Red Tower 1970
INTO SPACE

Peter Sedgley is the only British artist to have been associated with all three of the movements dealing with illusion, light and motion that came into prominence during the 1960s: op art, kinetic art, and light art. Even though his work has undergone many changes during the past 40 years, the basic principles he started with when he came to work as an artist, have remained constant. These involve abstraction, construction and progression of forms and effects based on repetition. But so precise a definition belies the emotive effects of the work, and the sheer magic that is released when the works are seen in space and the lights are switched on.

This exhibition presents three series of Sedgley's recent work. Alongside the acrylic paintings are computer prints on card, with delicate nuances of repetitive forms in which the colours dissolve and vibrate. Thirdly, the Windomes, the artist's most recent adventure with mixed media. These last are enigmatic, rectangular, dichroic glass reliefs, inviting the viewer to take a personal journey into space.

A few words about the background
Since 1959, when he abandoned architecture for art, Peter Sedgley has worked with illusions of depth, colours in motion, the play of light and shadows, all leading towards an ambient spatial theatre. He created large and small environments, that were both
jazzy and emotional, and which invited the viewer to become both spectator and participant. His work has always differed from classical kinetic art in its emphasis on colour, often strident, and in the powerfully environmental quality of the effects he achieved with rotating or stroboscopic lights, colour filters and ultraviolet.

For Sedgley, as for almost any artists who came to art from a background of architecture, the basic necessities of planning and construction were a given. He started less from nature, or from some other physical attributes of his surroundings, than from an idea. Inspiration came from Goethe's writings on the generation of colour, and Wilfred's *Clavilux*, as well as from the theory of artists like Klee and Mondrian. Sedgley experimented with a wide range of methods and materials in developing his illusionistic paintings and coloured light spectacles.

The progress of his work is well documented, but here is a brief reminder of the development of his work to 2004 and his involvement with endless spatial corridors that he has called *Windomes*.

Within the homogenous continuum of Sedgley's work it is possible to follow successive phases or episodes, each of which has involved a slight shift of technique or medium. The transitions are not simple, but they may be roughly listed like this: striped paintings involving colour modulations;
circular paintings with optical effects; rotating discs with projections; light mobiles, his first use of dichroic glass; interactive public environments with play of light and sound and using solar power; enigmatic corridor illusions — *Windomes*; ink-jet computer prints

Even though the format of many paintings and constructions has been the rectangle, forms that have dominated Sedgley's work have been lines, either horizontal or vertical, and circles.

Among dynamic spatial forms, the circle is the simplest and most neutral. Capable of basic rotary movement and associated with perpetual motion, it embodied for Sedgley the qualities of energy and continuity on which so many of his works are based. While the horizontal lines provided the grids and textures of his rectangular paintings, the circle was either the figure in the picture, curved lines of pigment describing concentric circles like the target, or the shape of the work. He made slowly rotating discs with radial arrangements of dichroic glass projecting a continuous display of spectacular colours. He also made mobiles with rotating drums made from strips of dichroic glass that showered walls and ceilings with kaleidoscopic colour. Even though the format of many paintings and constructions has been the rectangle, forms that have dominated Sedgley's work have been lines, either horizontal or vertical, and circles.

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Cuttings 1961
Starspace 1959/60
Light Columns
Poemcon: Revealing 2001
Angular Cutting 2005
LILIANE LIJN

1939  Born in New York City
1958  Studied Archeology at the Sorbonne and Art History at the Ecole du Louvre in Paris
1961 – 63  Artist in residence in a plastics factory, experimenting with fire and acids. Worked with light, poetry, movement and liquids; numerous international exhibitions established her as a leading kinetic artist
1966  Moved to London
1988  Bought a ruined farmhouse in the Niccone valley of Umbria which she and her partner Stephen Weiss restored. Lives and works in London and Umbria
2005  Received a major international award from Arts Council of England, Center for Space Science, Berkeley, and the Leonardo Network to spend 3 months as resident artist at the Space Science Laboratory, University of California, Berkeley.

Major Public Commissions

1972  White Koan, University of Warwick, Coventry
1979  Circle of Light, Central Milton Keynes
1980  Split Spiral Spin, Birchwood Science Park, Warrington
1988  Carbon Black, Laboratory of the Government Chemist, Teddington Argo, Poole, Dorset
1993  Inner Light, Prudential Insurance, Reading
1994  Dragon’s Dance, Marks & Spencers, Culverhouse Cross, Cardiff
1997  Earth Sea Light Koan, Saint Mary’s Hospital, Isle of Wight
2003  *Inner Light III*, St. Thomas' Hospital, London
2005  *Starslide*, Evelina Children's Hospital, London

**Videos by the Artist**

1974  *The Power Game*, 60 minutes
1975  *What Is the Sound of One Hand Clapping?*, PAL, 14 minutes approx.
1999  *Look a Doll! My Mother’s Story*, 62 minutes, made with the financial aid of the London Production Fund
2002  *Voci d’Umbria*, Video installation, dvd; Rocca di Umbertide, Italy

**Solo Exhibitions (edited)**

1972  *Liliane Lijn*, Germain Gallery, Paris
1976  *Beyond Light*, Serpentine Gallery, London
1977  *Beyond Light* toured to Durham Light Infantry Museum, Durham; Mappin Gallery, Sheffield; Walker Art Gallery, Liverpool
1979  *Biting Through*, Alecto Gallery, London
1980  *Recent Work*, Central Art Gallery, Wolverhampton
1983  *Prism Figures*, Prism Stones, Aberdeen Art Gallery, Aberdeen
1985  *Heads*, Galerie Peter Ludwig, Cologne
1987  *Imagine the Goddess*, Fischer Fine Art, London
1996  Liliane Lijn: Her Mother's Voice, The Eagle
       Gallery, London
1997  Koans, Galerie Lara Vincy, Paris
       Liliane Lijn: Poem Machines and other
       Bookworks, National Library of New
       Zealand, Wellington; Govett–Brewster Gallery,
       New Plymouth
2000  Koans, Shirley Day Ltd., London
2002  Liliane Lijn: Light and Memory, La Rocca,
       Centro d’Arte Contemporaneo,
       Umbertide, Studio Nardi, Florence
       University of Warwick, Coventry; Djanogly Art
       Gallery, University of Nottingham

Selected Group Exhibitions

Liliane Lijn has exhibited internationally since 1962. Recent
exhibitions include:

1992  Estampes et Livres d’Artistes du XXe Siècle,
       Enrichissements du Cabinet des Estampes
       1978 – 88, Bibliothèque Nationale, Paris
1993  The Sixties Art Scene in London, Barbican Art
       Gallery, London
1995  Modern British Sculpture, Tate Gallery,
       Liverpool
1996  Chimériques Polymères, Musée d’Art Moderne
       de la Ville de Nice
1997  Presenze, Padiglione Neri, Perugia
1998  Post Scriptum, Palazzo Massari, Ferrara
1999  Improvisations on a Line, Eagle Gallery,
       London
       Small is Beautiful – Millennium Show, Angela
       Flowers Gallery, London
2000  Force Fields, Museum of Contemporary Art,
       Barcelona; Hayward Gallery, London
       Dream Machines, South Bank National Touring
       Exhibition
BOP, BuchkunstBuch’, Greifenstein; Kunsthaus Horn, Thurnhof; Galerie Druck & Buch, Tübingen; Galeria Dieda, Bassano del Grappa
Volumes of (vulnerability), Standpoint Gallery, London (touring show)

2001 (S)cripturae, Galeria Civica, Padova

2002 thinking big – concepts for twenty-first century
british sculpture, Peggy
Guggenheim Collection, Venice

2003 Editions Alecto: Artist's Multiples and Prints 1960 – 81, Whitworth Art Gallery, Manchester; Bankside Gallery, London; City Art Gallery, Edinburgh
Vaselle d'Autore per Il Vino Novello, La Vecchia Fornace, Torgiano
Outside of a Dog, Baltic, The Centre for Contemporary Art, Gateshead

2004 Linea Umbra 02 – Artisti fuori dal Coro, Flashart Museum, Trevi
Andata e Ritorno, Artiste Contemporanee Tra Europa e USA' Palazzo Bonacossi, Ferrara
Daddy Pop (The Search for Art Parents), Anne Faggionato Gallery, London
Art and the Sixties: This was Tomorrow, Tate Britain, London; Birmingham
Museum and Art Gallery

2005 A Summer of Love, Tate Gallery, Liverpool
Describing Form, Lux Touring Project; Henry Moore Institute, Tate Britain, New Arts Centre, Salisbury, Hull International Short Film Festival, Kettles Yard/ Arts Picture House, Cambridge

2006 Flimflam, Cell, London
60: Sixty Years of Sculpture in the Arts Council Collection, Longside Gallery, Yorkshire Sculpture Park
Public Collections

Aberdeen Art Gallery
American College of Greece, Athens
Art Institute of Chicago
Arthur Anderson and Company
Arts Council of Great Britain
Bibliothèque Nationale, Paris
Bradford Art Galleries and Museums
British Association of Industrial Editors, London
The British Council
Camden Public Library, London
Castle Museum, Nottingham
Evelina Children’s Hospital, London
Fonds Nationale d’Art Contemporain, Paris
Chicago Institute
Contemporary Art Society, London
Derbyshire Museum Service
Glasgow Museum, Kelvingrove
Graves Art Gallery, Sheffield
Henry Moore Foundation, Leeds
Joan Flasch Artists’ Book Collection
Kunstmuseum, Bern
Musée de la Ville de Paris
Museum of Modern Art, New York
Museum of New South Wales, Sydney, Australia
Northampton Museum
Robert McLaughlin Gallery, Oshawa, Ontario
Rutherston Collection, City Art Gallery, Manchester
Saint Thomas Hospital, London
Tate Gallery, London
Unilever PLC, London
University of Warwick, Coventry
Victoria and Albert Museum, London
Wellesley College Library, Mass., USA
New York Public Library
New Hall, Cambridge
Selected Publications by the Artist


1983  *Crossing Map*, Thames & Hudson, London
       ‘Vision’ (excerpt from Crossing Map), *Audio Arts Magazine on Cassette* (Vol. 6, Nos. 2–3)


1995  ‘Light Matters’, *Women’s Art Magazine* (No. 62, Jan/Feb)

1996  *Her Mothers Voice*, printed and published by the artist in an edition of 25


1999  ‘She: Reclaiming the Female Form’, *n.paradoxa* (July issue)


Selected Publications on the Artist


1969  ‘Liliane Lijn in Discussion with Vera Lindsay’, *Studio International* (May)


1976  *Art of the Sixties*, Tate Gallery, London
1981  Ronald Alley: ‘Liquid Reflections’, *The Tate Gallery’s Collection of Modern Art other than Works by British Artists*, London
1986  Frances Spalding: *British Art Since 1900*, Thames & Hudson, London
1996  Cathy Courtney: ‘Family Matters’, *Art Monthly* (No. 197, June)
1997  Flora Turner: *Liliane Lijn*, *Kontura* (July)
1998  *Scarlet Letters*, video documentary by Strike, F.P. Produzioni
2000  Monica Bohm-Duchen: ‘Liliane Lijn’, *Art Monthly* (July–August)
2001  Guy Brett: *Force Fields: Phases of the Kinetic*, MACBA
2002  Oliver Bennett: ‘May the Force be with you’, *The Guardian Weekend* (15 July)
2003  Tessa Sidley: *Editions Alecto*, Lund Humphries
Andata e Ritorno: Artiste Contemporanee Tra Europa e America, catalogue published to coincide with the XI Biennale Donna, Palazzo Bonacossi, Ferrara, Lola G. Bonora (ed.), text Valeria Tassinari, Judy Collischan.

2005

Eleanor Young: Evelina Children’s Hospital, RIBA Journal (December)

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