



daniel buren

galeria

nara roesler

prismas, cores, e espelhos:
alto-relevo > trabalhos situados



Prisms, Colors and Mirrors:

High-Reliefs > Situated Works

is a project by Daniel Buren specially created for the gallery, in which the artist dialogues with the existing architecture and transforms it with his geometric giant modules symmetrically disposed, made by wood, mirror and lacquer paint, resulting in a chromatic spectre which coexists with his alternated iconic bands.

Prisms and Mirrors, high reliefs, situated works 2016/2017 for São Paulo, 2016/2017
wood, glue, lacquer, and vinyl adhesive
236,7 x 394,5 cm



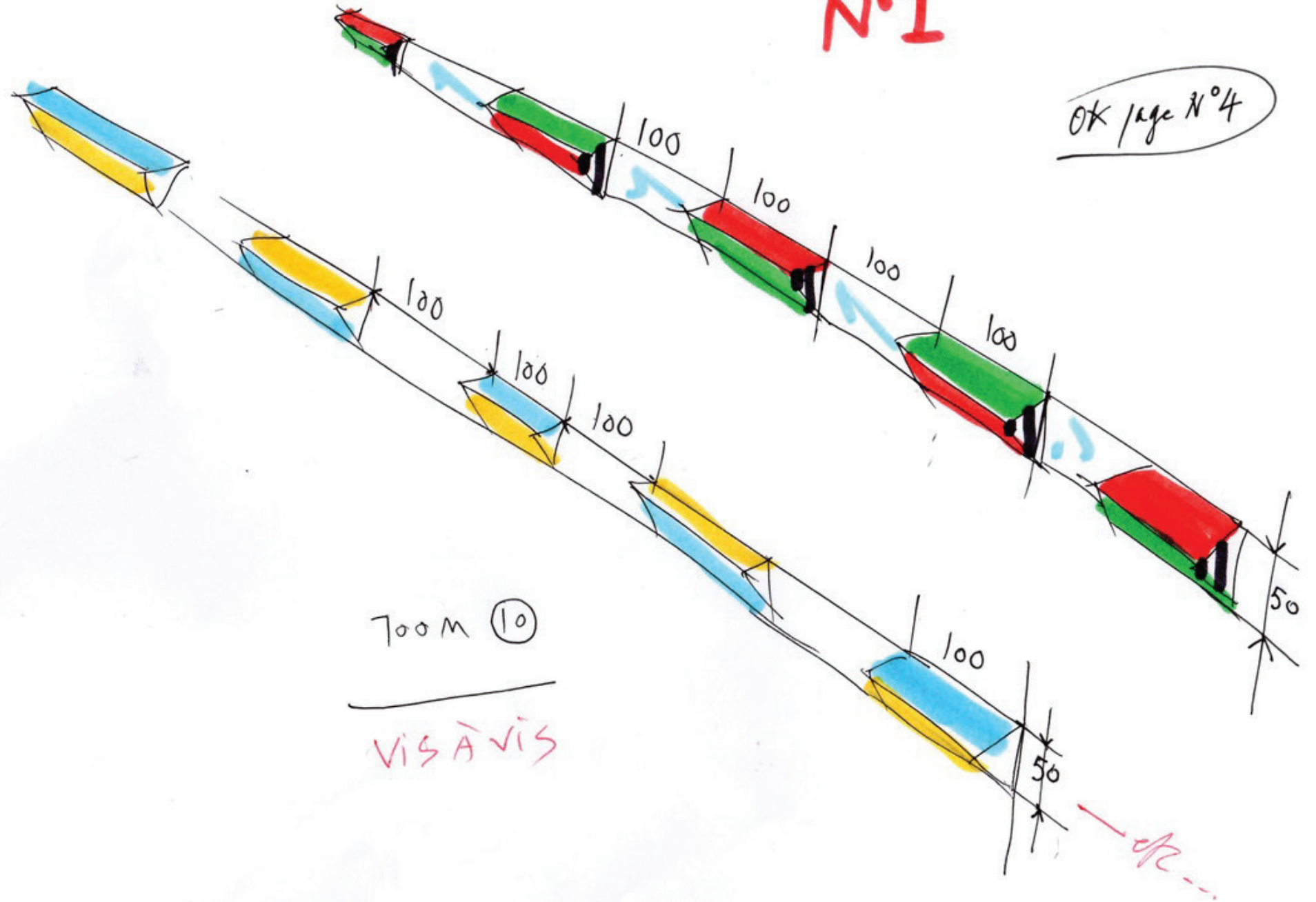
Prisms and Mirrors, high reliefs, situated works 2016/2017 for São Paulo, 2016/2017
wood, glue, lacquer, and vinyl adhesive
200 x 200 cm



Prisms and Mirrors, high reliefs, situated works 2016/2017 for São Paulo, 2016/2017
wood, glue, lacquer, and vinyl adhesive
300 x 300 cm

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About **Daniel Buren**

Daniel Buren (b. in 1938, in Boulogne-Billancourt, France).

After studying at the Ecole des Métiers d'Art from 1957 to 1960, followed by a brief spell at the Ecole Nationale Supérieure des Beaux-Arts, Daniel Buren conducted a series of experiments at the beginning of his artistic career that lay on the boundary between painting, sculpture and cinema. Following his first pictorial works in 1960, he moved rapidly towards an economy of means which already revealed a neutralization of the illusionistic content of painting and his indifference for the narrative subject, central themes in his work as an artist.

In September 1965 he began to use a striped curtain material, the components of which became the basis of his artistic syntax – alternate white and coloured vertical stripes 8.7 cm wide. This industrially manufactured motif responded perfectly to his desire for objectivity and enabled him to accentuate the impersonal nature of his work, even though initially it was only used as a support. After his experience in 1966–67 with Olivier Mosset, Michel Parmentier and Niele Toroni, founded on the systematic repetition of the same motif and each artist's desire to realize the 'last painting' in their own way, Buren began to explore the possibilities of the striped motif as sign, moving away from the painting-object to what he called the 'visual utensil'.

In November 1967, he began having striped paper printed. Posters and painted paper enabled him to cover very disparate surfaces in a virtually infinite series of ways. The street is one of his preferred spaces to this very day. He invented the notion of 'in situ' in the field of plastic arts in order to characterize a practice intrinsically bound up with the topological and cultural specificity of the places where the work is presented.

His solo exhibition at the Apollinaire in Milan in 1968 and his participation in the international Prospect events in 1968 and 1969 in Düsseldorf marked the real beginning of his artistic celebrity. In the 1970s he began to show his work in museums, often outside France, and in shows that incorporated him in the realm of conceptual art. In the same period his works began utilizing the most varied supports – walls, doors, poster boards, street signs, paper and canvas under glass, on stairways, trains, ships, in the form of flags on the roofs of Paris, the waistcoats of museum custodians, etc. He was a great talking point and generated controversy in 1971 at the 5th International Exhibition of the Solomon Guggenheim Museum in New York and in 1972 at the celebrated Documenta V organized by Harald Szeemann.

Political changes in the 1980s allowed him to occupy public spaces in a less fleeting fashion, and he began producing permanent works, the first and perhaps most celebrated of which is *Les Deux Plateaux* (1985–1986) at the Palais-Royale. In 1986 he was awarded the Leone d'Oro at the Venice Biennale for best pavilion. Buren soon began to focus on the rising influence of architecture (particularly museum architecture) in art. He began to produce more

three-dimensional work and to conceive of work no longer as an object but as a modulation of space. In 1975 came his first *Cabane Eclatée*. This was something of a turning point and accentuated the interdependence between the work and where it is sited through a subtle play of construction and deconstruction. The work became its own site and a place for movement and for walking around.

His more recent offerings are ever-increasingly complex architectural instruments that constantly dialogue with the existing architecture, and involve an alteration of space, a playful multiplication of materials (wood, vinyl, plastic materials, grids) and an explosion of colour. From the beginning of the 1990s, colour was no longer just applied to walls, but literally 'installed in space' in the form of filters and coloured sheets of glass or plexiglas. The resulting impression of an explosion of the work, accentuated by the use of mirrors, invites not only a shift of the gaze but also of the entire body. This multiplication of space is also at work in *Il soffitto arlecchino*, an installation which imposes itself on and insinuates itself into the entire space, altering both perception and habitual points of reference. The viewer moves around in a geometric forest, a space visually duplicated by the reflection of itself, the labyrinthine extension of which is bewildering. At the same time the dilation of space is contained by the low transparent ceiling, which spreads splinters of coloured light across all the surfaces. The rigour of the artistic language opens up to the pictorial delicacy of the colour, and the combination of the two elements creates an atmosphere pervaded by an enveloping intimacy. This offers changing points of view and geometric perspectives that chase after each other in space.

To date Daniel Buren has produced thousands of in situ installations all over the world. The majority of these are destroyed after being presented, and so do not exist outside the time and space for which they are conceived. However, there is also an important body of permanent works in the collections of leading museums around the world, and it is surprising to note how such an economy of means has generated such a richness and complexity of work.

