



# PETER HALLEY

21 September—30 December 2010

An artist, art historian, philosopher, and author of numerous essays and monographs, Peter Halley received his education at leading institutions in the United States. He began his studies at the Massachusetts Academy, known for its strong Bauhaus heritage and engagement with American abstraction. He continued his academic training at Yale University's Faculty of Art and later at the University of New Orleans.

In the late 1970s, Halley traveled extensively across Europe, Mexico, Central America, and North Africa in search of new visual languages and artistic traditions. By the early 1980s, he had settled in New York, where he held his first exhibitions and published his initial critical writings. It was during this formative period that he collaborated closely with artists such as Jeff Koons and Ashley Bickerton.

Halley's work increasingly turned toward abstraction and geometry as tools to articulate the growing complexity of social structures and the forces of globalization.

In Halley's visual vocabulary, social systems are rendered as gridded cells—rigidly ordered, spatially constrained units connected by conduits that resemble roadways, pipelines, and communication networks. Urban infrastructure becomes a metaphor for the organization of contemporary life, where the geometry of the city permeates the entire human experience.

This structured geometrism reflects Halley's critical perspective on the mechanization and commodification of modern society. His simplified diagrammatic compositions dramatize political

and social realities, mapping both isolation and the potential for connection. These ideas laid the foundation for the Neo-Geometric Conceptualism (Neo-Geo) movement, of which Halley is a central figure.

From 1996 to 2006, Halley served as editor of Index Magazine, which became known for its wide-ranging interviews with leading creative minds. Beyond the expected roster of artists, designers, musicians, and actors, Index featured conversations with figures such as Gaetano Pesce, India Mahdavi, Rem Koolhaas, Ettore Sottsass, Jim Walrod, and Greg Lynn—bridging disciplines and expanding the dialogue on contemporary culture.

Since 2002, Halley has also held the position of Director of Graduate Studies in Painting and Printmaking at the Yale School of Art, shaping new generations of artists.

His work is held in many of the world's foremost museum collections, including the Museum of Modern Art (MoMA), the Solomon R. Guggenheim Museum, the Museum of Fine Arts, Boston, the Whitney Museum of American Art, the San Francisco Museum of Modern Art (SFMOMA), the FNAC Collection (Paris), Museum Moderner Kunst Stiftung Ludwig Wien (Vienna), Krefelder Kunstmuseen (Krefeld), the Addison Gallery of American Art (Andover), the Eli Broad Foundation (Santa Monica), Castello di Rivoli Museo d'Arte Contemporanea (Rivoli), the Carnegie Museum of Art (Pittsburgh), and the Museum of Contemporary Art (Tokyo).

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