

STEPHEN HALEY | FORMWORKS AND FORGERIES

23 SEPTEMBER – 24 OCTOBER 2020

The *Formwork* paintings are simplified, minimal structures inspired by 'giant store' street strips and factory suburbs - like those in Pakenham, just off the M1 turnoff to Koo Wee Rup. Some resemble Mondrian paintings updated, gone 3D and then, repeated and gone askew. Like most contemporary urban space and commodities, the paintings are constructed in 3D software programs before being realized in actuality. The map really does precede the territory.

The *Forgeries* evoke 18th century pastoral portraits and conversation pieces. These British paintings featured gentlemen's estates that remarkably resemble the Australian landscape at the time of settlement - a fact constantly recorded by white settlers. As the books by Bill Gamage *The Greatest Estate on Earth* and Bruce Pascoe's *Dark Emu* reveal, this was no accident. Australia was not a wilderness but a highly cultivated 'estate' managed by the Australian Aboriginal people. Outside of indigenous painting then, 18th c British paintings of the British landscape are probably the closest representation of the original Australian landscape there is.

The 18th century was also the period of the Enlightenment, the Scientific Revolution, slavery and global corporate capitalist colonization (consider the British East India Company). It was the historic point when Australia was first colonized and when seeds of global urbanization and digitization, now in bloom, were first sown. The (admittedly longwinded) titles for the *Forgeries* are collaged phrases taken from various corporate and institutional websites and their aspirational (and regularly absurd) 'mission statements'. They seem to bear as much resemblance to the real world as a great deal of Australian landscape painting does.

The *Forgeries* began as a release from the excruciating restraint required to paint the *Formwork* images but they took on a life of their own. They are forgeries – not of the historic paintings they merely reference – but of some of my own, earlier work. No painter wants to be caught forging so, I followed the lead of Dutch art swindler Hans Van Meegeren who painted a series of Vermeer paintings in the 1930s and 40s. These were not straight copies, rather the previously undiscovered but hypothesized paintings Vermeer might have created during a stay in Italy under the influence of Caravaggio. In the same way, my works are not direct forgeries of my earlier works but are paintings in the style of some of my earlier works. These are the painting I might have painted under my own future influence (had I known then what I know now).

Fugue State is a video created in 3D modelling software and other programs that about a year to make. A fugue is a contrapuntal musical composition where a key phrase recurs in variation. A fugue state is a psychological condition occurring after a period of trauma where the subject enters a bewildered, wandering state akin to sleepwalking. The form recalls those things but the content is about dying, or maybe, searching the internet, shopping, dreaming, or simply - how we live now.

Together these approaches speak about many contemporary conditions. I think they are quite funny and, like all jokes, they are also deathly serious.

- Stephen Haley

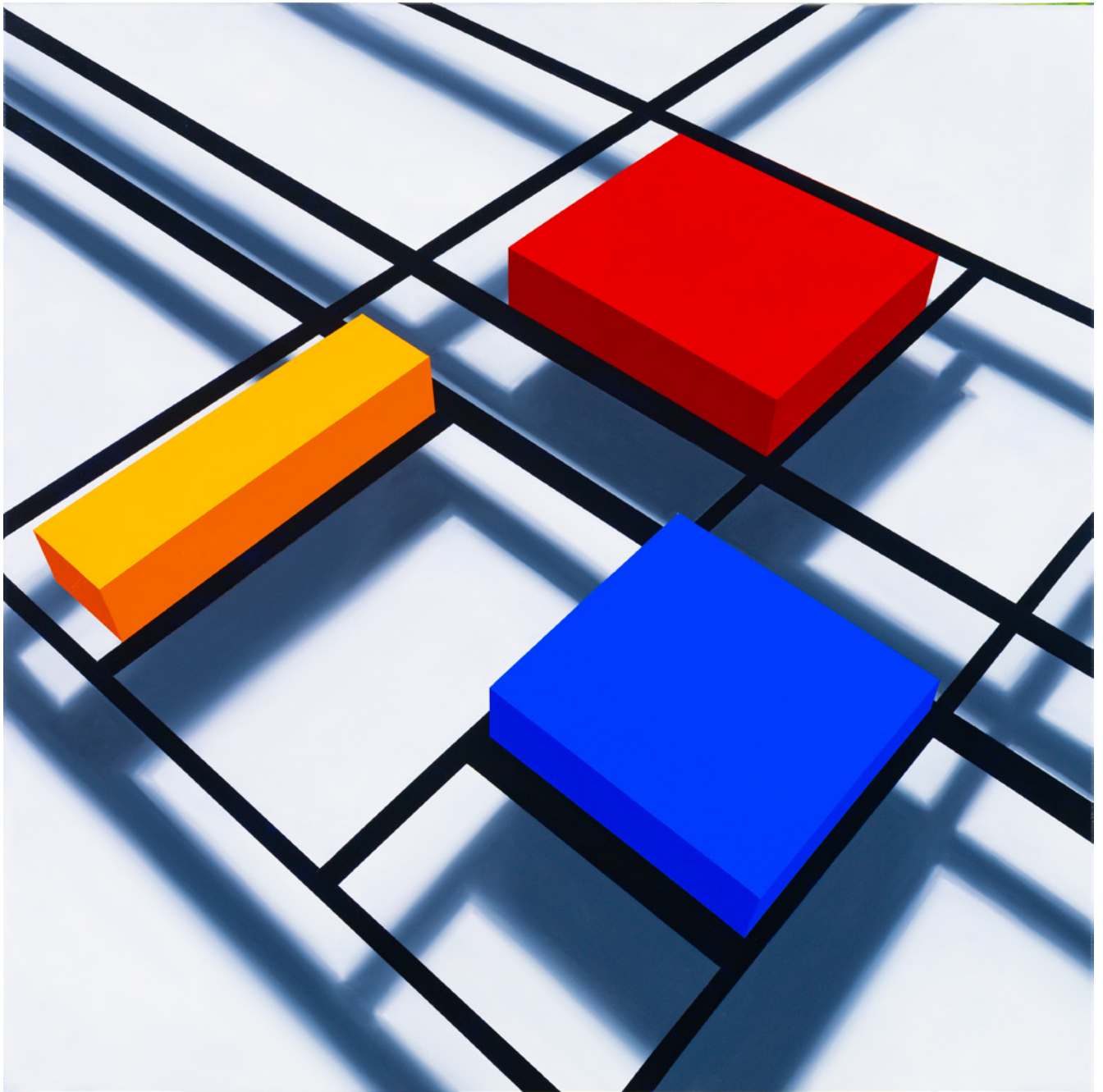
[MARS]

OUTSIDE INSIDE

Zig-zagging between images of digital rendering and utterly romantic landscape, Stephen Haley is a painter of not only remarkable dexterity, but of intellectual intensity rarely seen in Australia or the world at large. In his most recent body of work, Formwork and Forgeries, he skates from formalistic abstractions based on 3D rendering which are then translated with Lichtenstein -style 'pop' colouration, through to tackling the tradition of plein air landscape, but always with a twist, as though the viewer views the landscape through an artificial prism; an all too apt depiction of beautiful vision in a day and age when excursions to the outside world have been so severely constrained. But in Haley's work wanderlust is fulfilled, albeit without the viewer having to risk the real outside world.

- Ashley Crawford

[MARS]



Composition M1
2020
Acrylic and Oil on Linen
80 x 80 cm
\$7,500

[MARS]



Stepping Up - Mission Critical Engagement Linkage Project (After Stubbs)
2020
Oil on Linen
25 x 30 cm
SOLD

[MARS]



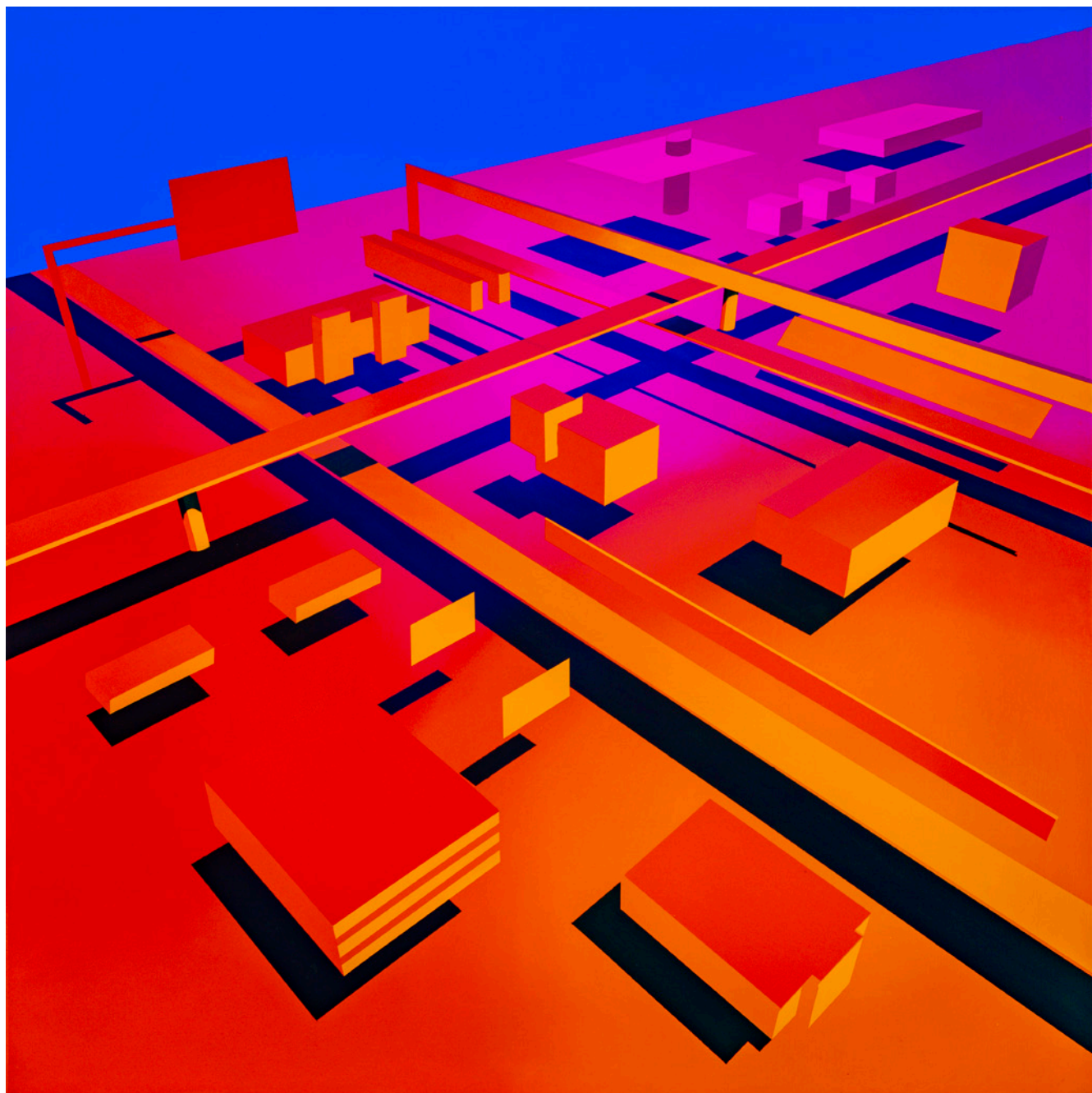
Acclimatization - Squaring the Circle and Pushing the Envelope (After Wheatley)
2020
Oil on Linen
30 x 25 cm
SOLD

[MARS]



Arrival- Onboarding the Digital Delta Acquisition Strategy Pain Point (after
Wheatley)
2020
Oil on Linen
30 x 25 cm
\$2,500

[MARS]



Overpass
2019
Acrylic on Linen
80 x 80 cm
\$7,500

[MARS]



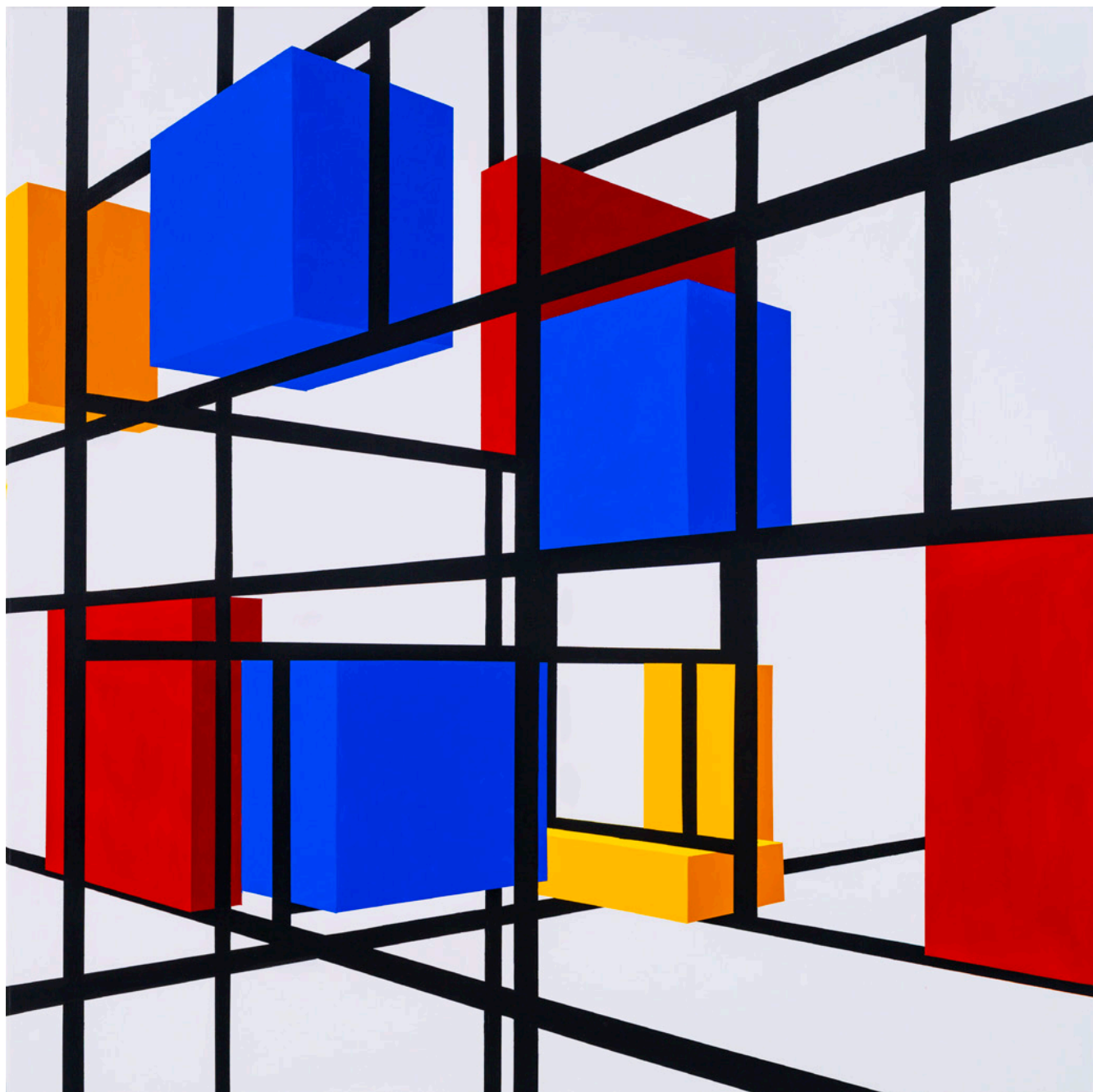
The Wanderer - Multidimensional approach to Regulatory Management (After Friedrich)
2019
Oil on Linen
25 x 30 cm
SOLD

[MARS]



Working Horizontally - Key Performance Indicators
2020
Oil on Linen
25 x 30 cm
SOLD

[MARS]



Composition M2
2020
Acrylic and Oil on Linen
80 x 80 cm
\$7,500

[MARS]



Outsourcing Policy Drivers (After Williams Circle)
2020
Oil and Acrylic on Linen
30 x 25 cm
SOLD

[MARS]



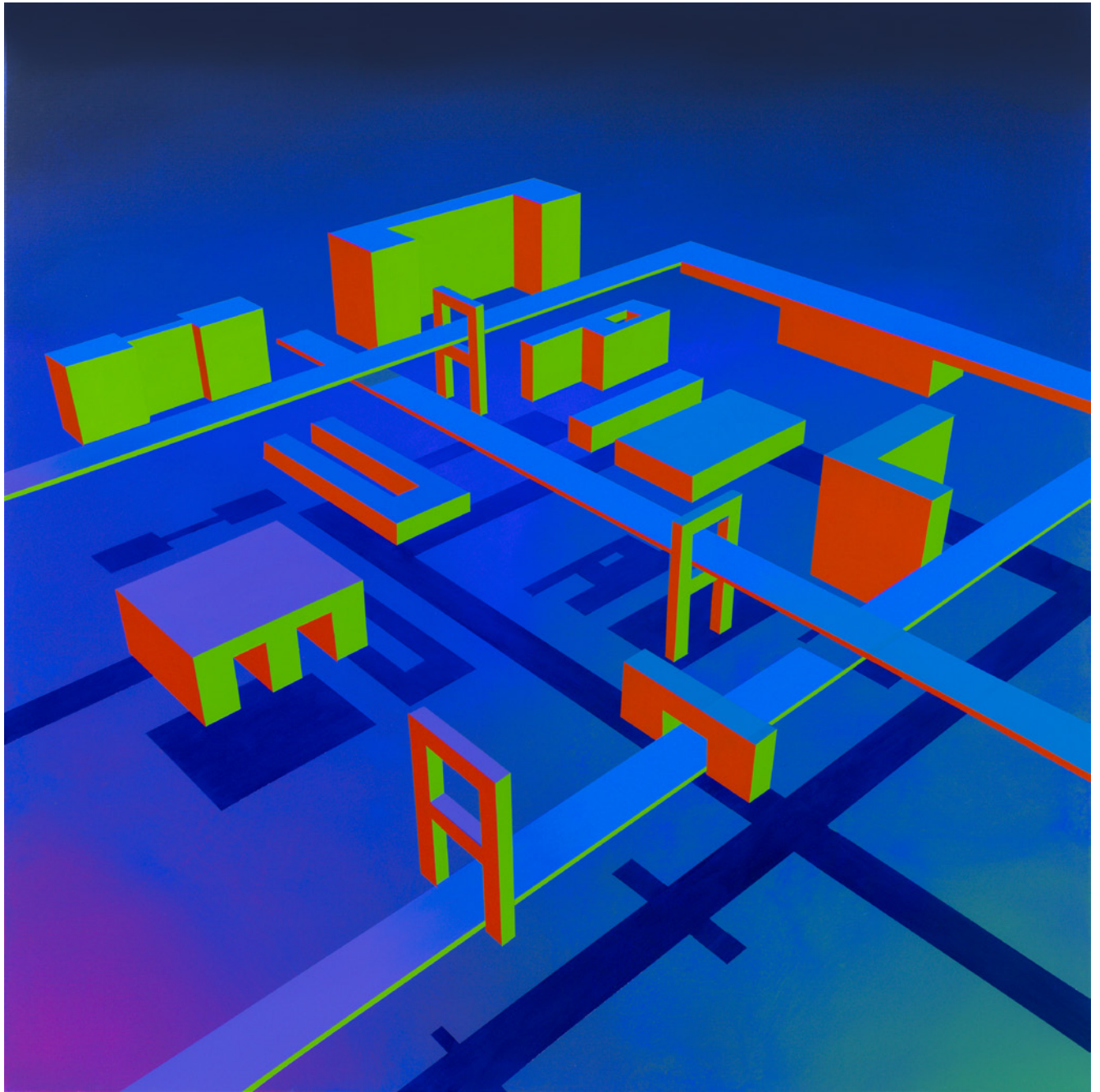
Navigating Game Changers (After Dance)
2019
Oil on Linen
30 x 25 cm
SOLD

[MARS]



Organizational Compliance Change Agent (After Devis)
2020
Oil on Linen
30 x 25 cm
SOLD

[MARS]



Human Capital
2020
Acrylic on Linen
80 x 80 cm
\$7,500

[MARS]



Win Win Personal Development Framework (After Gainsborough)
2019
Oil on Linen
25 x 30 cm
SOLD

[MARS]



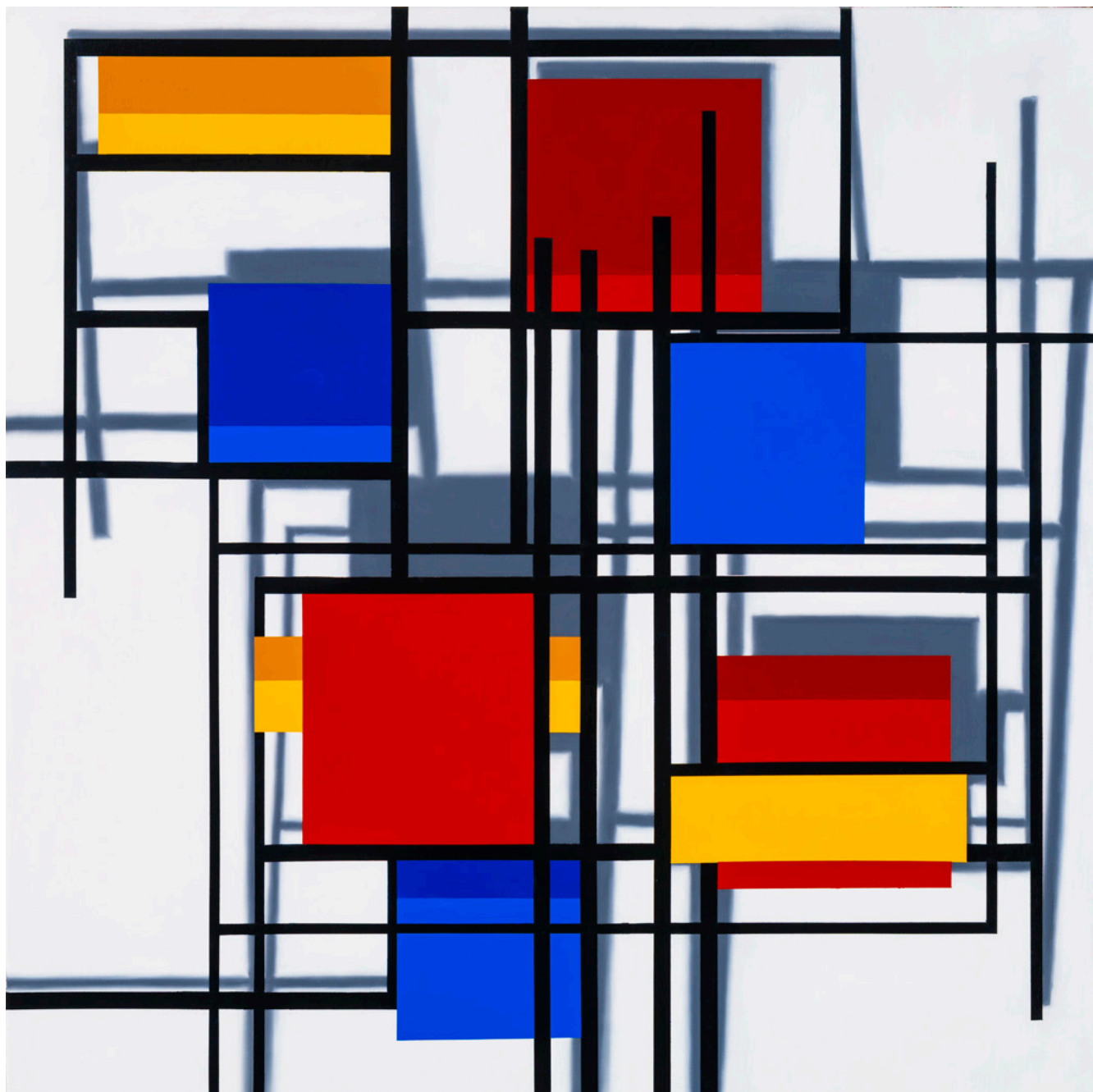
Stakeholder Interests and Take Away Lesson (After Dance)
2020
Oil on Linen
25 x 30 cm
\$2,500

[MARS]



Heritage-Results Driven Risk Management Strategies in a Global Enviroment (After Wheatley)
2020
Oil on Linen
30 x 25 cm
\$2,500

[MARS]



Composition M3
2020
Acrylic and Oil on Linen
80 x 80 cm
SOLD

[MARS]



Knowledge Leadership and Raising the Bar
2020
Oil and Acrylic on Linen
25 x 30 cm
\$2,500

[MARS]



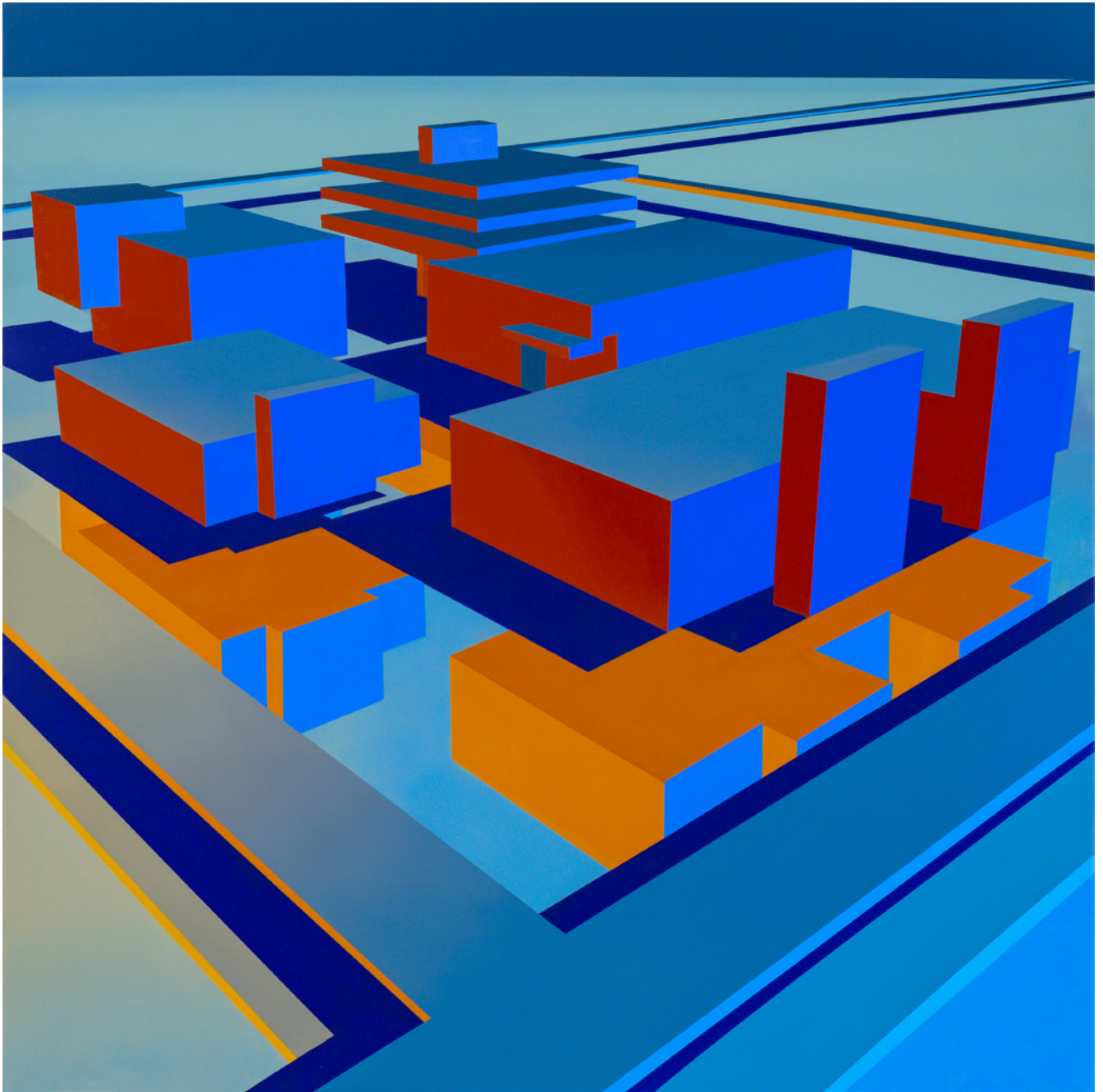
Onboarding - Research and Knowledge Management
2020
Oil on Linen
30 x 25 cm
SOLD

[MARS]



Understanding and Imagining Potential Futures
2020
Oil on Linen
25 x 30 cm
\$2,500

[MARS]



ByPass
2019
Oil on linen
80 x 80 cm
\$7,500

[MARS]



Fugue State
 2019
 HD Video Installation
 Dimensions Variable
 5.09 mins - Infinite loop
 Edition of 5
 \$5,000

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7 James Street, Windsor, Victoria Australia 3181
T: +61 3 9521 7517 E: andy@marsgallery.com.au

www.marsgallery.com.au