

# PETER HALLEY

Peter Halley is a prominent contemporary artist. A member of the dynamic New York art scene of the 1980s, he gained recognition as one of the main champions of the neo-geo movement with his geometric paintings rendered in intense fluorescent Day-Glo acrylic paint and Roll-a-Tex texture additive. Since the mid-1990s his site-specific installations and permanent public works have extended his practice to a larger scale.

## WRITINGS

- PETER HALLEY SELECTED ESSAYS 1981-2001  
Published by Edgewise Press. Available on Amazon.
- BEAT, MINIMALISM, NEW WAVE, AND ROBERT SMITHSON  
Published in Arts Magazine, New York, May 1981.
- AGAINST POST-MODERNISM: RECONSIDERING ORTEGA  
Published in Arts Magazine, New York, November 1981
- ROSS BLECKNER: PAINTING AT THE END OF HISTORY  
Published in Arts Magazine, New York, May 1981.
- THE CRISIS IN GEOMETRY  
Published in Arts Magazine, New York, June 1984.
- THE FROZEN LAND  
Published in ZG, New York, November, 1984.
- NOTES ON NOSTALGIA  
Published in New Observations 28, New York, 1985.
- ON LINE  
Published in New Observations 35, New York, 1985.
- FRANK STELLA...AND THE SIMULACRUM  
Published in Flash Art, Milan, January, 1986.
- RESPONSE TO BARNETT NEWMAN'S "THE SUBLIME IS NOW"  
Published in Arts Magazine, New York, March 1986.
- THE DEPLOYMENT OF THE GEOMETRIC  
Published in Effects, New York, No. 3, Winter 1986.
- NOTES ON ABSTRACTION  
Published in Arts Magazine, New York, June, 1987
- ESSENCE AND MODEL  
Published in Peter Halley, Collected Essays 1981-1987.  
Edition Bruno Bischofberger Gallery, Zurich, 1988.

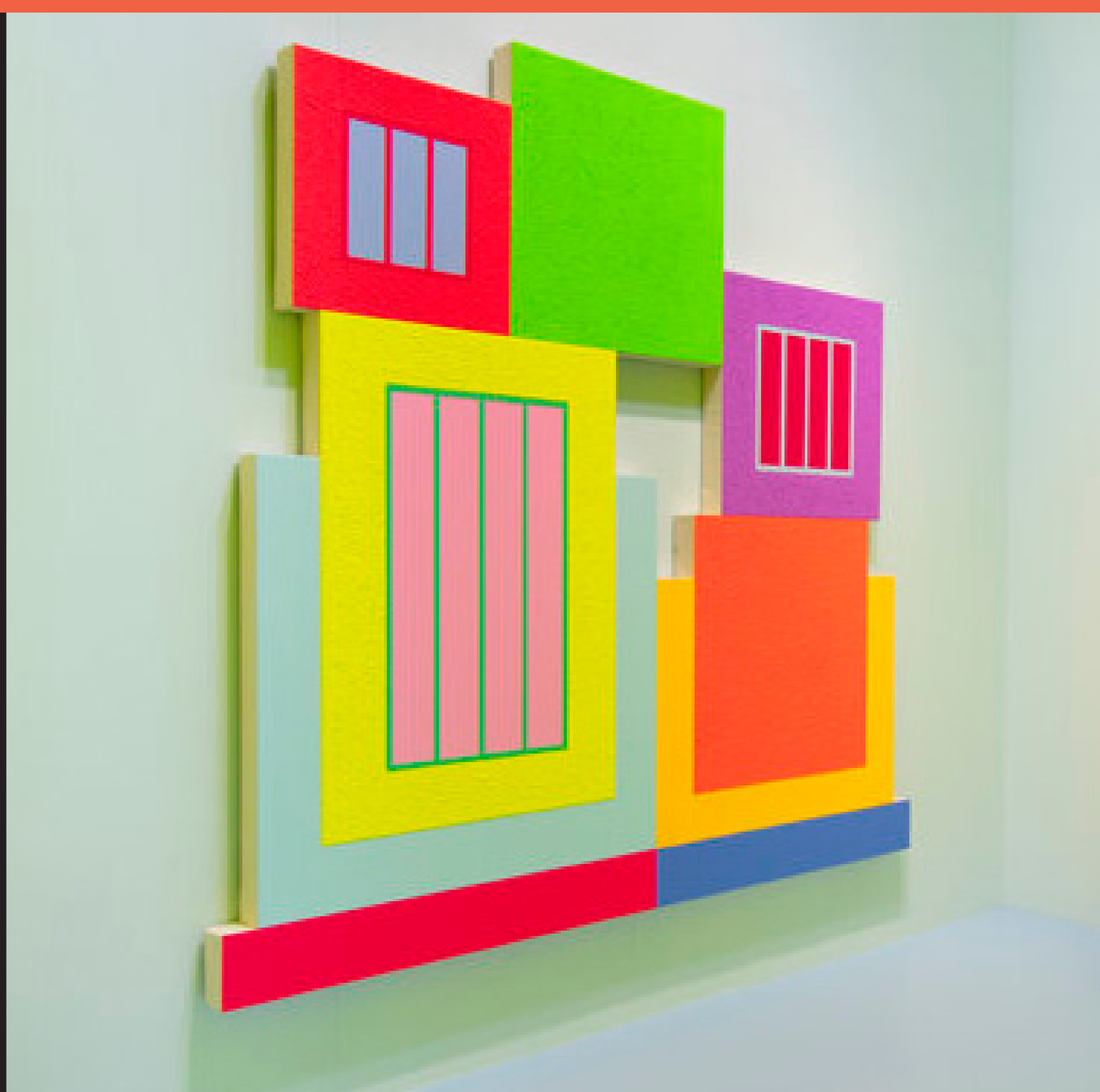
A landmark publication for all those interested in contemporary painting, this catalogue raisonné of Peter Halley's paintings from the 1980s gathers together the complete body of 186 works realized between 1980 and 1989 and fully documents them for the first time. Showing the evolution of his work, it makes clear how Halley built his own geometric and chromatic vocabulary to challenge the then prevailing ideas about the nature and history of abstract painting, and how motifs such as the cell, the prison, the conduit, and the brick wall came into existence, in parallel with his own thinking—inspired in part by French Structuralist theory—about modern life (urban design, media, new mass digital technologies) and the increasing geometrization of social space.



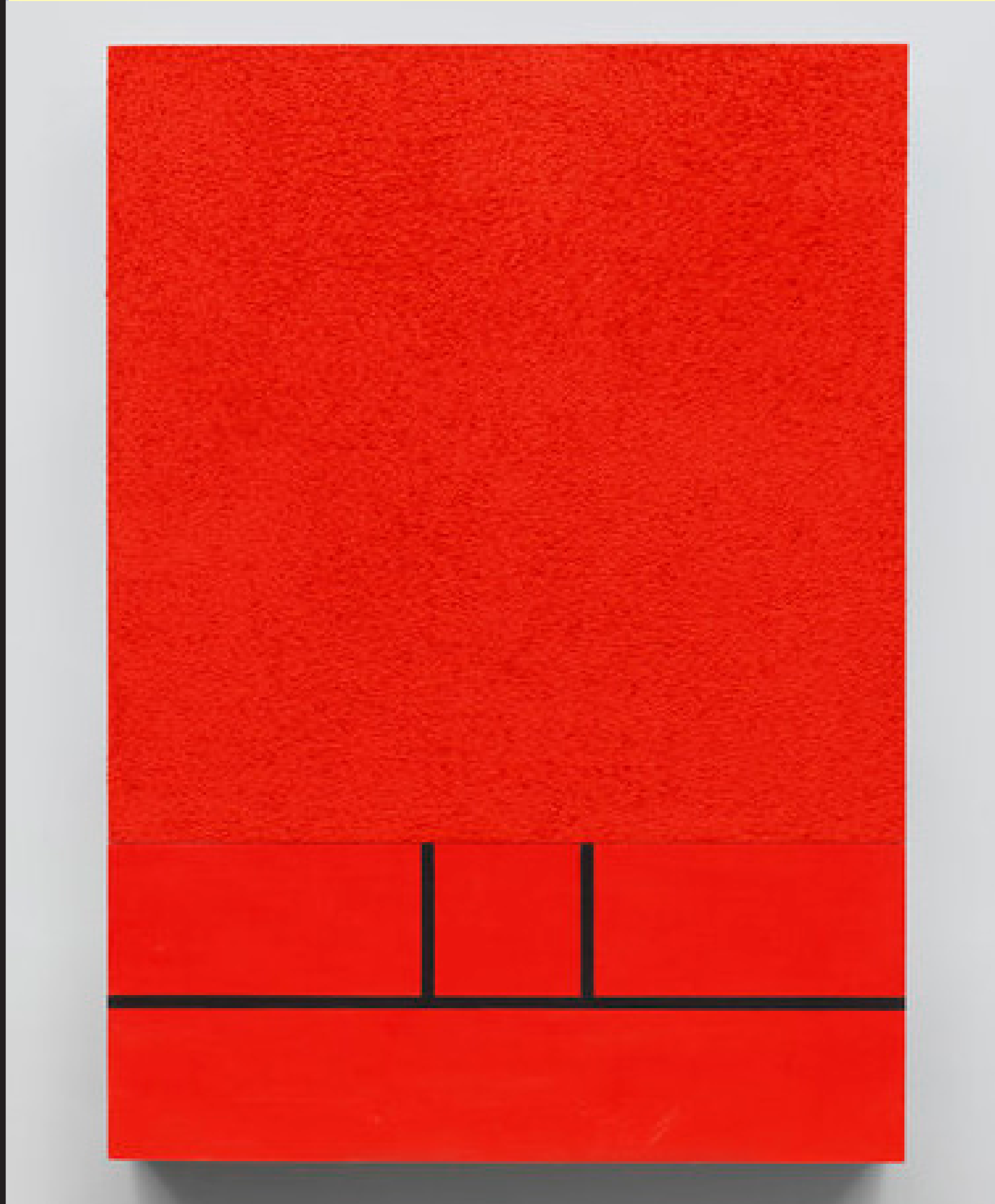
**Win Win, 2011 72 x 80 inches**  
Acrylic, fluorescent acrylic, and Roll-a-Tex on canvas YORK



**2019 QUBE, Lauren Clay and Peter Halley, Galerija Kula, Split, Croatia**

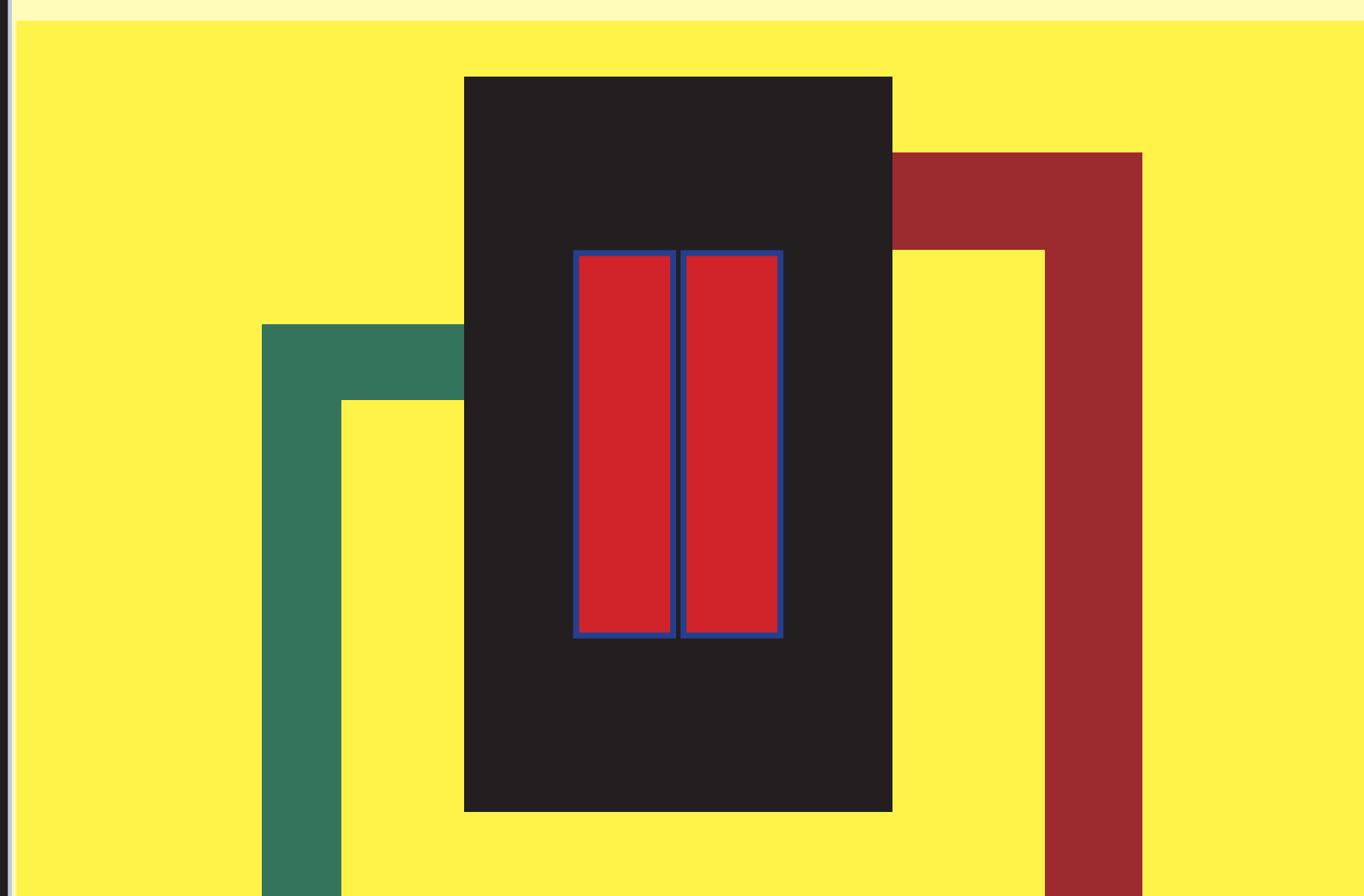


**NOVEMBER 2019 HETEROTOPIA II - PETER HALLEY GREENE NAFTALI, NEW YORK**



**Red Cell with Conduit (1982) GREENE NAFTALI, NEW YORK**

Artwork description & Analysis: This bright red painting is divided into an upper section by a line of darker color, so thin as to be almost imperceptible, and a lower quarter, divided in half by a horizontal black line. Two black vertical lines, placed symmetrically and framing the center, rise from the horizontal line at 90-degree angles to end sharply at the thin line. Halley wrote, "This space is akin to the simulated space of the videogame, of the microchip, and of the office tower - a space that is not a specific reality but rather a model of the 'cellular space' on which 'cyberneticized social exchange' is based," while noting that it is "executed with a variety of techniques lifted from the Hard-Edge and Color-Field styles... For me, those styles, used as a reference to an idea about abstraction and an ideology of technical advance, replace reference to the real." Its construction demonstrates a clear influence from the color field painting of artists like Mark Rothko or Barnett Newman.



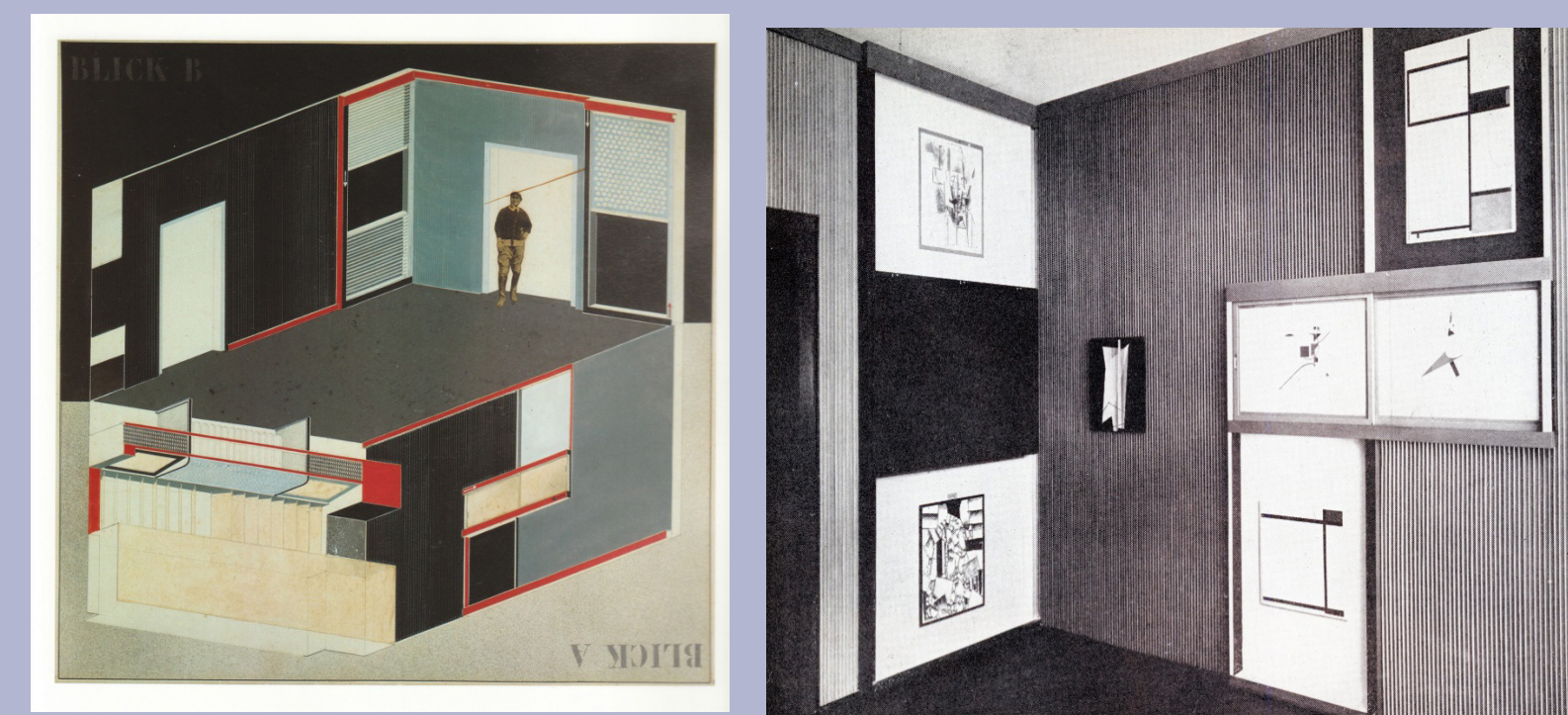
**Rogue, 2013 65 x 57 inches**  
Acrylic, fluorescent acrylic, and Roll-a-Tex on canvas

# El Lissitzky

(1890-1941) was an artist, designer, photographer, typographer, polemicist and architect. He was an important figure of the Russian avant-garde, helping develop suprematism with his mentor, Kazimir Malevich, and designing numerous exhibition displays and propaganda works for the Soviet Union. His work greatly influenced the Bauhaus and constructivist movements, and he experimented with production techniques and stylistic devices that would go on to dominate 20th-century graphic design

## Abstract Cabinet

Kabinett der Abstrakten [The Abstract Cabinet], Provinzialmuseum Hanover, 1928 Lissitzky built this modular and changeable room for abstract art in 1927-28 at the invitation of Alexander Dorner for the Landesmuseum in Hanover. The Abstract Cabinet was destroyed in 1936 during the Third Reich.

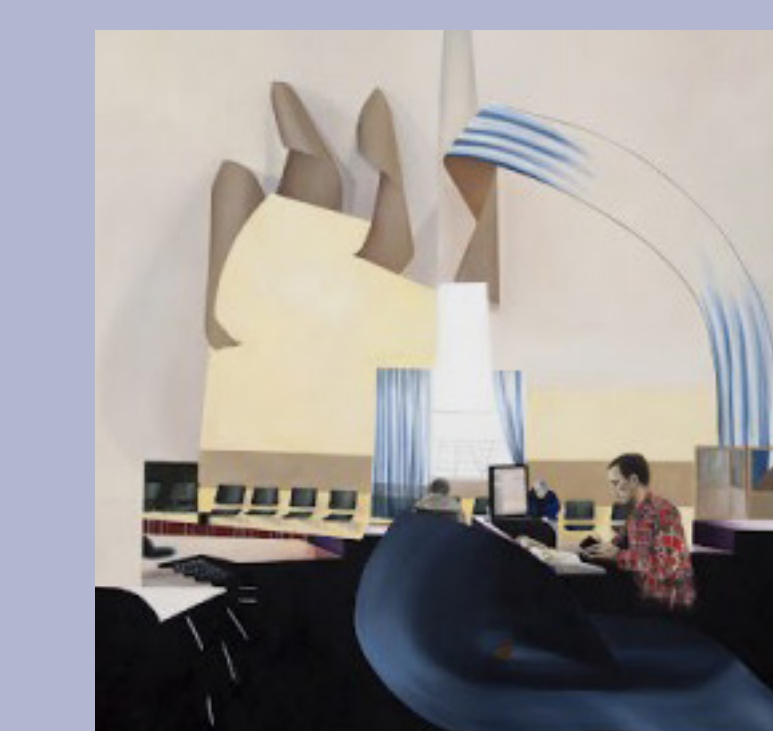


**Design for the Abstract Cabinet, gouache and collage, 1927**

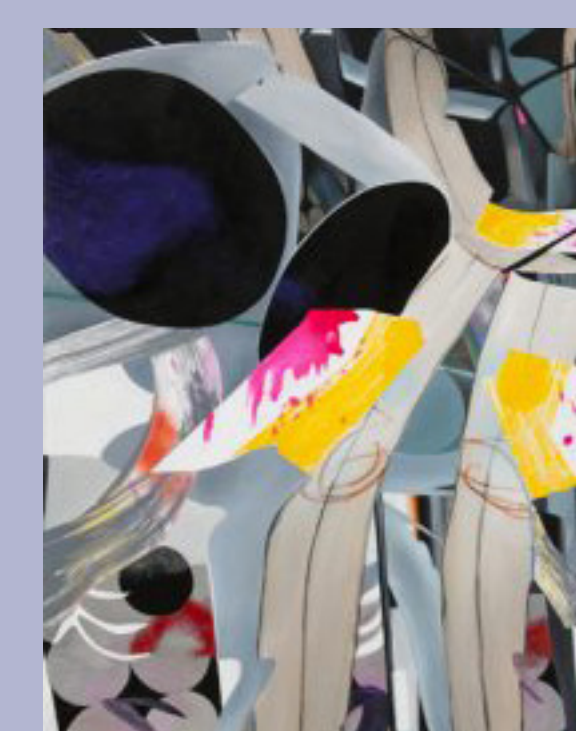
# David Harvey

Additionally, Halley's painting could be explained through the concepts of David Harvey on the heterotopia in which the art can be described in terms of spaces and places. In this perspective, Halley represented his work in terms of spaces and places to define his mean theme in the red cell painting. For example, he created spaces (topia) that were used in the development of interior cell and the conduit section. The spaces could be classified based on the uniformity of the cells such as isotopia or heterotopia for the conduit section because of uniformity (Harvey no pages)

Fiona Ackerman's paintings have explored the art studio and gardens through the lens of heterotopia.



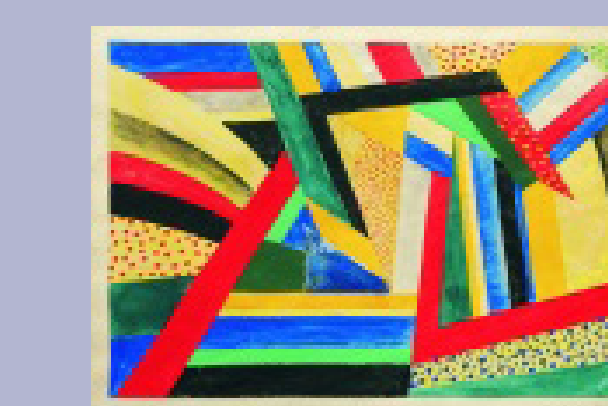
**Heterotopia (2011) acrylic and oil on canvas. 1927**



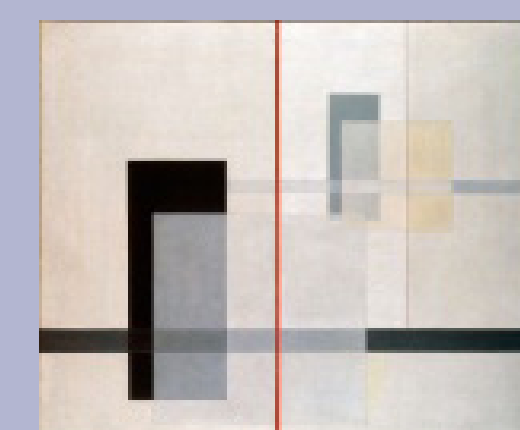
**Revolution (2016) oil and acrylic on canvas.**

# László Moholy-Nagy

(1895-1946) was a Hungarian artist, filmmaker and designer. He worked as Professor in the Bauhaus school and later founded the New Bauhaus in Chicago. He was highly influenced by Constructivism and advocating the integration of technology and industry into the arts.



**Fields, 1919, gouache**



**K VII, 1922, oil on canvas, 115.3 x 135.9 cm**

Finally, Halley employs the same tactic as Moholy-Nagy where this picture displays asymmetrical formed by the two vertical black lines (Moholy-Nagy). The typography of the painting is red in the background and a horizontal line near the bottom that contains the two symmetrical short black borders that reaches the middle of the painting (Art Work Story np.). Also, in the movement of Neo-Geo, Halley referred to Jean Baudrillard in the aspiration of hyper realization as it was a realm of progressivism to assign the value of reality to the society.