



EVEN IF SELF IS FINITE, THE INFINITE APPEARS IN OUR RELATION TO THE WORLD AROUND. ARTISTIC EXPRESSION IS A REVELATION OF AN INFINITE DIMENSION.



LEE UFAN

PLEASE REMEMBER IN THE GALLERY

TO PROTECT THE ART AND MAKE EVERYONE FEEL COMFORTABLE, THERE ARE SOME MUSEUM RULES.



Lee Ufan Guide

Tokyo venue: The National Art Center, Tokyo Special Exhibition Gallery IE August 10-November 7, 2022
Closed: Tuesdays
7-22-2 Roppongi, Minato-Ku, Tokyo (06-8558
Inquiries: (+81)47-316-2772 (Hello Dial)
Website: https://www.nact.jp/english/

Hyogo venue: Hyogo Prefectural Museum of Art December 13, 2022 - February 12, 2023 Closed: Mondays I-I-I Wakinohama Kaigandori, Chuo-ku, Kobe, Hyogo 651-0073 Inquiries: (+81) 078-262-1011 Website: https://www.artm.pref.hyogo.jp/

Organized by: The National Art Center, Tokyo; Hyogo Prefectural Museum of Art; The Asahi Shimbun; Japan Arts Council; Agency for Cultural Affairs With the cooperation of: SCAI THE BATHHOUSE Exhibition website: https://LeeUFan.exhibit.jp/english Edited by: The National Art Center, Tokyo

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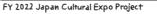
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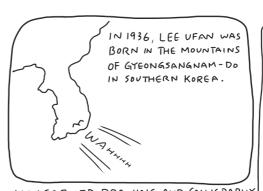
HE WENT TO

IN BUSAN. THEN

THE KOREAN WAR

BROKE OUT.

JUNIOR HIGH SCHOOL



HE LEARNED DRAWING AND CALLIGRAPHY AS A CHILD. HE ESPECIALLY PRACTICED THE BASICS: DRAWING DOTS AND LINES.





HE JOINED THE SCHOOL BIOLOGY CLUB
AND COLLECTED
PLANT SAMPLES.

HE WENT TO HIGH
SCHOOL IN SEOUL.
THERE HE FORMED
A READING CLUB.'

ENTERED A LITERARY
CONTEST

HE READ A LOT

OF BOOKS.

GOT EVEN DEEPER INTO BOOKS











VERSION OF A MOEBIUS STRIP.









AROUND 1968, HE BEGAN EXPERIMENTING



BIENNALE, AND MET EUROPEAN ARTISTS.

COULD SAY STONE AND IRON HAVE A PARENT-CHILD RELATIONSHIP. Realtum - Silence, 1979

1969 LEE RECEIVED THE BIJUTSU SHUPPAN-SHA ART CRITICISM AWARD FOR HIS ESSAY I "FROM OBJECT TO BEING." IN 1971, HE PUBLISHED DEAL O MOTOMETE (IN SEARCH OF ENCOUNTER). HE WAS ACTIVE AS A WRITER AS WELL AS AN ARTIST.





HE SAW MANY THINGS AND MADE MANY DISCOVERIES.

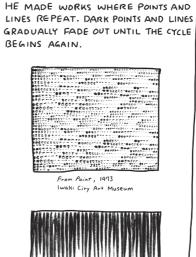
DANIEL BUREN

AND THE US

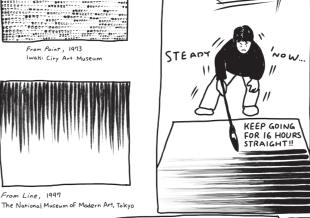


LUCIO FONTANA





From Line, 1997



POINTS AND LINES

COULD ONLY BE

PAINTED ONCE, AND

RHYTHM, AND

SHOWED HIS BREATH

CONDITION. THERE

WAS NO ROOM

FOR FAILURE



IN THE MID-1970S. HE BEGAN SPENDING MORE TIME WORKING IN EUROPE HE WENT BACK AND FORTH, WHILE AISO TEACHING AT TAMA ART UNIVERSITY IN JAPAN.

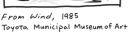


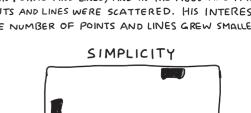


SHIMMER ANOTHER LIN RIGHT NEX TO

HE BECAME MORE AWARE OF SPACE BETWEEN POINTS AND LINES, AND IN THE 1980S AND 1990S HE MOVED AWAY FROM STRICT RULES, POINTS AND LINES WERE SCATTERED. HIS INTEREST IN THE UNPAINTED PARTS GREW, AND THE NUMBER OF POINTS AND LINES GREW SMALLER AND SMALLER.





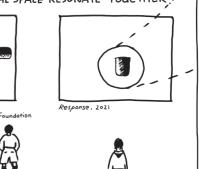


Correspondance, 1992

The Museum of Modern Art, Kamakura & Hayama



SOMETHING IS DIFFERENT FROM USUAL





IN 2004, HE BEGAN

SOMETIMES PAINTING

DIRECTLY ON WALLS.

THE BRUSHSTROKES

HAVE A UNIQUE PRESENCE

ARE RICH AND THICK AND