

[Lee Bul Studio](#)

[Lee at Lehmann Maupin](#)

[Lee at Hauser & Wirth](#)



Lee, 2022
Photograph: Hye-Ryoung Min

In 2001, *Live Forever* was staged in two parts, featuring three karaoke pods in the form of futuristic race cars. Part I was launched in San Francisco at the [San Francisco Art Institute](#), followed by Part II at the [Fabric Workshop and Museum](#) in Philadelphia before traveling to other museums in the United States, including the [New Museum of Contemporary Art](#) in New York City.

[Lee Bul: From Me, Belongs to You Only](#) was at the Mori Art Museum in Tokyo in 2012. The exhibition was the first large-scale solo exhibition of Lee's work in Asia.

Ikon Gallery in Birmingham, England, installed [Lee Bul](#) in 2014. The exhibition was Lee's first solo exhibition in the United Kingdom, featuring early drawings, studies, sculptures, and installations, including one commissioned specifically for the exhibition. Read a [review](#) of the exhibition in The Guardian by Adrian Searle.

In 2015, [Vancouver Art Gallery](#) installed the solo exhibition *Lee Bul*. Watch a [video](#) about the exhibition on YouTube and read a [review](#) by Robin Laurence for Georgia Straight.

Lee Bul: Crash was at Berlin's [Martin-Gropius Bau](#) in 2018. The exhibition later traveled to [Hayward Gallery](#) in the United Kingdom under the name *Lee Bul: Crashing*. Read reviews about the London iteration in [Burlington Contemporary](#), [The London Magazine](#), and [The Guardian](#). Also read an [interview](#) with the artist and the Hayward Gallery curator, Stephanie Rosenthal.

In 2019, [Lee Bul: City of the Sun](#) was at the SCAD Museum of Art in Savannah, Georgia, surveying the artist's work over the previous nine years.

[Lee Bul: Beginning](#) was at the Seoul Museum of Art in 2021. The exhibition centered on her early "soft sculptures" and performance work produced from the late 1980s through the 1990s. Read a review of the exhibition in [Frieze](#) by Jaeyong Park.

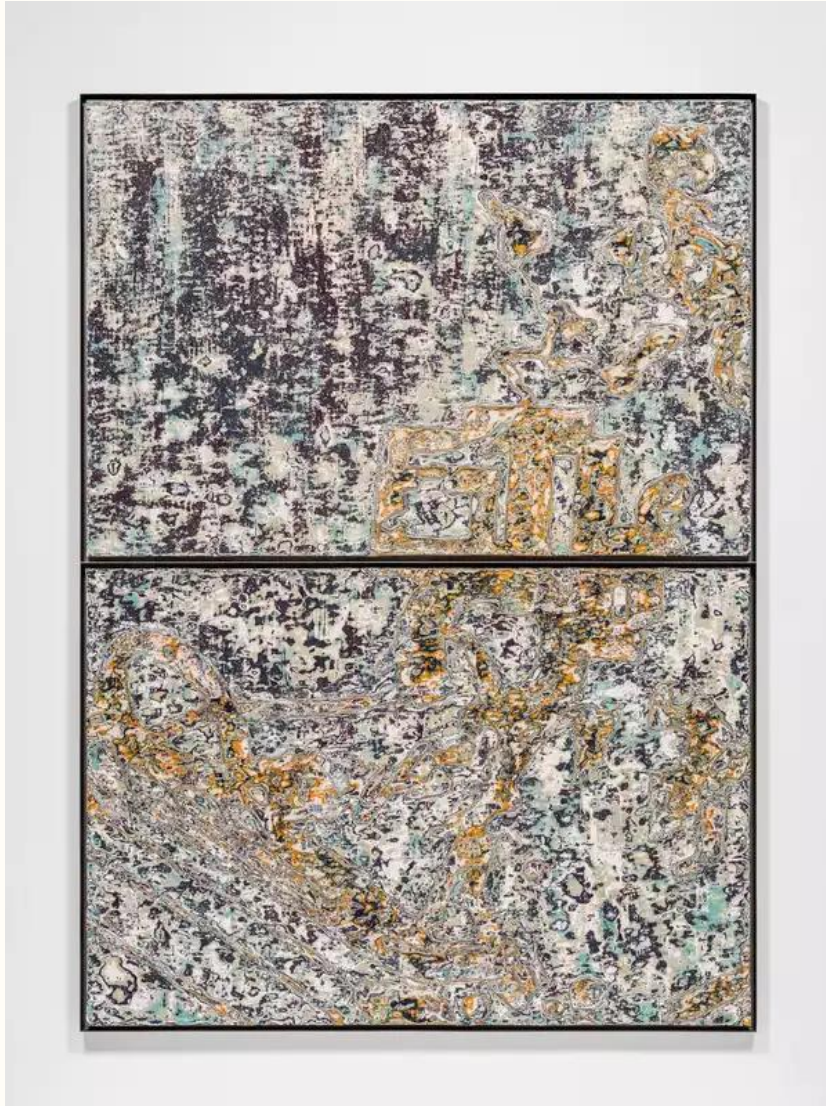
[Read](#) an interview with Lee and Alain Elkann or [listen](#) to the podcast version of the conversation on YouTube.

Lee was awarded the [Genesis Façade Commission](#) at the Metropolitan Museum of Art in 2024. She installed four new site-specific sculptures designed for the iconic niches of the New York museum's façade entitled *Long Tail Halo*. [Read an article](#) about Lee's "guardians" published in the New York Times and [watch an artist talk](#) hosted by the museum upon the commission's opening.

Lee Bul: From 1998 to Now is a major comprehensive survey exhibition of Lee's career to date. It opened at [Leeum Museum of Art](#) in 2025, traveled to [M+](#) in Hong Kong in 2026, and will continue to other museums in Europe and North America. Read a review in [Artmag](#).



Lee in the studio, 2024
Photograph: Jun Michael Park for the New York Times



LEE Bul 이불 (Korean, b. 1964)

Perdu CCXII, 2025

Mother-of-pearl and acrylic paint on jute canvas

On view from Collection of Dominic Ng; L2025:106.1

Lee Bul was born in the tumultuous aftermath of the Korean War to parents who were considered political dissidents. Art was one of the few possibilities open to her at the time, and she graduated from Hongik University in 1987, the year that South Korea was declared a democracy. **Perdu, CCXII** is part of Lee's *Perdu* series, which explores the tensions between utopia/dystopia, artificial/natural, and cyborg/human. Each artwork takes two months to complete—the artist mixes paint with stone powder and mother-of-pearl, paints thick layers, sands it away, and re-fills exposed lines. As she says: “I think of it as a kind of excavation, as in archaeology.”

On view January 7 – April 12, 2026