

# axiom gallery

**Kim Lim**  
Sculpture

6 July-6 August 1966  
Daily 10-6 Saturday 10-1

All works for sale - prices on application

79 Duke Street  
Grosvenor Square  
London W1  
HYD 6646

Permanently: Ernest, D'Orey,  
Hughes, Kidner, Plumb, Tyzack

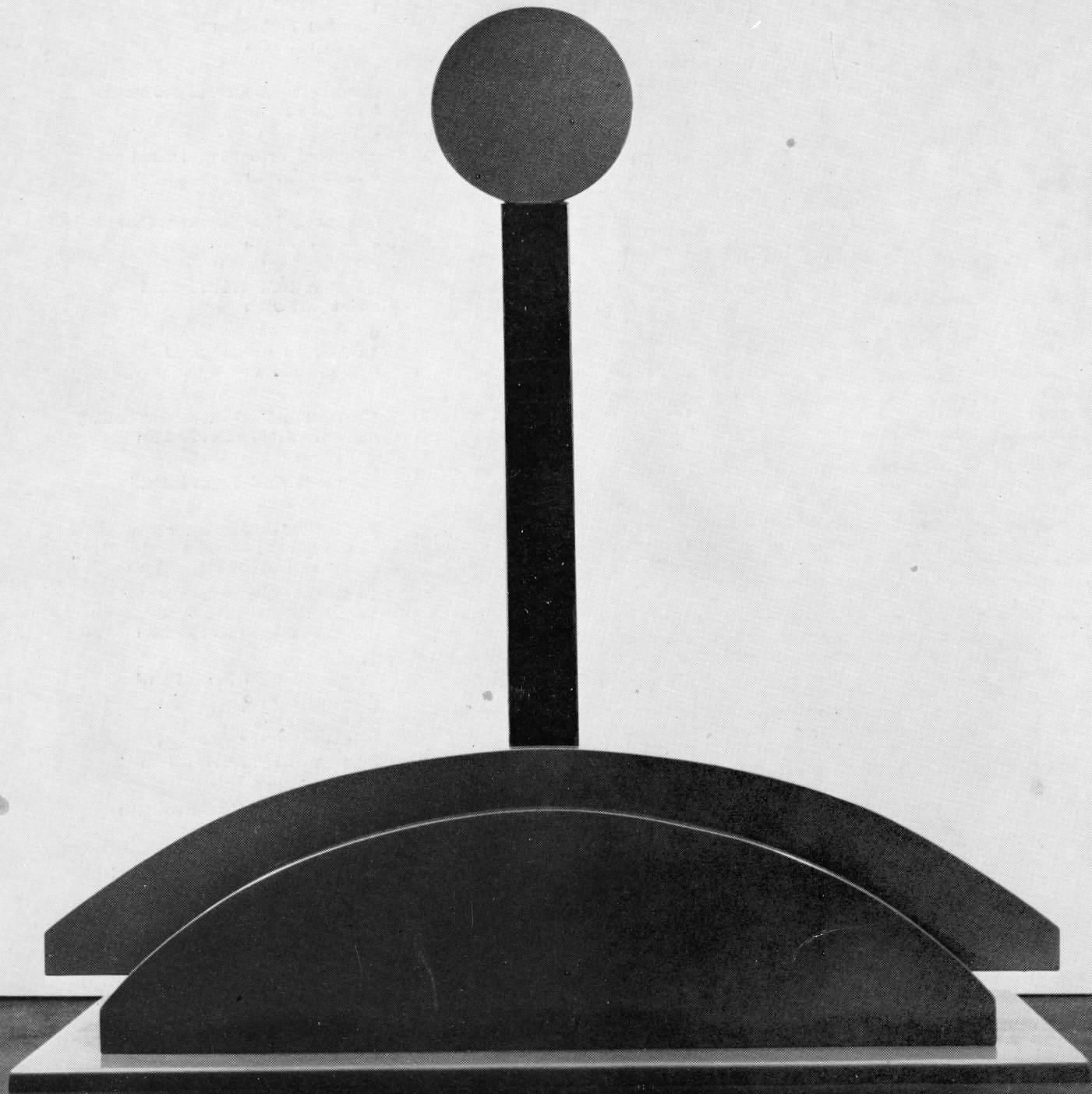
A permanent collection of  
master drawings may be  
viewed by appointment

## Forthcoming exhibitions:

**August**     **John Plumb**  
Paintings

**September** **Waldemar D'Orey**  
Sculpture

Kim Lim



## Kim Lim



Born Singapore 1936  
1954 St. Martins School of Art  
1956 Slade School

### Exhibitions:

- 1961 '26 Young Sculptors' ICA  
'Deuxieme Biennale de Paris'  
(prints)  
1962 'Sculptors Today & Tomorrow'  
Bear Lane Gallery, Oxford  
'3rd International Biennale of Prints'  
Tokyo  
1966 'Sculpture in the Open Air'  
Battersea Park, London  
'Chromatic Sculpture'  
Arts Council, Cambridge

Collection: The Arts Council of Great Britain

The sculpture of Kim Lim relies for its impact and harmony on the relationships and positioning of a narrow range of forms. Since this range is consistent and used with great inventiveness, one could refer to it as a vocabulary or style that is rich enough and personal enough to serve as means of expression.

In Kim Lim's case this vocabulary is essentially based on use of flat forms, about two inches thick, with pronounced concave and convex curves. The simplicity of her solutions stems from yet another factor, i.e. that most of her sculptures are characterised by stress on profile, with both sides of each form identical in colour and texture. Each flat surface suggests a frontality, and particularly where a sculpture has one dominant surface this seems to dictate the angle from which it should be viewed. The only entirely columbic shape in the exhibition is the small yellow sphere on the table-like sculpture.

This predominant flatness allows the viewer to perceive or anticipate all aspects of the sculpture instantaneously—walking around it will not provide any surprises. Although this concept is so obviously related to painting, it is rarely applied to sculpture, and Kim Lim achieves this end by making her sculpture predominantly spatial.

It may seem strange to remark upon the size limits of these works, yet in scale they are as consistent as they are in form and colour. Man-size may seem an arbitrary term but here it becomes extremely pertinent. No images are blown up beyond the size in which they were conceived, or beyond the size which the artist can manipulate herself.

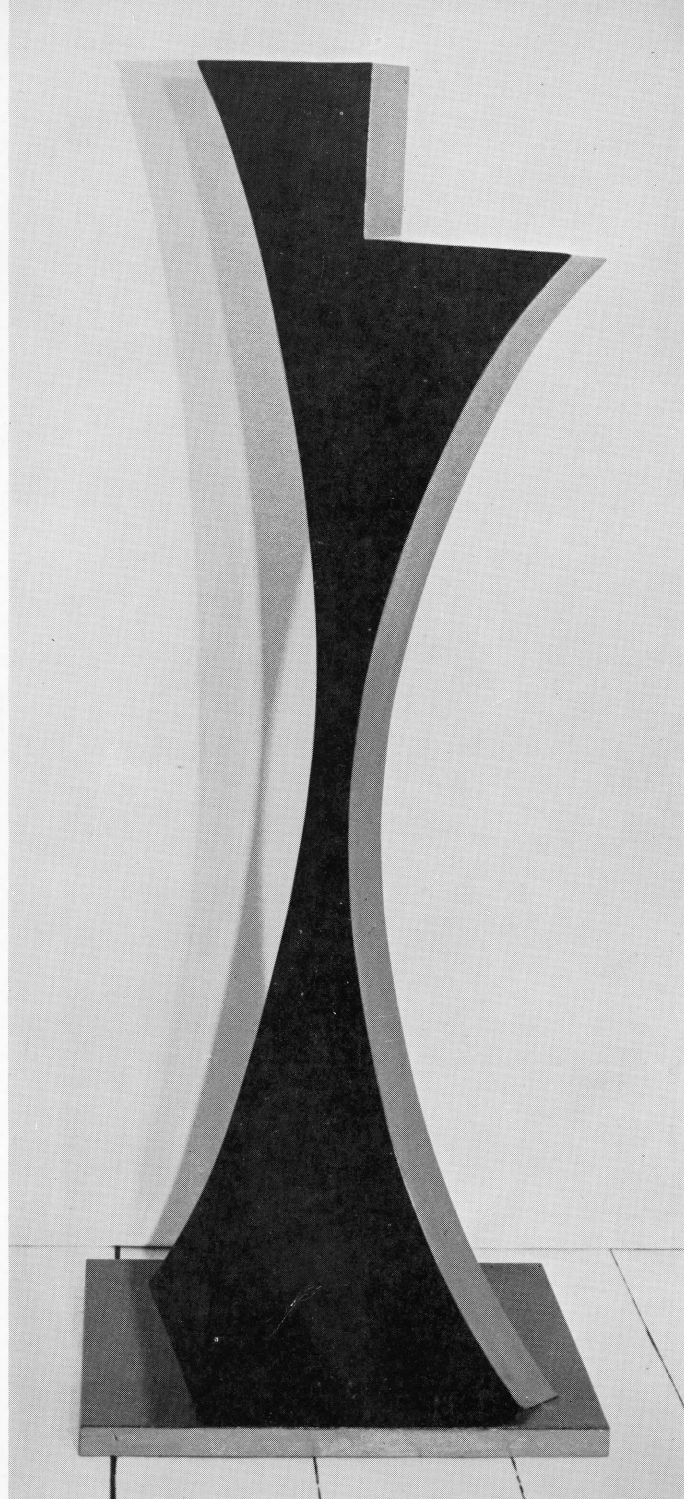
The materials are wood and metal. Some of the sculptures are made in wood and at other times the block-board maquettes are welded in steel and later painted or sprayed with car enamel. The paint colour, or that of polished metal surface, is treated as an analogue to form. Mostly limited to a single colour, or occasionally two, the hues themselves do not belong to any deliberate schema. Nor are there any obvious reasons why certain sculptures should be painted and others sprayed except as two solutions inherent in the whole complex process of finding ways to illuminate the artist's ideas. It may be impossible to itemise everything that goes into a work of art, but in the case of Kim Lim it is quite clear that these extremely personal sculptures embody all that is implied by the application of intelligence and concentration on essentials.

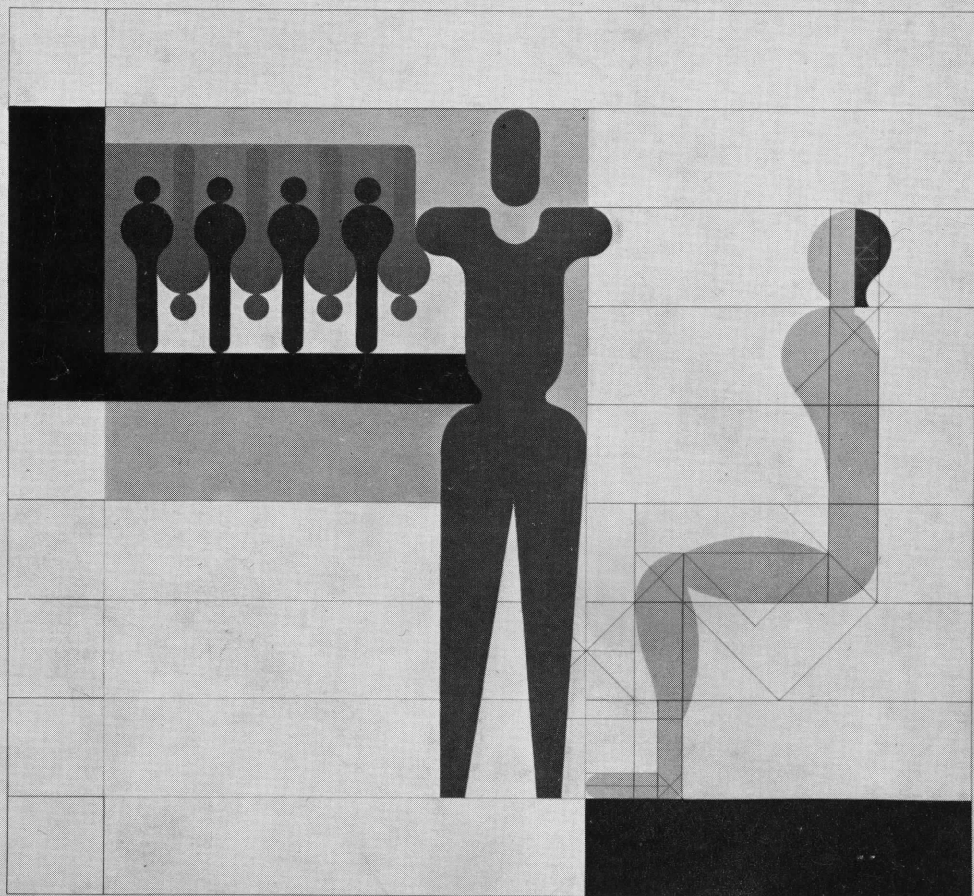
Jasia Reichardt

## Catalogue

- 1  
**Pegasus** 1962 Bronze  
h 47 in/119.5 cm
- 2  
**Foursome** 1963 Wood and bronze  
h 17 in/43.2 cm
- 3  
**Centaur I** 1963 Painted wood  
h 78 in/198.1 cm
- 4  
**Centaur II** 1963 Bronze and wood  
h 59 in/149.9 cm
- 5  
**Minerva** 1964 Painted wood  
h 83 in/210.9 cm
- 6  
**Table** 1964 Painted wood  
h 20 in/50.8 cm
- 7  
**Samurai III** 1964 Steel (clear sealed)  
h 28 × w 43 in/71.2 × 109.2 cm
- 8  
**Borneo II** 1964 Painted steel  
h 63 in/160 cm
- 9 *Illustrated on front cover*  
**R.R.** 1965 Painted steel  
h 53 × w 48 in/134.6 × 121.9 cm
- 10 *Illustrated on back cover*  
**Candy** 1965 Painted wood  
h 24 × w 71 in/60.9 × 180.3 cm
- 11  
**Blue note** 1966 Painted steel  
h 49 in/124.5 cm
- 12  
**Twice** 1966 Polished brass  
h 50 × w 51 in/127 × 129.5 cm
- 13  
**Split** 1966 Anodised aluminium  
h 32 in/81.3 cm
- 14  
**Rouge chine** 1966 Painted steel  
h 36 × w 50 in/91.5 × 127 cm



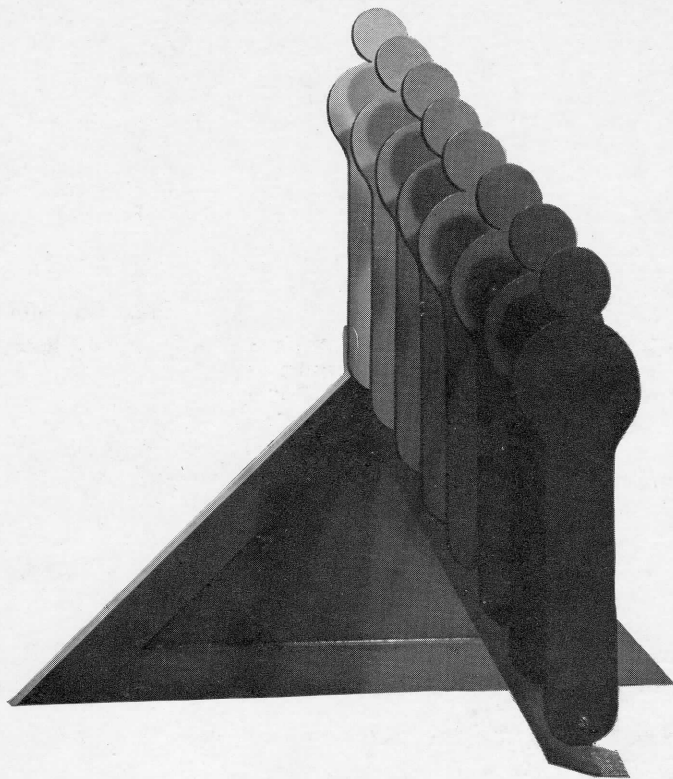




7 In Time 1966 36x72

**BRIAN YALE**

2 July 1966



3 Progression 1966

Next exhibitions

Kim Lim: Sculptures  
July 1966

John Plumb: Paintings  
August 1966

Permanently

D'Orey  
Ernest  
Hughes  
Kidner  
Plumb  
Tyzack

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of master drawings  
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