



STEPHEN HALEY
OUT OF PLACE



McClelland
SCULPTURE PARK+GALLERY

STEPHEN HALEY
OUT OF PLACE

Stephen Haley: Out of Place
Exhibition curated by Simon Lawrie, Balnaves Curator of Australian Sculpture

McClelland Sculpture Park+Gallery
24 July – 12 November 2017

National Library of Australia Cataloguing-in-Publication entry
Author: Lawrie, Simon
ISBN 978-0-9946191-3-6
Published by McClelland Sculpture Park+Gallery
390 McClelland Drive, Langwarrin Victoria 3910 Australia www.mcclellandgallery.com

The views expressed in this publication are those of the author and do not reflect those of the publisher. Copyright © 2017 McClelland Sculpture Park+Gallery and the artist. Apart from any use as permitted under the Copyright Act 1968, no part of this publication may be reproduced in any process, electronic or otherwise, without prior written permission of the publisher. Enquiries should be directed to the publisher. All works of art © the artist. All photographic material is held in the collection of the artist and MARS gallery and is reproduced with permission.

Printing: Mercedes Waratah Press

Paper: 350g gloss / 150g gloss
Edition: 500

This exhibition is supported by the Victorian Government through Creative Victoria. This work was developed in a Creative Spaces managed studio. Creative Spaces is a program of Arts Melbourne at the City of Melbourne.



[MARS]

Contents

Foreword Maudie Palmer AO	7
Stephen Haley: Out of place Simon Lawrie	9
List of works	25
Stephen Haley CV	26
Acknowledgements	30



Foreword

Earlier this year, I came to McClelland Sculpture Park+Gallery to facilitate its transition to new leadership. Situated in 16 hectares of indigenous bushland at the gateway to the beautiful Mornington Peninsula, this exceptional sculpture park and art gallery is of national significance. I am delighted to have secured support to reshape the program and enhance community engagement.

McClelland is uniquely placed to consider the relationship between art and the environment. In broadening the conversation about our natural surroundings, Melbourne artist Stephen Haley's work is increasingly relevant; his seductive paintings, videos and digital photographs ask us to consider how this environment is being transformed. In this vibrant solo exhibition, Haley draws attention to the way contemporary space is constructed: at home, at work, and in-between. He reminds us what has been lost in this process and what is presently at stake. In what is a busy and exciting year for Haley, with prize nominations and art fairs, we are delighted to mount this significant exhibition of his recent work, *Stephen Haley: Out of Place*.

This exhibition has been conceived and realised by Simon Lawrie, Balnaves Curator of Australian Sculpture, with the support of the dedicated staff and volunteers at McClelland. We are indebted to the artist and lenders, Susan Slode and Michael Mel, Darren Wardle, City of Port Phillip and Mars Gallery for ultimately making this exhibition possible.

Finally I wish to acknowledge the Trustees of McClelland Sculpture Park+Gallery. They have undertaken to confirm the focus on contemporary art and the development of sculpture, encompassing various forms of spatial practice, that is central to the vision of this unique institution.

Maudie Palmer AO
7 July 2017



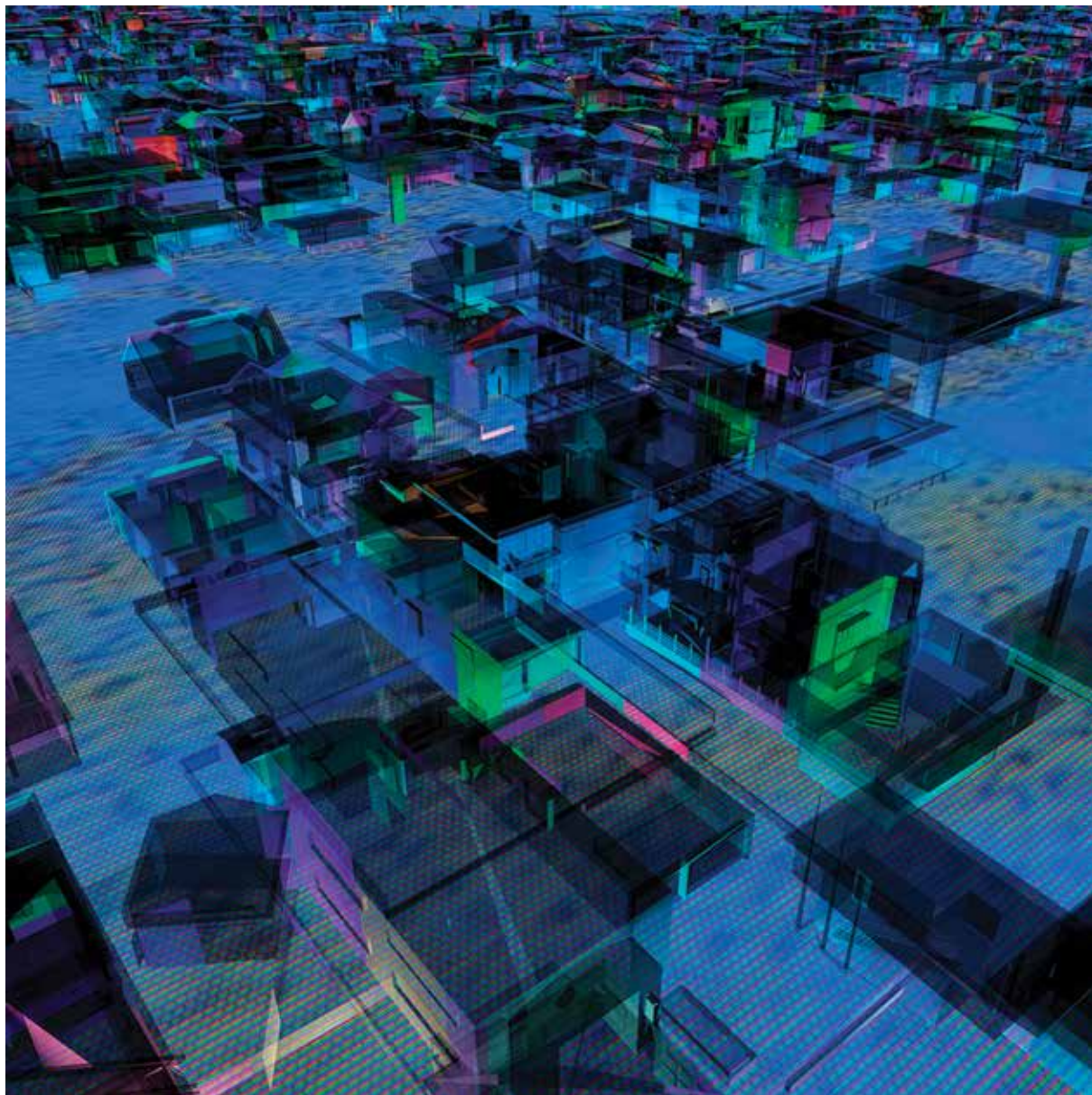
Stephen Haley: Out of place
Simon Lawrie

The human environment has changed rapidly in the last few centuries, redefining our experience of space and place. This topological transformation can be traced back to the invention of the planar mirror in the seventeenth century, which led to the development of telescoping, photography, and video. More recently, the Internet and computer technology have seen the proliferation of simulated space. Today, meaningful and specific places are frequently superseded by generic constructed space, and the virtual often precedes the actual.

Stephen Haley's paintings, videos and digital photographs chart this contemporary experience of dislocated space, to confront the two defining movements of our age - rapid global urbanisation and the dawn of the digital era. His artistic process mirrors the themes in his work; as the virtual increasingly takes precedence over the actual, so Haley's uncanny simulations blur the line between reality and representation. Like many objects of modern technology, the sleek and seamless finish of these works belies a complex construction. Haley's videos and digital photographs are produced using a range of 3D modelling and imaging software. Forms are constructed on a grid, while imported textures and images are stretched over object frames. Artificial light is projected and reflected within these environments, and is captured from various angles by a virtual camera before the final lengthy rendering process is completed.

The method of LightJet digital printing gives Haley's images a luminous clarity that is enhanced by face-mounting the prints to acrylic. Invented in 1999, LightJet printing combines digital and analogue processes, creating a laser light exposure directly onto photosensitive paper from a digital file. In the absence of a traditional negative or ink printing, Haley's images exist without a direct relation to material reality. In this sense, his photographs and videos are 'representations of a reality that is itself already nothing but the play of representation.'¹

The autonomy of appearance, divorced from physical reality, is best expressed by the figure of the mirror, which offers a three-dimensional reality that in fact has no substance. Haley employs reflective, mirror-like surfaces in both his digital designs and in the finish of the work. This attests to the primacy of appearance in the contemporary world, where screens and surface imagery are ubiquitous. The distinction between reflection and substance is increasingly unclear, and the substance itself begins to disappear.



Static 2008

In Haley's alluring works the key sites of displacement are the urban, the domestic, and the space of travel. The sprawling contemporary city, with its high-rises, kit home conurbations and homogenised apartment blocks, has become the natural landscape for the majority of the world's population. Fittingly, Haley's studio overlooks the construction of numerous apartment towers in South Melbourne. The building boom in Melbourne is making the city denser, and the domestic space in these new residential developments increasingly resembles the generic style of international hotels and office blocks.

Simmer City 2016 provides an aerial view of such a universal megacity. A maze of reflection and repetition, it portrays an urban landscape that is disorienting and sublime. This work belongs to Haley's ongoing series of increasingly complex cityscapes. Earlier images such as *Echo* 2004 demonstrate the homogenous nature of urban space, which is replicated throughout the city. Haley's vistas suggest the visual language of travel advertising, which is predicated on a unique and historically rich sense of place. However, these works present a standardised metropolis with no distinctive features. The aerial vantage point is significant: it situates us beyond this spatial structure while also acknowledging that we are trapped within it. We are both in and out of place.

Haley's cityscapes also point to pressing issues of sustainability and environmental degradation. The artist reminds us that 'in 1900 only 10% of the world's population lived in cities. By 1990 that had reached 50% and it is estimated that by 2025 this will rise to 75%.'² The contemporary landscape is not pastoral but suburban, and constructed rather than natural. *Landscaped* 2016 draws attention to this shift and the rapidly changing character of the human environment. To landscape an area is to apply an artificial order to a natural arrangement, and this mirrors the way in which urban planners shape our cities and suburbs.

The rapid urbanisation of the earth's inhabitants brings with it a host of problems relating to climate change, agriculture, housing, transport, pollution and resources. *Active* 2008 shows suburbs consumed by pulsing energies in a vibrant conflagration of orange and violet. The urban population explosion appears to spread like wildfire, while *Static* 2008 alludes to rising sea levels with an electric blue wash that permeates the suburbs. Similarly, the streets of *Shadow Skin* 2014 seem to flow with lava, the city submerged while emitting a feverish play of light and reflection. Yet Haley imparts a beauty to the surface of these intricate visions that belies their foreboding sense of catastrophe.

Here (255) and *There* (107) 2011 highlight our experience of space as temporal and finite. In each work, the cross-section of a high-rise building reveals a sequence of generic rooms.





These spaces are ambiguous, both domestic and corporate. Visible through the glass tower are skyscrapers in seemingly infinite recession, magnifying the sense of claustrophobic containment. These serial scenes are animated by various groups of people, stock portraits that Haley has sourced online, who are engaged in activities ranging from the everyday to the incongruous. The diptych offers a critique of cities as markers of overpopulation and excess, referencing global population statistics: each minute 255 people are born, facing us in *Here (255)*, while 107 people die, turning away from us in *There (107)*. This unsustainable discrepancy has worrying implications, and Haley also hints at the metaphysical space beyond death, a 'there' that is other to 'here'.

Yet as domestic spaces become increasingly standardised and constrained, the virtual realm has proliferated. Haley's digital animation *Repose 2011* offers a disturbing glimpse of this intrusion of the virtual into the actual, to a point where the two are indistinguishable. Set in the first person in a hotel room, the work mimics video games that simulate everyday life, such as *The Sims*.³ Above the bed hang portraits of two influential theorists whose concerns parallel Haley's, Jean Baudrillard and Michel Foucault. Baudrillard has written extensively on the ways in which the real is compromised and replaced by the virtual. The war footage on the hotel's television hints at one of his clearest illustrations of dissimulation: that the media's selective presentation of the Gulf War had eclipsed the experience of what truly happened in the conflict.⁴ Here, Haley points to the more sinister political aspects of reality being lost in representation.

The universal standardisation of the spaces we inhabit, and the displacement of specific place, results in a peculiar paradox of contemporary experience. We are, as French anthropologist Marc Augé observes, 'always, and never, at home.'⁵ In the 1970s, Augé charted the appearance of a new kind of space that he termed the 'non-place'. He reasoned that 'if a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place.'⁶ For him, supermodernity was characterized by non-places such as freeways, airports, shopping centres, and supermarkets. They do not replace place so much as overlay it.

The freeway is the epitome of the non-place; neither here nor there, it is a transitional, in-between space. Haley's *Driveby 2011* offers a simulated freeway journey through a disrupted urban environment. Resembling a video game, the work moves through various types of space; from natural landscape, via urban wasteland, to apocalyptic scenes punctuated with symbols of global excess and consumption. The viewer encounters groups of people who seem displaced or lost, before an intense sunrise situates us within cosmic space. The work constitutes an overview

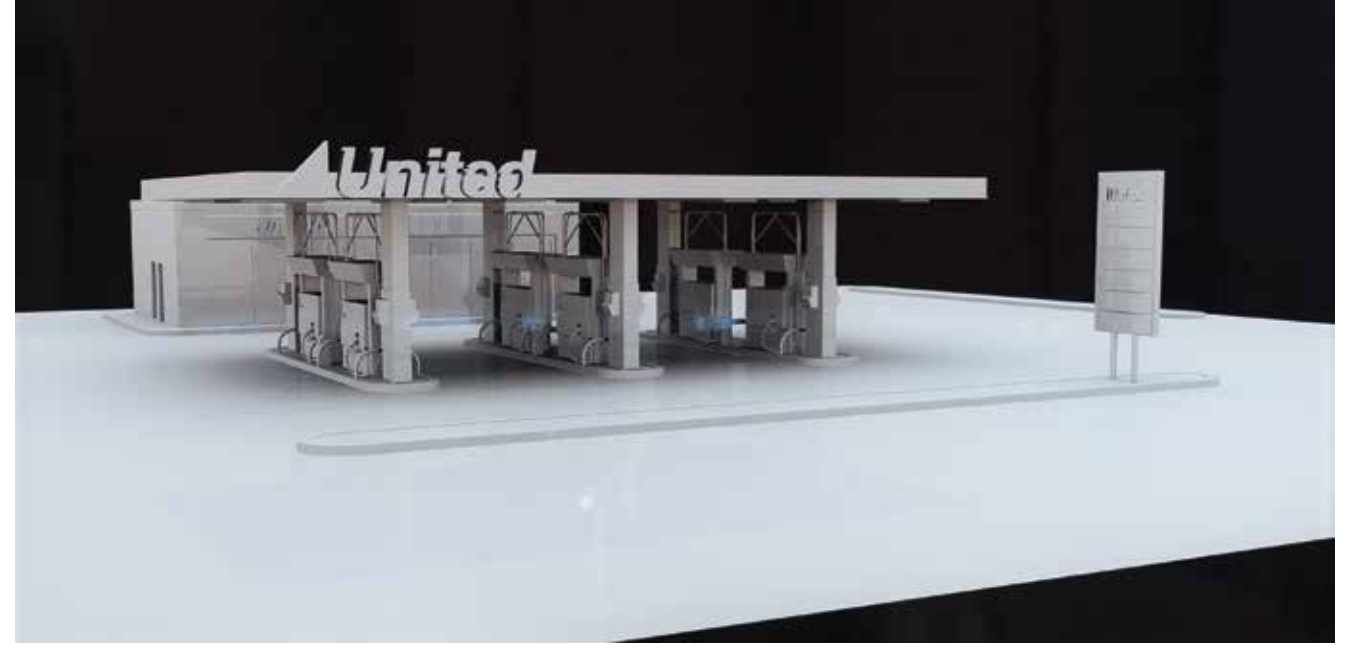
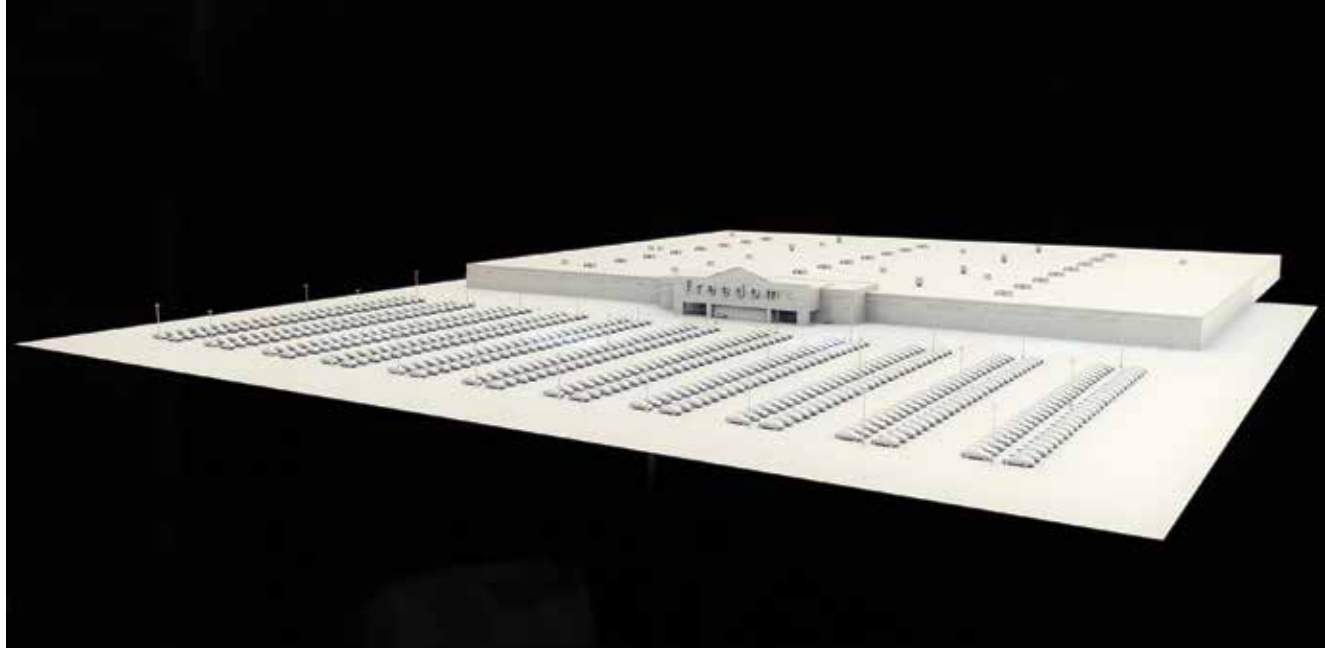
or 'driveby' of Haley's thematic focus: the overwriting of space over place, environmental destruction, global geopolitical catastrophe, and the unsustainable trajectory of modern civilisation.

In the non-place of the freeway, text is allowed to dominate at the expense of individual identity. Only generalised texts and advertisements occupy this liminal space, such as 'Keep left', 'Melbourne 40km', 'Get your new BMW today'. These disembodied words address no one in particular because non-places do not accommodate individual identity. The freeway thus represents a textual space in which we enter a solitary contract with authority, in which 'individuals are supposed to interact only with texts, whose proponents are not individuals but 'moral entities' or institutions.'⁷ Haley's *Driveby* illustrates this nameless, impersonal experience of contemporary urban space, with text literally raining down on us and advertising logos aggressively vying for our attention.

The freeway also presents the universal structure of the service station. Internationally recognisable yet nondescript, service stations are transitory, utilitarian and unremarkable spaces. However, they also symbolise larger geopolitical issues relating to oil as a commodity, such as international trade and war. *United 2012* depicts a service station devoid of details such as colour and context. Haley bought the model from an online design company, before digitally removing its specific qualities. It is a ready-made from the virtual realm. The work references those of American pop artist Ed Ruscha, such as the artist's book *Twentysix Gasoline Stations 1963* or his *Standard Station* paintings of the 1960s. Like Ruscha, Haley's use of text is key to the work's meaning; 'United' refers poetically to the virtual and actual coming together, but also ironically to oil as a divisive rather than unifying resource. Haley thus comments on the corporate and colonial appropriation of Indigenous land, for which the service station becomes a powerful symbol.

This operation of displacement, whereby meaningful place is overlaid with fabricated space, can be seen to characterise the recent history and identity of Australia. Culturally and socially, the Australia that most of us know is a constructed space. Despite being home to one of the oldest living cultures on the planet, the country's metropolitan and urban centres absorb and reflect a multicultural elsewhere. As Haley observes, 'most of us live here as if we were camping... with complete disregard for the actual conditions of the place.'⁸ He sees the colonial appropriation of space as 'embedded in the 3D modelling space - which opens up as an unpopulated vista of empty space already subdivided by the Cartesian grid - a colonialist's dream!'⁹ The legal fiction of *terra nullius* is the non-place par excellence, completely disregarding the cultural meaning and connection that constitutes place for a space that can be measured and owned.





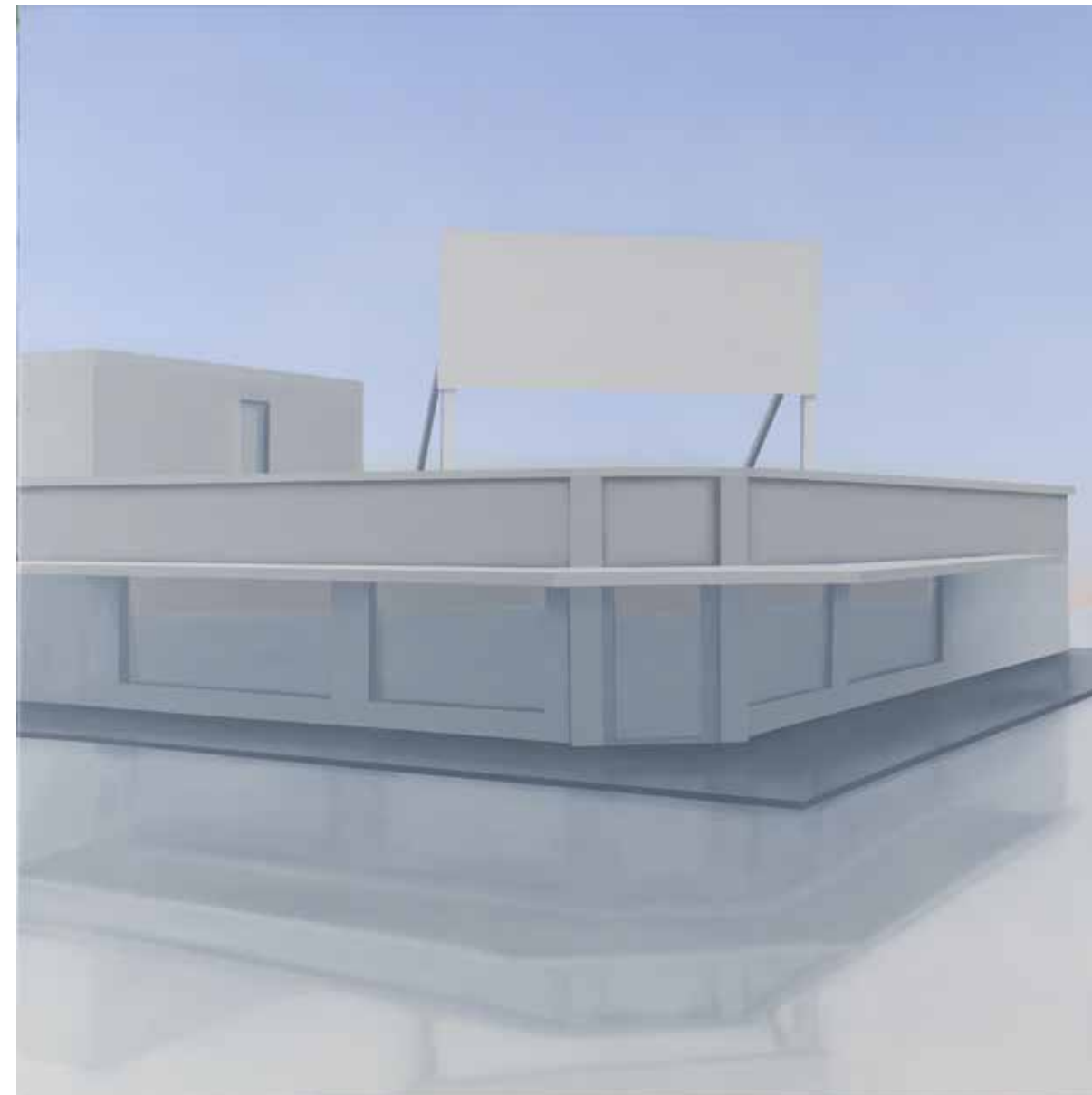
While Haley treats the implications of constructed space critically, he suggests that we are naturally predisposed to this process. The surveillance camera in *Security 2015* resembles a beady human eye, and in *Self portrait 2014* a similar anthropomorphic device is proposed as a portrait of the artist. Haley implies that the means of human perception, our organs, processes, and responses, are just another form of technology; what we understand as reality is merely a construction of our senses. In this scenario, the distinction between perception and technology is not clear, and the virtual world is embraced as an extension of our own reality.

Generated from virtual models, Haley's digital photographs, videos and paintings suspend the viewer in a baseless world of representation. Baudrillard has noted that

*abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it.*¹⁰

For Haley this loss of reality is equally fascinating and terrifying, and has the potential for disastrous repercussions on a global scale. It extends through all spaces, urban and domestic, perceptual and textual, to define the complex environments of contemporary experience.

1. Geoffrey Batchen, 'Ghost stories: the beginnings and ends of photography', *Art Monthly*, December 1994, p.8, quoted in Stephen Haley, *Mirror as Metasign: Contemporary World Culture as Mirror World*, PhD thesis, School of Art, Victorian College of the Arts, University of Melbourne, Carlton, 2005, p.161
2. 'The Endless City, Urban Age Project' by London School of Economics and Deutsche Bank's Alfred Herrhausen Society, Phaidon Press, 2008, quoted in Stephen Haley, *World Standard*, exh. cat., MARS Gallery, Melbourne, 2016
3. First released in 2000, *The Sims* is an extremely popular simulated lifestyle game, which points to the increasing preference for the virtual.
4. Jean Baudrillard, *The Gulf War Did Not Take Place*, Indiana University Press, Bloomington, 1995
5. Marc Augé, *Non-places: Introduction to an Anthropology of Supermodernity*, trans. John Howe, Verso, London, 1995, p.109
6. Augé, 1995, pp.77-78
7. Augé, 1995, p.96
8. Stephen Haley, 'Words on place, in space', in *Place into Space: An Exhibition of Paintings and Virtual Photographs by Stephen Haley*, exh. cat., Nellie Castan Gallery, South Yarra, 2008, p.11
9. Correspondence with the artist, 26 June 2017
10. Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser, University of Michigan Press, 1994 (1981), p.1





List of works

Simmer City 2014

LightJet photograph face-mounted to Perspex
120.0 x 120.0
On loan by kind permission from Susan Slode
and Michael Mel

Echo 2003

LightJet photograph face-mounted to Perspex
120.0 x 120.0
Port Phillip City Collection

Active 2008

LightJet photograph face-mounted to Perspex
120.0 x 120.0
Courtesy of the artist and MARS Gallery

Static 2008

LightJet photograph face-mounted to Perspex
120.0 x 120.0
Collection of Darren Wardle

Here (255) 2010

digital LightJet photograph
130.0 x 240.0
Courtesy of the artist and MARS Gallery

There (107) 2010

digital LightJet photograph
130.0 x 240.0
Courtesy of the artist and MARS Gallery

Repose 2012

HD video installation
2 minutes 4 seconds infinite loop
Courtesy of the artist and MARS Gallery

Driveby 2011

HD video installation
2 minutes 5 seconds infinite loop
Courtesy of the artist and MARS Gallery

Freedom 2013

LightJet photograph face-mounted to Perspex
30.0 x 60.0
Courtesy of the artist and MARS Gallery

United 2013

LightJet photograph face-mounted to Perspex
30.0 x 60.0
Courtesy of the artist and MARS Gallery

Sign 2016

oil on linen
91.0 x 91.0
Courtesy of the artist and MARS Gallery

Security 2015

oil on linen
61.5 x 61.5
Courtesy of the artist and MARS Gallery

United 2014

oil on linen
137.0 x 182.0
Courtesy of the artist and MARS Gallery

Shop 2016

oil on linen
91.0 x 91.0
Courtesy of the artist and MARS Gallery

Shadow Skin 2014

LightJet photograph face-mounted to Perspex
120.0 x 120.0
Port Phillip City Collection

Landscaped 2016

oil on linen
61.0 x 114.5
Courtesy of the artist and MARS Gallery

Stephen Haley CV

Stephen Haley lives and works in Melbourne. He completed a Bachelor of Fine Arts (Painting) at Royal Melbourne Institute of Technology in 1991, and a PhD at The University of Melbourne. He has published in a wide range of forums, and since 1995 has lectured at various universities including the VCA, RMIT and Monash University. Haley has exhibited widely in Australia and internationally for the past 18 years, and his work is held in numerous public and private collections. He is represented by MARS Gallery, Melbourne, and by Artitled Gallery and Lumas Galleries worldwide.

Education

- 2005 PhD, The University of Melbourne
- 1996 Thesis Topic: *WestSpace: Landscape and Space in Contemporary Western Culture*
- 1995 Master of Arts (Research), Victorian College of the Arts/The University of Melbourne
- 1993 Post-Graduate Diploma of Fine Arts (Painting), Victorian College of the Arts, Melbourne
- 1991 Bachelor of Fine Arts (Painting), Royal Melbourne Institute of Technology, Melbourne
- 1985 Bachelor of Arts (History and Philosophy), The University of Melbourne
- 1978 HSC, Donvale High School (Dux)

Art grants / Awards / Residencies

- 2016 Rupert Bunny Foundation Visual Arts Fellowship, \$25,000, City of Port Phillip
- 2015 Special Study Program Long, June – December, VCA/University of Melbourne
- 2012 Arts Victoria Project Grant, \$5,000
- 2010 Australia Council Visual Arts Board New Work Grant, \$20,000
- 2006 Australia Council Visual Arts Board Overseas Studio Residency, Los Angeles, USA Winner, R & M McGivern
- 2006 Acquisitive Prize for Painting, \$10,000
- 2004 Winner, ANZ Visual Art Fellowship, \$10,000
- 1998 Winner, Deacons Graham and James/ Arts 21 Award, \$20,000 Research Residency in Tokyo, Japan
- 1996 Pat Corrigan Award, NAVA/Australia Council

Solo Exhibitions

- 2016 *World Standard*, Mars Gallery, Melbourne
Timepieces, Lab14 Gallery, Carlton Connect, University of Melbourne
- 2014 *Repose*: Mars Gallery, Melbourne
- 2012 *Somewhere About Now*. Survey Exhibition 2006 – 2012, Glen Eira City Council Gallery, Melbourne
- 2011 *Here is There*, Bendigo Art Gallery, Bendigo
Driveby, Nellie Castan Gallery, Melbourne
- 2010 *One Second More*, Nellie Castan Gallery, Melbourne
- 2008 *Projected Worlds*, Academy Gallery, School of Visual and Performing Arts, University of Tasmania
Place into Space, Nellie Castan Gallery, Melbourne

- 2007 *Selected Video Works: Stephen Haley*, National Gallery of Victoria International, Melbourne
- 2006 *Mesh*, Nellie Castan Gallery, Melbourne
Projector, 18th Street Arts Centre, Los Angeles, USA
- 2005 *After Reflection*, VCA Gallery, Melbourne
Metamorph, Michael Carr Gallery, Sydney
- 2004 *Reverb*, Nellie Castan Gallery, Melbourne
- 2003 *Super Natural*, Michael Carr Gallery, Sydney
- 2002 *New Estate & Nature Strips*, Nellie Castan Gallery, Melbourne
- 2000 *Echolalia*, Level 11 Gallery, Ashton, Raggat and MacDougall, Melbourne
- 1998 *We Don't Live Here*, La Trobe Street Gallery, Melbourne.
- 1997 *Echo*, La Trobe Street Gallery, Melbourne.
- 1995 *West Space*, Westspace Gallery, Footscray, Melbourne
- 1994 *Residua*, Linden Gallery, St. Kilda, Melbourne

Group Exhibitions – Curated / Juried (Selected)

- 2017 *Media X Mumm*, Featured video program, curated by Linda Lai, Hong Kong Art Central, Hong Kong
Digital: The World of Alternative Realities, JAHM Justin Art House Museum, Melbourne
Ocean Imaginaries, curated by Linda Williams, RMIT Art Gallery, Melbourne
The Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Bendigo, VIC
The Hadley Art Prize, curated by Amy Jacket, The Orient Hotel, Hobart, Tasmania
- 2016 *Selected works*, Lumas Gallery, Berlin, Cologne, Frankfurt, Munich and Hamburg, Germany; Paris, France; New York, USA; London, England; Zurich, Switzerland; Moscow, Russia; Seoul, Korea
Synthesis: Art and Chemistry, curated by Renee Beale and Stephen Haley, George Paton Gallery, University of Melbourne
- 2015 Artitled Gallery exhibitions - *PAN Amsterdam*, Amsterdam, Netherlands; *Hamburg Art Fair*, Germany
Recent Work by Studio Shakespeare Grove Artists, The Gallery, City of Port Phillip Town Hall
- 2014 Artitled Gallery exhibitions - *Art the Hague*, The Hague, Netherlands; *Art Copenhagen*, Copenhagen, Denmark; *KunstRAI*, Amsterdam Netherlands; *AAF Maastricht Art Fair*, Netherlands; *AAF Brussels Art Fair*, Belgium; *Realisme*, Amsterdam Netherlands
Home and House, curated by Malcolm Bywaters, Margaret Lawrence Gallery, VCA Melb.
- 2013 *New Horizons*, Gippsland Art Gallery, Sale, Vic
The Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Bendigo, VIC
- 2012 *Night Lights*, Lumas Gallery, Berlin, Germany and Zurich, Switzerland
Fast Forward, Lumas Gallery, Dusseldorf, Germany
- 2011 *2112. Imagining the Future*, RMIT Gallery, Melbourne, Victoria
- 2010 *At Home in the World*, Lumas Gallery, Berlin et al.
Vision, Glen Eira City Council Gallery, Caulfield, Melbourne
A Tradigital Survey, Level 17 Gallery, Victoria University, Melbourne
- 2009 *Shelter: On Kindness*, Melbourne International Arts Festival, RMIT Gallery, Melbourne
- 2008 *Fletcher Jones Art Prize*, Geelong Art Gallery, Geelong
- 2007 *Penelope Davis*, Stephen Haley, Joyce Khol, Artcore Brewery Annex, Los Angeles, USA

- The Director's Lounge 2007 Contemporary Art and Media*, Berlin Friedrichshain, Berlin, Germany
U-Turn, Glendale Art College Gallery, Glendale, Los Angeles, USA
- 2006 *Random Access*, McClelland Gallery and Sculpture Park, Langwarrin, VIC
Decade Acquisitions 1996-2006, Bendigo Art Gallery, Bendigo
Melbourne Reign, Michael Carr Gallery, Sydney, NSW
- 2005 *Industrial Strength*, Horsham Regional Art Gallery, VIC
- 2004 *The Spirit of Football*, National Gallery of Victoria, Melbourne
Sigraph, Super Computing Conference, Pittsburgh, USA
ANZ Visual Art Fellowship, ANZ Bank Gallery, Melbourne.
- 2003 *Glacier*, RMIT Art Gallery; Benalla Art Gallery, Benalla; Newcastle Regional Art Gallery; QUT Art Museum; Bond University
Home Loan, (Curated Kate Shaw & Larissa Horjth) Caroline Springs Housing Development, Melbourne
Hallelujah, Michael Carr Gallery, Sydney
- 2002 *Suburban Echo*, (Stephen Haley, Howard Arkley, Alex Danko, Darren Wardle; Curator Robert Lindsay), McClelland Gallery, Langwarrin
Home Front, Canberra Contemporary Art Space, Canberra, ACT
Third Nature, Michael Carr Art Gallery, Sydney, NSW
- 2001 *Here There Elsewhere: Suburban Themes*, Maroondah Art Gallery, Melbourne.
- 2000 *A Brush With Death*, La Trobe Street Gallery, Melbourne
- 1999 *The Keith and Elisabeth Murdoch Travelling Fellowship 1999*, VCA Gallery, Melbourne.
- 1998 *Deacons Graham and James/ Arts 21 Award*, Museum of Art, The Ian Potter Museum of Art, The University of Melbourne, Melbourne
- 1997 *Whim: Humour in Art*, Linden Gallery, Melbourne.
- 1996 *See Spot Run*, Next Wave Festival, Temple Studios, Melbourne.
- 1995 *Destinazione - Arte: Platform Artists Exchange Exhibition*, Villa Spinola, Genoa, Italy
ArtWorkz 7, 101 Collins St Gallery, Melbourne
- 1994 *Power and Site*, Next Wave Festival, Gallery Gecko, Fitzroy, Melbourne.
- 1993 *Slide*, Gertrude St Gallery, 200 Gertrude St, Fitzroy, Melbourne.
- 1992 *ArtWorkz Four*, 101 Collins St Gallery, Melbourne.
Mass Hang, Deutscher Gallery, Fitzroy, Melbourne.
- 1991 *All Stock Must Go*, Swanston St Gallery, RMIT, Melbourne.
- 1990 *Verisimilitudes*, Swanston St Gallery, RMIT, Melbourne.

Collections

ANZ Bank; Artbank; Bendigo Art Gallery; BHP Billiton; City of Glen Eira; City of Maroondah; City of Port Phillip; City of Whitehorse; DC Design (China); Horsham Regional Art Gallery; KPMG; La Trobe University Collection; Maddock, Loney and Chisholm; Melbourne City Council; Nanjing University of the Arts, China; National Australia Bank; National Gallery of Victoria; Royal Melbourne Institute of Technology University Collection; Victorian College of the Arts; Private collections in Australia, USA, Italy, Japan, China, Germany, England, France and Denmark

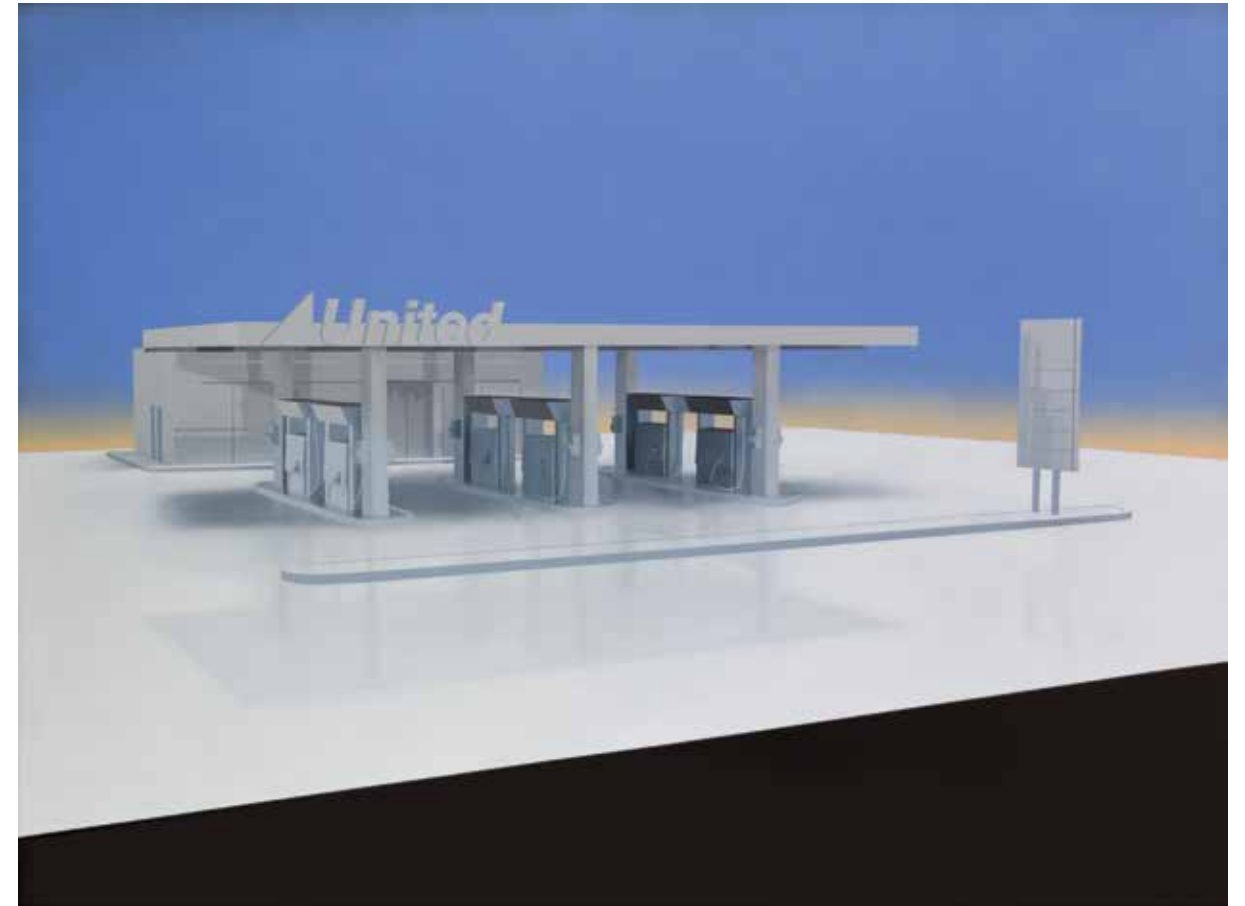
Selected Bibliography

- FLANNERY, Tim, *Digital: The World of Alternative Realities*, exh. cat., JAHM Art Museum, 2017, <http://my.yapp.us/JAHM/>; accessed 5 July 2017
- BYWATERS, Malcolm; 'Domestic Space: Four Artists and the Australian Experience', *The Arts in Society*, Common Ground Publishing, Champaign USA, 2016
- HJORTH, Larissa, PINK, Sarah; SHARP, Kristen; WILLIAMS, Linda: *Screen Ecologies: Art, Media, and the Environment in the Asia-Pacific Region*, MIT Press, Cambridge Massachusetts, 2016
- LAWRENCE, Michel (Ed), *Inside Art: Design Exploration, Art Education Series DVD Series 1*, (Stephen Haley, David Rosetsky, Lousie Hearman, Andrew Rogers, Cristina Popovici) Miro Films, Melbourne, 2013 runtime 15mins. Cover image *Firmament*, Stephen Haley
- GELLATLY, Kelly, 'Virtually There', in SOUMILAS, Diane (Ed) *Stephen Haley: Somewhere About Now*, exh. cat., Glen Eira City Council, Melbourne, 2012
- MADELEINE, Anna, 'Stephen Haley: Somewhere About Now', *Art Almanac*, October 2012, Next Media, Sydney, 2012, pp.48-9
- RAINFORTH, Dylan, 'Stephen Haley: Somewhere About Now', *Art Guide*, online feature article, <http://www.artguide.com.au/>, accessed 27 Oct 2012
- BACKHOUSE, Megan 'Stephen Haley: Somewhere About Now', *The Age*, Oct 6, 2012
- WEBB, Penny, 'The Best of Art – Stephen Haley', *The Age Melbourne Magazine*, 1 September 2012, p.66
- NELSON, Robert, 'Apocalyptic Visions meet Utopian Vistas', *The Age*, 11 January 2012, p.13
- NELSON, Robert, 'Aesthetic path through numbing devastation', *The Age*, 6 October 2010, p.20
- LEACH, Sam, 'Stephen Haley: Preview', *Artist Profile*, Issue 12, Sydney, 2010, pp.122-123
- NELSON, Robert, 'The Artistic Abode: Designed to Threaten and Entertain', *The Age*, 16 October 2009, p.20
- WISE, Kit, 'Future spaces in contemporary Australian art: The Law of Proximity, overexposure and the city', *Continuum: Journal of Media and Cultural Studies*, Volume 23, Issue 6, 2009, pp.937-954
- NELSON, Robert, 'Pictures that paint a dehumanised vista of placeless spaces', *The Age*, 1 October 2008, p.18
- GELLATLY, Kelly, 'Playing Games with Mirrors: Stephen Haley's Projected Spaces', *Stephen Haley: Projected Worlds*, exh. cat., School of Visual and Performing Arts, University of Tasmania, February 2008
- HAYNES, Janet, 'Two Up: Stephen Haley and Penelope Davis', *Australian Art Review*, Issue 17, November/January 2008/09, Sydney, pp.56 - 59
- COLLESS, Edward, 'Smart Art: Stephen Haley', *Australian Art Collector*, Issue 37, Gadfly Media, Sydney, 2006, pp.158 -159
- PALMER, Sheridan, 'Re-Union: Cities and Natural Sites', *R & M McGivern Art Prize*, exh. cat., Maroondah Art Gallery, July 2006
- THOMAS, David, 'Stephen Haley: Mirroring the Echo', exh. cat., VCA Gallery Publications, VCA, Melbourne 2005
- CRAWFORD, Ashley, 'A Shout in the Suburban Echo Chamber', 'Review', *The Age*, 18 September 2004, p.7
- KENT, Rachel, *The Deacons Graham and James/ Arts 21 Award*, exh. cat., Ian Potter Museum of Art, University of Melbourne, 1998

Acknowledgements

The curator is grateful to the artist Stephen Haley and MARS Gallery, in particular Andy Dinan and Erin Kinley, to Dorela Gerardi and Louisa Scott for their assistance, and to the private and public lenders for their generous support.

Special thanks are also due to Maudie Palmer AO and the McClelland exhibition production team for their efforts, particularly Ian Cail, Imogen Good, Hayden O'Brien, Jess Olford and Susie Raven.



McClelland
SCULPTURE PARK+GALLERY