

lilana@lilana.com
http://www.lilana.com
43-01 22nd St. #448
Long Island City, NY 11101

Lilana Wofsey

As an artist I have always been fascinated by the permanence of sculpture. Objects that endure for thousands of years captivate me with their seemingly eternal nature. When I was a child creating art out of cardboard (the most permanent material I could gain access to at the time), I dreamt of one day using metal and ceramics to express my vision with the assurance of their relative indestructibility.

While first at Collin County Community College and later at the University of Texas in Austin, I mostly explored metal and ceramics in small sculpture, with small forays into fused glass, another fairly indestructible medium. It was through these media that I felt I could safely store my ideas and communicate my vision to the outside world.



Certain of my pieces further emphasize this correlation between permanence and art. The wire violin sculpture, titled "Dammit!" (one of the strings is broken and springing away, hence the title), is more than just a visual gag. The wire merely suggests the form of a violin, almost like the skeleton of the instrument, which in turn suggests fossils, which are very permanent objects. The glass portrait of my late hermit crab "The Count" refers to the same thing, in that the shell of the crab will endure far longer than the crab itself. The "Beef-flavored Cow" achieves the same end, in that even though the cow itself has long been processed into bite-sized pieces, the horns will still remain intact (the sculpture does in fact have real horns).

Permanence to me, however, does not mean immobility, and one of the other areas I'm fond of exploring is that of movement and flow in static art pieces. The wood and cardboard "Studies of a Dancer" suggest movement through their many arcs and repetitions. The "Musical Hair Instrument" is a sculpture that relies on user-generated movement, and "Doll Dagg Buzz Buzz Ziggety Zag" is a visual representation of the melody and rhythm of the song of the same name. The "Shoulder Octopus" creates the sensation of movement through the undulation of its legs.



My most recent focus, however, has been in the digital realm. Just as artists throughout history have made art out of functional objects like teapots and altarpieces, I too am following in their tradition by trying to make art out of websites. My biggest project to date has been www.lilana.com. I created a theme switcher for the site so that the user could browse in the art movement of their choice. There are op art, pop art, abstract expressionism, minimalism, surrealism, and fauvism to choose from, and each one was created specifically to showcase the site as well as be faithful to the movement it depicts. Many of my pieces have given a nod to various movements, so they were assigned the main spot on each version of the home page. I see the web as a venue for the creation of fine art, as well as a way to make static, two-dimensional pieces interactive in unexpected and engaging ways.