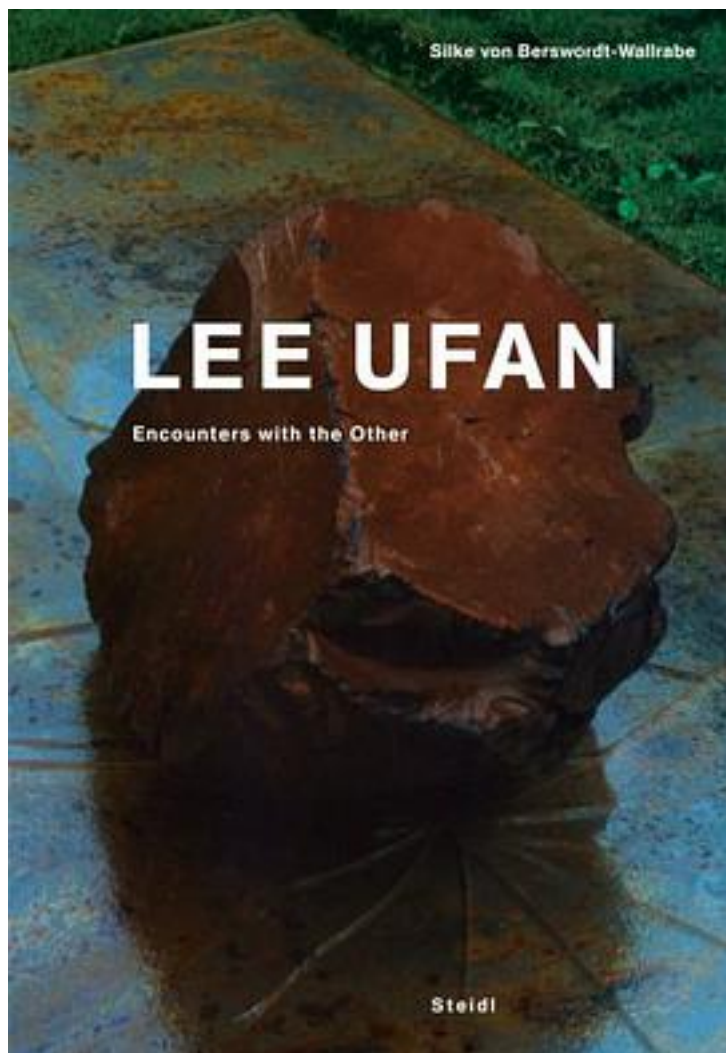


# Lee Ufan



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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.

作者介绍:

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