

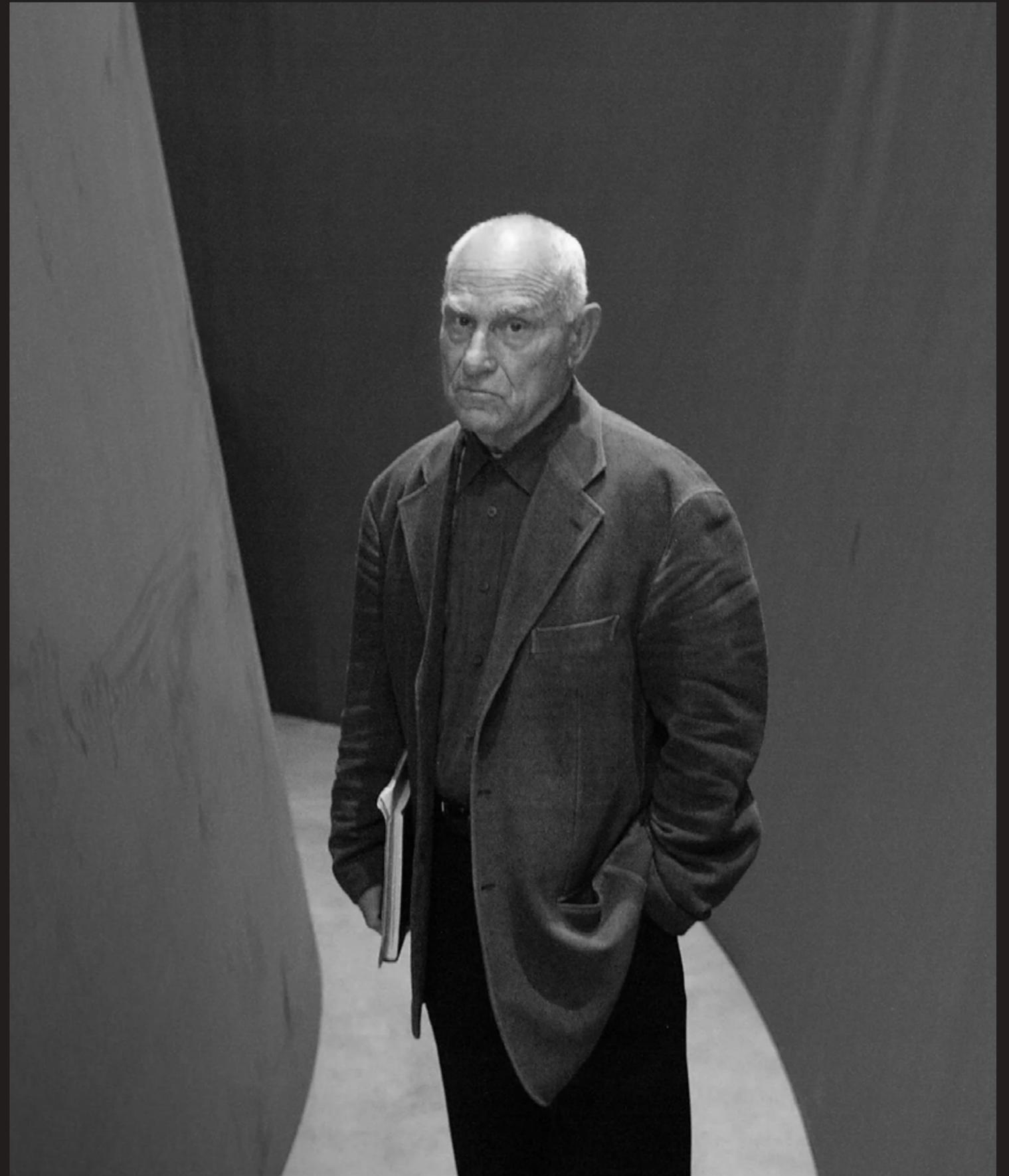
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# TEFAF NEW YORK

## LEE UFAN AND RICHARD SERRA: A DIALOGUE

PARK AVENUE ARMORY - BOOTH 314

10 - 14 MAY 2024



## M E N N O U R

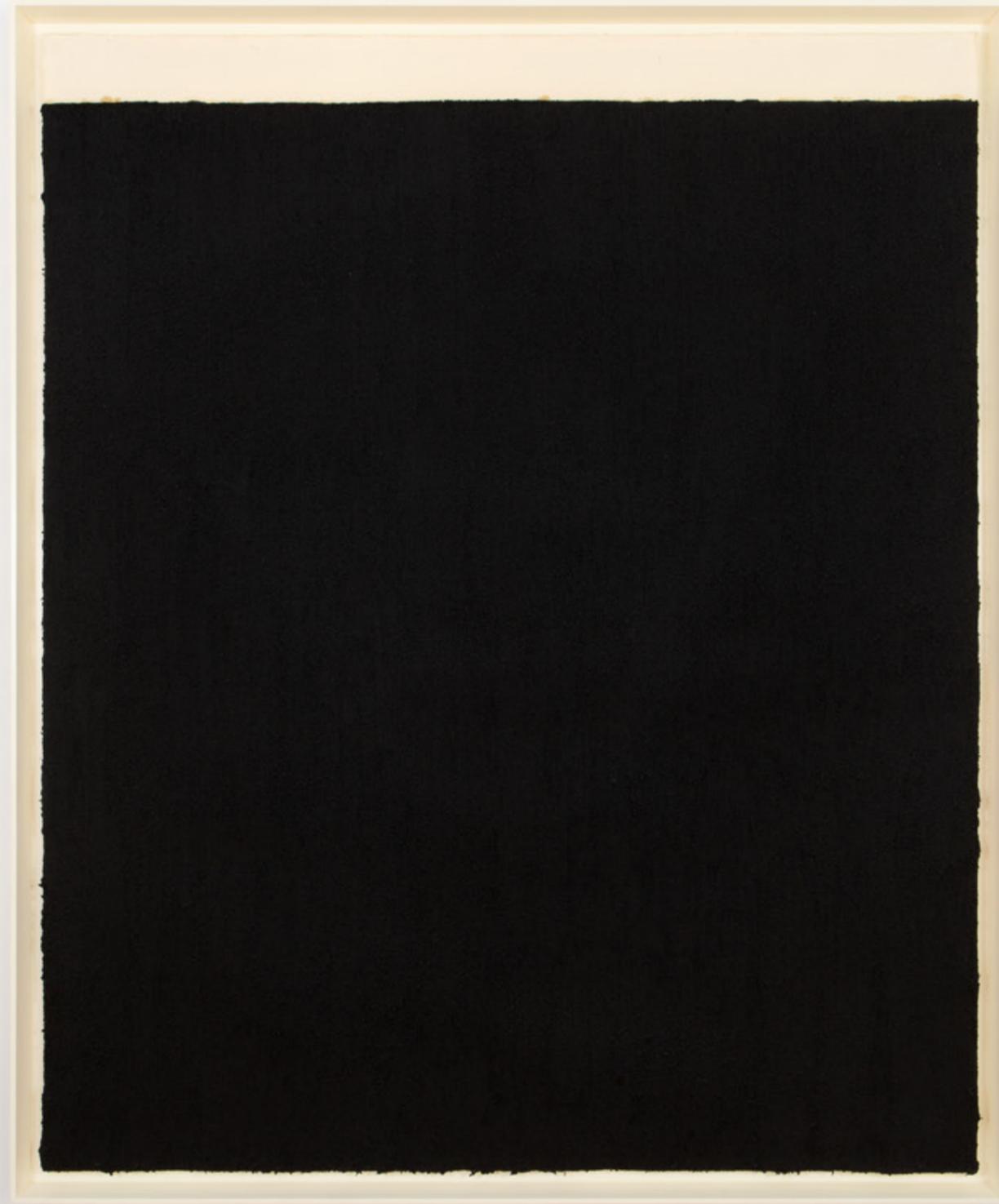
Lee Ufan and Richard Serra were born three years apart, the former in 1936 in Korea, the latter in California in 1939 (some sources say 1938; he passed away on March 26th, 2024, in Orient, in the state of New York). This generational convergence aside, it should be noted from the outset that their respective paths were, so to speak, symmetrical, and that certain comparable details and questions relating to gesture, matter, texture, time, space, and perception fueled both their practices. Significantly, each was subject to an intermingling of Eastern and Western influences: from the 1950s onwards, the Korean artist immersed himself in European philosophy, and later in painting in the United States, while the American would remain forever marked by a stay in Kyoto in the spring of 1970 and his discovery of the Zen garden of Taizo-in. In both cases their work is characterized by a search for an “elementary situation”. A quest for the pared-down. For something of the order of the essential. In its raw state. “Unfiltered”, to use a term dear to Serra. An embodiment that reveals matter for what it “is”. Matter consubstantially linked to its shaping, to the chromatic spectrum to which it is subjected—black in Serra’s drawings—and to the gesture that accompanies it, without forgetting the constraints of the spatial context, natural or architectural, and the ambient light. It is up to the spectator to come to grips with its density, to demarcate a morphology and properties constantly modified by our movements and the multiple viewpoints that result. Surfaces can seem alternately matte or reflective, smooth or uneven. Encouraging proximity or distance. Urging us to stand still or to turn full circle, to witness or even take part in the dialogue between the stone and the metal sheet on the ground. Between the black and white of the drawings on the wall. Confronting each other, Lee Ufan and Richard Serra enrich these dialogues with an additional stratum, shedding new, combative light on the issues inherent in their approaches.

— Erik Verhagen

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**RICHARD SERRA**  
*Elevational Weights (Planck)*  
2010

Paintstick on paper  
207 x 173 cm  
(81 1/2 x 68 1/8 in.)  
(Inv n°RS001)





“I began making those drawings as a form of meditation—a form of concentration. I no longer wanted to make markings on a piece of paper: I wanted to make the drawing integral to its structure and properties. What I continually find to be true is that the concentration I apply to drawing is a way of tuning or honing my eye. The more I draw, the better I see and the more I understand. There’s always been a correlation between the strength of the work and the degree to which I’m drawing.”

– Richard Serra, exhibition catalogue, Stedelijk Museum, Amsterdam, 1977.

LEE UFAN  
*Response*  
2022

Acrylic on canvas  
227 x 182 cm  
(89 3/8 x 71 5/8 in.)

Signed and dated on the side  
Signed, dated and titled on the back  
(Inv n°LU356)





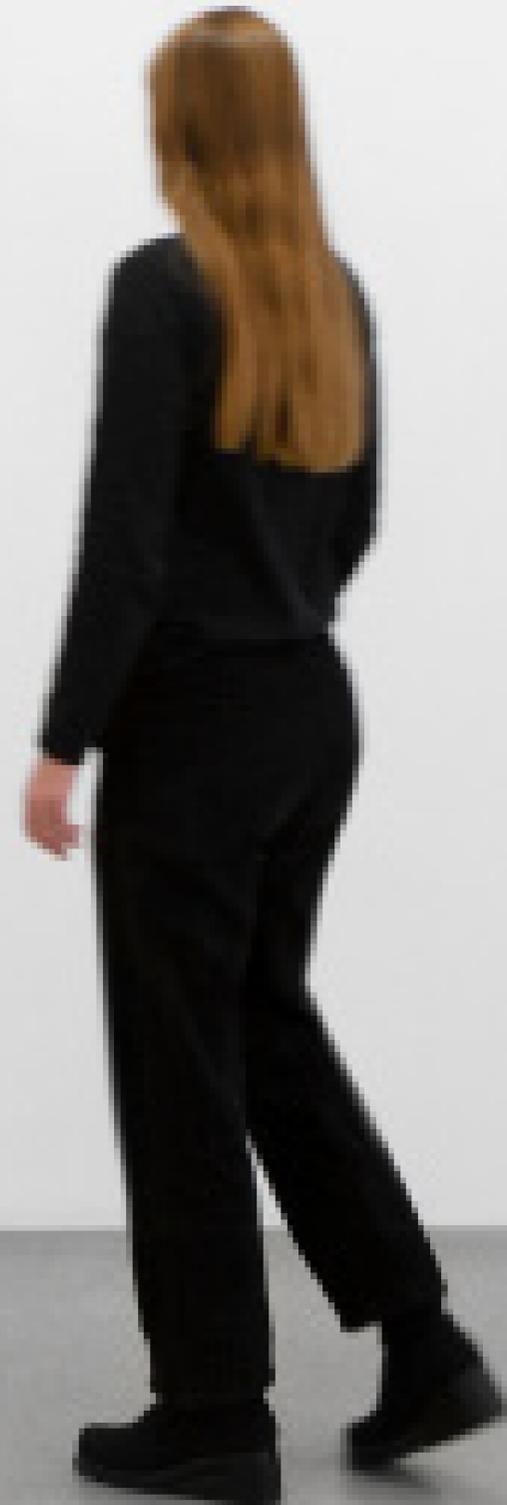
“With the last series, entitled *Dialogue and Response*, a subtle multicoloured aspect is introduced to the formerly grey brush stroke but this in no way compromises on the absolute concentration that the application of these successive layers of colour requires.”

– Alfred Pacquement

RICHARD SERRA  
*Untitled*  
1980-1981

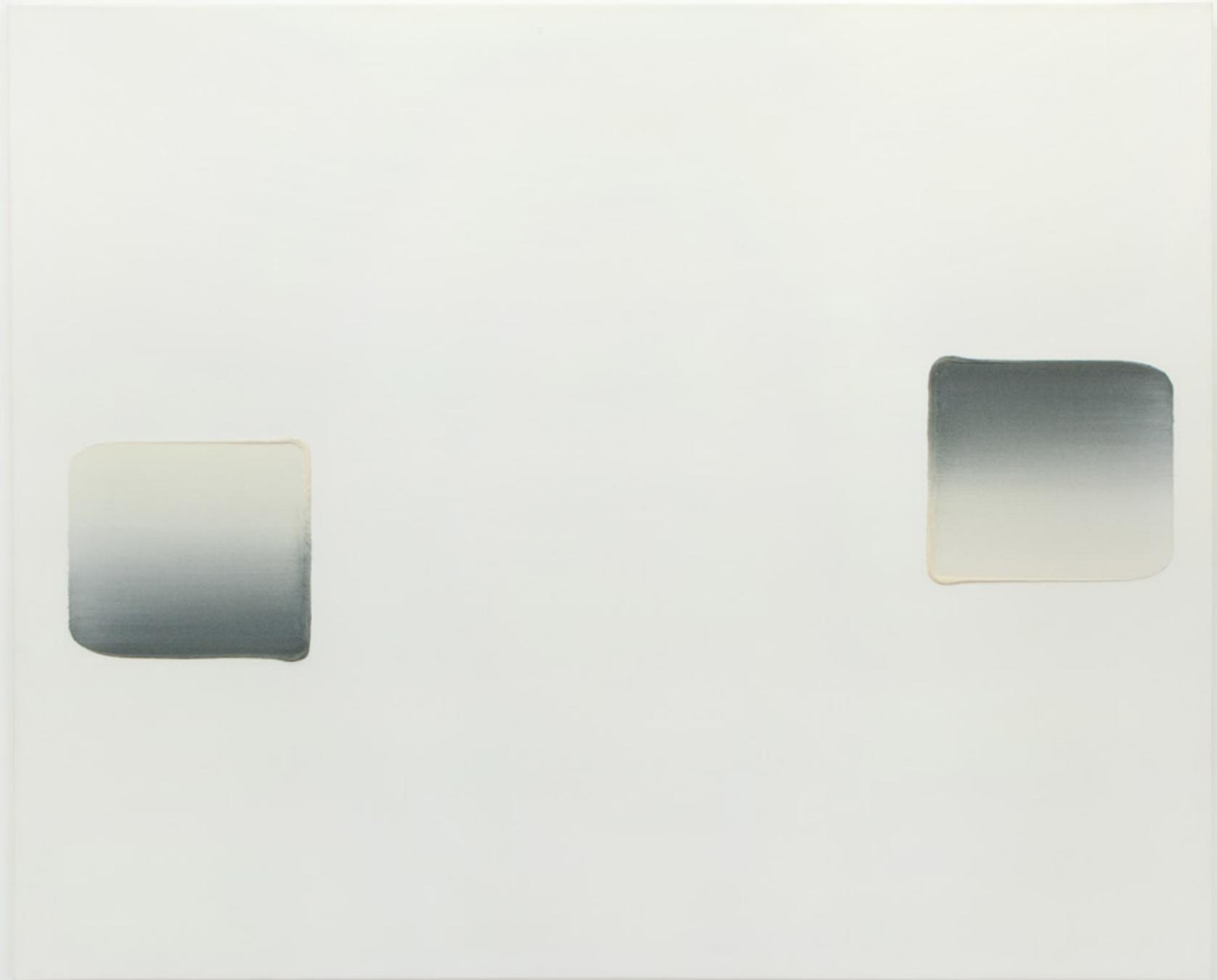
Paintstick on paper  
97 x 127 cm  
(38 x 50 in.)  
Framed:  
114 x 143,2 cm  
(44 7/8 x 56 3/8 in.)  
(Inv n°RS003)





LEE UFAN  
*Dialogue*  
2008

Oil and mineral pigment on canvas  
182 x 227 cm  
(71 5/8 x 89 3/8 in.)  
Signed and dated on the side  
and signed, dated, and titled on the back  
(Inv n°LU38)

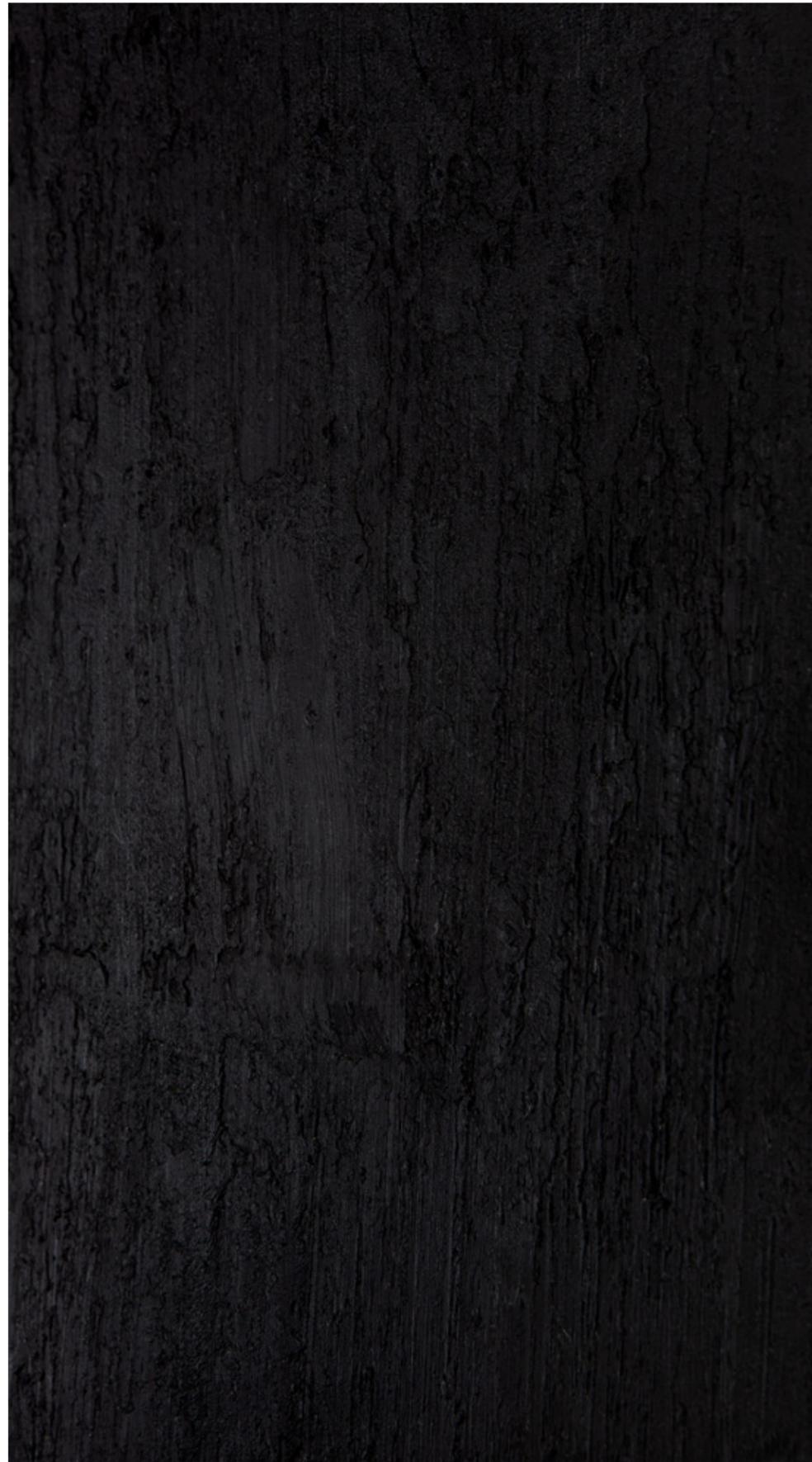




RICHARD SERRA  
*Curve I*  
1981

Paintstick on paper  
97 x 127 cm  
(38 x 50 in.)  
Signed lower left  
(Inv n°RS002)





“I am aware that people call my black drawing installations sculptural. Not only are these drawings flat and flush with the wall, but they do not create any illusion of three-dimensionality. They do, however, involve the viewer with the specific three-dimensionality of the site of their installation. The drawings make the viewer aware of his body movement in a gallery or a museum space. They make him aware of the six-sidedness of a room. In creating a disjunction in the architectural entity, the drawings bring formal and functional characteristics of the architecture to the viewer’s critical attention. It is this experience, I assume, that is equated with a sculptural experience”.

– Richard Serra, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster (Stuttgart: Verlag Gerd Hatje, 1987);  
English edition published by Rizzoli International (New York, 1988).

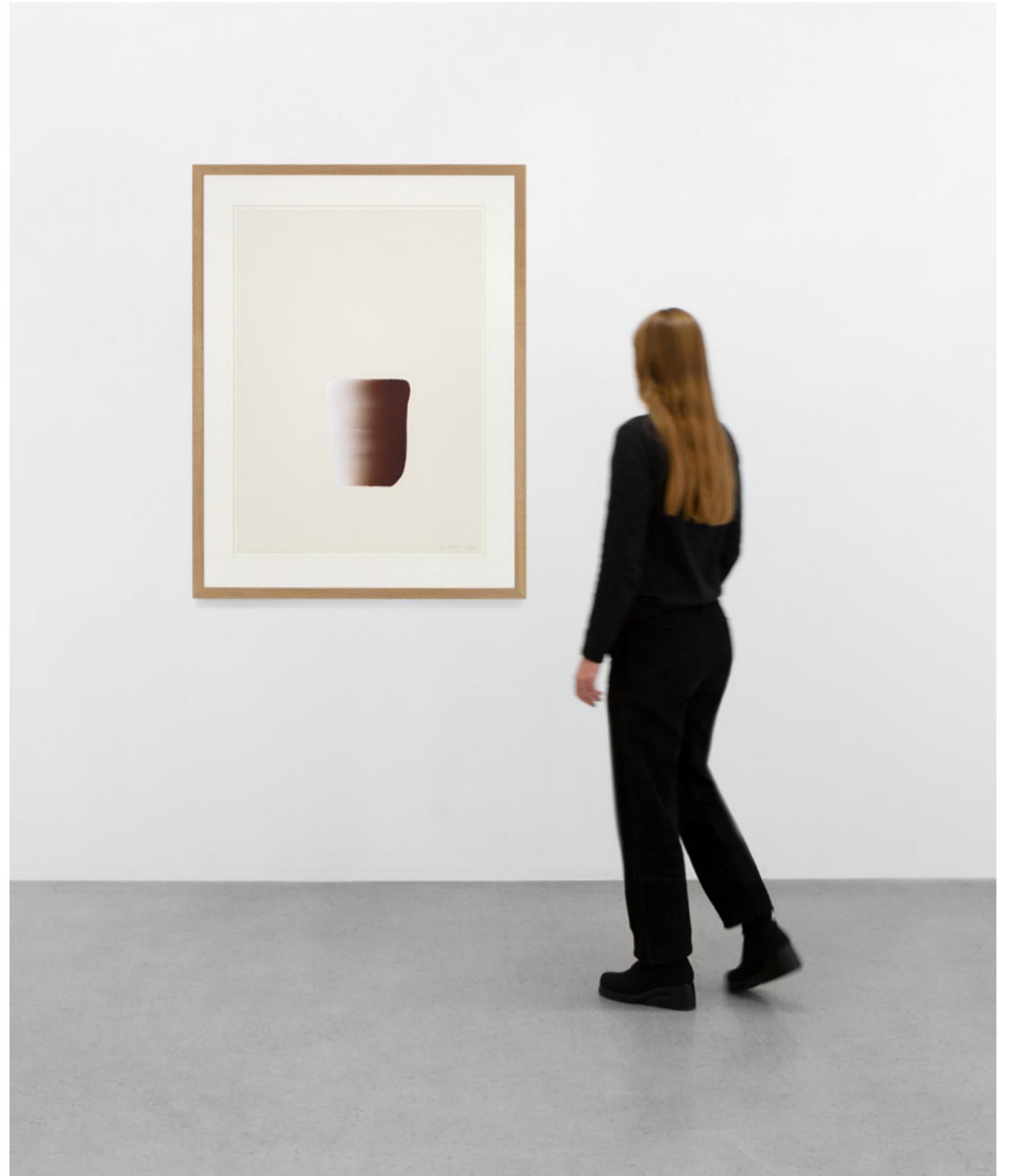
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LEE UFAN  
*Dialogue*  
2024

Watercolor on paper  
105 x 75 cm  
(41 3/8 x 29 1/2 in.)  
Framed:  
132 x 102 cm  
(52 x 40 1/8 in.)  
Signed and dated lower right  
(Inv n°LU357)



LEE UFAN AND RICHARD SERRA: A DIALOGUE



“The brush is created between the body and the canvas. The brush is not the extension of the hand. It begins where the hand ends. Between the brush and the hand, there is, as well as between the canvas and the brush, a distance equal to the one between the stars.”

– Lee Ufan, *Un art de la rencontre*, Acte Sud, 2019

RICHARD SERRA  
*TWU 14*  
1981

Paintstick on paper  
127 x 97 cm  
(50 x 38 in.)  
Signed lower right  
(Inv n°RS004)





LEE UFAN  
*Relatum - Dialogue*  
2002-2024

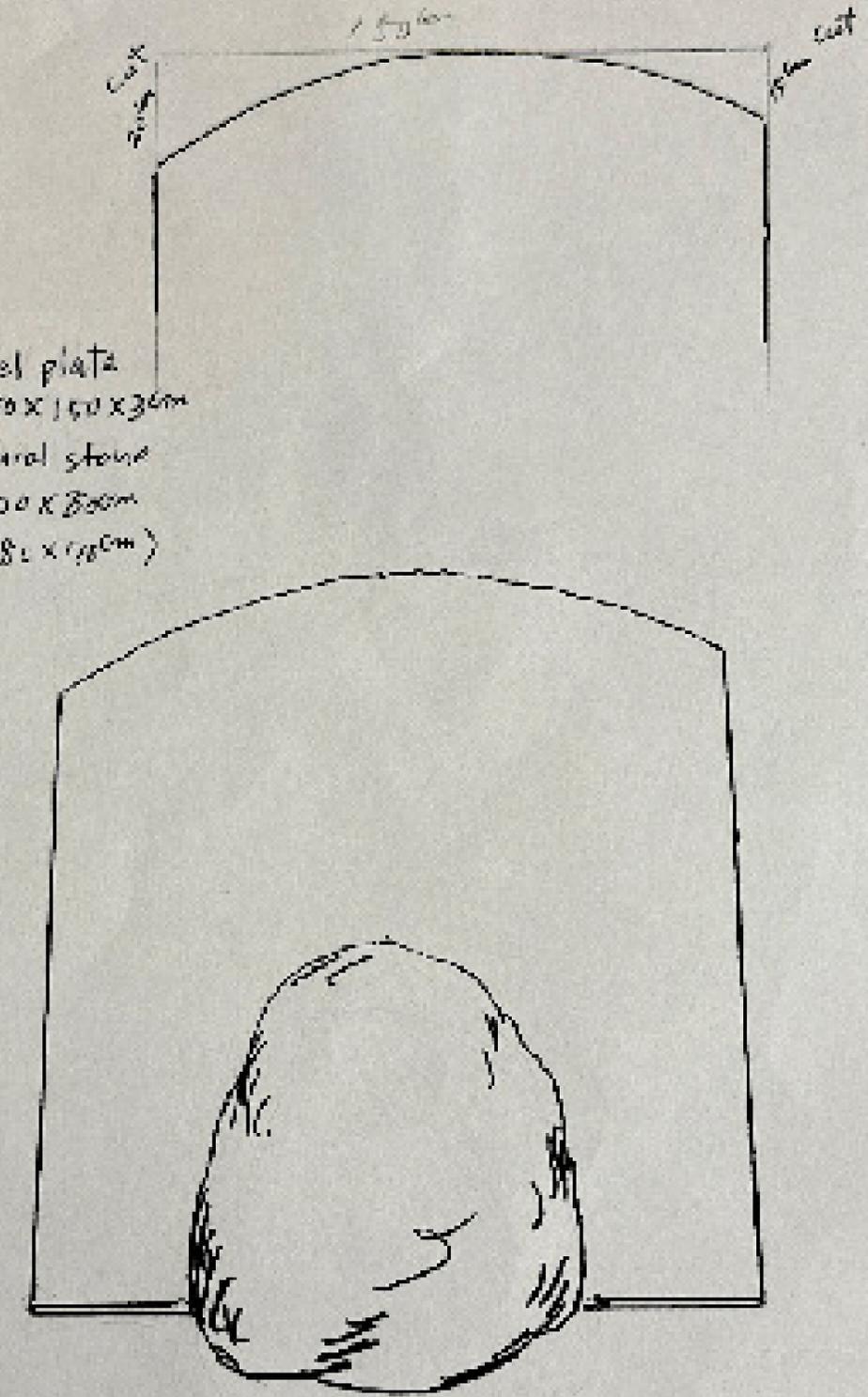
Steel plate, stone  
Steel plate:  
180 x 150 x 2,54 cm  
(70,86 x 59 x 1 in.)  
Stone:  
112 x 91 x 69 cm  
(44 x 35,82 x 27,16 in.)  
(Inv n°LU351)

Preliminary drawing of the artwork

*Relatum - Dialogue*

2002/2024

steel plate  
180 x 150 x 3cm  
natural stone  
100 x 80cm  
(81 x 110cm)



*Lee Ufan 2002*

Lee Ufan has been practicing this visual style for half a century, but it's far from fixed. Rather, it continues to amplify. Exemplary in this respect, the sculpture *Relatum* (1968), initially entitled *Phenomena and Perception B* in homage to the eponymous essay by Merleau-Ponty, is frequently revisited. It shows a confrontation between stone, a product of nature shaped by time and erosion, and an industrially produced sheet of steel cut to order. Lee Ufan calls this relating doing to non-doing. The materials and the configurations can vary but the concerns remain similar, including when other ingredients such as cotton, electric light, etc. intervene. The same can be seen in his paintings, which have gone through successive evolutions from the complete covering of the surface (in the *from Point, from Line* series) to a broad, often single brush stroke leaving the greater part of the canvas untouched. With the last series, entitled *Dialogue and Response*, a subtle multicoloured aspect is introduced to the formerly grey brush stroke but this in no way compromises on the absolute concentration that the application of these successive layers of colour requires.

– Alfred Pacquement

LEE UFAN  
*Dialogue/Relatum*  
1991/2019

Stone, steel plate  
Steel plate :  
230 x 280 x 1,5 cm  
(90 1/2 x 110 1/4 x 5/8 in.)  
Stone :  
54 x 60 x 59 cm  
(21 1/4 x 23 5/8 x 23 1/4 in.)  
(LU198)





Born in 1936 in Korea, Lee Ufan lives and works chiefly in Paris and Kamakura, Japan. He is the main theorist and artist of the *Mono-Ha* (“School of Things”) theory in Japan. His work has been shown around the world, at institutions including the Hirshhorn Museum and Sculpture Garden in Washington, Centre Pompidou Metz in France, Hermitage National Museum in St Petersburg, the Guggenheim Museum in New York, the Royal Museums of Fine Arts of Belgium in Brussels, the Yokohama Museum of Art, the Jeu de Paume in Paris, the Kunstmuseum in Bonn, the Städel Museum in Frankfurt, and the National Museum of Modern and Contemporary Art in Seoul; and at events including the Biennales of Venice (2007, 2011), Gwangju (2000, 2006), Shanghai (2000), Sydney (1976), São Paulo (1973) and Paris (1971).

In 2014, Lee Ufan was invited as guest artist at Louis XIV’s park and palace, in Versailles. Lee Ufan was awarded the

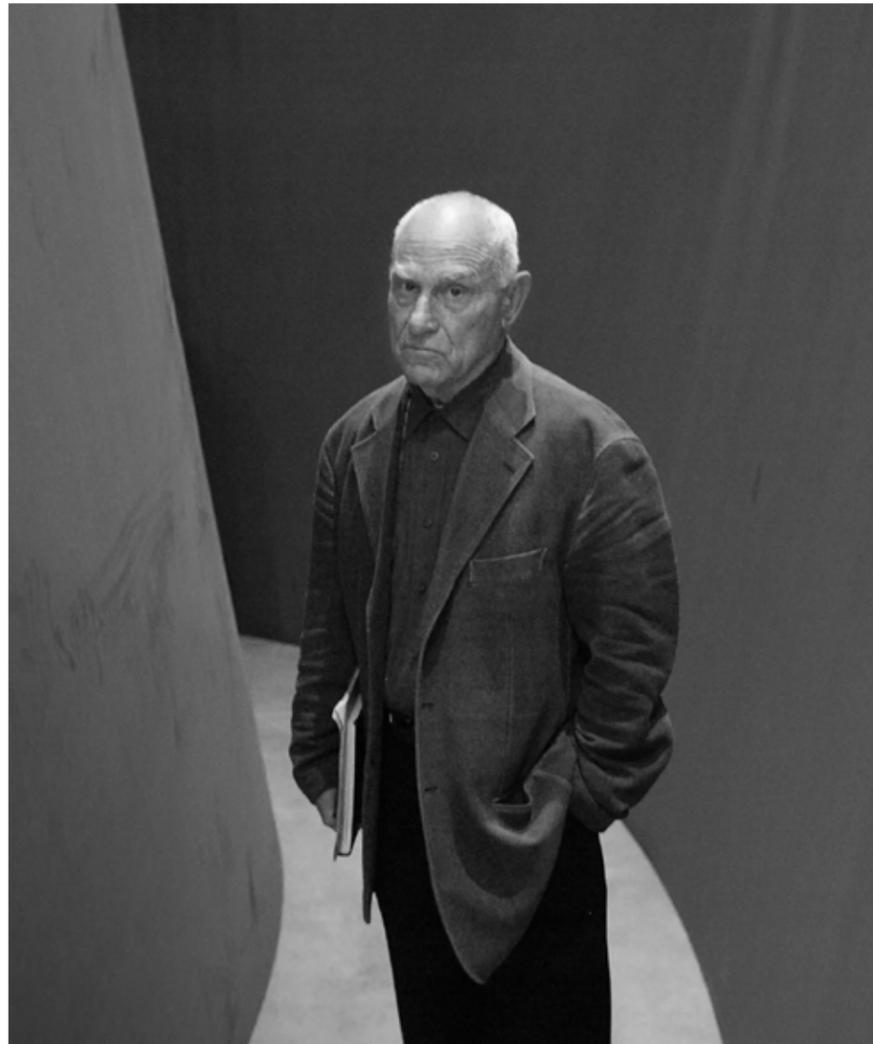


Praemium Imperiale for painting in 2001 and the UNESCO Prize in 2000. In 2010 the Lee Ufan Museum opened at Benesse Art Site, in Naoshima, Japan.

In April 2022, the artist inaugurated the new foundation Lee Ufan Arles, housed in the Hôtel Vernon, a seventeenth century building located near the city’s Roman arena, remodelled by the artist’s friend, architect Tadao Ando. In parallel, the exhibition Lee Ufan “Requiem” curated by Alfred Pacquement was presented in the ancient necropolis of Alyscamps, Arles.

In October 2023, the Hamburger Bahnhof has been presenting the painter and sculptor’s first retrospective in Germany, while the Rijksmuseum invites him to take over its gardens with his iconic sculptures, *Relatum*, from May 28 to October 27, 2024.

Born in 1939 in San Francisco and died in 2024 in Orient, New York, Richard Serra is one of the most important American artists of his generation. Influenced as much by the work of Constantin Brancusi, discovered in Paris in 1965, as by Japanese Zen philosophy from 1970, Richard Serra worked not only on sculpture, but also on film and drawing. From then on, he was an active participant in the New York art scene, working alongside Carl Andre, Eva Hesse, Joan Jonas, Donald Judd, Sol LeWitt, Bruce Nauman and above all Robert Rauschenberg, whom he helped with his *Spiral Jetty* project in Utah. Serra grew closer to the art dealer Leo Castelli, who organized a solo show in 1968, the year in which the artist unveiled his first lead rolls and steel sculptures. The 1970s saw the launch of major outdoor projects, monumental sculptures made of steel plates – such as *Circuit* at Documenta 5 in Kassel, then *Sight Point* (For Leo Castelli) in Amsterdam – which inspired him to start drawing in 1971.



Many exhibitions around the world enabled his work to gain international recognition early on. He participated four times in Documenta (1972, 1977, 1982 and 1987) and in the Venice Biennale (1980, 1984, 2001 and 2013). In 2001, he was awarded the Golden Lion for his body of work. A major retrospective of his graphic work was organized by the Menil Collection in 2011-2012, also presented at the Metropolitan Museum of Art, New York, and then at the San Francisco Museum of Modern Art.

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