

AROUND 2000, HE BEGAN HAVING MANY MAJOR SOLO EXHIBITIONS AROUND THE WORLD.

- 2018 Serpentine Sackler Gallery, London
- 2016 The State Hermitage Museum, St. Petersburg
- 2008 Asian Art Museum, Berlin
- 2001 Kunstmuseum Bonn
- 2008 Royal Museums of Fine Arts of Belgium, Brussels
- 2019 Centre Pompidou-Metz
- 2013 Musée de la Chasse et de la Nature, Paris
- 2005 Musée d'art moderne et contemporain de Saint-Étienne Métropole
- 2007 Venice Biennale
- 2013 Chapelle Saint-Laurent Le Capitole, Arles
- 2011 Solomon R. Guggenheim Museum, New York
- 2019 Dia: Beacon, New York
- 2019 Hirshhorn Museum and Sculpture Garden, Washington D.C.
- 2005 Yokohama Museum of Art
- 2003 Ho-Am Art Gallery and Rodin Gallery, Seoul

IN 2001, HE WAS AWARDED THE PRAEMIUM IMPERIALE, PAINTING, AND HAS RECEIVED MANY OTHER AWARDS.

HIS BOOK *YOHAKU NO GEIJUTSU* (THE ART OF MARGINS), PUBLISHED IN 2000, HAS BEEN TRANSLATED AND PUBLISHED WORLDWIDE.

PLEASE REMEMBER IN THE GALLERY

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

<p>DON'T RUN. WALK SLOWLY.</p>	<p>DON'T TOUCH WORKS OF ART, DISPLAY CASES, OR WALLS. VIEW THE ART FROM MORE THAN AN ARM'S LENGTH AWAY</p>	<p>DON'T BRING LARGE LUGGAGE INTO THE GALLERIES.</p>
<p>DON'T EAT OR DRINK.</p>	<p>IF YOU WANT TO TAKE NOTES, USE A PENCIL.</p>	<p>SPEAK QUIETLY IN THE GALLERIES. USE A VOICE THAT ONLY SOMEONE RIGHT NEXT TO YOU CAN HEAR.</p>

lee ufan

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painting sculpture versailles space point

LEE UFAN GUIDE

THE LEE UFAN MUSEUM OPENED IN 2010 IN NAOSHIMA, KAGAWA PREFECTURE.

AN EXTRAORDINARY SPACE

2015 SPACE LEE UFAN OPENED IN BUSAN, SOUTH KOREA

2022 LEE UFAN ARLES OPENED IN FRANCE

WORKS OF ART LOOK DIFFERENT IN DIFFERENT LOCATIONS.

2014: CHÂTEAU DE VERSAILLES, FRANCE

2021: ALYSCAMPS, FRANCE

LEE'S WORKS HAVE BEEN INSTALLED AT HIS HISTORIC SITES

AND NOW, HIS FIRST MAJOR RETROSPECTIVE EXHIBITION IN JAPAN IN 17 YEARS IS HERE IN THIS MUSEUM, IN THESE SPACES.

THIS OWN MUSEUM IN MANY DIFFERENT KINDS OF SPACES.. MUSEUM

Lee Ufan Guide

Tokyo venue: The National Art Center, Tokyo Special Exhibition Gallery 1E
August 10 - November 7, 2022
Closed: Tuesdays
7-22-2 Roppongi, Minato-Ku, Tokyo 106-8558
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
1-1-1 Wakinohama Kaigandori, Chuo-ku, Kobe, Hyogo 651-0073
Inquiries: (+81) 078-262-1011
Website: <https://www.artm.pref.hyogo.jp/>

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IN 1936, LEE UFAN WAS BORN IN THE MOUNTAINS OF GYEONGSANGNAM-DO IN SOUTHERN KOREA.

HE WENT TO JUNIOR HIGH SCHOOL IN BUSAN. THEN THE KOREAN WAR BROKE OUT.

HE READ A LOT OF BOOKS.

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
GOT EVEN DEEPER INTO BOOKS

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

SOMETIMES HE LISTENED TO RECORDS AT HIS NEIGHBOR'S HOUSE ...

Wow!! WHEN YOU SPIN THE RECORD, SOUND COMES OUT. THIS IS AMAZING...

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



IN 1956, HE ENTERED SEOUL NATIONAL UNIVERSITY COLLEGE OF FINE ARTS.

DRAWING FROM LIFE...?

HIS UNCLE LIVED IN YOKOHAMA, JAPAN. ONE SUMMER VACATION HE SNUCK ABOARD A BOAT TO BRING HIS UNCLE HERBAL MEDICINE.

THERE WERE LOTS OF AMAZING THINGS TO SEE.

ON HIS UNCLE'S ADVICE, HE DECIDED TO STAY IN JAPAN AND STUDY JAPANESE AT TAKUSHOKU UNIVERSITY.

MULTIPLE LAYERS OF SHADOW

INFLUENCED BY TAKAMATSU JIRO AND SEKINE NOBUO, WHO ALSO WORKED WITH TRICKS AND OPTICAL ILLUSIONS, LEE EXPERIMENTED FOR ABOUT A YEAR

WITH WORKS ON CANVAS THAT CREATE WITH FLUORESCENT PAINT, AS WELL AS TRYING TO CREATE A FLAT VERSION OF A MOEBIUS STRIP.

AROUND 1968, HE BEGAN EXPERIMENTING WITH THREE-DIMENSIONAL ART.

DID SOMEONE DROP A STONE?

THE TAPE IS STRETCHED AND DOESN'T MEASURE CORRECTLY...

HE MADE WORKS WHERE POINTS AND LINES REPEAT. DARK POINTS AND LINES GRADUALLY FADE OUT UNTIL THE CYCLE BEGINS AGAIN.

POINTS AND LINES COULD ONLY BE PAINTED ONCE, AND SHOWED HIS BREATH, RHYTHM, AND CONDITION. THERE WAS NO ROOM FOR FAILURE

IT WAS LIKE TOUGH ATHLETIC TRAINING.

FLOP...

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

WHEN VISITING HIS TEACHER'S HOUSE, HE SAW AMERICAN MAGAZINES AND WAS AMAZED BY THE PAINTINGS OF JACKSON POLLOCK AND MARK TOBEY.

HE ENTERED THE DEPARTMENT OF PHILOSOPHY AT NIHON UNIVERSITY. HE STUDIED THE PHILOSOPHER HEIDEGGER.

AUTUMN 1968 HE SAW SEKINE NOBUO'S PHASE-MOTHER EARTH, AND WAS EXCITED TO WITNESS A MOMENT WHEN ILLUSION AND REALITY CONNECT.

SOFT COTTON AND HARD IRON PLATES?

IN THE EARLY 1980S, WHEN HE TRIED TO WORK WITH A PAINTBRUSH, HE BEGAN BREAKING OUT IN A COLD SWEAT, HIS HANDS SHOOK AND HE COULD NOT PAINT. HE HAD PUSHED HIMSELF TOO HARD.

HE NOTICED THAT WHEN A LINE WENT OFF COURSE

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.

IF HE MADE ANOTHER LINE RIGHT NEXT TO IT, THE LINES CAME ALIVE.

AFTER GRADUATING, HE TOOK PART IN THEATER

LIKE MANY OTHERS, IN THE EARLY 1960S HE WAS DEEPLY INVOLVED IN OPPOSING THE MILITARY GOVERNMENT IN SOUTH KOREA, AND IN THE MOVEMENT FOR UNIFICATION OF NORTH AND SOUTH KOREA.

AROUND 1999, HE GRADUALLY BEGAN LIMITING THE NUMBER OF MATERIALS HE COMBINED, SUCH AS STONES AND STEEL PLATES.

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

HE WAS PARTICULARLY STRUCK BY A VISIT TO THE BARNETT NEWMAN EXHIBITION AT THE MUSEUM OF MODERN ART IN NEW YORK.

CHAOS

SIMPLICITY

AND STUDIED JAPANESE PAINTING.

AT THAT TIME, MANY YOUNG PEOPLE WORLDWIDE WERE INVOLVED IN POLITICAL AND SOCIAL MOVEMENTS, AND A GREAT WAVE OF CHANGE WAS SWEEPING OVER THE WORLD.

1971 LEE PARTICIPATED IN THE 7th PARIS BIENNALE, AND MET EUROPEAN ARTISTS.

DANIEL BUREN

HE DECIDED TO TACKLE PAINTING AGAIN.

THEN, IN 2000, PAINTINGS COMPOSED OF JUST ONE OR TWO POINTS APPEARED. SMALL ELEMENTS CHANGED THE AIR AROUND THEM.

THE PICTURE AND THE SPACE RESONATE TOGETHER.

THESE WERE TIMES FILLED WITH THE ENERGY OF YOUNG PEOPLE TRYING TO BREAK FREE FROM A SENSE OF FRUSTRATION. LEE BECAME MORE INTERESTED IN VISUAL ART.

IN 1966, HE GOT INVOLVED IN RUNNING GALLERY SHINJUKU, AND MET ISHIKO JUNZO AFTER THAT.

HE BECAME INTERESTED IN MYSTERIOUS ILLUSIONS AT AN EXHIBITION BY THE GROUP GENSHOKU HELD IN AT THAT TIME.

ON HIS FIRST WORLD TRIP, HE TRAVELED FOR THREE MONTHS TO GREECE, ITALY, AND THE US.

HE DECIDED TO TACKLE PAINTING AGAIN.

THEY ARE MORE MATERIAL SPACES THAN PAINTINGS.

IN 2004, HE BEGAN SOMETIMES PAINTING DIRECTLY ON WALLS.