

Lee Ufan The Art Of Encounter

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south korean born artist lee ufan who came to prominence in the late 1960s as part of the japanese mono ha object school group has consistently focused on challenging the delineations between sculpture and painting this gives his work many stylistic affinities with american minimalism *relatum kiss* 1986 for example is a floor piece consisting of two stones resting on carl andre esque iron plates ufan s theoretical writings are also a significant part of his oeuvre they refer heavily to philosophy which he studied in tokyo before co founding mono ha it is difficult to say what is perfect or what is balanced but the movement of vision in relation to similarity and difference is endless he has written in a characteristic meditation on aesthetics ufan has been exhibiting his work internationally since the early 70s this monograph places him in context with his peers and engages in a socio historical examination of his theoretical writing

painter sculptor writer and philosopher lee ufan first came to prominence in the late 1960s as one of the major proponents of the japanese avant garde group mono ha japan s first contemporary art movement to gain international recognition the mono ha school of thought rejected western notions of representation choosing to focus on the relationships of materials and perceptions rather than on expression or intervention a new edition of a collection of writings first published in 2004 this volume features previously unpublished essays from 1967 2007 and a recent interview with hans ulrich obrisit this edition has been published by lisson gallery and the serpentine galleries on the occasion of lee ufan s outdoor commission *relatum stage* at serpentine galleries london 6 february 2018 27 january 2019 revised edition

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traduisent par l horizontalité passionné par les estampes lee ufan avait depuis de nombreuses années le désir de tester les limites de l horizontalité en créant une gravure extrêmement longue c est à l atelier du maître imprimeur michael woolworth qu il a pu réaliser ce rêve se confrontant de toute sa force physique à la dureté des plaques d acier et à l immensité de leur étendue il a créé deux œuvres très différentes comme deux façons d explorer une trajectoire infinie véritables prouesses artistiques physiques techniques ces impressionnantes gravures sont le fruit d une coopération extraordinaire entre l artiste et toute l équipe de l atelier un livre en forme de leporello accompagne le projet il comporte un texte inédit dans lequel l artiste explicite sa démarche À la fois vigoureuses et méditatives les gravures de lee ufan sont une invitation à laisser notre regard glisser sur les lignes et se perdre dans les vides s effaçant devant son œuvre l artiste nous trace ainsi une voie vers l invisible je forme un vœu que ceux qui regardent cette œuvre rencontrent à travers un intermédiaire qui est lee ufan non une image créée par lee ufan mais un monde au delà d elle

introduction by jean fisher

the south korean born artist lee ufan made a risky wager early in his career introducing non action into his work this notion which recalls traditional asian values simultaneously echoes the quest of modernist and conceptual art a major figure of contemporary art lee ufan is also a philosopher and a poet during the 1960s in japan he contributed to shaping mono ha a movement similar to italy s arte povera and american minimalism casting an eye across the artist s paintings and his three dimensional oeuvre from the beginning of his career through to his current work this volume seeks to understand how lee ufan who has espoused minimising intervention since he began making art attempts to receive the world in its natural unadulterated state author okyang chae duporge holds a phd in the history of art paris sorbonne university and is a practicing art historian lecturer at the institut national des langues et civilisations orientales in paris inalco she is also the co author of bulguksa et seokguram published in 2016 by editions cercle d art selling points contemporary korean art mono ha modernist painting modernist sculpture japanese post war art and dansaekhwa influences all are incorporated within the work of lee ufan this book sheds light on the oeuvre of one of east asia s most significant contemporary artists 54 colour images

the beautiful companion volume to lee ufan s largest site specific outdoor sculpture project in the u s in fall 2019 the hirshhorn museum and sculpture garden debuted 10 new specially commissioned outdoor sculptures from celebrated korean artist lee ufan this book accompanies the expansive installation which features sculptures from the artist s signature and continuing relatum series and marks the first exhibition of lee s work in the nation s capital for the first time in the hirshhorn museum s 44 year history its 4 3 acre outdoor plaza will be devoted entirely to the work of a single artist and this book is a beautiful commemoration or keepsake of that event lee is a founder of the late 1960s artistic movement mono ha or school of things so his artwork represents an encounter between the viewer the materials and the site the sculptures in this installation and book reflect this all of the sculptures respond to the museum s unique architecture and continue lee s iconic practice of placing contrasting materials such as stainless steel plates and boulders in dialogue with one another to heighten awareness of the world the book features more

than 100 color illustrations including preliminary sketches photographs of the artist selecting materials for the work images of the installation process shots of installed sculptures details of installed sculptures and more accompanying these powerful images are a foreword essays artist interview and short captions that highlight how the works are rooted in contemplation and sensation rather than static representation lee ufan open dimension offers readers an intimate look at the work artistic process and impact of one of the pioneering figures of postwar art

L'art de lee ufan peintre sculpteur poète et philosophe né en corée du sud en 1936 travaillant aujourd'hui entre le japon et la france est un art de la révélation chacune de ses oeuvres traduit des principes philosophiques à la fois simples et profonds pour entrer dans l'univers de lee ufan il faut accepter de prendre le temps d'investir l'espace d'aller à la rencontre des oeuvres cette exposition est conçue comme une initiation à un autre langage de l'art que lee ulan élabore depuis les années 1960

the first north american museum retrospective devoted to artist philosopher and poet lee ufan b 1936 korea lee ufan marking infinity charts lee's creation of a visual conceptual and theoretical language that has radicalized and expanded the possibilities for sculpture and painting deeply versed in modern philosophy lee is an influential writer on aesthetics and contemporary art and is recognized as the key theorist of mono ha an antiformalist materials based art movement that developed in tokyo in the late 1960s book jacket

an introduction to the rich and diverse history of contemporary art over the past 60 years from modernism and minimalism to artists like andy warhol and marina abramović featuring lavish illustrations this is the perfect gift for art history fans and anyone looking for a more inclusive perspective on the old boys club encountering a work of contemporary art a viewer might ask what does it mean is it really art and why does it cost so much these are not the questions that e h gombrich set out to answer in his magisterial the story of art contemporary art seems totally unlike what came before it departing from the road map supplied by raphael dürer rembrandt and other european masters in the story of contemporary art tony godfrey picks up where gombrich left off offering a lively introduction to contemporary art that stretches from andy warhol's brillo boxes to marina abramović's performance art to today's biennale circuit and million dollar auctions godfrey a curator and writer on contemporary art chronicles important developments in pop art minimalism conceptualism installation art performance art and beyond

radicals and realists is the first book in any language to discuss japan's avant garde artists their work and the historical environment in which they produced it during the two most creative decades of the twentieth century the 1950s and 1960s many of the artists were radicals rebelling against existing canons and established authority yet at the same time they were realists in choosing concrete materials sounds and themes from everyday life for their art and in gradually adopting tactics of protest or resistance through accommodation rather than confrontation whatever the means of expression the production of art was never devoid of historical context or political implication focusing on the nonverbal genres of painting sculpture dance choreography and music composition this work shows that generational and political differences not artistic doctrines largely account

for the divergent stances artists took vis a vis modernism the international arts community japan s ties to the united states and the alliance of corporate and bureaucratic interests that solidified in japan during the 1960s after surveying censorship and arts policy during the american occupation of japan 1945 1952 the narrative divides into two chronological sections dealing with the 1950s and 1960s bisected by the rise of an artistic underground in shinjuku and the security treaty crisis of may 1960 the first section treats japanese artists who studied abroad as well as the vast and varied experiments in each of the nonverbal avant garde arts that took place within japan during the 1950s after long years of artistic insularity and near stasis throughout war and occupation chief among the intellectuals who stimulated experimentation were the art critic takiguchi shuzo the painter okamoto taro and the businessman painter yoshihara jiro the second section addresses the multifront assault on formalism confusingly known as anti art led by visual artists nationwide likewise composers of both western style and contemporary japanese style music increasingly chose everyday themes from folk music and the premodern musical repertoire for their new presentations avant garde print makers sculptors and choreographers similarly moved beyond the modern and modernism in their work a later chapter examines the artistic apex of the postwar period osaka s 1970 world exposition where more avant garde music painting sculpture and dance were on display than at any other point in japan s history before or since radicals and realists is based on extensive archival research numerous concerts performances and exhibits and exclusive interviews with more than fifty leading choreographers composers painters sculptors and critics active during those two innovative decades its accessible prose and lucid analysis recommend it to a wide readership including those interested in modern japanese art and culture as well as the history of the postwar years

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