

A black and white photograph showing a close-up of a person's arm and hand. The arm is wearing a light-colored, textured sleeve. The hand is holding a long, thin, light-colored object that extends diagonally upwards towards the top right corner of the frame. The background is a soft, out-of-focus landscape, possibly a beach or a field, with a horizon line visible in the distance. The overall mood is contemplative and artistic.

LOU LIM

HORIZON

LOU LIM
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SILVERLENS

2263 Don Chino Roces
Avenue Extension
Makati City 1231
T +632.8160044
F +632.8160044
M +63917.5874011
Tue-Fri 10am-7pm, Sat 10am-6pm

www.silverlensgalleries.com
info@silverlensgalleries.com

LOU LIM
HORIZON



HORIZON

words by Gary-Ross Pastrana

Lou Lim is recognized for her highly sculptural practice wherein industrial and at time noxious building materials like silicon, latex and elastomeric house paints are seemingly tamed and gently coerced to mimic skin, flayed or otherwise enveloping inanimate objects. The results are deeply introspective works that encapsulate her reflections on confinement, distance and the spatial and temporal limits of the physical human body.





For this exhibition, one may initially suspect that Lim has purposely shifted to painting and took it upon herself to create the single, largest piece she's made to date: an expansive and monumental 7 x 12 ft. landscape painting with a hazy, idyllic, pastel-hued depiction of an equally expansive sea meeting the sky. However, it is curious to note that for this task she has chosen a most methodical approach. All the oil paints were premixed beforehand and were neatly arranged according to gradual variances in tone. The vast surface of the canvas was divided into the smallest sections and filled in line by line as if by a mechanical printer. From the initial sketch, to the ochre-toned under paint, to the final coat of varnish, the whole process took several months with the artist patiently translating to paint what she sees on screen, from a photographic reference. No sweeping gestures made by a wide and eager paintbrush. No misplaced wave in the water, no aberrant cloud in the sky.

When it is later revealed that upon the painting's completion, the artist has intended all along to peel off the horizon line, to extract from the resulting, realistic picture this thin strip of paint where the sea and sky appear to have merged, then things will slowly start to make sense. With this, Lim has gracefully managed to materialize something that exists purely in the visual realm and lay claim to a physical and tangible quotation that can be held, examined and transformed, teeming with limitless potential.





LOU LIM

Bio

Lou Lim (b. 1989) earned her BFA from the University of the Philippines. Her works are primarily concerned with relationships and connections between individuals, their contexts, between objects and visual imagery, the corporeal and the spiritual and what these relations articulate. Lim has been active in group exhibitions since 2011 in Manila, Philippines and has participated in a residency program of Pavillon Neuflyze OBC in Palais de Tokyo, Paris resulting to exhibitions in ICA Singapore, Seoul Korea, and Opera de Paris.

SOLO EXHIBITIONS

- 2017 ***Horizon***, Silverlens, Makati, Philippines (tentative title, upcoming show in December)
- 2015 ***Upon Leaving the Hollow***, ESC Projects -one day exhibition, 98B, First United Building, Escolta, Manila, Philippines

SELECTED GROUP EXHIBITIONS

- 2017 ***Thing/Object/Stuff***, Galerie Roberto, Alabang, Philippines
D, Vinyl on vinyl, Makati, Philippines
Melted City 4, ISB Gallery, Rhode Island School of Design, Providence, USA and Blanc Gallery, Katipunan Ave., Philippines
Art Fair Philippines, Silverlens, Makati, Philippines
- 2016 ***Urban Legends***, Seoul Museum of Art, South Korea, under Le Pavillon Neuflyze OBC, Palais de Tokyo Residency Program and in co-production with SeMa Nanji Residency
- 2015 ***Sous la lune/Beneath the moon***, ICA, LASALLE College of Arts Singapore, under Le Pavillon Neuflyze OBC, Palais de Tokyo Residency Program
Nonfiction, Project 20, Quezon City, Philippines
Preview at 20, Axon Hall, Green sun hotel, Philippines
Manufacturer's Advice: Content May Vary, Art Fair Philippines, Tinaw, Makati, Philippines
I went to the forest to live deliberately, Art Informal, Mandaluyong, Philippines
- 2014 ***Hand Job***, Galerie Anna, Megamall, Philippines
#Destroy3000YearsofCulture, Post Gallery, Cubao, Philippines
First Kamias Triennale, Kamias, Quezon City, Philippines
Fog, Art Informal, Mandaluyong, Philippines
Horse, Blanc Gallery, Katipunan Ave., Philippines
- 2013 ***Dinner Party***, Blanc Gallery
Fundaciòn Broke, Art Informal, Mandaluyong, Philippines
Open, Tam-awan Gallery, Baguio
- 2012 ***Message Delay***, Two Person Exhibition with Bea Alcala, Art Informal, Mandaluyong, Philippines

2011 ***Xing E. Jacinto***, Tinaw Gallery, Makati, Philippines
Petit Format, Cultural Center of the Philippines

EDUCATION

2011 BFA (Painting), Cum Laude, University of the Philippines, Diliman
Outstanding Thesis Award

PERFORMANCE

2016 Cast Off, Opéra national de Paris , France
-in collaboration with choreographer Myriam Kamionka, as part of the event, La Rumeur
des Naufrage, under Le Pavillon Neuflyze OBC, Palais de Tokyo Residency Program

RESIDENCIES

2015-2016 Le Pavillon Neuflyze OBC, Palais de Tokyo Residency, Paris, France
In co-production with, SeMa Nanji Residency, Seoul, South Korea

SELECTED PUBLICATIONS

2015 Preview Magazine, September Issue
2011 Metro Society: Art and Culture Issue, Vol.8 No.7
Contemporary Art Philippines, Issue No. 18

ARTIST TALKS

2017 Vocalizing the Visual, Silverlens, Makati, Philippines
2012 College of Fine Arts, University of the Philippines, Baguio



SILVERLENS

SILVERLENS (Manila), Through its artist representation, institutional collaborations, and exhibition programming including art fairs and gallery partnerships, SILVERLENS aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. SILVERLENS was founded by Isa Lorenzo and Rachel Rillo in 2004.