

***Sculpting Lives* podcast transcript**

Series 1, Episode 3: Kim Lim

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Bianca Chu: She never wanted to be perceived as being the 'other' just because she was a woman and foreign.

Hammad Nasar: The phrase that I remember very clearly is that she didn't want to 'other' herself.

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Jo Baring: Hello and welcome to *Sculpting Lives*, a podcast with me, Jo Baring.

Sarah Victoria Turner: And me Sarah Turner.

Jo Baring: This is the podcast series in which we take the life and work of six remarkable women artists. In this episode, we're looking at the sculptor, Kim Lim.

Sarah Victoria Turner: Kim Lim came to Britain from Singapore in the 1950s and she is someone who is receiving a lot more attention recently, but I think it's fair to say, has been somewhat left out of the histories of modern British art in the 20th century and definitely the histories of sculpture. We're going to be looking at the reasons for that and why such exclusions happen.

Jo Baring: That's right. Obviously, this is a podcast about gender, but with Kim Lim, race also comes into play. She married the sculptor William Turnbull in 1960 and they had two sons, Alex and Johnny. We started off our podcast with going to see Alex in his home in London to find out a little bit more about his memories of his mum.

Alex Turnbull: She came from a good family. I think it's a real testament to her will that as a Chinese girl from a good family in 1954 she managed to convince her parents to let her come to London to study art. I think this only happened because her brother was studying law here, following in their father's footsteps. She came to London in 1954 to go to the Slade and Central St. Martins. Around '57, '58, she was introduced to my dad by a ceramicist called Helen Hatori. Obviously, the rest is history. I think my grandparents were really not happy about that. That was not their plan.

I think they thought, "We'll let her do that," then they tried together to come back and I think she was adamant that she would stay.

I was thinking about it the other day and she could have had this incredibly comfortable life. She was so far ahead of the curve. I think it's a real testament to her strength of will and single-mindedness that she managed to do that.

Jo Baring: We've just heard from Alex about how his mum, Kim Lim, came over from Singapore aged only 17. She enrolled in art school in London, starting off at Central St. Martin's School of Art where she does wood carving. Then later on in the '50s, she enrolled at the Slade where she studies print making. Sarah, can you tell us a little bit more about what art school in London in the '50s must have been like?

Sarah Victoria Turner: Well, I think it must have been really exciting for her as well. Coming over so young, enrolling in a big art school in London, which did have a lot of international students, but as an Asian woman, Kim Lim was one of only a small handful of artists from Asia who were studying at the Slade at that moment. Another person was Anwar Shemza, the artist from Pakistan. She would have felt, I think, different amongst her contemporaries.

Art training was changing, but the Slade also did hang on to its traditional methods. It was very much emphasising learning from the body, the human body. William Coldstream's methods were very precise, very analytical. You have this blend of tradition and also the student body who wanted change. I think it would have been really exciting. Of course, it's a place to meet people, make connections, and start to establish your life and career as an artist.

Jo Baring: Well, that's right. At the end of that decade, in 1960, she marries her husband, William Turnbull, and together, they start to build a life both pursuing careers as artists. We spoke to Alex again about his memories of being at home with a mother and a father who were both pursuing very singular practices as working sculptors from home. They both had studios in the home?

Sarah Victoria Turner: Yes, definitely. That sort of blending of life and art is very much there. Alex talks about going into the garden and seeing his mom carving and that being one of the strongest memories of her and how she worked and included her children into her life out of necessity. Out of the requirements of balancing a busy career and bringing up your kids, you have to get them involved in carving and helping you wash down the stone. Here he talks to us a bit more about those memories of his mum as a sculptor.

Jo Baring: We also asked Alex about his experiences of growing up in a mixed-race household in Britain in the '60s and '70s.

Alex Turnbull: Bill really embraced our Chinese life which is actually not so typical for a guy from the '20s and '30s who would have been easy to have had a very Eurocentric view of things.

Sarah Victoria Turner: How did that express itself at home?

Alex Turnbull: Well, we had Chinese names when we were kids which was fantastic for him, but terrible for us because going to a comprehensive school in the '60s being called Chuang was about the worst thing that you could possibly imagine. It's twang, twing-- They're normally accompanied by that which is funny now, but at the time really wasn't funny.

Jo Baring: Did you choose to change your names?

Alex Turnbull: Yes.

Jo Baring: At what age?

Alex Turnbull: When I was 9 or 10 I think I decided that I can't take this anymore.

Jo Baring: How did your mum find that?

Alex Turnbull: I think they were like "fine, sure". We had English names and Chinese names. Like I said, I think it was an incredibly progressive thing for them to do. I think now people are understanding that her work, much like Bill's work actually, which has not been accepted in the mainstream of British art. Bill wasn't because he was a Scott. He said even when he was in the air force they called him Jock even though he was an officer fighting side-by-side in a life or death situation with these guys. They were still like, "Jock, you're not really one of them."

You realise that even within Great Britain between the English, the Irish, the Scottish, and the Welsh, there's this real racist aspect that goes very deep. Bill as a Scott and also because he was an internationalist because in the '40s he'd met all these guys. When he came back to the UK, was part of the Independent Group. I think he wasn't, as Nick Serota said, he wasn't judging himself against his contemporaries here, he was judging himself against Giacometti and Rothko and Newman and those people.

He didn't see himself as a British artist. I think Kim, the same thing. Was she Singaporean? Singaporeans are always saying to me, "Oh, but she left Singapore." I had to explain to them, "Look, she had to leave Singapore to do art, to pursue her passions because she couldn't have done it here." It's only now that they're finally really adopting her and they've done a big acquisition of work and they're now really getting behind promoting her.

Then she was never accepted as a British artist because as a Chinese woman, she fell outside of all of that. My mum never complained or talked negatively about things. She never actually expressed it to me about racism. I know how much racism I had growing up. One of my real memories of her is when I left home, I was going back to Camden, and then there's a side entrance and a wall. I jumped up on the wall because there was a back big gate that they locked. I tight-rope-walked along the wall so I could look over the fence because she was always out in the back garden. She'd be wrapped up in her boiler suit with her bandana and her face mask and just sitting there, just chiseling away, rain or shine, winter in the freezing cold and with back, arm, numbness issues she was still carving stone.

Neither of my parents had assistants, any assistants ever: everything they made themselves. There are steel sculptures that my dad welded himself. All of those stone sculptures, they're hewn out from blocks by people in the stone yards, but she carved most of them by hand. There was a real process. She used to have this huge printing press in her studio, and she'd get John and I to turn the wheel. From when we were kids, we would be in her studio.

Bill's practice-- I've been in his studio and found my skateboards in his studio. I said, "That's a morphic figure that's like that." His process was very private and he was never around. People said, "Did you watch your dad work?" I said, "Never." Kim, because of seeing her in the garden and because we'd be in the studio with her, she'd give us brass copper plates and we'd do little etchings and then it would always come out backwards because we didn't realise that everything was going to come out in reverse, the writings in reverse. She would really allow us from quite a young age to participate in that process.

Sarah Victoria Turner: Kim Lim passed away in 1997 aged only 61, so young. I think we have to think about her early death has been maybe one factor in why she's not as well-known as she should be.

Jo Baring: I think that's absolutely right. We only need to look at the exhibition histories to see that that rings true. She dies in '97. Two years later in 1999, there's a major retrospective at Camden Art Centre, but then we have to wait until 2014 until she gets another show, which is at Roche Court New Art Center in Wiltshire.

Sarah Victoria Turner: It's quite incredible that time lag, isn't it? We talked to Bianca Chu, who's one of the curators who's really led a revival, I think, in Kim Lim's reputation and knowledge about her through exhibitions.

Jo Baring: That's right. Bianca is deputy director at Sotheby's S2, which is the exhibition arm of the major auction house, Sotheby's, in London. We got right down to it with Bianca. We asked her about Kim Lim's reputation and why she feels she's gone under the radar.

Bianca Chu: There's not a really short answer for that because she had an incredibly successful career during her lifetime. She was recognised both by the British art establishment, she had one foot in there, and she also had an incredibly rich life in terms of family life, travel, her own artistic convictions. There's not really a straight answer to that question. I would say that it's amazing how quickly with the passage of time an artist can somehow be placed on to the periphery. Her last major show was in 1999 at the Camden Art Centre, that's 20 years ago. There was an exhibition at Roche Court in 2014 but outside of London. As a result, you have a variety of factors which can lead to-- what's the right word? It's not a displacement. It's not-

Sarah Victoria Turner: It's forgetting.

Bianca Chu: It's forgetting exactly but obviously there are people who are keeping it alive. I think, certainly being a female and being foreign at the time that she arrived in Britain in the '50s, also balancing out the fact that she was an artist living with an already successful artist, and having a

family and a home. I think there is something to be said about trying to grapple with all those different hats and maintaining a certain truth that is you are an artist and you are a mother and you are a wife. I think that is a big part of it.

She also was very clear in her own writings that she didn't like this idea of 'othering' either. She never wanted to be perceived as being the 'other' just she was a woman and foreign. She talks about this exact experience:

"Growing up in a society where the emphasis was on custom rather than culture, my exposure to art was limited. One could see classical Chinese scroll paintings, ceramics, and collections of ethnographic artifacts from Southeast Asia, but not much else. The little I knew of European art was from reproductions, so the first encounters with real sculptures and paintings, prints and pots in the great museums in London and Europe were unforgettable and thrilling and intoxicating and bewildering at the same time. Everything was consumed with equal enthusiasm. It took quite a while before I could digest this multicultural diet. I had to select and separate on the one side things that I admired and respected, and on the other side, to recognise those objects, paintings, sculptures, whatever, no matter how insignificant, which triggered a response of infinity.

I suppose, what accumulates a mental pinboard such experiences which sometime later act as signposts so that one can find one's bearing, so to speak, in the process of discovering one's identity.

Being female and foreign was never a problem as a student. Later, I realised that there was a difference, but what was important in the end was what I did and not where I came from. Race and gender were givens I worked from. Perhaps the work does reflect this—which is fine—but I did not want to make them an issue. The sense of not belonging felt a little isolating at times, but it had the compensating element of freedom, a certain feeling of detachment from which one could view both East and West."

I see it as she's in her own orbit in a way and she was really still a present voice in the '70s. In the 1978 Hayward Annual, she was one of five women on the all-female committee, which was a response to the previous year's mostly all-male cast of artists. She was the only female and non-white artist in the 1977 Hayward Annual, in which Bill was included and artists like Frank Auerbach, Kenneth Martin, John Latham, artists that we consider on the vanguard or avant-garde in terms of British art of that period. She was really contextualised in that way and she was the only woman, really.

It's interesting that you have on the one hand the actions of the time as well as her own personal musings on this. I don't think that she was careful or diplomatic, I think that she genuinely lived in two worlds and allowed herself the ability to navigate freely. That's what she talks about is this freedom. I think that's why she came, in the first place, to England.

I think it's interesting for most people who see her in the context of her husband because I think they were equally influential on each other. I think the element of travel, and displacement, and

experience had a huge impact on her work. I also think you're right, she had this truth to material, which was something that she consistently was concerned with in her practice.

I think in terms of the evolution of the material, you start with something that seems the most basic or foundational, which is wood. She experimented a little bit with plaster and wood, so pieces like *Abacus*. There's two pieces, *Abacus 1*, and *Abacus 2* or two parts. One is in the Singapore National Gallery and the other we had in our exhibition, the sister piece. A piece like that, which is recalling something that is so clearly influenced from her childhood, a traditional Chinese method of calculation, but then looking simply at the forms involved in what abacus is.

I think during her student days, you got the sense that she was certainly experimenting as a result of being taught by people like Anthony Caro. You had her experimentation with fiberglass, steel, bronze.

I think those were the main materials, besides printmaking of course, up until about 1979 when she had her first major retrospective. It was at the Roundhouse in London. It was a watershed moment for her because she saw all of her work up until that point together in one room but in a non-linear way. She presented them without any chronology. I think it was one of those moments where she realized that her main concerns, which are I would say are form, space, rhythm and light, come together and coalesce in this exhibition. She said that it was this understanding of a synthesis between ordered static experience and organic dynamic forms.

I think that is the dichotomy of her work in some ways. I think it's more nuanced than two sides, but I think those are the main points that you experience when you look at her sculpture. As a result, you get her experimenting with a different material, which is stone and marble, something that has a lot of mass, is dense, is hard, and to manifest that using abstract notions of space and light and nature.

If you asked me about Kim's sculpture, sometimes you look at them and you think they could have existed already in nature. There's such a minimal intervention with them, but yet at the same time, when you look at a stone piece, for example, like *Ginkgo*, it's a monolith of carving. There's incredible supple waves and it's as if water had been basically traveling through that stone for generations in order to get that incredibly simple ripple. I think that's what makes her work really interesting, as well it's that she had no studio assistance. It was all her by herself chipping away, especially when it came to this done in marble pieces. There was nothing but her and her conviction.

Jo Baring: Bianca's been very involved in that reinterpretation of Kim Lim doing a small presentation in 2017 and then a year later in 2018 doing a larger show accompanied by a book. In the same year in 2018, there's a show in the STPI gallery in Singapore. It's interesting, Sarah, to think about how these exhibitions work to reassess, reinterpret an artist's reputation and legacy?

Sarah Victoria Turner: Well, in many ways, exhibitions are a public stage. They are sites of encounter where past histories meet the present. You can also start to shape the future as well.

Articles, reviews, the book, all work together in tandem with the presentation of the work so people can really see it again. I think with Kim Lim's work, it just seemed incredibly fresh when people saw it at these exhibitions, and they started to make connections to other artists. It just triggered something off in the imagination and reaffirmed that this is a sculptor of great quality and international importance.

Bianca Chu: I think it's also about people's perceptions of success as well. Of course, we are a commercial gallery space, we're affiliated with an auction house, which is maybe the most commercial element in the art market. That being said, a lot of the programme, it's only time that can tell what real success is and that's recognition by institutions, and curators, and by collectors, for the work.

Whilst we obviously sold the show incredibly well, the response was positive in terms of the commercial aspect, what felt more rewarding was that there were institutions and collectors and the general feeling in the art world that this was the time for Kim Lim to be recognized. While we helped facilitate it, partly it wasn't solely because of us. It was because of the timing and the work. The cards all fell in the right place. I think in that sense, it's timing as well. I think that that ties in to this recognition of new narratives and positions of women in recent art history.

Jo Baring: We heard how Kim Lim has been excluded from certain narratives within histories of art and British art in particular. I think it's also important to point out that she excluded herself from some of those. In 1989, there was a major show at the Hayward Gallery in London called *The Other Story*, which focused on African and Asian artists in post-war Britain. She excluded herself from that: She refused to participate as she didn't want to be seen as 'other.'

Sarah, that's an area of research in which you've taken a huge interest, isn't it?

Sarah Victoria Turner: Yes, I'm running a research project called *London, Asia* with Hammad Nasar, who is a Senior Research Fellow here at the Paul Mellon Centre. We spoke to Hammad about his work as a curator. How he first encountered the work of Kim Lim, but also a recent show that he curated at Manchester Art Gallery called *Speech Acts*, which looks at the presence of African, black, Asian ethnic minority artists in national collections in the UK.

Hammad really has been working and thinking very critically and carefully about the histories of British art and how to expand the narrative of art history in Britain. That's something we talked to him about in relation to Kim Lim's practice.

Hammad Nasar: I can't put my finger on it, but she's one of these figures who have loomed in the imagination for some time. She was at Slade alongside Anwar Jalal Shemza who's an artist that I've done some research on and been interested in for some time. She was always somebody I was interested in but had not really come across a large body of work of. Then I recall seeing, I think, a couple of sculptures at the National Gallery in Singapore after it opened. I was really struck by just how she played with form, something which was so simple but managed to be quite complex in its simplicity.

Sarah Victoria Turner: Then you have included her work in exhibitions that you have curated?

Hammad Nasar: Yes.

Sarah Victoria Turner: An ongoing conversation--

Hammad Nasar: Then it started a conversation and she's a figure who kept coming up. One of my research projects while I was at Asia Art Archive, in fact, for a conference that the Paul Mellon Centre organised, was around the history of The Other Story and its afterlives. While we're working on digitising the archives of Rasheed Araeen and the correspondence that was going on, I came across probably the politest letter of refusal that I've seen. This was from Kim Lim. She was one of the four artists who refused to be part of The Other Story.

The phrase that I remember very clearly is that she didn't want to 'other' herself. I thought, "Okay, this is somebody who's really, very interesting, thoughtful, has a wonderful practice, and I'd love to find out more." Then, one thing led to another and when I was invited to curate the Speech Acts exhibition at Manchester Art Gallery as part of the black artists and modernism project that Sonia Boyce was leading.

One of the things that stood out for me was as part of that exercise, actually Anjalie Dalal-Clayton who is a PostDoctoral Fellow of the project, who was building this database of work by artists of Asian and African heritage in public collections. After Anish Kapoor, Kim Lim is the most collected artists of--

Sarah Victoria Turner: Wow, in British National Collections?

Hammad Nasar: Yes, there are more than 80 works by Kim Lim, in the public collection. When I saw that and said, "Okay, but this does not compute with her place, at least in the British art history I've read or in the history of sculpture of practice that one comes across." That was a real anomaly. Even though in Speech Acts we were mostly borrowing work from four different collections based in Bradford and Manchester, and as luck would have it, they didn't have Kim Lim in their collection, I felt it was really important for the exhibition for that relationship to be there, for her work to be in conversation with people like Shemza, and Bridget Riley and Eduardo Paolozzi and Barbara Brown, people who were operating in the visual arts at that time, with sharing many of the same formal concerns and even some of the playful movement and malleability of sculptural form.

Sarah Victoria Turner: That's a really interesting issue because what you're saying is that presence in a collection does not necessarily equate to visibility within a narrative or within the history. I'd say, most of the conventional histories of modern British sculpture up to fairly recently have not included her. Yet there is a significant body of work. It's not like she's exactly invisible because her work still exists in collections, on databases such as Art UK. It's kind of how then do you intervene in translating that from the presence in collections to an actual, physical, serious presence within the histories of British art or the histories of British sculpture?

Hammad Nasar: That's been one of my key learning points. Just thinking about that particular piece that I presented at the conference on this idea of The Other Story, of the afterlives of The Other Story. In my first draft, I concluded by saying, "Oh, yes, it's through entering the collection that you get to bust these art historical ghosts." Then, coming across this body of work, looking at things when the Conceptual Art in Britain show where people like Rasheed Araeen, or David Medalla or Li Yuan-Chia are not in there, it brought home to the fact that just being in a collection is not enough. It's about how do narratives change, or do they change?

In that particular case of Speech Acts, the real goal was to say, can you use things that sit in storage and the collection, but use them in ways that actually ask questions of the story that you're narrating yourself? Can the collection become a tool kit rather than a narrative that is simply repeated and reinforced through displays and publications and highlights and etcetera?

That really brought that home to me and also just revealed the scope of work that needs to be done, which is both overwhelming but also exciting because this is not a work that anybody can do on their own. It's about how do you invite people in to even just take a look at their own collections and see what new stories they can develop out of it?

Sarah Victoria Turner: Do you get a sense that the story is changing?

Hammad Nasar: Very much so.

Sarah Victoria Turner: We heard from Bianca and Hammad there about how important exhibitions are in restaging reputations and offering a chance to reassess an artist's life, career, and legacy. It's a really complicated process involving many factors and many people, not just curators, museum directors, and gallery spaces, but also the artist's family and their estates too.

Jo Baring: That's absolutely right. Kim Lim's sons, Alex and Jonny Turnbull worked very closely with Bianca and the rest of the team at Sotheby's S2. I know they've worked with the STPI Gallery in Singapore about their mother's reputation and putting on exhibitions there. They've also created a purpose-built studio called the Turnbull Studio in which to showcase the work, prints, and drawings, of both their parents, so Kim Lim and William Turnbull. We spoke to Bianca and Alex about how important an artist's family is in terms of reputation.

Bianca Chu: I think now more than ever, as we have as the contemporary art-- maybe that's not the right phrase, but in the last 50 to 100 years, let's say, the emergence of recognition of major artists means that their legacies and their practices have to be protected by those who knew them the best or family, friends. There is a need to protect the perception of their work, from basic things to how they should be installed to maintained, conserved, but also the choices made and the contexts that they are then put into after.

For example, the fact that Kim chose not to be part of the 1989 exhibition that Rasheed Araeen did called The Other Story. It wasn't a rejection as so much as her basically saying, "I don't want to be othered, I don't want to be perceived in this context." That means that it gives you a hint as to how they would want to be perceived down the line, I think. Alex and Johnny, for them, it's

a deeply personal thing and I think with any artists' estate where the custodians are a family, particularly children, there is this need to also-- it's constantly a tension between protecting your legacy and letting go.

Alex Turnbull: What an artist is and what an artist has to do and what an artist's studio has to do has changed. Historically, artists, families, and estates are not always a good fit. I think we were very aware of the pitfalls. I convinced Johnny that we needed to have an external space to present the work and look after the work and start doing all of this. We look at a load of places and this was the last one we looked at. Actually, it was a place called the Sculpture Factory owned by John Crisfield, who's still here.

They used to make Paolozzi and Allen Jones works. He said Allen Jones by the entrance made in here. When we came in, it was just chaos. It was just a metal workshop, abandoned saws. There was of huge opening in the floor where they could crane stuff up downstairs. I think that had obviously put everybody else off but we were like, "Wow, this is perfect, the soul of the place. Perfect." We just got it and did it up, it's very different from how it was.

I think everyone in here was very happy to see the back of the metal workshop because they used to cut sheet metal out in the courtyard and stuff. Then it's just been like a private space that we've used for curators and a bit for collectors but to give talks and stuff like that. Basically, to keep their work alive and be able to have works that people haven't seen. We've learned to curate their work here by laying out and putting things on it that, "Wow, those two things have never been together." All the flat reliefs of Bill's and the mobiles, it's like, of course, they're all from the same period but they'd never been presented together. We just built this and slowly evolved it as a space. It's been a real godsend, really, because this is where their work is alive now. Now, it's manifesting itself in these museum shows and stuff and the stuff that's happening now. I think without this, it would certainly have taken a bit longer, let's just say like that. I don't know that it wouldn't have happened again and maybe without our interference, somebody else would have jumped on it sooner.

I think the one thing that is definitely true is that if I hadn't started doing this stuff with Bill when he was alive, it would have been much harder. To have come to all of this and I'm now doing mum's stuff, having done Bill's stuff, it's like we understand what it is, what it takes, what to do. We're swimming and stuff in here. It's two artists' lifetime's work. It's like 110 years combined non-stop creativity.

Sarah Victoria Turner: From so far back, you have the work from the late '50s.

Alex Turnbull: Also, we are lucky that both of them were so fastidious about the way they looked after their things. This is the same as it was 60 years ago. It hasn't decayed. Everything I think is in very good condition mostly. It's a big responsibility but it's never been a burden. Actually, it's an incredible opportunity. I'd never thought I'd be doing this but we've met incredible people through doing it. A lot of them were kind of people we knew a bit and reacquainted ourselves with. Then there's the people like Bianca that we made new relationships with. It's been an incredibly rewarding thing to do, really. I'm really proud.

[music]

Jo Baring: If you hadn't heard the name Kim Lim before this podcast, I can tell you that she's someone that you're going to be hearing a lot more of in the future. There are a number of really exciting exhibitions in the offing but are secret, we're not allowed to tell you where they are yet.

Sarah Victoria Turner: It will be exciting to see what happens as a result of those projects and how her career and legacy is even further reassessed. In my opinion, she is a phenomenal artist of international importance and really deserves to be better known. We look forward to seeing what the future holds.

Jo Baring: That's right. It's not about reasserting her into the narrative, it's about breaking those narratives apart.

Sarah Victoria Turner: Yes, disrupting it and messing things up. Absolutely.

Jo Baring: Exactly. There are very few recordings of Kim speaking, so we actually asked Bianca to pick one of her favorite quotes about Kim's practice and work and read it aloud for us.

Bianca Chu: This is a slide presentation that she did. I think it was a talk she gave at Whitechapel Gallery if I'm not mistaken:

"It will be evident from these slides that my concern in sculpture is not so much with volume, mass, and weight but rather with form, space, rhythm, and light. I think of space as a physical substance to be articulated, manipulated, to be trapped, squeezed by using the forms in a specific way, using form to punctuate space, using spaces as intervals, space as place, outside, inside, close to the ground, suspended, floating, corner spaces, floor, wall areas. It's very exciting pushing a medium or process to the edge so long as one doesn't fall off the edge."

[music]

Sarah Victoria Turner: Thank you to Alex Turnbull, to Bianca Chu and to Hammad Nasar for joining us on this podcast. Also to our sponsor, the Paul Mellon Centre for Studies in British Art.

Jo Baring: You can check out our Instagram page [@sculptinglives](#) for more information and images of all the works that we've talked about in this podcast. Join us next time where we'll be looking at Phyllida Barlow. See you then and bye.

Sarah Victoria Turner: Bye.

This podcast was written and presented by Sarah Victoria Turner and Jo Baring, produced by Claire Lynch, with research assistance from Isabelle Mooney.

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