



presse@mudam.lu
www.mudam.lu

Tel + 352 45 37 85 1
Fax + 352 45 37 85 400

3, Park Dräi Eechelen
L-1499 Luxembourg

Mudam Luxembourg
Musée d'Art Moderne
Grand-Duc Jean

PRESS KIT

LEE BUL

05/10/2013 - 09/06/2014

Press release

LEE BUL

Exhibition from 5 October 2013 to 9 June 2014

Lee Bul, one of South Korea's most active artists on the international contemporary art scene, presents at Mudam Luxembourg a large-scale exhibition, gathering for the first time in Europe a broad spectrum of her work. She occupies an entire floor of the museum with a representative choice of works, from *Cyborg* series to very recent pieces, and creates for the Grand Hall a monumental installation. Furthermore the exhibition features a section on the artist's creative process.

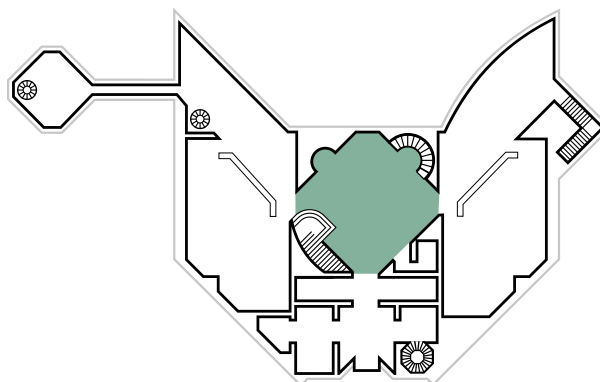
Lee Bul finished her studies in sculpture in Seoul in 1987, a time when, following a period of dictatorship and military rule, democratic reforms began opening up the economically emergent country, and visions of the future were painted both in the most glowing and the most sombre colours. As a performance artist, Lee Bul flew in the face of the artistic conventions of her native land, at first conceiving strongly physical or even guerilla-like actions – for example, appearing unexpectedly in public wearing monstrous soft-fabric forms sprouting tentacular appendages – as she searched for a way to express not just her own states of mind, but those of society as well.

Extending the body – as represented in the works of Lee Bul by the organic growths of fabric in *Monster: Black* or *Monster: Pink* and by the technoid additions of the *Cyborgs* – constitutes an old dream, or nightmare, of humanity that was to make the theme of utopia and dystopia a central motif in Lee Bul's work. The artist draws her formal and thematic inspiration from a wide diversity of sources, ranging from cinema to literary and architectural history, from European intellectual history to the political and cultural history of her own country.

After the *Cyborgs* (1997–2011) and *Anagrams* series, Lee Bul turned to making complex, model-like landscapes, whose reference to utopia lies mostly in their details: in reproductions of utopian architectures, in concrete reference to the German architect Bruno Taut and his idea of *Sternenbau* (star structures), or in pointing to post-modern scepticism about the metanarrative based on a unitary speech and the idea of universality (*Mon grand récit series*, 2005–). The utopia of placeless infinity (*Untitled*, "Infinity wall", 2008) or the reminiscence of a former socialist utopist turned dictator (*Thaw (Takaki Masao)*, 2007) explore this theme, as do the most recent large-scale sculptures, which, like pieces of architecture, allow the viewer to access interior worlds and provide him/her with an intense spatial experience (*Via Negativa*, 2012). In *Diluvium* (2012), a floor installation covering a large part of Mudam's Grand Hall and from which the sculptures hanging down from above are to be viewed only with caution, it becomes clearly tangible how the observer's footing is made uncertain by the utopias that have settled to form the sediment of history.

In the downstairs *Studio* section, Lee Bul gives insights into the process of the proliferation of her artistic creativity. This reconstruction of her studio, containing a wealth of drawings, models and materials, enhances understanding of Lee Bul's work, shown here in very different stages of development. This incursion into the artist's working place shows completely the personal dimension of Lee Bul's technically perfect work.

Lee Bul was born in 1964 in Yeongju, South Korea. She lives and works in Seoul.



LEVEL 0
GRAND HALL



Diluvium (2012), situated in the Grand Hall of the museum, is the first work visitors encounter. It is an uneven piece of flooring assembled from different wooden segments, and walking upon it requires some concentration and caution. Resembling sedimented deposits from a period of devastating flooding, it disrupts a simple, uncomplicated visit to the museum and makes it difficult to look upwards, where a number of *Cyborgs* (1998-2001) are suspended. These machine beings, who have their models in Fritz Lang's film *Metropolis*, produced in 1927, and in the 1995 animé *Ghost in the Shell*, are of a marmoreal white. They have a kind of technoid attractiveness and are as disturbing in their incompleteness as the Venus de Milo. *Amaryllis* (1999), *Untitled* (2002) and *Transcription (Drift & Scatter)* (2006), situated next to them, not only have highly allusive titles, but look like the post-apocalyptic pupation state of mutated *Cyborgs*.

Works in the exhibition

Amaryllis, 1999
Polyurethane, aluminium armature
210 × 120 × 180 cm
Arario Collection, Cheonan, Korea

Cyborg W1, 1998
Silicone, polyurethane, paint pigment
185 × 56 × 58 cm
Collection of Artsonje Center, Seoul

Cyborg W2, 1998
Silicone, polyurethane, paint pigment
185 × 74 × 58 cm
Collection of Artsonje Center, Seoul

Cyborg W3, 1998
Silicone, polyurethane, paint pigment
185 × 81 × 58 cm
Collection of Artsonje Center, Seoul

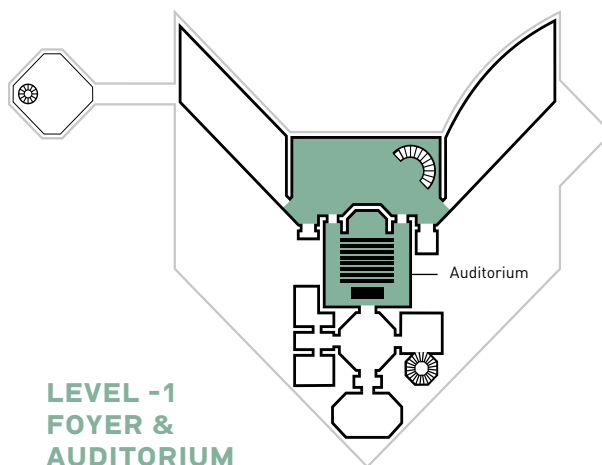
Cyborg W4, 1998
Silicone, polyurethane, paint pigment
188 × 60 × 50 cm
Collection of Artsonje Center, Seoul

Cyborg W6, 2001
Polyurethane, FRP (Fibre-reinforced plastic)
232 × 67 × 67 cm
Leeum, Samsung Museum of Art, Seoul

Diluvium, 2012
Plywood on steel frame
Dimensions variable
Studio Lee Bul

Transcription (Drift & Scatter), 2006
Polyurethane, aluminium, acrylic coating, stainless steel wires
210 × 220 × 200 cm
Galerie Thaddaeus Ropac, Paris – Salzburg

Untitled, 2002
Polyurethane, aluminium armature, polyurethane coating
300 × 230 × 120 cm
Leeum, Samsung Museum of Art, Seoul



Resembling a mirage, three similar works hang one above the other in the curve of the staircase that descends into the foyer, like castles in the air. *Sternenbau No.2* (2007), *A Perfect Suffering* (2011) and *After Bruno Taut (Beware the Sweetness of Things)* (2007) are complex structures of steel, chains and glass beads that look like suspended architectures of utopian lightness. The reference to the Expressionist architect Bruno Taut, who illustrated the utopian essay on “glass architecture” by the author Paul Scheerbart in a folder of drawings in which he proposed “structures of the earth's crust and star structures” (*Erdrinden- und Sternenbauten*), is lent a nostalgic undertone by the other titles. *Mon grand récit: Weep into stones...* (2005) stands in the space like a utopist's architectural model, combining in its title post-modern scepticism about the metanarrative by French philosopher Jean-François Lyotard (1924-1998) with melancholy musings on mortality by English author and doctor Thomas Browne (1605-1682).

Works in the exhibition

A Perfect Suffering, 2011
Crystal, glass and acrylic beads on steel and bronze chains,
stainless steel, aluminium armature
163 × 174 × 116 cm
Collection Mudam Luxembourg
Acquisition 2013

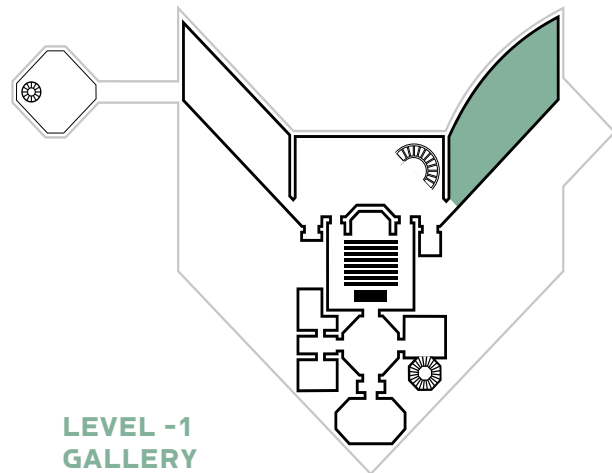
After Bruno Taut (Beware the Sweetness of Things), 2007
Crystal, glass and acrylic beads on stainless-steel armature,
aluminium and copper mesh, PVC, steel and aluminium chains
258 × 200 × 250 cm
Galerie Thaddaeus Ropac, Paris – Salzburg

Mon grand récit: Weep into stones..., 2005
Polyurethane, Foamex®, synthetic clay, stainless steel and
aluminium rods, acrylic panels, wood sheets, acrylic paint,
varnish, electrical wiring, lighting
280 × 440 × 300 cm
Collection Hitejinro Co., LTD

Sternbau No. 2, 2007
Stainless steel, acrylic, crystal, glass beads, aluminium, steel chains
178 × 91 × 110 cm
Galerie Thaddaeus Ropac, Paris – Salzburg

Auditorium

Sorry for suffering – You think I'm a puppy on a picnic?, 2011
Slide-show, documentation of original performance (1990)
Duration: 3' 48''
Studio Lee Bul



Large, environmental, walk-through sculptures seem to hover in the mirror-lined gallery, enabling viewers to have individual, direct experiences. After passing through *Souterrain* (2012), a kaleidoscopically deconstructed spatial sculpture, the visitor comes to *Bunker (M. Bakhtin)* (2007/2012), a tent-like black rock whose interior seems acoustically haunted by the spirit of Yi Gu, a figure from recent South Korean history: Yi Gu was the heir to the imperial throne, who at first lived in exile as an architect, before being instrumentalised by the dictator Park Chung-hee. In *Via Negativa* (2012), visitors enter a labyrinthine hall of mirrors, a complex metaphor for the human mind. The title of this sculpture, which is covered on the outside with pages from the revolutionary book by American psychologist Julian Jaynes (1920-1997) on the evolution of consciousness (*The Origin of Consciousness in the Breakdown of the Bicameral Mind*, 1976), refers to the philosophical-theological method underlying the negative proof of God's existence, which Jaynes also used for his ideas on consciousness.

Works in the exhibition

Bunker (M. Bakhtin), 2007/2012

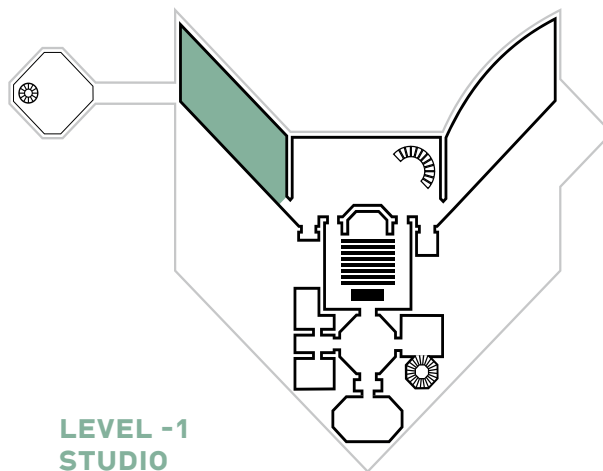
Fiberglass, stainless steel frame, plywood, fabric-covered foam urethane, acrylic mirror, electronics, interactive sound work
300 × 400 × 280 cm
Studio Lee Bul

Souterrain, 2012

Plywood on wooden frame, acrylic mirror, alkyd paint
274 × 360 × 480 cm
Studio Lee Bul

Via Negativa, 2012

Wood, acrylic mirror, two-way mirror, LED lighting, alkyd paint
English and Korean editions of *The Origin of Consciousness in the Breakdown of the Bicameral Mind* by Julian Jaynes
Approximately 290 × 600 × 600 cm
Studio Lee Bul



LEVEL -1
STUDIO

This reconstruction of the artist's studio demonstrates the abundance of her work. In addition to drawings and model studies, a series of detailed maquettes gives a broad overview of Lee Bul's *œuvre*. One repeated motif is that of the dog, a homage to the artist's pet, which accompanied her for 17 years. *Untitled* works like "Infinity wall" or "Infinity partition", 2008, realise the endless visual cloning of technoid forms in a sophisticatedly simple way, while at the end of the gallery, alongside several maquettes, an archaeological and architectural landscape is suggested in *Excavation* (2007). Finally, *Thaw* (*Takaki Masao*) (2007), a work with a political, historical undertone, vividly portrays the ambivalence of the lasting presence in South Korea of its former dictator Park Chung-hee (1917-1979), who led South Korea for over 15 years until his assassination. Presented here under his Japanese name adopted during Japanese occupation and preserved in ice, he seems to be waiting for the future.

Works in the exhibition

Maquettes for *Bunker* (*M. Bakhtin*), *Heaven and Earth*, *Thaw* (*Takaki Masao*), *Excavation* and *Aubade*, 2007
Mixed media
Dimensions variable
Studio Lee Bul

Drawings for *Cyborg*, 1996
8 works on paper
Dimensions variable
Arario Collection, Cheonan, Korea

Excavation, 2007
Fiberglass, stainless-steel frame, plywood, mortar, steel, acrylic panels, styrofoam, artificial hair, acrylic paint, crystal
281 x 168 x 160 cm
Galerie Thaddaeus Ropac, Paris – Salzburg

Studies for *Majestic Splendor*, 1996
10 works on paper
57 x 72 cm each
Arario Collection, Cheonan, Korea

Drawings and studies for *Mon grand récit*, 1999
Series of 52 works on paper
Dimensions variable
Private collection, Seoul

Maquette for *Mon grand récit*, 2005
Plaster, steel mesh, wood, silicone, paint, crystal and synthetic beads, aluminium rods, stainless steel wire, Foamex®
62,8 x 121,8 x 102,8 cm
Private collection, Seoul

Thaw (*Takaki Masao*), 2007
Fiberglass, acrylic paint, black crystal and glass beads on nickel-chrome wire
93 x 212 x 113 cm
Galerie Thaddaeus Ropac, Paris – Salzburg

72 studies for *Theatrum Orbis Terrarum*, 2002–2003
India ink and watercolour on paper
29 x 37 cm each
Ilshin Foundation, Seoul

Untitled, 2008
Wood, acrylic mirror, polyurethane, glass beads and acrylic paint
Dimensions variable
Studio Lee Bul

Untitled, 2008
3 pieces in stainless steel, mirror, LED, glass, polyurethane, acrylic paint
20,3 x 99,1 x 99,1 cm each
Studio Lee Bul

Untitled, 2008

Wood, mirror, LED, glass, polyurethane, acrylic paint
221 × 119,7 × 19,7 cm
Studio Lee Bul

Untitled, 2008

Wood, mirror, LED, glass, polyurethane, acrylic paint
160 × 120,7 × 17,8 cm
Studio Lee Bul

Untitled, 2010

Polyurethane, mirrored tiles, acrylic paint
220 × 63 × 60 cm
Private collection

Maquettes for *Via Negativa* and *Diluvium*, 2012

Mixed media
Dimensions variable
Studio Lee Bul

Drawings for *W1, W3, W4, W5, W6*, 2009

India ink, marker, pencil, acrylic paint on paper
Dimensions variable
Studio Lee Bul

Maquettes for *W1, W2, W3, W4, W6*, 2010

Polyurethane panels, acrylic paint
Dimensions variable
Studio Lee Bul

Studies for "monuments," 1996

3 works on paper
Dimensions variable
Arario Collection, Cheonan, Korea

Drawings and studies for various installations, 1995–1997

14 works on paper
Dimensions variable
Arario Collection, Cheonan, Korea

Drawings and studies for various sculptural objects and wall

works, 1996–1998
12 works on paper
Dimensions variable
Arario Collection, Cheonan, Korea

Various maquettes and sculptural studies from the

studio, 2005–2011
55 maquettes
Mixed media
Dimensions variable
Studio Lee Bul

Various paintings, drawings and studies from the studio, 2009–2012

22 paintings and drawings on paper and canvas
Dimensions variable
Studio Lee Bul

Various paintings, 2009

Series of 11 paintings
Dimensions variable
Galerie Thaddaeus Ropac, Paris - Salzburg

BIOGRAPHY

SOLO EXHIBITIONS

2014

Ikon Gallery, Birmingham (UK)

2013

Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (LU)
Galerie Thaddaeus Ropac, Paris (FR)
Lehmann Maupin Gallery, Hong Kong (HK)

2012

Artsonje Center, Seoul (KR)
Mori Art Museum, Tokyo (JP)

2010

PKM Trinity Gallery, Seoul (KR)
Lehmann Maupin Gallery, New York (USA)

2009

Galerie Thaddaeus Ropac, Paris (FR)

2008

PKM Trinity Gallery, Seoul (KR)
Lehmann Maupin Gallery, New York (USA)

2007

Fondation Cartier pour l'art contemporain, Paris (FR)
Galerie Thaddaeus Ropac, Salzburg (DE)
PKM Gallery, Seoul (KR)
Domus Artium 02, Salamanca (ES)

2005

SCAI the Bathhouse, Tokyo (JP)
Govett-Brewster Art Gallery, New Plymouth (NZ)

2004

Museum of Contemporary Art, Sydney (AU)
PKM Gallery, Seoul (KR)
Deitch Projects, New York (USA)

2003

Henry Art Gallery, Seattle (USA)
Centre for Contemporary Arts, Glasgow (UK)
Ohara Museum of Art, Kurashiki (JP)
Japan Foundation, Tokyo (JP)
Scottsdale Museum of Contemporary Art, Scottsdale (AR, USA)

2002

The Power Plant, Toronto (CA)
MAC, Galeries Contemporaines des Musées de Marseille (FR)
Jean Paul Slusser Gallery, University of Michigan, Ann Arbor (MI, USA)
New Museum of Contemporary Art, New York (USA)
Le Consortium centre d'art contemporain, Dijon (FR)
PKM Gallery, Seoul (KR)
Rodin Gallery, Samsung Museum of Art, Seoul (KR)
Orange County Museum of Art, Newport Beach (CA, USA)

2001

Fabric Workshop and Museum, Philadelphia (USA)
SCAI the Bathhouse, Tokyo (JP)
San Francisco Art Institute (CA, USA)
BAWAG Foundation, Vienna (AT)

2000

Fukuoka Asian Art Museum (JP)
Kukje Gallery, Seoul (KR)

1999

Korean Pavilion, 48th Venice Biennale (IT)
Kunsthalle Bern (AT)

1998

Artsonje Center, Seoul (KR)

1997

Projects, Museum of Modern Art, New York (USA)

1994

A Space, Toronto (CA)

1988

IL Gallery, Seoul (KR)

SELECTED GROUP EXHIBITIONS

2013

Awakening – Where Are We Standing? – Earth, Memory and Resurrection, Aichi Triennale 2013, Nagoya (JP)

2012

(Im)Possible Landscape, PLATEAU, Samsung Museum of Art, Seoul (KR)
Misled by Nature: Contemporary Art and the Baroque, Art Gallery of Alberta (CA)
BIOS – Konzepte des Lebens in der zeitgenössischen Skulptur, Georg Kolbe Museum, Berlin (DE)
Nostalgia is an Extended Feedback, Nam June Paik Art Center, Yongin (KR)
Invisible Cities, MASS MoCA, North Adams (MA, USA)

2011

Countdown, Culture Station Seoul 284 (KR)
Space Study, PLATEAU, Samsung Museum of Art, Seoul (KR)
Contemporary Craft, Now & Here, Cheongju International Craft Biennale 2011 (KR)

2010

Transformation, Museum of Contemporary Art Tokyo (JP)
Fantasmagoria, le monde mythique, Les Abbatoirs, Toulouse (FR)
New Décor, Hayward Gallery, London; Garage Center for Contemporary Culture, Moscow (RU)
Morality Act VI: Remember Humanity, Witte de With Center for Contemporary Art, Rotterdam (NL)
The Flower of May, Gwangju Museum of Art, Gwangju (KR)
New Art for a New Century: Contemporary Acquisitions, 2000 – 2010, Orange County Museum of Art, Newport Beach (CA, USA)
Itinéraires de l'élégance, entre l'Orient et l'Occident, Villa Empain, Boghossian Foundation, Brussels (BE)
A Fragmentary Anatomy of Every Setting Sun, permanent installation, Hara Museum ARC, Gunma (JP)
The Infinite Starburst of Your Cold Dark Eyes, PKM Gallery; Bartleby Bickle & Meursault, Seoul (KR)

2009

GAGARIN, The Artists in their Own Words, Stedelijk Museum voor Actuele Kunst, Ghent (BE)
Void of Memory, Platform Seoul 2009, Kimusa, Seoul (KR)

2008

Prospect.1, Contemporary Arts Center, New Orleans (LA, USA)
Life? Biomorphic Forms in Sculpture, Kunsthau Graz (AT)
Fluid Street – Alone, Together, Kiasma Museum of Contemporary Art, Helsinki (FI)
Fragile Beauty, Museum Kunst Palast, Düsseldorf (DE)
Mobile Art: Chanel Contemporary Art Container, Hong Kong, Tokyo, New York (USA)
Art is for the Spirit: Works from the UBS Collection, Mori Art Museum, Tokyo (JP)

2007

Tomorrow, Artsonje Center, Seoul, and Kumho Museum of Art, Seoul (KR)
Time Present, Time Past, Istanbul Museum of Modern Art, Istanbul (TR)
Not Only Possible, But Also Necessary: Optimism in the Age of Global War, 10th International Istanbul Biennial (TR)
Global Feminisms, Brooklyn Museum, New York (USA)

2006

Real Utopia, 21st Century Museum of Contemporary Art, Kanazawa [JP]
Dirty Yoga, 5th Taipei Biennial (TW)
The Past Made Present: Contemporary Art and Memory, Museum of Fine Arts, Houston (TX, USA)
100 Years of Korean Art – Part 2, National Museum of Contemporary Art, Seoul [KR]
Uneasy Nature, Weatherspoon Art Museum, Greensboro (NC, USA)

2005

Baroque and Neo-Baroque: The Hell of the Beautiful, Domus Artium 02, Salamanca [ES]
Gorgeous Isn't Good Enough, Spazio Pirelli Hangar Bicocca, Milan [IT]
California Modern, Orange County Museum of Art, Newport Beach [CA, USA]
California Art Unlimited, Art 36 Basel [CA, USA]
Visions of the Body, Seoul Museum of Art, Seoul [KR]
IDYL, Openluchtmuseum voor Beeldhouwkunst Middelheim, Antwerp [BE]
Encounters with Modernism, National Museum of Art, Deoksugung Palace, Seoul [KR]
(My private) HEROES, MARTa, Herford [DE]
New Acquisitions 2004, National Museum of Contemporary Art, Seoul [KR]

2004

The Nature Machine, Queensland Art Gallery, Brisbane [AU]
Encounters in the 21st Century: Polyphony – Emerging Resonances, 21st Century Museum of Contemporary Art, Kanazawa [JP]
Inaugural exhibition, Leeum, Samsung Museum of Modern Art, Seoul [KR]
Why Not Live For Art? Tokyo Opera City Art Gallery, Tokyo [JP]
Standing on a Bridge, Arario Gallery, Cheonan [KR]
Andererseits: Die Phantastik, Landesgalerie, Linz [AT]
Artes Mundi Prize, National Museum and Gallery, Cardiff [UK]

2003

world rush_4 artists, National Gallery of Victoria, Melbourne [AU]
Five: The Artsonje Collection, Artsonje Center, Seoul [KR]
Girls Don't Cry, Parco Museum, Tokyo [JP]
The Uncanny, Mendel Art Gallery, Saskatoon [CA]

2002

Shape, 21st Century Museum of Contemporary Art, Kanazawa [JP]
BINGO, Galerie Thaddaeus Ropac, Paris [FR]
Fusion Cuisine, Deste Foundation, Athens [GR]
Walk Around Time: Selections from the Permanent Collection, Walker Art Center, Minneapolis [USA]
The Uncanny, Vancouver Art Gallery, Vancouver; Edmonton Art Gallery, Edmonton [CA]
My Reality: The Culture of Anime, Contemporary Arts Center, Cincinnati [USA]

2001

Record All Over, 9th Biennale de l'Image en Mouvement, Musée d'art moderne et contemporain, Geneva [CH]
ARS 01: Unfolding Perspectives, Kiasma Museum of Contemporary Art, Helsinki [FI]
Egofugal, 7th International Istanbul Biennial (TR)
Connivence, 6th Biennale de Lyon [FR]
The Collection of 21st Century Museum of Contemporary Art, 21st Century Museum of Contemporary Art, Kanazawa [JP]
Body as Byte, Kunstmuseum Luzern [CH]
01.01.01: Art in Technological Times, San Francisco Museum of Modern Art [CA, USA]
My Reality: The Culture of Anime, Des Moines Art Center, Des Moines; Brooklyn Museum, New York [USA]
Let's Entertain, Kunstmuseum Wolfsburg [DE]; Miami Art Museum, Miami [USA]

2000

Au-delà du Spectacle, Centre Georges Pompidou, Paris [FR]
Shanghai Biennale, Shanghai Art Museum [CN]
media_city seoul, Seoul Museum of Art [KR]
Lust Warande, organized by Fundament Foundation, De Oude Warande, Tilburg [NL]
Air Air, Grimaldi Forum, Monaco Echigo-Tsumari Art Triennial, Echigo-Tsumari [JP]
Zeitwenden, Künstlerhaus Wien, Vienna; Museum Moderner Kunst Stiftung Ludwig Wien [AT]
Tourlou, tourlou, Melina Mercouri Art Space, Hydra [GR]

Der anagrammatische Körper, Zentrum für Kunst und Medien technologie, Karlsruhe [DE]
La casa, il corpo, il cuore, National Gallery, Prague [PL]
Continuum 001, curated by Rebecca Gordon Nesbitt, Centre for Contemporary Arts, Glasgow [UK]
Let's Entertain, Walker Art Center, Minneapolis [USA]; Portland Art Museum, Portland [USA]
Slowness of Speed, Artsonje Center, Seoul [KR]

1999

Zeitwenden, Kunstmuseum Bonn [DE]
Cities on the Move 7, Kiasma Museum of Contemporary Art, Helsinki [FI]
Der anagrammatische Körper, Kunsthaus Muerz in collaboration with Neue Galerie Graz [AT]
La casa, il corpo, il cuore, Museum Moderner Kunst Stiftung Ludwig Wien [AT]
dAPERTutto, 48th Venice Biennale [IT]
Hot Air, Granship Center, Shizuoka [JP]
Slowness of Speed, Art Gallery of New South Wales, Sydney [AU]
Cities on the Move 5, Louisiana Museum of Modern Art, Humlebæk [DK]
Cities on the Move 4, Hayward Gallery, London [UK]

1998

Sarajevo 2000, Museum Moderner Kunst Stiftung Ludwig, Vienna [AT]
Slowness of Speed, National Gallery of Victoria, Melbourne [AU]
The Natural World, Vancouver Art Gallery [CA]
Hugo Boss Prize 1998, Guggenheim Museum SoHo, New York [USA]
Cities on the Move 3, capc Musée d'art contemporain, Bordeaux [FR]
Cities on the Move 2, P.S.1 Contemporary Art Center, New York [USA]
Traffic Jam, Büro Friedrich, Mitte, Berlin [DE]

1997

Cities on the Move, Secession, Vienna [AT]
Fast Forward, The Power Plant, Toronto [CA]
L'autre, 4th Biennale de Lyon [FR]
619 KBB 75, project with Pipilotti Rist, Georgina Starr and others, Paris [FR] and Berlin [DE]

1996

Join Me!, Spiral/Wacoal Art Center, Tokyo [JP]
Arcos da Lapa, Public projection, Rio de Janeiro [BR]

1995

Information and Reality, Fruitmarket Gallery, Edinburgh 6th Triennale [UK]
Kleinplastik, Südwest LandesBank Forum, Stuttgart [DE]
Korean Contemporary Art, 1st Gwangju Biennale, Gwangju [KR]
New Asian Art, Japan Foundation, Tokyo [JP]
Ssack, Artsonje Center, Seoul [KR]
Body and Recognition, Korean Culture & Arts Foundation, Seoul [KR]

1994

Technology, Environment & Information, Recycling Art Pavilion, Expo Science Park, Daejeon [KR]
Untitled installation and performance, Before Building, Myeong-dong, Seoul [KR]
This Kind of Art – Dish Washing, Kumho Museum, Seoul [KR]
Woman: The Difference and the Power, Hankuk Museum, Seoul [KR] et Yongin [KR]
The Vision of the Next Generation, Seoul Arts Center [KR]

1993

1st Asia-Pacific Triennial, Queensland Art Gallery, Brisbane [AU]
Plastic Spring, Duk Won Gallery, Seoul [KR]
Conversation, Performance, Proto Theater, Tokyo [JP]
Impromptu Amusement, Performance, Kunitachi Art Hall, Tokyo [JP]

1992

Diet: Diagramming III, Performance, Sagak Gallery, Seoul [KR]
Year of Ears: Diagramming II, Performance, Live House Nanjang, Seoul [KR]

1991

At the Forest of Chaos, Jahamoon Gallery, Seoul [KR]
DMZ: Art and Cultural Movement, Seoul Arts Center [KR]
Dish Washing, Sonamu Gallery, Seoul [KR]
BIO, Space Ozone, Seoul [KR]
Interaction, Five-day performance with Chino Shuichi, Suwon Castle, [KR]

1990

Tokyo-Seoul Traffic, K Gallery, Tokyo (JP)
Sunday Seoul, Sonamu Gallery, Seoul (KR)
Artoilet II, Performance, Space Theater, Seoul (KR)
Song of the Fish, Performance, Dong Soong Art Center, Seoul (KR)
Sorry for Suffering-You Think I'm a Puppy on a Picnic?, Gimpo Airport (KR) and Tokyo (JP)

1989

Cravings, Performance, National Museum of Contemporary Art, Seoul (KR)
Abortion, Performance, Dong Soong Art Center, Seoul (KR)
Untitled performance, Now Gallery, Seoul (KR)
Korean Installation Art Festival, Total Art Museum and Sculpture Park, Jang Heung (KR)

1988

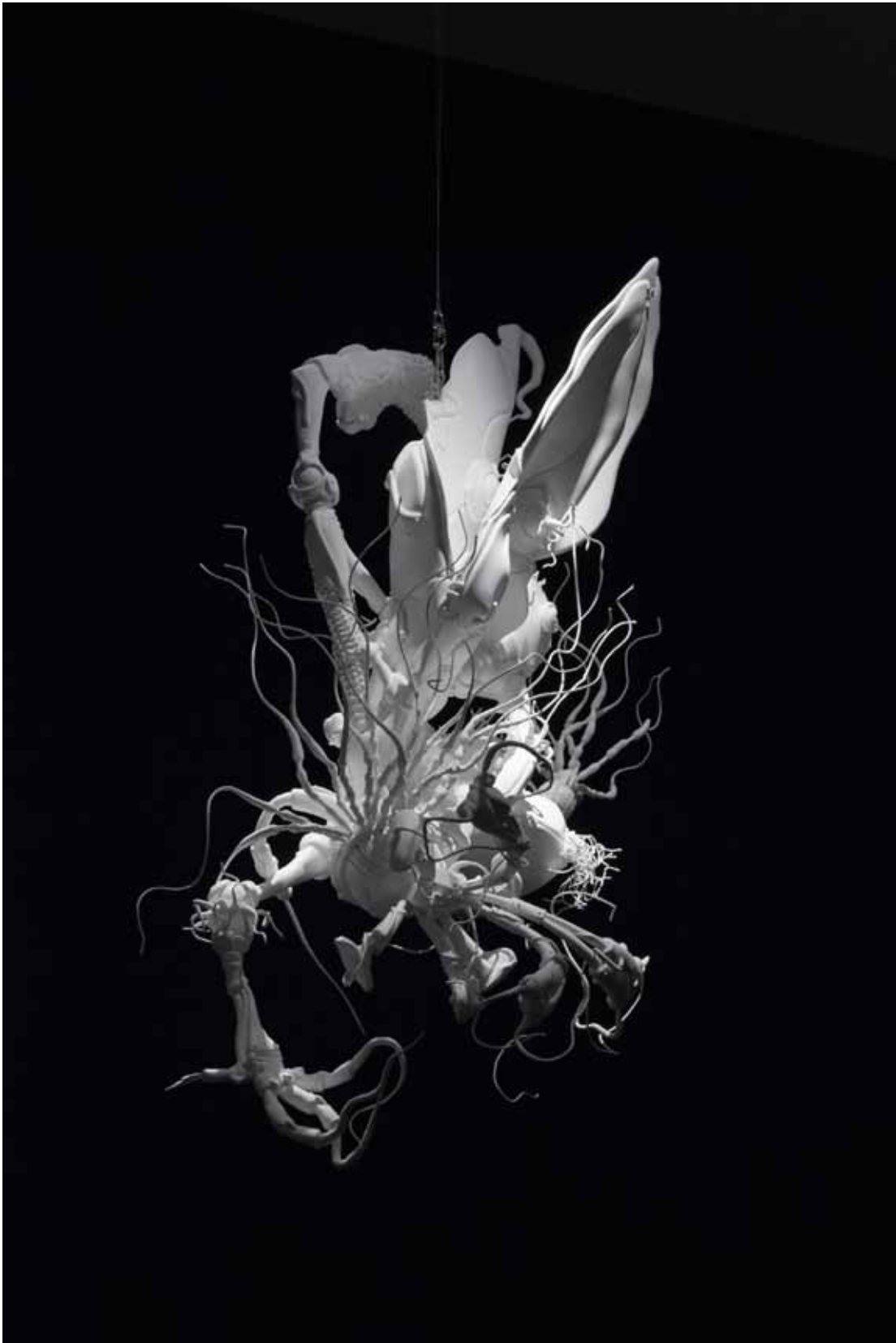
U. A. O., Renoir Art Hall, Seoul (KR)
Anti-Idea, Total Art Museum, Seoul (KR)
Point of View and Point in Time II, Batang Gol Gallery, Seoul (KR)
Hong Ik Sculpture Association Annual, Korean Culture & Arts Foundation, Seoul (KR)

1987

Museum III, Soo Gallery, Seoul (KR)
Print of Concept, P&P Gallery, Seoul (KR)
Point of View and Point in Time, Batang Gol Gallery, Seoul (KR)
Museum, Kwanhon Gallery, Seoul (KR)



Cyborg W1, 1998. Artsonje Center Collection, Seoul. © Photo: Watanabe Osamu. Courtesy Mori Art Museum, Tokyo



Amaryllis, 1999. Arario Collection, Seoul. © Photo: Watanabe Osamu. Courtesy Mori Art Museum, Tokyo



A Perfect Suffering, 2011. Crystal, glass and acrylic beads on steel and bronze chains, stainless-steel and aluminum armature, 163 x 174 x 116 cm.
Mudam Luxembourg Collection. Acquisition 2013. © Photo: Jeon Byung-cheol. Courtesy Studio Lee Bul, Seoul



After Bruno Taut (Beware the sweetness of things), 2007
Crystal, glass and acrylic beads on stainless steel armature,
aluminum and copper mesh, PVC, steel and aluminum chains
258 x 200 x 250 cm
Collection Galerie Thaddaeus Ropac, Salzburg and Paris
© Photos: Patrick Gries, Courtesy the artist and Fondation Cartier
pour l'art contemporain, Paris





Untitled, 2010. Polyurethane panels, mirrored tiles, acrylic paint, 220 x 63 x 60 cm.
Private Collection, Switzerland. Courtesy Studio Lee Bul, Seoul



Mon grand récit: Weep into stones . . ., 2005. Polyurethane, foamex, synthetic clay, stainless- steel and aluminum rods, acrylic panels, wood sheets, acrylic paint, varnish, electrical wiring, lighting. 280 x 440 x 300 cm as installed. Collection HITEJINRO CO., Seoul. © Photo: Watanabe Osamu. Courtesy Mori Art Museum, Tokyo



Excavation, 2007 (detail). © Photo: Patrick Gries. Courtesy the artist and Fondation Cartier pour l'art contemporain, Paris



Souterrain, 2012. Plywood on wooden frame, acrylic mirror, alkyd paint, 274 x 360 x 480 cm. © Photo: Jeon Byung-cheol. Courtesy Studio Lee Bul, Seoul



Via Negativa, 2012. Wood, acrylic mirror, two-way mirror, LED lighting, alkyd paint, English and Korean editions of *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. Approximately 290 x 600 x 600 cm. © Photo: Jeon Byung-cheol. Courtesy Studio Lee Bul, Seoul.

LEE BUL

Exhibition

from 5 October 2013 to 9 June 2014

Curators

Marie-Noëlle Farcy, Sunjung Kim, Clément Minighetti

Opening hours

Wednesday - Friday: 11 am - 8 pm

Saturday - Monday: 11 am - 6 pm

Closed on Tuesday

Closed on 1 November, 25 December and 1 January. Open until 3 pm on December 24 and 31.

Entrance fee

Adults	5 €
60+, under 26 years, groups	3 €
Under 21 years	free
Students under 26 years	free
Mudami card (valid 1 year for 2 persons)	50 €
Wednesday, 6pm-8pm	free

Mudam Luxembourg

Musée d'Art Moderne Grand-Duc Jean
3, Park Dräi Eechelen, L-1499 Luxembourg-Kirchberg
t. +352 45 37 85 1, f. +352 45 37 85 400
info@mudam.lu, www.mudam.lu

Images

Available on request and as a download on <http://www.mudam.lu/en/presse/>

Press contact

Valerio D'Alimonte, v.dalimonte@mudam.lu, t. +352 45 37 85 633

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MUDAM THANKS

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