

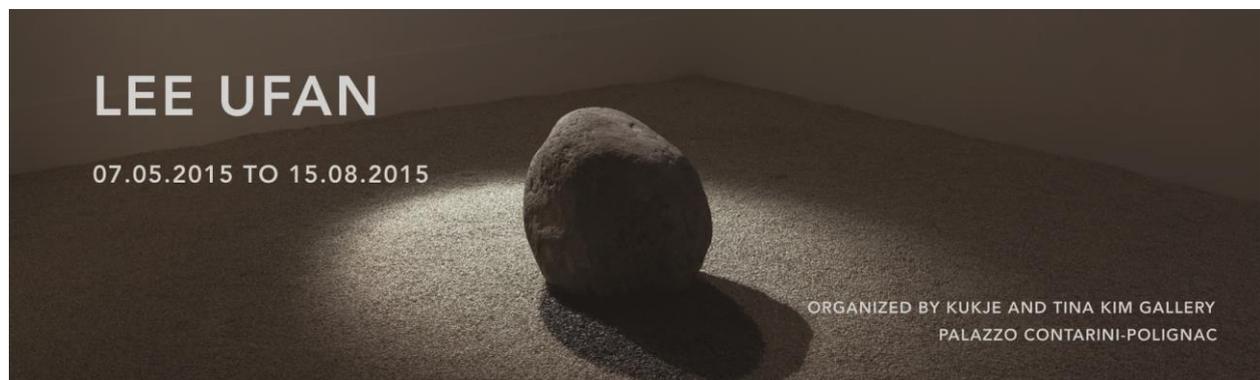
FOR IMMEDIATE RELEASE

Kukje Gallery

Dansaekhwa with Lee Ufan

2015. 5. 8 - 2015. 8. 15

Palazzo Contarini-Polignac, Venice

Press Preview: May 6th and 7th, 10am-6pmwww.kukjegallery.com

Kukje Gallery is very happy to announce the opening of a major site-specific installation of new works by Lee Ufan to coincide with *Dansaekhwa*, an official Collateral Event of the 56th International Art Exhibition—la Biennale di Venezia. Internationally celebrated for his intellectual and formal rigor, Lee’s installation of new sculptures and paintings will fill the first floor of the Palazzo Contarini-Polignac. Created specifically for Venice, these five new site-specific works echo his constant interrogation of the relationship between painted and unpainted, occupied and empty space. Each work has been installed in a separate space on the ground floor of the Palazzo, consisting of the artist’s iconic rock installations and a painting from his *Dialogue* series. Together these gestures immerse the visitor in a space that is at the same time untouched and engaged, reflecting the thin line between doing and non-doing that marks the artist’s ongoing exploration of the relationship between materials and perceptions .

Lee has said of this work: “I wanted to push further the idea of expression, not through an act of creating something from nothing, but rather by slightly manipulating things that already exist in order to give them more impact.” The exhibition’s focus on this notion of allusion rather than intervention is reflective of the philosophical and aesthetic paradigms that underpin his practice as one of Mono-ha’s main protagonists beginning in the late 1960s. The installations can be seen as originating in Mono-ha’s focus on highlighting the dynamic between artistic elements and the spaces around them.

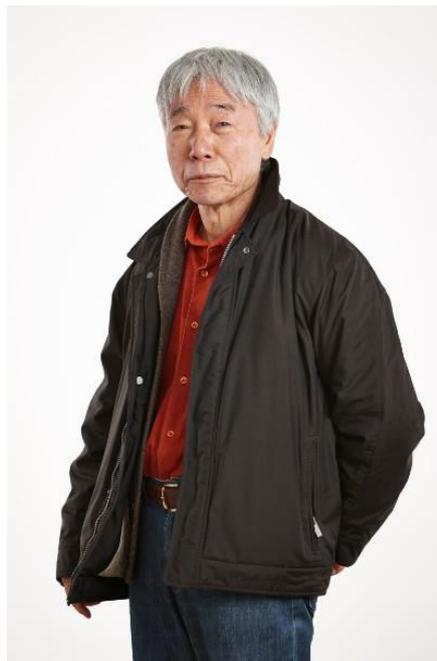
KUKJE GALLERY

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Installed to coincide with a major survey presentation of Dansaekhwa in the same location, by presenting Lee's work alongside that of his Korean peers, the exhibition provides a dramatic historical framework to explore both Dansaekhwa and Mono-ha. Together these were the two dominant art movements of the day and this historic exhibition will allow the viewer to investigate the many intersecting trends that were developing internationally in the early 1970s. Lee Ufan was an important bridge between his peers in Korea and Japan, inspiring many early Dansaekhwa artists. Lee's conceptual philosophy and the work in this show mirror many of the themes seen in Dansaekhwa, such as process, physical action, and the emphasis on repetition and rhythm. This conceptual emphasis engages the visitor in a rhythmic journey marked by a gradual accumulation of experiences.

The exhibition begins with installations comprised of stone and gravel only, followed by a combination of both, and ends with a final statement manifested in one small but powerful painting. Accordingly, the physical encounter of the visitor with the space is chartered along a series of accumulative environments that echo the artist's own artistic process.

The Artist



Portrait of Lee Ufan
Photo by Keith Park
Image provided by Kukje Gallery.

Lee Ufan is an artist and philosopher. He has written the seminal text defining the art movement Mono-ha in addition to writing many other critical texts. Having moved to Japan in 1956, he traveled extensively between the two countries becoming a vital conduit between what was happening in both places and playing a pivotal role in introducing Dansaekhwa to a more international audience. His series *From Line* and *From Point*, begun in the early

1970s, connected him to many of the ideas in Dansaekhwa. In these well-known works Lee explored themes of gesture and the connection between mark making and the medium of paint itself. This interest was grounded in the tradition of calligraphy, which involved a discipline of repeatedly drawing single lines, and frames the artist's profound investigation of the act of painting.

Lee Ufan was a professor at Tama Art University, Tokyo from 1973 through 2007. Lee's work has been exhibited in many solo and group shows in major museums internationally including The Royal Museum of Fine Arts of Belgium, Yokohama Museum of Art, Japan, Palazzo Grassi, Italy, and the Museum of Modern Art, New York. In 2011 his retrospective *Lee Ufan: Marking Infinity* was organized by the Solomon R. Guggenheim Museum, New York, and in 2014 he was the focus of a major sculpture exhibition held at the Château de Versailles, Paris.

Yongwoo Lee was Professor of Art History and Critical Theory at Korea University and has lectured at many different universities across the United States and Europe. He served as Artistic Director for the 2004 Gwangju Biennale, the event's 10th anniversary, and served as President of the Gwangju Biennale Foundation from 2008 to 2014.

Boghossian Foundation is a non-profit organization based in Brussels, Belgium, founded in 1992 by Robert Boghossian and his two sons Jean and Albert. In 2006 the Foundation acquired the Villa Empain and converted it into a center of art and dialogue focused on bridging the cultures of the East and the West. The Villa Empain opened its doors to the public in 2010 and has since hosted celebrated exhibitions, conferences, international meetings and other activities devoted to this mission. The Foundation also finances social, educational, artistic and environmental projects.

Kukje Gallery and **Tina Kim Gallery** are very pleased to work together with the Boghossian Foundation to mount this historic exhibition. Kukje Gallery is one of Asia's leading galleries having recently celebrated its 30th anniversary. Located in Seoul, Korea, Kukje's programming is internationally recognized for its scope and diversity. Located in New York City, Tina Kim Gallery showcases innovative work by both emerging and established artists.

Palazzo Contarini-Polignac

Overlooking the Grand Canal between the Academy Bridge and Palazzo Barbarigo, the Palazzo Contarini-Polignac is a superlative example of early Renaissance architecture. Designed by Italian architect Giovanni Buora, its iconic marble facade evokes Tuscan classicism and its interiors have hosted celebrated artistic salons throughout the 20th century.

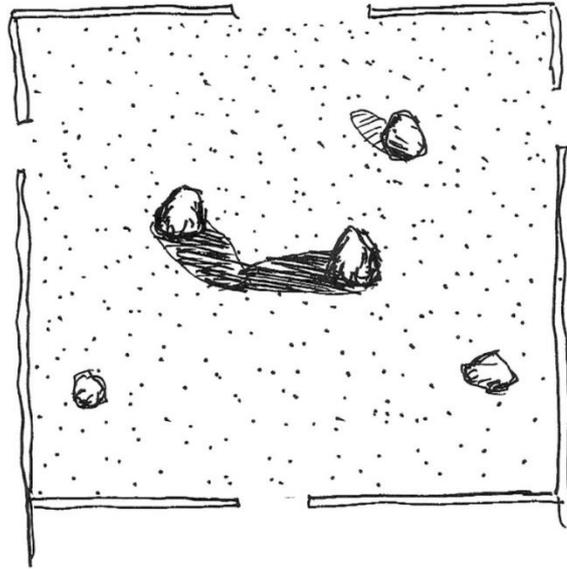
For more information, please contact:

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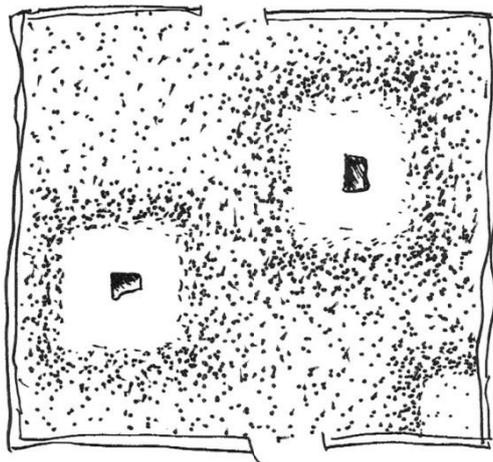
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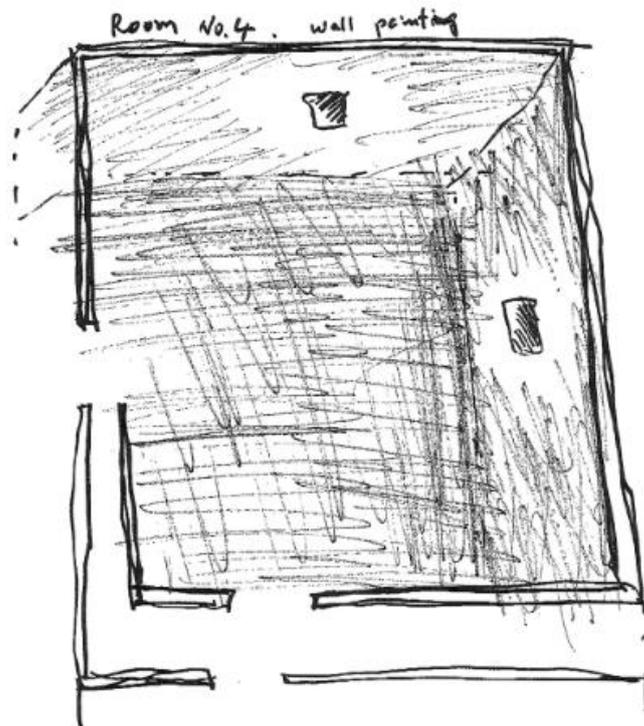
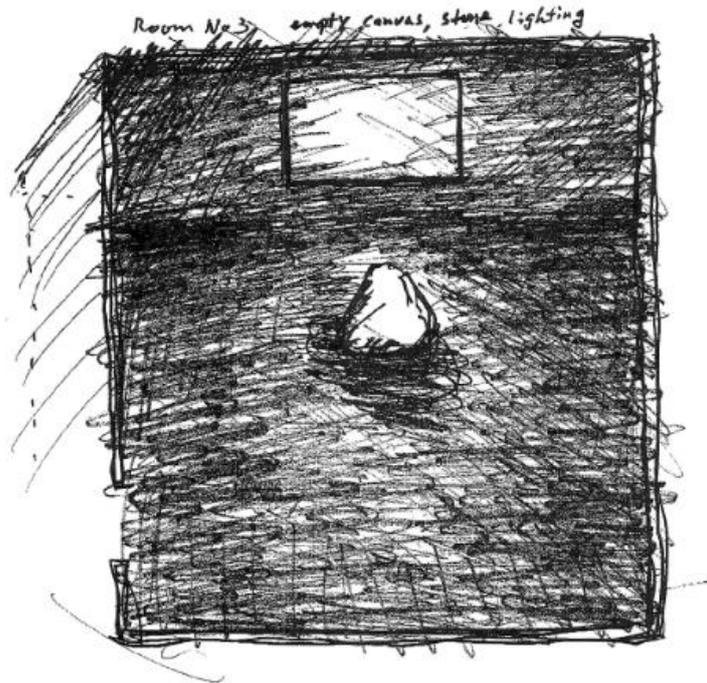


Room No.1 stones, gravel, painting

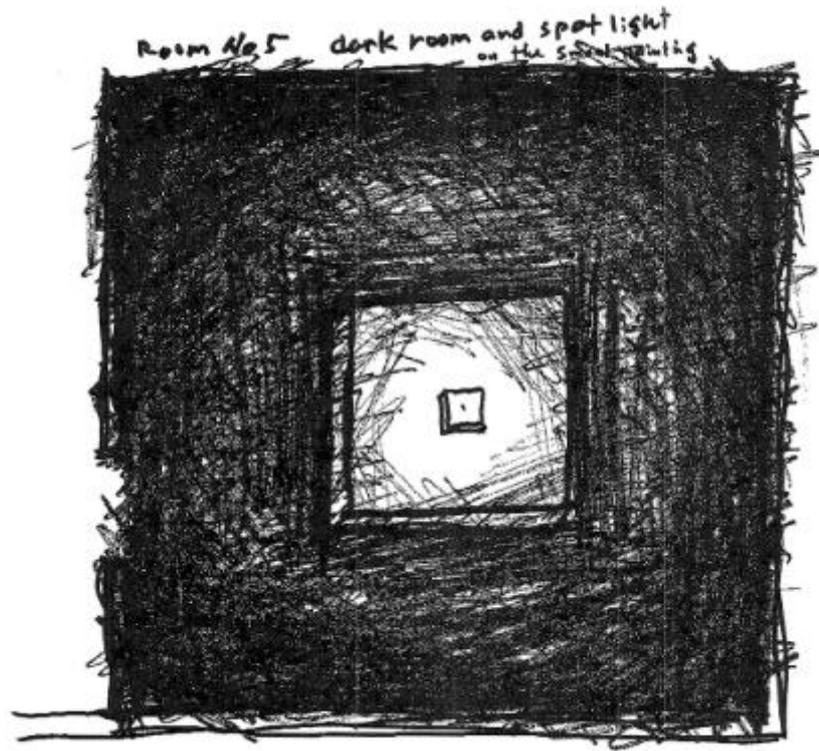


Room No. 2. floor painting, gravel floor





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