



The MEAP - CROSS

dan graham

galeria

nara roesler



exhibition view, galeria nara roesler | são paulo, 2017



exhibition view, galeria nara roesler | são paulo, 2017



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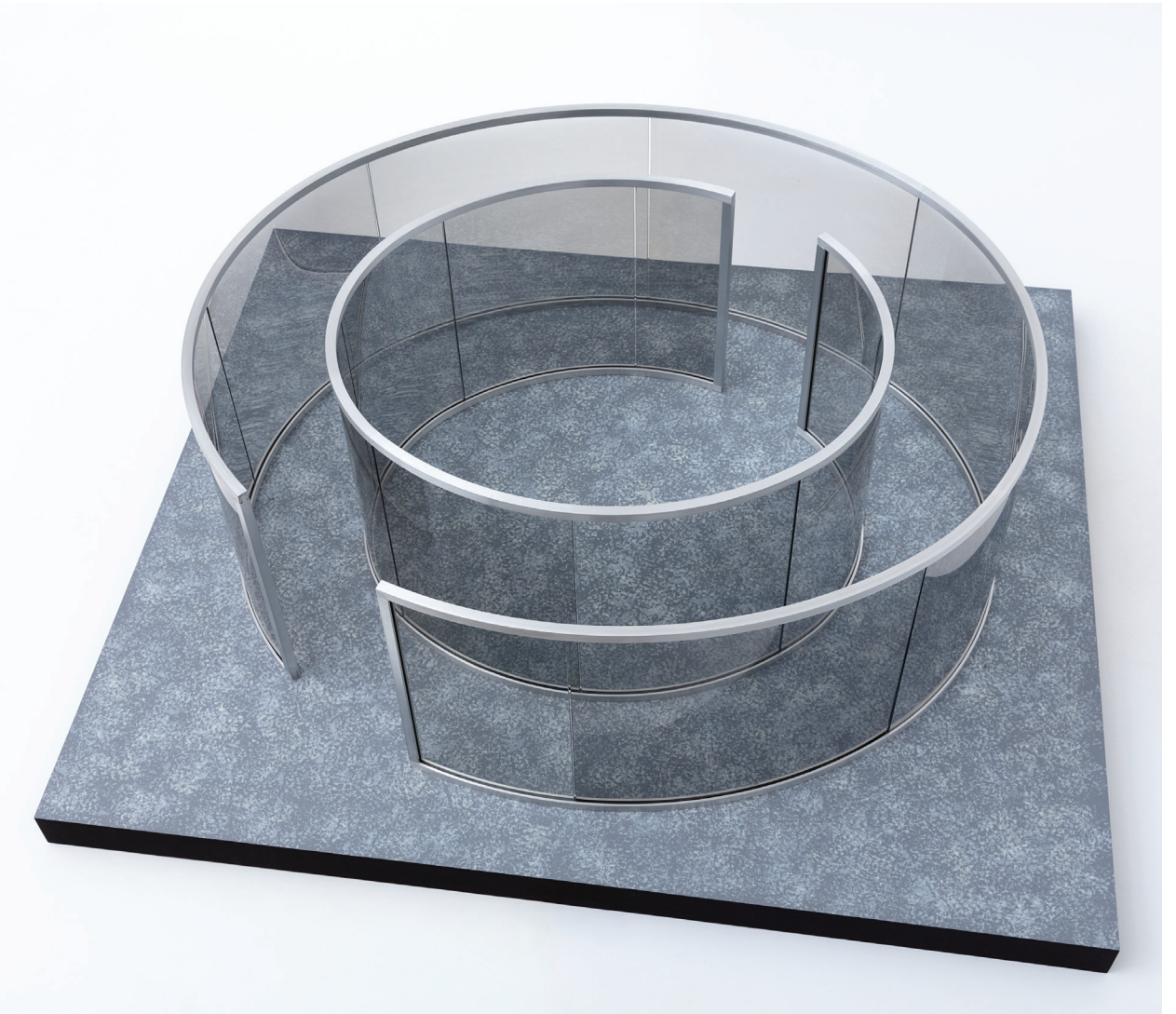


exhibition view, galeria nara roesler | são paulo, 2017

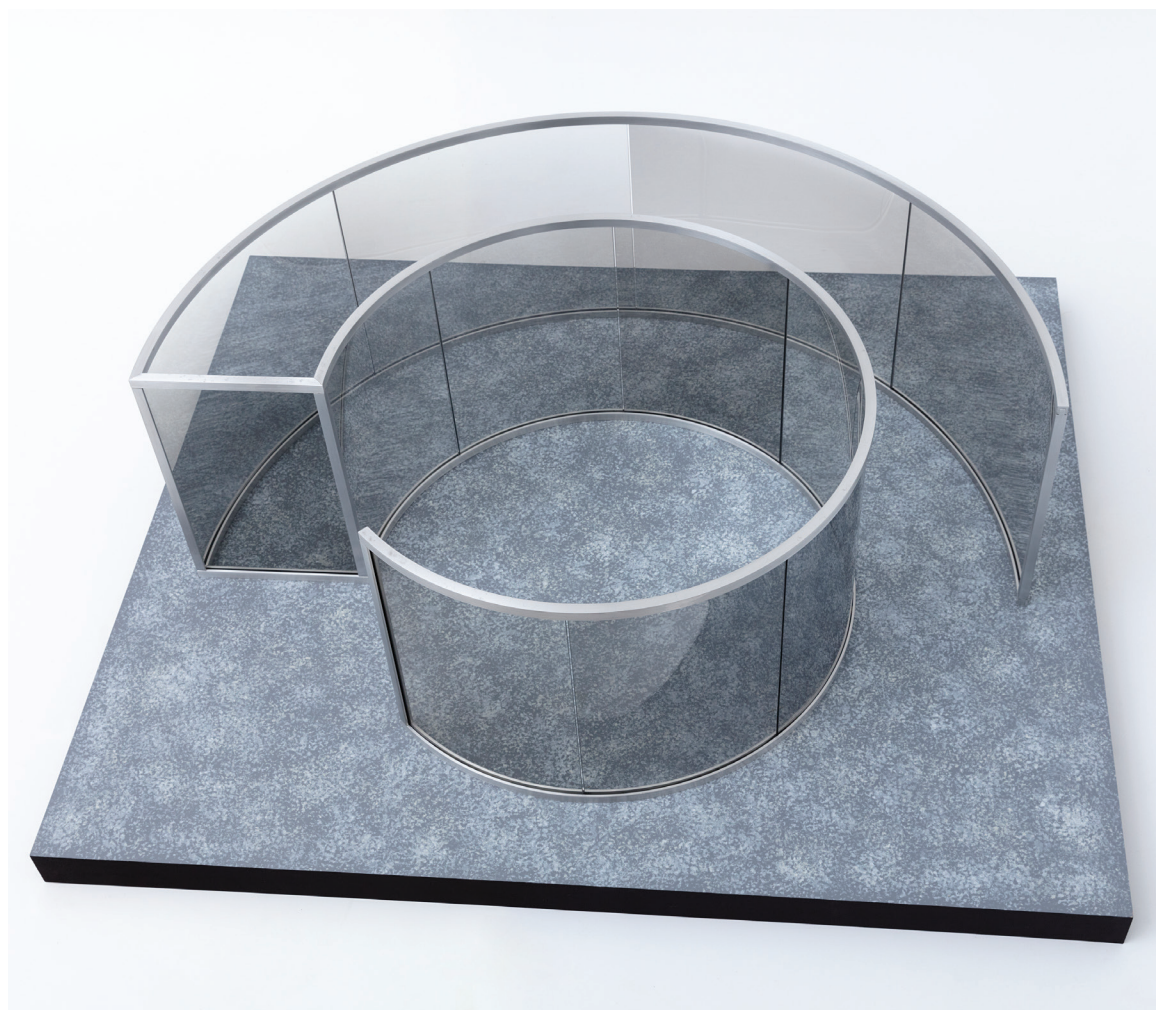


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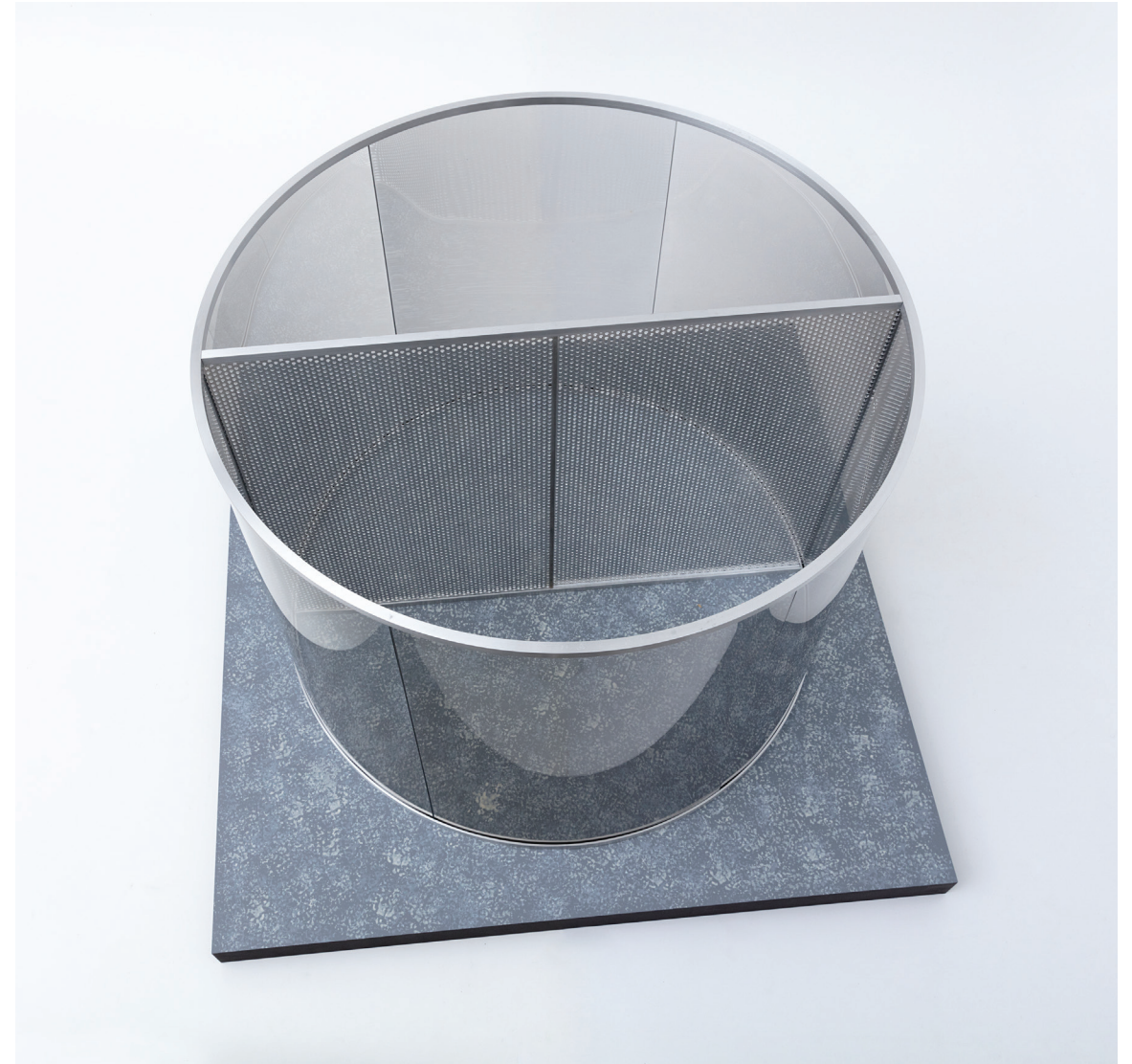
Galeria Nara Roesler | São Paulo is pleased to present a solo exhibition of Dan Graham's works (b. Urbana, IL, USA, 1942), on view August 12 through November 12, 2017. The first exhibition of Graham's work at Galeria Nara Roesler features *Pavilion* (2016), a new work created specifically for the occasion, in addition to six untitled maquettes (2011–2016) and the video work *Death by Chocolate: West Edmonton Shopping Mall* (1986–2005). Parallel to the exhibition, the Museum of Image and Sound will screen two of the artist's emblematic video works: *Rock My Religion* (1982–1984) and *Don't Trust Anyone Over 30* (2004). Presented in collaboration with Galeria Nara Roesler, the screenings will take place at the museum on Sunday, August 13, at 4pm, followed by a roundtable with guests including Marta Bogéa, Agnaldo Farias and Solange Farkas, who will engage in a discussion about Graham's works, also at the Museum.



Untitled, 2016
2-way mirror glass, aluminium, MDF and acrylic ed 1/3
42 x 107 x 125 cm

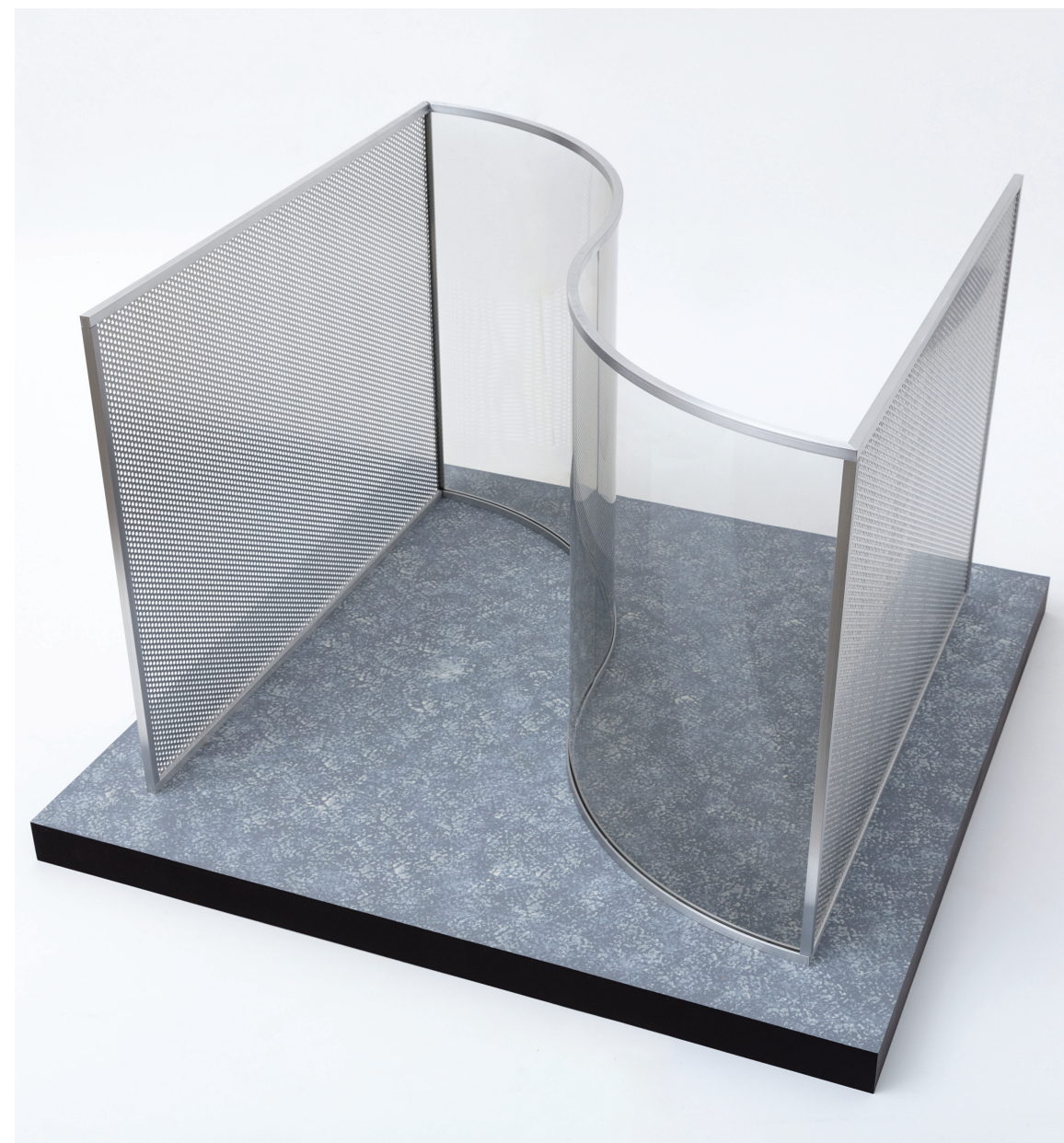


Sem Título, 2016
2-way mirror glass, aluminium, MDF and acrylic
42 x 107 x 125 cm

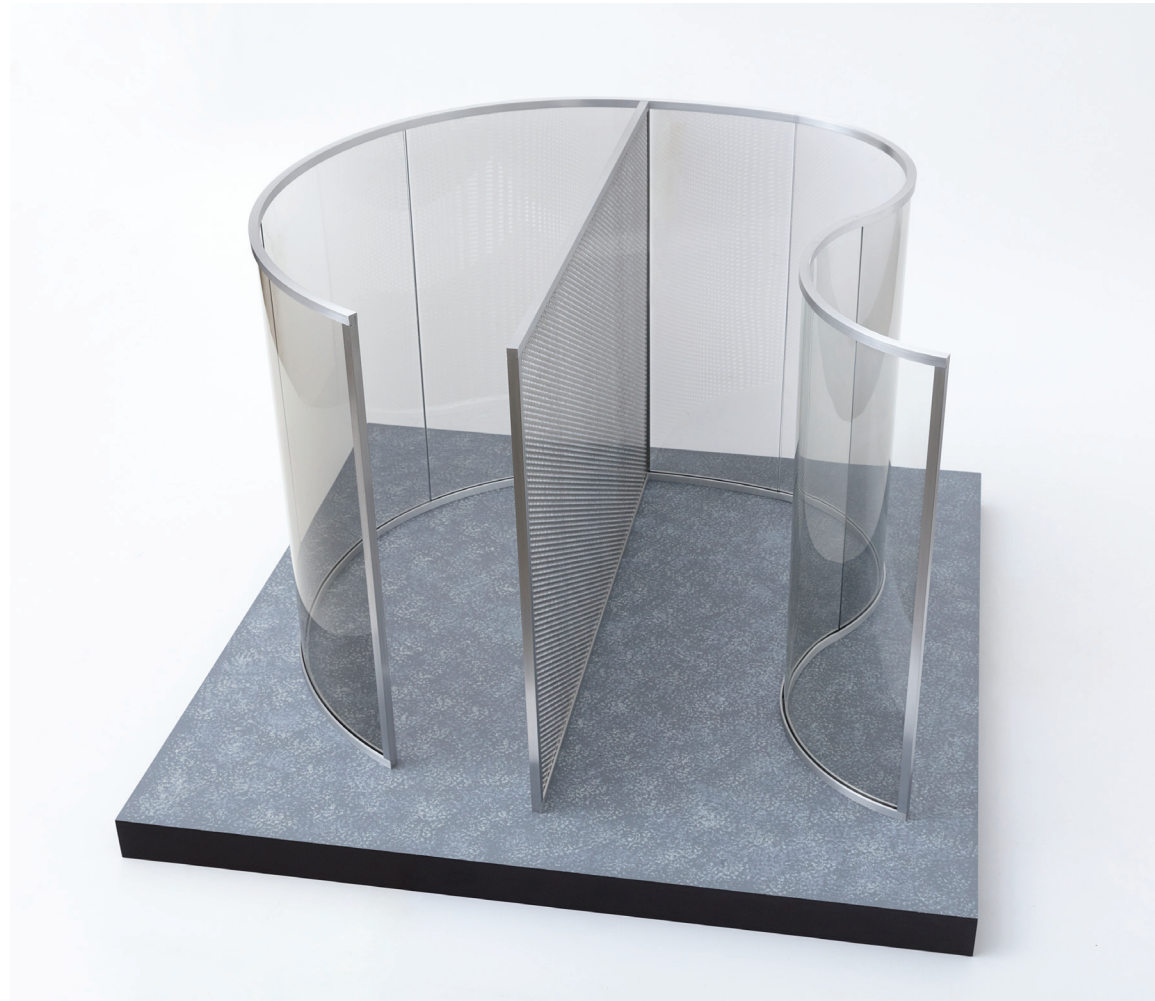


Untitled, 2011
2-way mirror glass, aluminium, MDF and acrylic ed 1/3
71 x 107 x 107 cm

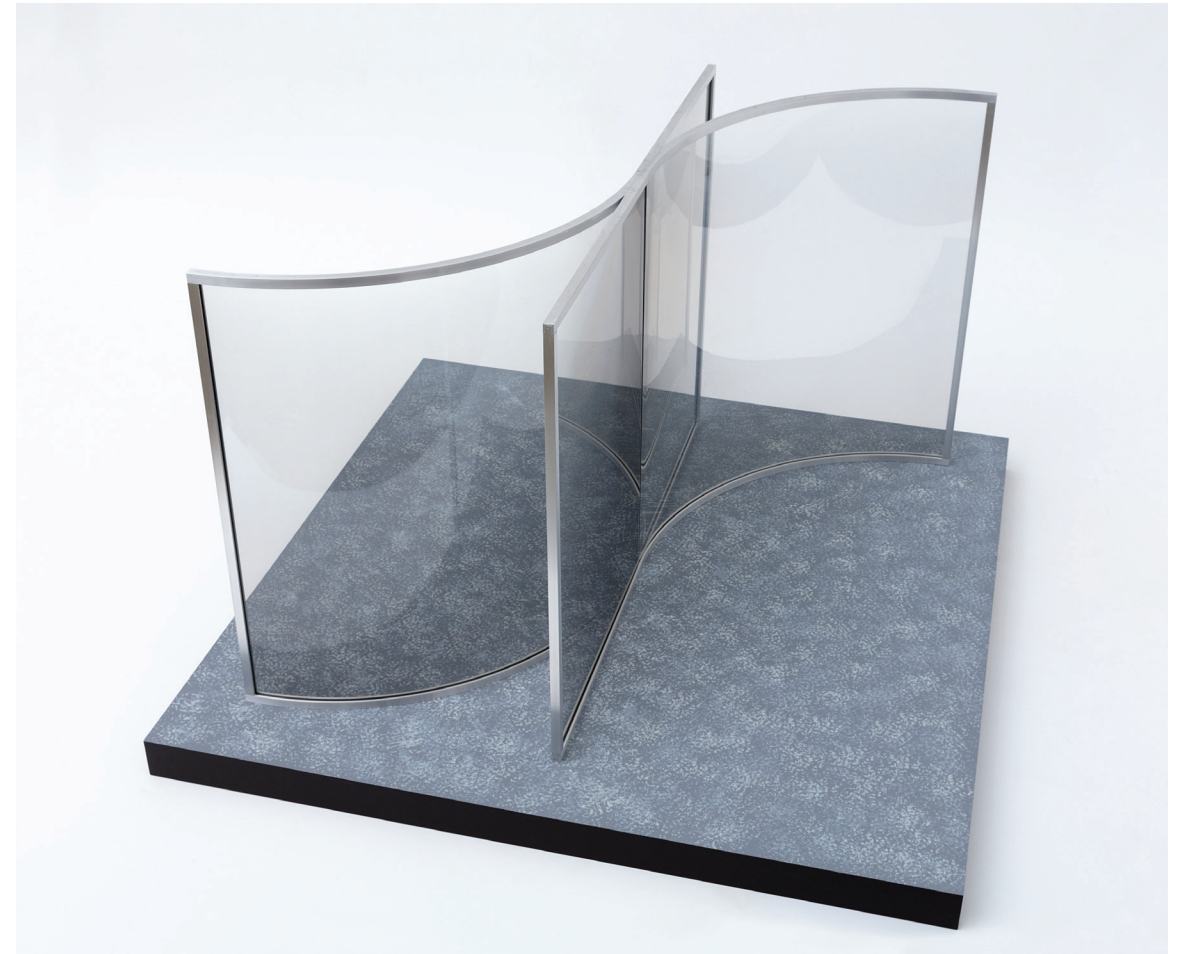
Exhibited across the globe, Dan Graham's *pavilions* are emblematic of his critical engagement with the visual and cognitive parameters of architectural language within and outside of art institutions. This exhibition provides insight into the oeuvre of an artist who has, since the 1960s, engaged in multimedia experiments in performance, video, and architecture as means to reflect not only on the art institution and its commercial context, but also on the social implication of structures of consumption, representation, and communication.



Untitled, 2016
2-way mirror glass, aluminium, MDF and acrylic ed 1/3
71 x 107 x 107 cm



Untitled, 2016
2-way mirror glass, aluminium, MDF and acrylic ed 1/3
71 x 107 x 107 cm



Untitled, 2016
2-way mirror glass, aluminium, MDF and acrylic ed 1/3
71 x 107 x 107 cm

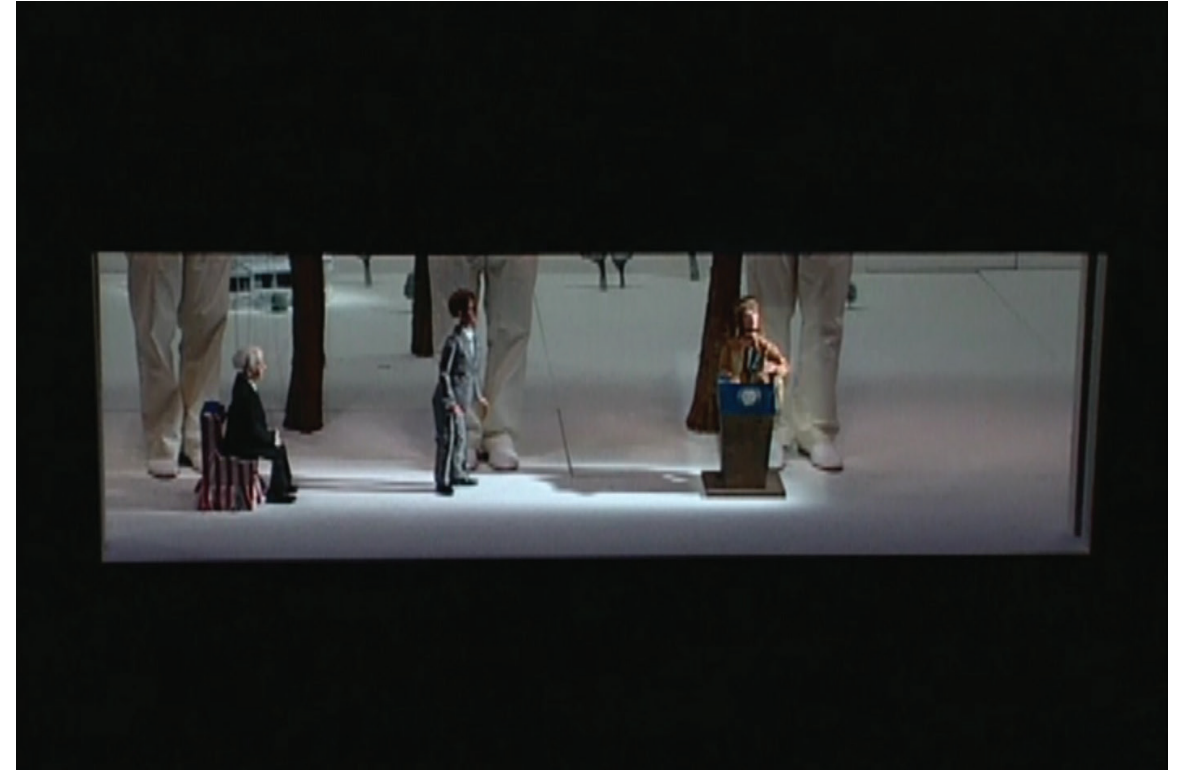


Death by Chocolate: West Edmonton Shopping Mall (1986-05), 2005
video transferred to digital, color, sound
8"



Video to be shown on August 13th at the Museum of Image and Sound of São Paulo | MIS - SP

Rock my Religion, 1982-84
55"27', b&w and color, sound
5"27'



Don't Trust Anyone Over 30, 2004
color, sound

Video to be shown on August 13th at the Museum of Image and Sound of São Paulo | MIS - SP

DG: Public Space (Always)

Gloria Moure

"My works are situated on the edge between two readings: between popular and high art/ architecture, between art and architecture." - Dan Graham

My first contact with Dan Graham's work was Public Space / Two Audiences at the 1976 Biennale. It caused me great impact by the determination, authenticity and independence that it radiated. That was his first pavilion where the audience became spectators of themselves. It carried within it the pressing issues of then, along with a veiled critique of the naturally technical and affected creative approaches of obsessive purists. I immediately realized the artist's relevance in that context.

The beginning of Graham's career coincided with the changes undergone by configurative practices during the 60s of the past century. Those changes were underpinned, albeit intuitively, by significant modifications in the ways things were appreciated, in line with the evolution of science, technology, and philosophy over the twenty or thirty preceding years. To my mind, the most important paradigm to be broken down during the 1960s and afterwards was determinism, which can be defined as the naïve belief that the world can be explained through a system of equations with one single, stable solution.

In reality, there seemed to be a collective consciousness that the dialectical space was expanding at the disposal of creation, with political and poetical consequences that were intuited as important, although without being able to detail them. In other words, it was as if the frailty of the cognitive conventions of then had been exposed in a world that required new interpretations, ones built upon paradigms other than those in effect, in order to lend it meaning. Those were changes whose relevance was met with growing recognition over time, and which entailed a truly convulsive displacement of the ways of knowing.

In the arts, only a few creators have succeeded in connecting with the spirit of the times, which I just defined, like Dan Graham did. His triple dimension as intellectual, artist and professor also stresses the consistency of this connection. A highly regarded and influential theoretician, his writings and artworks marked a turning point in Western creation during the 1960s. His influence on the generations that followed, as well as his own, has been huge.

He first entered the art scene in 1962, establishing the gallery that hosted Sol Lewitt's first showing. The conversations with Flavin, Smithson, Judd and others were highly relevant, covering advanced theoretical aspects of art and music as well as avant-garde science subjects. From the beginning, Graham was convinced of the dialectical character of artistic configuration. He didn't want to avoid neither the sociocultural landscape, nor the political

context or perceptual dialogue.

In reaction to the creative approaches that insulated the artwork from its surroundings, he always espoused that creativity implies not only configuring, but also interacting with the matter and information that at once surround and define us.

His criticism of neutrally technical, affected, obsessively purist approaches extends to architecture and the universe of media, which conflates with all realms of creation to create a compact, inextricable whole where cultural alienation and aggression coexist efficaciously.

As a critique of the white cube of the gallery as conveyor of the value of works of art, he put forth Homes for America (1966-67), a series of photographs of the New Jersey suburbs coupled with a false article by Graham that described the logical sequence of permutations (ACDB, BADC etc.) which endows housing units with structure and which, in a virtual way, simulated the program of a typical minimalist work. This piece evidences, ironically so, the economic reliance of magazines on advertising, since, having been affected by the success of art and architecture, they added to the common social alphabet and connected with the all-powerful world of the means of communication. Regarding this, in a sharply critical essay, Graham denounces the falsities of neoliberal ideology. Homes for America exposes the roots of what the trajectory of his creative approach would be.

Throughout his career, he employed a wide array of media: video, film, media appearances, photography, scale models, architecture projects, and indoor and outdoor pavilions. He is a creator whose poetics are subtle and respectful of the currents that influenced him, while recreating a line of criticism that is anything but gratuitous.

The films in this exhibition are from his work on mass culture, music, and a magnificent compendium of his writings. Death by Chocolate: West Edmon Shopping Mall (1986-2005) is a look into the culture, architecture and frequenters of shopping malls, detecting the perverse consequences of political correctness and its sophisticated penetration into our complex reality.

In Don't Trust Anyone Over 30 (2004), a reference to what grew to be one of the most celebrated sayings in 1960s Berkeley, Graham creates a rock'n'roll operate, a puppet show based on a script of his own. With collaboration of other artists, part of the piece consists of projections of video by Tony Oursler, which emphasize and contextualize the action, complemented by music by Rodney Graham. Don't Trust Anyone Over 30 is a theater play that produces tension of a second order – a usual feature of his work – by confronting privacy and the collective. Charged with irony, the piece applies absurdism to 1960s hippie culture, examining its stereotypes and its potential complicity with industry. It puts into practice a critical interference directed at the roots of omnipotent and omnipresent

discourse, but without grandiloquence or rhetoric, taking advantage of the small remnants of banality and the quest for “domino effects.”

The colophon of this showing is *Rock My Religion* (1983-84). Here, the narrative compilation of several historical moments to elaborate a plot that evidences the artificial and contradictory ideologies of society. It begins with the trance-dancing Shakers and ends with the emergence of rock music as the religion of suburban teenagers in 1950s America. Graham creates an extraordinary anthropological piece that interferes with the surroundings in the psychological, sociological, and historical spheres, he investigates the obvious and the hidden in order to develop the parallelism between mystical behaviors and community phenomena. He puts the emphasis in between the spectators and the performer, the relationship between the artist and their audience, as a parable of the New York art world of the 1980's and its reception. He manifests a reality in which language is inseparably combined with objects, and even our intellectual articulations into appreciate it are insecure and unstable. Graham understands that creative interaction with reality can only be critical. And this criticism targets our processes and perceptual habits first, and soon turns to the visible and material landmark of everyday landscape.

Thus, one must underscore the importance that architecture has had since the beginning of Dan Graham's career, as it constituted his existential vade mecum, embodying language, culture, politics, the function and aesthetic valuation of the social. One might argue that in architecture, Graham is particularly incisive, partly due to the generality and ubiquity of its social impact, and partly due to the obvious duplicity intrinsic to the architect, at once technician and artist, and at once close to economic and political interests. His critique carries over to modernity, as well as to minimal art. Enlightened architectural functionalism alienated itself from the surroundings that it evidently affected, since, in its perfection, it saw itself as self-referential and entitled to all aesthetic criterions. This relative neutrality and political immaculateness were a perfect match for technological progressiveness and the mythology of individual success.

Ultimately, this stance implied a new shift in Graham's creative approach, this time towards construction in the collective landscape, but immediately entailing the modification of the function of exhibition spaces, and an intentional opposition of interior and exterior. The shared metaphorical space, this total shared place of dialogue and poetry, no longer had reason to take shelter in galleries, museums or alternative spaces and to be simply alluded or referred to or suggested. One could also help build it beyond the conventionally-designated facilities, thereby pointing out to the signs of utopia.

The notions of social ambivalence, of counterpoint between public and private, of mobility and involuntary cultural submission, are approached with stand-offish irony in his constructs. His pavilions, a select few of which are featured in the exhibit, create perceptual

paradoxes that prompt a continuous description of the settings that we are immersed in, through analogies and metaphors that poetically alter them.

Never does he contradict himself; he simply depurates the vitality of his work to the last consequences, without any raptures, but with courage and a will that are seldom seen. He has decided to focus on the interdependency of the context in which his works would be appreciated and on the potential epistemological agitation that his interventions might have.

His creative approach was never touted as innovation or rejection, only as the continuation of a century-old trajectory shaken up by a few major convolutions. Such trajectory developed in a spiral rather than linear way, to substitute the damage from an inevitable improvement for the achievement of assimilating an ever-more complex reality, extending the notion of totality usually circumscribed to the landscape to include in the latter the creators and observers; and finally, to incorporate, as themes of configuration, the processes of creation and perception.

Gloria Moure lives and works in Barcelona and has a degree in Art History from the University of Barcelona and a Ph.D from the Facultad de Bellas Artes of the University of Barcelona. Moure is the author of many books, among others; *Marcel Duchamp*, 1988; *Thames and Hudson*, 1988; *Tapies Objetos del Tiempo*, 1994; *Cercle d'Art*, 1994; *Gordon Matta-Clark's Works and Writings* , 2006; *Sigmar Polke* , 2014; *Marcel Broodthaers: Collected Writings*, 2013. Gloria Moure started her work as an independent curator in 1978 and in 1984, she curated the retrospective of Marcel Duchamp (Fundació Miró, Barcelona; la Caixa, Madrid y Ludwig Museum, Colonia). Gloria Moure has been Director of the Fundació Espai Poble Nou, Barcelona (1989-95 and Director of the Centro Galego de Arte Contemporánea (CGAC, Santiago de Compostela) from 1994 to 1998. Her latests collective exhibitions were "On the Road" at the Palacio de Gelmírez and the Santo Domingo de Bonaval Church in Santiago de Compostela, 2014; a retrospective "Michael Snow: Sequences" at La Virreina Centro de la Image of Barcelona in 2015 and in 2016 she curated a retrospective exhibition devoted to the British artist Anthony McCall at the Gaspar Foundation in Barcelona. At present, Moure is working on a monograph of Francis Alÿs that will be published in 2018 and also on an exhibition of Medardo Rosso that will take place at MSK Ghent in 2018 and on a retrospective of Paul Sharits for the Fundació Tàpies of Barcelona in 2019.

Dan Graham (b. Urbana/Illinois, USA, 1942) is a trailblazing conceptual artist. Still living and working, Graham is widely acclaimed for his consistent intellectual and artistic output since his career began in the mid-1960s. His work deals with the interplay of art and architecture and discusses the connections between artwork, urban space and audience in the realm of mass culture. Graham made his official foray into the art world in 1962 by establishing the John Daniels Gallery in New York, which featured works by up-and-coming local artists – among them Sol LeWitt and Donald Judd, leading conceptual and visual artists in their own right. At that point, influenced by conceptual art trends and prominent theoretical debates about the culture industry, Graham began to put forth his own propositions, combining curatorial practices, multiple languages (photography, video, performance, sculpture and installation) and deep critical reflection on subjects of his interest (architecture, television and popular music). The artist's first piece to reveal this analytical streak was *Homes for America* (1966), a photo series documenting the development of suburbs in New Jersey (USA), where the artist grew up. Released as a photo-essay on *ArtsMagazine*, 1966, the series presents Graham's painstaking research into popular housing plans in post-World War II America, coupled with an essay that relates and problematizes issues such as the economics of land use, the real estate industry, and the serialized art production typical of that period. But Graham's critical engagement would manifest itself even more poignantly from the late 1970s, when he started his famed pavilion series, featuring structures made mostly of mirrored glass. Straddling the line between architecture, sculpture, and site-specific art, often built from simple shapes (geometric or curved), their surfaces display a superimposition of distorted reflections of surrounding space, combining inner and the outer perspectives to disorient the audience's perception.

Still based in New York, Graham has exhibited solo and in career retrospectives around the world and was featured in several editions of the Documenta in Kassel (1972, 1977, 1982, 1992, 1997) and the Venice Biennale (1976, 2003, 2005). In addition to having won several awards throughout his career, he was honored in 2010 by the American Academy of Arts and Letters, a US-based honor society which presents awards to individuals who made relevant contributions to national culture.



dan graham
galeria nara roesler | são paulo

opening
saturday, august 12 - 11am

exhibition
august 14 - september 16, 2017
monday - friday > 10am - 6pm

sessions at museum of image and sound - MIS
sunday, august 13 - 4pm

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