

HOOLEY

The Tyranny of Sunk Costs

CATALOGUE

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The Tyranny of Sunk Costs is a body of work that explores the theme of duality. Its conceptual origins are therefore twofold.

The first arises from Hooley's awareness of a personal internal split - not in a clinical sense, but a sense of cognitive dissonance that often produces internal conflict. This interest extends to altered states of consciousness and the moments when an individual transitions between mental states, whether through internal conditions such as mental illness or external stimuli like drugs or alcohol. These thresholds, where one may briefly inhabit a different persona, form an important conceptual foundation for the work.

The second origin lies in the observation that this internal duality reflects a broader condition within contemporary society. Increasing polarisation has led to more binary positions and a diminishing space for nuanced discourse.

Within the artist's practice, the driving concern has gradually shifted away from the literal representation of his career as a professional photographer toward the structural study of light and geometry. A formative experience at a James Turrell exhibition - where viewers are enclosed within a white sphere and exposed to flashing light that produces intense visual hallucinations - revealed the powerful relationship between light, geometry, and perception.

This encounter led to a collaboration with the creative lighting design studio Haberdashery to produce light sculptures that were photographed for an exhibition at Serena Morton Gallery. While initially conceived as photographic subjects, these objects prompted a deeper exploration of sculptural form.

Inspired by the rhythmic geometry of Bridget Riley, the artist began constructing geometric sculptures with the original intention of photographing them. Over time, however, the sculptures themselves became the primary focus, leading to a departure from photography. Further influences include the relief works of Ben Nicholson, the graphic paintings of Josef Albers, the formal rigidity of Mondrian's later compositions, and the work of American minimalists, particularly Carl Andre. Islamic art and architecture also informed the work, especially its engagement with mathematical structure and sacred geometry.

A conceptual breakthrough emerged when he connected the theme of duality with binary code.

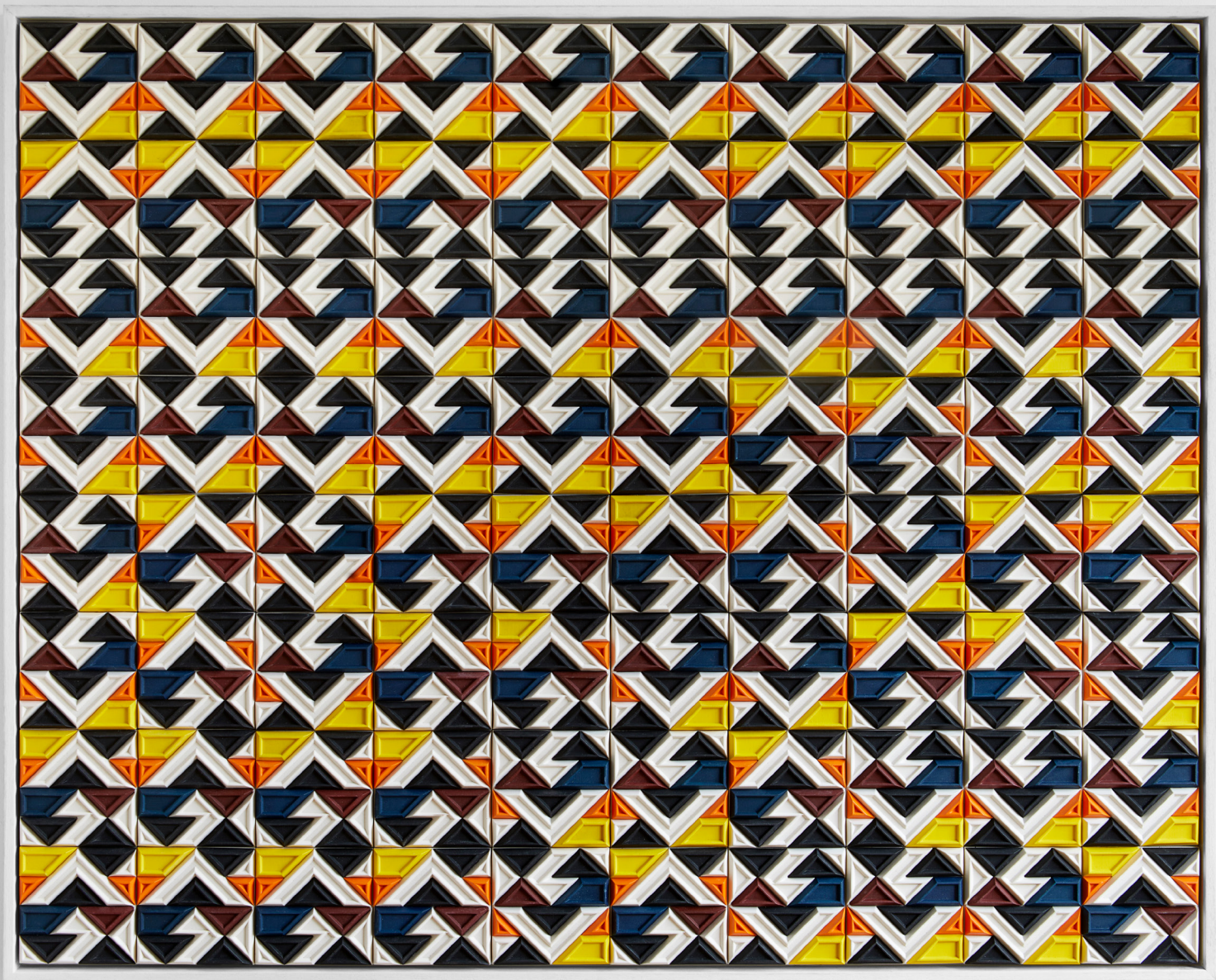
Each piece in the series is constructed as a three-dimensional geometric translation of the 8-bit binary code corresponding to the letters of its title. The geometric positioning of forms represents binary "1" and "0", producing rhythm and structural order, while the irregular juxtapositions of colour and form introduce a subtle sense of tension or disquiet, often reflected in the titles.

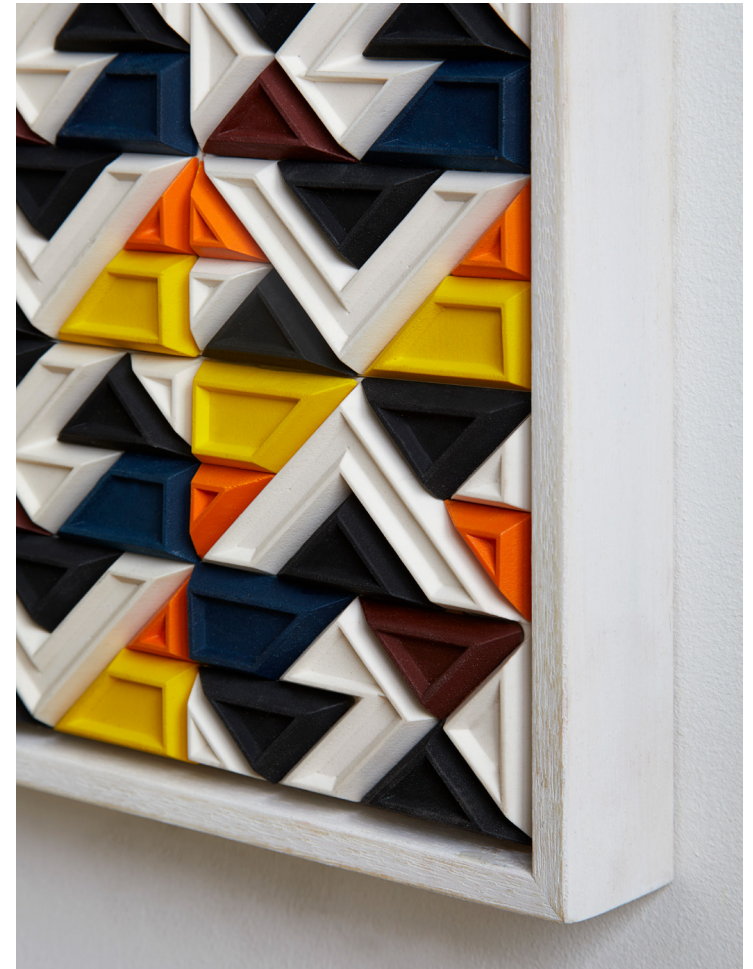
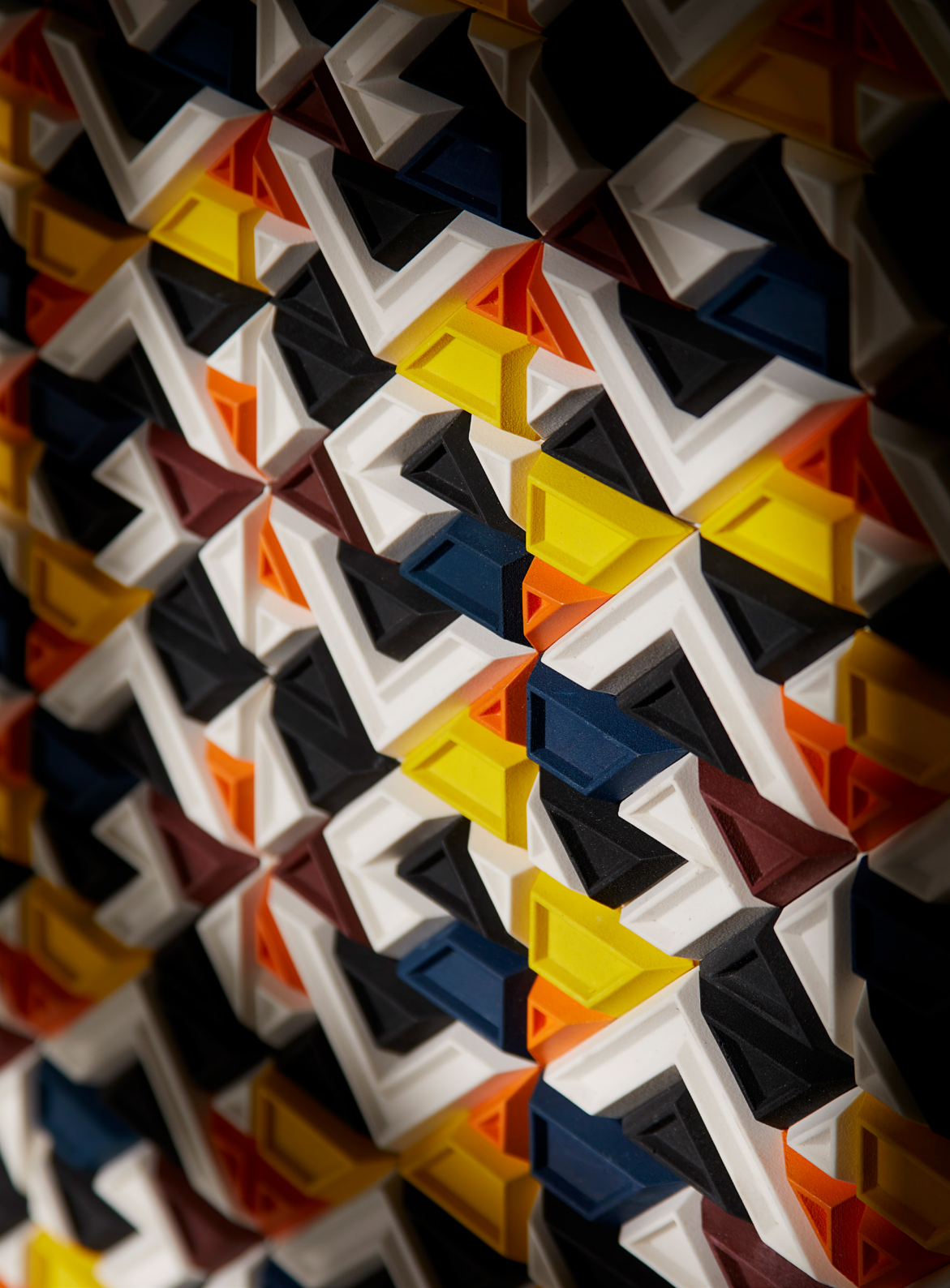
Although the underlying geometry is digitally coded and planned within strict parameters, each element is individually hand-cast and finished. This process creates a deliberate tension between the precision of the digital concept and the imperfect, human qualities of the analogue object.

The titles draw on a range of personal influences—including film, poetry, music, and literature - and frequently engage themes of metaphor, allegory, contradiction, paradox, and appropriation.

The works themselves operate across multiple forms of duality: simplicity and complexity, transience and permanence, chaos and order, individuality and the collective, perfection and imperfection - and perhaps most fundamentally, the relationship between human and machine.

The use of the pseudonym Hooley serves a dual purpose. It functions both as an alter ego reflecting the theme of split identity and as a practical means of distinguishing this body of work from the artist's parallel career in photography.



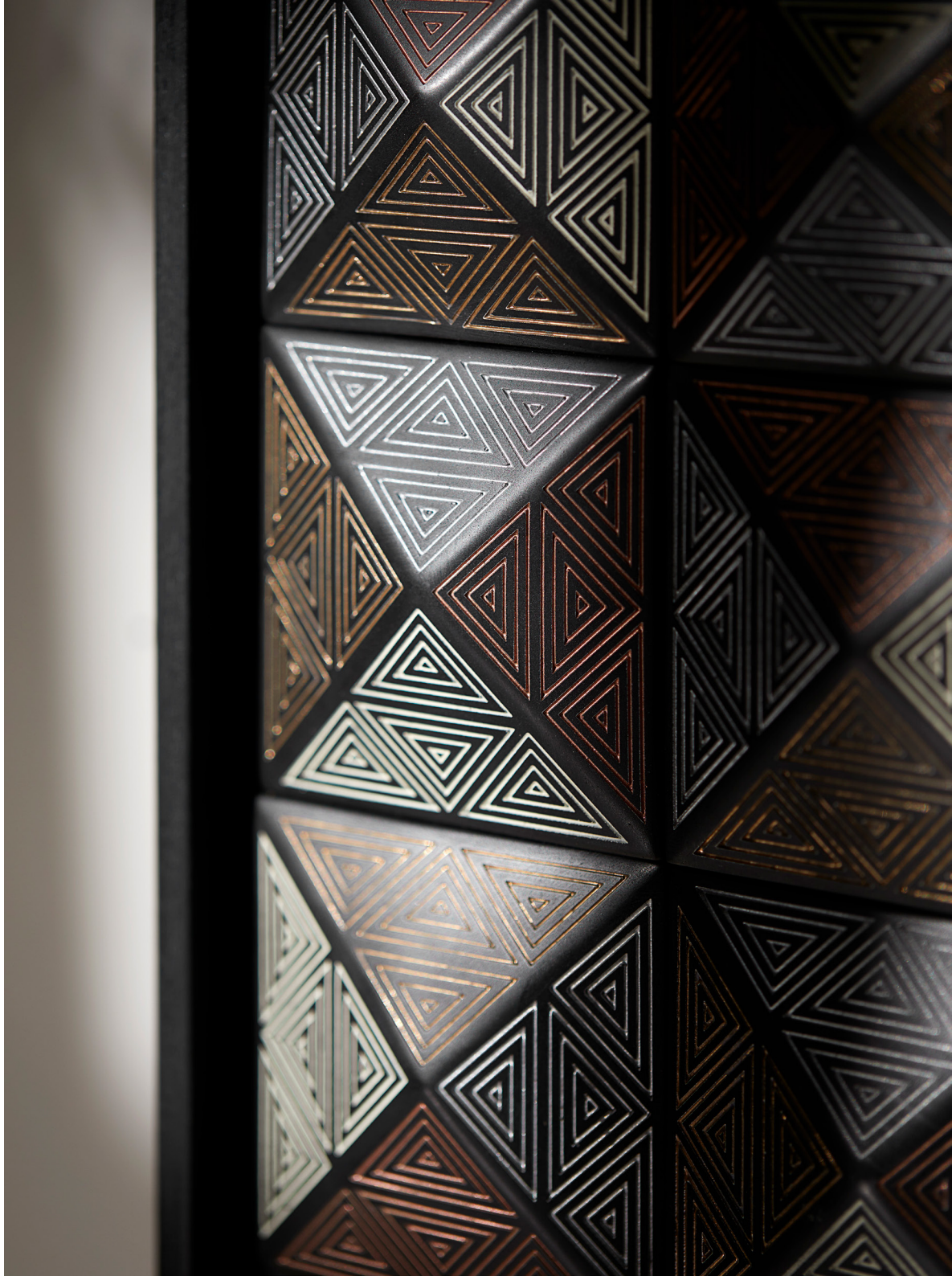


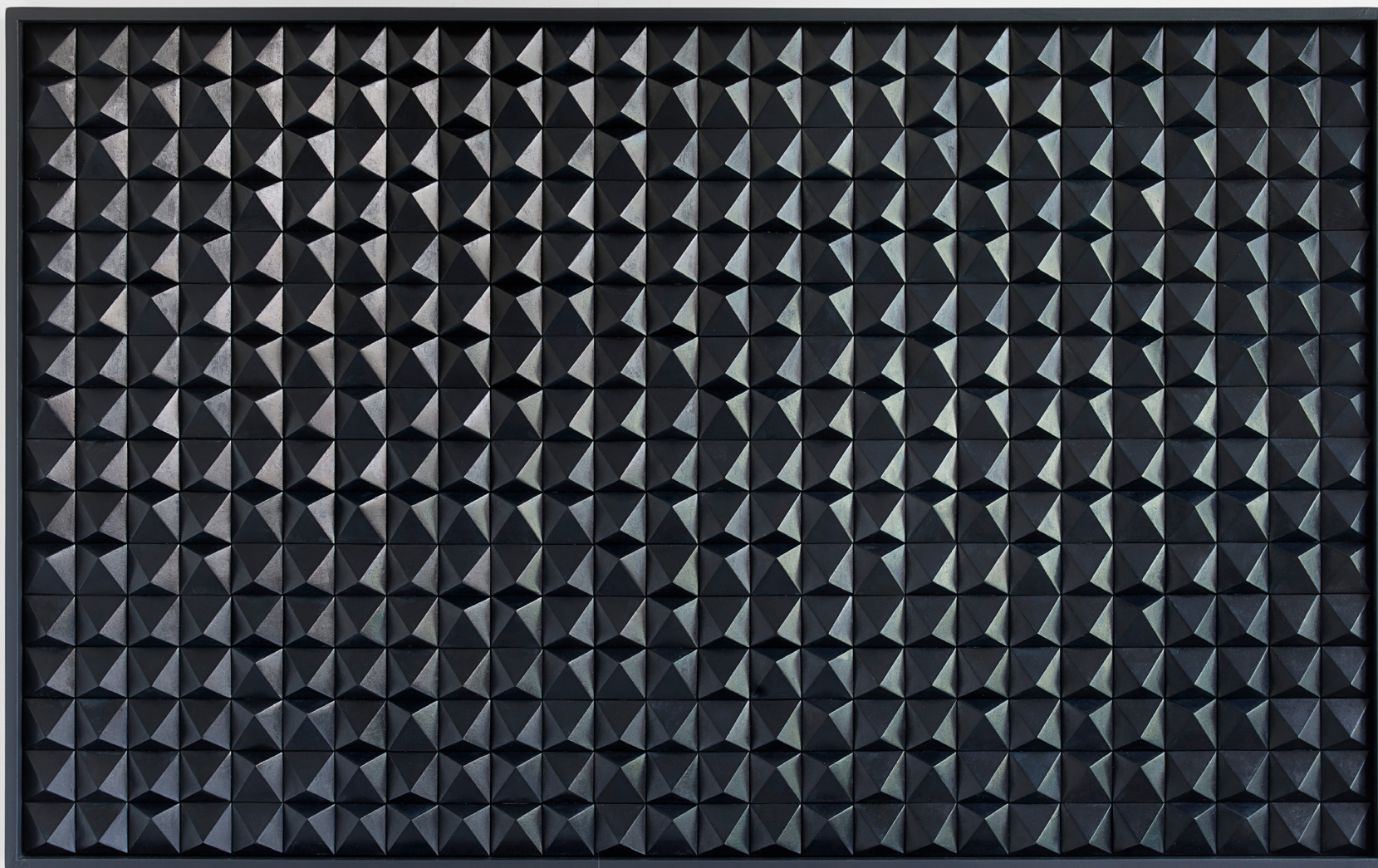
103 x 83 x 4 cm (40.6 x 32.7 x 1.6 in)
Acrylic polymer, gypsum, pigment

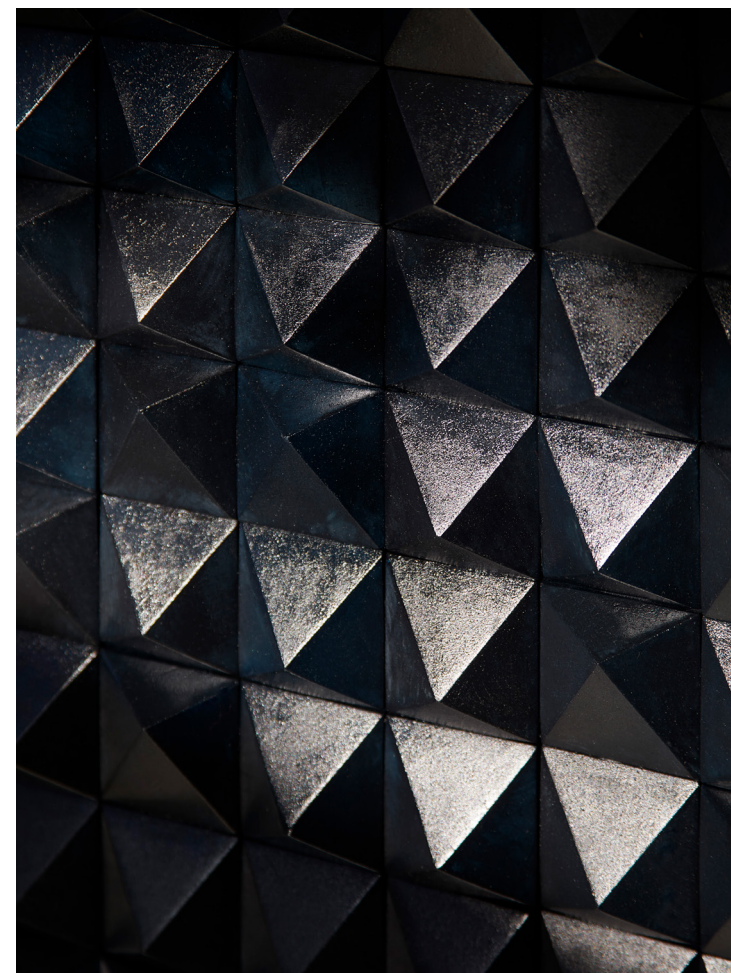
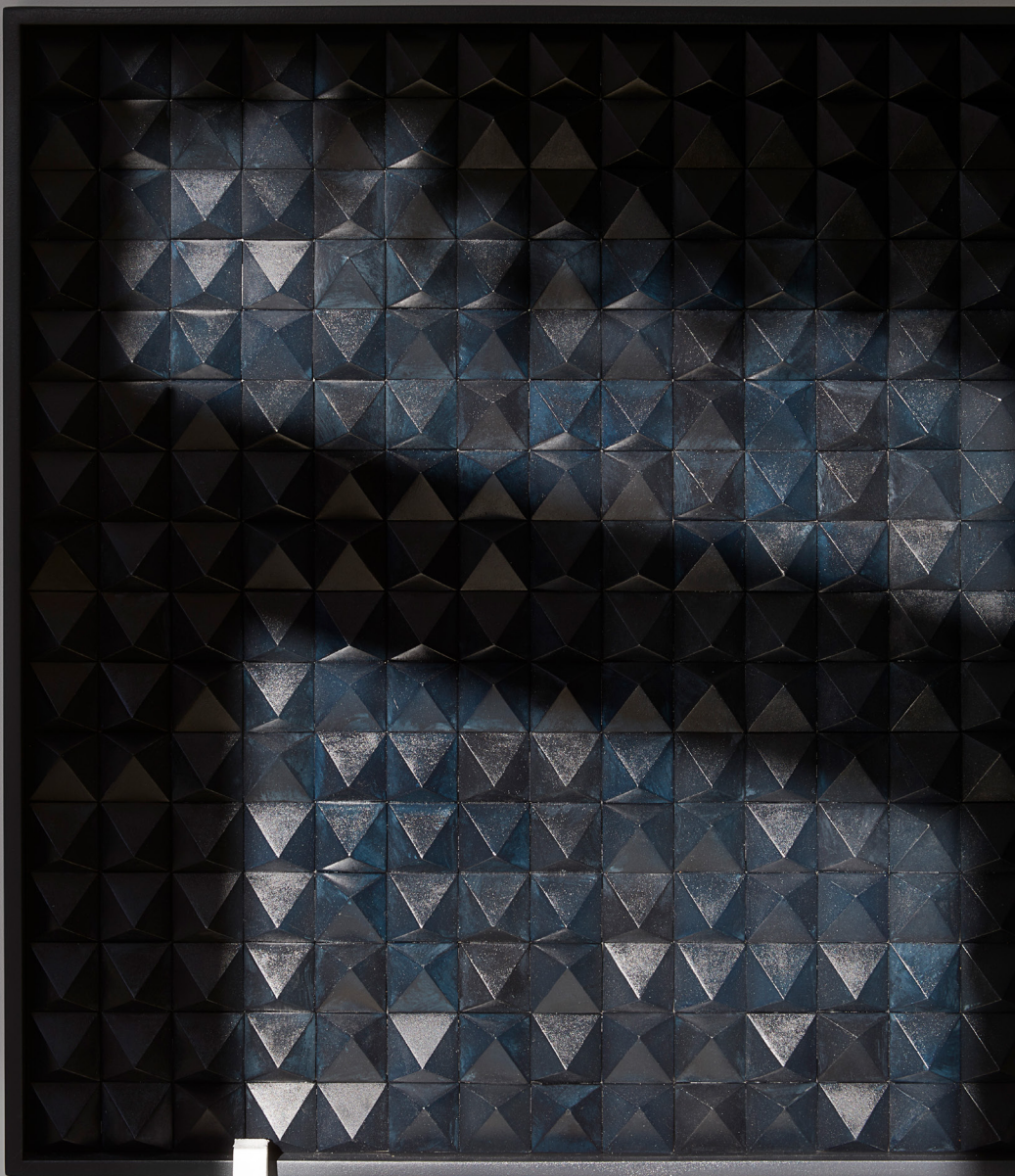




83 x 83 x 4 cm (32.7 x 32.7 x 1.6 in)
Acrylic polymer, gypsum, pigment, metallic paint

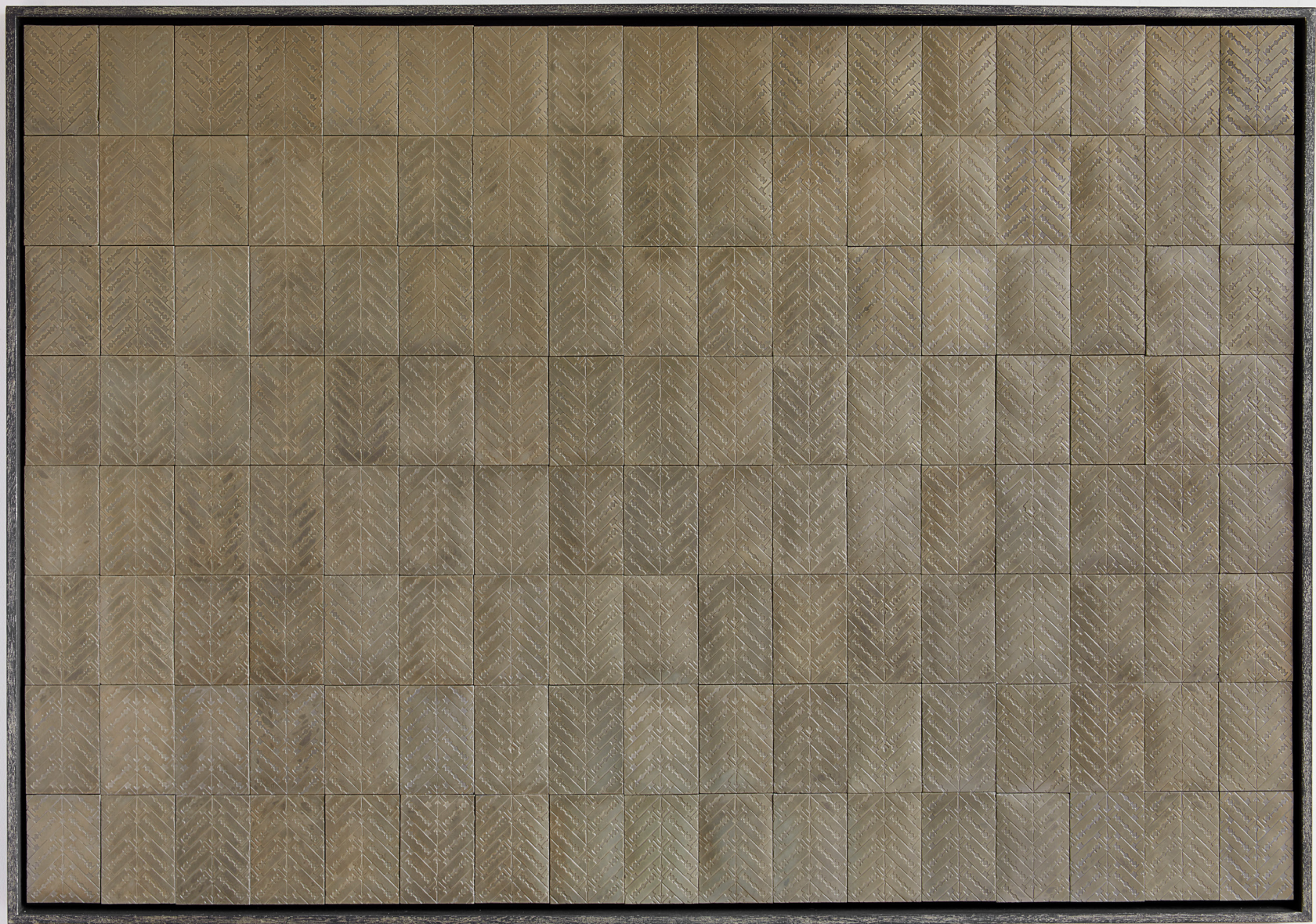






133 x 83 x 6 cm (52.4 x 32.7 x 2.4 in)
Plaster, pigment

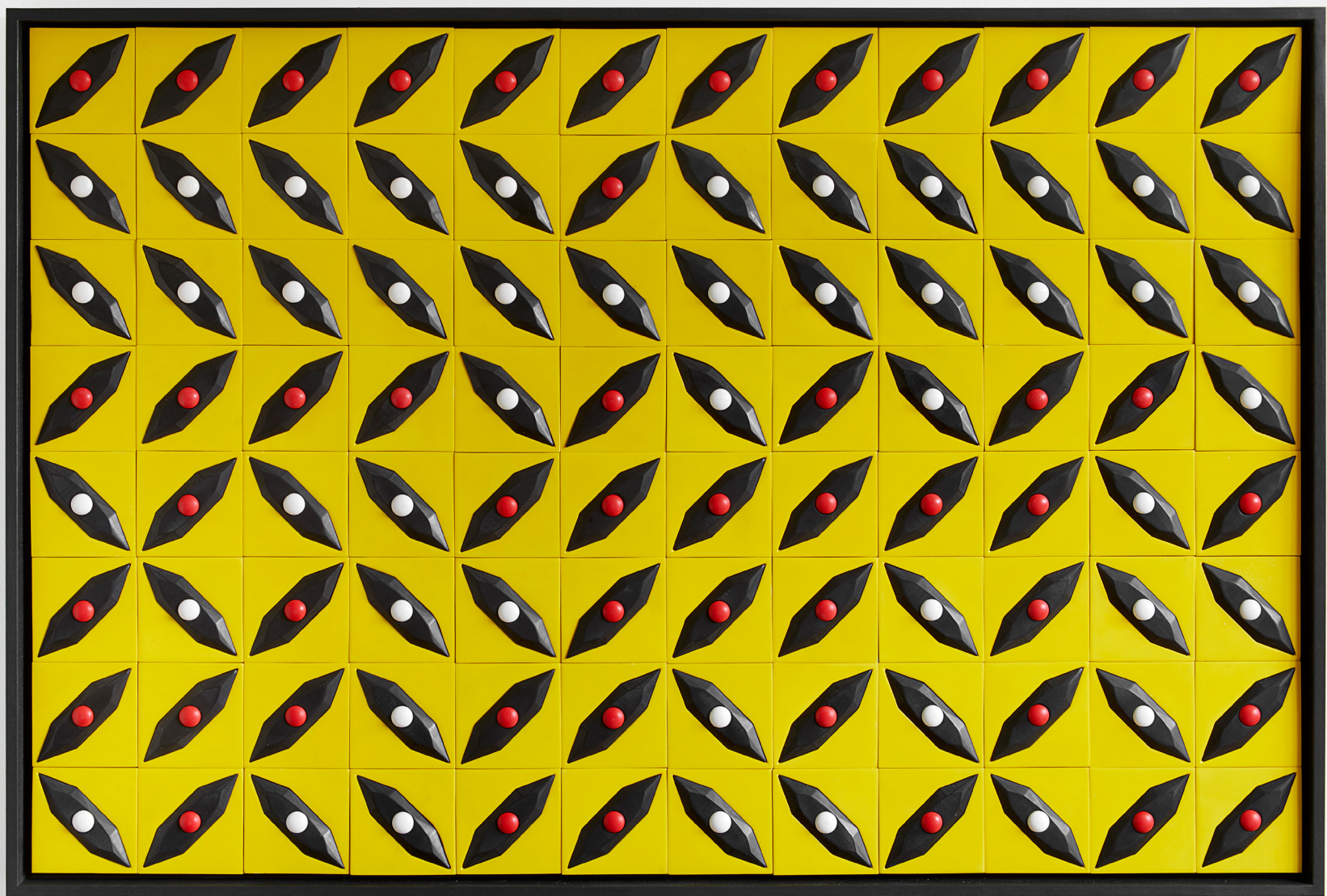
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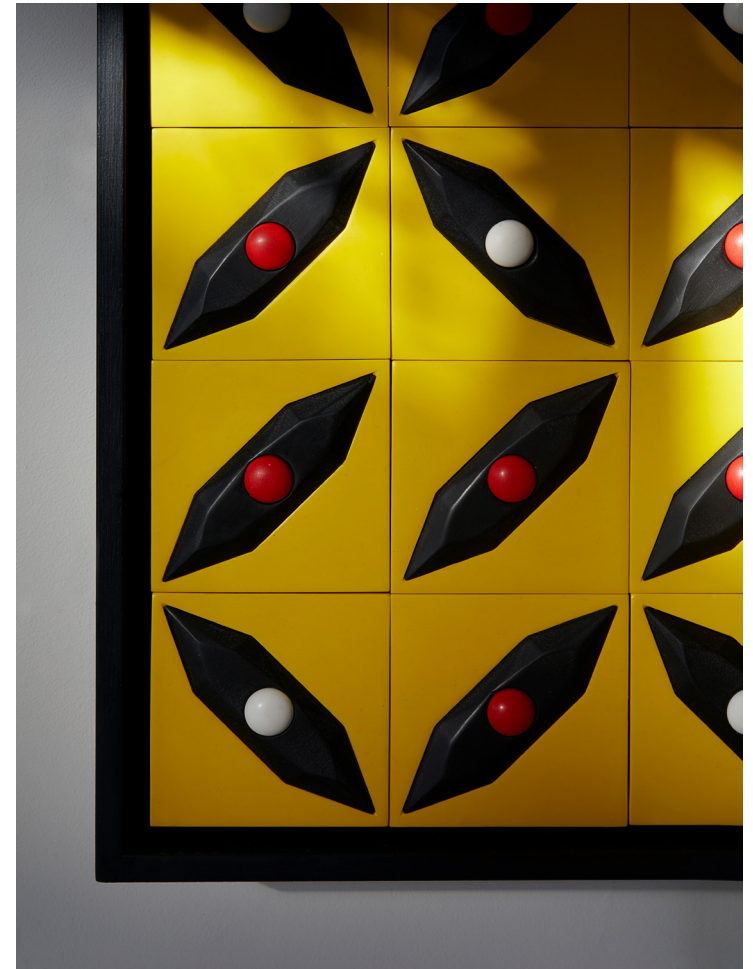




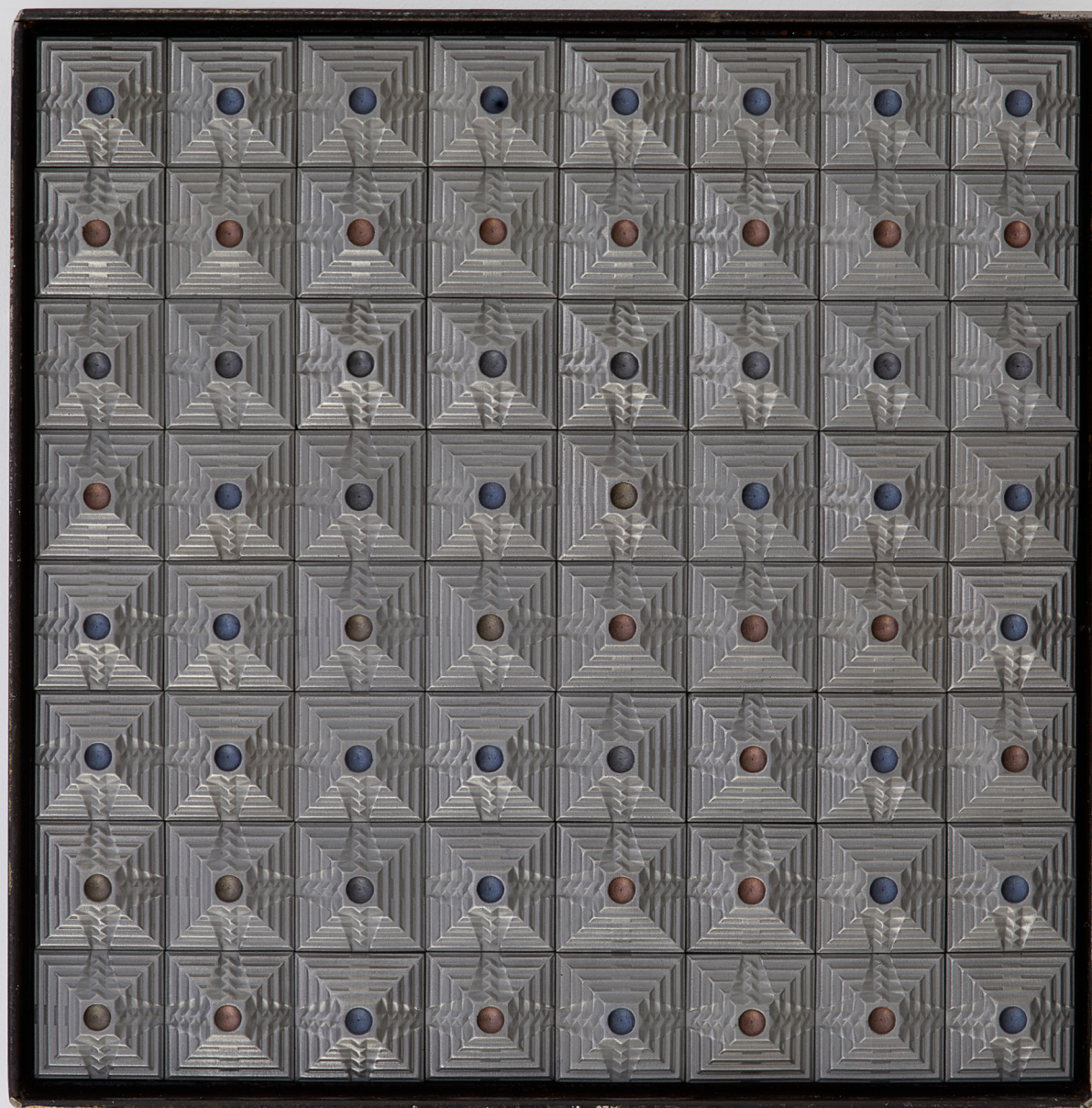
142 x 100 x 5.5 cm (55.9 x 39.4 x 2.2 in)
Acrylic polymer, cement composite, brass powder

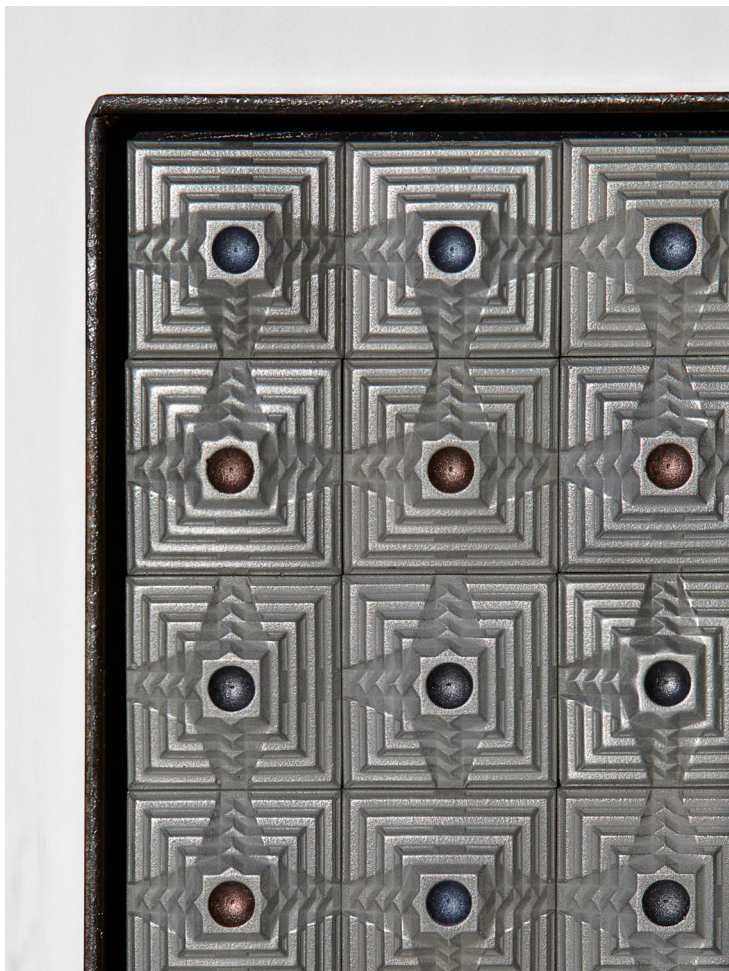




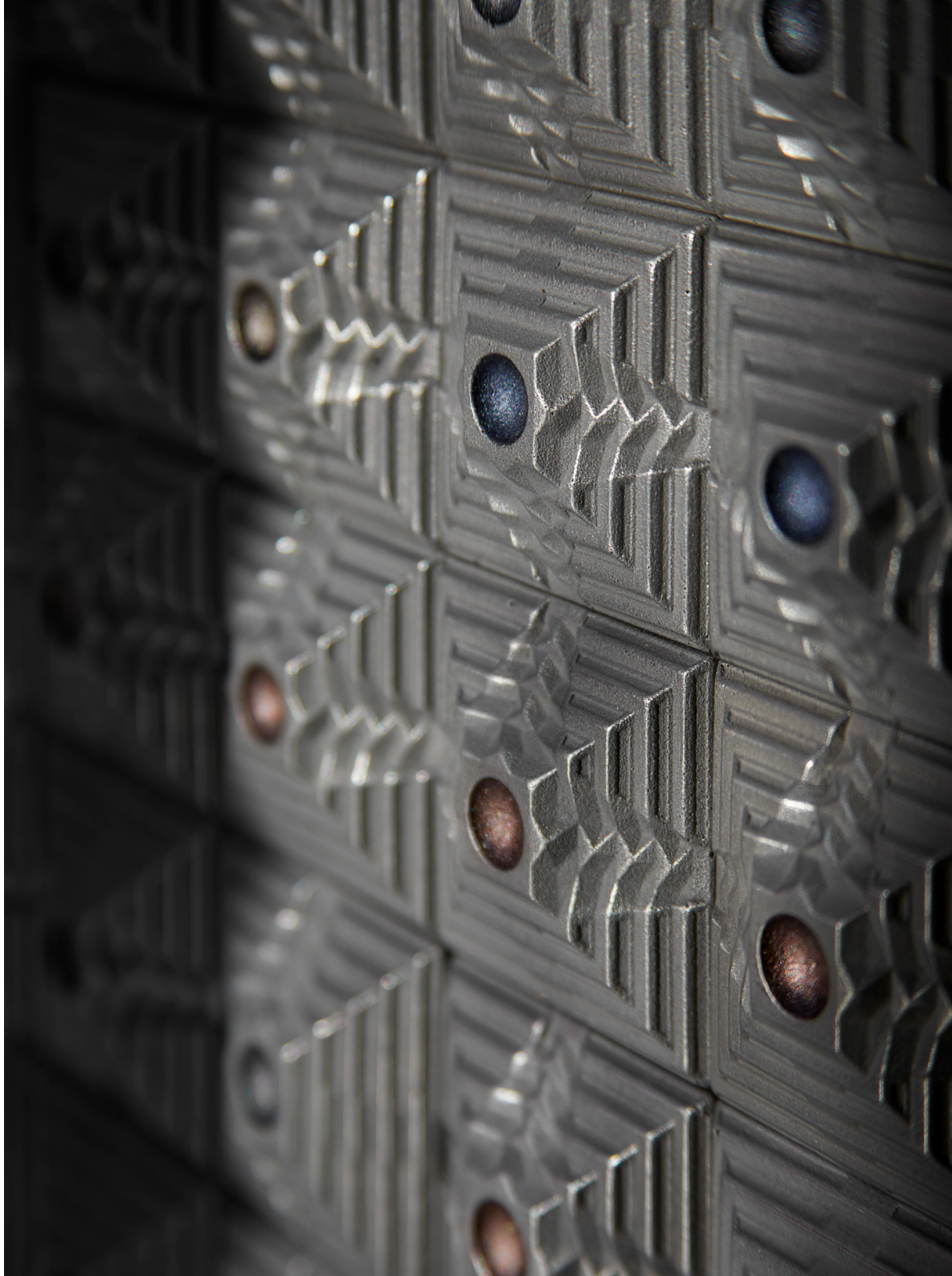


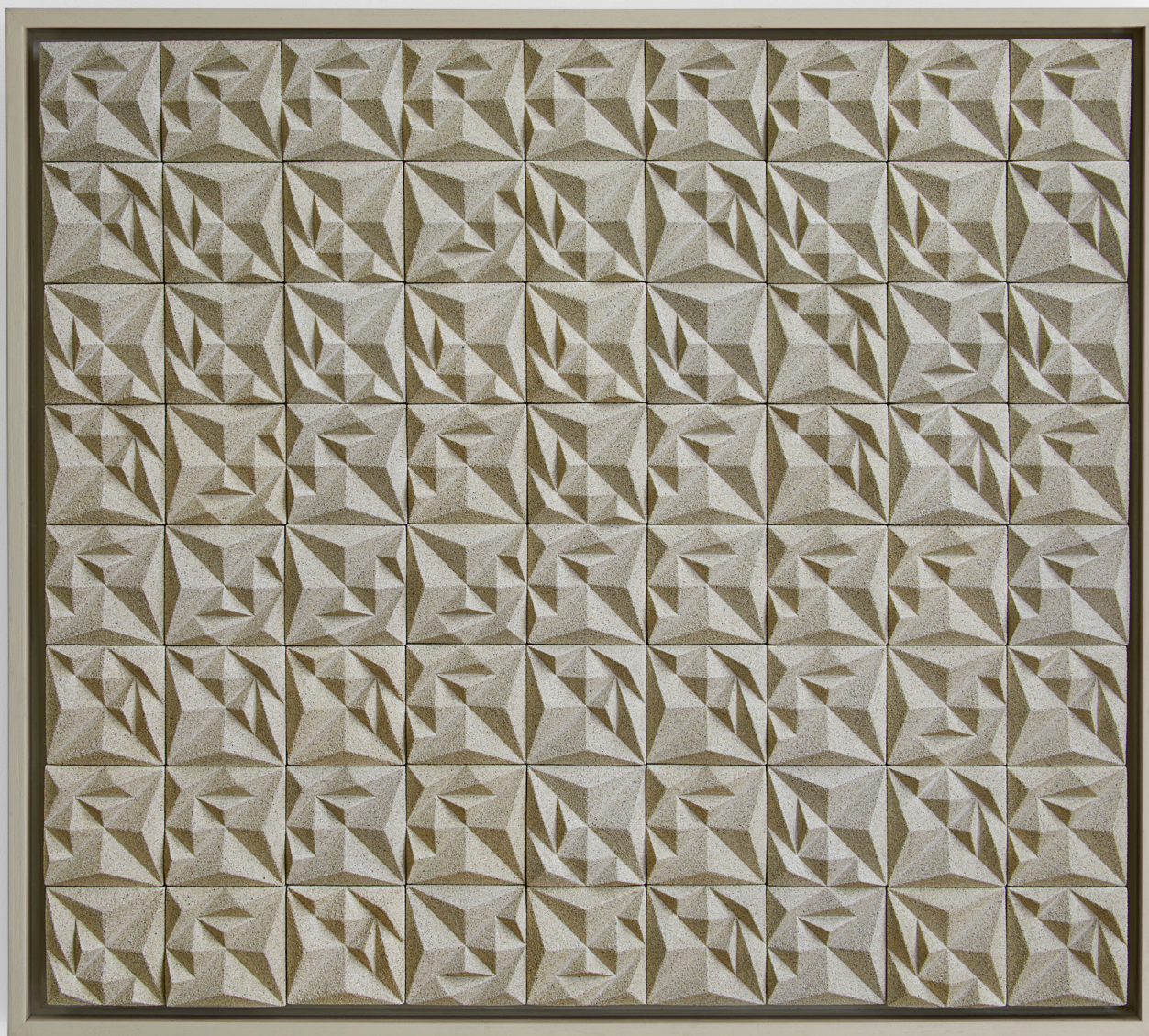
123 x 83 x 5.5 cm (48.4 x 32.7 x 2.2 in)
Acrylic polymer, gypsum, pigment





46 x 46 x 4 cm (18.1 x 18.1 x 1.6 in)
*Acrylic polymer, cement composite, silver bronze powder,
acrylic metal paint*



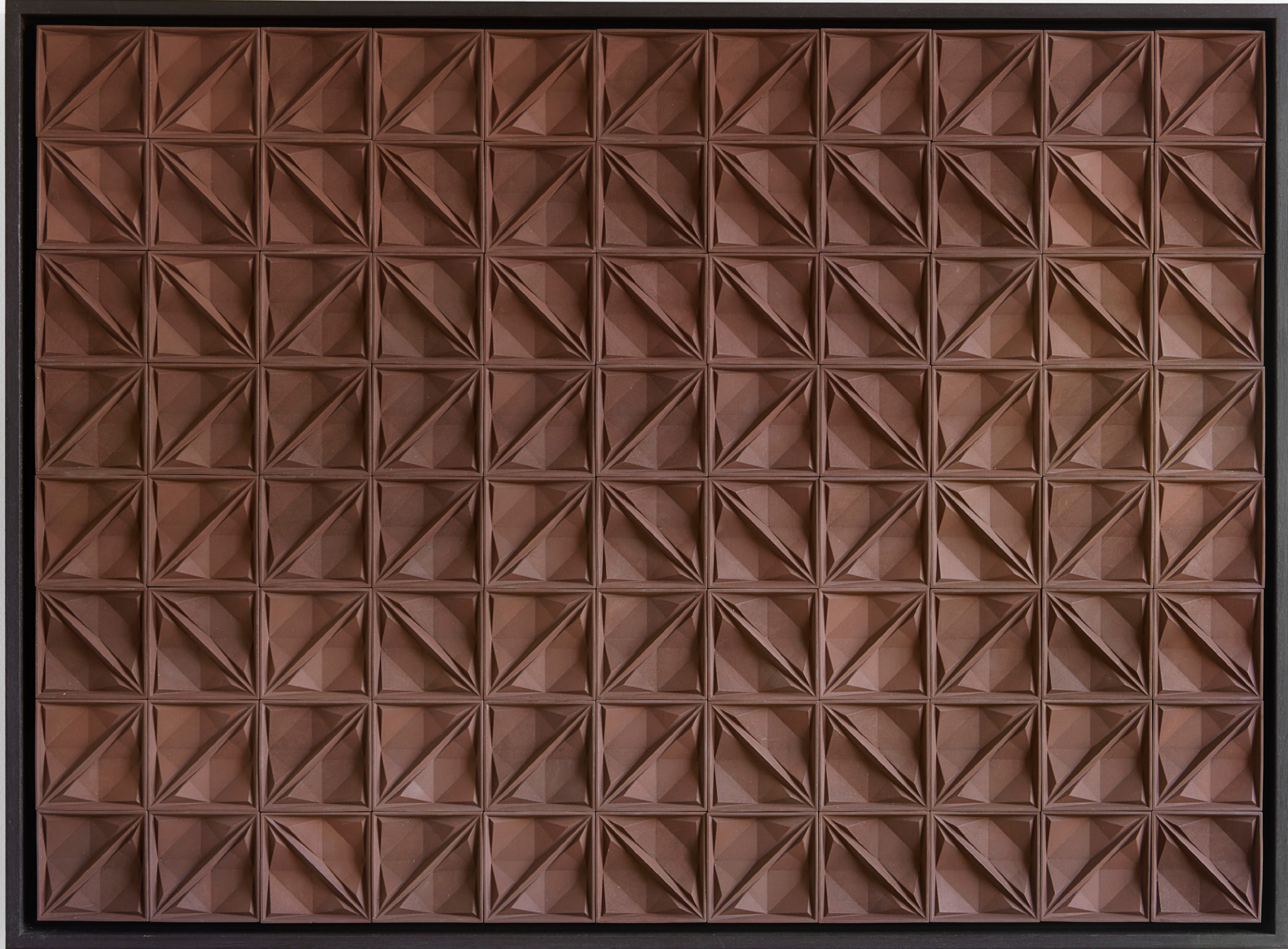




66 x 59 x 4 cm (26 x 23.2 x 1.6 in)
Acrylic polymer, cement composite

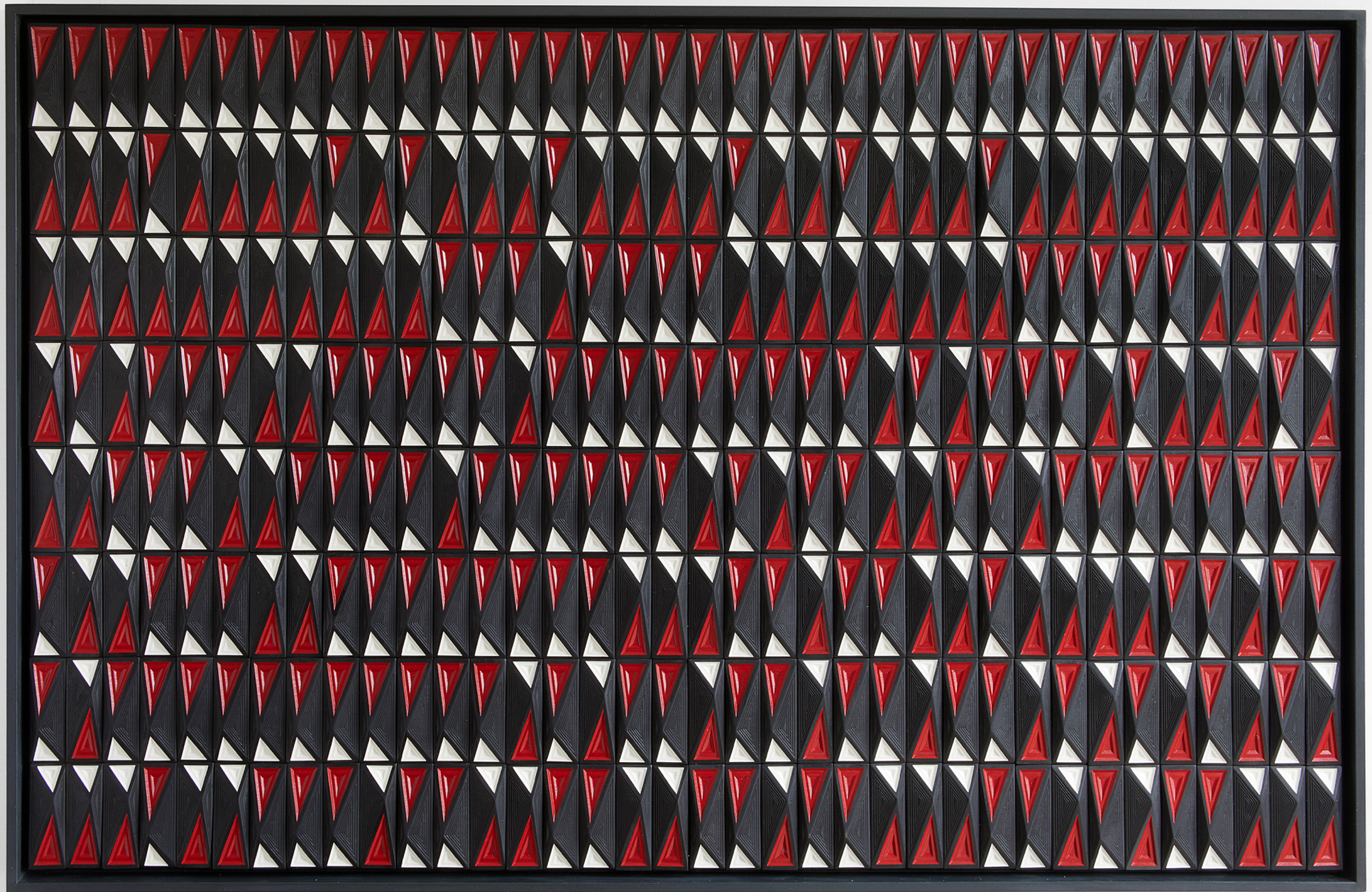
SOLD





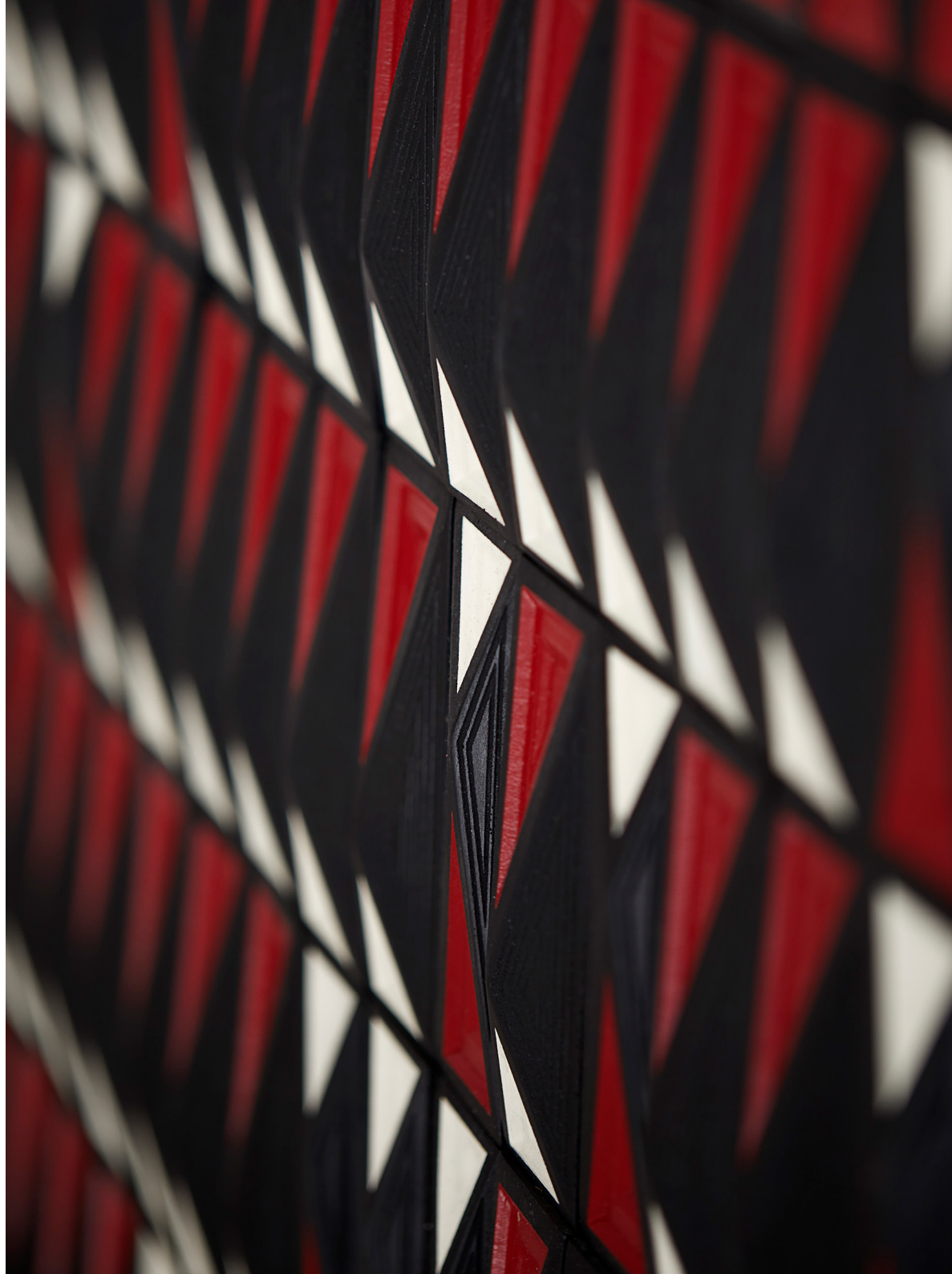


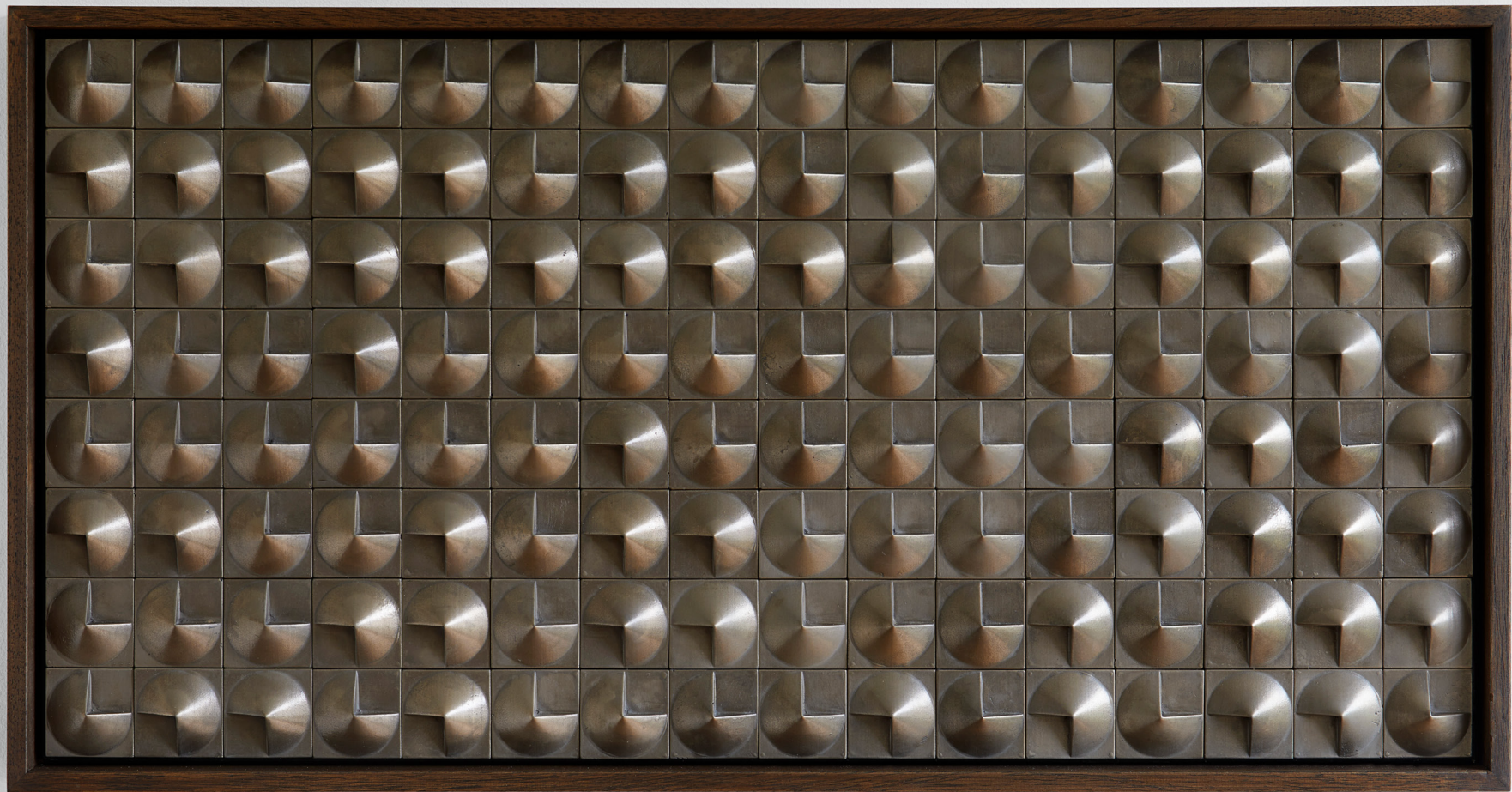
91 x 67 x 4 cm (35.8 x 26.4 x 1.6 in)
Acrylic polymer, cement composite

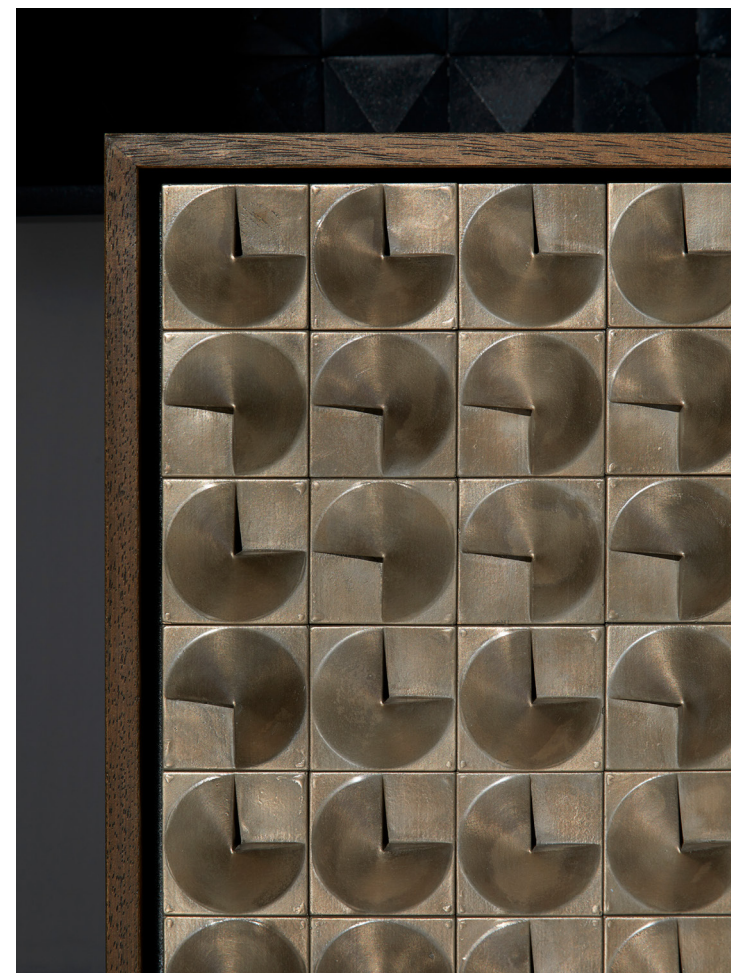




148 x 100 x 5.5 cm (58.3 x 39.4 x 2.2 in)
Acrylic polymer, gypsum, pigment, spray paint

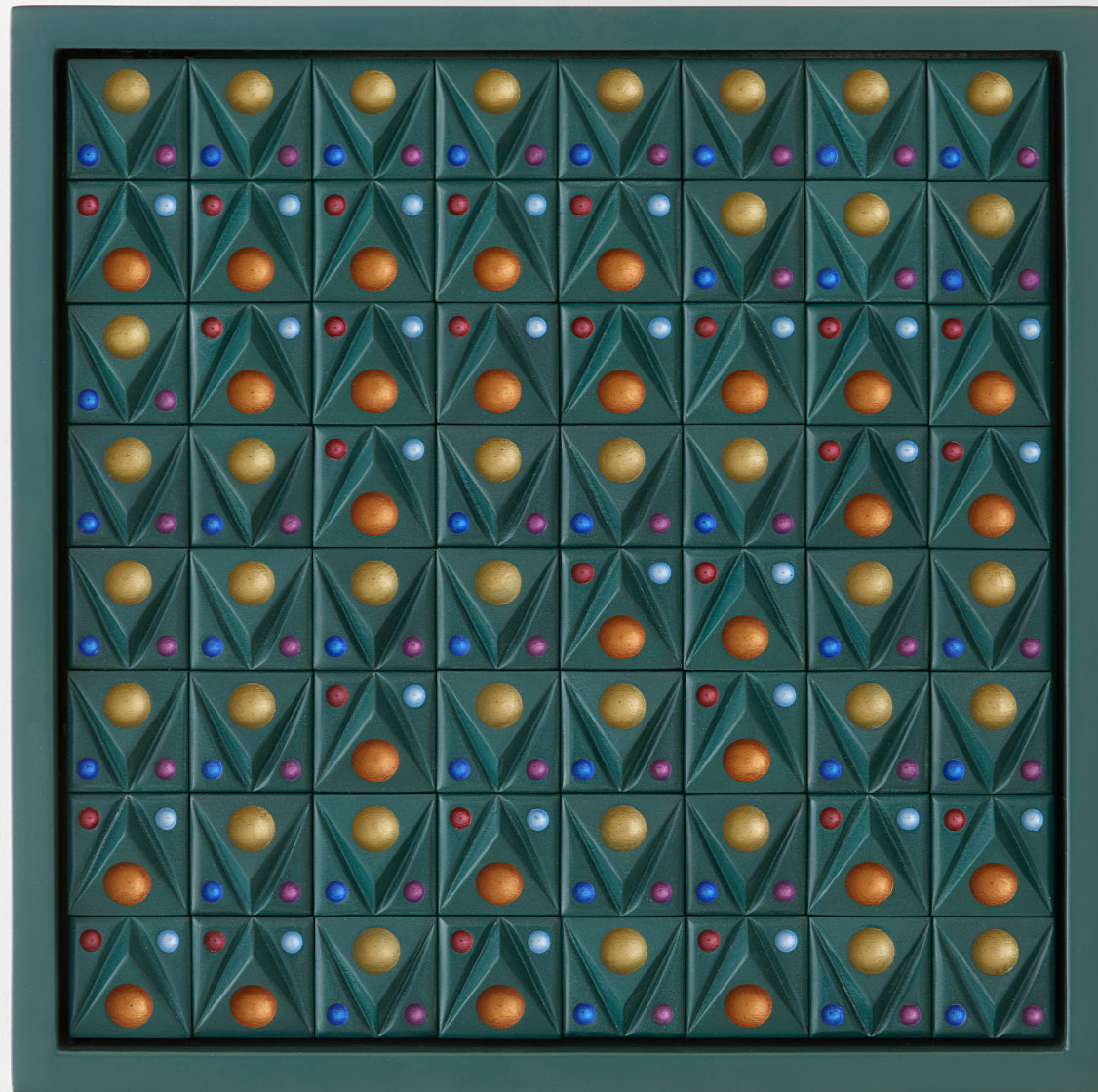


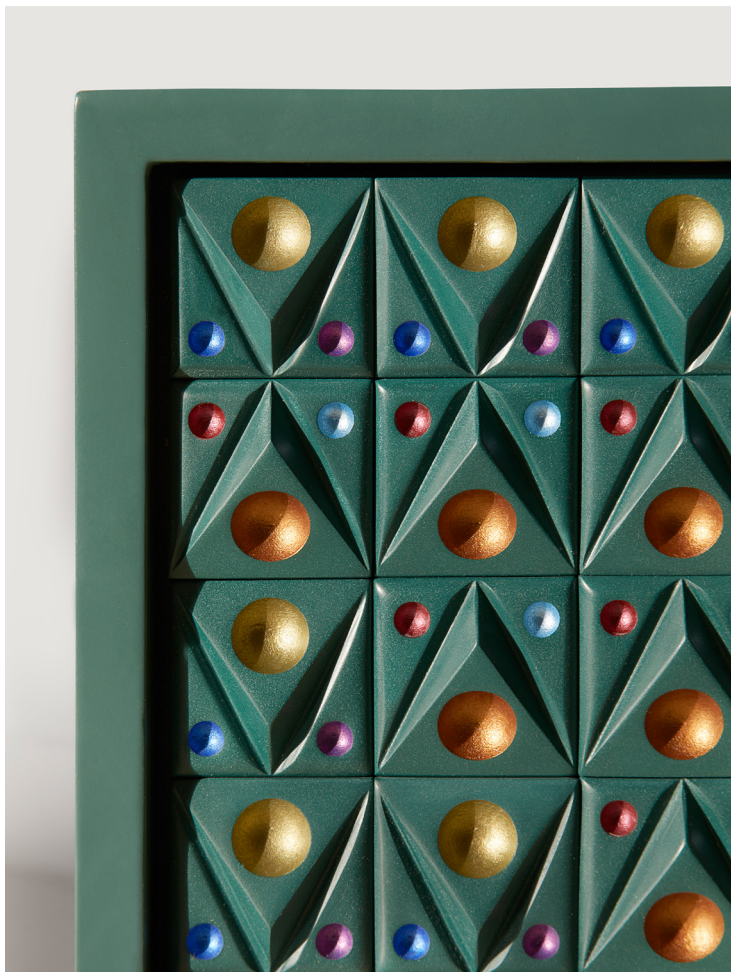




83 x 43 x 5.5 cm (32.7 x 16.9 x 2.2 in)
Acrylic polymer, cement composite, bronze powder

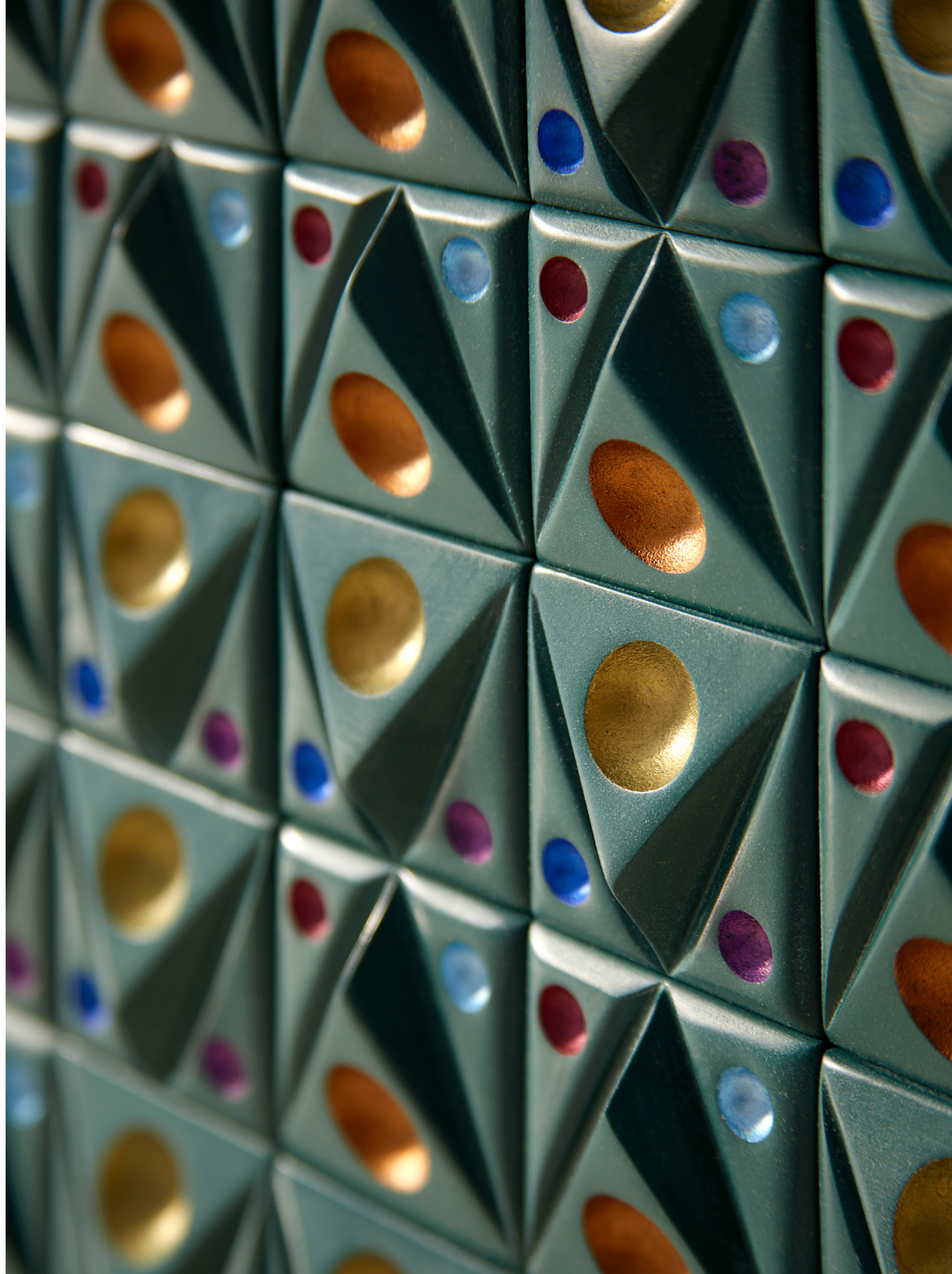
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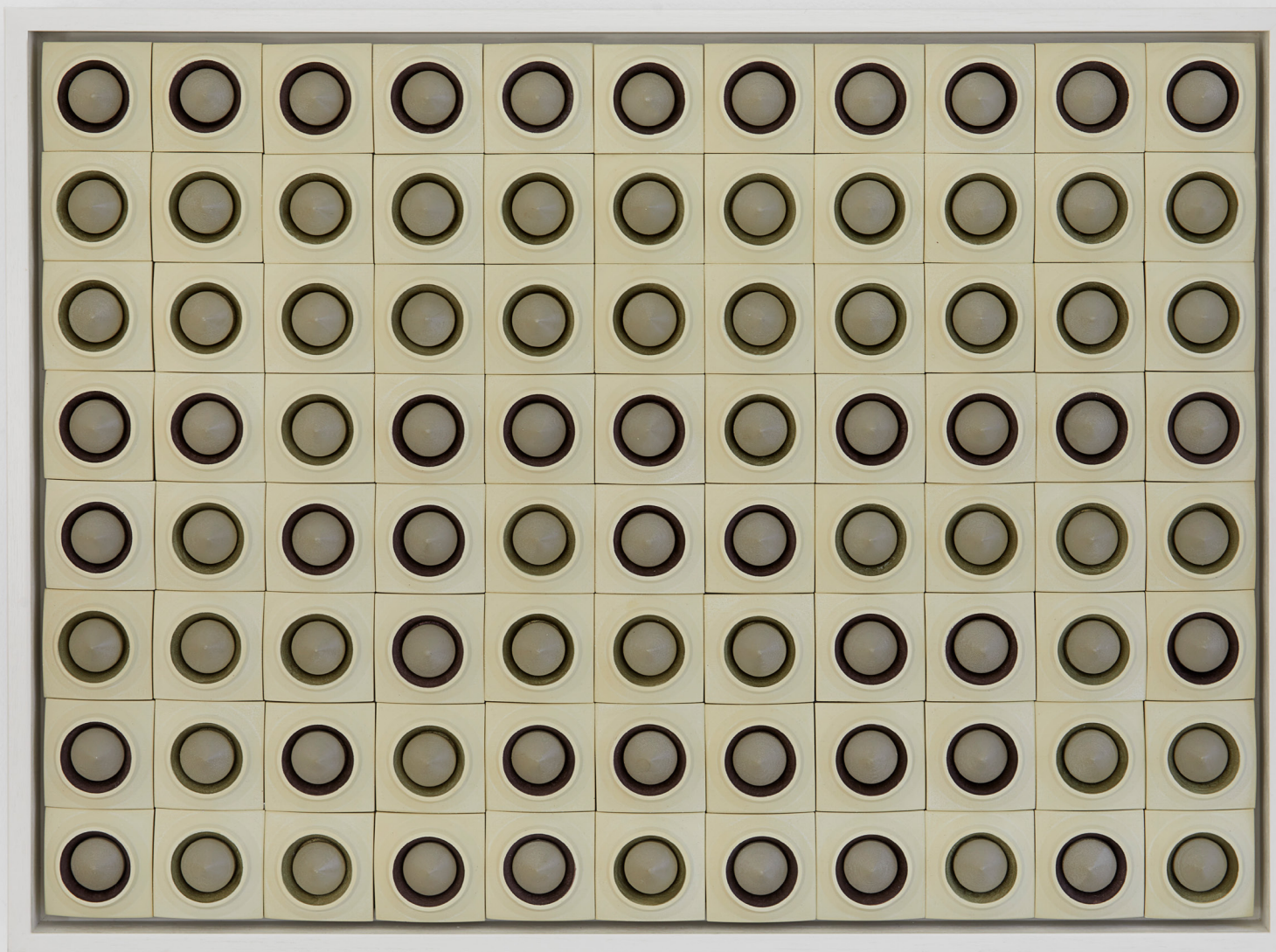




44 x 44 x 5 cm (17.3 x 17.3 x 2 in)
Acrylic polymer, gypsum, pigment, metallic paint

SOLD

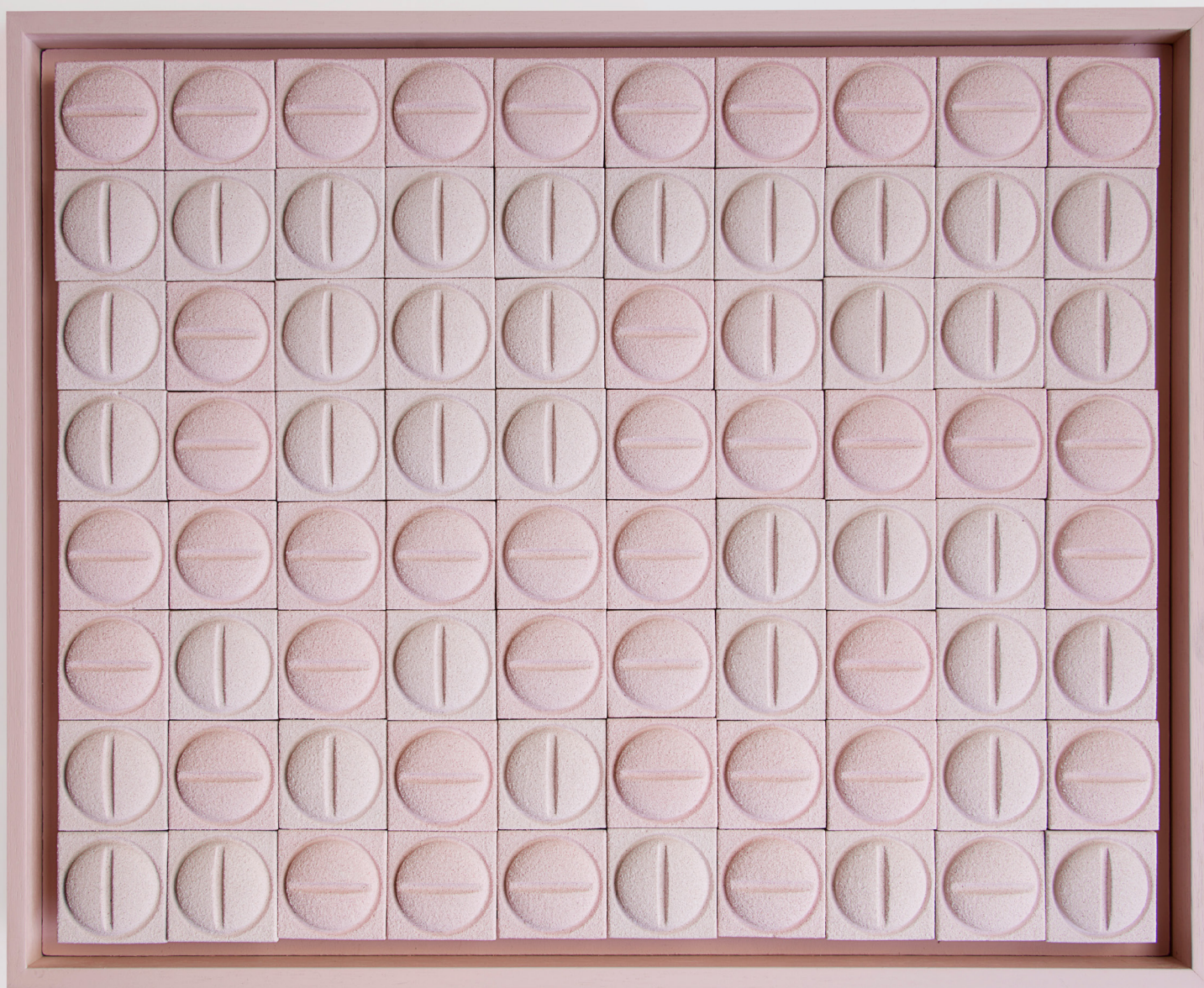






58 x 43 x 4 cm (22.8 x 16.9 x 1.6 in)
Acrylic polymer, gypsum, pigment, metallic paint

SOLD

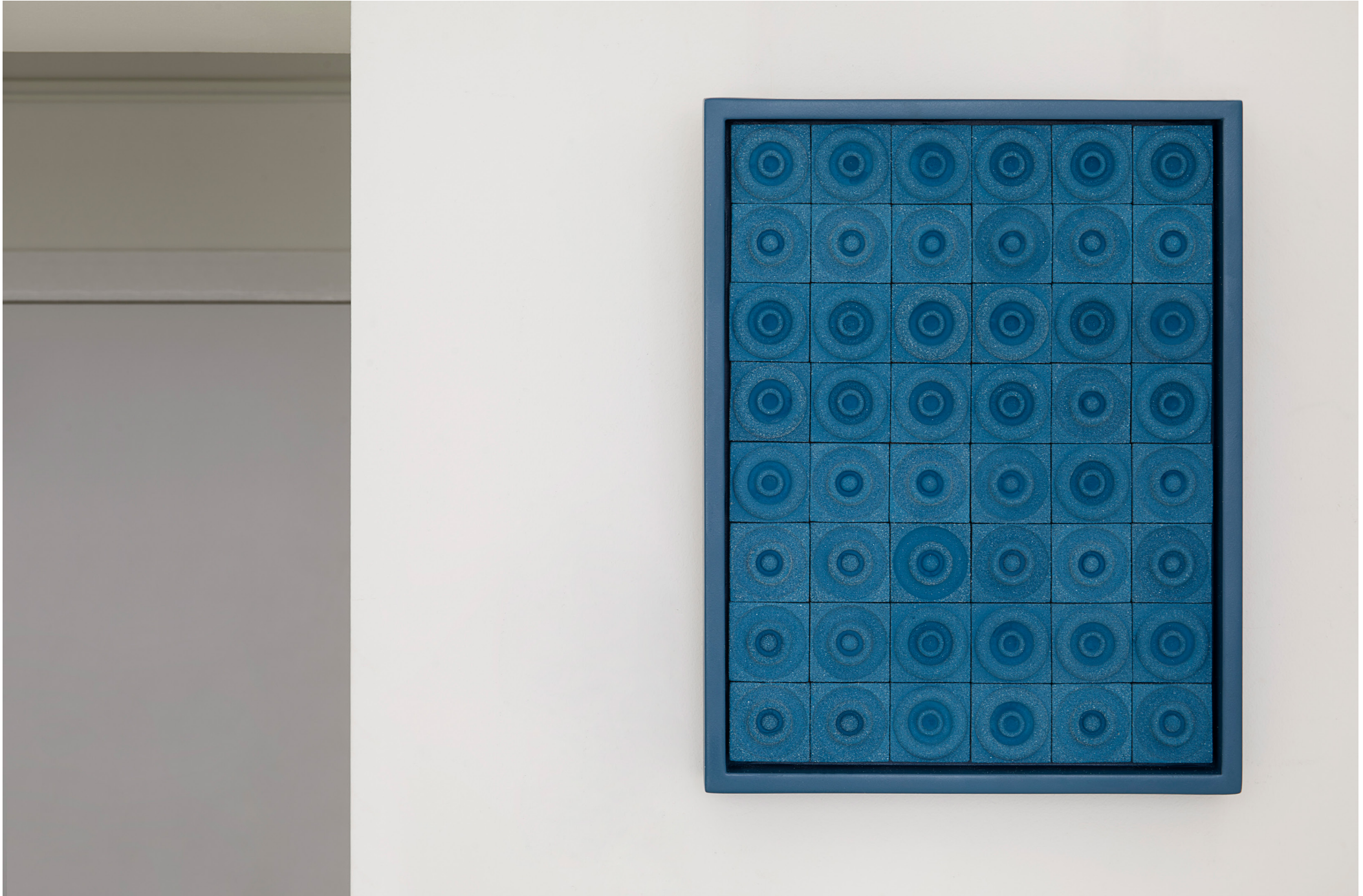


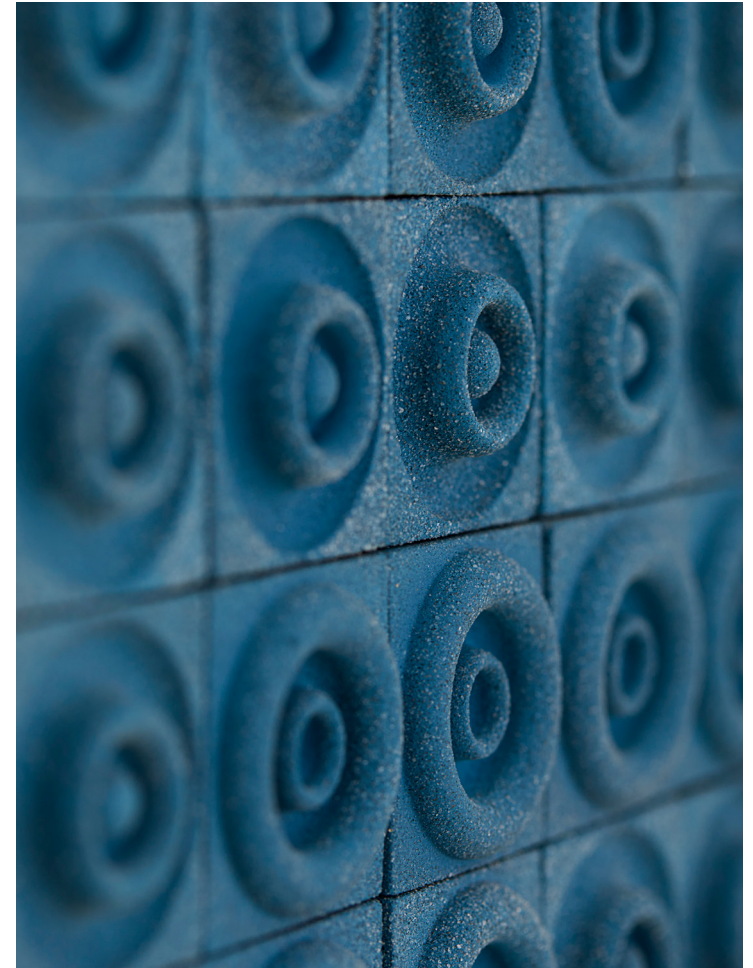
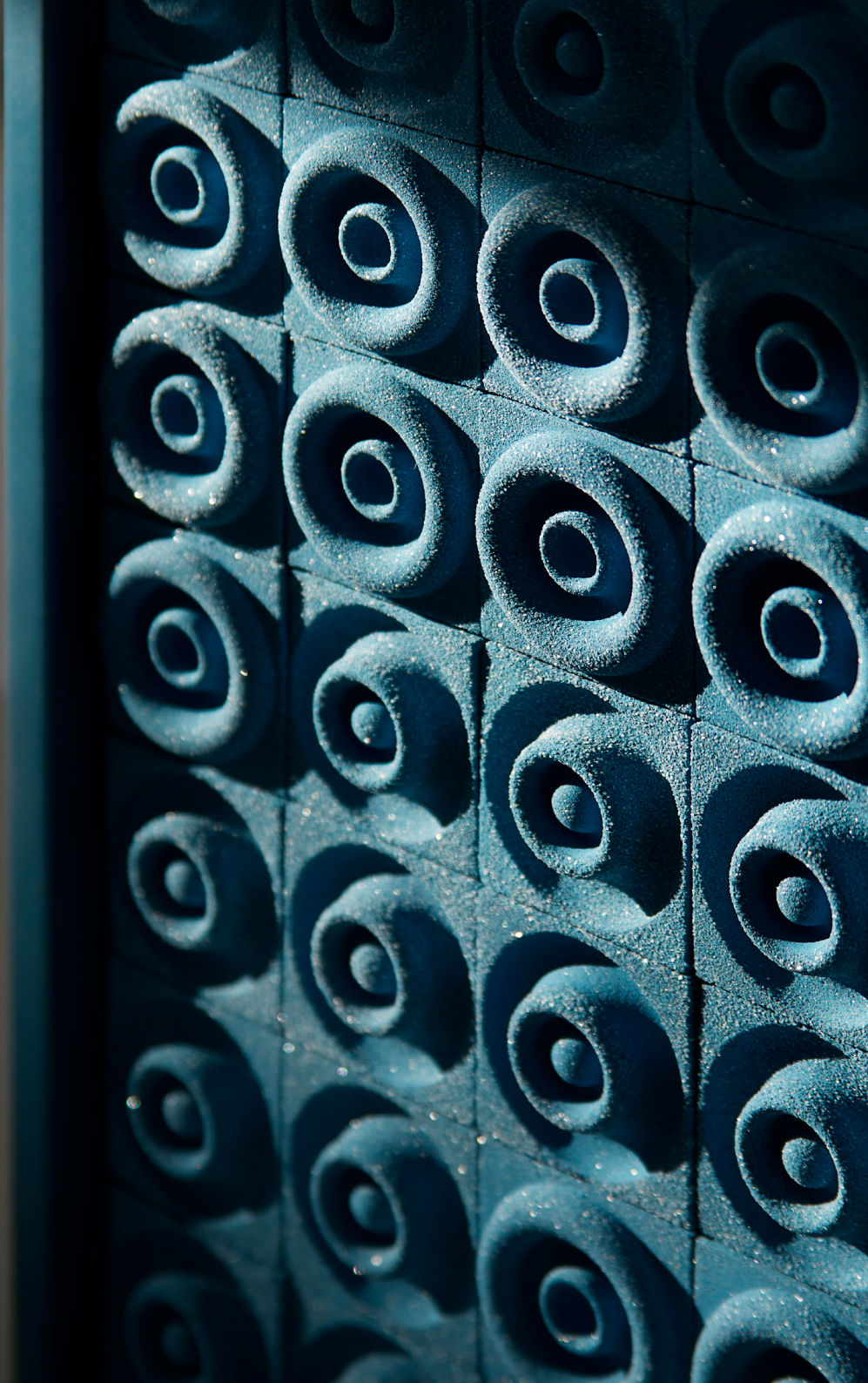


53 x 43 x 4 cm (20.9 x 16.9 x 1.6 in)
Acrylic polymer, cement composite, pigment

SOLD

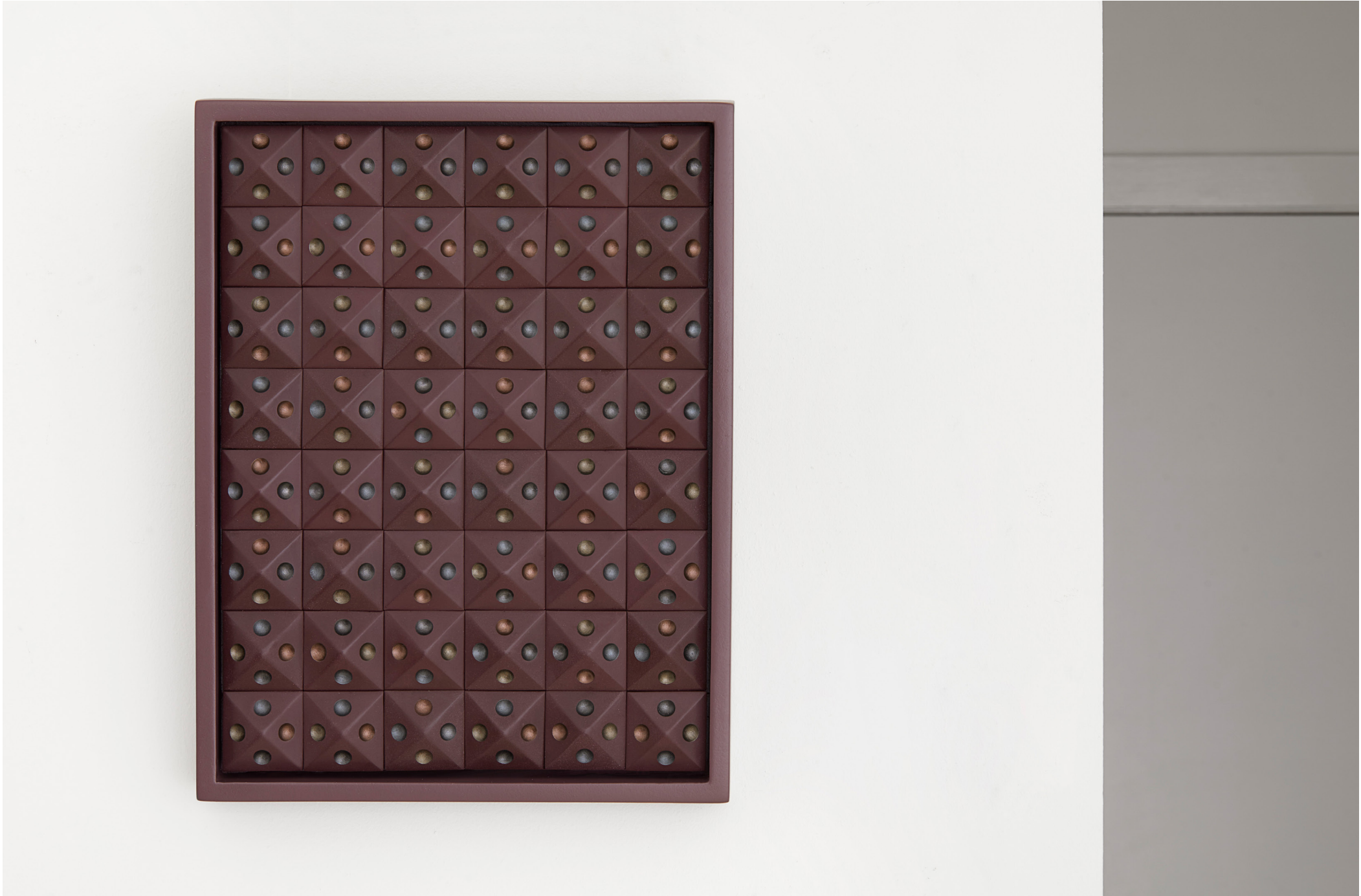






33 x 44 x 5 cm (13 x 17.3 x 2 in)
Acrylic polymer, cement composite, pigment

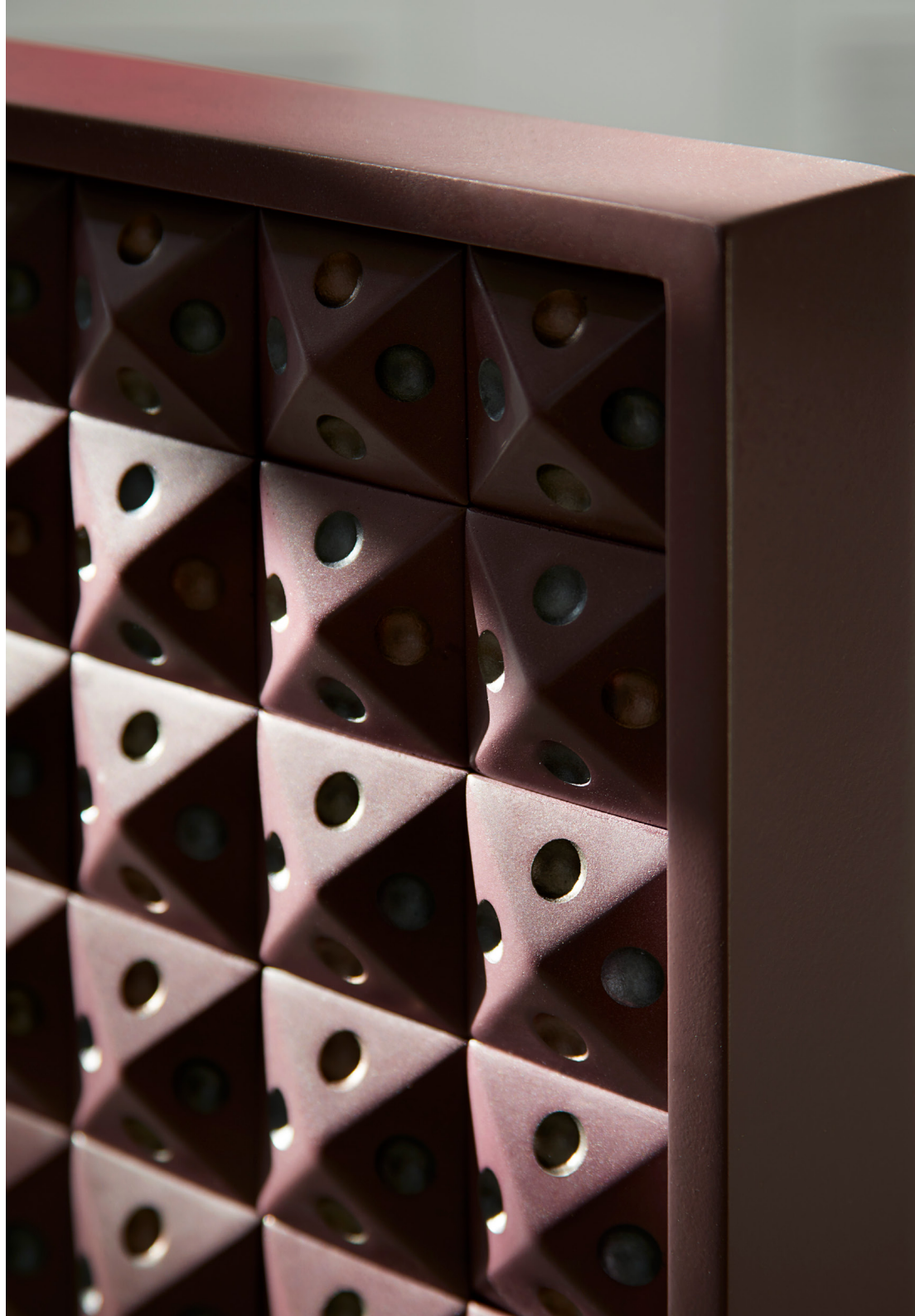
SOLD





33 x 44 x 5 cm (13 x 17.3 x 2 in)
Acrylic polymer, gypsum, metallic paint

SOLD



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