

# Liliane Lijn

## PAESTUM COLLAGES

Sylvia Kouvali, *Piraeus*

22 December 2024 – 15 February 2025

It is with great joy to announce the gallery's fourth exhibition with Liliane Lijn.

In the works on paper on view, titled *The Paestum Collages* that date from 2011 to 2012, Lijn explores the destruction of the sacred by the industrial.

With astonishment, while visiting Athens forty years after living there in the early '60s, Lijn discovered the development that had taken place on the Sacred Way, the road that connected the Temple of Athena with the site of ancient Eleusis.

The chimneys and the pollution now dominated what was once an idyllic landscape full of eucalyptus trees, lakes and endless beaches, the ideal beauty of a site connecting two sacred holy places, both dedicated to female goddesses.

Wisdom and fertility had been taken over by machines, lights, flames, roaring sounds of trucks and infected lungs of working men.

The artist got access to two major industrial complexes in the area (a refinery and a steel manufacturer) and generated a series of photos and videos there.

It was this material she mixed with prints of the famous etchings by Giovanni Battista Piranesi\* of the doric Greek temples in the area of Salerno, south of Naples, known as Paestum, from which the series takes its name.

The result is a poetic symphony of images in juxtaposition that flow while varying from horizontal to geometrical, and at times an accidental mix of what feels disparate though melts together like the landscape.

In her words:

*I was shocked and disgusted that Greece had neglected its ancient heritage so blatantly. More recently, however, I have become fascinated by the way in which industry seems often to position itself upon the very sites that were once sacred to men and women.*

\*Lijn received permission to use and make reproductions of the images from the Sir John Soane Museum in London

## Bio

Liliane Lijn (b. 1939, New York) lives and works in London.

Her solo exhibitions include: *Liliane Lijn. Arise Alive*, Tate St Ives, St Ives (2025, forthcoming), *Liliane Lijn. Arise Alive*, mumok, Vienna (2024); *Liliane Lijn. Arise Alive*, Haus der Kunst, Munich (2024); *Temenos*, Lewis Cubitt Square, King's Cross London (2023); *Temenos*, Lewis Cubitt Square, King's Cross, London (2022); *Temenos (public commission)*, Granary Square, King's Cross, London (2021); *I AM SHE*, Ordet, Milan (2020); *Spotlight*, Tate Britain, London (2018); *Look A Doll*, The Douglas Hyde Gallery, Dublin (2018); *Liliane Lijn: Early Work 1961-69*, RCM Galerie, Paris (2015); *Cosmic Dramas*, mima, Middlesbrough Institute of Modern Art, Middlesbrough (2012); *Liliane Lijn: Works 1959-80*, Mead Gallery, Warwick Arts Centre, Coventry (2005); *Poem Machines 1962-1968*, National Arts Library, Victoria & Albert Museum, London (1993); *Imagine the Goddess*, Fischer Fine Art, London (1987); *Circle of Light*, Eagle Walk Gallery, Milton Keynes, Roundhouse Gallery, London (1980); *Beyond Light*, Serpentine Gallery, London (1976).

Group exhibitions include: *Electric Dreams: Art And Technology Before The Internet*, Tate Modern, London (2024); *Arteonics*, The Major Gallery, London (2024); *Radical Software*, Mudam, Luxembourg (2024); *And All Our World is Dew*, ACG Art Gallery, Deree, Athens (2024); *Contemporary collecting: David Hockney to Cornelia Parker*, The British Museum, London (2024) *Cosmogonie*, MACRO, Rome (2024); *Americans in Paris: Artists Working in Postwar France, 1946-1962*, Grey Art Gallery, New York (2024); *ARTEFACT 2024, At the still point of the turning world*, STUK, Leuven (2024); *The Dynamic Eye: Beyond Op and Kinetic Art*, Artİstanbul Feshane, İstanbul (2024); *Oh, the storm*, Rodeo, London (2023); *If Not Now, When? Generations of Women in Sculpture in Britain, 1960 - 2023*, Saatchi Gallery, London (2023); *Making New Worlds: Li Yuan-chia & Friends*, Kettle's Yard, Cambridge (2023); *LIGHT: Works from the Tate Collection*, The National Art Center, Tokyo (2023); *Unlimited: Art for Everyone in the 1960s*, The Holdbourne Museum, Bath (2023); *If Not Now, When? Generations of Women in Sculpture in Britain, 1960 - 2023*, The Hepworth Wakefield, Wakefield (2023); *Lighten Up! On Biology and Time*, EPFL, Lausanne (2023); *Deep Horizons*, MIMA, Middlesbrough (2023); *Light from Tate: 1700s to Now*, Auckland Art Gallery Toi o Tāmaki, Auckland (2023); *Concrete Experience*, Badischer Kunstverein, Karlsruhe (2023); *The Miracle of all Time*, Kunsthall Oslo, Oslo (2022); *SIREN (some poetics)*, Amant, New York (2022); *Light: Works From Tate's Collection*, ACMI, Melbourne (2022); *The Milk of Dreams*, 59th Venice Biennale (2022); *\*standstill*, RODEO London (2022); *Flesh Arranges Itself Differently*, The Roberts Institute of Art, London with The Hunterian, Glasgow (2022); *Light: Works From Tate's Collection*, Buk-Seoul Museum of Art, Seoul (2021); *Nothing is Lost. Art and Matter in Transformation*, GAMEC, Bergamo (2021); *Metabolic Rift*, Kraftwerk Berlin, Berlin Atonal (2021); *Portals, NEON*, former Public Tobacco Factory, Athens (2021); *Minds Rising, Spirits Tuning*, 13th Gwangju Biennale, Gwangju (2021); *St. Elmo's Fire*, Rodeo, Piraeus (2021); *The Sky as Studio: Yves Klein and his Contemporaries*, Centre Pompidou-Metz, Metz (2021); *Sisterhood*, Haus N Athen, Athens (2020); *IL RITMO DELLO SPAZIO / THE RYTHMS OF SPACE: From Marconi to Gravitational Waves*, Museo della Grafica, Pisa (2019); *Still Undead: Popular Culture in Britain Beyond the Bauhaus*, Nottingham Contemporary, Nottingham (2019); *Pushing Paper: Contemporary Drawing from 1970 to Now at the British Museum*, British Museum, London (2019); *Tate Britain Display: Sixty Years*, Tate Britain, London (2019); *Actie <-> Reactie: 100 Jaar Kinetische Kunst*, Kunsthal, Rotterdam (2018); *Liquid Crystal Earth*, Site Gallery, Sheffield (2018); *Liquid Reflections: Works from the Anne-Marie and Victor Loeb Foundation*, Kunstmuseum Bern, Bern (2017); *As above, So Below: Portals, Visions, Spirits & Mystics*, Irish Museum of Modern Art, Dublin (2017); *Beat Generation*, Centre Pompidou, Paris (2016); *City Sculpture Projects 1972*, Henry Moore Institute, Leeds (2016); *Images Moving Out Onto Space*, Tate St. Yves, St. Yves (2015); *Psychedelica*, ICA, London (2011); *Gallery One, New Vision Centre Signals and Indica*, Tate Britain, London (2011); *Poor. Old. Tired. Horse*, ICA, London (2009); *Recent Acquisitions Part II*, British Museum, London (2007); *60: Sixty*

*Years of Sculpture in the Arts Council Collection*, Longside Gallery, Yorkshire Sculpture Park (2006); *A Summer of Love*, Tate, Liverpool (2005); *Art and the Sixties: This was Tomorrow*, Tate Britain, London; Gas Hall Birmingham (2004); *Art and Science*, Venice Biennale, Venice (1986).

***Public Collections***

Victoria and Albert Museum, London

Tate Britain, London

Museum of Modern Art, New York

Musée de la Ville de Paris, Paris

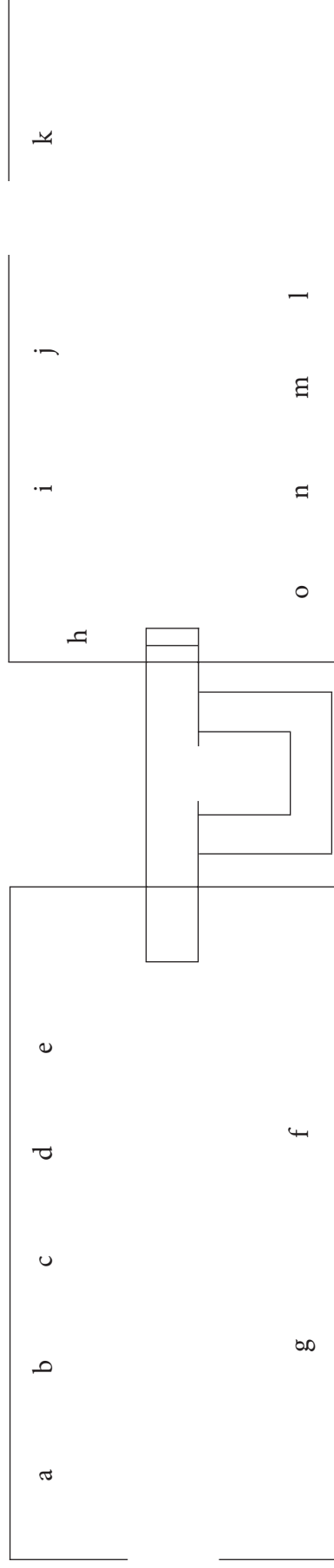
Fonds National d'Art Contemporain, Paris

British Museum, London

Arts Council, London

Art Institute of Chicago, Chicago

Kunstmuseum Bern, Bern



- a. **Liliane Lijn, *Steel Fire Temple III / Temple of Steel***, photomontage of Piranese Temple of Poseidon with photographs of Halivourgiki Steel S.A. Photographs printed on acid-free Oyster paper, digital scans on acid-free Somerset and mounted on archival Museum board, 57 x 77 x 4 cm, 2011
- b. **Liliane Lijn, *Paestum I***, photomontage of Piranese Basilica and Temples of Poseidon printed on Epson high gloss acid-free photographic paper mounted on white board, 41.5 x 76.5 x 4 cm, 2011
- c. **Liliane Lijn, *Sacred Geometry / Conjunction of Faith***, cut-up of digital scans of Piranese Basilica of Paestum mounted on Fabbriano museum board, 57 x 76.5 x 4 cm, 2011
- d. **Liliane Lijn, *Paestum II***, photomontage of Piranese Basilica and Temples of Poseidon printed on Epson high gloss acid-free photographic paper mounted on grey card, 44 x 65.5 x 4 cm, 2011
- e. **Liliane Lijn, *Paestum III***, photomontage of Piranese Basilica and Temples of Poseidon printed on Epson high gloss acid-free photographic paper mounted on black card, 44 x 67 x 4 cm, 2011
- f. **Liliane Lijn, *Sacred Substance I***, photo-montage of Lijn photographs of Hellenic Petrol S.A. on the Sacred Way, Eleusis, Greece and scans of Piranese Temple of Neptune in Paestum, on 271gsm Oyster and Somerset enhanced Satin 225gsm mounted on cream card, 57.5 x 115 x 4 cm, 2012
- g. **Liliane Lijn, *Sacred Substance II***, photo-montage of Lijn photographs of Hellenic Petrol S.A. on the Sacred Way, Eleusis, Greece and scans of Piranese Temple of Neptune in Paestum, on 271gsm Oyster and Somerset enhanced Satin 225gsm mounted on cream card, 43.5 x 84 x 4 cm, 2012
- h. **Liliane Lijn, *Fire in the Temple III***, photomontage of Piranese Temple of Poseidon with photographs of arc furnace steel smelting in Halivourgiki Steel S.A. Photographs printed on acid-free Oyster paper, digital scans on acid-free Somerset and mounted on archival Museum board, 54.5 x 62.5 x 4 cm, 2011

- i. **Liliane Lijn, *Steel Fire Temple I***, photomontage of Piranese Temple of Poseidon with photographs of arc furnace steel smelting in Halivourgiki Steel S.A. Photographs printed on Epson high gloss acid-free photographic paper mounted on cream card, 51.5 x 73.5 x 4 cm, 2011
- j. **Liliane Lijn, *Paestum IV***, photomontage of Piranese Basilica and Temples of Poseidon and Lijn photographs of Halivourgiki Steel S.A., Eleusis, printed on Epson high gloss acid-free photographic paper mounted on black card, 44 x 60 x 4 cm, 2011
- k. **Liliane Lijn, *Zeus in the Temple of Poseidon III***, cut-out of Piranese Temple of Poseidon positioned on photograph taken in Halivourki steel mill, unmounted, 58 x 72.5 x 4 cm, 2011
- l. **Liliane Lijn, *Out of Time Out of Place***, photomontage of Piranese Basilica and Temples of Poseidon and Lijn photographs of Halivourgiki Steel S.A., Eleusis, printed on Epson high gloss acid-free photographic paper mounted on cream card, 47.5 x 57.5 x 4 cm, 2012
- m. **Liliane Lijn, *Zeus in the Temple of Poseidon I***, photomontage of Piranese Temple of Poseidon with photographs of arc furnace steel smelting in Halivourgiki Steel S.A. Photographs printed on acid-free Oyster paper; digital scans on acid-free Somerset and mounted on archival Museum board, 44 x 57.5 x 4 cm, 2011
- n. **Liliane Lijn, *Fire in the Temple II***, photomontage of Piranese Temple of Poseidon with photographs of arc furnace steel smelting in Halivourgiki Steel S.A. Photographs printed on Epson high gloss acid-free photographic paper mounted on Museum board, 49.5 x 59.5 x 4 cm, 2011
- o. **Liliane Lijn, *Zeus in the Temple of Poseidon II***, photomontage of Piranese Temple of Poseidon with photographs of arc furnace steel smelting in Halivourgiki Steel S.A. Photographs printed on acid-free Oyster paper; digital scans on acid-free Somerset and mounted on archival Museum board, 50.5 x 64.5 x 4 cm, 2011