

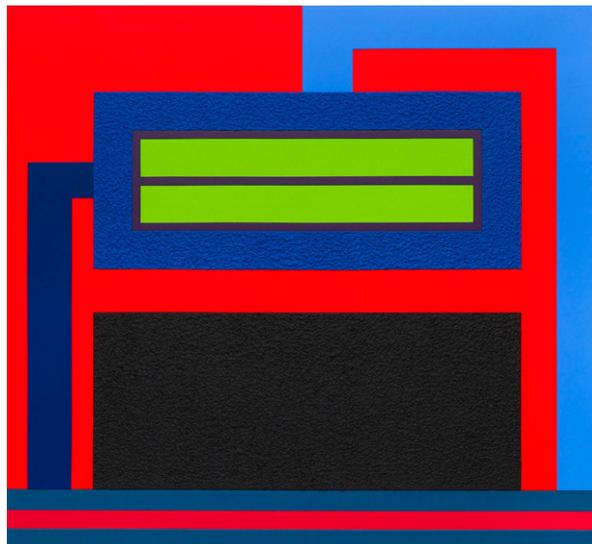
## PRESS RELEASE

### **Peter Halley: Paintings 2012–2013**

11 April to 3 May 2013

Private view: Wednesday 10 April, 6–8pm

Image: Peter Halley, 'Rectify'  
acrylic, Day-Glo acrylic, and Roll-a-Text on canvas  
50 x 54 in / 127 x 137.2 cm  
© Peter Halley 2013



Waddington Custot Galleries are pleased to present an exhibition of thirteen new paintings by New York artist Peter Halley. These new works introduce an absurdist, satiric dimension to the artist's work, brought about by Halley's risky, unexpected use of color and the off-kilter, almost slapstick quality of his imagery. Compact in size, the paintings all measure less than five feet in any dimension.

In these paintings, Halley's prisons are now lifted unexpectedly into the air, held up only by conduits put into service as structural supports. In the painting, 'Revenge', a horizontal red prison, its window barricaded by five bars, is supported by a single conduit on the left, cantilevered precariously in front of its teal background. In both 'Cult' and 'Supernatural', a prison hovers supernaturally in the air, no longer affixed to the ground plane, echoing the transcendent floating shapes found in paintings by Mark Rothko or Adolph Gottlieb.

Halley employs fluorescent paint. He creates texture with a commercial paint-thickening agent called Roll-a-Text. His clean edges are produced with the same masking tape used by housepainters. These commercial techniques remove Halley's work from the abstract realm of diagram and connect it to the world of everyday life. This reference to contemporary culture extends to the titles of Halley's paintings, which are named after American cable television shows like *Glee* and *Suburgatory*.

Peter Halley first showed in London at the Institute of Contemporary Arts in 1989. His works have also been exhibited at the Museum of Modern Art, New York, the Museo Nacional Centro de Arte Reina Sofia, Madrid, and the Stedelijk Museum, Amsterdam. His work is included in the current exhibition, *This Will Have Been: Art, Love & Politics in the 1980s*, curated by Helen Molesworth, travelling to Chicago, Minneapolis and Boston. His first exhibition at Waddington Galleries was in 1999. This will be his sixth exhibition at the Galleries in Cork Street.

A fully illustrated catalogue with essay by Dr Jo Melvin will accompany the exhibition.

## Biography

Peter Halley was born in New York City in 1953 and received his BA from Yale University in 1975, and an MFA from the University of New Orleans in 1978. He came to critical attention in the 1980s as part of a group known as the Neo-Conceptualists, which included Jeff Koons and Haim Steinbach. It was Halley's own writing, influenced by Jean Baudrillard's theory of simulation, which became the group's theoretical force.

He has had annual solo exhibitions internationally since 1984, including the Museum Folkwang Essen, Germany, in 1998, and the Louisiana Art & Science Museum, Baton Rouge, in 2005. In 2014, he will exhibit at the Musée d'Art Moderne de Saint-Etienne Métropole, France. Between 1996 and 2005 Halley published the cultural magazine *index* from his studio in Chelsea, New York. From 2002 to 2011, he served as Director of Graduate Studies in Painting at the Yale University School of Art.

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