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## PETER HALLEY

La obra de **Peter Halley** comienza a adquirir importancia en la década de los 80, período marcado por la irrealidad en la política americana y por la intensa teorización dentro del mundo del arte. Los artistas retomaron las formas tradicionales, especialmente en el caso de la pintura, que se había desvanecido durante los años 70, caracterizados estos por el conceptualismo y el “performance art.”

Generaciones anteriores de pintores abstractos, describieron sus composiciones de rectángulos coloreados como representaciones del balance universal y armónico, Mondrian o Malevich, o como evocaciones de lo Supremo más allá del entendimiento humano, Newman o Rothko.

**Halley** sugirió otra manera de interpretar la abstracción geométrica: como un análogo de las estructuras subyacentes dentro de una sociedad tecnológica.

En sus ensayos, expone su caso como una abstracción recontextualizada, representando no un escape hacia el misticismo sino una crítica social y estética.

El estilo de las obras de Peter Halley reafirma la idea de Jean Baudrillard del “simulacro” como principio a seguir en la cultura de finales del siglo XX.

Celdas y conductos se convirtieron en las imágenes recurrentes en las obras de **Halley**, siendo utilizadas hasta el momento actual. Todo género de metáforas pueden leerse; chips informáticos, cuartos y líneas de comunicación de arriba a abajo, transformando los duros bordes de pintura de color en precipicios para separar los distintos colores.

La celda, típicamente tiene la textura granular del falso estuco, del cual **Halley** dice ser reminiscente de los “techos de motel”.

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**Peter Halley's** work began to acquire importance during the 80s', a decade shaped by an ambiance of intense theorization in the art world and marked by an uncertain political atmosphere in America - a time in which artists had a predilection for the past, for going back to traditional forms. The field of painting experienced the strongest response to such inclinations. This was partly due to the taste that dominated during the previous decade, the 70s', characterized by a strong fondness in favour of conceptualism and performance art and against the acceptance of the practice of painting.

Previous generations of abstract painters described their rectangular coloured compositions as either representations of universal and harmonic balance - like Mondrian or Malevich; or as evocations of the Supreme, notions beyond human understanding - such as Newman or Rothko.

**Halley** suggests another way of interpreting geometric abstraction. For the artist, it can be re-interpreted as an analogy of the underlying structures that govern technological societies. In his essays, the artist exposes his case like a re-contextualized abstraction that represents not an escape towards mysticism, but a social and aesthetic critic.

The style of Peter Halley's work reaffirms Jean Baudrillard's idea of "simulation" as the principle to follow in late XXth century western culture.

Cells and conducts became recurrent images in **Halley's** works, being still presently used. All types of metaphors can be read in his work: from computer chips to rooms or communication lines, which in turn, transform the hard edges of colour paint into cliffs to separate the different colours.

The cell typically has the granular texture of the false stucco, of which **Halley** claims to be reminiscent of "motel ceilings."