

kamel  
mennour<sup>٤</sup>

LEE UFAN

## LEE UFAN

“For me, artwork should make the viewers sense a higher, more distant, and larger world than they can see. It should open up a space and initiate viewers to experience a bigger world beyond their sight.”

### ‘Against Artifice’

Lee Ufan is known as one of the leading figures of the Mono-ha Movement in Japanese art. What is Mono-ha? Lee explains the background of the movement: “In the late 1960s, the so-called Kinetic Art landed in Japan. It was a kind of trick causing an optical illusion — a confusion of the existence and non-existence of things, confusion of right and wrong. That gave me the idea that ‘I see things before me but I can’t believe them.’ This unique way of critiquing reality, confusing the truth of reality, made a strong impact on me. The year 1968 was very important worldwide. In Italy, Arte Povera came on, an avant-garde art movement that uses materials from daily life and expands the perspective of an artwork by involving its display and site into the work. In such a context, Mono-ha (literally meaning “Object School”) claimed to advocate a critique of commercial products and to be ‘against artifice.’

What does “against artifice” mean? Lee noted that art, since the beginning of modern times, has been mostly “reproduced.” He means that the artists first visualize an original in their minds and then use this to create a visible form. Mono-ha starts off by questioning such a practice. “For Mono-ha artists, a motif remains merely an opportunity for creating a work. More important is that the object to be created, the time, and the site are all interactively reflected in the final work,” he said. In other words, “we try to limit our thinking to half of the artwork and to connect the visible with the invisible, the exterior with the interior, in the remaining half.”

### Installation Works

In this sense, the subject throughout his works, which are created with dots, lines, or a stone skillfully arranged with a steel plate, is the “blank space.” Lee explains in his book “Art of Blank Space”: “With my artwork, I try to limit what I create and accept what I did not create, through which the parts infiltrate each other in a dynamic relationship. I intend through this dynamic relationship for a poetic, critical and transcendent space to open up. I call it ‘art of blank space.’ It is not, however, an empty space that lacks reality. For example, when a big drum is struck the sound echoes through the surrounding space. I would call the vibrating space, including the drum, a ‘blank space.’”

This art of relationships is what Alexandra Munroe hopes will give American audiences a jolt. “Let’s take a look at his installation work ‘Relatum — dialogue b’ (2009). Steel means industry and symbolizes city and building. By contrast, stone is from nature. Lee Ufan focuses on the relationship between the two components. He shows the dialogue between them. It is very conceptual and dynamic. It will hit the egos of many American viewers hard. They will feel something intrude from outside. It is the purpose of the exhibition to make the viewers receive more than merely a view of the artworks themselves.”

### ‘My Art Had to be Different

Why did he want to deal with the invisible? Born in Haman, South Gyeongsang Province, Korea in 1936, Lee was taught writing and drawing by a scholar of Chinese classics during his childhood. His teacher praised his drawings but dissuaded him from continuing to draw. He would

state: "Drawing pictures is not a proper occupation for a man. A man should become a scholar or a politician." The young child became confused and came to think that drawing pictures and imitating things as they are was a lowly activity and devoid of status (but he considered music great art because it was invisible).

In 1956, he entered the College of Fine Arts at Seoul National University, but in the summer of the same year, he left for Japan. His father had ordered him to deliver traditional Korean medicines to an uncle living in Japan. His uncle, however, wanted him to stay in Japan. Taking advantage of this opportunity, Lee decided to study something new because he had not been all that excited about studying art in Seoul. He wanted to study literature but needed to first study philosophy to acquire a foundation. For this, he transferred to the Department of Philosophy at Nihon University in Tokyo. It was not easy to study literature in a foreign language that he had yet to master.

"I was also interested in politics and looked into that briefly, but eventually gave it up. It didn't fit my temperament to oppose things just for opposition's sake. And then, after being befriended by artists, I imitated them and created some works of art. But my art had to be different. It was not enough to imitate things as they are. For me, artwork should make the viewers sense a higher, more distant, and larger world than they can see. It should open up a space and initiate viewers to experience a bigger world beyond their sight. Of course, this was all thought out later.

## Global Nomad

Lee Ufan is an exemplar among contemporary Korean artists. His artworks commanded the highest prices among works by Koreans at international art auctions in 2009. According to the 2009 annual report of Artprice ([www.artprice.com](http://www.artprice.com)), an online site that assesses international art markets, the total paid for his works in that year amounted to \$4,160,000, ranking him 164th for all artists in recent history. He ranks 30th among living artists, and 13th among living Asian artists. His works have been sold at 65 auction events, fetching the highest price of \$696,600 for a single piece.

Lee taught at Tama Art University in Tokyo from 1973 to 2007, and was also a visiting professor at École des Beaux-Arts in Paris. He has also been awarded various honors. The Lee Ufan Art Museum in Naoshima, built by the architect Ando Tadao and opened in 2010, has become a popular attraction for people on art tours, averaging some 1,700 visitors a day.

Now a prominent artist who is known as a global nomad, Lee has had to endure a lonely struggle to pursue his art. "I was not the graduate of an art school, so I had nobody guiding and supporting me. I had to act aggressively to survive. Sometimes, I was accepted, but then criticized and excluded, as I stood out. I had to fight in order not to be excluded. Moreover, I was discriminated against as a Japanese in Korea and as a Korean in Japan. In Europe, I was discriminated against as an Asian, so I would be left off the list even though I had been recommended...I was always on the margins and alone. But I've never said to myself: 'I can't try any more because I'm discriminated against.' As soon as I say that, I would have to admit to being a loser."

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OEUVRES / WORKS

# Habiter le temps – Centre pompidou Metz 2019

Countering Frank Stella's celebrated formula and Minimalist slogan 'What you see is what you see', Lee Ufan favours an alternative: 'What you see is what you don't see'. As a painter, sculptor, poet, philosopher and creator of environments, Ufan's works function as revelatory devices, drawing our attention to empty space, the tension generated between untouched areas of canvas, the distance dividing two elements of a sculpture, the viewer's position, effects of light and shade: everything we fail to notice at first glance, but which is there nonetheless, playing its role in the making and impact of a work of art.

Born in Korea in 1936, when the country was under Japanese occupation, Lee Ufan received a traditional, Confucian education which was to profoundly affect his subsequent development as an artist. From the outset of his career in the 1960s, Ufan strove to achieve a balance between his Korean roots, his links to Japan where he studied and worked, and his growing attachment to the West (he exhibited at the Paris Biennale of 1971).

At the intersection of three cultures, Lee Ufan's work is universal and immediate in intent. Immediate in the sense that language is not a requirement: Ufan often describes how he made his first works while planning to study literature and philosophy in Japan, but failed to master the language. He opted for visual communication instead, by-passing both language and figurative representation, and using sensitive interventions to provoke 'encounters': the encounter between natural and industrial materials, for example, in his celebrated sculpture series *Relatum*. As part of Japan's *Mono-ha* ('School of Things') movement, he strove for a new definition of art, distanced from Western norms and codes.

Lee Ufan's works are conceived as living experiences, bridging the worlds of philosophy and the visual arts. His sculptures play on our notion of space, while his paintings interact with time. Ufan strives endlessly to master infinity and to 'inhabiting time.'

Ufan's works have a powerful, aphoristic quality – each is a disconcertingly simple, visual and physical translation of philosophical principles, far removed from any attempt at figuration. Reflecting his highly personal vision of contemporary art, the exhibition offers a meditative pathway through and around the artist's themes of choice – the relationship between things and their surrounding space, forms and voids, but also the dialogue between action and non-action.

The exhibition itinerary offers an insight into successive or parallel phases in Lee Ufan's career, through pivotal works and often little-known 'historical' pieces, some of which have been specially recreated (these include the first French showing of the paintings *Landscape I, II and III*, originally featured in the exhibition *Contemporary Korean Painting* at Tokyo's National Museum of Modern Art in 1968; and a new Installation of cotton and steel created for the Forum of the Centre Pompidou Metz.) The exhibition ends with a meditation room, echoing the meditation cell installed by Lee Ufan as the conclusion of the visitor itinerary at his personal museum in Naoshima, Japan – a space designed to allow visitors to prolong their visit through reflection and recollection. Complementing and expanding the visitor experience, composer Ryuichi Sakamoto has created a soundtrack that resonates with the essential materials, poetry and philosophy of Lee Ufan's work.

Lee Ufan lives and works chiefly in Paris and Kamakura, Japan. His work has been seen around the world, at institutions including the Hermitage National Museum in St Petersburg, the Guggenheim Museum in New York, the Jeu de Paume in Paris, the Palace of Versailles, the Kunstmuseum in Bonn, the Städel Museum in Frankfurt, and the National Museum of Contemporary Art In Seoul; and at events

including the Biennales of Venice (2007, 2011), Gwangju, Korea (2000, 2006), Shanghai (2000), Sydney (1976), São Paulo (1973) and Paris (1971). In 2014 and 2017, his work featured at the Centre Pompidou Metz as part of the themed exhibitions Simple Shapes and Japanorama. New perspectives on contemporary art. Ryuichi Sakamoto appeared in concert at the Centre Pompidou Metz as part of the museum's 10 Evenings accompanying the Japan Season in 2017.

Lee Ufan will shortly open a new foundation in Arles, housed in the Hôtel Vernon, a seventeenth-century building located near the city's Roman arena, remodelled by the artist's friend, architect Tadao Ando.

'In the 1960s, I wanted to settle in the United States,' says Ufan, 'but in the 1970s I found myself in Paris, by chance, where my work and ideas were Influenced by classical art, especially the collections at the Louvre. That was what persuaded me to settle in France.' Why Arles? 'I discovered the city thanks to the publisher Actes Sud, and the launch of a monograph of my work. This Roman city, rich in history, was a catalyst for new ideas and thinking,' he says. 'The Hôtel Vernon is very well located near the ancient arena, at the heart of the ruins of Roman civilisation. The building has been occupied by the same family for several generations: it gave me a strong sense of time. I was inspired by the [potential for] dialogue between my work and the city's fragmented ruins. I wasn't interested in a new building, at all.' Ufan notes what was, for him, a significant detail: 'the seventeenth-century guild carpenters had inscribed dates on the roof beams, thanks to which we know that the main, supporting beam was installed seven years before the death of Louis XIV.' And in 2014, Lee Ufan was the guest artist at Louis XIV's very own the park and palace, in Versailles.

Lee Ufan

Vue de l'exposition « Habiter le temps », Centre Pompidou Metz, 2019

© Adagp, Paris 2018

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Lee Ufan,  
Relatum – Stage, 2018,  
Installation view, Serpentine Gallery, London  
(6 February – 29 July 2018)  
© Lee Ufan, Photograph © Mike Din



Lee Ufan,  
Relatum – Stage, 2018,  
Installation view, Serpentine Gallery, London  
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© Lee Ufan, Photograph © Mike Din



Lee Ufan,  
Relatum – Stage, 2018,  
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© Lee Ufan, Photograph © Mike Din



Lee Ufan

Vue de l'exposition « Au-delà des souvenirs », couvent de la Tourette, Evreux  
Biennale de Lyon, 2017

Photo. archives kamel mennour

Courtesy the artist and kamel mennour Paris/London



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Vue de l'exposition « Au-delà des souvenirs », couvent de la Tourette, Evreux  
Biennale de Lyon, 2017

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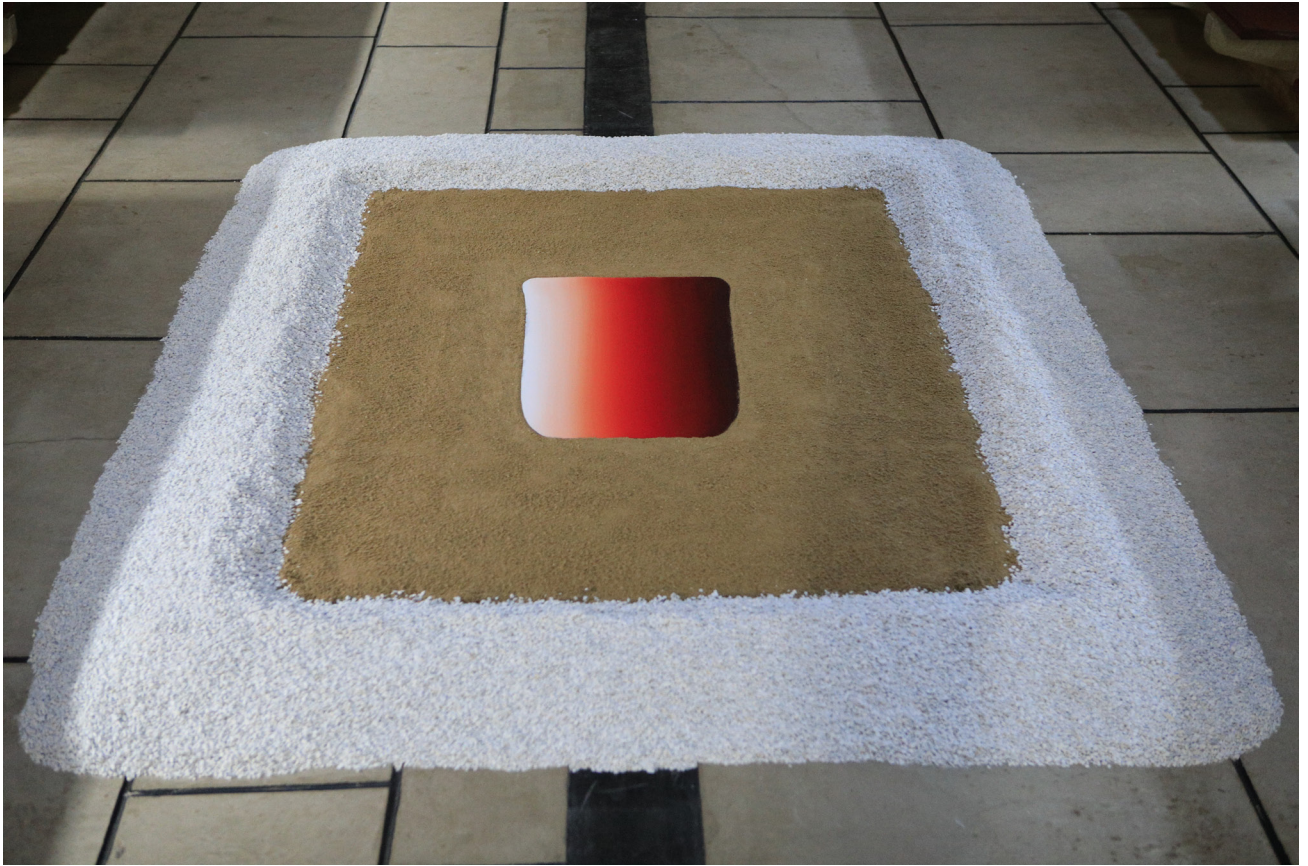


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Photo. archives kamel mennour

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# LEE UFAN

« Le point, c'est exister. Le trait, c'est vivre »<sup>1</sup>

Après son étonnant et vaste dialogue sculptural avec le château de Versailles et les jardins d'André Le Nôtre, en 2014, Lee Ufan expose, à Paris, ses peintures les plus récentes ainsi que onze aquarelles de 1983. La galerie kamel mennour est honorée de les présenter dans son nouvel espace de la rue Matignon et d'accrocher aux cimaises du site de la rue du Pont de Lodi des tableaux aux couleurs et vibratos inédits, signes d'une période nouvelle dans l'œuvre du peintre.

Lee Ufan est multiple. Peintre et sculpteur mondialement connu et reconnu, il est aussi écrivain, philosophe et critique d'art. Il est coréen et japonais, une double richesse culturelle étoffée par des relations privilégiées avec la France, l'Allemagne, le Danemark et bien d'autres régions du monde. Cette vie kaléidoscopique est lestée par un silence essentiel où le dessin et l'aquarelle prennent une part primordiale. « Mes pensées et mes actes ne cessent de voltiger à tout moment. Le dessin, c'est le premier contact entre le papier et moi et le développement de nos relations. On dit bien que le dessin est libre de projet, et de structure, et arbitraire, il est vraiment ce qui convient le mieux à l'activité du peintre », écrit-il dans son livre *L'Art de la résonance*.<sup>2</sup>

Qu'elle soit dessinée, peinte ou sculptée, chaque œuvre de Lee Ufan est un départ. Un point existentiel comme un événement à partir duquel se déploie l'exploration d'un monde infini — inconnu et pourtant vital. Cette aventure se fait en dialogue avec l'œuvre. Il s'agit d'atteindre le processus créatif qui ouvre l'art à sa vie propre. Il permettra au regardeur d'entrer dans une danse où se joue la partition du sentir. L'issue en est vitale : devenir plus libre, plus vaste, plus accordé à l'infini. Donc à l'univers. « Ce n'est pas l'univers qui est infini, c'est l'infini qui est l'univers », énonce Lee Ufan. La nuance est de la taille de l'illimité où chacun peut inventer de nouvelles dimensions de soi.<sup>3</sup>

Cela est d'abord vrai pour Lee Ufan lui-même. Il le souligne en marquant une différence entre peinture et sculpture. Cette dernière est, pour lui, en relation avec l'environnement où elle apparaît. C'est pourquoi les sculptures prennent toujours le titre-préfixe de *Relatum* auquel s'adjoint un titre-suffixe variable. En revanche, la création picturale, elle, est une pratique solitaire : « Je dois, pour ma peinture, me défier tout seul. L'événement qui se passe entre la toile et moi est proche d'un rite secret, complètement fermé à l'extérieur.<sup>4</sup> » Dans ce hors temps méditatif, Lee Ufan cherche à être relié à l'inconnu, à percevoir « le monde indéterminé qui précède le langage »<sup>5</sup>. Ce lien présidera à l'élaboration entière d'une peinture ou d'un dessin. C'est la clé. Lee Ufan cherche à rejoindre cette dimension. Avant de peindre, il ajuste la respiration et le rythme du corps pour que l'énergie, s'animant d'une pulsion vitale, trouve son passage vers l'infini. Un déclic se produit. Il ouvre le lieu où peindre. Le tableau est alors comme un être vivant qui inaugure une résonance de l'espace. C'est là que le regardeur est invité à s'aventurer : vers l'inconnu. Car la pensée et la réalité ne sont pas en conformité l'une avec l'autre. La réalité est finie, la peinture infinie...

Lee Ufan a été l'initiateur et le théoricien du *Mono-ha* (l'École de la chose). Ce courant a regroupé de 1967 à 1970, au Japon, des artistes montrant l'art comme processus entre deux choses ou entre une chose et l'espace. Les artistes du *Mono-ha*, que l'on a parfois rapproché des minimalistes et des plasticiens de l'arte povera, étaient désireux d'arpenter les rapports avec l'extérieur, en établissant des relations spatiales. Cette relation entre intérieur, extérieur et espace marquent aujourd'hui encore l'œuvre de Lee Ufan.

À Naoshima, sur la petite île japonaise de la mer intérieure de Seto, le plasticien a créé, avec la complicité de son ami architecte Tadao Ando, un lieu de recueillement. Dédié au silence et à la méditation, il vibre de la rencontre entre vie et mort. Serait-ce une autre manière de désigner l'intérieur et l'extérieur ? En tout cas, pour Lee Ufan, une œuvre réussie parvient à tenir en elle la vie et la mort, parvient à dépasser le dilemme fondamental de la condition humaine. Le dessin et la peinture sont de ce fait les outils privilégiés de la métaphysique.

Annabelle Gugnon

Lee Ufan

Untitled, 2015

31 aquarelles sur papier

34 x 29 cm chaque

Vue de l'exposition, kamel mennour (28, avenue Matignon), Paris, 2016

© ADAGP Lee Ufan

Photo. Fabrice Seixas & archives kamel mennour

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

Untitled serie, 1983

Détail

Ensemble de 11 aquarelles sur papier

Dimensions variables

Vue de l'exposition, kamel mennour (28, avenue Matignon), Paris, 2016

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Lee Ufan

Dialogue, 2016

Acrylique et fusain

162 x 130 cm

Vue de l'exposition, kamel mennour (28, avenue Matignon), Paris, 2016

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Lee Ufan

- Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

162 x 130 cm

- Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

162 x 130 cm

- Dialogue, 2016

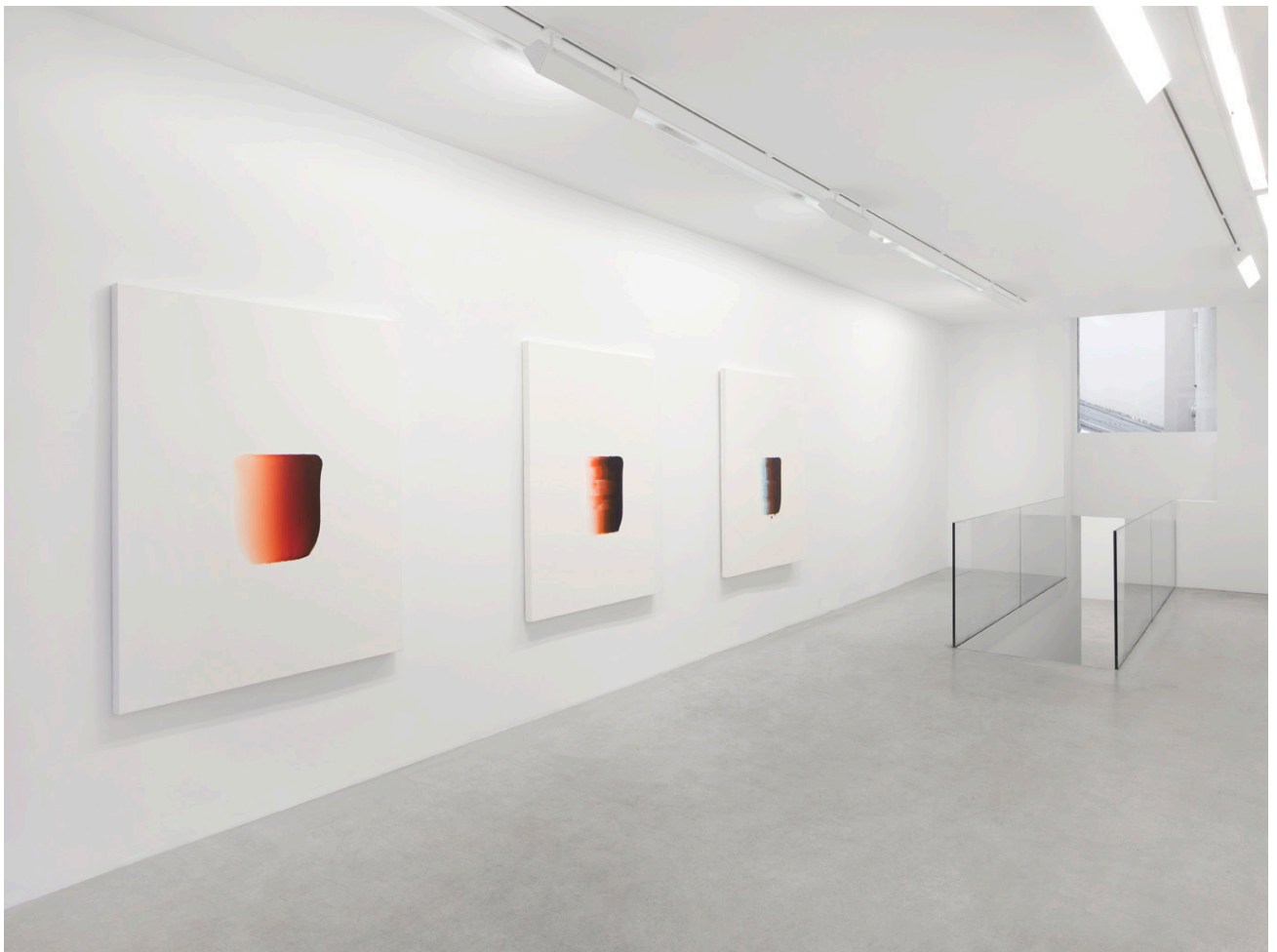
Acrylique sur toile / Acrylic paint on canvas

162 x 130 cm

Vues de l'exposition / Views of the exhibition, kamel mennour (6, rue du Pont de Lodi), Paris, 2016

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Lee Ufan

- Dialogue, 2016

Aquarelle sur papier / Watercolor on paper

76,5 x 56,5 cm

- Dialogue, 2016

Aquarelle sur papier / Watercolor on paper

76 x 106,5 cm

- Dialogue, 2016

Aquarelle sur papier / Watercolor on paper

76 x 106,5 cm

Vue de l'exposition / View of the exhibition, kamel mennour (6, rue du Pont de Lodi), Paris, 2016

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Lee Ufan

- Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

218 x 291 cm

- Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

291 x 218 cm

- Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

218 x 291 cm

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Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

291 x 218 cm

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Lee Ufan

Dialogue, 2016

Acrylique sur toile / Acrylic paint on canvas

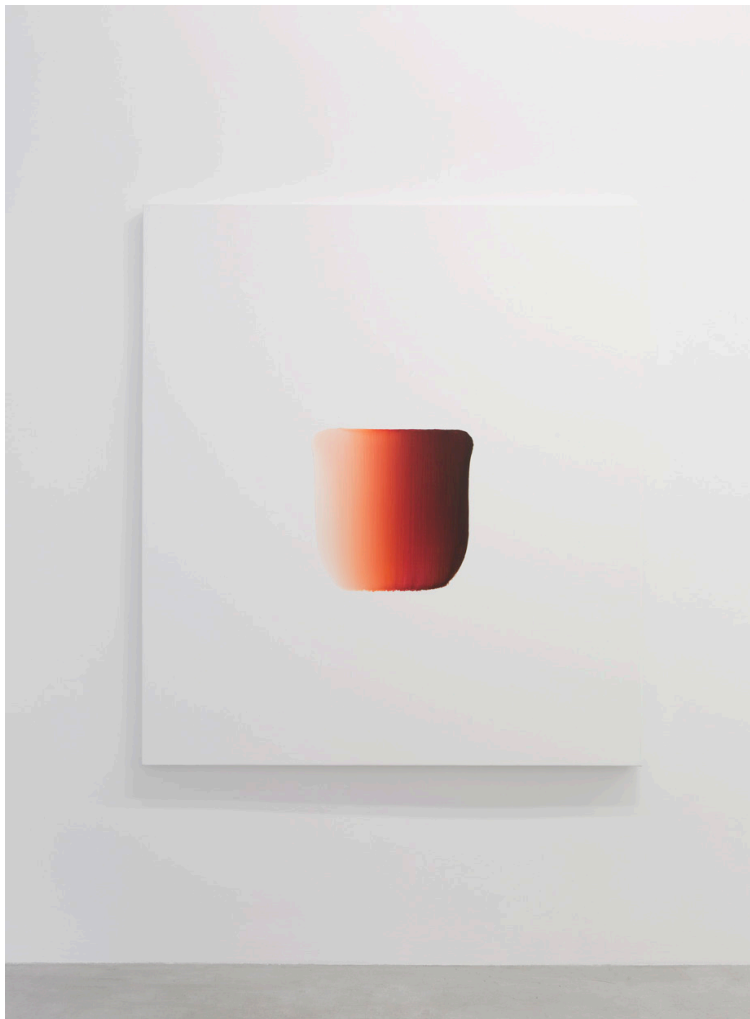
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Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

Vues de l'exposition à Sèvres - Cité de la céramique / Views of the exhibition at Sèvres - Cité de la céramique, France.

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



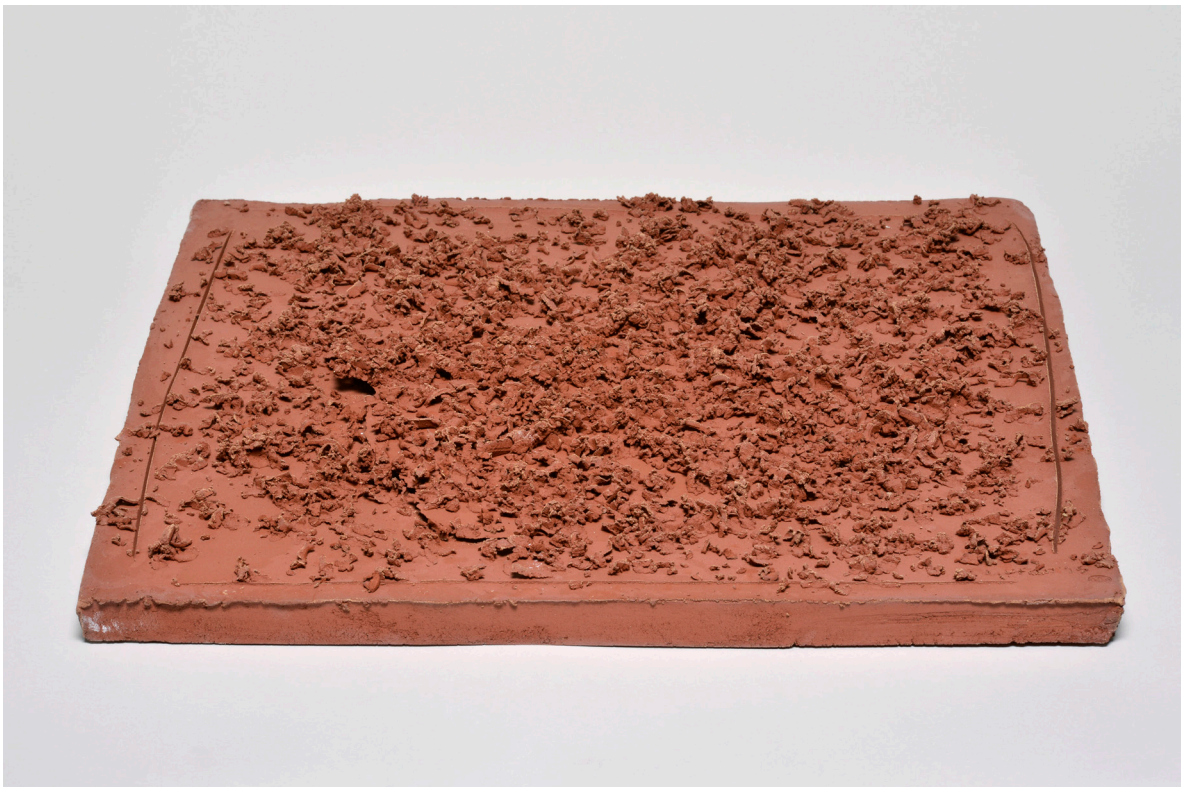


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Vues de l'exposition à Sèvres - Cité de la céramique / Views of the exhibition at Sèvres - Cité de la céramique, France.

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Lee Ufan

Installation au Musée de l'Ermitage / Installation at the Ermitage Museum, Russia.

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



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Installation au Musée de l'Ermitage / Installation at the Ermitage Museum, Russia.

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Installation au Musée de l'Ermitage / Installation at the Ermitage Museum, Russia.

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Vues de l'exposition au Château La Coste / Views of exhibition at Chateau La Coste, France

© Lee Ufan

Photography: Jack Hems

Courtesy the artist, kamel mennour, Paris/London, Lisson Gallery



Lee Ufan

Vues de l'exposition au Château La Coste / Views of exhibition at Chateau La Coste,  
France

© Lee Ufan

Photography: Jack Hems

Courtesy the artist, kamel mennour, Paris/London, Lisson Gallery



Lee Ufan

Vues de / Views of *Topos (Excavated)*, 2016, Castello di Ama, Siena, Italia.

© ADAGP Lee Ufan

Photo : Alessandro Moggi

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan  
Installation au Donjon de Vez / Installation at Donjon de Vez, France.  
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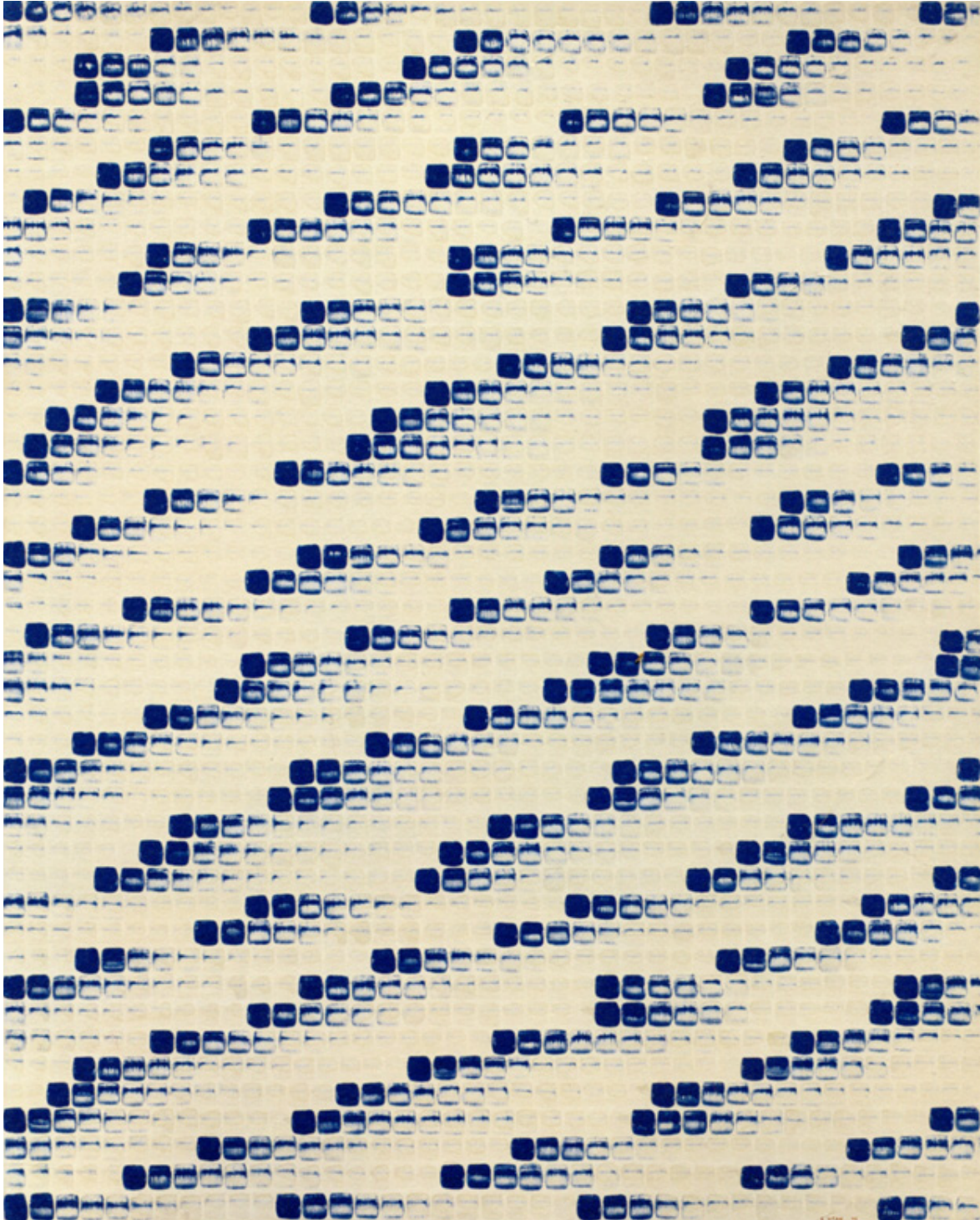
*From Point*, 1976

Colle et pigment minéral sur toile / Glue, stone pigment on canvas

227 x 182 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



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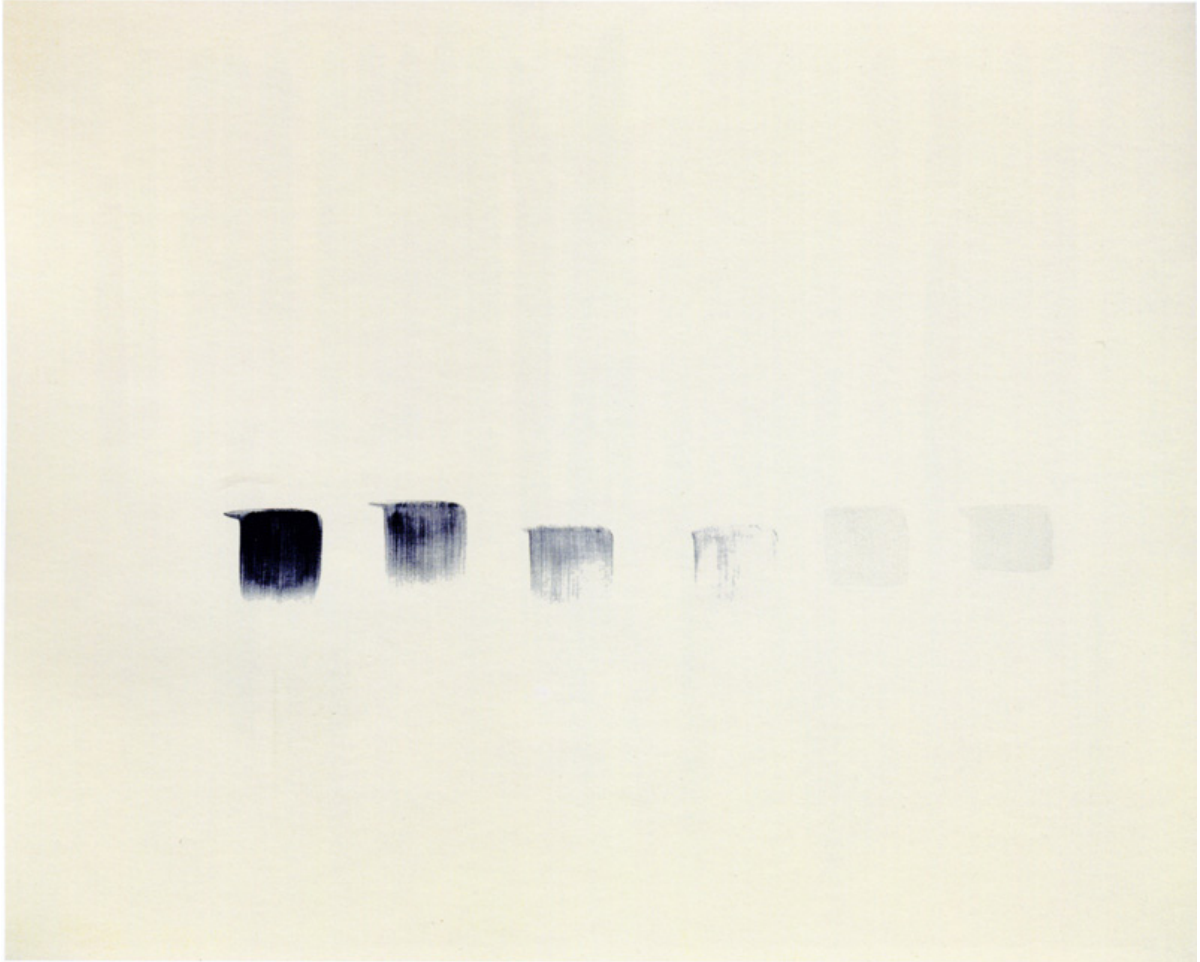
*From Point*, 1978

Colle et pigment minéral sur toile / Glue, stone pigment on canvas

182 x 227 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



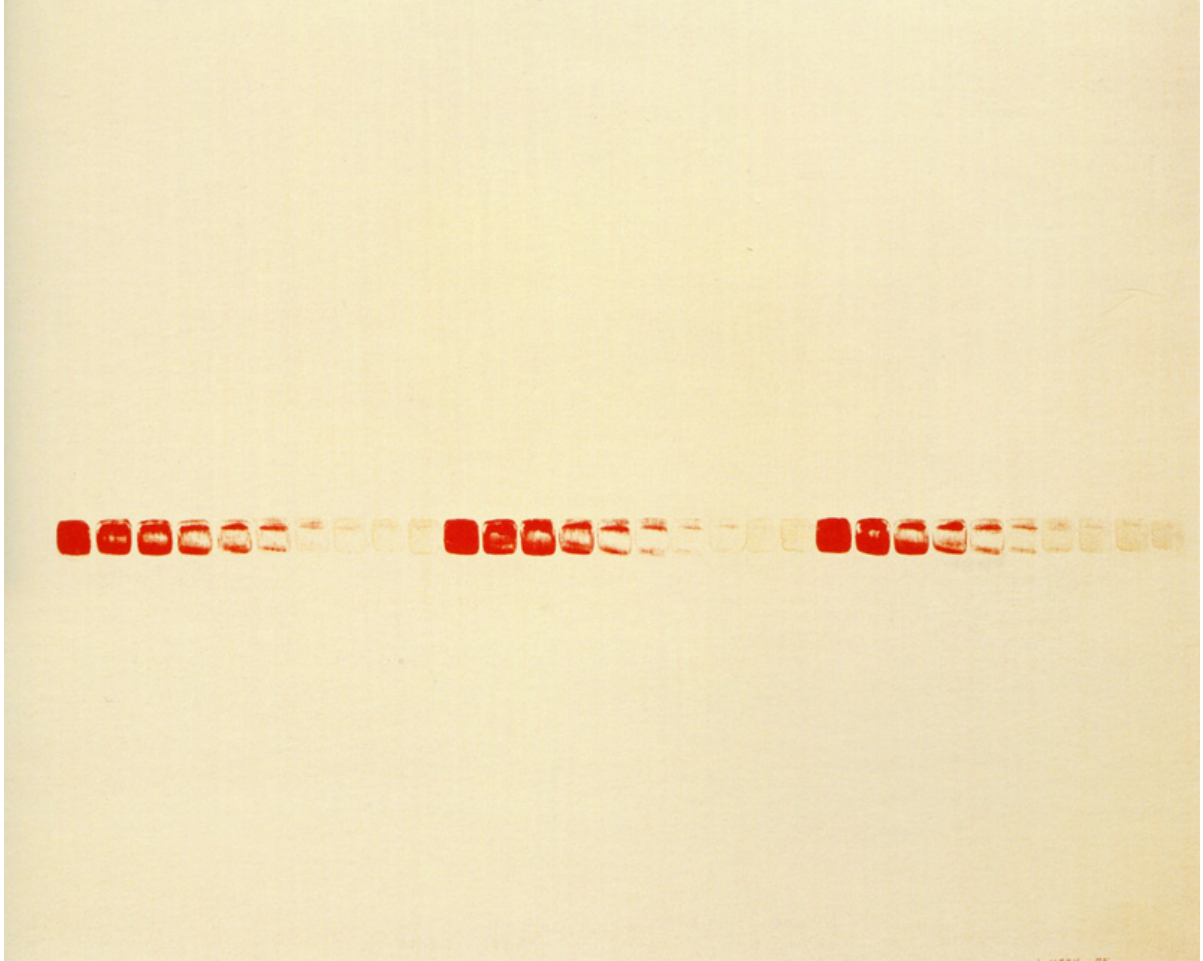
Lee Ufan

*From Point*, 1978

Colle et pigment minéral sur toile / Glue, stone pigment on canvas 130 x 162 cm

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Courtesy the artist and kamel mennour, Paris/London



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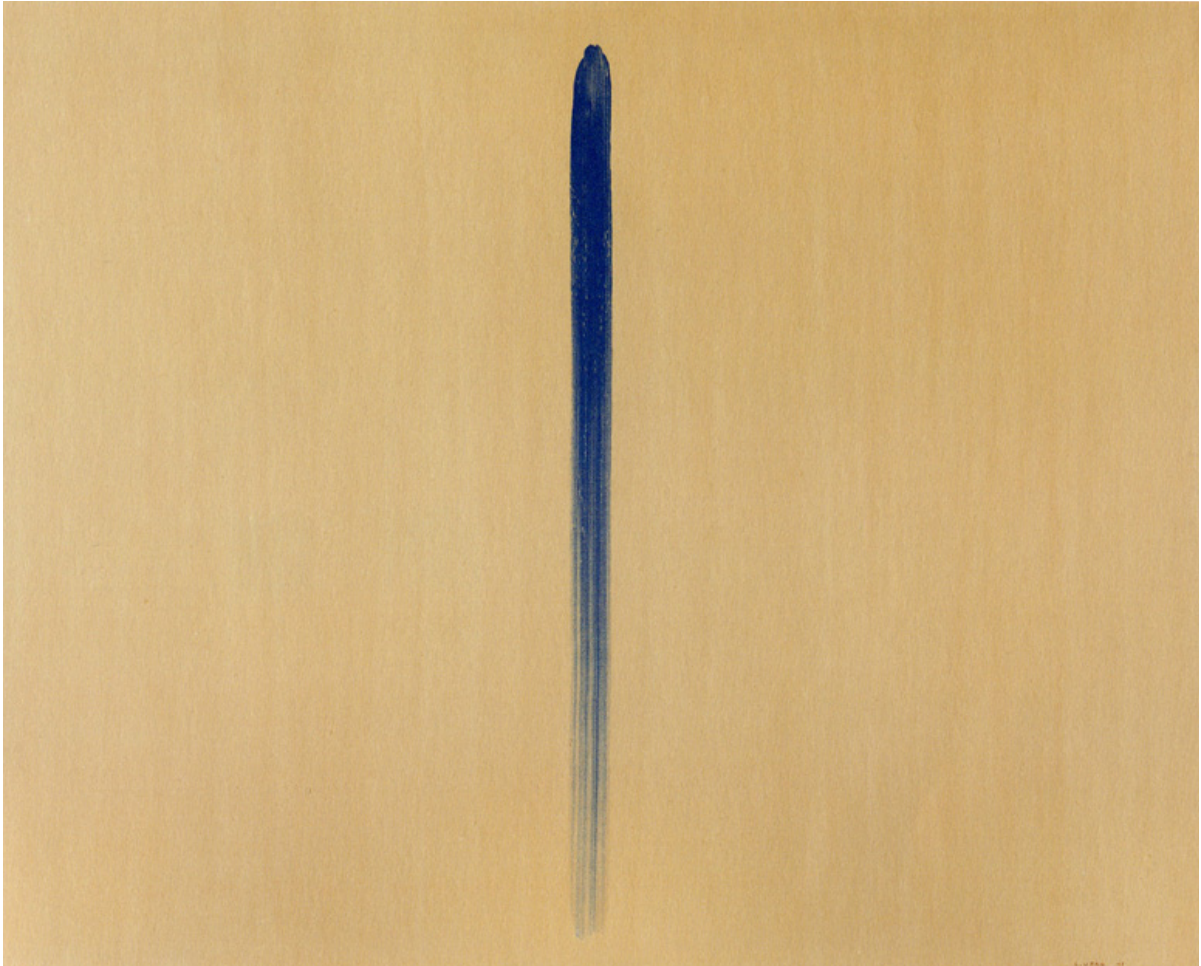
*From Line*, 1978

Colle et pigment minéral sur toile / Glue, stone pigment on canvas

182 x 227 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*With Winds*, 1983

Huile et pigment minéral sur toile / Oil, stone pigment on canvas

227 x 182 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*With Winds*, 1991

Huile et pigment minéral sur toile / Oil, stone pigment on canvas

227 x 182 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*From Winds*, 1987

Huile et pigment minéral sur toile / Oil, stone pigment on canvas

227 x 182 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Correspondence*, 1990

Huile sur toile / Oil on canvas

291 x 218 cm

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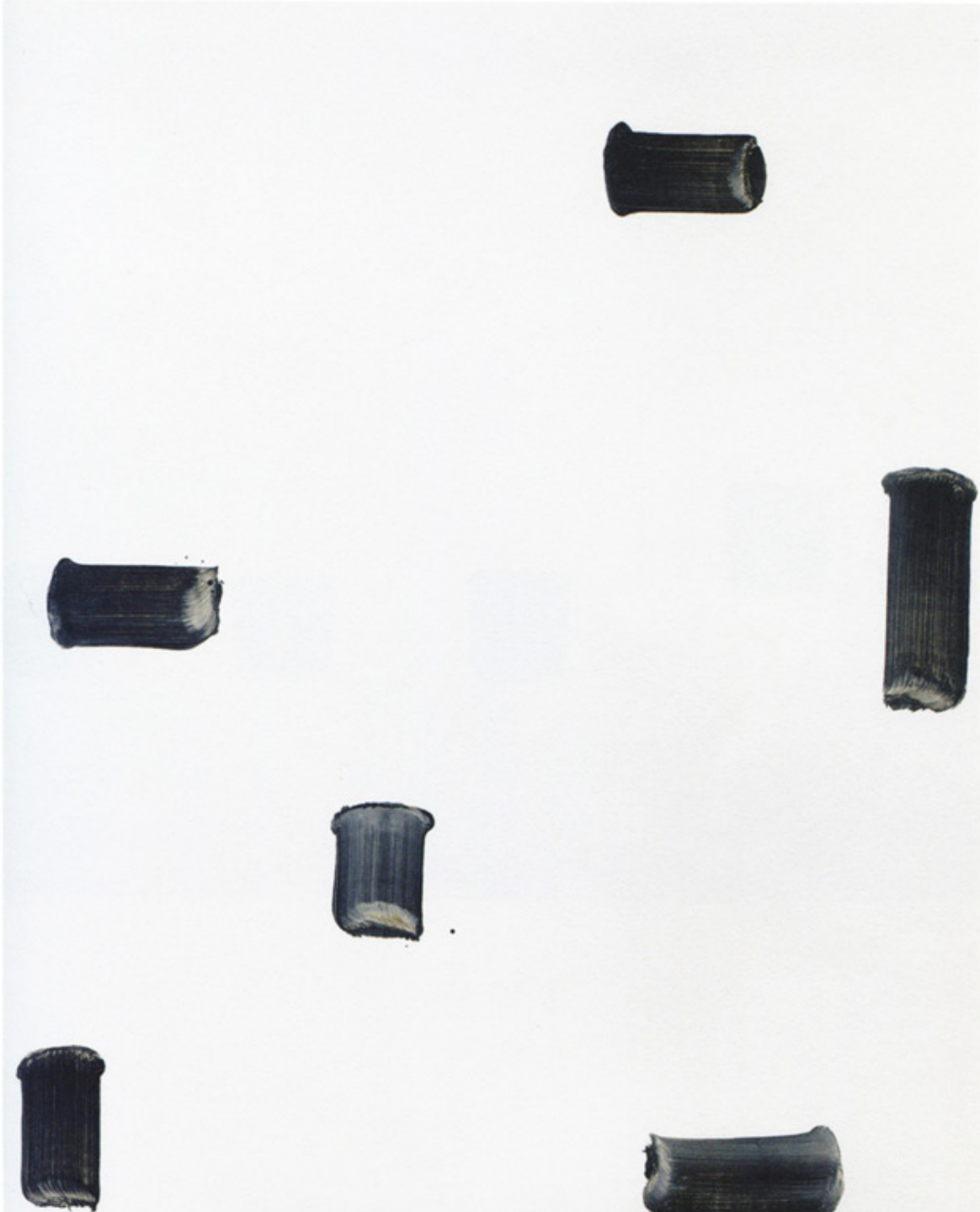
Lee Ufan

*Correspondence*, 1992

Huile et pigment minéral sur toile / Oil, stone pigment on canvas 227 x 182 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

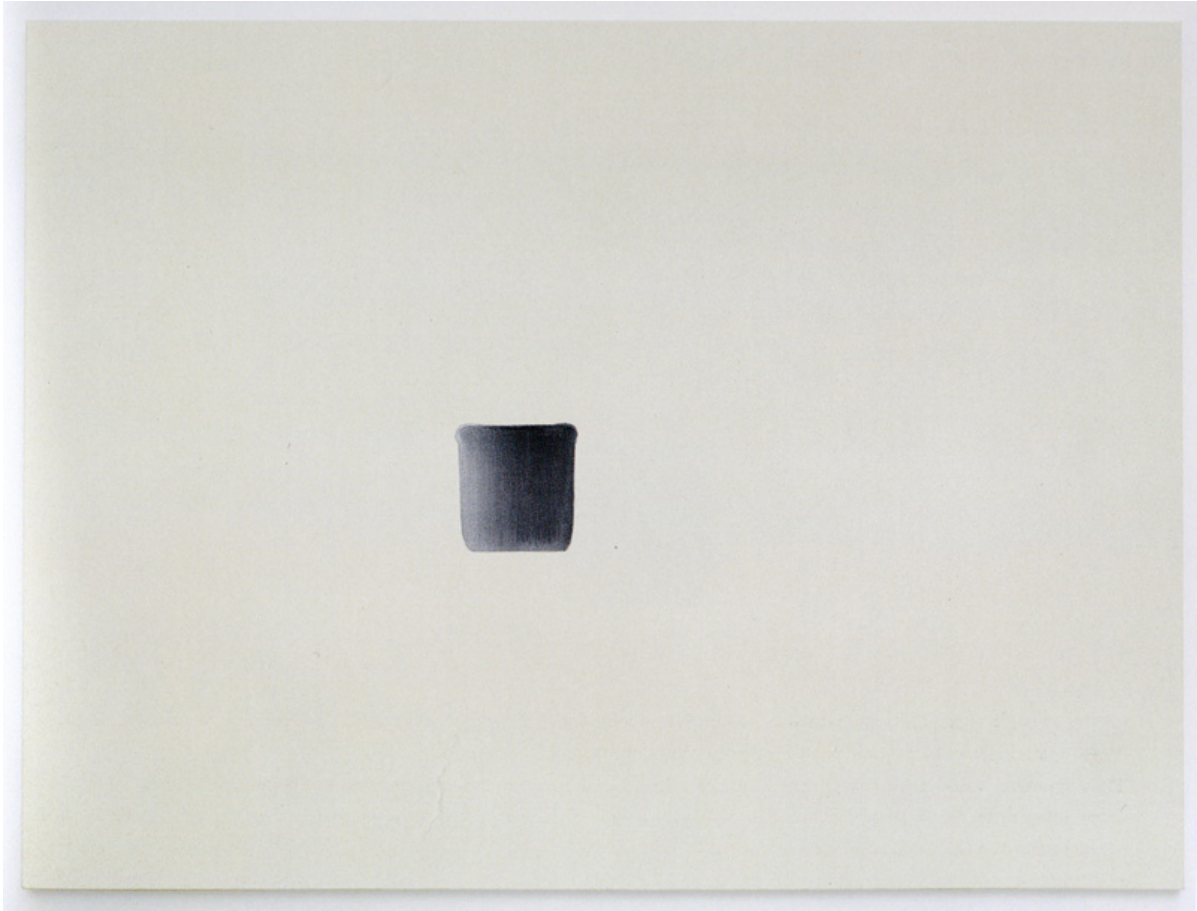
*Correspondence*, 1995

Huile sur toile / Oil on canvas

218 x 291 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

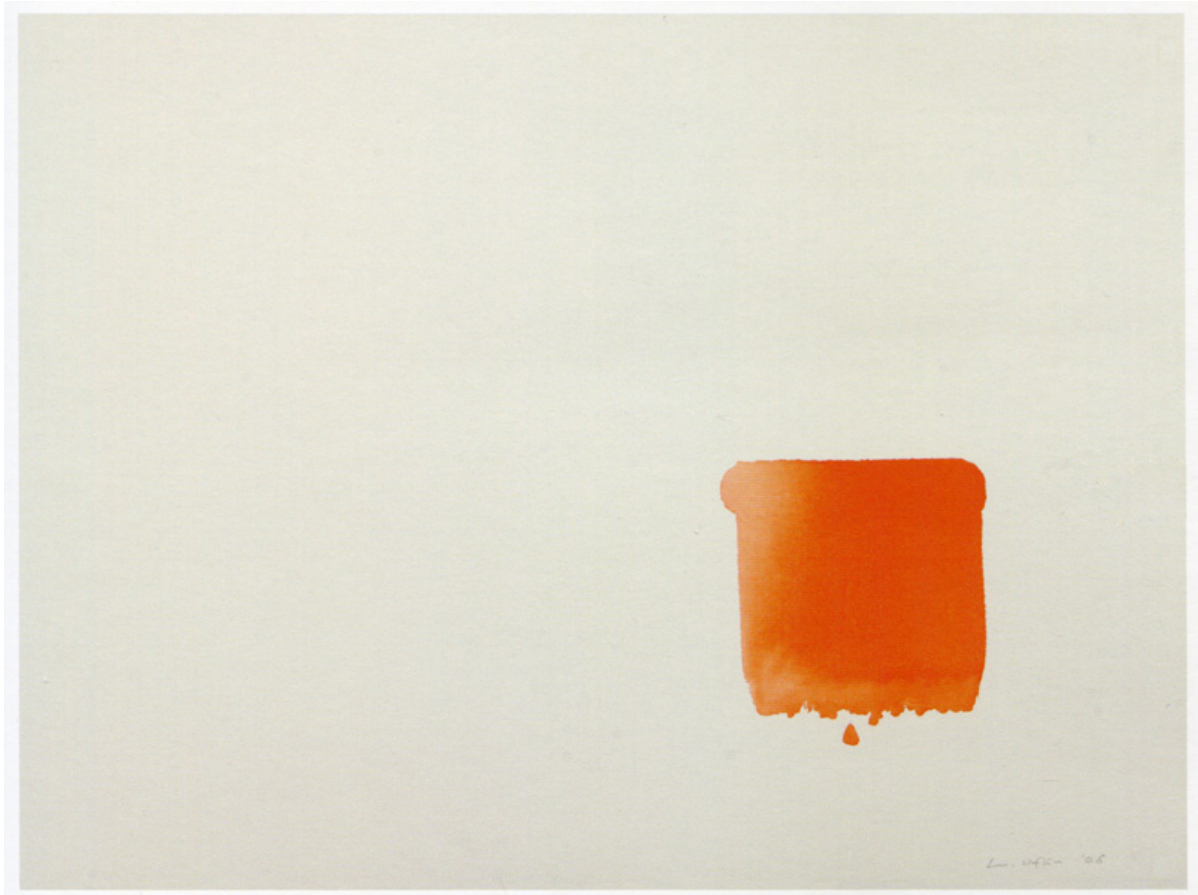
*Correspondence*, 2006

Aquarelle / Watercolor

58 x 75 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



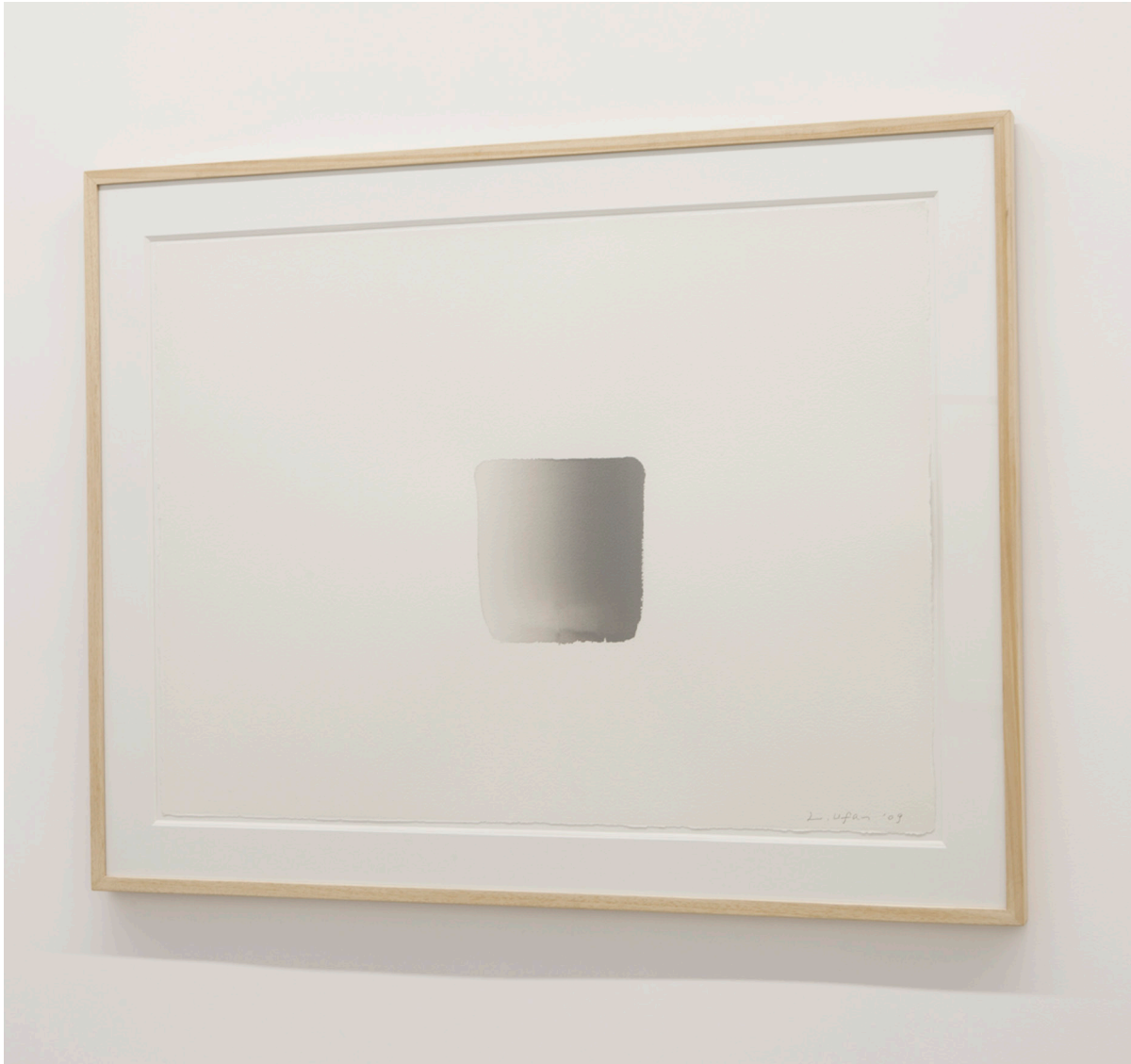
Lee Ufan

*Dialogue*, 2009

Huile et pigment minéral sur toile / Oil, stone pigment on canvas 218 x 291 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum*, 1968-2010

Plaque de fer, 180 x 200 x 1.5 cm / Iron plate, 180 x 200 x 1.5 cm Plaque de verre, 180 x 200 x 1.5 cm / Glass plate, 180 x 200 x 1.5 cm Pierre naturelle, 40 x 33 x 37 cm / Natural stone, 40 x 33 x 37 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum*, 1970

Fer, mur / Iron, wall

20 x 140 x 800 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum – Silence*, 1979

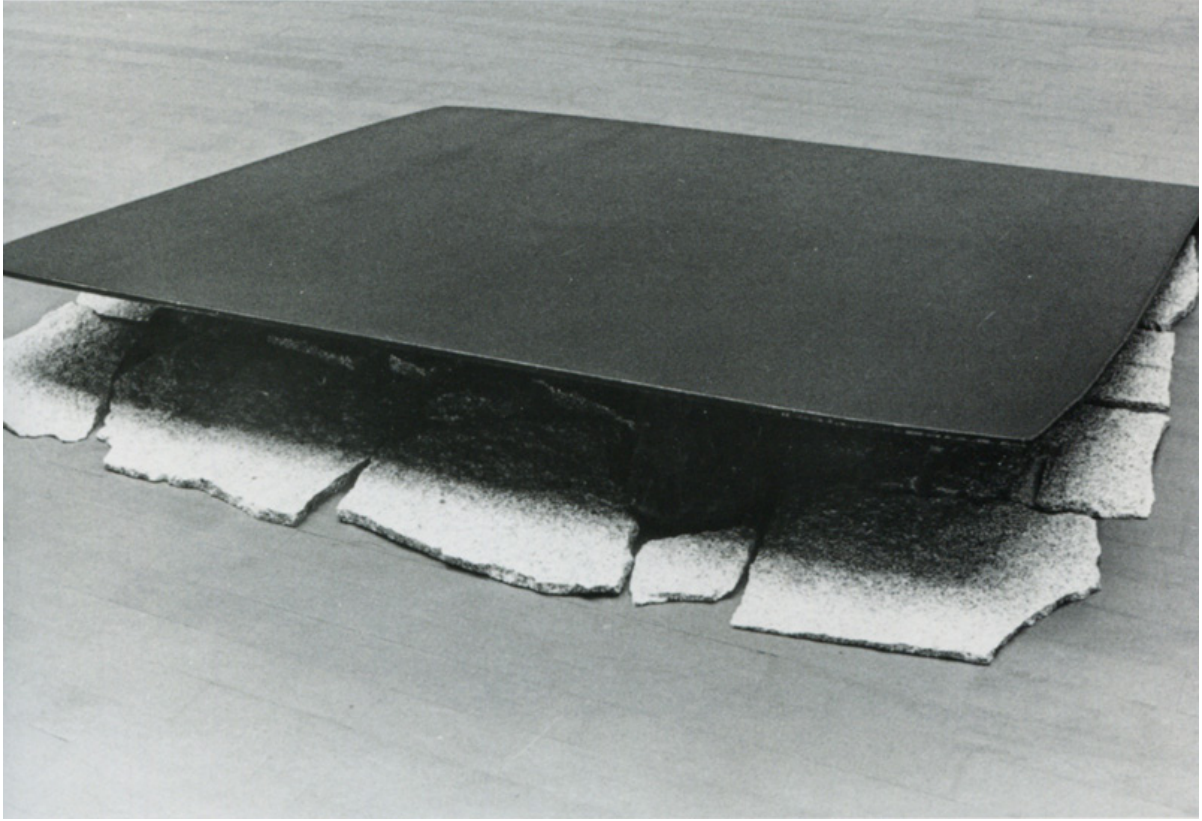
Plaque de fer, 280 x 210 x 1 cm / Iron plate, 280 x 210 x 1 cm Pierre naturelle, 70 x 60 x 60 cm / Natural stone, 70 x 60 x 60 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan  
*Relatum*, 1990  
Fer, pierre / Iron, stone  
40 x 200 x 180 cm  
© Lee Ufan  
Courtesy the artist and kamel mennour, Paris/London





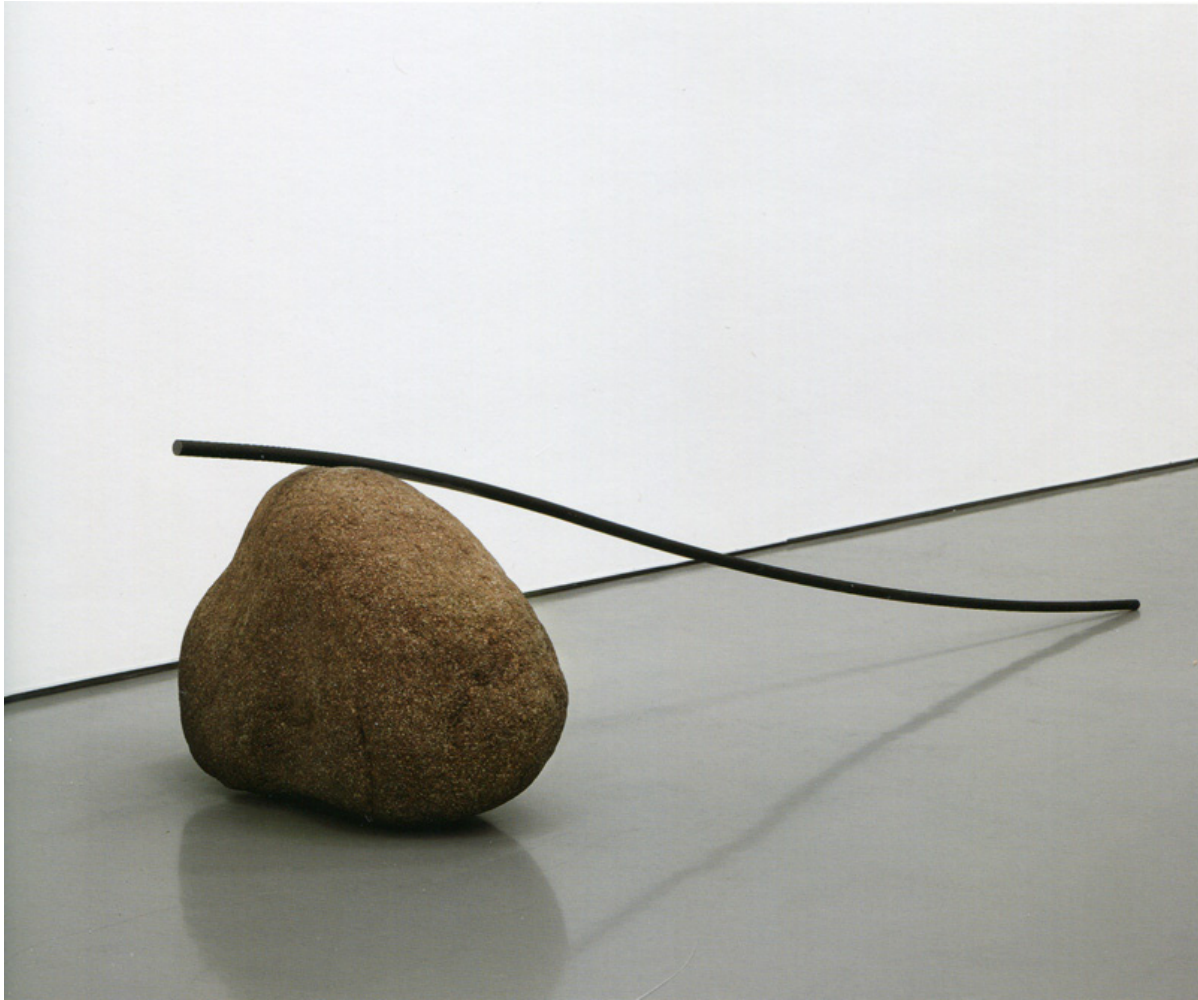
Lee Ufan

*Relatum – a rest*, 2005

Stone, iron pole / Pierre, barre de fer

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum – Dialogue*, 2008

Plaques de fer (2 plaques), 230 x 25 x 1 cm / Iron plates (2 plates), 230 x 25 x 1 cm

Pierres naturelles (2 pierres), 60 x 60 x 60 cm / Natural stones (2 pieces), 60 x 60 x 60 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum – Shadow of Stone*, 2010

Installation au Musée Lee Ufan à Naoshima / Installation at Lee Ufan Museum in

Naoshima Pierre, 55 x 65 x 66 cm / Stone, 55 x 65 x 66 cm

Ombre, 109 x 59 cm / Shadow part, 109 x 59 cm

Projection, 65 x 58 cm

Film en collaboration avec Yuki Teshima / Cooperation in making a movie: Yuki Teshi-  
ma

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



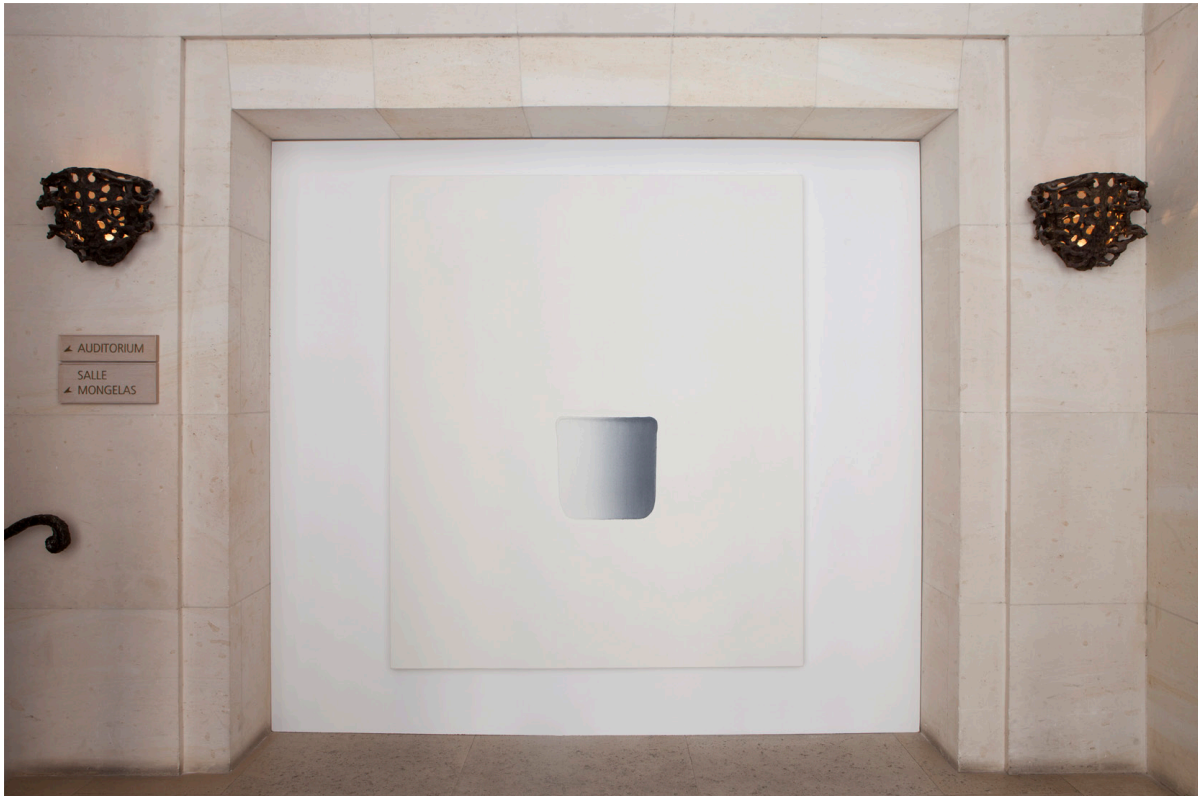
Lee Ufan

*Dialogue*, 2010

Installation au Musée de la Chasse et de la Nature / Installation at the Musée la Chasse  
et de la Nature

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum – Point, Line, Plane*, 2010

Installation au Musée Lee Ufan à Naoshima / Installation at Lee Ufan Museum in Naoshima

Mâts en Béton, 50x50cm (mât erigé); 40x40cm (mât couché), 1850 cm (hauteur) / Concrete pole (upper part 50x50cm; lower part 40x40cm) Height 1850 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Relatum – Point, Line, Plane*, 2010

Installation au Musée Lee Ufan à Naoshima / Installation at Lee Ufan Museum in Naoshima

Mâts en Béton, 50x50cm (mât erigé); 40x40cm (mât couché), 1850 cm (hauteur) / Concrete pole (upper part 50x50cm; lower part 40x40cm) Height 1850 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Dialogue*, 2010

Huile et pigments minéraux sur toile / Oil & mineral pigment on canvas 16 x 22.5 cm

© Lee Ufan

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*Dialogue*, 2013

Acrylique sur toile / Acrylic paint on canvas

162x130cm

Vue de l'exposition / Exhibition view « Lee Ufan », kamel mennour (47 rue Saint-André des arts), Paris

© Lee Ufan Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris/London





Lee Ufan

*Dialogue*, 2010

Huile et pigments minéraux sur toile / Oil & mineral pigment on canvas

227x182cm

Vue de l'exposition / Exhibition view « Lee Ufan », kamel mennour (47 rue Saint-André des arts), Paris

© Lee Ufan Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

*La peinture ensevelie...*, 2013

Installation : sable, pierre, huile et pigments minéraux sur toile / Installation : sand, stone, oil & mineral pigment on canvas

Dimensions variables / Variable dimensions

Vue de l'exposition / Exhibition view « Lee Ufan », kamel mennour (6 rue du Pont de Lodi), Paris

© Lee Ufan Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - L'Arche de Versailles*, 2014 / *Relatum - The Arch of Versailles* 2014

Dimensions totales / Overall dimensions :

Arche/Arch : 1113 x 1500 x 300 cm

Pierre1/Stone1:220x175x135cm Pierre2/Stone2:260x140x240cm Plaqueausol/  
Slabonthe ground:3x3000x300cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tazio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - Le Bâton du géant* 2014 / *Relatum - The Cane of Titan* 2014

Dimensions totales / Overall dimensions :

200x520x145cm

Barre / Bar : diamètre 10.5 cm / longueur : 500 cm Pierre/Stone:175x180x145cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles © Lee Ufan

Photo. Tadzio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - Dialogue X* 2014

Dimensions totales / Overall dimensions :

350x900x1800cm

2 tôles / 2 sheets metal: 350x450x5cm chaque

Pierre1 / Stone1: 130x134x130cm

Pierre2 / Stone2: 150x135x130cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tazio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - Lames de Vent* 2014 / *Relatum - Wavelength space* 2014

Dimensions totales / Overall dimensions :

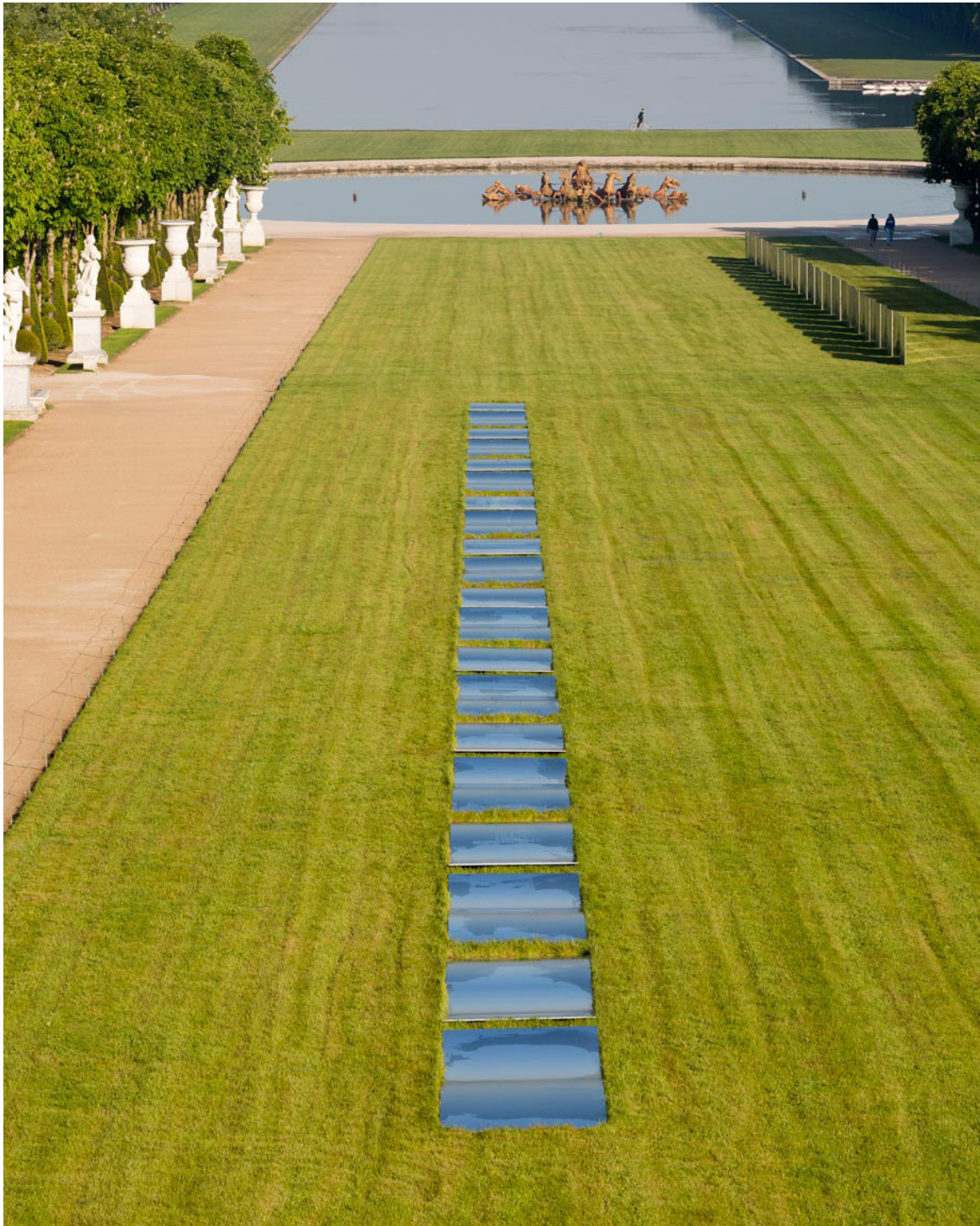
20 tôles inox / 20 sheets metal inox : 1.5 x 500 x 150 cm

20 tôles inox / 20 sheets metal inox : 150 x 500 x 1.5 cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles © Lee Ufan

Photo. Tadzio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - Dialogue Z* 2014

Dimensions totales / Overall dimensions :

300x800x796cm

2tôles/2sheetsmetal:300x400x4cmchaque

Pierre1/Stone1:137x150x115cm

Pierre2/Stone2:126x150x117cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tazio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - Four sides of messengers* 2014

Dimensions totales / Overall dimensions : 120x1050x1050cm

4 tôles / 4 sheets metal: 2x400x250cm chaque

Pierre1/Stone1: 90x120x95cm

Pierre2/Stone2: 98x115x86cm

Pierre3/Stone3: 90x140x120cm

Pierre4/Stone4: 120x120x100cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tadzio

Courtesy the artist and kamel mennour, Paris/London





Lee Ufan

- *Relatum - L'ombre des étoiles* 2014 / *Relatum - The Shadow of the Stars* 2014

Dimensions totales / Overall dimensions :

200x4500x4000cm

37 tôles / 37 sheets metal: 120 x 300 x 1.5 cm chaque

Pierre1/Stone1:130x130x125cm

Pierre2/Stone2:105x120x110cm

Pierre3/Stone3:152x140x150cm

Pierre4/Stone4:179x220x230cm

Pierre5/Stone5:175x270x160cm

Pierre6/Stone6:182x185x181cm

Pierre7/Stone7:200x180x160cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tadzio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum – Mur de Coton* 2014 / *Relatum – Cotton Wall* 2014

Dimensions totales / Overall dimensions :

330x330x360cm

Tôle/Sheetmetal: 2x300x250cm

Pierre1/Stone1: 50x70x70cm

Pierre2/Stone2: 60x70x70cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tadzio

Courtesy the artist and kamel mennour, Paris/London



Lee Ufan

- *Relatum - La Tombe, hommage à André Le Nôtre* 2014 / *Relatum - The tomb, homage to André Le Nôtre* 2014 Dimensions totales / Overall dimensions :

150x490x540cm

Tôle/Sheetmetal:2x268x296cm

Pierre/Stone:90x140x130cm

Vue de l'exposition / Exhibition view « Lee Ufan », Château de Versailles

© Lee Ufan Photo. Tadzio

Courtesy the artist and kamel mennour, Paris/London



# kamel mennour

## LEE UFAN

Born in 1936 in Haman-gun, Korea.

## SOLO SHOWS

2019

Habiter le Temps, Centre Pompidou Metz, Metz, France

2018

Relatum - Stage, Serpentine Sculpture Commission, Kensington Gardens, London, UK

2017

Lee Ufan, Couvent de la Tourette, Biennale de Lyon, Éveux - L'Arbresle

"Révélation", CCC OD, Tours, France.

2016

*Topos (Excavated)*, Castello di ama, Sienna, Italy.

"Les fragments et la fenêtre", Cité de la Céramique, Sèvres, France.

Château la Coste, Le Puy Ste Réparate, France.

"Lee Ufan", kamel mennour, Paris, France.

*Relatum*, The State Hermitage Museum, Saint-Petersbourg, Russia.

2015

Donjon de Vez, France

2014

Lee Ufan : Château de Versailles, curated by Alfred Pacquement, Versailles, France.

2013

kamel mennour, Paris.

"Relatum, le repos de la transparence", Musée de la Chasse et de la Nature, Paris, France.

"Dissonance", Chappelle Saint-Laurent – Le Capitole, Arles, France.

2012

"Lee Ufan: The Art of Emptiness", Asia Society, Houston, USA.

2011

"Dialogue: Lee Ufan", Gallery Hyundai, Seoul, Korea.

"Lee Ufan: Marking Infinity", Solomon R. Guggenheim Museum, New York, USA.

"Lee Ufan: Bilder und Skulpturen", Galerie Thaddaeus Ropac, Salzburg, Austria.

"Lee Ufan", SCAI The Bathhouse, Tokyo, Japan.

2010

"Lee Ufan: Resonancia," Galeria Elvira González, Madrid, Spain.

"Lee Ufan, Blum & Poe", Los Angeles, USA.

2009

"Lee Ufan: Peintures et Sculptures", Galerie Thaddaeus Ropac, Paris, France.

"Lee Ufan", Kukje Gallery, Seoul, Korea.

2008

"Lee Ufan", Pace Wildenstein, New York.

"Lee Ufan", The Royal Museum of Fine Arts of Belgium, Brussels, Belgium.

"Lee Ufan", Lisson Gallery, London, England.

"Lee Ufan", Tokyo Gallery, Tokyo, Japan.

"Lee Ufan: A Dialogue", Dahlem Museum, Museum für Asiatische Kunst, Berlin, Germany.

2007

"Lee Ufan", SCAI The Bathhouse, Tokyo, Japan.

"Lee Ufan: Resonance", 52nd Venice Biennale, Palazzo Palumbo Fossati, Venice, Italy.

“Lee Ufan”, Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria.  
2006  
“Lee Ufan”, Gallery Muramatsu, Tokyo, Japan.  
“Lee Ufan”, IBU Gallery, Paris, France.  
“Lee Ufan”, Shirota Gallery, Tokyo, Japan.  
“Lee Ufan”Galerie Micheline Sz wajcer, Antwerp, Belgium.  
“Lee Ufan: Silence”, Galerie M, Bochum, Germany.  
Kong Gan Gallery, Busan, Korea.  
2005  
“Lee Ufan”, Musée d’Art Moderne, Saint-Etienne.  
“Lee Ufan; The Art of Margins”, Yokohama Museum of Art, Yokohama, Japan.  
2004  
“Lee Ufan: Peinture Sculpture”, Espace d’Art Contemporain Fernet Branca, Alsace, France.  
“Lee Ufan: The Art of Encounter”, Lisson Gallery, London, England.  
2003  
“Lee Ufan: The Search for Encounter”, Ho-Am Art Gallery and Rodin Gallery, Seoul, Korea.  
“Lee Ufan”, Samsung Museum of Contemporary Art, Seoul, Korea.  
Gallery Hyundai, Seoul, Korea.  
2002  
“Lee Ufan”, SCAI The Bathhouse, Tokyo, Japan.  
2001  
“Lee Ufan”, Shirota Gallery, Tokyo, Japan.  
“Lee Ufan: Paintings 1973–2001”, Kunstmuseum Bonn, Germany.  
2000  
“Lee Ufan”, Kong Gan Gallery, Busan, Korea.  
“Lee Ufan: Interconnection”, Galerie M, Bochum, Germany.  
1999  
“Lee U-fan: 70s Prints”, Takeda Art Co. Inc., Tokyo, Japan.  
“Lee Ufan,” Kamakura Gallery, Tokyo, Japan.  
“Lee Ufan”, Liliane & Michel Durand-Dessert, Paris, France.  
“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.  
1998  
“Lee Ufan”, Shirota Gallery, Tokyo, Japan.  
“Lee Ufan: Painting and Sculpture”, Städtisches Museum im Städel, Frankfurt, Germany.  
“Lee Ufan Print Works 1970–1998”, Mitaka City Gallery of Art, Nigata City Art Museum, Japan.  
01 Sigong Gallery, Taegoo, Korea.  
1997  
“Lee Ufan”, Gallery Bhak, Seoul, Korea.  
“Lee Ufan”, Gallery Hyundai, Seoul, Korea.  
“Lee Ufan”, Space Shimoda, Tokyo, Japan.  
“Lee Ufan”, Galerie Nationale du Jeu de Paume, Paris, France.  
“Lee Ufan: Anche il vuoto lavora”, Lorenzelli Arte, Milan, Italy.  
1996  
“Lee Ufan”, Galerie J. Moussion, Paris, France,  
“Lee Ufan”, Kong Gan Gallery, Busan, Korea.  
“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.  
“Lee Ufan”, Lisson Gallery, London, England.  
1995  
“Lee Ufan”, Galerie de Paris, Paris, France.  
“Lee Ufan,” Tokyo Gallery, Tokyo, Japan.  
“Lee Ufan: Entsprechungen–Setzungen 1994/1995”, Galerie M, Bochum, Germany.  
“Lee Ufan”, Städtisches Museum Schloss Morsbroich, Leverkusen, Germany.  
1994

“Lee Ufan”, Fondazione Mudima, Milan, Italy.

“Lee Ufan”, Hyundai Gallery, Seoul, Korea.

“Lee Ufan”, Inkong Gallery, Seoul, Korea.

“Lee Ufan”, Museum of Modern Art, Kamakura, Japan.

“Lee Ufan,” The National Museum of Contemporary Art, Seoul, Korea.

1993

“Lee Ufan”, Kamakura Gallery, Tokyo, Japan.

“Lee Ufan”, Shirota Gallery, Tokyo, Japan.

“Lee Ufan,” Tokyo Gallery, Tokyo, Japan.

“Lee Ufan”, The Museum of Modern Art Kamakura, Japan.

1992

“Lee Ufan”, Galerie de Paris, Paris, France.

“Lee Ufan”, Kong Gan Gallery, Busan, Korea.

“Lee Ufan”, SAGA-MMG, Grand Palais, Paris, France.

“Lee Ufan”, Space Gallery, Busan, Korea.

1991

“Lee Ufan”, Gallery Ueda, Tokyo, Japan.

“Lee Ufan”, Lorenzelli Arte, Milan, Italy.

“Lee Ufan”, Tokyo Gallery, Tokyo, China.

“Lee Ufan”, Inkong Gallery, Seoul, Korea.

“Lee Ufan”, Hara Museum of Contemporary Art, Japan.

1990

“Lee Ufan”, Gallery Hyundai, Seoul, Korea.

“Lee Ufan”, Inkong Gallery, Seoul, Korea.

“Lee Ufan”, Kamakura Gallery, Tokyo, Japan.

1989

“Lee Ufan”, Galerie de Paris, Paris, France.

“Lee Ufan”, Shirota Gallery, Tokyo, Japan.

“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.

“With Winds: Lee U-fan,” Gallery Ueda, Tokyo, concurrent with Tokyo Gallery, Japan.

“Lee Ufan: With Winds, Paintings 1986/88”, Galerie M, Bochum, Germany.

1988

“Lee Ufan,” Galerie Anselm Dreher, Berlin, Germany.

“Lee Ufan: Ex Oriente”, Padiglione d’Arte Contemporanea, Milan, Italy.

“Lee Ufan: Traces of Sensitivity and Logic”, The Museum of Fine Arts, Gifu, Japan.

1987

“Lee Ufan,” Gallery Hyundai, Seoul, Korea.

1986

“Lee Ufan”, Galerie de Paris, Paris, France.

“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.

“Lee Ufan”, Shirota Gallery, Tokyo, Japan.

“Lee Ufan”, Gallery Ueda, Tokyo, Japan.

1985

“Lee Ufan”, Kamakura Gallery, Tokyo, Japan.

1984

“Lee Ufan”, Galerie de Paris, Paris, France.

“Lee Ufan”, Gallery Hyundai, Seoul, Korea.

“Lee Ufan”, Shirota Gallery, Tokyo, Japan.

1983

“Lee Ufan”, Gallery Ueda, Tokyo, Japan.

“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.

1982

Lee Ufan, Studio Marconi, Milano, Italy.

1981

“Lee Ufan”, Shirota Gallery, Tokyo, Japan.

1980

“Lee Ufan”, Galerie Eric Fabre, Paris, France.

“Lee Ufan”, Gallery Ueda, Tokyo, Japan.

“Lee Ufan”, Marl Sculpture Museum, Germany.

“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.

1979

“Lee Ufan”, Gallery Muramatsu, Tokyo, Japan.

“Lee Ufan”, Gallery Takagi, Nagoya, Japan.

“Lee Ufan”, Marl Sculpture Museum, Germany.

Jin Gallery, Seoul, Korea.

1978

“Lee Ufan”, The Antwerp Gallery, Antwerp, Belgium.

“Lee Ufan”, Gallery Hyundai, Seoul, Korea.

“Lee Ufan: From Point—From Line”, Düsseldorf Kunsthalle, Düsseldorf, Germany.

“Lee Ufan”, Louisiana Museum of Modern Art, Humlebaek, Denmark.

“Lee Ufan”, Shirota Gallery, Tokyo, Japan.

“Lee Ufan: Skulpturen”, Galerie M, Bochum, Germany.

1977

“Lee Ufan”, Galerie Eric Fabre, Paris, France.

“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.

1976

“Lee Ufan”, Gallery Spectrum, Antwerp, Belgium.

“Lee Ufan”, Galerie M, Bochum, Germany.

1975

“Lee Ufan”, Galerie Eric Fabre, Paris, France.

1974

Lee Ufan, Tamura Gallery, Tokyo, Japan.

1973

“Lee Ufan”, Tokyo Gallery, Tokyo, Japan.

1972

“Lee Ufan”, Myong-Dong Gallery, Seoul, Korea.

1971

“Lee Ufan”, Pinar Gallery, Tokyo, Japan.

1970

“Lee Ufan”, Tamura Gallery, Tokyo, Japan.

1967

“Lee Ufan”, Sato Gallery, Tokyo, Japan.

## GROUP SHOWS

2019

Hirshhorn Museum, Washington, USA

Museum of Contemporary Art Australia, Sydney, Australia

2018

Dia Beacon, NY, USA

2014

Formes simples, Centre Pompidou Metz, France.

2013

Prima Materia, Punta della Dogana, Venice, Italy.

Lachobsky Collection, Dallas, USA.

2012

“Tokyo 1955–1970: A New Avant-Garde”, Museum of Modern Art, New York, USA.  
“Summer Group Show 2012”, The Pace Gallery, New York, USA.  
“Art as Magic: Visionary Artists and Their Inner Supernatural World”, Aichi Prefectural Museum of Art, Nagoya, Japan.  
“Requiem for the Sun: The Art of Mono-ha”, Blum & Poe, Los Angeles, USA.  
“Requiem for the Sun: The Art of Mono-ha”, Gladstone Gallery, New York, USA.  
2011  
“Beijing Voice: Leaving Realism Behind”, The Pace Gallery, Beijing, China.  
“Burning, Bright: A Short History of the Light Bulb”, The Pace Gallery, New York, USA.  
“Tricks & Humor”, Yokosuka Museum of Art, Japan.  
“Pure Clay: Young Sook Park and Lee Ufan”, RH Gallery, New York, USA.  
“The World Belongs to You”, curated by Caroline Bourgeois, Palazzo Grassi, Francois Pinault Foundation, Venice, Italy.  
“Silence and Time”, Dallas Museum of Art, Dallas, USA.  
“In Praise of Doubt”, curated by Caroline Bourgeois, Punta della Dogana, Francois Pinault Foundation, Venice, Italy  
2010  
“50 Years at Pace”, The Pace Gallery, New York, USA.  
“Painting: Process and Expansion: From the 1950s to the Present Day”, Museum Moderner Kunst Stiftung Ludwig Wien, Austria.  
“Personal Structures: Time–Space–Existence”, Kunstlerhaus Palais Thurn & Taxis, Bregenz, Austria.  
2009  
15<sup>th</sup> Anniversary Inaugural Exhibition, Blum & Poe, Los Angeles, USA  
“A Walk in the Park: Outdoor Sculpture at PaceWildenstein”, PaceWildenstein, New York, USA.  
“In-Finitum”, Palazzo Fortuny, Venice.  
“Personal Structures in New York”, Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York.  
“Qui a peur des artistes ?” François Pinault Collection, Palais des Arts, Dinard, France.  
“Essential Experience”, RISO Galleria Regionale della Sicilia, Italy.  
2008  
“Red Wind”, Blum & Poe, Los Angeles.  
“The Thin Line of Shadow: Lee Ufan”, Günther Uecker, Roman Opalka, Fondazione Mudima, Milan.  
“Sensitive Systems”, Hakgojae Gallery, Seoul.  
“Sotto voce”, Yvon Lambert, New York.  
1st Poznan Biennale, Poland.  
2007  
48th October Salon: Micro Narratives, October Salon, Belgrade Cultural Center, Serbia.  
“What is Mono-ha?”, Beijing Tokyo Art Projects, Japan.  
“Elastic Taboos: Within the Korean World of Contemporary Art”, Kunsthalle Wien, Austria.  
“L’art de Monet et sa Postérité”, The National Art Center, Tokyo.  
Micro-Narrative, Belgrad.  
“Living in the Material World: Things, in Art of the 20th Century and Beyond”, The National Art Center, Tokyo.  
2006  
“Shelter: Art for Women in Forced Prostitution”, Neue Nationalgalerie, Berlin.  
Fever Variations: Gwangju Biennale, Korea.  
“La force de l’art”, Grand Palais, Paris.  
“Motion on Paper”, Ben Brown Fine Arts, London.  
2005  
“Reconsidering Mono-ha”, The National Museum of Art, Osaka.  
“Moderato cantabile”, Lee Ufan, Simon Callery, Nishikawa, Galerie Philippe Casini, Paris.



“(In)visible (In)corporeo”, Museo d’Arte Provincia di Nuoro, Italy.  
2004  
“Limpa – Ecole de Limpa”, The National Museum of Modern Art, Tokyo.  
“L’art au future antérieur: Liliane et Michel Durand-Dessert, l’engagement d’une galerie 1975–2004”, Musée du Grenoble, France.  
2003  
“Happiness: A Survival Guide for Art + Life”, Mori Art Museum, Tokyo.  
“Anni ’70, 80, 90”, Lorenzelli Arte Gallery, Milan.  
2002  
“APT 2002: Asia-Pacific Triennial of Contemporary Art”, Queensland Art Gallery, Australia.  
Les années 70: l’art en cause”, Musée d’art contemporain Entrepôt, Bordeaux, France.  
2001  
Century City, Tate Modern, London  
“Mono-ha : School of Things”, Museum of Kettle’s Yard, Cambridge ; Newlyn Art Gallery, Newlyn, England.  
“Silence/Violence”, SCAI The Bathhouse, Tokyo.  
“Le Tribu dell’Arte”, Galleria Comunale d’Arte Moderna e contemporanea, Rome.  
“Ikuro : Be alive”, Contemporary Art from Japan 1980 to the Present, Kröller-Müller Museum, “Otterlo”, The Netherlands.  
2000  
“Bernard Frize, Katharina Grosse and Lee Ufan”, Galerie Monika Reitz, Frankfurt.  
2000 Shanghai Biennale: UNESCO Prize for the Promotion of the Art, China.  
Man + Space : Gwangju Biennale, Korea.  
1999  
“Kunstwelten im Dialog”, Museum Ludwig, Köln.  
1998  
“Contemporary Art of Korea–Time”, Hoam Art Gallery, Seoul.  
“Korean Monochromism”, Busan Metropolitan Art Museum, Korea.  
“Poetics of Time”, Ho-Am Art Museum, Seoul.  
“Koreanische Positionen der Gegenwart”, Dorothea van der Koelen Gallery, Mainz, Germany ; Weisee Gallery, Cologne.  
“Sarajevo 2000”, Museum Moderna Kunst Stiftung Ludwig, Wien.  
1997  
“Made in France 1947–1997”, Musée National d’Art Moderne, Centre Georges Pompidou, Paris.  
1996  
“Small Truths: Repetition and the Obsessional in Contemporary Art”, John Hansard Gallery, Southampton, England.  
“Project 8: Prehistoric Stone and Media Show”, Total Contemporary Art Museum, Seoul.  
“Papier Europäer,” Galerie M, Bochum, Germany.  
“Japon 1970: Matière et Perception, Le Mono-Ha et la Recherche des Fondements de l’Art”, Musée d’art Moderne, Saint-Etienne, France.  
1995  
“Asiana: Contemporary Art from the Far East”, Palazzo Vendramin Calgeri, Venice.  
“Mono-ha”, The Museum of Fine Art Gifu, Japan.  
“Bestandsaufnahme XII”, Galerie M, Bochum, Germany.  
“Korean Art 1995: Quality, Quantity, Sensation”, National Museum of Contemporary Art, Seoul.  
“Movement of a Line—II”, Base Gallery, Tokyo.  
“Matter and Perception 1970: Mono-Ha and the Search for Fundamentals”, The Museum of Fine Art, Gifu, Japan.  
Joongang Biennale, Hoam Art Gallery, Seoul.  
1994  
“Postwar Art in Japan”, Yokohama Museum of Art, Yokohama.  
“Malerei”, Galerie M, Bochum, Germany.

“Japanese Art after 1945: Scream against the sky”, Yokohama Museum of Art, Japan ;  
Guggenheim Museum Soho, New York.  
1993  
“Spiritual in Art”, Fukuyama Museum of Art, Japan.  
1992  
“Anschitssachen”, Galerie M, Bochum, Germany.  
“Avanguardia Giapponesi degli anni 70”, Galleria d’Arte Moderna Bologna, Italy.  
“Seven Artists: Aspects of Contemporary Japanese Art”, Nagoya City Art Museum, Nagoya,  
Japan.  
“Working with Nature: Traditional Thought in Contemporary Art from Korea”, Tate Gallery,  
Liverpool.  
1991  
“Seven Artists: Aspects of Contemporary Japanese Art”, The Santa Monica Museum of Art,  
California, Portland Art Museum, Oregon Art Institute, Oregon, Museo Rufino Tamayo, Mexico,  
Contemporary Art Center, New Orleans.  
1990  
“Minimal Art”, The National Museum of Art, Osaka.  
“Bestandsaufnahme VII”, Galerie M, Bochum, Germany.  
“Blau: Farbe der Ferne”, Heidelberger Kunstverein, Germany.  
1989  
“Effets de Mirror”, Bibliothèque Louis-Aragon, Choisy, France.  
“New Tools, New Images: Europalia 89, Japan in Belgium”, Museum van Hedendaagse Kunst,  
Gent.  
20th Biennale Middelheim–Japan, Open–Air Museum of Sculpture, Middelheim, Antwerp.  
“Croisement des Signes”, Institut du Monde Arabe, Paris.  
1988  
“Monoha: La Scuola della Cose”, Museo Laboratorio d’Arte Contemporanea, Rome.  
“Symposium of Olympic Sculpture”, Olympic Park, Seoul.  
1987  
“Mono-ha and Postmono-ha”, Seibu Museum of Art, Tokyo.  
The Tenth Anniversary Exhibition: Painting 1977–87, The National Museum of Art, Osaka.  
1986  
“Contemporary Japanese Calligraphy and Painting”, Galerie Nationale de Prague,  
Czechoslovakia.  
“Le Japon des Avant-Gardes 1910–1970”, Musée National d’Art Moderne, Centre Georges  
Pompidou, Paris.  
“Mono-Ha”, Kamakura Gallery, Tokyo.  
“Seoul-Paris”, Centre National des Arts Plastiques, Paris.  
1985  
“40 Years of Japanese Contemporary Art: 10<sup>th</sup> Anniversary New Building”, Tokyo Metropolitan  
Art Museum, Tokyo.  
“Ecole de Seoul”, Gallery Kwan-Hoon, Seoul.  
“Artists’ Books: Japan”, Franklin Furnace, New York.  
1984  
Wiesbaderner Skulpturentage, Germany.  
“Trends of Contemporary Japanese Art”, Tokyo Metropolitan Art Museum, Tokyo.  
1983  
“ARS 83 Helsinki”, Art Museum of the Ateneum, Finland.  
“Tokyo Gallery in London: Minoru Kawabata”, Lee U-Fan and Yoshishige Saito, Juda Rowan  
Gallery, London.  
1982  
“Material Gets Art”, Nationalgalerie, Staatliche Museen, Berlin.

Drawing Today; Masters of Drawing: Denes, Gafgen, Tubke, U-Fan: 2<sup>nd</sup> International Young Artist Triennial of Drawing, Kunsthalle Nürnberg, Germany ; Musée contonal des beaux arts, Lausanne. "1982 Japanese Contemporary Art Exhibition", Camden Arts Center, London.

1980

"Contemporary Art in Japan", Museum of Modern Art, Stockholm.

Japan Kalejdoskop, Sweden.

Skulptur im 20 Jahrhundert, Basel.

1979

11th International Prints Biennale in Tokyo, National Museum of Modern Art, Kyoto.

1st Henry Moore Grand Prize Exhibition, Hakone Open-Air Museum, Awarded Superlative Prize, Kanagawa, Japan.

1978

"Focus 78", Centre Culturel du Marais, Paris.

"Z. B. Sculpture", Städtisches Museum im Stadel, Frankfurt.

1977

"Drawing 5 Artists", Miami Gallery, Tokyo.

13th Contemporary Art Exhibition of Japan, Awarded prize of The National Museum of Modern Art, Tokyo.

"100 Prints Acquisitions 1973-1976", The Museum of Modern Art, New York.

Kassel Documenta 6, Germany.

1976

International Painting Fair, Cagnes-Sur-Mer, France.

The 2<sup>nd</sup> Biennale of Sydney 1996: Recent International Forms in Art, Art Gallery of New South Wales, Australia.

"Ecole de Seoul", National Museum of Modern Art, Seoul.

1975

"Contemporary Art of Japan", The Museum of Itevorg, Stockholm.

"Contemporary Art of Japan", Sonja Henle-Niels Onstad Museum, Oslo.

11<sup>th</sup> Contemporary Art Exhibition of Japan, Tokyo Metropolitan Art Museum, Tokyo.

3rd Triennale India, National Academy of Art, New Delhi, India.

1974

"Japan Traditional Gegenwart", Städtisches Kunsthalle, Düsseldorf.

"Japanese Art in Louisiana", Louisiana Museum of Modern Art, Humlebaek, Denmark.

1973

XII Biennale de São Paulo, São Paulo.

"The Contemporary Art Exhibition of Japan: 20 Years of Contemporary in Retrospective", Tokyo and Kyoto.

1972

8th International Prints Biennale, Tokyo.

Napoli International Exhibition, Naples.

2<sup>nd</sup> International Biennale of Prints in Seoul, National Museum of Modern Art, Seoul.

1971

7<sup>th</sup> Biennale de Paris, Parc Floral, Paris.

1970

7th International Prints Biennale, Tokyo.

Aspects of New Japanese Art, National Museum of Modern Art, Tokyo.

1969

5th International Young Artists Exhibition, Japan Cultural Forum, Tokyo.

9th Contemporary Art Exhibition of Japan, Tokyo Metropolitan Art Museum, Tokyo.

X Biennale de São Paulo Biennale, São Paulo.

Trends in Contemporary Art, The National Museum of Modern Art, Kyoto.

1968

Contemporary Art of Korea, The National Museum of Modern Art, Tokyo.

## **PUBLIC COLLECTIONS**

Berlin National Galerie, Berlin, Germany.

The Brooklyn Museum, New York, U.S.A.

Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France.

The Museum of Fine Arts, Gifu, Japan.

Leeum Samsung Museum of Art, Seoul, Korea.

Kröller-Müller Rijksmuseum, Otterloo, Holland.

Le Musée de Sculpture en Plein Air, Paris, France.

The Museum of Modern Art, New York, U.S.A.

São Paulo Art Library, São Paulo, Brazil.

Sonja Henle-Niels Onstad Museum, Oslo, Norway.

Staats Kunstsammlungen Dresden, Dresden, Germany.

Kunsthalle Nürnberg, Germany.

Stuttgart Staats Galerie, Stuttgart, Germany.

The National Museum of Contemporary Art, Seoul, Korea.

Hakone Open-Air Museum, Kanagawa, Japan.

Hara Museum of Contemporary Art, Tokyo, Japan.

Hiroshima City Museum of Contemporary Art, Hiroshima, Japan.

Iwaki City Art Museum, Iwaki, Japan.

Ohara Museum of Art, Kurashiki, Japan.

Setagaya Art Museum, Tokyo, Japan.

Sezon Museum of Modern Art, Nagano, Japan.

The Museum of Modern Art, Kamakura & Hayama, Japan.

The National Museum of Modern Art, Kyoto, Japan.

The National Museum of Modern Art, Tokyo, Japan.

The National Museum of Art, Osaka, Japan.

Galerie Nationale de Prague, Czech Republic.

Museum of Contemporary Art Tokyo, Japan.

Art Gallery of New South Wales, Sydney, Australia.

Hokkaido Museum of Modern Art, Sapporo, Japan.

Kunstsammlungen der Ruhr-Universität Bochum, Germany.

Städtisches Museum Leverkusen, Germany.

Toyota Municipal Museum of Art, Japan.

Tate Modern, London, England.

FNAC, Paris, France.

Städtisches Museum Städel Frankfurt, Germany.

Fondazione Mudima, Milano, Italy.

Queensland Art Gallery, Brisbane, Australia.

Seoul Municipal Museum of Art, Korea.

Kunstmuseum Bonn, Germany.

Kunsthaus Zürich, Switzerland.

Situation Kunst, Bochum, Germany.

Fukuoka Art Museum, Japan.

Contemporary Art Museum, Kumamoto, Japan.

Asia Society Texas Center, Houston, USA.

Rachofsky Collection, Dallas, USA.

Eclipse Collection, Brussels, Belgium.