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Lee Ufan  
pressentiment

8 July – 12 November 2017

private view Friday 7 July



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## Lee Ufan pressentiment

08 July – 12 November 2017  
private viewing Friday 7 July

The CCC OD is presenting the latest exhibition of Lee Ufan, the best known Korean artist on the international scene.

Having been invited to show his work at the Château de Versailles in 2014, Lee Ufan also enjoyed a major retrospective exhibition at the Guggenheim Museum in 2011, and has taken part in many biennales such as the 52nd Venice Biennale in 2007. This exhibition at the CCC OD is his first in French art institution since the retrospectives devoted to his work at the Contemporary Art Museum of Saint-Etienne in 2005 and the National Gallery of the 'Jeu de Paume' (Paris) in 1997.

Lee Ufan works in both Japan and France, where he has two studios.

He was born in 1936 in Haman-Gun, South Korea and he moved to Japan in 1956, where he firstly studied philosophy before devoting himself to a career in art.

Lee Ufan was one of the founders and the principal theorist of the art movement known as Mono-Ha, which emerged in Japan in 1968. As was the case in other movements which were active in Europe and the United States at the same time, Mono-Ha participated in a profound questioning of the very foundations of art, even its very definition.

At the CCC OD the artist will be showing an exhibition that has been profoundly inspired by the darkness emanating from the exhibition space, the Black Gallery, which has been specially chosen for this project. Here six unseen installations can be discovered walking through six rooms, expressed using the quintessential elements of his artistic lexicon, with sculptures marrying stone found in the natural world and industrial metal, and paintings showing the trace of a single gesture. Moving from shadow into light, each installation is an invitation to encounter and meditate.

Lee Ufan's works display an extreme simplicity of form and are characterised by his minimal intervention in terms of space and materials, based on the principle that "seeing, choosing, borrowing or moving are all part of the creative act." The artist's research is based on the association of 'doing and not doing', what is created and what exists already. The void and the resonance between objects are conferred with as much importance as the objects themselves.

Thus Lee Ufan is developing an 'art of encounter' based on his artistic expression, building bridges between the visible and the invisible, between humans and the infinite space surrounding them. Using pared-down sculptural methods, the silent art of Lee Ufan elicits a physical and metaphysical experience of "being in the world".

## lee ufan - a stylistic repertoire



«Dialogue», 2017  
Acrylique sur toile / Acrylic paint on canvas  
162 x 130 cm  
© ADAGP Lee Ufan  
Photo. Julie Joubert & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London

### Paintings

Lee Ufan's series of «Correspondence» paintings, initiated in 1991, followed by the 'Dialogue' series, evolving since 2006, demonstrate broad brushstrokes, compiled of a mixture of pigment and oil, applied on a white canvas. The gestures could be seen as repetitive, yet they are never identical. Each time the brushstroke combines a different presence and temporality – the length of the brushstroke and the density of the material being linked to the time spent carrying out the motion. Linking the painted and unpainted part of the canvas, Lee Ufan's paintings are part of his reflection on what is «done» and what is «not done».

*« Painting a picture is a gesture of encountering the world for the artist, and it is the best possible place and time for him. First, the breathing and rhythm of the body are adjusted while waiting for its energy to attain a condition of readiness. Then, bringing together a disciplined hand, thought, paint, brush, and invoking the surrounding atmosphere, the artist sets down one (or more) points filled with energy on a large canvas. In the moment of encounter between painting and not painting, the field begins to breathe and attains an exalted state. When the inter-penetration and intervention of touch and non-touch creates vibrations in the space vivid painterliness appears. Through this painterliness, the imagination of the viewer can leap either in the direction of reality or that of ideas.»*

Lee Ufan « Fragment n° 110 » - 2007

### Series of « Relatum » sculptures

Referred to by Lee Ufan since 1972 by the term « Relatum », the sculptures link together heterogeneous elements. The standardised industrial steel plate suggests making things in a modern world. The stones come from nature that is centuries old, outside modernity. A space forms between the two, a space for engagement.

*« What I discovered and chose as a main material with a sculptural dimension, is natural stone as an uncreated, non-specific thing linked to the external world, and an industrial product from which I selected one element namely a standardised steel plate on the way to shaping something else. After gathering them in a particular sphere in a flexible way, I create resonance between the stone, the steel plate and man. »*

« Fragment n°128 ». 2004-2007



Lee Ufan  
«Relatum – Counterpoint», 2009  
Acier, pierre Dimensions variables  
© ADAGP Lee Ufan Photo. Fabrice Seixas & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London

## Stones in Lee Ufan's sculptures



*« My sculpture is used to create a relationship between the « made » and « not » made. It's an artistic result that I obtained after a critical reflection on modernism characterised by productivity. After many years working as an artist, I ended up choosing stone to represent « not-made ». Stones are the oldest things we ever encounter in our world. This incalculable fragment of time is an element that can be analysed through the sciences yet it remains a baffling entity. It's a tangible object, but it suggests a world beyond the object itself. »*

catalogue « Lee Ufan » Versailles, 2014

« Relatum the Cane of Titan », 2014  
Acier inoxydable et 2 pierres, 1113 x 1500 x 300 cm  
© ADAGP Lee Ufan  
Photo. Fabrice Seixas & archives kamel mennour Courtesy the artist and kamel mennour, Paris/  
London and Pace, New York



## Shadow and Light

*« By dividing, light and shadow mark the existence of things. Their presence or non-presence is essential. The more the light and shadow unify and lift your spirits in unison the more a rich space, beyond objectivity, stands out between the things. »*  
« Chiaroscuro » 1982

*« Things exposed to sunlight appear clearly, however sometimes they may no longer be visible; with darkness, things turn pale, however sometimes they may be visible. In the sun, things become isolated, when they darken, they are connected. The relationship between things and space-time provides an opportunity to see ».*

« Fragment 108 » - 2007

« Relatum – Roc et bâton », 2013  
Acier, pierre, dimensions variables  
© ADAGP Lee Ufan Photo. Fabrice Seixas & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London



### The Arch

For his exhibition at the Château de Versailles, Lee Ufan experiments with an unprecedented form in his sculpture: a large metal arch in a semi-circle, anchored by two stones. In his exhibition at the CCC OD, there will be an installation that renews and reinterprets his new form of artistic lexicon.

*« I have always wanted to create a work in the shape of an arch, like a rainbow suspended over a large pathway. The main alley in Versailles, with a deep perspective, was perfect for this arch. It opens up the area to the earth and the sky, giving a new feeling to the garden and landscape. Although I installed it, a sky and a completely open area appear before your eyes. This is not an isolated case: my works are not intended to be exhibited objects, but they become doors, a means of entering another world. »*

Catalogue « Lee Ufan. Versailles », 2014

« Relatum The Arch of Versailles », 2014

Acier inoxydable et 2 pierres

1113 x 1500 x 300 cm

© ADAGP Lee Ufan Photo. Fabrice Seixas & archives kamel mennour  
Courtesy the artist and kamel mennour, Paris/London and Pace, New York

## lee ufan - biography

Lee Ufan was born in 1936 in a mountain village in Haman County, in Korea. He had a traditional rural education, benefitting from the cultural awareness of his father, a journalist and his mother who loved literature. He was introduced to the three classical Chinese arts : poetry, calligraphy and painting. After the Second World War, Korea freed itself from Japanese control, but was divided between North and South resulting in conflict. In this environment, Lee Ufan went to study in Seoul, the capital of South Korea. Although committed to literature, his artistic abilities led him to the Department of Fine Arts at Korea National University.

In 1956, he secretly went to Japan, where he settled for good. He studied philosophy in Tokyo. Nietzsche, Heidegger and Merleau-Ponty influenced his thinking. After completing his studies, Lee Ufan became politically involved in the reunification of Korea, particularly through writing.

At the same time, his interest in art developed. He embraced foreign art and found similarities between some contemporary expression and the ink brush painting that he had studied. At the end of the 1950s, he experimented with a form of gestural abstraction, inspired particularly by Jackson Pollock's Action Painting.

Lee Ufan began to exhibit during the 1960s. He was one of the founders of the Mono-Ha movement, as an artist and a theorist. Active from the end of the 1960s to the middle of the 1970s, the movement explored the characteristics of raw materials, and, like western movements in the same period, he was involved in a radical rethink of art in Japan.

With several artists from the Mono-Ha movement, Lee Ufan took part in the Paris Biennale in 1971, his first trip to Europe, as well as to New York that he discovered on his return journey. Since then he has travelled to Europe and to the United States each year, and began to divide his time between Paris and Japan.

His work revolves around the philosophical notion of « encounter » a key role in the concept of Relatum, adopted in 1972 to refer to all his sculptural works. The same year, he began two series of paintings based on repetition and duration : « From point » and « From line ».

In the 1970s -1980s, numerous museum exhibitions enabled Lee Ufan to acquire international recognition, like the Japon des Avant-gardes 1910-1970 exhibition organised by the Centre Pompidou in 1986. From 1980 to 1990, Lee Ufan developed a more oscillating pictorial method with the « From Winds » and 'With Winds' series. He initiated the « Correspondences » series in 1991, based on traces of paint left by the brush on the white canvas.

In 1997, he benefitted from a solo exhibition at the Jeu de Paume, Paris.

The publication of his book « The Art of Encounter » in English in 2004 helped to introduce the western public to contemporary Asian art criticism and thinking. In 2006, the « Correspondence » series led to another series, « Dialogue », produced with a broader brush, in a gradation of pigments from black to bright white.

With the exhibition « Resonance », Lee Ufan was a major figure at the 52nd Venice Biennale in 2007. In 2010 the Lee Ufan Museum opened on the Japanese island of Naoshima, the architecture of which was designed by Tadao Ando in collaboration with the artist. In 2011 Lee Ufan enjoyed a solo exhibition at the Guggenheim Museum in New York. In 2014, he was the contemporary guest artist at the Château de Versailles.

solo exhibitions (selection)

- 2017 « Pressentiment », CCC OD, Tours  
« Au-delà des souvenirs. Lee Ufan chez Le Corbusier », Couvent de La Tourette, Eveux, France  
« Lee Ufan ceramics », Pace Gallery, New York
- 2016 « Les fragments et la fenêtre », Cité de la céramique, Sèvres, France  
« Lee Ufan », Château La Coste, Le Puy Sainte-Réparate, France.  
« Lee Ufan », kamel mennour, Paris, France.  
« Sculpture in the Courtyard: Lee Ufan. The Cane of Titan », The State Hermitage Museum, Saint-Petersbourg, Russie.
- 2014 « Lee Ufan », Château de Versailles, France.
- 2013 « Lee Ufan », kamel mennour, Paris.  
« Relatum, le repos de la transparence », Musée de la Chasse et de la Nature, Paris.  
« Dissonance », Chapelle Saint-Laurent – Le Capitole, Arles, France.
- 2010 « Lee Ufan, Marking infinity », Guggenheim Museum, New York.
- 2008 « Lee Ufan », The Royal Museum of Fine Arts of Belgium, Brussels.
- 2007 « Lee Ufan, Resonance », 52nd La Biennale di Venezia, Palazzo Palumbo Fossati, Venice.
- 2005 « Lee Ufan, the art of margins », Yokohama Museum of Art, Yokohama.  
« Lee Ufan », Musée d'Art Moderne, Saint-Etienne.
- 2003 « Lee Ufan », Samsung Museum of Contemporary Art, Seoul.
- 2001 « Lee Ufan: Paintings 1973–2001 », Kunstmuseum Bonn, Germany.
- 1998 « Lee Ufan: Painting and Sculpture », Städtisches Museum im STÄDEL, Frankfurt.
- 1997 « Lee Ufan », Galerie Nationale du Jeu de Paume, Paris.
- 1996 « Lee Ufan », Lisson Gallery, London.
- 1995 « Lee Ufan », Städtisches Museum Leverkusen, Germany.
- 1994 « Lee Ufan », Fondazione Mudima, Milan.  
« Lee Ufan », The National Museum of Contemporary Art, Seoul.
- 1993 « Lee Ufan », The Museum of Modern Art Kamakura, Japan.
- 1988 « Lee Ufan: Traces of Sensitivity and Logic », The Museum of Fine Arts, Gifu, Japan.  
« Lee Ufan: Ex Oriente », Padiglione d'Arte Contemporanea, Milan.
- 1985 « Lee Ufan », Kamakura Gallery, Tokyo.

- 1984 « Lee Ufan », Galerie de Paris, Paris.
- 1978 « Lee Ufan: From Point—From Line », Düsseldorf Kunsthalle, Düsseldorf.
- 1975 « Lee Ufan », Galerie Eric Fabre, Paris.
- 1973 « Lee Ufan », Tokyo Gallery, Tokyo.
- 1967 « Lee Ufan », Sato Gallery, Tokyo.

group exhibitions (selection)

- 2014 « Formes simples », Centre Pompidou Metz, France.
- 2011 « The World Belongs to You », Palazzo Grassi, Venise.  
54th Venice Biennale, « Personal Structures », Palazzo Bembo, Venise.
- 2002 « Les années 70 l'art en cause », CAPC Musée d'Art Contemporain, Bordeaux, France.
- 2001 « Century City », Tate Modern, London
- 2000 « Shanghai Biennale », awarded prize UNESCO, Chine.
- 1996 « Japon 1970 Mono-ha », Musée d'art Moderne, Saint-Etienne, France.
- 1995 « 70, Mono- ha », The Museum of Fine Art Gifu, Japon.
- 1994 « cream against the sky », Guggenheims Soho Museum, New York.  
« Postwar Art in Japan », Yokohama Museum of Art, Yokohama.
- 1990 « Minimal Art », The National Museum of Art, Osaka.
- 1987 « Mono-ha and Postmono-ha », The Seibu Museum of Art, Tokyo.
- 1986 « Le Japon des Avant-Gardes », Centre Georges Pompidou, Paris.
- 1977 « Kassel Documenta 6 », Germany.
- 1976 « 2nd Sydney Biennale », Australia.
- 1974  
« Japan Traditional Gegenwart », Städtisches Kunsthalle, Düsseldorf.  
« Japanese Art in Louisiana », Louisiana Museum of Modern Art, Denmark.
- 1971 « 7th Paris Biennale », Paris.
- 1969 « São Paulo Biennale », São Paulo.
- 1969 « Trends in Contemporary Art », The National Museum of Modern Art, Kyoto.
- 1968 « Contemporary Art of Korea », The National Museum of Modern Art, Tokyo.



## current exhibitions at the CCC OD



Olivier Debré. A Journey to Norway  
11 March – 17 Sept. 17

The CCC OD has chosen to present an aspect of the work of Olivier Debré, which has not been previously seen in France – his Norwegian pieces which he produced in the course of many journeys there. The exhibition presents around forty works from private and public collections, and offers visitors a Nordic exploration, discovering the sensational colours that the variety of Norwegian landscapes inspired in the painter.



Per Barclay - Oil Room  
11 March – 03 Sept. 17

Per Barclay is presenting one of his largest « oil rooms » created for an exhibition. On the floor, the artist creates a disorienting black mirror of oil. The place metamorphoses the landmarks shift in the dark, dizzying reflection. This new installation constitutes a rare experience which opens up new, unseen viewpoints within the architecture of the nave.



A K Dolven - Tours voices  
From 11 March 2017 - installation permanente

This sound installation by A K Dolven resounds with a single word proclaimed in unison by 30 women from Tours when she had her exhibition at the CCC in 2013. Today the installation is in its definitive form on the front of the new building.

## coming soon



Klaus Rinke – L'instrumentarium  
14 october 2017 – april 1st 2018

Klaus Rinke is one of the major figures in German and international contemporary art. In the Nave, the artist will remount the « Instrumentarium », his installation/performance which was made in 1985 in the Forum in the Pompidou Centre in Paris.



Düsseldorf mon amour – Dusseldorf's art world  
14 october 2017 – april 1st 2018

Running in parallel with Klaus Rinke's installation, the CCC OD is presenting a journey through several decades of the German art scene from the 1950s to the present day, based on the artist's archives and a collection of works loaned by the National Museum of Modern Art.



Cécile Bart - solo exhibition  
9 décembre 2017 – 11 mars 2018

Cécile Bart is an artist who has been part of the French art scene since the 1980s. For the CCC OD Cécile Bart will be creating a completely new piece, at one and the same time bringing into play painting, cinema and dance.



Jordi Colomer - new production  
2018

For his project, the artist will take possession of the nave, what amounts to the 'lungs' of the centre, opening onto the city and creating the link between inside and outside space. For this exhibition, the CCC OD is pleased to be collaborating with a major European institution, the MACBA of Barcelona.

## partners and patrons

« Mécénat Touraine Entreprises » is providing an exceptional patronage for three years



We have fifteen companies acting as patrons and partners for the reopening of the CCC OD in 2017 :



## artistic and cultural partners

international and national



regional



## ccc od - jeu de paume partnership

Since 2010, the CCC OD has developed a partnership with the Jeu de Paume – Château de Tours, to achieve its education initiatives. Since 2010, the Jeu de Paume has presented exhibitions with a patrimonial character at the Château de Tours, promoting the historic collections and archives of 20th century photographers, donations but also public as well as private collections.

In the framework of this partnership between the CCC OD and the Jeu de Paume, three missions were defined :

**To blend audiences :** an « images and visual arts » programme is proposed by the CCC OD and the Jeu de Paume - Château de Tours in connection with educational and sociocultural partners, to share and compare points of view on exhibitions proposed by the two art centres, and therefore support the public in their discovery.

**To teach young audiences about image :** in cooperation with the Directorate of the Departmental National Education Services of Indre-et-Loire, CCC OD public services and the Jeu de Paume educational services provide several actions for school groups and teachers: academic discussions for teachers, historical records, partnerships and class projects, tours and activities for pupils. Extracurricular activities are also included in these proposals.

**Training in mediation:** the city of Tours, François Rabelais University, Jeu de Paume - Château de Tours and the CCC OD are working in tandem to implement a team of speakers dedicated to the CCC OD and the Château de Tours exhibitions. This partnership enables the delivery of a programme dedicated to passing down the history of photography and visual arts in Tours. Each year, several students from the François Rabelais University participate in this professional training covered by the CCC OD, the Jeu de Paume and a teacher from the university.

### at the jeu de paume - château de tours: willy ronis - from 28.06 to 29.10.2017

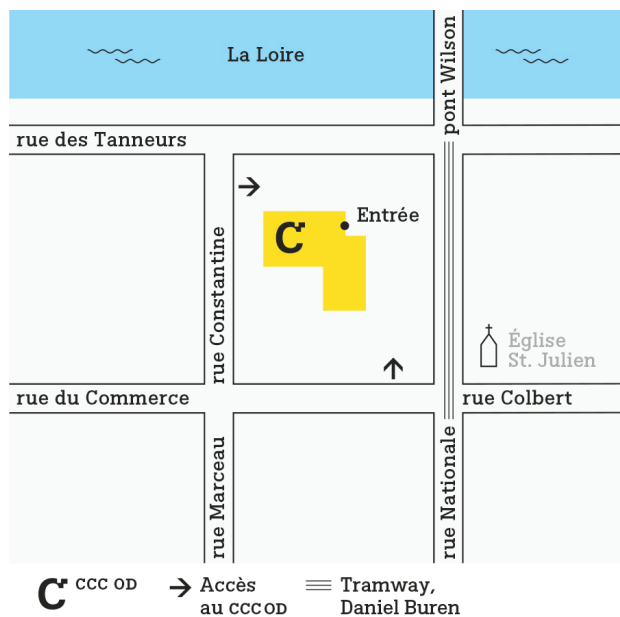


Willy Ronis, Lovers of the Bastille, Paris, 1957. Ministry of Culture and Communication / Médiathèque de l'architecture et du patrimoine / Dist RMN-GP © Donation Willy Ronis

« Willy Ronis is a classic. [...] He built an architectural and harmonious graphical order that resonates with the subject photographed, and reflects the emotions buried in our memories: the gentle relationship between a mother and a child, or the solitude of a man enclosed in a landscape, caught up in a merry throng ». Humanist and popular, the work of Willy Ronis mirrors the activity of a photographer that is part of 20th century history. He belongs to the small group of ten French photographers who had the greatest impact on the last century with Brassai, Gilles Caron, Henri Cartier-Bresson, Raymond Depardon, Robert Doisneau, Izis, André Kertész, Jacques-Henri Lartigue and Marc Riboud. Since the end of the 1970s, his work has met with critical acclaim and popular success.

further information: [www.jeudepaume.org](http://www.jeudepaume.org)

## practical information



### free access

#### café contemporain

Julie and Thomas welcome you throughout the day to enjoy their cuisine which is healthy and tasty. come and discover our simple, creative menu taking its inspiration from the CCC OD's spirit.

#### the bookshop

'la Boîte à livres' bookstore has set up at the CCC OD in a space devoted to contemporary art, architecture and photography.

apart from the Art and Games section for young people, the bookshop which is an annex to the main branch in rue Nationale dances to the same beat as the exhibitions at the CCC OD.

#### the CCC OD app

use the FlashCodes to discover contemporary art and gain access to extra information (both in French and English) during your visit... available at Apple Store, Google Play (Multimedia MobileGuide for hire at the reception when you show your 'billet Plus' ticket)

### getting here

Jardin François 1er  
37000 Tours  
T +33 (0)2 47 66 50 00  
F +33(0)2 47 61 60 24  
contact@cccod.fr

5 minutes by tram from Tours train station 70 minutes from Paris by TGV train by motorway A10, exit Tours Centre

### facilities

#### bike park

2 spaces PMR Jardin François 1er  
Car parking spaces Place Anatole France et de la Résistance, rue du Commerce  
On-site amenities available: li s, magnetic induction loop, disabled toilets, pushchair parking, baby change area

### opening hours

#### summer season

Monday 2:00 pm to 7:00 pm  
tuesday- sunday from 11:30 am to 7:00 pm late night thursday until 9:00 pm

#### winter season

wednesday - sunday from 11:30 am to 6:00 pm  
late night thursday until 8:00 pm

#### entry fees

€3 (reduced price)  
€6 (full price)  
€9 (with multimedia guide)  
free access under 18

#### CCC OD lepass

unlimited access to exhibitions and events valid for 1 year  
€25 for one person  
€40 for two people  
€12 for students