

Liliane Lijn studied Archaeology at the Sorbonne and Art History at the Ecole du Louvre in Paris. She arrived in London in 1966 to exhibit at Paul Keeler and David Medalla's Signals Gallery at 39 Wigmore St. Finding it had closed, Indica was recommended as an alternative by Takis. Liliane Lijn's early friendships with the Greek sculptor and the poets Nazli Nour, Gregory Corso, Sinclair Beiles and William Burroughs inspired her original juxtaposition of text with machine, resulting in Poem Machines. Spinning or rotation is common to most of her work in that it echoes the movement of stars and electrons, as well as referring to the mythic action of the web of destiny. This motion introduces time into her work. Lijn sees time as a convention, which we use to situate ourselves within the endless transformations of the universe.

*"When I put words on cylinders and cones I want the word to be seen in movement splitting itself into a pure vibration until it becomes the energy of sound. Meaning, like a river, is always in flux"*

Liliane Lijn is currently experimenting with Aerogel, the material NASA uses to trap stardust. She is trying to combine carbon and silicon, ie the organic and the inorganic.

Literature: **Kinetic Art: The Language of Movement** Guy Brett, Studio Vista, London, 1968

**Liquid Reflections, the Tate collection of Modern Art other than Works by British Artists** Ronald Alley London, 1981

**British Art Since 1900** Frances Spalding, Thames & Hudson, London, 1986

**Art In The Electronic Age** Frank Popper, Thames & Hudson, London, 1993

Public Collections: Arts Council of England. Museum of Modern Art, New York. Tate Collection, London. Bibliotheque Nationale, Paris

**EVENT: Monday 4 December 2006, 6.30pm**

Liliane Lijn, Conrad Shawcross, Juan Fontaniive and Guy Brett will talk about *Indica: Kinetica and Concept* 1966 - 2006 at Riflemaker. For booking see EVENTS list