

2012	「太陽へのレクイエム：もの派の美術」ブラム&ポー（米国、カリフォルニア州ロサンゼルス）[ex.cat.] ★「Tokyo 1955-1970:新しい前衛」ニューヨーク近代美術館（米国）[ex.cat.]
2013	「李禹煥：不協和音」キャピトール（フランス、アルル）[ex.cat.] ★「Re: Quest—1970年代以降の日本現代美術」ソウル大学校美術館（韓国）[ex.cat.] 「プリマ・マテリア」ブンタ・デラ・ドガーナ（イタリア、ベネチア）[ex.cat.]
2014	「李禹煥ーヴェルサイユ」ヴェルサイユ宮殿（フランス）[ex.cat.] 「コリアン・ビューティ―：2つの自然」韓国国立近現代美術館（ソウル館） 「アザー・プライマリー・ストラクチャーズ」ジュエイッシュ・ミュージアム（米国、ニューヨーク）[ex.cat.] 「シンプルなかたち：美はどこからくるのか」ボンビドゥー・センター・メッス（フランス）、[2015] 森美術館（東京）[ex.cat.] 「リー・ミンウェイとその関係」森美術館（東京）[ex.cat.]
2015	「第56回ベネチア・ビエンナーレ」(イタリア) [ex.cat.]

《関係項》は、決定的な瞬間に達するまで
きわめて集中度を高めたアクションの直接の結果である。
————— ジルケ・フォン・ベルスヴォルト=ヴァルラーベ

「響き合う空間」水沢勉訳、「李禹煥美術館」香川：福武財団、2015年、p. 74

李が通常使用している四角形のカンヴァスの比率は、
フランスの伝統的な人物画用のFサイズに対応するものである。
この点において、カンヴァスと画家の身体の相互関係を
はっきりと強調している。
————— ジルケ・フォン・ベルスヴォルト=ヴァルラーベ

「響き合う空間」水沢勉訳、「李禹煥美術館」香川：福武財団、2015年、p. 76

2016	「プロセスがフォームになるとき：単色画と韓国抽象画」アンバン男爵邸（ベルギー、ブリュッセル）[ex.cat.]
2017	「李禹煥:予感」オリヴィエ・ドゥプレ現代創作センター（フランス、トゥール）[ex.cat.] 「李禹煥」河正雄美術館（韓国、光州） 「第14回リヨン・ビエンナーレ」(フランス) ★「ジャパノラマ：1970年以降の新しい日本のアート」ボンビドゥー・センター・メッス（フランス）[ex.cat.]
2018	「李禹煥：関係項ー舞台」サーベンタイン・ギャラリー（英国、ロンドン）
2019	「李禹煥：オープン・ディメンション」ハーシュホーン美術館・彫刻庭園（米国、ワシントンD.C.） 「李禹煥」ディア・ビーコン（米国、ニューヨーク） 「李禹煥 時間に生きる」ボンビドゥー・センター・メッス（フランス） 「挑戦する魂：イヴ・クライン、李禹煥、丁乙」上海当代芸術博物館（中国）[ex.cat.]

主なコレクション

ブルックリン美術館（米国、ニューヨーク）
ボンビドゥー・センター（フランス、パリ）
ディア・ビーコン（米国、ニューヨーク）
クレラー・ミューラー美術館（オランダ、エーデ）
クンストハレ・チューリッヒ（スイス）
ボン市立美術館（ドイツ）
サムスン美術館リウム（韓国、ソウル）
ロサンゼルス・カウンティ美術館（米国、カリフォルニア州）
森美術館（東京）
東京都現代美術館
ニューヨーク近代美術館（米国）
韓国国立近現代美術館
京都国立近代美術館
東京国立近代美術館
ナショナルギャラリー（ドイツ、ベルリン）
ソロモン・R・グッゲンハイム美術館（米国、ニューヨーク）
シュトゥットガルト州立美術館（ドイツ）
シュテーデル美術館（ドイツ、フランクフルト）
テート（英国、ロンドン）
東京都美術館

Selected Exhibitions

1967	「 Lee Ufan, Sato Gallery, Tokyo, Japan
1968	<i>Contemporary Korean Painting</i> , The National Museum of Modern Art, Tokyo, Japan [ex.cat.]
1969	5th International Young Artists exhibition, Tokyo 9th Contemporary Art Exhibition of Japan, Tokyo [ex.cat.] <i>Trends in Contemporary Japanese Art</i> , The National Museum of Modern Art, Kyoto, Japan [ex.cat.] 10th São Paulo Biennial, Brazil [ex.cat.]
1970	<i>August 1970: Aspects of New Japanese Art</i> , The National Museum of Modern Art, Tokyo, Japan [ex.cat.]
1971	「 U-fan Lee, Pinar Gallery, Tokyo, Japan [ex.cat.]
1972	7th Paris Biennale, France [ex.cat.] 8th International Biennial Exhibition of Prints in Tokyo, Japan [ex.cat.] First Naples International Art Exhibition, Italy
1973	「 Lee Ufan, TOKYO GALLERY, Japan [ex.cat.]
1974	11th Contemporary Art Exhibition of Japan, Tokyo, Japan [ex.cat.] 12th São Paulo Biennial, Brazil [ex.cat.] ★ <i>Japan: Tradition und Gegenwart (Japan: Tradition and the Present)</i> , Städtische Kunsthalle Düsseldorf, Germany [ex.cat.] <i>Japan at Louisiana</i> , Louisiana Museum of Modern Art, Humlebæk, Denmark [ex.cat.]
1976	2nd Biennale of Sydney, Australia [ex.cat.]
1977	「 Lee U Fan, TOKYO GALLERY, Japan [ex.cat.]
	Documenta 6, Kassel, Germany [ex.cat.]

Lee’s work takes its place resting upon the foundation
of the duality of delineation and writing.
The points and lines are the result
of a fine and delicate balance
between the consciousness of delineation and writing.
————— Yusuke Nakahara

Lee U Fan, TOKYO GALLERY, 1977, p. 13. (existing translation)

1978	「 Lee Ufan, Louisiana Museum of Modern Art, Humlebæk, Denmark [ex.cat.]
	「 Lee U-Fan: From Point—From Line , Städtische Kunsthalle Düsseldorf, Germany [ex.cat.]
1979	11th International Biennial Exhibition of Prints in Tokyo, Japan [ex.cat.] <i>Contemporary Art in Japan</i> , Moderna Museet, Stockholm, Sweden
1980	「 Lee Ufan, TOKYO GALLERY, Gallery Ueda, Tokyo, Japan [ex.cat.]

There is something double that always runs
through the work of this artist, endlessly involved
as he is in the tension of a non-repeatable work
plus the compositional principle of repetition,
the momentary freedom of the act plus a strict logical order
that controls the whole, the formation
of a spatial balance of opposites
in expression plus a composition
of temporal continuity and repetition. ————— Yoshiaki Inui

 "The Painting of Lee Ufan," in *Lee Ufan*, Tokyo Gallery, Tokyo: Gallery Ueda, 1980, p. NA. (existing translation)

From that point from the standpoint
of the surface style,
these works might be considered analogous
to traditional Oriental paintings
in their increasing use of empty space. But even so,
these works could not be farther from Oriental spiritualism.
Lee Ufan’s paintings are not the expression
of points or lines pregnant with feeling,
but make their appearance as an extremely lucid
and distinct relationship among unrepeatable actions,
and in that point the work could not be more logical.
————— Yoshiaki Inui

 "The Painting of Lee Ufan," in *Lee Ufan*, Tokyo Gallery, Tokyo: Gallery Ueda, 1980, p. NA. (existing translation)

1981	★ <i>Japanese Contemporary Art in 70's</i> , Korean Culture and Arts Foundation, Art Center, Seoul, South Korea [ex.cat.]
1984	<i>Trends of Contemporary Japanese Art 1970-1984: Universality/ Individuality</i> , Tokyo Metropolitan Art Museum, Japan [ex.cat.]
1985	<i>40 Years of Japanese Contemporary Art: 10th Anniversary New Building</i> , Tokyo Metropolitan Art Museum, Japan [ex.cat.]
1986	★ <i>Contemporary Japanese Art</i> , Taipei Fine Arts Museum, Taiwan [ex.cat.] ★ <i>Japon des Avant-Gardes 1910-1970</i> , Centre Pompidou, Paris, France [ex.cat.]
1987	<i>Mono-ha and Post Mono-ha</i> , Seibu Museum of Art, Tokyo, Japan [ex.cat.]
1988	「 Lee Ufan: Traces of Sensibility and Logic , The Museum of Fine Arts, Gifu, Japan [ex.cat.]
	「 Lee Ufan: Ex Oriente , Padiglione d'Arte Contemporanea, Milan, Italy [ex.cat.]
	<i>Mono-ha: La scuola delle cose</i> , Museo Laboratorio di Arte Contemporanea, Rome, Italy [ex.cat.]
1989	★ <i>Japanese Ways, Western Means: Art of the 1980s in Japan (Art Exciting 89 – Beyond the Present)</i> , The Museum of Modern Art, Saitama, Japan, Queensland Art Gallery, Brisbane, Australia [ex.cat.] ★20ste Biennale Middelheim – Japan, Antwerp, Belgium [ex.cat.] ★ <i>Japan '89</i> , Municipal Museum of Contemporary Art, Ghent, Belgium [ex.cat.]
1991	「 Lee Ufan, Hara Museum ARC, Gunma, Japan [ex.cat.]
	<i>Seven Artists: Aspects of Contemporary Japanese Art</i> , Santa Monica Museum of Art, Los Angeles, CA, USA [ex.cat.]
1992	<i>Working with Nature: Traditional Thought in Contemporary Art from Korea</i> , Tate Gallery Liverpool, UK
1993	「 Lee Ufan, The Museum of Modern Art, Kamakura, Kanagawa, Japan [ex.cat.]

Koreans and Japanese alike point to
my being an immigrant, a bohemian.
Well, I myself am only a footloose man
seeking after freedom.
But one community makes a deserter of me,
and the other one an intruder.
Both seem to feel reluctant to accept me as an insider.
————— Lee Ufan

 Trans. Shigeo Tonoike and Hidetoshi Tomiyama, in *LEE UFAN*, Tokyo: Toshi Shuppan, 1993, p. 34.

Despite the transitions in his modes of expression, Lee's views on art and art-making have remained essentially the same. If his speech and writings were sometimes polemical, it was because he looked on the Japanese art world with a critical eye, pointing out what contemporary Japanese artists had either forgotten or lost.

It was Lee who provided the theoretical impetus for the Mono-ha (the "Object School") during the late 1960s and the beginning of the 1970s.

———— Arata Tani

"The Presence Which Transcends Objectivity," trans. Tsuyoshi Aoki, in *LEE UFAN*, Tokyo: Toshi Shuppan, 1993, p. 213.

I know that the violence in Lee Ufan is only verbal and contained, but it always feels that it is about to erupt. It is in the framework front of our eyes, within the fall of world order with the zones of influence shifting from Japan, Korea, and finally to China.

———— Michel Nuridsany

"Lee Ufan, An Opening," in *LEE UFAN*, Tokyo: Toshi Shuppan, 1993, p. 231. (original in French)

Lee Ufan is not an arranger of rocks nor a landscaper, but an internationally established contemporary artist, concerned with eliminating emotions from his art and evading mystification.

———— Michel Nuridsany

"Lee Ufan, An Opening," in *LEE UFAN*, Tokyo: Toshi Shuppan, 1993, p. 235. (original in French)

Lee exposed himself to the conflict between Western reason and Eastern nature and later came to terms with this duality and applied it to his creative production; this was because he had faced the reality of the Japanese art world being eroded by the Western style of modernism.

———— Haruo Sanda

"Totetsu shita sekai wo joju | Lee Ufan ten" [Perfecting the World of Lucidity | Lee Ufan exhibition], *Mainichi Shimbun*, April 28, 1993.

1994 **Lee Ufan, National Museum of Modern and Contemporary Art, Korea (Gwacheon, South Korea) [ex.cat.]**
Lee Ufan: possible infinities, Fondazione Mudima, Milan, Italy [ex.cat.]

★*Japanese Art after 1945: Scream Against the Sky*, Yokohama Museum of Art, Kanagawa, Japan, Guggenheim Museum SoHo, New York, USA, [1995] San Francisco Museum of Modern Art, CA, USA, in association with the Center for the Arts at Yerba Buena Gardens, San Francisco, CA, USA [ex.cat.]

1995 *Matter and Perception 1970: Mono-ha and the Search for Fundamentals*, The Museum of Fine Arts, Gifu, Japan [ex.cat.]

1997 *Made in France 1947–1997*, Centre Pompidou, Paris, France [ex.cat.]

1998 **Lee Ufan print works 1970–1998**, Mitaka City Gallery of Art, Tokyo, Japan, Sapporo Art Museum, Hokkaido, Japan, Itami City Museum of Art, Hyogo, Japan, Ashikaga Museum of Art, Tochigi, Japan, [1999] Niigata City Art Museum, Japan [ex.cat.]

2000 3rd Shanghai Biennale, China [ex.cat.]

3rd Gwangju Biennale, South Korea [ex.cat.]

A work of art must be the site of such a leap, a place where there is interactive mediation between self and other. Unlike modernist art, my work is not a closed, self-contained object that reproduces the self. It is arranged as an open place by means of a relationship between self and other.

———— Lee Ufan

The Art of Encounter, trans. Stanley N. Anderson, London: Lisson Gallery, 2004, p. 14.

As the brush makes one point, the area around it begins to move and energy-filled air floats low over it. This exhilarating experience of illusion is what eventually made me a painter.

———— Lee Ufan

The Art of Encounter, trans. Stanley N. Anderson, London: Lisson Gallery, 2004, p. 200.

2001 **Lee Ufan: Gemälde, 1973 bis 2001**, Kunstmuseum Bonn, Germany [ex.cat.]

Century City, Tate Modern, London, UK [ex.cat.]

Mono-ha: School of Things, Kettle's Yard, Cambridge, UK [ex.cat.]

Whether expressive or suppressed in taking on the form of Asian action painting, Lee Ufan's works are always controlled. [...] Deeply rooted in the Korean and Japanese tradition, this admirer of Kant and Heidegger strives for a universal art language with a central concept of "timelessness."

———— Thomas Kliemann

"Like a Bell Echoing in the Void," *General Anzeiger*, June 16–17, 2001. (original in German)

2002 4th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia [ex.cat.]

2003 **Lee Ufan: The Search for Encounter**, Samsung Museum of Modern Art, Seoul, South Korea [ex.cat.]

Happiness: A Survival Guide for Art and Life, Mori Art Museum, Tokyo, Japan [ex.cat.]

2004 *Rimpa*, The National Museum of Modern Art, Tokyo, Japan [ex.cat.]

2005 **LEE UFAN, The Art of Margins**, Yokohama Museum of Art, Kanagawa, Japan [ex.cat.]

Lee Ufan, Queensland Art Gallery, Brisbane, Australia

Lee Ufan, Musée d'art moderne et contemporain, Saint-Étienne, France

Mono-ha Reconsidering, National Museum of Art, Osaka, Japan [ex.cat.]

2006 6th Gwangju Biennale, South Korea [ex.cat.]

2007 52nd Venice Biennale, Italy [ex.cat.]

What Is Mono-ha?, TOKYO GALLERY + BTAP, Beijing, China [ex.cat.]

Elastic Taboos: Within the Korean World of Contemporary Art, Kunsthalle Wien, Vienna, Austria [ex.cat.]

Many authors focused on the artist's biography in defining his work as specifically Far Eastern. This was done from two vantage points. On the one hand, some European authors elucidated the salient features of Lee's oeuvre with reference to general, preconceived notions of Far Eastern art, virtually explaining it away as exotic and removing it from serious critical attention. On the other hand, there were writers from Japan and Korea who pursued a different agenda by emphasizing Lee's roots in Far Eastern tradition.

———— Silke von Berswordt-Wallrabe

Lee Ufan: Encounters with the Other, Göttingen: Steidl, 2007, p. 9.

2008 **Lee Ufan**, Royal Museums of Fine Arts of Belgium, Brussels [ex.cat.]

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

2011 **Lee Ufan: Marking Infinity**, Solomon R. Guggenheim Museum, New York, USA [ex.cat.]

Yokohama Triennale 2011, Kanagawa, Japan [ex.cat.]

54th Venice Biennale, Italy [ex.cat.]

Lee's mature "ecstatic minimalism" manifested a transnational history of recent art, while the bare rigor and sensuality of his work made another, more immediate claim on the imagination.

———— Alexandra Munroe

"Stand still a Moment," in *Lee Ufan: Marking Infinity*, New York: Solomon R. Guggenheim Museum, 2011, p. 30.

2012 *Requiem for the Sun: The Art of Mono-ha*, Blum & Poe, Los Angeles, CA, USA [ex.cat.]

★*Tokyo 1955–1970: A New Avant-Garde*, The Museum of Modern Art, New York, USA [ex.cat.]

2013 **Lee Ufan: Dissonance**, Capitole, Arles, France [ex.cat.]

★*Re: Quest – Japanese Contemporary Art since the 1970s*, Seoul National University Museum of Art, South Korea [ex.cat.]

Prima Materia, Punta della Dogana, Venice, Italy [ex.cat.]

2014 **Lee Ufan Versailles, Palace of Versailles, France [ex.cat.]**

Korean Beauty: Two Kinds of Nature, National Museum of Modern and Contemporary Art, Korea (Seoul, South Korea)

Other Primary Structures, Jewish Museum, New York, USA [ex.cat.]

Simple Forms: Contemplating Beauty, Centre Pompidou-Metz, France, [2015] Mori Art Museum, Tokyo, Japan [ex.cat.]

Lee Mingwei and His Relations, Mori Art Museum, Tokyo, Japan [ex.cat.]

2015 56th Venice Biennale, Italy [ex.cat.]

"Resonance Spaces," in *Lee Ufan Museum*, Kagawa: Fukutake Foundation, 2015, p. 75.

Relatum is the immediate result of a highly concentrated action that comes to a head in one decisive moment.

———— Silke von Berswordt-Wallrabe

The proportions of the rectangles that Lee uses generally correspond to those of traditional French figurative pictures, a detail that clearly underscores the painter's physical interaction with the canvas.

———— Silke von Berswordt-Wallrabe

"Resonance Spaces," in *Lee Ufan Museum*, Kagawa: Fukutake Foundation, 2015, p. 87.

2016 *When Process Becomes Form: Dansaekhwa and Korean Abstraction*, Villa Empain, Brussels, Belgium [ex.cat.]

2017 **Lee Ufan: Presentiment**, Centre de Création Contemporaine Olivier Debré, Tours, France [ex.cat.]

Lee Ufan, Ha Jung-won Museum of Art, Gwangju, South Korea

14e Biennale d'art contemporain de Lyon, France

★*Japanorama: Nouveau regard sur la création contemporaine (Japanorama: A New Vision on Art since 1970)*, Centre Pompidou-Metz, France [ex.cat.]

2018 **Lee Ufan: Relatum – Stage**, Serpentine Galleries, London, UK

2019 **Lee Ufan: Open Dimension**, Hirshhorn Museum and Sculpture Garden, Washington D.C., USA

Lee Ufan, Dia:Beacon, New York, USA

Lee Ufan. Habiter le temps, Centre Pompidou-Metz, France

The Challenging Souls: Yves Klein, Lee Ufan, Ding Yi, Power Station of Art, Shanghai, China [ex.cat.]

Collections

Brooklyn Museum, New York, USA
Centre Pompidou, Paris, France
Dia:Beacon, New York, USA
Kröller-Müller Museum, Ede, the Netherlands
Kunsthalle Zürich, Switzerland
Kunstmuseum Bonn, Germany
Leeum, Samsung Museum of Art, Seoul, South Korea
Los Angeles County Museum of Art, CA, USA
Mori Art Museum, Tokyo, Japan
Museum of Contemporary Art, Tokyo, Japan
The Museum of Modern Art, New York, USA
National Museum of Modern and Contemporary Art, Korea
The National Museum of Modern Art, Kyoto, Japan
The National Museum of Modern Art, Tokyo, Japan
Nationalgalerie, Berlin, Germany
Solomon R. Guggenheim Museum, New York, USA
Staatsgalerie Stuttgart, Germany
Städel Museum, Frankfurt am Main, Germany
Tate, London, UK
Tokyo Metropolitan Art Museum, Japan