



PETER HALLEY

EXPLODING CELL



EXPLODING CELL, 1983

STILLS FROM COMPUTER ANIMATIONS, DIGITAL ANIMATION, COLOR ,NO SOUND

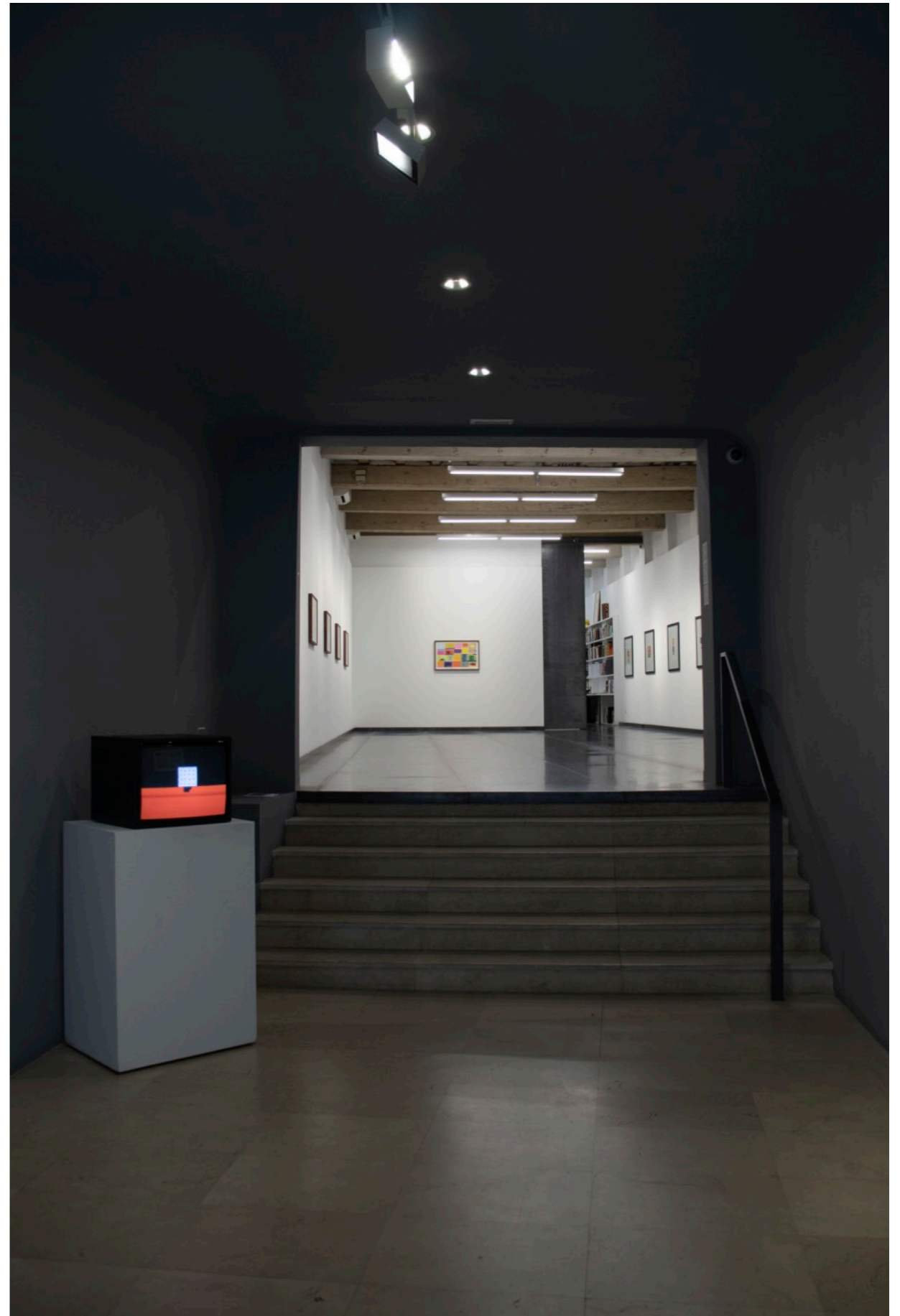
7MIN 47 SEG

EDITION OF 7.

PRICE: 10.000 €

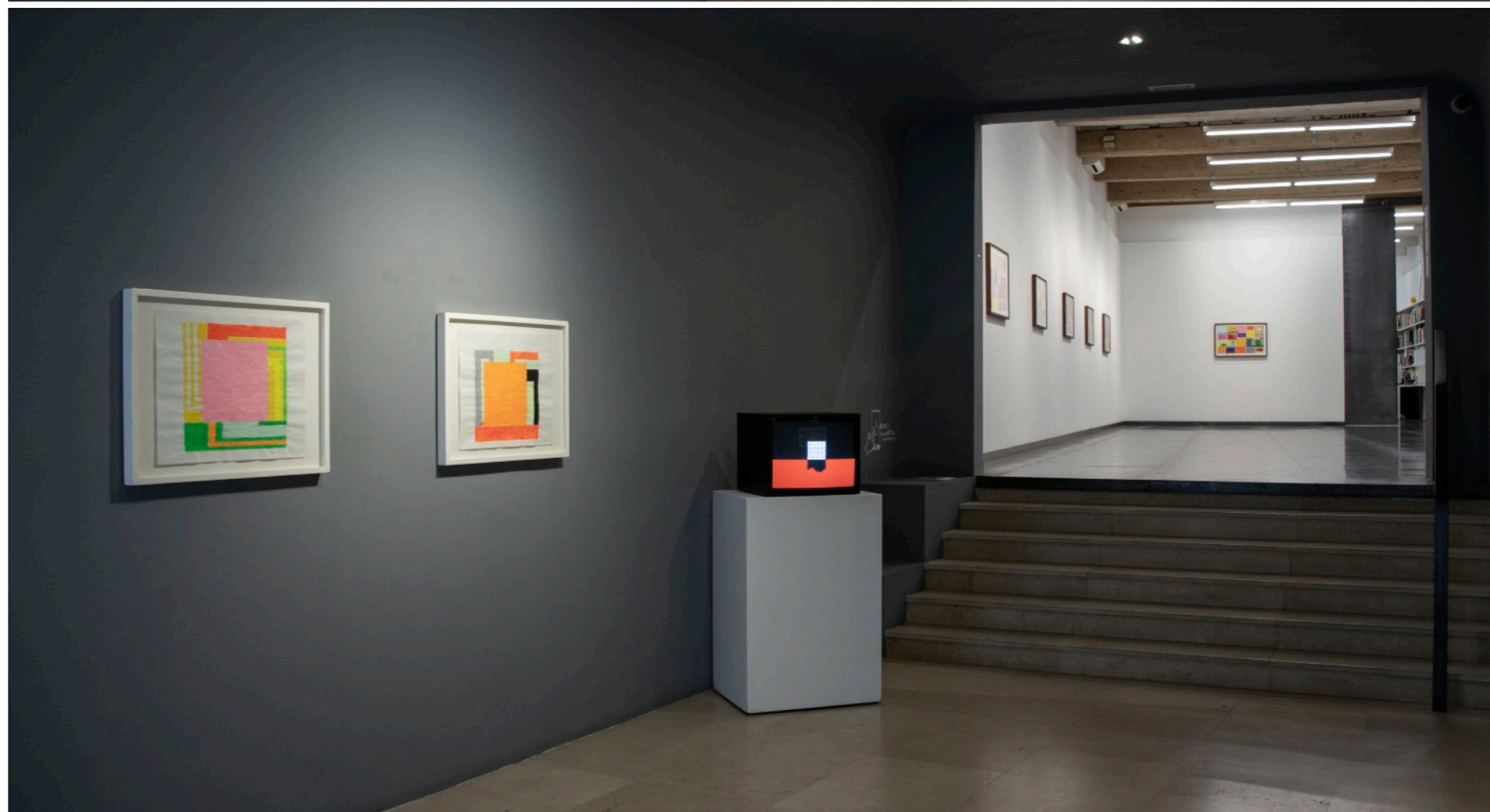
(TAXES NOT INCLUDED)

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=CJY-MSYILAS](https://www.youtube.com/watch?v=CJY-MSYILAS)



Esta animación por ordenador de dos minutos, de 1983, es el único trabajo de Halley con la imagen en movimiento. Alineada de izquierda a derecha, se convierte en un horizonte con una celda. Debajo aparece un conducto negro "iluminado por un gas iluminante", que escapa por una chimenea antes de que la célula se vuelva roja y explote, dejando un montón de cenizas que parpadean con efecto estroboscópico. Halley explica: La idea tenía algo que ver con la política de la Guerra Fría y la amenaza de destrucción nuclear. En un principio, la célula explosiva se refería al fin de la civilización. Pero la narración de la célula explosiva se convirtió rápidamente en parte de mi trabajo. Con el tiempo, la narración fue perdiendo importancia para mí, y finalmente empecé a centrarme únicamente en el icono de la explosión. Cuanto más pienso en ello, más me convengo de que la explosión es también una imagen central de nuestra cultura. Se remonta cien años atrás, al comienzo de la guerra y el terrorismo modernos. He utilizado la imagen de la explosión una y otra vez en mis impresiones digitales murales, en contraste con las celdas y prisiones que aparecen en mis cuadros. Los dos motivos me han permitido establecer una oposición entre clasicismo y romanticismo. Las celdas representan el encierro, pero también aluden al orden, un orden clásico que no cambia. Por otro lado, la explosión es siempre un icono de cambio, hace referencia a una transformación entre un estado y otro. Me parece interesante yuxtaponer esas dos actitudes opuestas. Para describir la dicotomía entre clasicismo y romanticismo, Nietzsche utilizó los términos apolíneo y dionisiaco".

This two-minute computer animation from 1983 is Halley's only work with the moving image. A line drawn from left to right; it becomes a horizon with a cell. A black conduit appears underneath and is 'lit up by an illuminating gas', with escapes via a smokestack before the cell turns red and explodes, leaving a pile of ashes that flicker with stroboscopic effect. Halley explains: 'The idea had something to do with Cold War politics and the threat of nuclear destruction. So the exploding cell was originally about civilisation ending. But the narrative of the exploding cell very quickly became an ongoing part of my work. Then as time went on, the narrative became less important to me, and eventually I began to focus solely on the icon of the explosion. The more I think about it, the more I'm convinced that the explosion is also a central image in our culture. It goes back a hundred years to the beginning of modern warfare and terrorism. I've used the image of the explosion over and over in my wall-size digital prints, in contrast to the cells and prisons which are depicted in my paintings. The two motifs have really allowed me to set up an opposition between classicism and romanticism. The cells represent confinement, but they also allude to order, a classical order that doesn't change. On the other hand, the explosion is always an icon of change, it references a transformation between one state and another. I find it interesting to juxtapose those two opposing attitudes. Nietzsche used the terms Apollonian and Dionysian to describe the dichotomy between classicism and romanticism.'



Exhibition view , Peter Halley - Hand Painted:
Watercolors and Drawings, galeria SENDA,
Barcelona 2023

Peter Halley Conduits Paintings from the 1980s

Book published in the occasion of the occasion of the exhibition

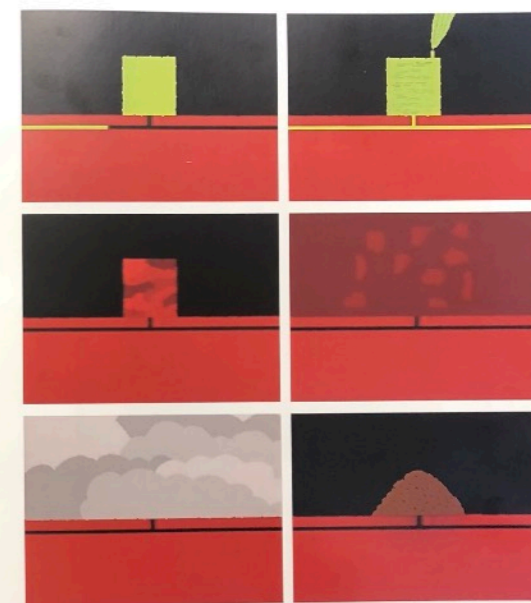
Peter Halley. Conduits Paintings from the 1980s

31 March - 15 October 2023 / Mudam Luxemburgo

Musée d'Art Moderne Grand-Duc Jean

Exploding Cell

This two-minute computer animation from 1983 is Halley's only work with the moving image. A line is drawn from left to right; it becomes a horizon with a cell. A black conduit appears underneath and is 'lit up by an illuminating gas',¹ which escapes via a smokestack before the cell turns red and explodes, leaving a pile of ashes that flicker with stroboscopic effect. Halley explains: 'The idea had something to do with Cold War politics and the threat of nuclear destruction. So the exploding cell was originally about civilisation ending. But the narrative of the exploding cell very quickly became an ongoing part of my work. Then as time went on, the narrative became less important to me, and eventually I began to focus solely on the icon of the explosion. The more I think about it, the more I'm convinced that the explosion is also a central image in our culture. It goes back a hundred years to the beginning of modern warfare and terrorism. I've used the image of the explosion over and over in my wall-size digital prints, in contrast to the cells and prisons which are depicted in my paintings. The two motifs have really allowed me to set up an opposition between classicism and romanticism. The cells represent confinement, but they also allude to order, a classical order that doesn't change. On the other hand, the explosion is always an icon of change, it references a transformation between one state and another. I find it interesting to juxtapose those two opposing attitudes. Nietzsche used the terms Apollonian and Dionysian to describe the dichotomy between classicism and romanticism.'²

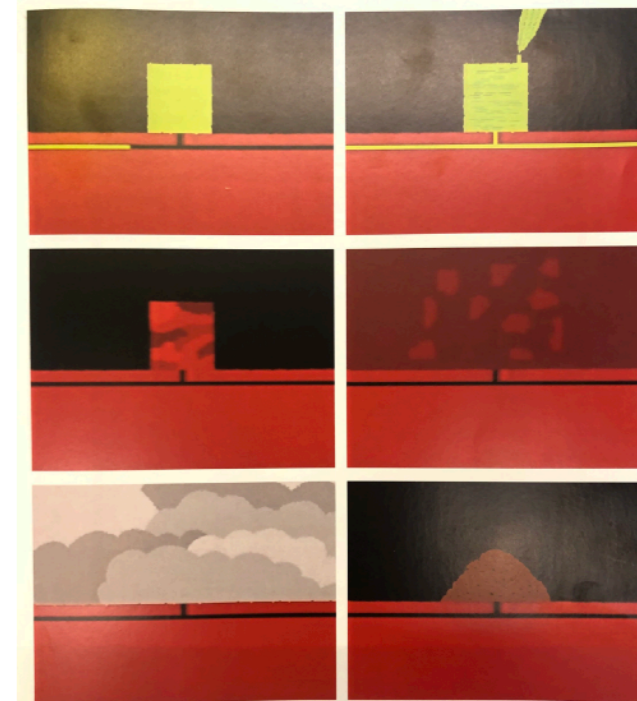


Exploding Cell, 1983, stills from computer animation

135

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