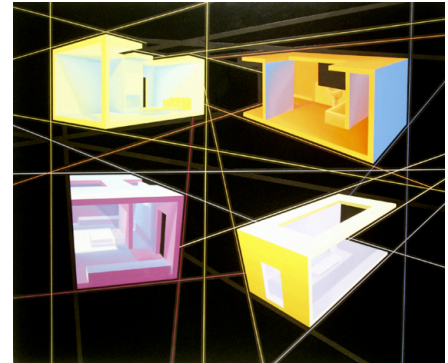


MEDIA RELEASE

Stephen Haley: Reverb

9 September – 2 October 2004

Reverb is **Stephen Haley's** eighth solo exhibition and his second at Nellie Castan Gallery. Winner of a number of art awards including the prestigious \$20,000 Deacon, Graham and James/Arts21 Award, Tokyo Residency in 1999 and most recently the \$10,000 ANZ Art Fellowship announced on August 3, 2004. He is represented in many public and private collections in Australia and overseas. **Haley** lectures in painting and art history at the Victorian College of the Arts (VCA), writes for a range of art journals, and is currently completing a PhD on the topic of the mirror.



The paintings and prints in *Reverb* both emerge from a common source – they are first constructed in a 3D digital modelling program and are then ‘photographed’ by a virtual camera. The resulting image either serves as a working drawing for a painting, or is chemically developed as a large scale Lightjet photograph - a snapshot of a non-existent, virtual space. Both paintings and prints appear highly stylized yet both are strangely realistic and thus beg the question – is it computer programs that are becoming more realistic, or is the world being redesigned to more closely resemble computer programs?

The paintings construct suburban houses from the letters in the word ‘echo’ to produce familiar structures that strangely float in an uncertain space. The perspective construction lines continue on beyond the houses to suggest larger, less visible structures - lines of relationships; flows of communication; political, economic and social connections. What seems at first isolated and individual is revealed as interconnected, multiple, repeated and mirrored.

Haley plays with various optical devices in the paintings – the contrast between the matt finish of the lines and the gloss surface of the background causes reverberations between what is seen as positive or negative, and shifts with the viewer’s position. The images themselves also contain varying viewpoints, differing spaces and times simultaneously represented within a single instant. Strategically located white dots cause afterimage sensations in the viewer’s eye that are not really there, suggesting another layer of internal, perceptual, echoing.

Haley plays with the notion of the *echo* – as a cipher for representation, repetition, and as a secondary effect that seems to have a life of its own. Echoes float like words in the air – to evoke a broad range of poetic speculations about contemporary conditions.

A full press kit is available from the gallery on request: leonie@nelliecastangallery.com.au

nellie castan gallery level 1, 12 river street, south yarra, victoria 3141

opening: 6-8pm thursday 9 september

exhibition ends: saturday 2 october

gallery hours: tuesday to saturday 11am-5pm

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