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NEWS RELEASE

Guggenheim Museum Presents *Lee Ufan: Marking Infinity*

**First North American Retrospective of the Internationally Acclaimed Artist,
Featuring Sculpture, Paintings, Works on Paper, and Installations**

Exhibition: *Lee Ufan: Marking Infinity*
Dates: June 24–September 28, 2011
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Location: Full rotunda and ramps; Annex Levels 4 and 7
Preview: Thursday, June 23, 10 am–12 pm

(NEW YORK, NY – June 23, 2011)—The Solomon R. Guggenheim Museum presents *Lee Ufan: Marking Infinity*, the first North American museum retrospective devoted to the artist-philosopher Lee Ufan (surname: Lee, given name: Ufan), a preeminent sculptor, painter, and writer active in Korea, Japan, and Europe over the last forty years. The exhibition positions Lee as a historical figure and contemporary master, charting the artist’s creation of a visual, conceptual, and theoretical terrain that has radically expanded the possibilities for Post-Minimalist art. Lee is acclaimed for an innovative body of work that revolves around the notion of encounter—seeing the bare existence of what is actually before us and focusing on “the world as it is.”

Featuring some ninety works from the 1960s to the present—including a new site-specific installation—the exhibition is installed throughout the museum, beginning with the rotunda floor and extending up the six ramps of the Frank Lloyd Wright–designed building and into two Annex Level galleries. Organized to reflect Lee’s method of working in iterative series, the selection of sculpture, paintings, works on paper, and installations includes Lee’s most iconic works, many presented in the United States for the first time. Objects are on loan from major public and private collections in Japan, Korea, Europe, and the United States. *Lee Ufan: Marking Infinity* is on view from June 24 through September 28, 2011.

This exhibition is made possible with lead sponsorship from Samsung.

Major support is provided by the Korea Foundation. Generous support is also provided by The Japan Foundation. Additional support is provided by the E. Rhodes and Leona B. Carpenter Foundation.

We recognize the Leadership Committee for the exhibition, including founding support from Timothy Blum; the Dedalus Foundation, Inc.; HyungTeh Do; Arne Glimcher; Marc Glimcher; Elvira González; Tina Kim; HyunSook Lee; Nicholas Logsdail; Isabel Mignoni; the Naoshima Fukutake Art Museum Foundation; Jeff Poe; Thaddaeus Ropac; Rosemarie Schwarzwälder; Masami Shiraishi; Sadao Shirota; and Jill Silverman.

Lee Ufan: Marking Infinity is organized by Alexandra Munroe, Samsung Senior Curator, Asian Art, at the Solomon R. Guggenheim Museum. Sandhini Poddar, Assistant Curator, Asian Art, and Nancy Lim, former Asian Art Curatorial Fellow, provided curatorial support.

Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation, noted, “Lee Ufan is an artist of extraordinary creative vision. Admired, even revered, abroad, Lee is surprisingly little-known in North America, and this late-career survey, which we offer to the public as part of the Guggenheim’s Asian Art Initiative, is overdue.”

“Samsung is proud to support this exhibition of the work of Lee Ufan. Samsung is a passionate patron of the arts, with many activities, from the opening of Leeum, Samsung Museum of Art, in Seoul in 2004, to sponsored Korean art galleries and exhibitions in museums around the world. We are happy that *Lee Ufan: Marking Infinity* will bring the work of an outstanding and innovative artist to audiences in North America,” said David Steel, Executive Vice President at Samsung Electronics America.

Artist’s Background

Lee Ufan was born in southern Korea in 1936 and witnessed the political convulsions that beset the Korean peninsula from the Japanese occupation to the Korean War, which left the country divided in 1953. He studied painting at the College of Fine Arts at Seoul National University and soon moved to Japan, where he earned a degree in philosophy from Nihon University, Tokyo, focusing on phenomenology and structuralism.

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 around a series of seminal writings Lee published between 1968 and 1971. In these and later essays (selections of which are featured in the exhibition catalogue for *Lee Ufan: Marking Infinity*), Lee constructs an aesthetic system that challenges the closed objecthood of modern art. He eschews objective form for a relational structure and spatial dynamic that induces us to encounter the bare existence of what is actually before us, to focus on “the world as it is.” He promotes these mutual relationships between work, viewer, and surroundings by shifting the artist’s role from an act of creation to a practice of mediation. Rooted in his philosophical stance and going beyond the binaries of Eastern and Western aesthetics, Lee’s art and writings partook of the radical global rethinking that transformed contemporary art in the 1960s and 1970s, when terms such as “system,” “structure,” and “process” recast the object as a dynamic event occurring outside the studio confines in everyday time and space. His sculptures were shown in several group exhibitions at Tokyo’s leading galleries and museums in the late 1960s and 1970s, a period when he also began presenting his work in Germany and France. Coincidental with the early recognition of

his work in Europe, Lee's minimalist, systematic paintings gained critical praise both in Tokyo and Seoul, where he became a seminal figure in the Korean monochrome school.

Lee began working in Paris in the 1970s and has since split his time between Japan and France. He was a visiting professor at Ecole Nationale Supérieure des Beaux-Arts in Paris during the 1990s and professor of art at Tama Art University in Tokyo from 1973 to 2007. From the 1971 Paris Biennale, which introduced Mono-ha to Europe, to his solo exhibition *Lee Ufan: Resonance* at the 2007 Venice Biennale, Lee has won great recognition for his work. He has been the subject of major exhibitions at the Royal Museums of Fine Arts of Belgium, Brussels (2009); the Yokohama Museum of Art (2005); the Musée d'Art Moderne de Saint-Etienne Métropole (2005); the Samsung Museum of Modern Art, Seoul (2003); Kunstmuseum Bonn (2001); the Galerie Nationale du Jeu de Paume, Paris (1997); and the National Museum of Contemporary Art, Seoul (1994). He was awarded the Praemium Imperiale for painting in 2001 and the UNESCO Prize in 2000. Lee is the author of seventeen books, including the English-language anthology *The Art of Encounter* (2007). In 2010, the Lee Ufan Museum, designed by Tadao Ando, opened at Benesse Art Site Naoshima, Japan. Lee's work is currently on view in two exhibitions as part of the Venice Biennale.

Exhibition Overview

The exhibition has been designed in close collaboration with the artist and features signature works from Lee's sculptural series *Relatum* (1968–) as well as works from Lee's five major series of paintings, works on paper, and prints spanning 1972 to the present: *From Point* and *From Line* (1972–84), *From Winds* (1982–86), *With Winds* (1987–91), *Correspondance* (1991–2006), and *Dialogue* (2006–). A selection of iconic work from Lee's Mono-ha period offers a rare appearance of this vanguard movement in a U.S. museum.

Six key sculptures and paintings from the 1960s to the present are installed on the rotunda floor, the High Gallery, and Rotunda Level 1 as an introduction to the exhibition. These include *Relatum* (formerly *Phenomena and Perception B*) (1968/2011), a sculpture of the Mono-ha period that Lee re-creates for this exhibition comprising a large rock, a pane of glass, and a sheet of rolled steel. In an act of controlled chance, he drops the rock on the plates, cracking the glass on impact and bringing into being a relationship of coexistence between them. Also included in the introductory galleries is a recent painting, *Dialogue* (2007), a work comprising three panels, each featuring a single broad, gray-black brushstroke that hovers on an expanse of white canvas ground. Like much of Lee's work, *Dialogue* activates a resonance between what is seen and unseen, made and not made.

From Point and *From Line* Series: 1964–1978

The exhibition is organized both chronologically and thematically. Beginning on Rotunda Levels 2 and 3, graphite drawings and early paintings chart the initial development of Lee's visual language. In *Untitled* (1964), Lee strikes the paper repetitively to create a dense field of dots or lines, the two basic units of East Asian calligraphy and painting that Lee learned as a child and that remain central to his conceptual and compositional principles.

In 1972–73, Lee embarked on two painting series, *From Point* and *From Line*. For *From Point*, he mixed ground mineral pigment with animal-skin glue, the traditional medium of East Asian painting, and

brushed this powdery, crystalline emulsion on primed canvas in a performative, systematic act. Restricting his palette to a single color on a white ground (cobalt blue or burnt orange, evoking sky and earth, respectively), Lee loaded his brush with pigment and marked the white canvas with regular dabs from left to right until there was no more left on the brush. Works in the *From Line* series pursue a similar approach, moving vertically with a single gestural stroke, literally tracing the recurring passage of cyclical time. This sense of temporal infinitude is enhanced by Lee's choice to leave the canvases unframed, allowing us to imagine the painting expanding into its surroundings.

Mono-ha Sculptures and Installations: 1968–1979

In the galleries and outdoor terrace of Annex Level 4 and along Rotunda Level 4, the exhibition features fourteen sculptures and installations from Lee's historic Mono-ha period. Literally "School of Things," this Japanese art movement grounded in the critique of modernity produced floor-based, scatterlike works that explore the phenomenological encounter between natural and industrial materials, employing rocks, steel plates, glass panes, lightbulbs, cotton, and Japanese paper in their barest condition to create vividly real spatial and temporal structures. As Mono-ha's leading theorist and practitioner, Lee recast the object as a network of relations based on parity between the viewer, materials, and site. Mono-ha works are essentially performative and site-specific, requiring Lee to recreate them onsite. After 1972, Lee titled his sculptural works *Relatum*, a philosophical term denoting objects or events between which a relation exists. "A work of art, rather than being a self-complete, independent entity, is a resonant relationship with the outside," Lee has written. "It exists together with the world, simultaneously what is and what is not, that is, a *relatum*."

Relatum (formerly *Language*, 1971/2011) is installed on Annex Level 4, presenting an array of floor cushions, each loaded with one large, bodily stone. This uncanny work, conflating the outdoors with the artifice of a gallery, encompasses the relationships between the site, its lighting, and our movement through it. In *Relatum* (formerly *Phenomena and Perception A*, 1969/2011), Lee takes a broad band of latex marked as a measuring tape, lays it across the floor, and places three stones of varying sizes on it at various points. The elastic band stretches and buckles, disrupting the system of measurement it codes. Another work, *Relatum* (formerly *System A*, 1969/88) presents a cube of steel plates whose seams burst with wads of artificial cotton. While presenting a physical opening up of the object to the surrounding world, Lee explores the conceptual coexistence of structure and process, permanence and mutability.

With Winds, Correspondance, and Later Relatum Series: 1980–2009

In the 1980s, Lee developed two series, *From Winds* and *With Winds*, in which free and dynamic brushstrokes stir up a deeply empty space. While this painterly development appears expressive and full, it reflects Lee's increasing interest in painting as a visible structure of invisible forces: his touch activates what he calls "the living composition of the empty spaces." These compositions become distilled in Lee's *Correspondance* series, which consist of a few black brushstrokes rhythmically placed on large white canvases.

Throughout the 1970s, Lee increasingly limited his choice of sculptural materials to steel plates and stones, conceptualizing the materials as connected opposites: the factory-rolled steel is the stone's distant, abstract product. To Lee, the stone in its natural state belongs to an unknown world of "externality" or "the other" that exists beyond the self. Arranging the plates and stones in precise

relationships—leaning against the wall or each other, or lying on the floor—the *Relatum* works revolve around the spatiotemporal relationship between the viewer, the components, and their surroundings.

Dialogue Series and Site-Specific Installations (2006–)

Annex Level 7 presents six paintings from Lee’s recent *Dialogue* series, including a two-panel folding screen. Lee paints these works with the canvas laid on the floor, marking their white surfaces with one, two, or three squarish strokes of gray-black oil paint mixed with mineral pigment. He sees emptiness not in a negative sense but as a powerful field of contact and interrelationship brought about by minimal interventions. In the same gallery, Lee creates a site-specific installation, placing a single, broad, viscous stroke of paint on each of three adjacent walls of an empty room. *Dialogue—space* (2011) sets up a rhythm that exposes and enlivens the emptiness of the space, creating what Lee calls “an open site of power in which things and space interact vividly.”

Exhibition Catalogue

The exhibition is accompanied by a richly illustrated 200-page catalogue surveying the artist’s sculptures, paintings, installations, and works on paper from the 1960s to the present as well as the artist’s writings, with an anthology of critical and theoretical works that includes seminal essays on contemporary art published in English for the first time. The catalogue offers new perspectives on Post-Minimalism as a transnational phenomenon and positions Lee’s sources and practices within complex cultural, social, and political histories, spanning the mid-twentieth century to the present. This volume includes an essay by Alexandra Munroe; a meditation on Lee’s poetics by Tatehata Akira, a poet, critic, and President of Kyoto City University of the Arts; and a narrative chronology of the artist’s life and work compiled by Tokyo-based scholar Mika Yoshitake. Priced at \$45 in a hardcover edition, the exhibition catalogue can be purchased at the Guggenheim Store or online at guggenheimstore.org.

Education and Public Programs

For complete information about the range of public programs presented in conjunction with *Lee Ufan: Marking Infinity*, please visit guggenheim.org/education. Highlights include:

Artist Talk

Conversation with Lee Ufan

Fri, June 24, 6:30 pm

Artist Lee Ufan in conversation with Alexandra Munroe, Samsung Senior Curator, Asian Art, Guggenheim Museum and curator of *Lee Ufan: Marking Infinity*, and Lóránd Hegyi, Director, Musée d’Art Moderne de Saint-Etienne Métropole. The conversation will explore Lee’s aesthetics within the context of international contemporary art movements, the political meaning of his practice of “restraint” and “not-making,” and his expectations for his first U.S. museum exhibition. Cash bar reception immediately follows.

\$10, \$7 members, free for students (limited availability). For tickets, visit guggenheim.org/publicprograms, or call the Box Office at 212 423 3587.

Film Screenings

ANPO: ART X War

Fri, July 1–Sept 23 (except July 15), 1 and 3 pm

“ANPO” refers to the 1960 U.S.-Japan Mutual Cooperation and Security Treaty, which permits the continued presence of U.S. military bases in Japan. A wide range of Japanese artists resisted, creating a rich archive of works that includes many long hidden from view. This film reveals the extraordinary passion behind this treasure trove of paintings, photographs, anime, and documentary and narrative films. 89 min.

A Q&A with director Linda Hoaglund will take place Sept 9 in the New Media Theatre following the 3 pm screening.

Free with museum admission. For more information, visit guggenheim.org/filmscreenings.

New Commission

On Vanishing

Choreography by Jonah Bokaer

Thurs, July 14, 6 and 8 pm

Award-winning dance and media artist Jonah Bokaer creates and performs new site-specific choreography on the Solomon R. Guggenheim Museum’s rotunda floor in response to *Lee Ufan: Marking Infinity*. Referencing the artist’s multidisciplinary use of space, *On Vanishing* unfolds over 40 minutes and presents an accumulation of changes in the bodies of five performers of diverse backgrounds. Through movement and gesture, dimensions of space grow and expand over time, while other dimensions decline. In his first-ever choreographic dialogue with sculpture, Bokaer poses the question “How does the body erase itself, to prefer matter against presence?” Loren Kiyoshi Dempster contributes music with a rare live performance of John Cage’s *One⁸* (1991) for solo cello.

\$30 general, \$25 members, \$10 students. Admission is limited and will involve floor seating or standing on museum ramps.

For tickets, visit guggenheim.org/publicprograms, or call the Box Office at 212 423 3587. Please contact publicprograms@guggenheim.org if you require any special accommodations.

Family Tour

Lee Ufan: Marking Infinity for Families

Sun, July 17, 10:30 am–12 pm

Ages 5–10

A family-oriented exploration of *Lee Ufan: Marking Infinity* will incorporate conversation and creative hands-on gallery activities.

\$15 per family, \$10 members, free for Family Members and Cool Culture families. Museum admission included. To register, e-mail familyprograms@guggenheim.org or call 212 423 3587, Mon–Fri, 1–5 pm.

Gallery Program

The Art of Encounter: Readings

Tue, July 26, 6:30 pm

Poets, critics, artists, and philosophers read excerpts from Lee Ufan’s writings on aesthetics and philosophy in the museum galleries. In English.

\$10, \$7 members, free for students (limited availability). For tickets, visit guggenheim.org/publicprograms, or call the Box Office at 212 423 3587.

Symposium

States of Emergency: Objects as Agency, ca. 1970

Fri, Sept 16, 12 pm

Organized by David Joselit, Yale University, and Alexandra Munroe, Samsung Senior Curator, Asian Art, Guggenheim Museum, this daylong symposium asks how the proclamation of the “end” of the art object, a statement that was made in a startling number of locations around the world circa 1970, demonstrated the end of both aesthetic and political modernity and the advent of a decentered globalism characterized more by crisis than by revolution. Reception follows.

\$15, \$10 members, \$5 students. For tickets, visit guggenheim.org/publicprograms, or call the Box Office at 212 423 3587.

Related Program

The Writings of Lee Ufan

The Korea Society

950 Third Avenue (at 57th Street)

Mon–Fri, June 28–Aug 15, 10 am–5 pm

“These words are refreshing because of their transparent resonance and vivid liveliness.”—Lee Ufan

Lee is the author of seventeen books; he has written seminal essays on contemporary art, Asian culture, and democracy that add a powerful voice to our current cultural discourse. This exhibition presents Lee’s poetry, criticism, and essays through original manuscripts and sketchbooks, first editions, photographs, an original installation, and brushes from Lee’s studio.

About the Asian Art Initiative

In 2006, the Guggenheim Museum became the first international modern and contemporary art museum in the West to establish a curatorial position for Asian art. *Lee Ufan: Marking Infinity* represents the fourth exhibition in New York to be realized under the curatorial direction of the Asian art initiative, following the award-winning *Cai Guo-Qiang: I Want to Believe* (2008), *The Third Mind: American Artists Contemplate Asia, 1860–1989* (2009), and *The Deutsche Bank Series at the Guggenheim: Anish Kapoor* (2009). Central to the museum’s Asian art activities is the formation, in 2007, of the Asian Art Council, a group of museum directors, scholars, curators, and artists who serve as a curatorial think tank, mapping the intellectual course of modern and contemporary Asian art and debating key issues pertinent to its curatorial practice.

About the Solomon R. Guggenheim Foundation

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. Currently the Solomon R. Guggenheim Foundation owns and operates the Guggenheim Museum on Fifth Avenue in New York and the Peggy Guggenheim Collection on the Grand Canal in Venice, and provides programming and management for the Guggenheim Museum Bilbao. The Deutsche Guggenheim in Berlin is the result of a collaboration, begun in 1997, between the Guggenheim Foundation and Deutsche Bank. The Guggenheim Abu Dhabi, a museum of modern and contemporary art designed by Frank Gehry on Saadiyat Island, adjacent to the main island of Abu Dhabi city, the capital of the United Arab Emirates, is currently in progress. More information about the foundation can be found at guggenheim.org.

VISITOR INFORMATION

Admission: Adults \$18, students/seniors (65+) \$15, members and children under 12 free. Admission includes an audio tour of the exhibition.

Museum Hours: Sun–Wed, 10 am–5:45 pm; Fri, 10 am–5:45 pm; Sat, 10 am–7:45 pm; closed Thurs. On Saturdays, beginning at 5:45 pm, the museum hosts Pay What You Wish. For general information, call 212 423 3500 or visit guggenheim.org.

For publicity images go to guggenheim.org/new-york/press-room/press-images

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June 23, 2011

(Updated from March 29)

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GUGGENHEIM

Fact Sheet

Exhibition: *Lee Ufan: Marking Infinity*

Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York

Location: Full Rotunda and ramps; Annex Levels 4 and 7

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Overview: The Solomon R. Guggenheim Museum presents *Lee Ufan: Marking Infinity*, the first North American museum retrospective devoted to the artist-philosopher Lee Ufan, a preeminent sculptor, painter, and writer active in Korea, Japan, and Europe over the last forty years. The exhibition positions Lee as a historical figure and contemporary master, charting the artist's creation of a visual, conceptual, and theoretical language that has radically expanded the possibilities for Post-Minimalist art. His deliberately limited and distilled gestures, guided by an ethics of restraint, produce emptiness that is generative and vivid; it is this sense of infinitude that forms the material and substance of his art. *Lee Ufan: Marking Infinity* is organized by Alexandra Munroe, Samsung Senior Curator, Asian Art, at the Solomon R. Guggenheim Museum. Sandhini Poddar, Assistant Curator, Asian Art, and Nancy Lim, former Asian Art Curatorial Fellow, provided curatorial support.

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June 23, 2011

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PRESS IMAGES

Lee Ufan: *Marking Infinity*

June 24–September 28, 2011

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Lee Ufan breaking the glass for *Relatum* (formerly *Phenomena and Perception B*), 1968/2011, during installation of *Lee Ufan: Marking Infinity* at the Solomon R. Guggenheim Museum, New York, June 2011
Photo: David Heald © Solomon R. Guggenheim Foundation



Dialogue, 2009/11

Steel and stones

Two plates, 200 x 1.5 x 400 cm each; two stones, approximately 70 cm high each

Courtesy Kukje Gallery, Seoul

Installation view: *Lee Ufan: Marking Infinity*, Solomon R. Guggenheim Museum, June 24–September 28, 2011

Photo: David Heald © Solomon R. Guggenheim Foundation



Installation view of *Lee Ufan: Marking Infinity*, Solomon R. Guggenheim Museum, June 24–September 28, 2011
 Photo: David Heald © Solomon R. Guggenheim Foundation

(left) *Relatum—silence b*, 2008
 Steel and stone
 Plate, 280 x 226 x 1 cm; stone, approximately 80 cm high
 Courtesy The Pace Gallery, New York, and Blum & Poe, Los Angeles

(right) *Dialogue*, 2007
 Oil and mineral pigment on canvas
 Three panels, 227 x 149.9 cm each; 227 x 449.6 cm overall
 Ovitz Family Collection, Los Angeles

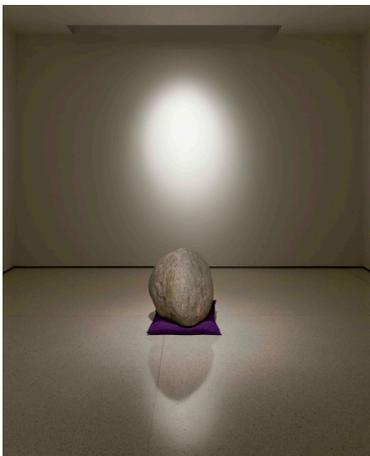


Installation view of *Lee Ufan: Marking Infinity*, Solomon R. Guggenheim Museum, June 24–September 28, 2011
 Photo: David Heald © Solomon R. Guggenheim Foundation

(foreground) *Relatum* (formerly *System A*), 1969/2011
 Steel and cotton
 Approximately 170 x 160 x 150 cm; dimensions vary with installation
 Hiroshima City Museum of Contemporary Art

(background right) *Relatum*, 1968/94
 Stainless steel
 100 pieces, 0.1 x 4 x 200 cm each; approximately 2 x 330 x 330 cm overall
 Courtesy Kamakura Gallery, Kanagawa, Japan

(background left) *Relatum*, 1979/2011
 Cotton and steel
 Approximately 20 x 500 x 350 cm
 Collection of the artist, Kamakura, Japan



Relatum (formerly *Perception A*), 1969/2011
 Stone, cushion, and light
 Cushion, approximately 8 x 45 x 40 cm; stone, approximately 35 cm high
 Private collection
 Installation view: *Lee Ufan: Marking Infinity*, Solomon R. Guggenheim Museum, June 24–September 28, 2011
 Photo: David Heald © Solomon R. Guggenheim Foundation



Relatum (formerly *Language*), 1971/2011
 Cushions, stones, and light
 Dimensions vary with installation
 Private collection
 Installation view: *Lee Ufan: Marking Infinity*, Solomon R. Guggenheim Museum, June 24–September 28, 2011. Photo: David Heald © Solomon R. Guggenheim Foundation



Lee Ufan making *Dialogue—space* (2011) during installation of *Lee Ufan: Marking Infinity* at the Solomon R. Guggenheim Museum, New York, June 2011

Photo: David Heald © Solomon R. Guggenheim Foundation



Dialogue—space, 2011

Acrylic on wall

Dimensions vary with installation

Installation view: *Lee Ufan: Marking Infinity*, Solomon R. Guggenheim Museum, June 24–September 28, 2011

Photo: David Heald © Solomon R. Guggenheim Foundation



Lee Ufan with *Relatum—Holzwege II* (2000)

Situation Kunst Foundation, Haus Weitmar Park, Bochum, Germany

Photo: Silke von Berswordt-Wallrabe, courtesy Silke von Berswordt-Wallrabe



Lee Ufan hunting for stones, Long Island, New York, October 2010

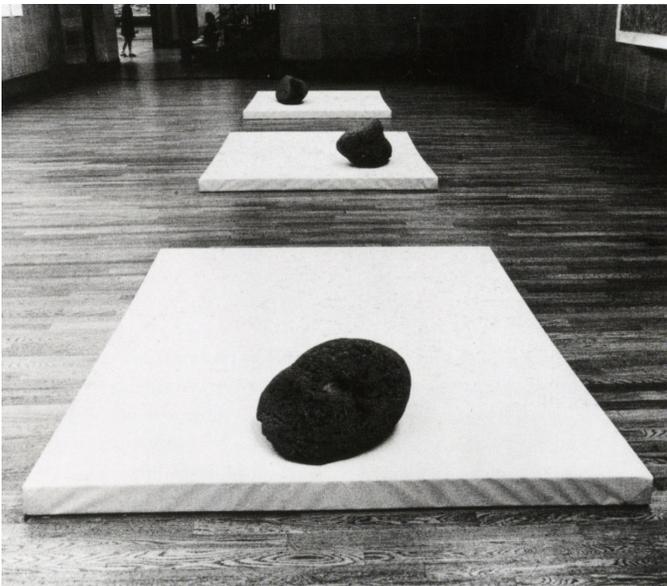
Photo: David Heald © Solomon R. Guggenheim Foundation



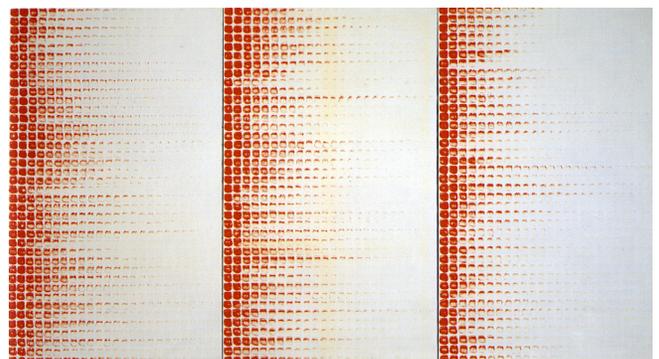
Pushed-Up Ink, 1964
Ink on Japanese paper, mounted on wood
70 x 55 x 4.5 cm
Private collection, New York
Photo: David Heald © Solomon R. Guggenheim Foundation



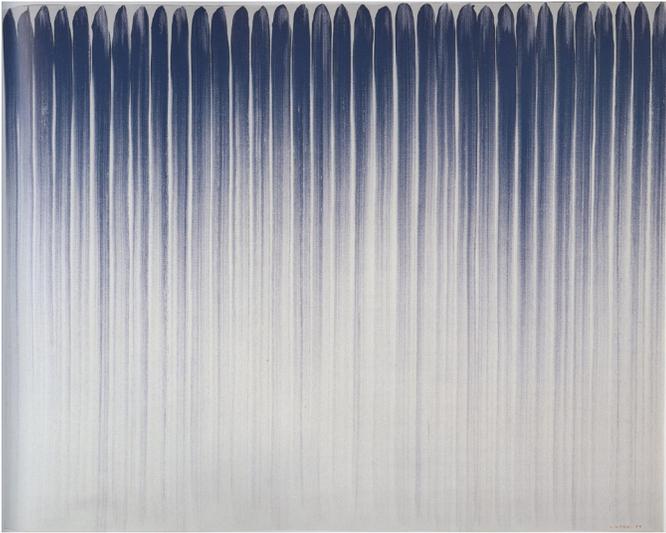
From Point, 1975
Watercolor on paper
56 x 76 cm
Collection of the artist, Kamakura, Japan
Photo: Norihiro Ueno, courtesy Lee Ufan



Relatum (formerly Situation), 1971
Stretched canvases and stones
Three canvases, 10 x 190 x 170 cm each; three stones, approximately 40 cm high each
Private collection
Installation view: *10th Contemporary Art Exhibition of Japan: Man and Nature*, Tokyo Metropolitan Art Museum, May 10–30, 1971
Photo courtesy Lee Ufan



From Point, 1975
Glue and mineral pigment on canvas
Three panels, 194 x 291 cm overall
The National Museum of Art, Osaka
Photo: Nic Tenwiggenhorn, Düsseldorf/VG Bild-Kunst, Bonn, courtesy Lee Ufan



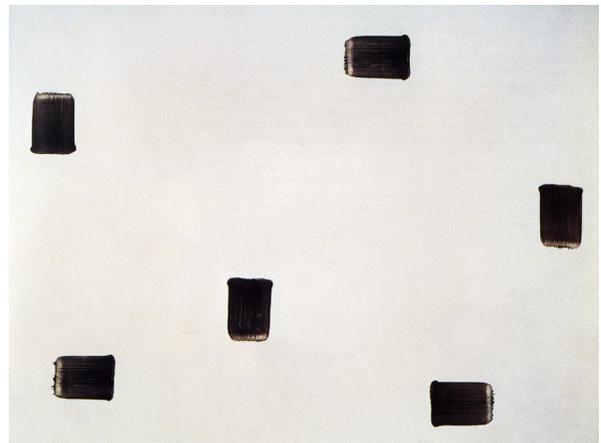
From Line, 1977
Glue and mineral pigment on canvas
182 x 227 cm
The National Museum of Modern Art, Tokyo
Photo courtesy Lee Ufan



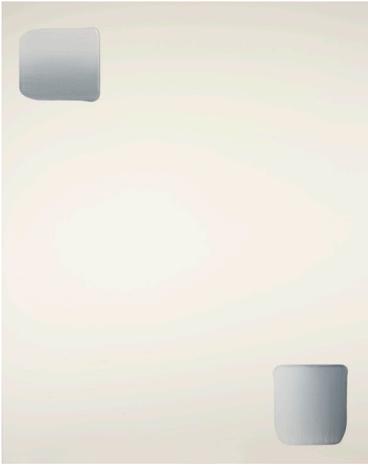
Relatum, 1978/1990
Steel and stones
Two plates, 0.9 x 210 x 280 cm each; two stones, approximately 30 cm and 70 cm high
The National Museum of Art, Osaka
Installation view: *Minimal Art*, National Museum of Art, Osaka, October 6–November 25, 1990
Photo courtesy Lee Ufan



With Winds, 1989
Oil on canvas
292 x 219 cm
Private collection, Seattle
Photo courtesy Lisson Gallery, London



Correspondance, 1993
Oil and mineral pigment on canvas
194 x 260 cm
Tate, London, Purchase with funds provided by the Samsung Foundation of Culture, 1997
Photo: Nic Tenwiggenhorn, Düsseldorf/VG Bild-Kunst, Bonn, courtesy Lee Ufan



Dialogue, 2010

Oil and mineral pigment on canvas

227 x 182 cm

Solomon R. Guggenheim Museum, Gift of The Pace Gallery, New York,
and Blum & Poe, Los Angeles, in honor of Lee Ufan, 2011

Photo: Norihiro Ueno, courtesy SCAI The Bathhouse, Tokyo

GUGGENHEIM

NEWS RELEASE

구겐하임 미술관, '이우환: 무한의 제시' 개최

세계적인 작가 이우환의 북미지역 최초 회고전,
조각, 회화, 드로잉 및 설치작품 선보여

전시제목: '이우환: 무한의 제시'

기간: 2011년 6월 24일-9월 28일

장소: 뉴욕 구겐하임 미술관

(Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York)

전시실: 미술관 원형 홀 및 램프 전관, 부속 갤러리 4층 및 7층

프리뷰: 6월 23일(목) 10:00-12:00

[뉴욕 - 2011년 6월 23일]—구겐하임 미술관은 미술가이자 철학자인 이우환의 북미지역 최초 회고전, '이우환: 무한의 제시'를 개최한다. 이우환은 지난 40여년간 한국, 일본, 유럽 등지에서 활동한 뛰어난 조각가이자 화가이며 저술가이다. 이 전시는 숭고하고 비평적인 후기 미니멀리스트 미술의 가능성을 근본적으로 확장한 이우환의 창작작업의 시각적, 개념적, 그리고 이론적 지형을 보여주면서 작가를 역사적인 인물이자 동시대 거장의 자리에 위치시킨다. 1936년에 태어난 이우환은 만남이라는 개념을 중심으로 전개되는 - 실제로 우리 앞에 놓인 것의 꾸밈없는 현존을 보고 “있는 그대로의 세계”에 집중하는 - 획기적인 작품으로 국제적 명성을 쌓았다. 절제의 윤리에 근거하여 신중히 제한되고 정화된 작가의 제스처는 과정, 재료 그리고 관객과 장소의 경험적 관계를 강조한다.

장소특정적(Site-specific)인 신작을 포함하여 1960년대부터 현재에 이르는 90여 점의 작품을 선보일 이번 전시는 미술관 전관에 설치되는 전시로, 프랭크 로이드 라이트가 설계한 건물의 원형 홀에서 시작하여 6층에 걸친 램프와 두 개의 부속 갤러리로 이어진다. 반복적 시리즈를 제작하는 작가의 작업방식을 반영한 기획전으로서 이우환의 가장 대표적인 조각, 회화, 드로잉, 설치작품들로 구성되었으며, 미국에는 처음 소개되는 작품이 많다. 주로 일본, 한국, 유럽, 미국 등지의 주요 미술관 및 개인 컬렉션으로부터 대여한 작품들이다. '이우환: 무한의 제시'는 2011년 6월 24일부터 9월 28일까지 개최된다.

이 전시는 삼성의 선도적인 후원으로 성사되었다.

한국국제교류재단이 주요 지원을 제공했고, 일본국제교류기금도 재정 지원을 아끼지 않았다. 추가지원은 카펜터 파운데이션이 제공했다.

전시를 위한 리더십 위원회에도 감사를 표한다. 위원회의 설립은 티모시 블럼, 데달러스 파운데이션(주), 도형태, 아르니 글림처, 마크 글림처, 엘바이라 곤잘레즈, 티나 킴, 이현숙, 니콜라스 록스데일, 이사벨 믹노니, 나오시마 후쿠타케 미술관 재단, 제프 포, 타대이어스 로팩, 로즈마리 슈왈츠월더, 마사미 시라이시, 사다오 시로타와 질 실버만이 도왔다.

‘이우환: 무한의 제시’는 구겐하임 미술관의 삼성 아시아 미술 수석 큐레이터, 알렉산드라 먼로가 기획하였다. 아시아 미술 어시스턴트 큐레이터, 산디니 포다르와 전(前) 아시아 미술 큐레이터 부서 특별 연구원, 낸시 림이 학예업무를 도왔다.

GUGGENHEIM

NEWS RELEASE

グッゲンハイム美術館 発表

Lee Ufan: Marking Infinity

李禹煥：無限の提示

国際的に評価されるアーティストの北米初の回顧展
彫刻、絵画、ワークス・オン・ペーパー、インスタレーションを展示

展覧会: **Lee Ufan: Marking Infinity / 李禹煥：無限の提示**
期間: **2011年6月24日～9月28日**
会場: **ソロモン R. グッゲンハイム美術館 1071 Fifth Avenue, New York**
場所: **円形広間と螺旋通路全体、ギャラリー・レベル4と7**
内覧日: **2011年6月23日（木）午前10時～午後12時**

(ニューヨーク、NY- 2011年6月23日)–ソロモン R. グッゲンハイム美術館では、卓越した彫刻家、画家として韓国、日本、ヨーロッパで40年以上にわたり制作活動を続けてきたアーティスト・哲学者である李禹煥の、北米初の回顧展「李禹煥：無限の提示」を開催する。展覧会は李を歴史的な人物そして現代のマスターとして位置付け、崇高でクリティカルなポスト・ミニマル・アートの可能性を急進的に展開していった作家の視覚的、概念的、理論的領域を辿っていく。1936年に韓国で生まれた李は、革新的な制作によって評価されている。それは、作ることを控え、作らざるものとの対話を試みることによって「ありのままの世界」を喚起しようとする「出会い」である。意図的に限定され、純化された彼の仕草は、できる限り自分が関わる部分を制限する方法論に導かれながら、プロセス、素材、そして見る者と場との経験的な関わり合いを重視する。

本展では1960年代から現在に至る90点あまりの作品に加え、新たなサイト・スペシフィックなインスタレーションを展示する。これらの作品はフランク・ロイド・ライトのデザインによる美術館の、円形の広間になった1階から6階の螺旋通路、及びギャラリー2部屋にわたって展示される。李の反復による制作シリーズの手法を反映して企画され、最も主要な絵画、ワークス・オン・ペーパー、彫刻、インスタレーションの作品は、そのほとんどがアメリカでは初めての紹介となる。

作品は日本、韓国、ヨーロッパそしてアメリカの主要な公的及び個人コレクションか

出品される。「李禹煥：無限の提示」は、2011年6月24日から9月28日まで開催される。

本展覧会の実現には、中心的スポンサーとしてサムスンが協力している。

主な後援：韓国国際交流財団、国際交流基金、E. ローズ／レオナ・B・カーペンター財団

「李禹煥：無限の提示」展のリーダーシップ・コミッティーの設立について、以下の方々からの援助に謝意を表す：

ティモシー・ブラム、デダラス財団、都炯泰、アーニー・グリムシャー、マーク・グリムシャー、エルヴィラ・ゴンザレス、ティナ・キム、李賢淑、ニコラス・ログズデイル、イザベル・ミグノニ、直島福武美術館財団、ジェフ・ポー、タデウス・ロパック、ローズマリー・シュワルツヴェルダー、白石正美、白田貞夫、ジル・シルバーマン

「李禹煥：無限の提示」展は、グッゲンハイム美術館のアレクサンドラ・モンロー（アジアン・アート部門サムスン・シニア・キュレーター）の企画による。サンディーニ・ポッター（アジアン・アート部門アシスタント・キュレーター）とナンシー・リム（元アジアン・アート部門キュレイトリアル・フェロー）が企画をサポートした。

GUGGENHEIM

Exhibition Curatorial Team

Lee Ufan: Marking Infinity

Alexandra Munroe, Samsung Senior Curator, Asian Art

Alexandra Munroe, Ph.D., Samsung Senior Curator, Asian Art at the Solomon R. Guggenheim Museum in New York, is a pioneering authority on modern and contemporary Asian art and a contributor to the emerging discourse of transnational global art history. Since joining the Guggenheim in 2006, she has headed the Asian Art Program for the museum and its global affiliates, organizing the award-winning exhibitions *The Third Mind: American Artists Contemplate Asia, 1860–1989* (2009) and *Cai Guo-Qiang: I Want to Believe* (2008), both of which enjoyed critical and public acclaim and the latter of which was among the best-attended exhibitions in the museum's history. At the Guggenheim, she has also organized a presentation of the work of Anish Kapoor (2009–10) and the Lee Ufan retrospective (2011), and is a member of the curatorial working group for the Guggenheim Abu Dhabi. Dr. Munroe is internationally recognized for her landmark exhibitions and publications, including *Yayoi Kusama: A Retrospective* (1989); *Japanese Art after 1945: Scream Against the Sky* (1994); *The Art of Mu Xin* (2002); *YES YOKO ONO* (2000); and *Little Boy: The Arts of Japan's Exploding Subculture* (2005), curated by Takashi Murakami. Her exhibitions and scholarly catalogues have received top awards and recognition from the International Art Critics Association, College Art Association, Association of American Museum Curators, Art Libraries Society of North America, and China Art Powers. In 2008, *The Third Mind* received the one-million-dollar Chairman's Special Award from the National Endowment for the Humanities.

As Vice President of Arts & Culture at the Japan Society, New York, and Director of Japan Society Gallery from 1998 to 2005, Dr. Munroe organized acclaimed shows of premodern art and led the institution toward an inter-Asian focus, culminating in the exhibition *Early Buddhist Art from Korea and Japan* (2003), organized in cooperation with the Gyeongju National Museum, Korea and Nara National Museum, Japan. She holds an MA from the Institute of Fine Arts, New York University (NYU), and a Ph.D. in history from NYU, where she researched modern East Asian intellectual history. Dr. Munroe is a trustee of the Institute of Fine Arts, NYU; The Korea Society, New York; and Intelligence Squared U.S., a public policy foundation. She is also a member of the Council on Foreign Relations.

Sandhini Poddar, Assistant Curator, Asian Art

Sandhini Poddar, Assistant Curator of Asian Art joined the Solomon R. Guggenheim Museum in March 2007 as the institution's first Assistant Curator of Asian Art, part of the museum's Asian Art Program. Together with Alexandra Munroe, Samsung Senior Curator of Asian Art, she is responsible

for developing exhibitions, educational programs, and acquisitions of modern and contemporary Asian art. She is the curator for *Being Singular Plural: Moving Images from India*, which was recently on view at Deutsche Guggenheim, Berlin, and will be traveling in an expanded format to the Guggenheim Museum in early 2012. Poddar is a member of the curatorial working group for the Guggenheim Abu Dhabi and is involved with the Guggenheim Museum's Young Collector's Council. Previously, Poddar curated The Deutsche Bank Series at the Guggenheim: *Anish Kapoor: Memory*, a commissioned project for Deutsche Guggenheim, Berlin (2008), which was on view in New York in 2009–10. She also served as the assistant curator for *Cai Guo-Qiang: I Want to Believe* (2008–09) and *The Third Mind: American Artists Contemplate Asia, 1860–1989* (2009), and was a jury member for the 2008 Hugo Boss Prize. Poddar graduated with a master's degree in Visual Arts Administration from New York University, and has additional master's degrees in Indian, Islamic, and South East Asian art history and aesthetics from Bombay University.

Nancy Lim, Former Asian Art Curatorial Fellow

Nancy Lim, Former Asian Art Curatorial Fellow at the Solomon R. Guggenheim Museum, provided research, curatorial, and administrative support for all Asian art exhibition and catalogue projects, including *Lee Ufan: Marking Infinity*, and for the Museum's Asian Art Council. Currently a doctoral candidate at Northwestern University (Ph.D. 2013), Lim holds a master's degree in art history from Northwestern, where she coorganized the 17th annual Graduate Student Symposium, "Mapping and Locative Practices." She has previously held positions at the Museum of Modern Art, New York; the Art Institute of Chicago; the Museum of Contemporary Art, Chicago; and the San Francisco Museum of Modern Art.



SPONSOR'S STATEMENT

Samsung is proud to support the exhibition *Lee Ufan: Marking Infinity*, the first North American museum retrospective devoted to artist, philosopher, and poet Lee Ufan, who has had a distinguished career in Korea, Japan, and Europe for forty years.

Since 1965, the Samsung Foundation of Culture has been a passionate patron of the arts. We strive to preserve and promote the achievements of Korean art by supporting emerging and established artists as well as fostering international exchanges. Leeum, Samsung Museum of Art, opened in central Seoul in 2004 in a unique art complex designed by three of the world's most renowned architects, Mario Botta, Rem Koolhaas, and Jean Nouvel. With a rich collection ranging from Korean national treasures to cutting-edge multimedia works, Leeum provides both exhibition space and a vibrant cultural forum.

In addition, Samsung has sponsored Korean art galleries in prestigious museums around the world, such as the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York; and the Musée Guimet in Paris. We have also been involved in presenting acclaimed exhibitions of Korean art in preeminent institutions including the British Museum, London; the Solomon R. Guggenheim Museum, New York; and the Galerie Nationale du Jeu de Paume, Paris.

Samsung would like to express our gratitude to the Solomon R. Guggenheim Foundation for organizing a fitting tribute to Lee Ufan's career. We are also indebted to Lee Ufan for creating this remarkable body of work.

David Steel
Executive Vice President
Samsung Electronics America, Inc.