuine excitement, as seeing some of their work over the last few years has had a bigger influence on thinking through my own research than the majority of contemporary painters.

NO GHOSTLY PRETENCE

My work over many years has tried to engage with the technology of painting in the context of digital photography and image manipulation software, drawing distinct parallels and extreme contrasts. And, as I feel Guy's and Malcolm's work demonstrates, this is not without symbolic or poetic resonances related to the opacity and stubborn materiality of our chosen media and equipment. And this goes for the painting work of Beth Harland and Andy Harper, who in different ways approach the medium of painting as a still radical and potent vehicle for reflection on the influence of technology within their practices. In Beth's case this is through distillation of the fragmentary and fluid nature of digitally mediated imagery, showing materialization into paint as analogous to memory retrieval. In Andy's case, the self-duplicating fecundity of a systematic and expanding catalogue of gestural marks suggests a dark symbiosis of technology and nature, of genetic modification gone haywire, perhaps. Lizzie Hughes's screen-based work highlights the absurd and sublime artistic possibilities offered through a direct engagement with information technology, making it tangibly present through processes of pictorial coincidence and subversion of its usual functionality.

These are just some of my personal thoughts about the artists presenting today, simply sketching a fuzzy outline of my reasons behind inviting them. I'm sure they will want to expand on these ideas and probably contest them.

LONG CHEESY PORTENT

Today's title, *Screen as Landscape*, is intentionally elusive or ambiguous. It suggests the surface of the screen - be it paper, canvas or TV monitor - as equivalent to a section of landscape, offering the two dimensional cartography of the map, but also the suggestion of a topography - the physicality of paint forming a kind of terrain. But also, to my mind, it hints at the projected image presented by the camera obscura, an imaging technology with more associations to a kind of scientific objectivity or surveillance, where the screen both represents a transparent illusion of deep space, as well as being amenable to a two-dimensional mapping of visual information across its surface.

Hot And Bothered
Duke Ellington — T
0:59 2:29

Present Technology

Present Technology

danhays.org/presenttechnology.html

farty towels

LECTERN GOES PYTHON

My feeling is that the work of the artists presenting today is carefully poised between the mediating, technological screen, be it filmic, painterly or digital, and a deeper, illusory space - in a sense inhabiting the screen as a physical landscape, confusing and reconciling oppositions of two and three dimensionality, or material presence and disembodied viewing. I hope I haven't been too prescriptive about the day's theme, and expect to be taken into uncharted waters by the unfolding narrative of the day's proceedings - both through the artist's presentations and the involvement of the audience. To this end, there will be 5 to 10 minutes for questions and comments from the audience after each presentation.

GENTLY SCREEN PHOTO

I will now show some of my own work to give some more background to my research, hopefully shedding some more light on the thinking behind today's event...





Colorado Snow Effect 11 (2010), oil on canvas, 56 x 75 cm.



Colorado Snow Effect 12 (2010), oil on canvas, 56 x 75 cm.



Colorado Impression 17 (2010), oil on canvas, 56 x 75 cm.



Colorado Snow Effect 10 (2010), oil on canvas, 56 x 75 cm.



CHARLIE DUTTON GALLERY
 1a Princeton Street, London WC1R 4AX
www.charlieduttongallery.com

Super Natural

Andy Harper
 Dan Hays
 Marc Hulson
 Damien Meade
 Mike Silva
 Camilla Wilson

3rd – 20th November 2010

Private View Tuesday 2nd November 6 – 9pm

Super Natural

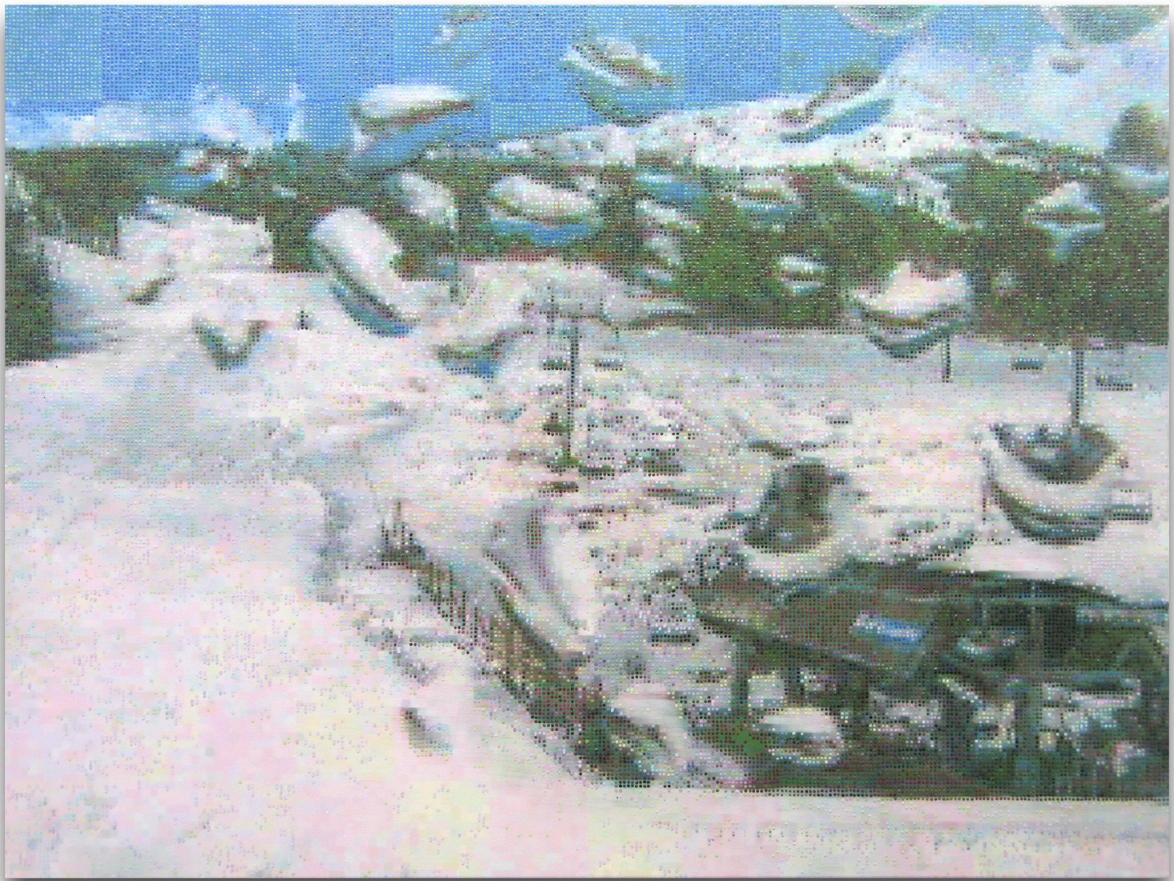
Oil paint is base matter, the *prima materia*, with material properties akin to many substances: body fluids and skin, organic sludge, mud, clay, and synthetic compounds, at the same time as liquid light. In these animal, vegetable and mineral forms paint re-materialises the doubtful visual evidence of the physical world. Simulacra are made flesh.

From the myth of Echo and Narcissus to Tennyson's Lady of Shallot - only viewing the world through a mirror, 'to weave the mirror's magic sights' into the form of a tapestry - the mirror has been a potent symbolist motif and object for philosophical speculation. Monet's late water lily paintings, for example, fuse the perceptual complexities between painted substance, canvas and lake surfaces, and mirrored reflection.

Super Natural brings together the work of six artists whose work variously shows paint in the process of emergence, of becoming something other than itself. Paradoxical combinations of hand-made materiality and apparently automatic imitation or reduplication are presented through diverse painting genres and styles. These range between landscapes, interiors and still-lives, with mechanical, expressive or realist painting techniques.

Discovering and working through analogies between paint on canvas and natural or technological phenomena reveal painting as an experiential testing ground. Painting can be seen as a supernatural agency - a psychic medium - where painterly transformation into realist illusion is mirrored by close attention to physical transubstantiation. Equivalent to cloning, animation or metamorphosis, lifeless matter is in the process of becoming fluid, living stuff.

Dan Hays



Colorado Snow Effect 13 (2011), oil on canvas, 107 x 142 cm.





sb_subpages_file_7_2357(3).pdf



TERRA SUMMER RESIDENCY

An Opportunity for Research and Creative Work in France

June 13 – August 7, 2011
June 18 – August 12, 2012
Giverny, France

The Terra Foundation for American Art offers ten summer fellowships to artists and scholars from the United States and Europe for the independent study of American art and visual culture within a framework of interdisciplinary exchange and dialogue. Only one hour away from Paris, the residency fosters a community for the creation, exploration, and discussion of transatlantic cultural contributions and their contemporary resonance while building an intellectual network for lifelong exchange. During the eight-week stay, senior artists and scholars are in residence to mentor fellows and pursue their own work.

The Terra Summer Residency fellows receive a stipend and are provided with lodging and study or studio space, daily lunches, and a program consisting of independent study, meetings, and seminars.

Application Deadline: January 15, 2011 and 2012

For further information on conditions of eligibility and application forms, please visit www.terraamericanart.org.

Charles Ives: The Pond

When the moon Music Projects/Lonc


0:45 1:23

Terra Application 2011

Terra Application 2011

danhays.org/terra2.html

second



(edited)

The Centre for Useless Splendour

Statement of Purpose Dan Hays, January 2011

My intended purpose for a summer residency at the Terra Foundation would be on several fronts: to engage with the research of other artists and scholars taking part; to present my own work and ideas in order to gain critical feedback and suggestions; and to continue with my own research - gathering source material, painting in the studio and accessing the library.

I have a specific painting project in mind for the residency, which would engage directly with Monet's garden at Giverny. It will be outlined later in this statement, after a discussion of my academic context, and the influence of French and American art and culture on my work.

I am entering the final year of a PhD, titled is Painting in the Light of Digital Technology, in the Contemporary Art Research Centre at Kingston University. It will culminate with the submission of a doctoral thesis early in 2012, which will comprise of a dissertation, titled Screen as Landscape, and the presentation of artwork in an exhibition and publication, titled Colorado Impressions. Research has been led by experiments in painting and printmaking, informed by extensive reading into the following subjects: Impressionism, photorealism, the Hudson River School painters, the phenomenology and science of perception, the technical functioning and aesthetic qualities of electronic and digital images, and the philosophy of technology.

Given the practice-based nature of doctoral research in the Contemporary Art Research Centre - not exclusively theoretical - I am applying as an artist. I have written extensively and given lectures about my own and others' work over several years, occasionally being published, yet my engagement with art history and theory has emerged gradually through many years of studio practice and exhibiting. I understand that preference is given to MA graduates of the last five years, though hope an exception can be entertained if the relevance of my work to the aims of the Terra Foundation and its location at Giverny is proven strong enough.

Why the Terra Summer Residency?

A stay at the Terra Foundation would present a serendipitous opportunity, as the influence of both French and American art and visual source material has been intrinsic to my work

Terra Application 2011

Terra Application 2011

danhays.org/terra2.html

chance?

over the last decade. Associations between Impressionism and digital image compression have been explored through making paintings based on low-resolution Internet-sourced images from the website of another Dan Hays in Colorado, now extended to landscape web-cameras across the whole state, in the collectively titled Colorado Impressions project (see my artist's statement).

Research into Impressionism, post-Impressionism, American Luminism and photorealism seem appropriate to the Terra foundation's setting at Giverny, especially given my strong attachment to Monet as an artistic touchstone (not to mention the American painters Lichtenstein, Ryman and Close).

Monet's work in particular has opened up water as a symbolic link between the veiled, abstracting and spectral distortions of data compression and the frozen fluidities of oil paint. His water lily paintings fuse the perceptual complexities between painted substance, canvas and lake surfaces, and mirrored reflection.

An interest in Luminism came about through another exhibition in 2002, The American Sublime at Tate Britain. Finding myself a dislocated and technically impoverished descendent of the Hudson River School painters came as a wonderful surprise, as their work is hardly represented in British collections and art education. Regarding the Internet as a virtual wilderness is a strong theme through my research, and has encouraged an enquiry into the philosophical and art historical influences on painters confronted with vast uncharted landscapes. The Luminists also share a thematic link to Monet with their attraction to reflected light on water. Indeed, associations can be made between Monet's Giverny and Thoreau's Walden, although Thoreau's lake was ostensibly a vestige of wilderness, as opposed to Monet's simulated and idealized one.

For a recent painting, photographs of Nymph Lake in Colorado were sourced and collaged. It is painted in two layers of saturated colour, the under-painting consisting of vertical red-green-blue stripes, akin to a TV screen, and an upper layer of broken brush-marks pushed away from naturalistic colour by modulating through 180 degrees from left to right. Nymph Lake is Giverny's super-sized American twin, its resolution as a coherent scene frustrated by a kind of imposed, robotic Fauvism, the mystery of the mirroring lake surface replaced by a systematic traversing of the canvas one.

The residency at Giverny would present another chance to engage with the water-lily theme from a new perspective. I would like to work with digital photographic material, both directly from Monet's garden and from Internet sources, in order to construct a painted synthesis of surface and illusory depth with layers of inverted colour that imperfectly cancel each other out. This can only really be visualized through working through computer models and painting within the residency. It would present a new line of technical enquiry within my broader research, and its possible meaning (or symbolist effect) is, necessarily, nebulous at this stage.

A residency at Giverny would effectively offer a return to the creative roots of my work, providing an opportunity to reflect on my work of the last decade and its links to American and French culture. It would prove invaluable to my research in the final year of my fine art doctorate.

Artist's Statement

Web-cameras generate authorless and somewhat arbitrarily framed images largely free of landscape painting's picturesque history, ready-mades for the reconciliatory intentions of photorealism: the merging of the entwined histories of painting and photography. The abstracting, painterly effects of data compression, such as Jpeg, arising from technical limitations, lend an aura of authenticity to these fugitive and transitory images. Comparisons between Post-Impressionist painting techniques, and the atmospheric effects of noise in the transmission of electronic images, suggest narratives around thresholds of recognition, imaginative projection, memory failure and loss. Landscape surveillance images share associations with Monet's late work in their return to the same scene in different atmospheric conditions.

Many writers have investigated the influence of digital technology on photography and the moving image. I believe that painting offers a novel perspective from which to examine the philosophical ramifications of computer imaging from our side of the screen, as it can transform immaterial representations into tangible substance.

Dan Hays, January 2011

Trash



Volcano Songs (Duets): Lost Wind
Meredith Monk — Volc
0:13 / 3:16




monet giverny water lilies - YouTube


monet giverny water lilies - Yo... | www.youtube.com/results?search_query=monet+giverny+water+lilies&sa=X&... | closer

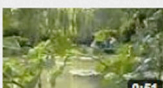
YouTube | monet giverny water lilies | Browse | TV Shows | Films | Upload | Create Account | Sign In

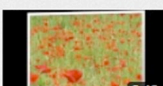
Search results for **monet giverny water lilies** About 109 results

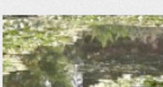
Filter ▾

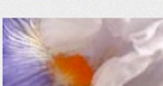
 **Giverny - Monet's Garden and Water Lily Pond**
Some scenes from **Monet's** Garden and **Water Lily** pond that he designed and had the nearby river diverted to create. It is a beautiful and idyllic.
by andyrosenberg09 | 2 years ago | 3,754 views

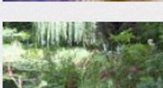
 **Giverny, France: Monet's Gardens**
Claude **Monet**, the father of the Impressionist movement, spent his last 40 years in **Giverny** finding inspiration in these gardens. He diverted a ...
HD by RickSteves | 11 months ago | 7,204 views

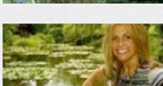
 **Water lilies at Giverny**
The main **water lily** pond at **Giverny**, Normandy.
by cjeffcoat | 5 years ago | 3,960 views

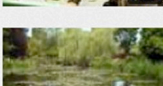
 **"Water Lilies and so much more" Hsb's photos around Giver...**
Preview of Hsb's blog at TravelPod. Read the full blog here: www.travelpod.com This blog preview was made by TravelPod using the TripAdvisor ...
CC by TripAdvisorTRIPWOW4 | 1 year ago | 82 views

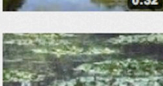
 **Monet's Water-Lily Pond**
Claude **Monet's** **water-lily** pond and a stream in his garden at **Giverny** northern France photographed and filmed in August 2009
by 1452leonardo | 1 year ago | 591 views

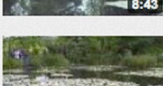
 **Giverny - The Magic of Monet's Garden**
Claude **Monet** noticed the village of **Giverny** while looking out the window of a train he was riding. He made up his mind to move there and rented a ...
by wesmfmm | 3 years ago | 14,432 views

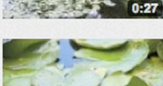
 **Water Lily Pond at Giverny.AVI**
This is where **Monet** painted his **water lily** paintings (Nymphéas). It is in his Garden in **Giverny** France.
by GiftSparks | 7 months ago | 46 views


 **MONET'S WATERLILY GARDEN IN GIVERNY, FRANCE**
www.youtube.com **MONET'S** WATERLILY GARDEN was one of the BEST things I have seen in my life...it was so AWESOME to see his wonderful paintings that ...
HD by Jewelchic | 5 months ago | 516 views


 **Waterlily pond @ Monet's garden, Giverny**
Waterlily pond @ **Monet's** garden in **Giverny**, Normandy
by brightshiningcloud | 5 years ago | 3,615 views

 **Lee Negin, "Giverny"**
passingphasemusic.com It was in 1999 that I made my pilgrimage to **Giverny**, to the house and gardens of the master of light, Claude **Monet**. My ...
HD by passingphasemusic | 2 months ago | 1,794 views

 **Water Lily Pond at Giverny- Part 2.AVI**
Another view of the **Water Lily** Pond at **Monet's** estate in **Giverny**.
by GiftSparks | 7 months ago | 45 views


 **Claude Monet's Garden -- Great Attractions (Giverny, France)**
Take a tour of Claude **Monet's** Garden in **Giverny**, France -- part of the World's Greatest Attractions travel video series by GeoBeats. The small ...
HD by geobeats | 1 year ago | 790 views

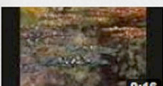
 **GIVERNY September 2011**
"Apart from painting and gardening, I'm good for nothing" Claude **Monet** "sometimes I went to sit on the bench from which **Monet** saw so much in the ...
by roadbikegarden | 7 months ago | 223 views

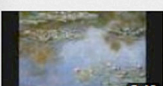
 **chrome**
The simple browser
[Download Chrome for Mac](#)

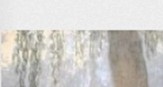
Advertisement

Featured Videos

 **Claude Monet's Gard...**
Take a tour of Claude **Monet's** Garden in **Giverny**, Fra...
by geobeats | 790 views

 **ART&MUSIC - Monet,...**
ART Monet, Claude French painter (1840-1926) selected works:
by Love4Beauty | 6,070 views

 **ART&MUSIC - Monet,...**
ART Monet, Claude French painter (1840-1926) selected works:
by Love4Beauty | 26,165 views

 **NYPHEAS DE MON...**
Gros plan sur les Nymphéas de **Monet** que l'on peut observer ...
by vdome100 | 291 views

Waterlily pond @ Monet's garden, Giverny - YouTube

Waterlily pond @ Monet's garde... www.youtube.com/watch?v=jzIEcslm0-I than being there

YouTube monet giverny water lilies [Browse](#) [TV Shows](#) [Films](#) [Upload](#) [Create Account](#) [Sign In](#)

Waterlily pond @ Monet's garden, Giverny

brightshiningcloud [Subscribe](#) 3 videos



0:14 / 0:32

Royal River Exhibition
by RoyalMuseumsGrwich
10,478 views
0:50 Ad

Chris Rea-Giverny
by lippeya2k6
91,505 views
5:00



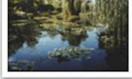


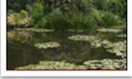




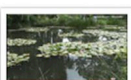
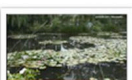
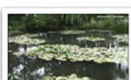


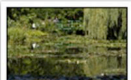














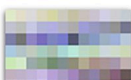


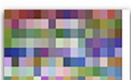


Tom and Avery Natural Swimming Pool or
by swimpondguy
4,727 views
1:33

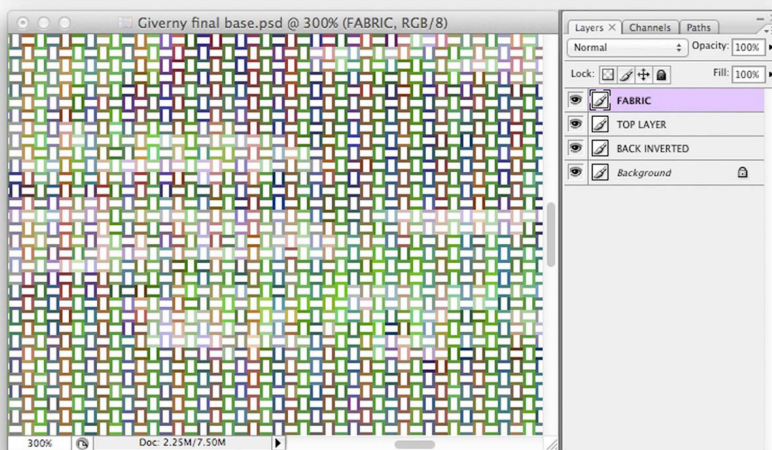
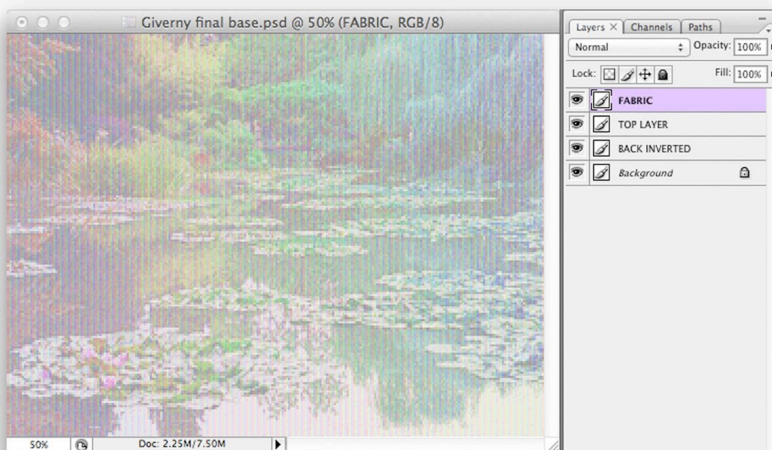
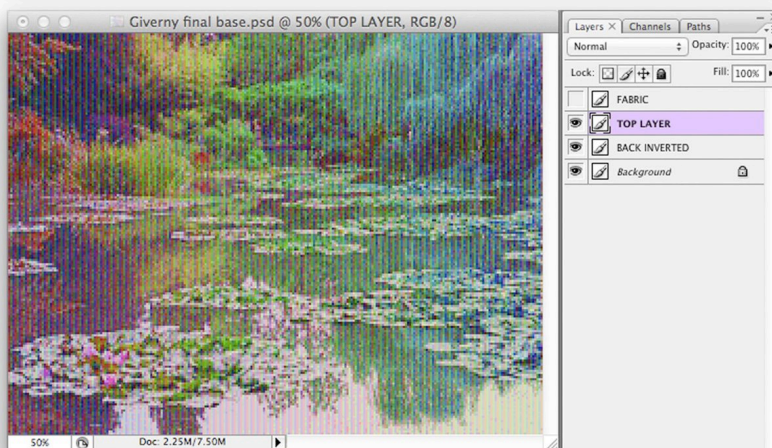
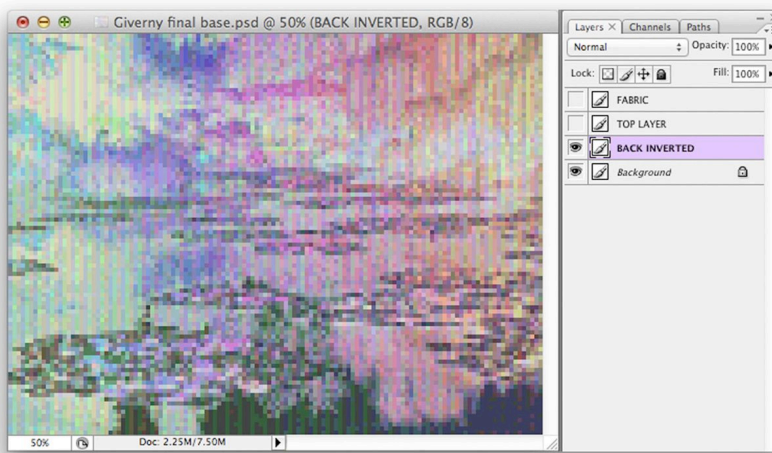
Tom Burton's Pond
by ntponds
39,583 views
9:14

Monet's Garden Giverny France
by AussiePisti

GIVERNY

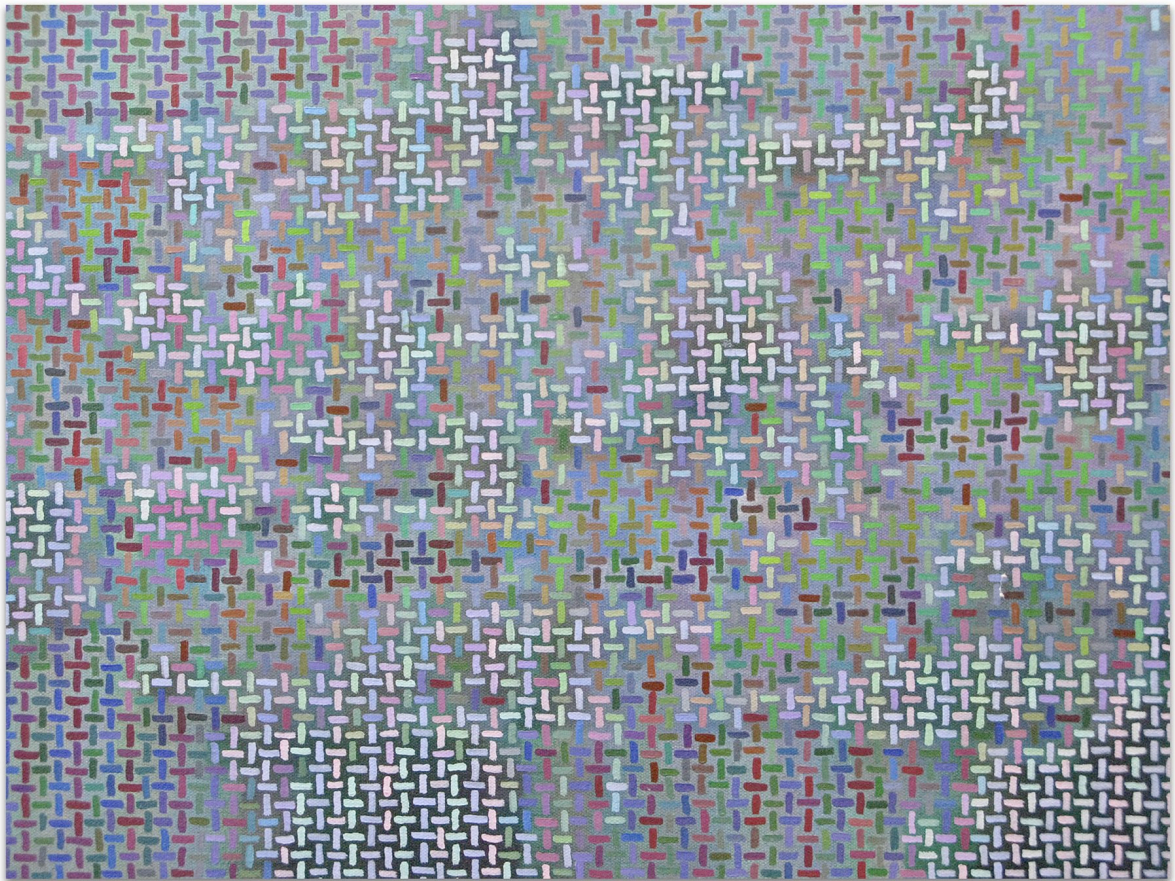
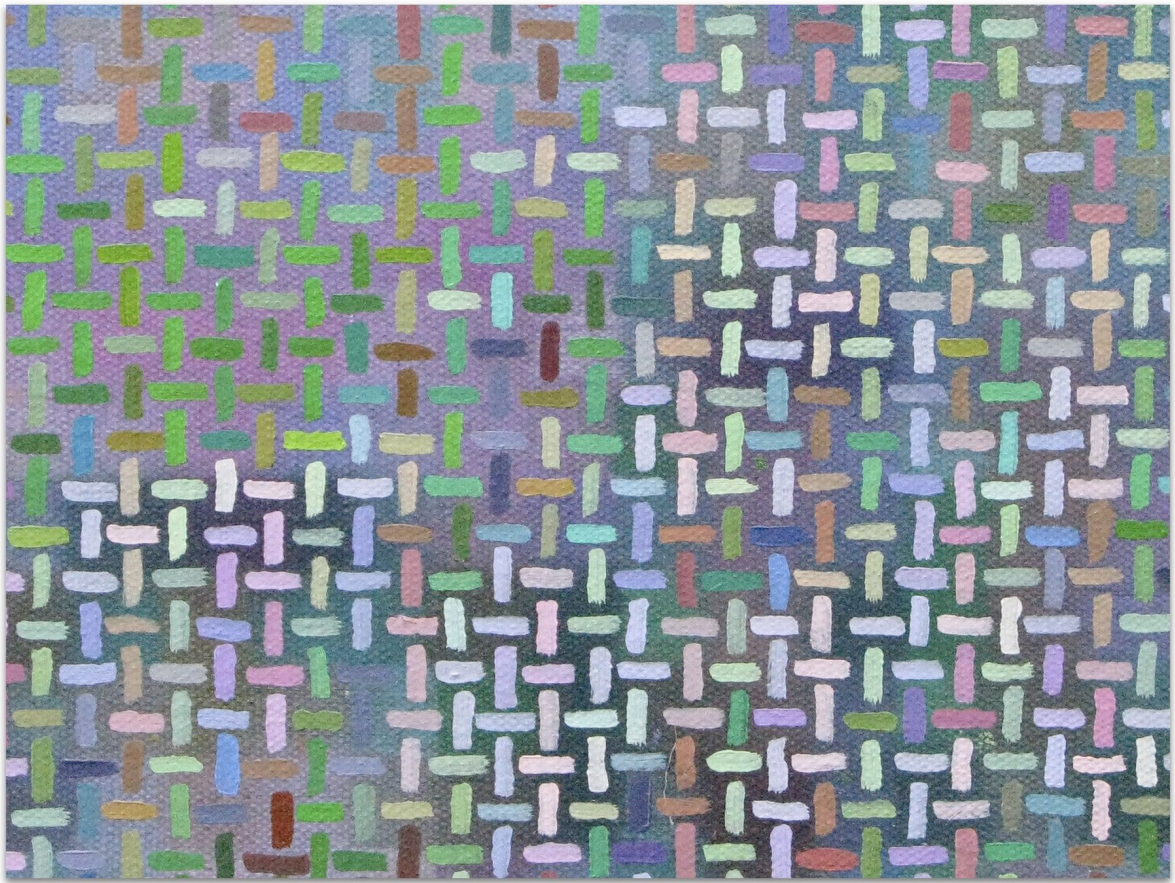
FAVORITES
 All My Files
 Desktop
 Applications
 Documents
 Power Point

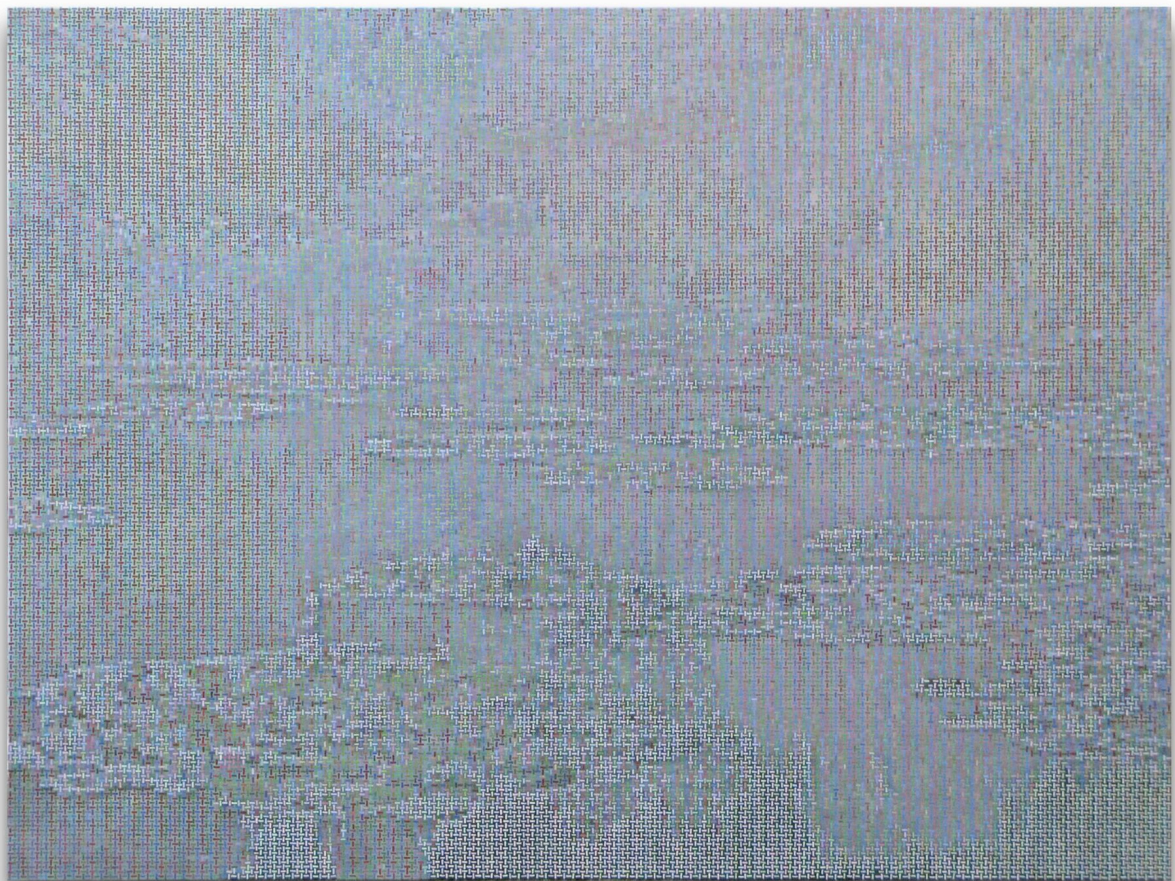
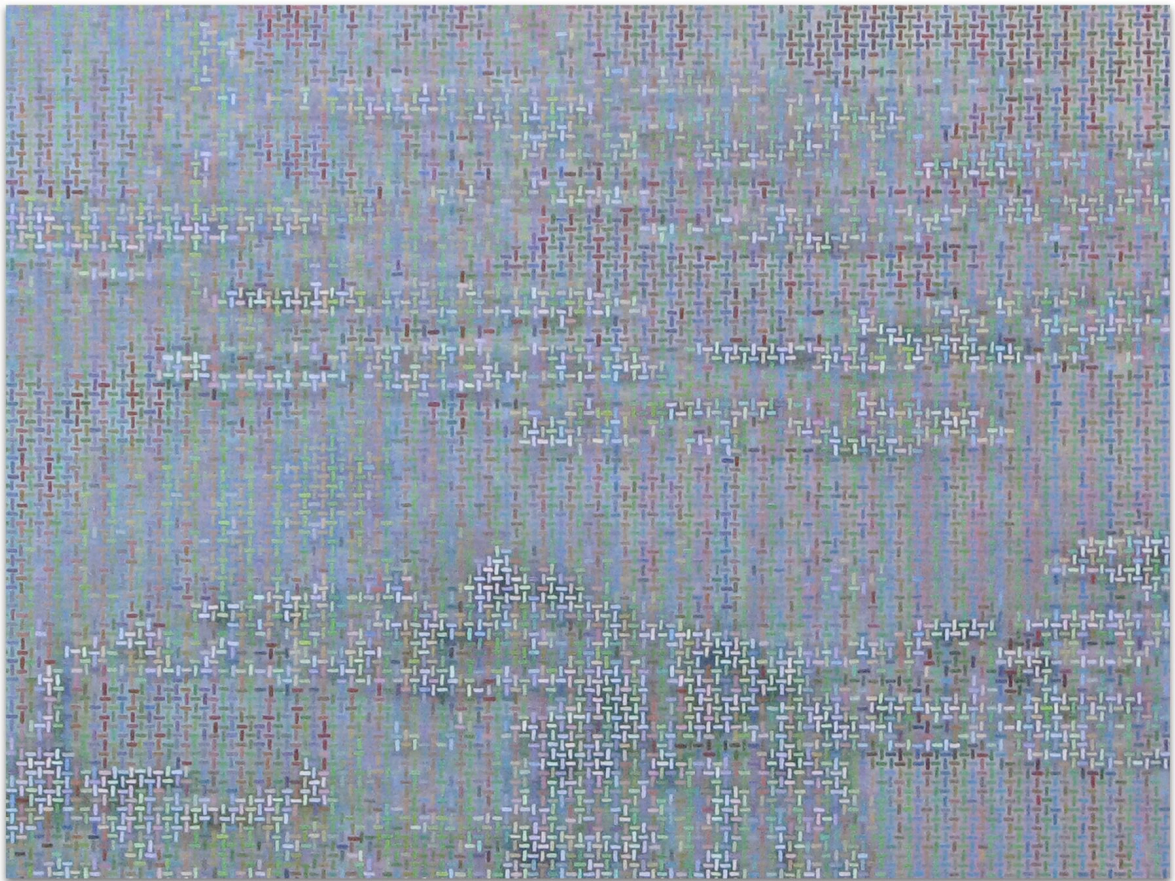
 300px-G...pheas.jpg	 giverny 3.psd	 Giverny8.jpg	 Screen sh...13.53.12	 Screen sh...13.54.33	 Screen sh...14.26.58
 Screen sh...14.09.51	 Screen sh...14.17.57	 Screen sh...14.18.43	 Screen sh...14.27.47	 Screen sh...14.29.54	 Screen sh...14.30.29
 Screen sh...14.30.55	 Screen sh...14.36.44	 Screen sh...14.37.12	 Screen sh...15.01.07	 monet 768x1024.psd	 Monet 7.psd
 Monet 7 hi res.psd	 Giverny lily work.psd	 Giverny li...ctrum.psd	 Giverny li...k rgb.psd	 Spectrum...roject.psd	 Giverny li...b 768.psd
 Giverny new base.psd	 Giverny 8.psd	 Giverny front base.psd	 Giverny n...2 rg.psd	 Giverny final base.psd	 Giverny fi...base.psd
 Giverny b...us 12.psd	 Giverny b...roject.psd	 Giverny n...2 gr.psd	 Giverny fr...atch.psd	 Giverny fr...oject.psd	 Giverny 9 hi res.psd



Messiaen: Fête Des Belles Eaux – 4. L'Eau
semble D'Ondes De Montréal – M
9:30 10:01







Giverny (2011), oil on canvas, 137 x 183 cm.

Umleitung →

Dan Hays
Peter Klare

LoBe

London Berlin Art Kunst



Like Paint

For the upcoming show, Like Paint, LoBe has invited two painters to share the exhibition space using it as a studio for a month. Both Dan Hays and Peter Klare see the canvas as a screen or interface between image and material substance, between its identity as both depiction of the world and physical object.

Hays is intrigued by interrogating found images in microscopic detail, deconstructing and reassembling them from atomized parts, forming pictures that question the viewer's levels of engagement, an appreciation of their surface qualities and a longing for their illusory effects. Using a range of techniques, often characterized by repetitive, grid-based marks over large areas of his canvases, Hays' landscapes offer a confusion of pictorial resonances, through printmaking, photography and the digital.

Klare's work exceeds the boundaries of the canvas, and its usual condition as a flat rectangle hung on the wall. These sculptural paintings, or shaped canvases, explore the expressive limits of what is reconcilable as both everyday object or architectural feature, and mental images.



Klars works are non-functional hollow surrogates just sturdy enough to hold the paint and to bear the viewers look. Inside their hollowness they seem to host memories and emotional connotation of familiar objects. Despite the heavily painted surfaces and the large sizes they appear surreal and demand as a result a certain faith in illusion.

Dan Hays lives and works in London. He studied at Goldsmiths. His intricately detailed landscape paintings take their source from the digital and print media images that surround us. He has exhibited widely in the UK, Europe and internationally. His work is held in the Tate, Art Council and Saatchi collections. He is a past winner of the UK's John Moores prize for painting.

Peter Klare lives and works in Berlin. He has studied at the University of California, Los Angeles, USA. His work explores the boundaries of painting with photography and sculpture. He has exhibited widely in Europe and internationally.

LoBe is a residency-led contemporary art space, which provides artists with an opportunity to develop their practice within an environment that promotes dialogue, collaboration, exhibition making and interdisciplinary practice. The aim of the project is to develop meaningful cross-cultural networks within a British German context by giving artists from the UK the opportunity to collaborate with Berlin based artist and visa versa, in our permanent space in Berlin.

Like Paint

Private View
Thursday 8 September
7pm - 11 pm

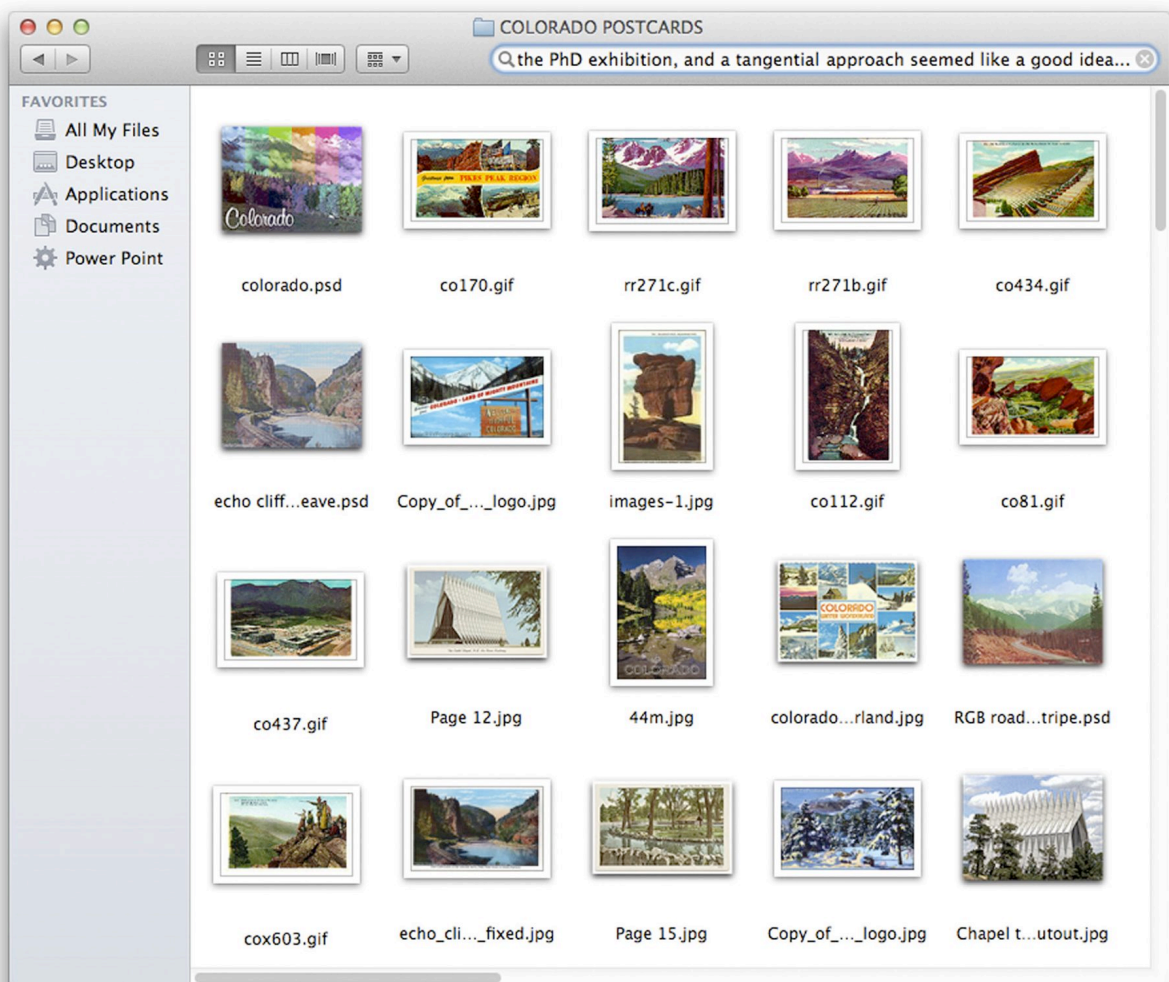
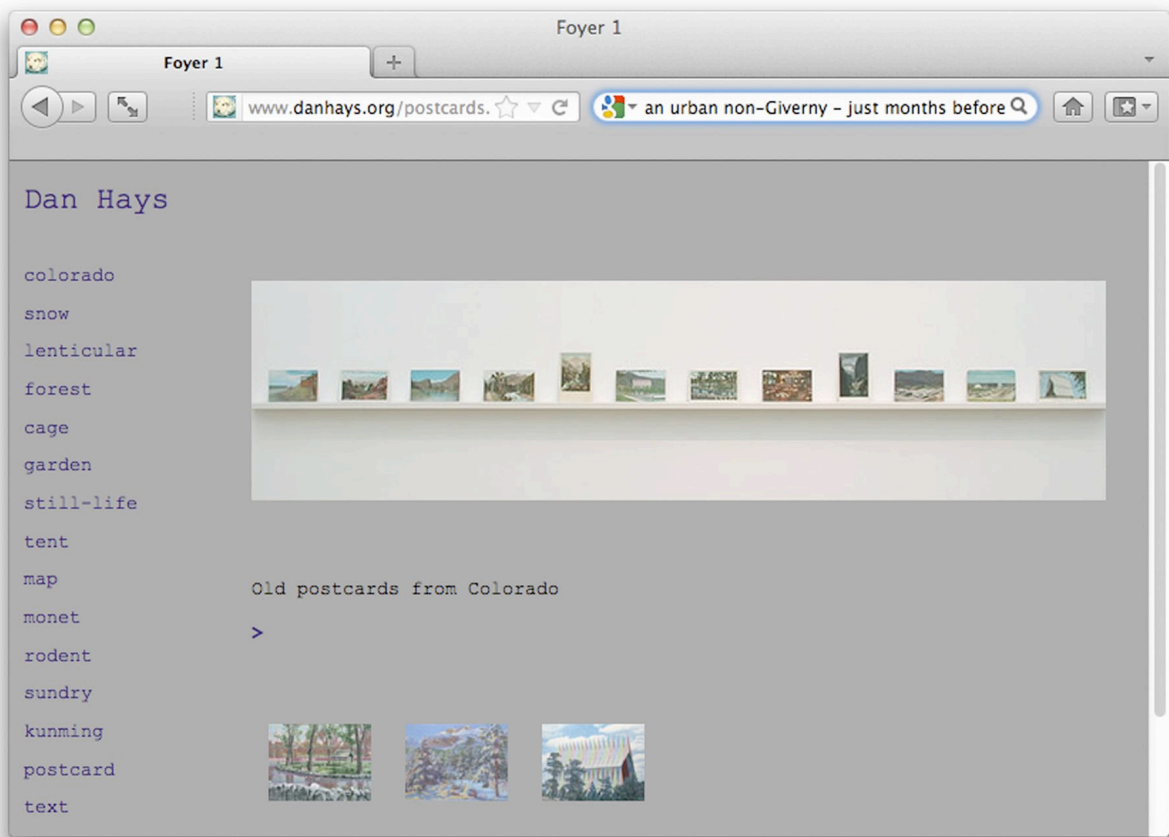
Exhibition continues
until Sunday 8 October

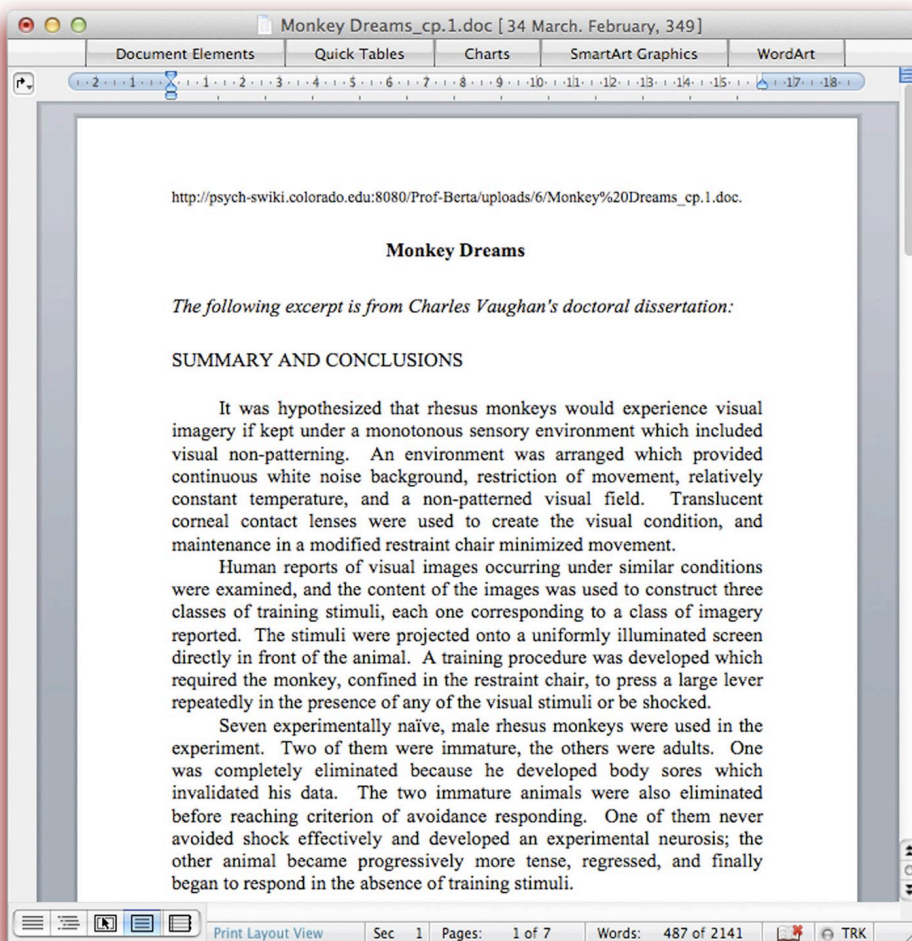
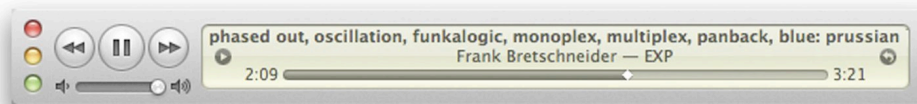
Open
Thursday to Saturday
3pm - 6pm
or by appointment
please call +49 171 7724 502

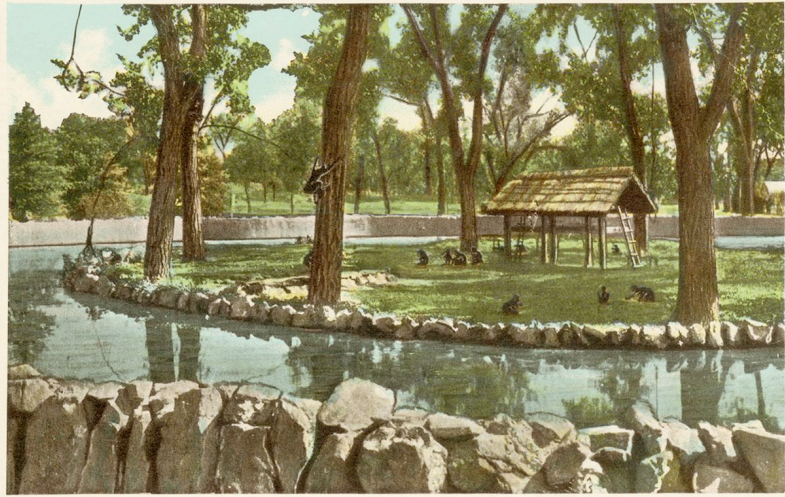
LoBe London Berlin Art Kunst
Scherer Strasse 7
13347 Berlin

+49 171 772 450 2
info@lobeart.eu
www.lobeart.eu

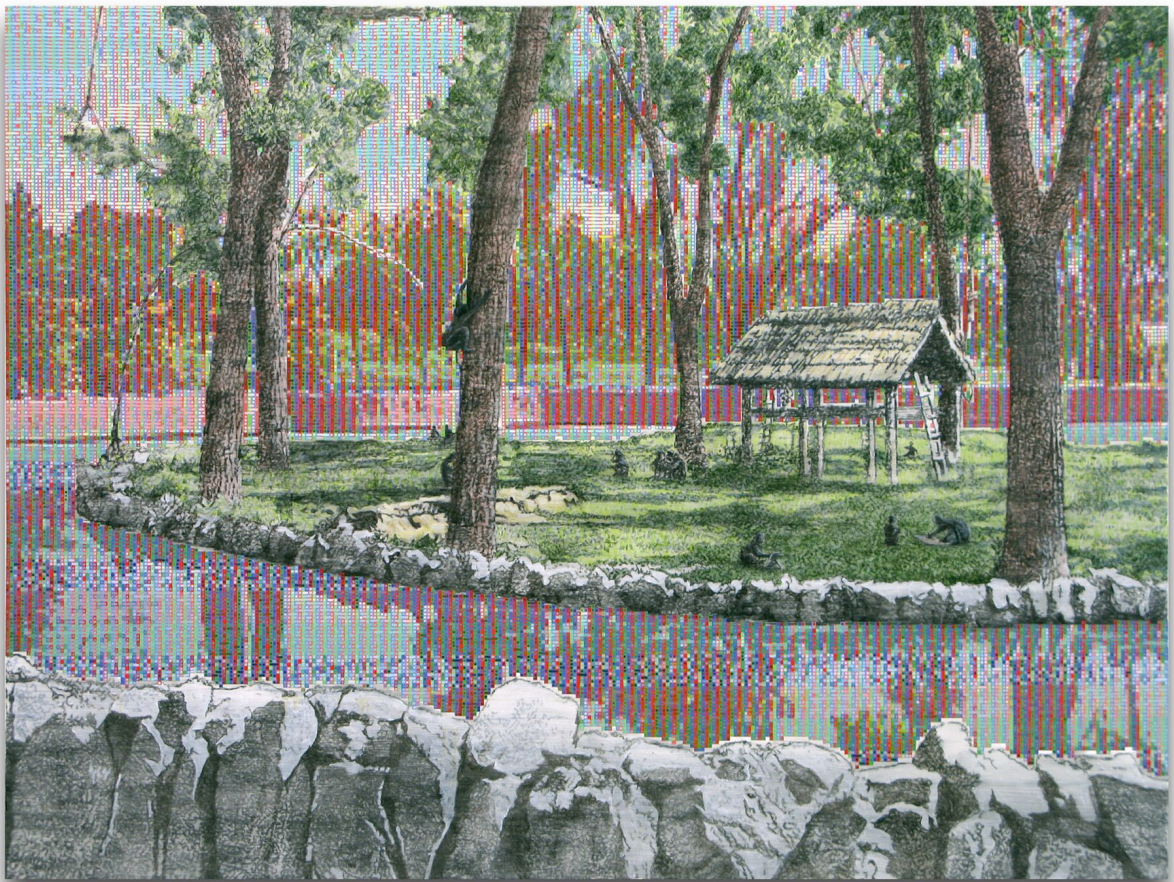








7A9-N

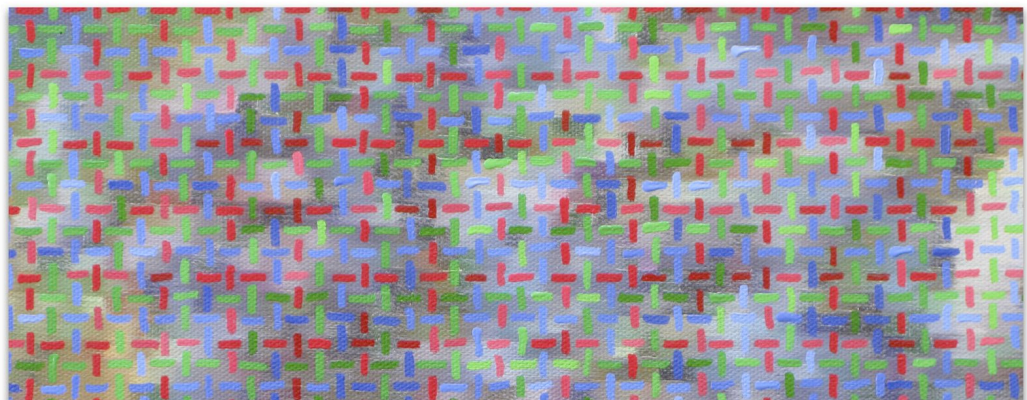


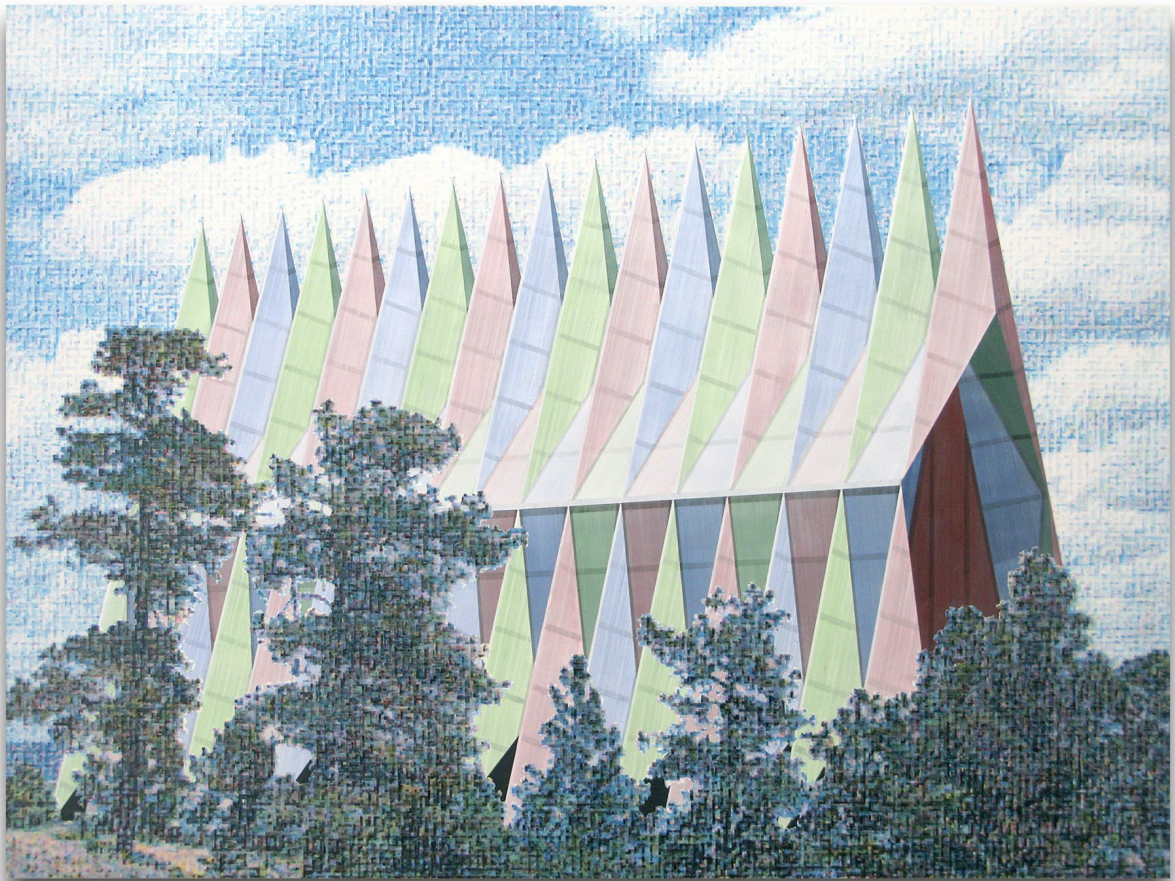
Colorado Postcard 1 (Monkey Island) (2011), oil on canvas, 150 x 200 cm.



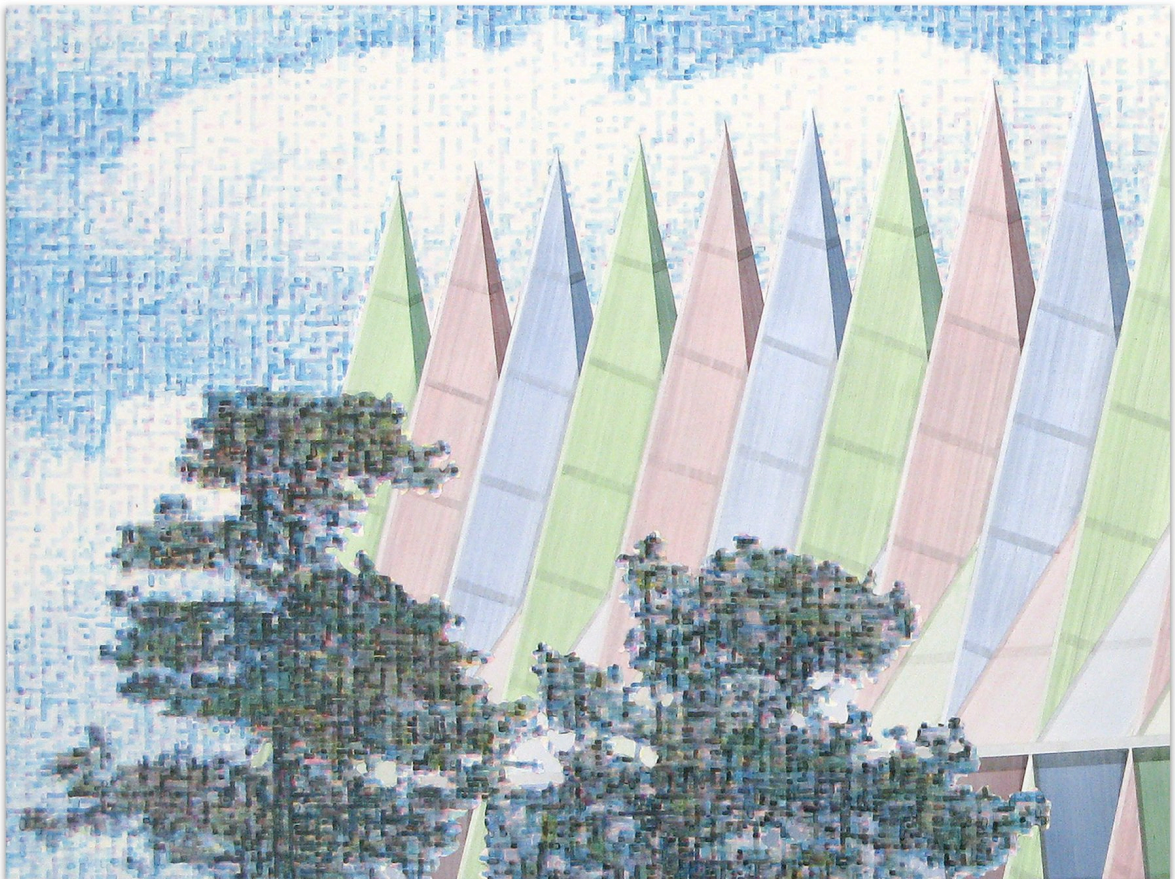


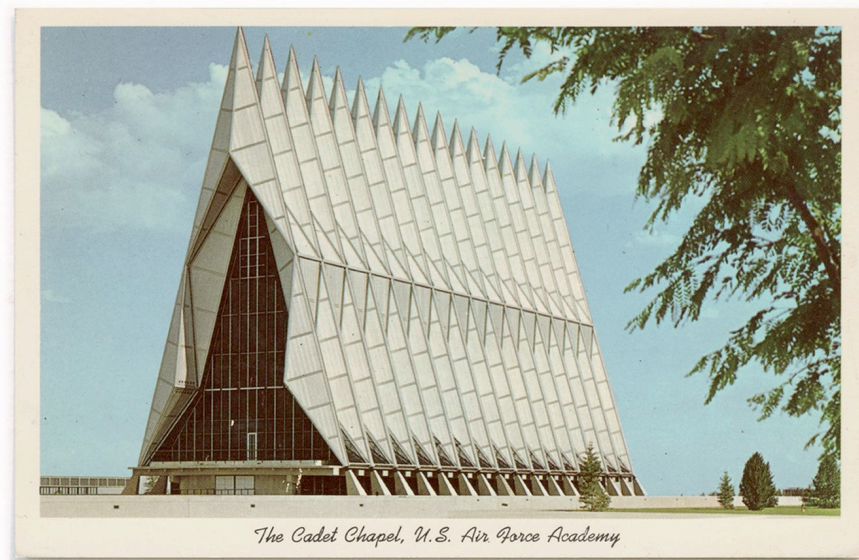
Colorado Postcard 2 (Long's Peak) (2011), oil on canvas, 150 x 200 cm.





Colorado Postcard 3 (Chapel) (2011), acrylic and oil on canvas, 150 x 200 cm.

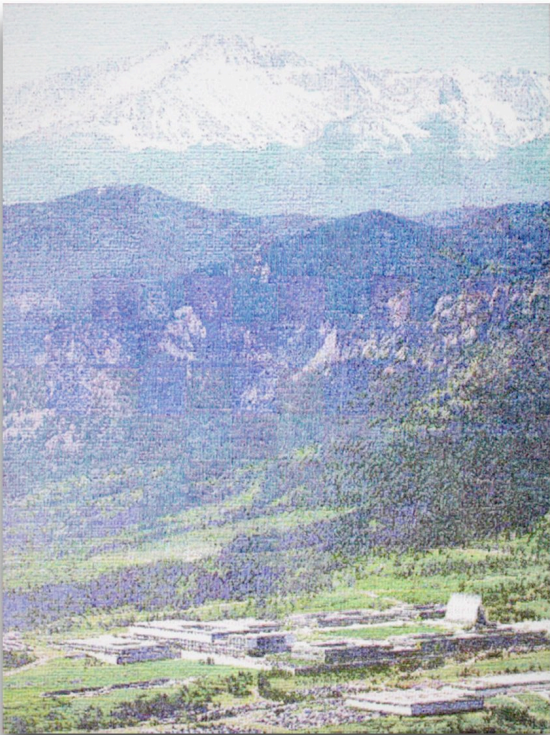




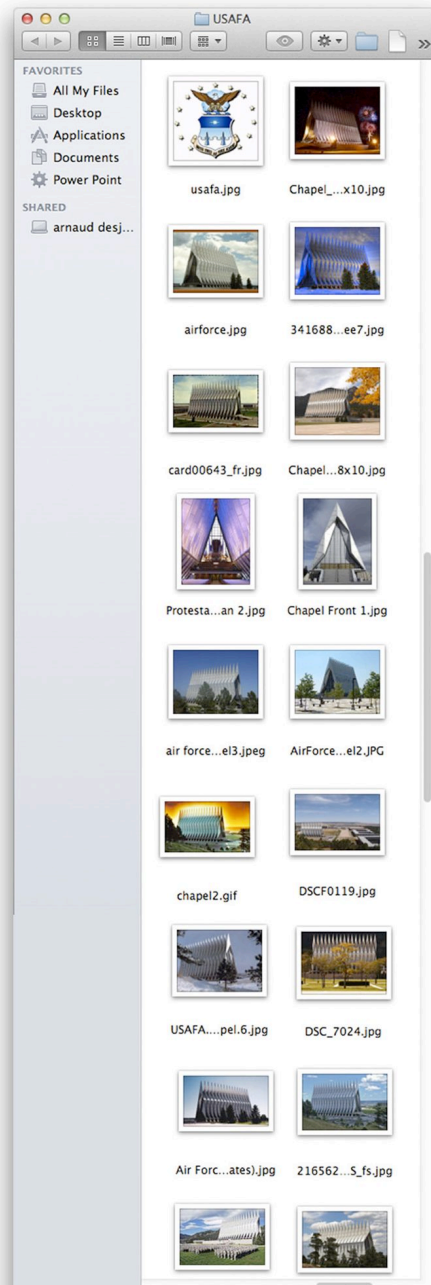
The Cadet Chapel, U.S. Air Force Academy



Colorado Impression 13a (USAFA Chapel)
(2004), oil on canvas, 45 x 75 cm.



Colorado Impression 13b (Pike's Peak)
(2006), oil on canvas, 203 x 152 cm.





Air Force Academy Cadet Chapel

www.usafa.edu/hc

United States Air Force Academy
Cadet CHAPEL

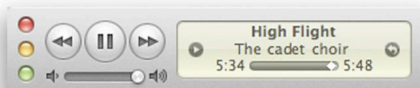
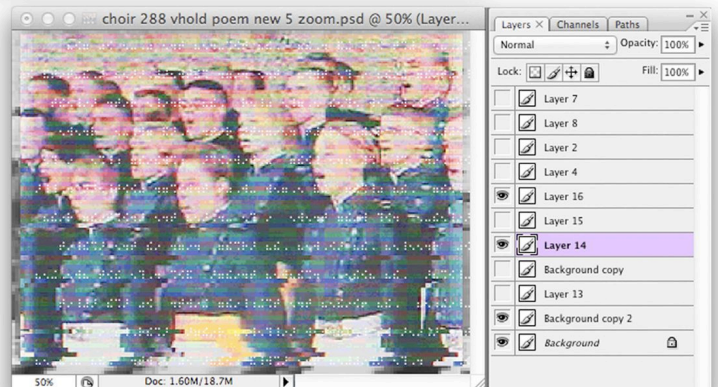
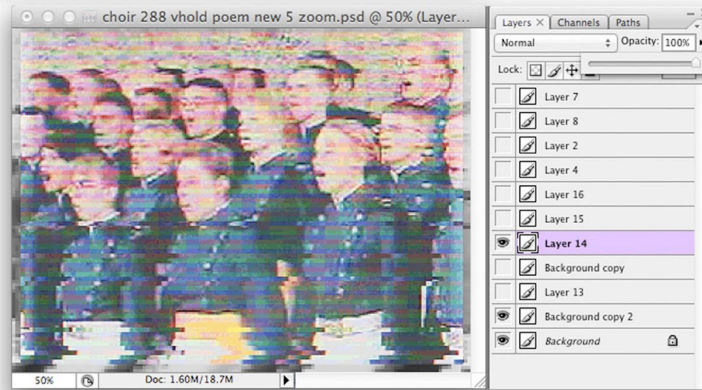
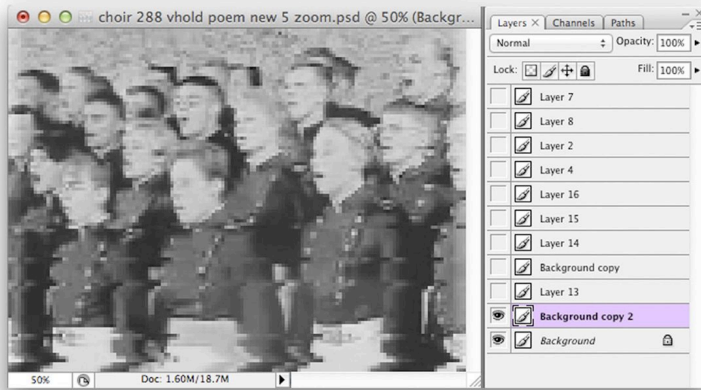
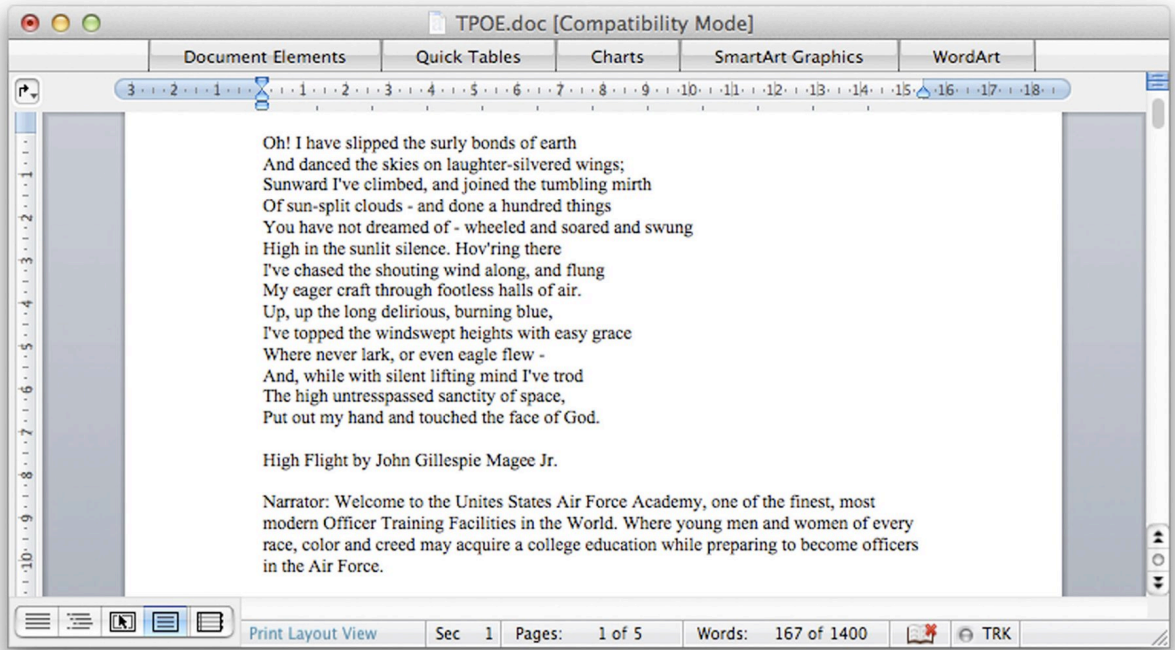
HOME | SUPERINTENDENT | COMMANDANT | DEAN | ATHLETICS | 10th AIR BASE WING | PREP SCHOOL | AIRFIELD

Chapel Home Page EVENTS VISITORS Religious Respect Training

UNITED STATES AIR FORCE ACADEMY CADET CHAPLAIN CORPS

SPIRE NOTAMS CIFIC Faith Communities

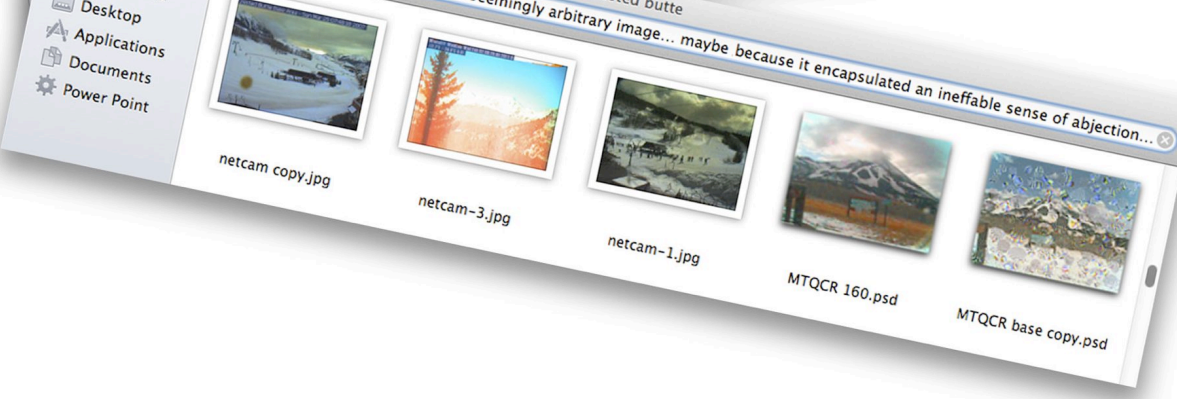
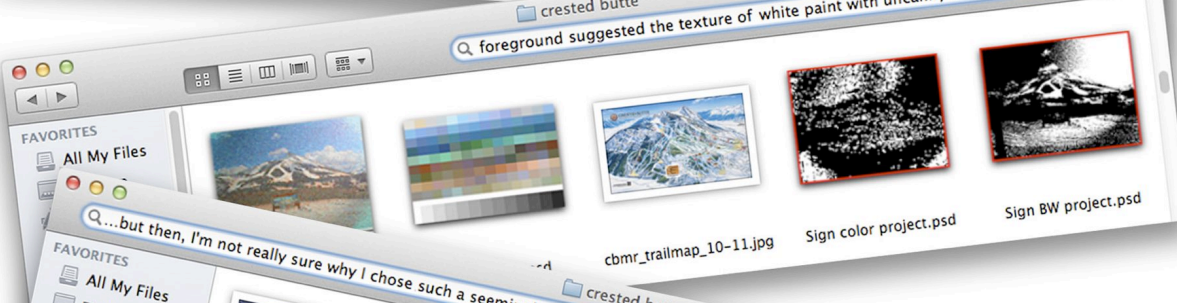
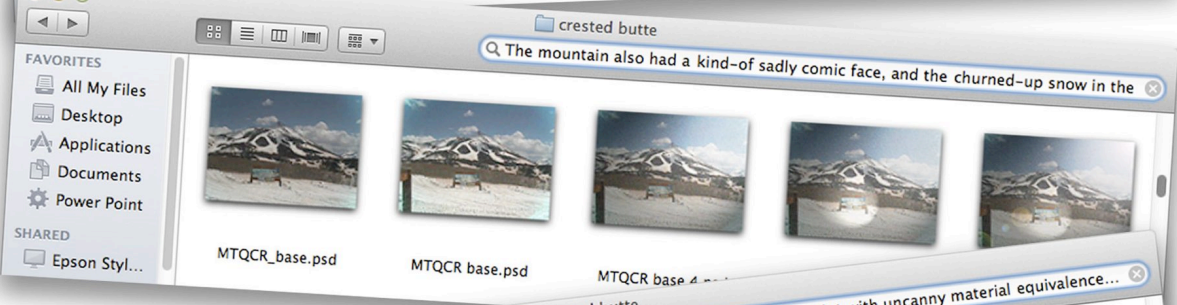
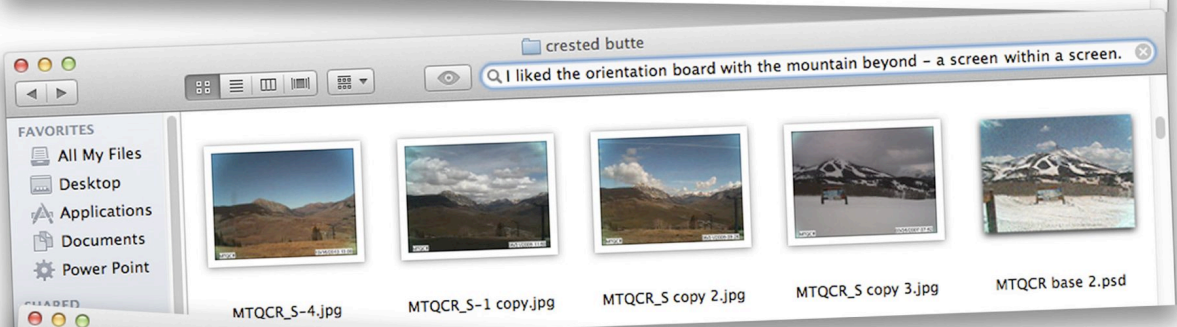
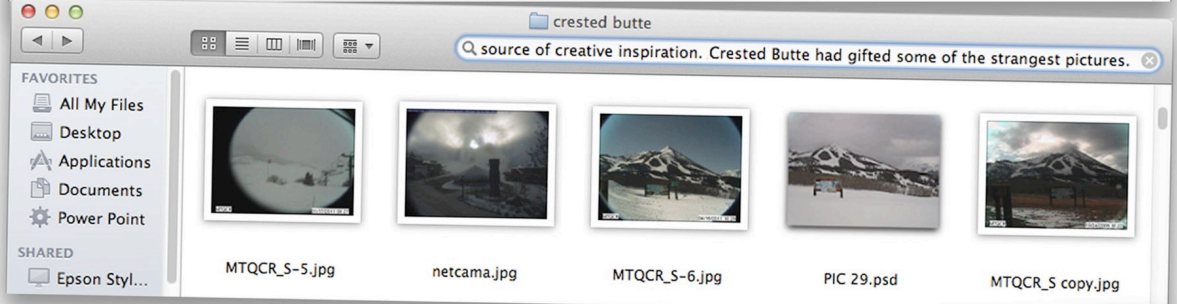
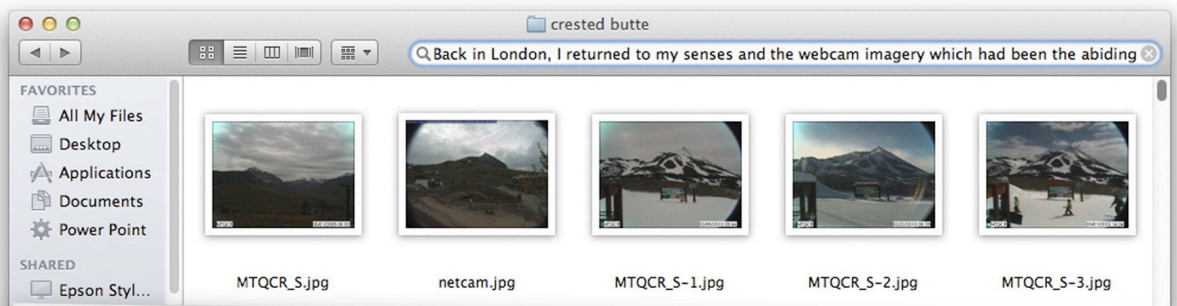
[WORSHIP SCHEDULE](#)

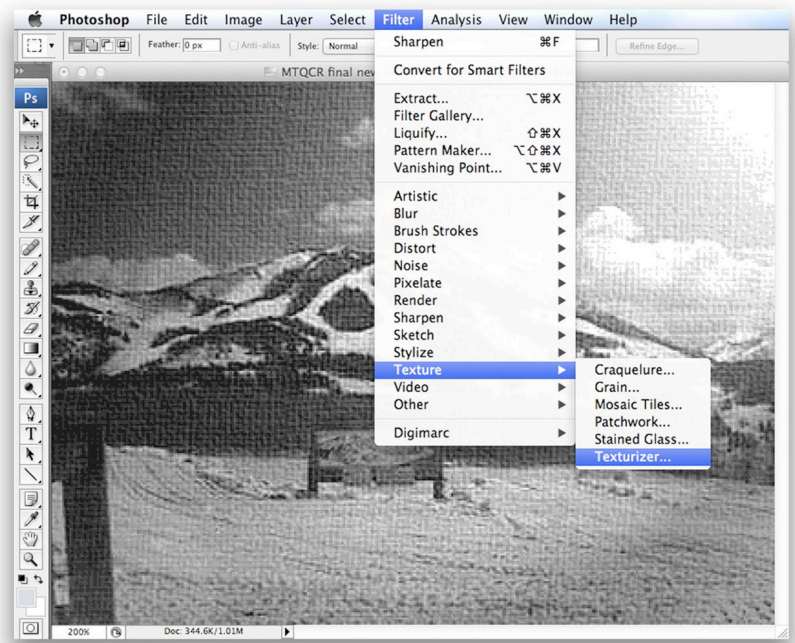
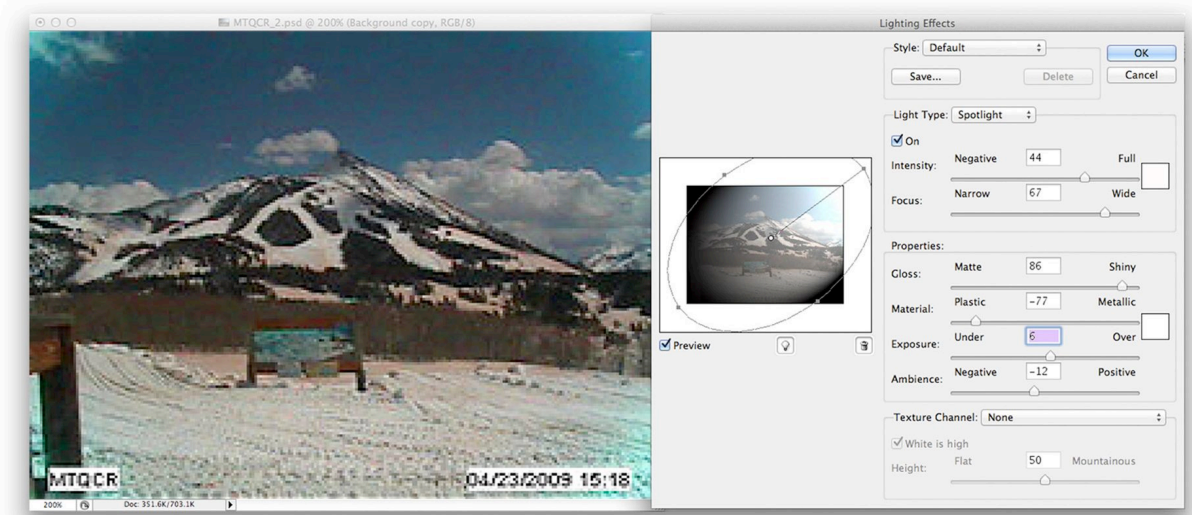


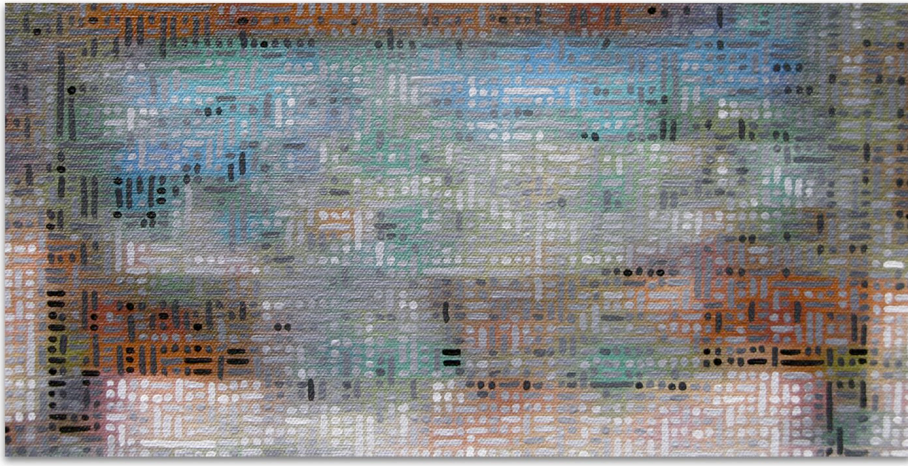


The Face of God (2011), oil on canvas, 137 x 183 cm.



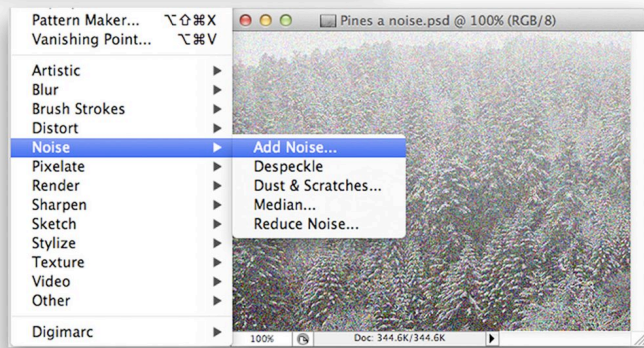
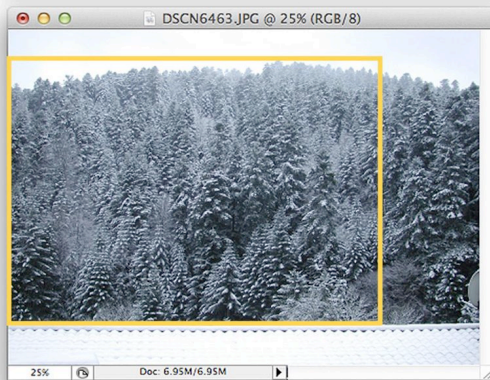
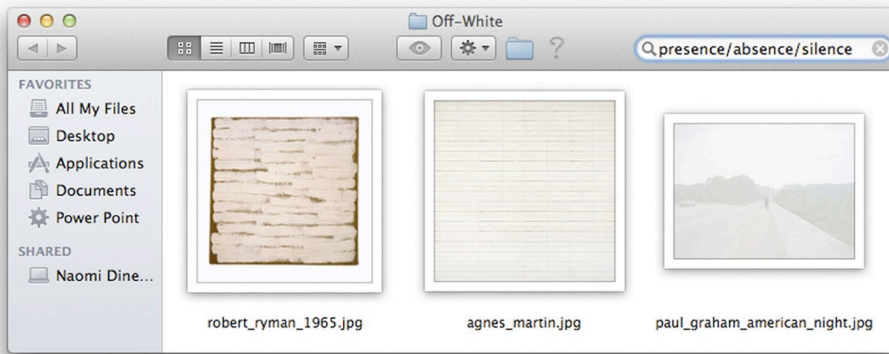






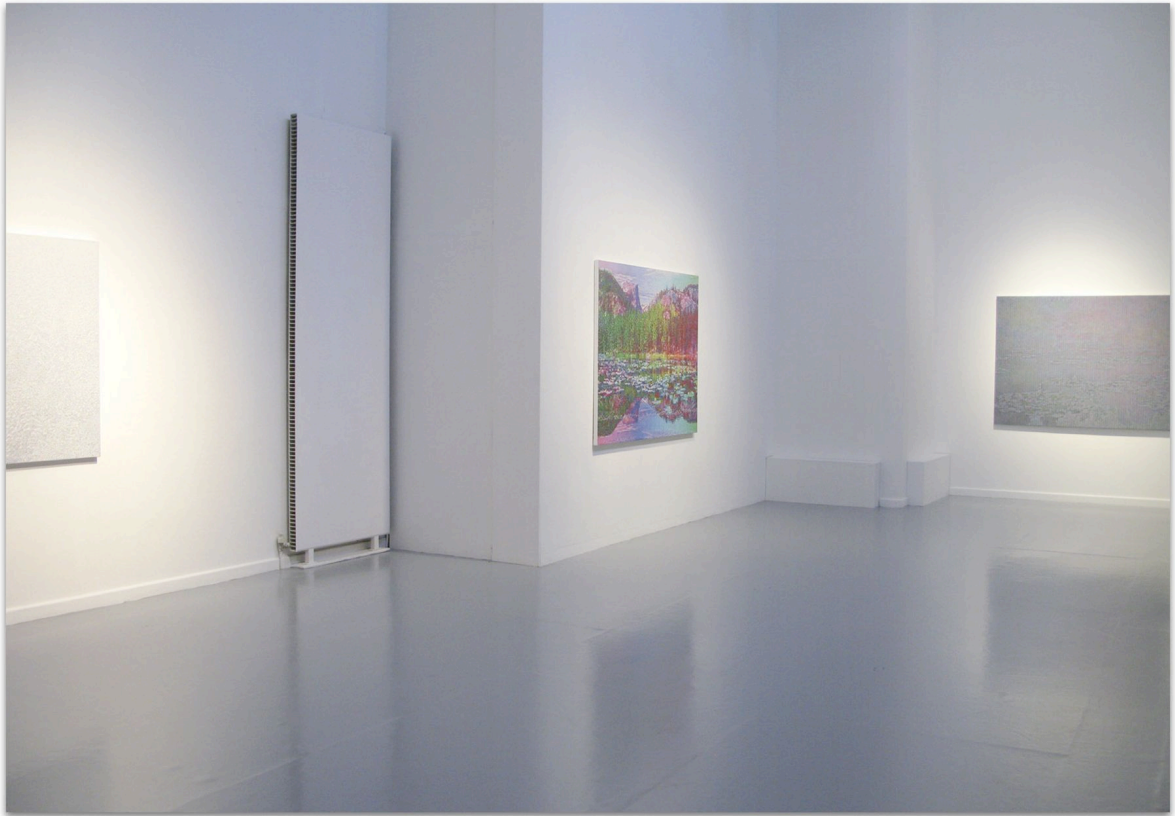
Colorado Snow Effect 14 (2011), oil on canvas, 122 x 163 cm.





Late Snow (2011), oil on canvas, 122 x 163 cm.





Ives: The Unanswered Question
Leonard Bernstein: New York Philharmonic Orch
4:33 6:07

