Unity and Continuity in Jon Lee’s Abstract Woodblock Prints

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ucleus of images and symbols has long been a hallmark of the modernist project. The works that Jon Lee produces are not mere letters or numbers; they are images that evoke profound associations with the human body and the world of abstract abstraction. The letters and numbers that appear in his art are not arbitrary; they are carefully chosen for their ability to suggest complex meanings. For instance, the letter “R” is a fundamental shape that appears in many of his works. It is a simple form that can be transformed in countless ways, allowing for a wide range of interpretations.

In his recent series, Lee has explored the potential of the letter “R” to create a kind of a ‘natural’ image, a motivated sign. The social implications are that such signs are democratic, universal, and versatile. They can be used in a wide range of contexts, from commercial advertising to political propaganda.

Lee’s approach is one of abstraction, where the basic shapes are transformed and manipulated to create new images. This technique allows for a great deal of flexibility and creativity. The resulting images can be used to convey a wide range of meanings, from simple statements to complex ideas.

Lee’s work is a testament to the power of abstraction and the potential of the letter “R” to create meaningful images. It is a reminder of the importance of simplicity and the ability of simple forms to convey complex ideas.
Jon Lee: Unity & Continuity

Color photography of megaliths: an attempt to understand the form of megaliths from the industrially manufactured to more recent attempts to animate a concrete or sculptural presence in the modern age. The hand, they argue, is an index of original meanings, and the handprint or the mark that ensues is part of that original meaning. The mark is the medium, for it is the gesture that is made in the process of marking and handling what is made. Although the form of the megaliths has been transformed in the past 500 years, the tendency toward the consummation of a movement that connects ancient and modern is clear.

The question of how the megaliths are being understood today is a question of how the megaliths are being understood in the context of modern art. The megaliths are understood as a kind of “natural” art, one that is not part of the human world, but rather part of something larger and more encompassing. The megaliths are understood as part of a larger cultural and historical context, one that is not limited to the modern age.

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L0911, 2009, woodcut, 24" x 18"

L0912, 2009, woodcut, 24" x 18"

L0915, 2009, woodcut, 24" x 18"
Jon Lee: Unity & Continuity

Jon Lee has written that he aspires to an “intimate minimalism,” and this is no more evident than in the care he has taken with his tool-generated meaning, counterpoised to mechanical regimentation. By cultivating procedures of marking and handling which reinforce them. Although not the first to do so, Meyer Schapiro thematized the tension in his 1957 essay, “The Liberating Quality of Avant-Garde Art.” Writing in the context of a postwar consumer society dominated by new technologies of industrial and commodity production, he observed that, “the handmade, they argue, stands for the irreducible and unique features of a human figure and ground through the pressure that transfers the image to paper, leaving an indelible impression behind.

As was the case in Schapiro’s time, it is commonplace in contemporary analysis to assert that accelerating technological change has a deleterious effect on human sensibility by offering reduced and/or oversimplified responses to our psychological needs. This scenario is depicted in the exhibition by Jon Lee’s Unity and Continuity series. The woodcut technique he has been working with since its inception in 1996, is exemplified by the series’ twenty prints, each of which can be considered a ‘natural’ image, a motivated sign. The social implications are that such signs are democratic, potentially accessible to all.

In part because they are derived from the human attempt to legibly and verbally communicate meanings, the images Jon presents to us do not access across cultural divides. As he notes, “I think of images as human sensibility, as irreducible to cultural context, and the most common of things, a mere letter. Ryul has special appeal to Jon for its complex, but productive equilibrium. Its shape—

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