Lee Ufan was born in Haman in Kyungsang Namdo, a remote mountain village in Korea, in 1936.  He was raised by his grandfather, a strict Confucianist, his father, a journalist who traveled through Manchuria, China and Japan, and his mother, Lee Wihyo, who was well-versed in classical Korean literature and writing.  Lee was amongst the last generation to receive a traditional Korean education.  He began studying poetry, painting, and calligraphy at the age of five or six with Whang Kyun-Young (known by his painting name, Dongcho).  In 1956 he entered the School of Art at Seoul National University.  After visiting his ill uncle in Japan in 1956, he decided to stay in Japan and transferred into the philosophy department at Nihon University in 1958.  At Nihon University, Lee sought to bridge East Asian and European thought and focused his studies on philosophers of intercultural significance.  After receiving his degree in philosophy in 1961, he engaged in a wide variety of activities and gradually began to focus his attention on art.  In the late 1960s, Lee emerged as one of the founders and major proponents of the avant-garde Mono-ha (Object School) group.  Mono-ha, Japan’s first contemporary art movement to gain international recognition, rejected Western notions of representation and placed its emphasis on materials and perception, creating works from raw, natural materials with little manipulation.

Lee Ufan has received numerous honors and awards throughout his lifetime.  He was awarded the Mainich Art Prize, Tokyo in 2005.  In 2001 Lee received the prestigious 13th Praemim Imperiale for painting and the Hoam Prize of the Samsung Foundation, Seoul.  He was also the recipient of the UNESCO Prize at the Shanghai Biennale in 2000.  In 1977 Lee was awarded the prize of The National Museum of Modern Art, Tokyo and in 1969 was awarded the prize for critical writing, “From Object to Being,” Tokyo.

Lee Ufan received international acclaim for his solo exhibition, *Resonance*, at the 52nd Venice Biennale in 2007.  This spring, a retrospective of the artist’s work will be mounted at the Royal Museum of Fine Arts of Belgium, Brussels.  Lee Ufan’s work has been featured in more than 110 solo exhibitions since 1967 and he has participated in more than 120 group shows.  In November of 2006, the Kunst Situation, a museum associated with Bochum University in Germany, inaugurated a gallery devoted to a permanent installation of the artist’s paintings and a garden of his sculpture.  Major exhibitions of Lee’s recent painting and sculpture were held at the Yokohama Museum of Art in September of 2005 and the Musée d’art Moderne Saint-Etienne in France in December 2005.  In 2001, a survey of his paintings from 1973- 2001 was mounted at Kunstmuseum Bonn, Germany.  Other significant shows include *Lee Ufan*, Galerie Nationale du Jeu de Paume, Paris (1997); The National Museum of Contemporary Art, Seoul (1994); the Museum of Modern Art, Kamakura (1993 & 1994); Hara Museum of Contemporary Art, Tokyo (1990); *Traces of Sensitivity and Logic* at the Museum of Fine Art, Gifu (1988); Marl Sculpture Museum, Germany (1979); Louisiana Museum of Modern Art, Denmark (1978); and at the Düsseldorf Kunsthalle, Düsseldorf (1978).

Lee Ufan’s work can be found in nearly 60 public collections worldwide, including the Art Gallery of New South Wales, Sydney; Brooklyn Museum, New York; Centre Georges Pompidou, Musée National d’Art Moderne, Paris; Chiba City Museum of Art, Japan; Fondazione Mudima, Milan; Fukuoka Museum of Art, Japan; Galerie Nationale de Prague, Czech Republic; Hokkaido Museum of Modern Art, Sapporo, Japan; Ho-Am Art Museum, Seoul; Hakone Open-Air Museum, Kanagawa, Japan; Hara Museum of Contemporary Art, Tokyo; Kröller-Müller Rijksmuseum, Otterloo, The Netherlands; Kunsthaus Zurich, Switzerland; Kunstmuseum Bonn, Germany; Leeum Samsung Museum of Art, Seoul; Museum of Contemporary Art Tokyo, Japan; Museum of Modern Art, Kamakura & Hayama, Japan; The Museum of Modern Art, New York; Museum of Modern Art, Shiga, Japan; Museum of Modern Art, Toyama, Japan; Museum of Modern Art, Wakayama, Japan; National Museum of Art, Osaka, Japan; National Museum of Contemporary Art, Seoul; National Museum of Modern Art, Kyoto, Japan; National Museum of Modern Art, Seoul; National Museum of Modern Art, Tokyo; Nationalgalerie, Staatliche Museen zu Berlin; Niigata Prefectural Museum of Art, Japan; Ohara Museum of Art, Okayama, Japan; Queensland Art Gallery, Brisbane, Australia; Seoul Municipal Museum of Art, Korea; Setagaya Art Museum, Tokyo; Sonja Henle-Niels Onstad Museum, Oslo, Norway; Staatliche Kunstsammlungen Dresden, Germany; Städelmuseum, Frankfurt am Main**;** Staatsgalerie Stuttgart, Germany; Tate Gallery, London; Tokyo Metropolitan Art Museum, Japan; and Toyota Municipal Museum of Art, Aichi, Japan.

Lee Ufan divides his time between Kamakura, Japan and Paris, France. An artist, writer, and philosopher, he is also a professor at Tama Art University, Tokyo, where he has taught since 1973.