

Gleams and Echoes: Works from the British Council Collection in Dialogue with Hong Kong Young Voices

Dan Hays

Sanctuary

2001

Digital cibachrome print, perspex lenticular

British Council Collection

Step into *Sanctuary* by Dan Hays, a mesmerizing lenticular print created in 2001. Using 3D modelling, Hays crafts an empty guinea pig cage, animated to rotate and pulse with shifting colours. Unlike typical lenticular spectacles, this work subtly disrupts its own 3D illusion, blending digital innovation with painterly finesse. This is a quiet optical dance that challenges perception, inviting you to unconventional perspectives.

Dan Hays's work has been described as a reflection on painting itself, intentionally referencing other artists. Hays characterises his work since the late 1990s as exploring the relationship between the digital world and the "tactile, flawed and time-consuming medium of painting."

Dan Hays (b. 1966, London) is a British painter best known for meticulously rendered landscapes that explore the relationship between digital imagery and traditional painting. His work often translates low-resolution or mediated images—such as webcam stills and video frames—into large, tactile canvases, foregrounding glitches, pixelation, and optical interference. Hays studied Fine Art at Goldsmiths, University of London, and later completed a PhD in Fine Art at Kingston University. He has exhibited widely in the UK and internationally, and won the John Moores Painting Prize in 1997. His paintings are held in major public collections, including Tate, the Walker Art Gallery, and the Victoria and Albert Museum, underscoring his significance in contemporary British painting.