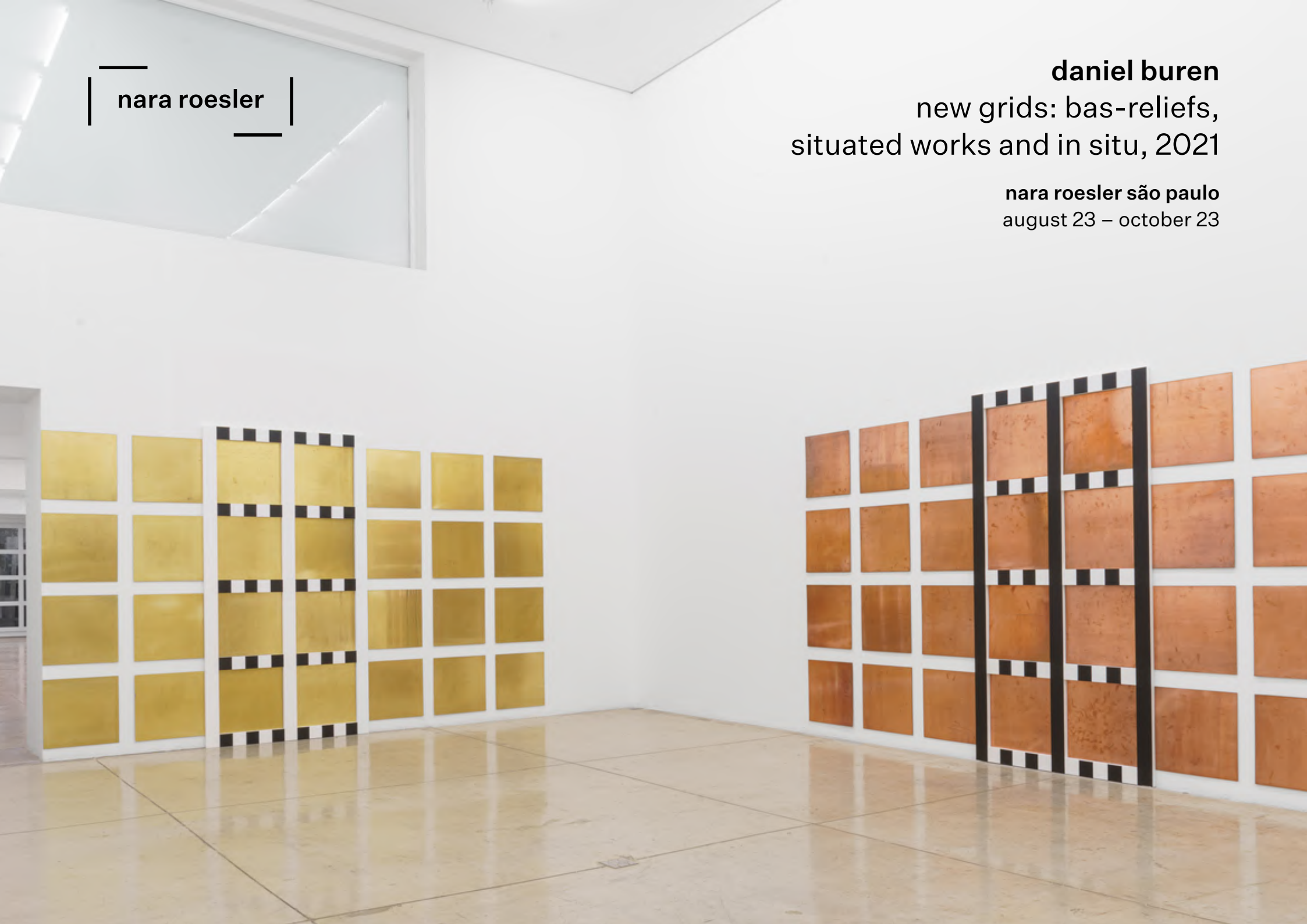


nara roesler

**daniel buren**  
new grids: bas-reliefs,  
situated works and in situ, 2021

**nara roesler são paulo**  
august 23 – october 23



Nara Roesler São Paulo is proud to present *New Grids: bas-reliefs, situated works, 2021*, a solo exhibition by Daniel Buren showcasing his most recent body of work. The exhibition will open on 23 August, 2021 and will run through to 23 October, 2021.

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni association, and remains thus to this day. He is best known for using symmetrical white and colored stripes that integrate visual surfaces and architectural spaces, notably in historical landmarks. On the occasion of this exhibition, Buren has created a series of works through which he investigates the properties of colors and materials -such as bronze, aluminum, mirror, brass and acrylic- in relation to space. Though all works follow the same compositional principles, their material and chromatic make up allow for different reflexive possibilities, creating diverse forms of dialoguing with space, light and color within the same place. Ultimately, *New Grids: bas-reliefs, situated works, 2021*, presents works that synthesize the long-standing questions, techniques and material that Buren has investigated at different stages in his career, offering an encounter with a practice that engages with the public's sensibilities, and continuously proposes new forms of challenging perceptions.

On the occasion of the show, curator Luiz Camillo Osorio has conducted an interview with Daniel Buren, which will be made available to the public upon the inauguration of the exhibition, offering the audience an opportunity to delve into the artist's iconic universe.

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Affichages sauvages recouvrant  
cinq panneaux publicitaires, 1969  
work in situ  
Paris, France







The new body of work presented on the occasion of this exhibition, embodies Buren's characteristic engagement with space, and architecture, as well as his iconic alternations of colorful, white or black stripes. The works *in situ* capture the pillars of the artist's long standing career. Indeed, the use of stripes evoke one of Buren's oldest visual

techniques, originally created with the intention to achieve the absolutely neutral. This process first began in 1965, as he began to explore stripes as a means of excluding any type of human emotion or artistic gesture. At this time, Buren could not afford his own studio forcing him to experiment with different materials and to produce his art directly in

the streets of Paris, leading to his infamous series of *Affichages Sauvages* in 1968. The artist pasted so-called 'wild posters' on advertisement banners, creating neutral, mechanical and non-authorial images that invaded and interrupted the space of advertisement imagery and political slogans.



photo-souvenir:  
*New grids: low relief -*  
*DBNR n° 10, 2021*  
mirror, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in



photo souvenir:  
*New grids: low relief -*  
*DBNR n° 9, 2021*  
copper, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in









Photo-souvenir:  
*Les Deux Plateaux*, permanent sculpture in situ,  
cour d'honneur du Palais Royal, Paris, France 1985–1986





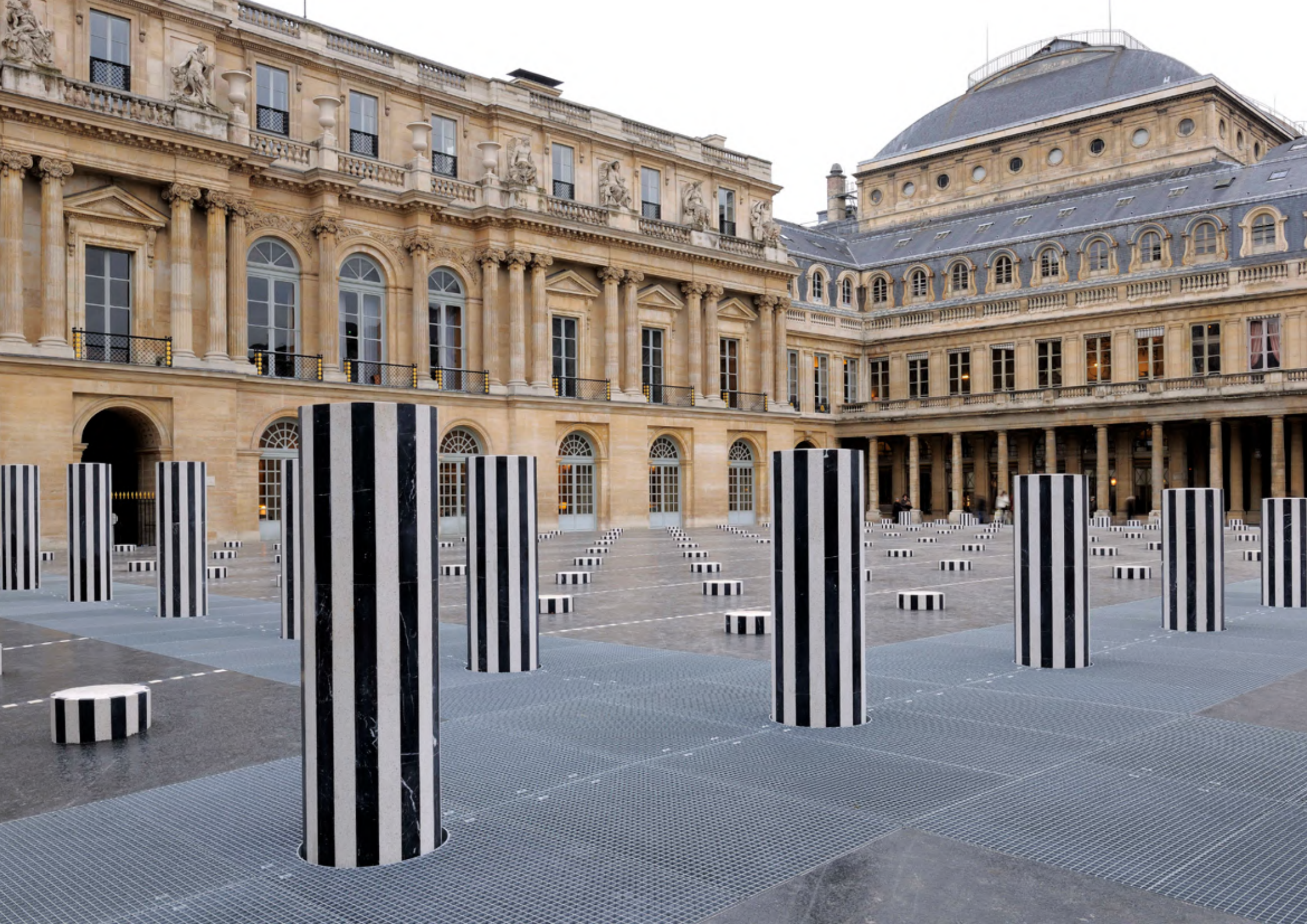
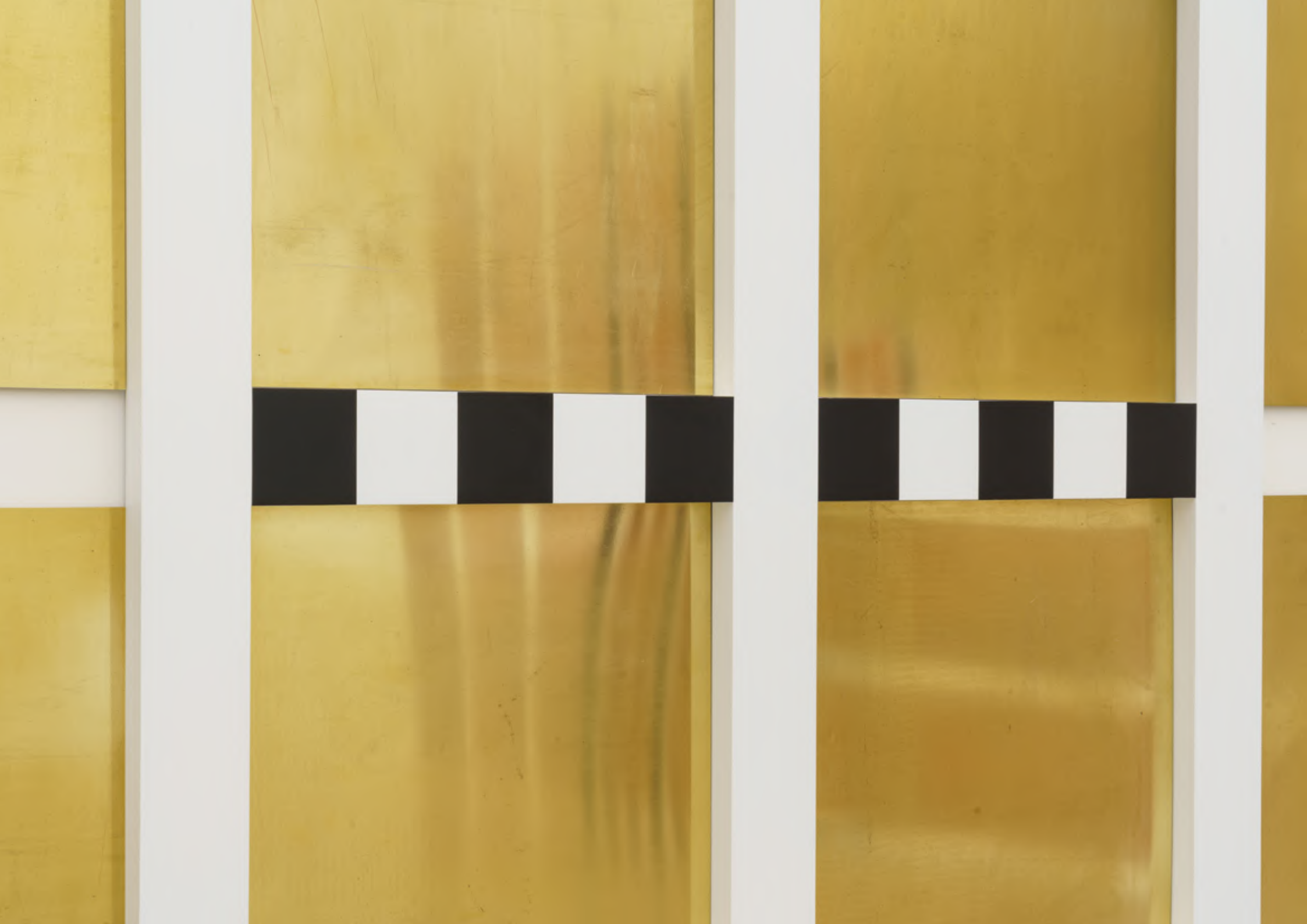




photo-souvenir:  
*New grids: low relief*  
- DBNR n° 8, 2021  
brass, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in









Since then, the artist has continuously incorporated stripes into his production, including the pattern in a myriad of different in situ propositions, ranging from his permanent work for the Palais-Royal in Paris, France (1985-1986) to custom-made sails on the occasion of a public performance for the exhibition

*Voile/Toile – Toile/Voile* at Walker Art Center in Minneapolis, USA (2018). The presentation at Nara Roesler includes the artist's most recent reformulation of the use of stripes, with short, black and white interventions, that entwine and seemingly frame his chromatic and spatial plays.

photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 11, 2021  
aluminum, red vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in





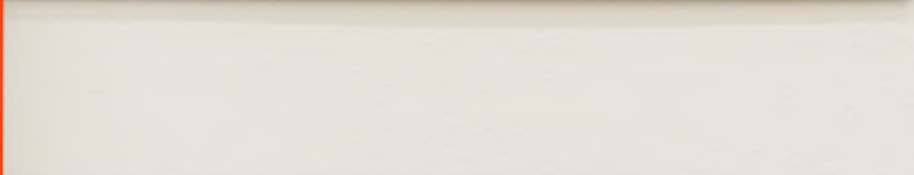
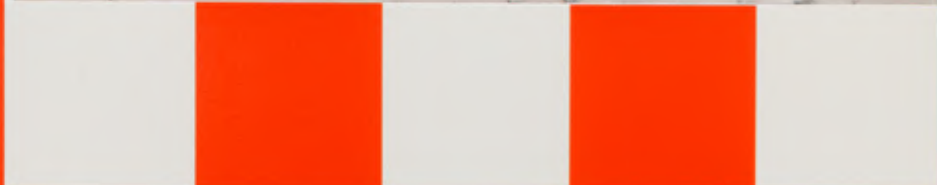
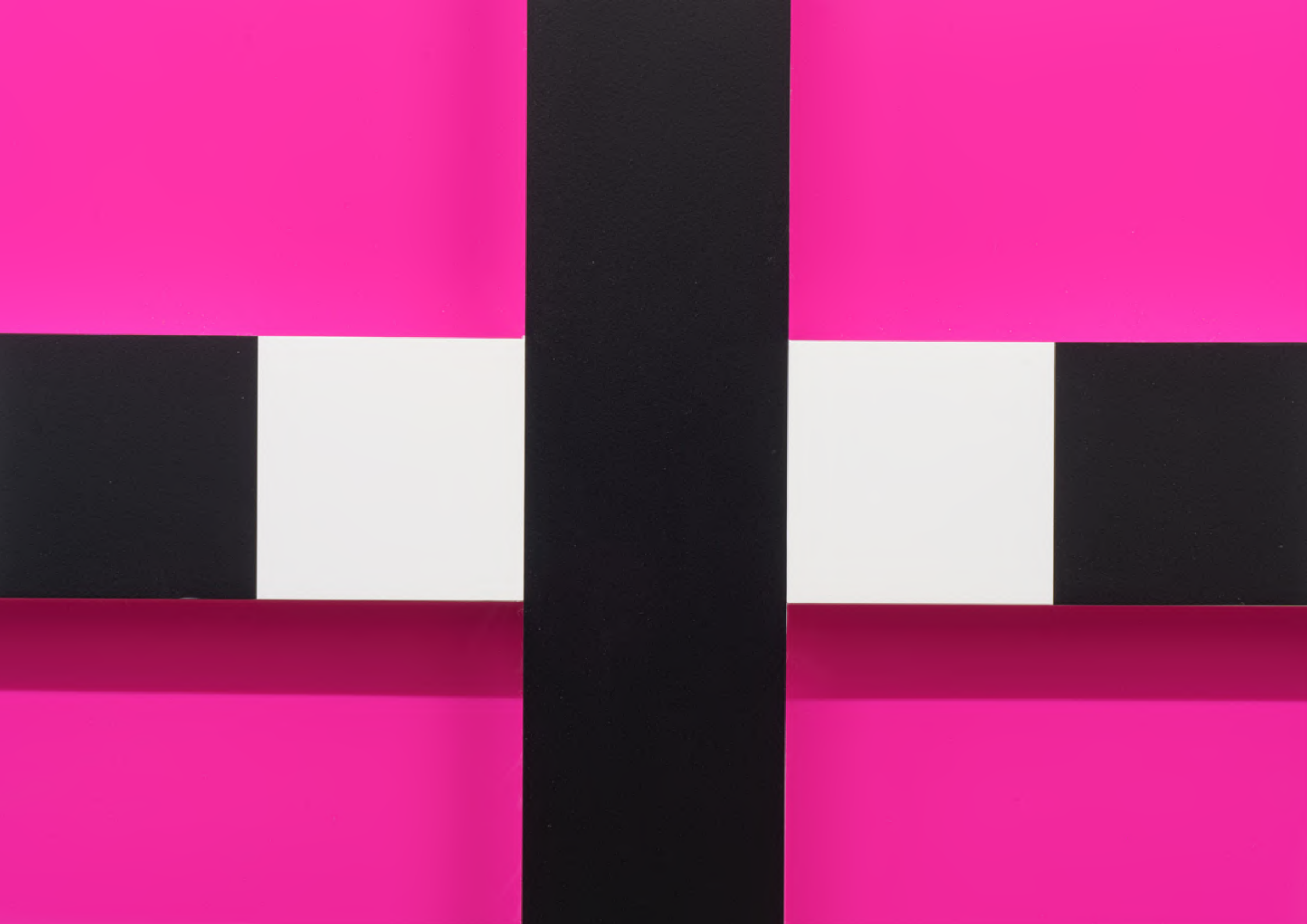


photo-souvenir: *Voile/Toile – Toile/Voile*,  
Walker Art Center, Minneapolis, USA, 2018







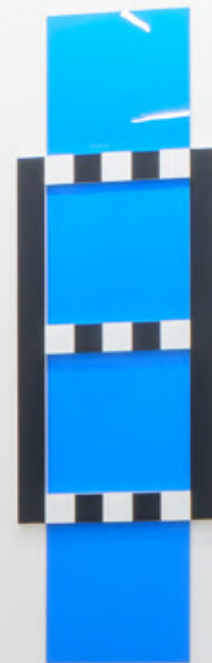
The body of work presented hereby, also embodies Daniel Buren's pioneering use of color, reflection, light and architecture, that has also come to form the core of his in situ practice. Indeed, the works are created with colored plexiglass squares pasted directly onto the wall, creating a composition that —like his *affichages sauvage*—functions directly on the wall. The compositions thus interact with the changes in luminosity of the space - the works generate reflections and shadows that engage, alter and highlight their environment. The works reveal and showcase an untamed and variable element that is always present in the space: natural light, subsequently revealing to its viewers that one's interaction with and understanding of an object does not merely depend on one's independent vision, but that a myriad of other elements, including light, shadow and color determine our perception.

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[left] photo-souvenir:  
*New grids: low relief - DBNR n° 23*, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
200,1 x 200,1 cm | 78.8 x 78.8 in

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[right] photo-souvenir:  
*New Grids: low relief - DBNR n° 15*, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
200,1 x 60,9 cm | 78.8 x 24 in



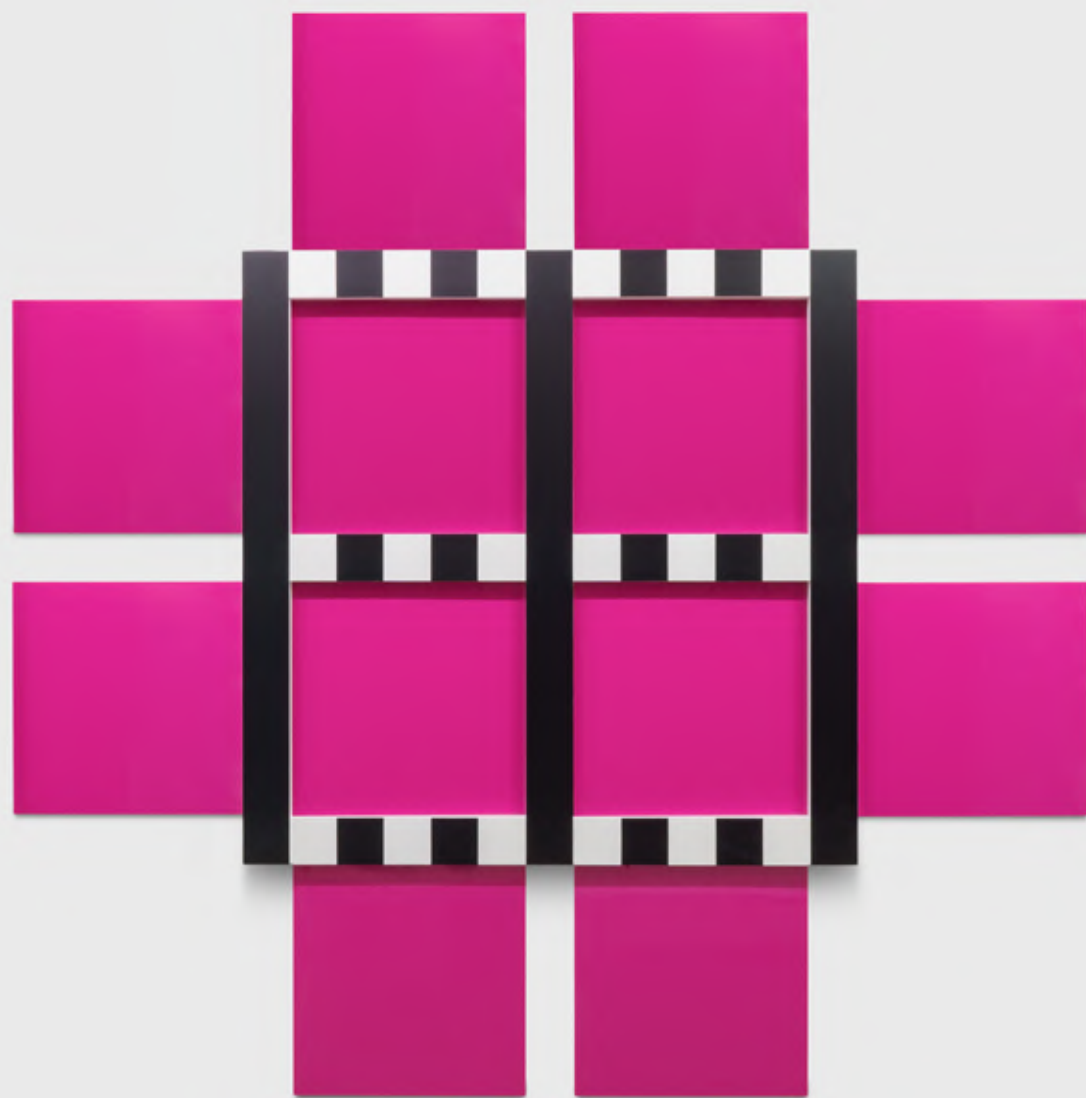




photo-souvenir:  
*New Grids: low relief – DBNR n° 1, 2021*  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in



Over time, Daniel Buren has played with such elements at different scales and in different forms, notably covering the entire glass surfaces of the Fondation Louis Vuitton with color filters fully altering the impact of natural light in the interior of the building. With interventions that function on

the walls, through the windows or on the ceilings, Buren has rigorously explored the possibilities in crossings between art and architecture. This body of work offers yet another form of understanding and experiencing works in function of their environment and of the audience's own body.

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Photo-souvenir:  
*L'Observatoire de la Lumière*,  
work in situ,  
Fondation Louis Vuitton,  
Paris, France, 2016–2017











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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 14, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
200,1 x 113,1 cm | 78.8 x 44.5 in

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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 7, 2021  
acrylic, black vinyl adhesive, mdf  
and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in

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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 13, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
200,1 x 113,1 cm | 78.8 x 44.5 in

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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 4, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in

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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 12, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
200,1 x 113,1 cm | 78.8 x 44.5 in





photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 16, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
200,1 x 60,9 cm | 78.8 x 24 in

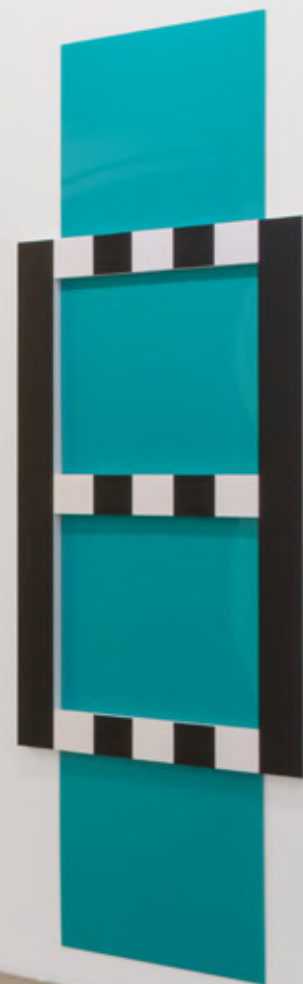
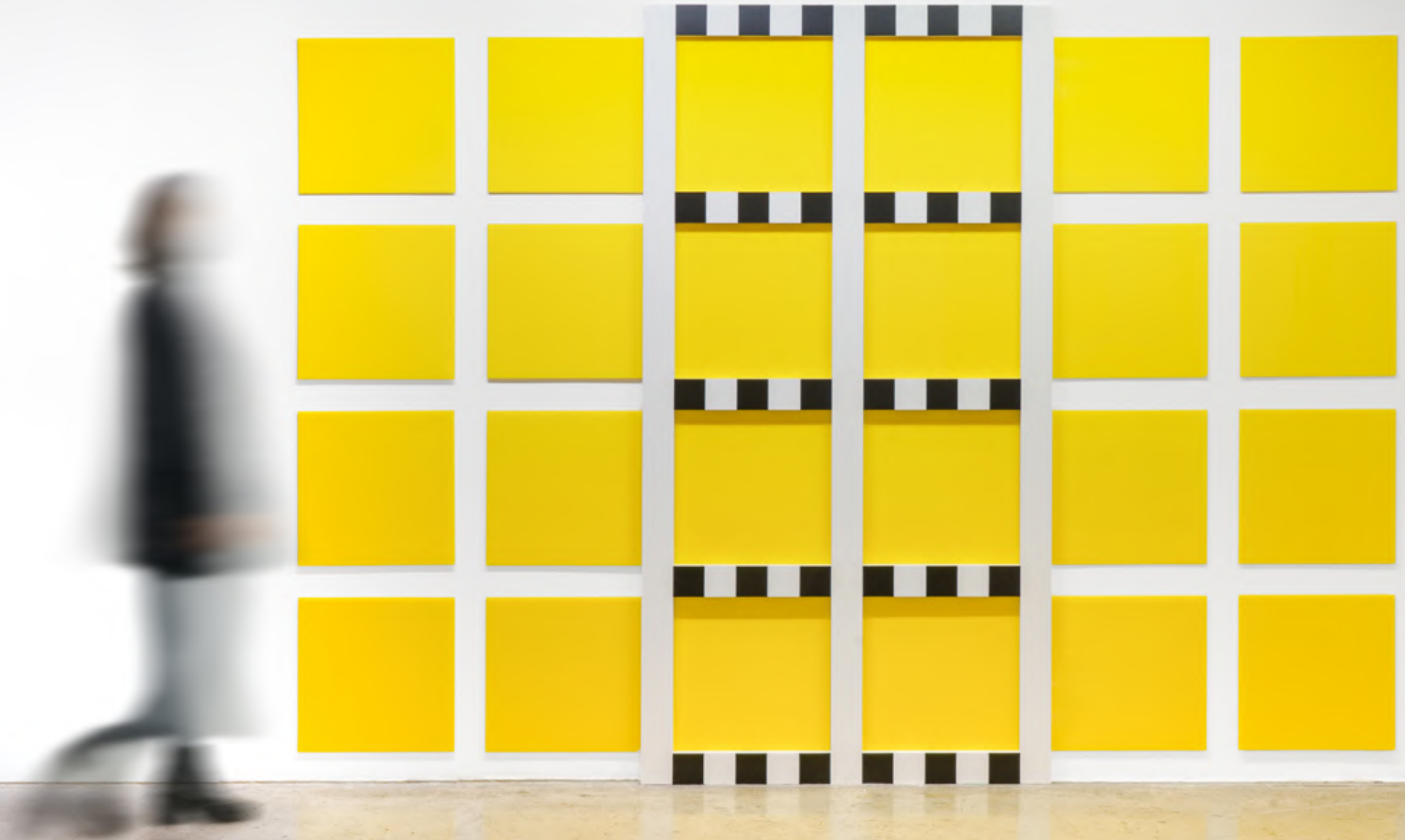
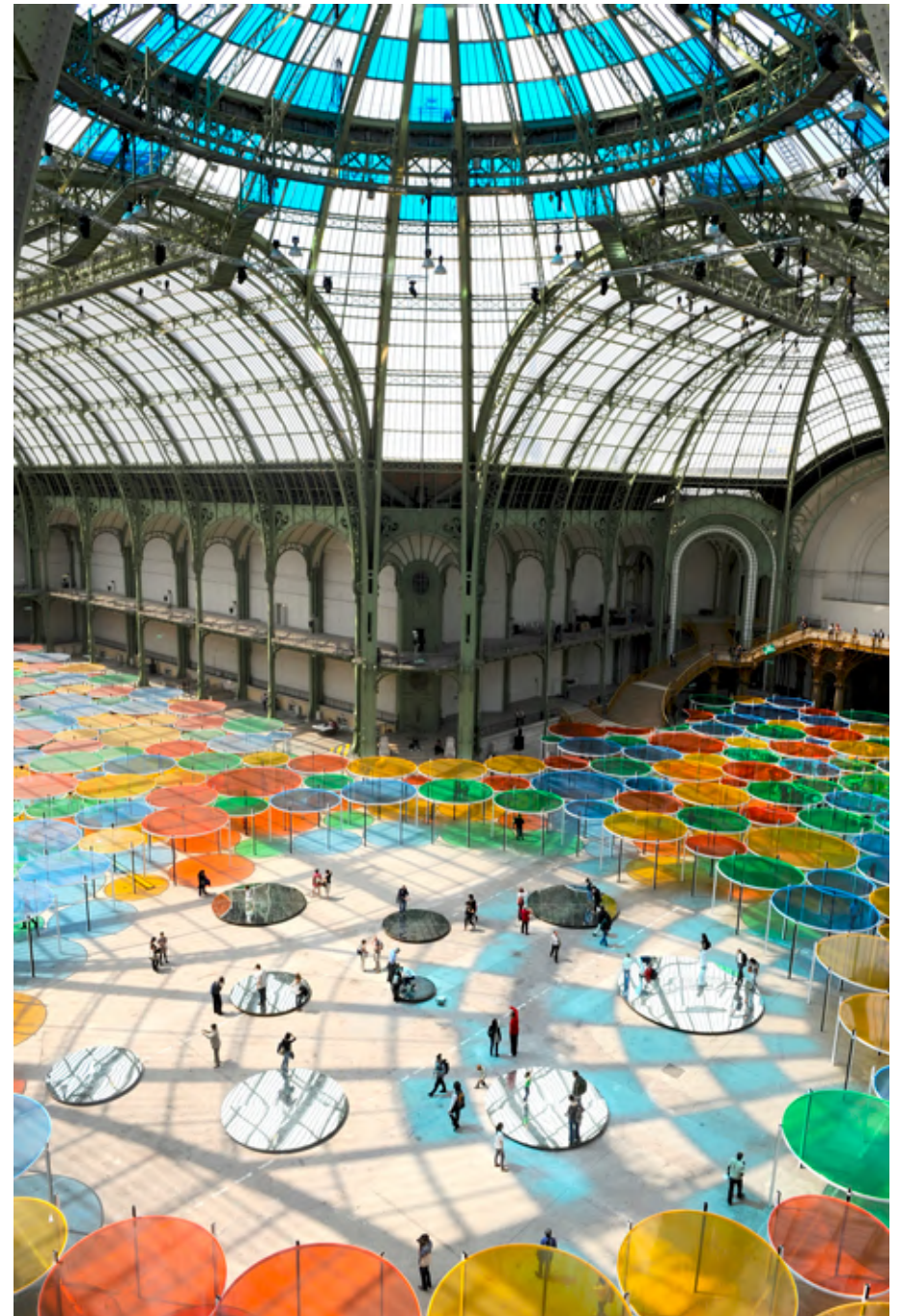


photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 5, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in







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photo-souvenir: *Excentrique(s)*, work in situ,  
Monumenta 2012, Grand Palais, Paris, France



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photo-souvenir:  
*New Grids: low relief – DBNR, 2021*  
black and white vinyl sticker  
208,8 x 321,9 cm | 82.2 x 126.7 in





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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 20, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
147,9 x 147,9 cm | 58.2 x 58.2 in

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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 2, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
217,5 x 408,9 cm | 85.6 x 161 in

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photo-souvenir:  
*New Grids: low relief*  
– DBNR n° 18, 2021  
acrylic, black vinyl adhesive,  
mdf and white acrylic paint  
147,9 x 147,9 cm | 58.2 x 58.2 in





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## daniel buren

b. 1938, Boulogne-Billancourt, France

lives and works *in situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks using awning canvases commonly found in France, setting up hundreds of striped posters around Paris. Later on, between 1970 and 1973, he resumed this activity and installed his works in over one-hundred underground stations of the Paris Metro, quickly drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of ‘in situ’ in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Indeed, early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. As a result, he centered his production on three-dimensional works that functioned as modulations of space, rather than as objects. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally ‘install it in space’ in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one's space—a sensation that Buren intensifies through the use of mirrors—inviting the viewer to engage with the work by making use of their entire body.

Buren challenges conventional notions of where art can be seen or experienced, and how it can be understood. Recently, his investigations have evolved into using light as a means of producing macro-scale color effects, and mirrors to alter space through image refraction. His work

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has been widely exhibited internationally, notably participating in iconic presentations such as over a dozen editions of the Venice Biennale, for which he was awarded ‘Best Pavilion’, receiving the Golden Lion in 1986.

### selection of solo exhibitions

- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Like Child's Play*, Carriageworks, Sydney, Australia (2018)
- *Quand le textile s'éclaire: Fibres optiques tissées. Travaux situés 2013-2014 / Première vision*, Kunstsammlungen Chemnitz, Chemnitz, Germany (2018)
- *Daniel Buren – Del medio círculo al círculo completo: Un recorrido de color*, Museo de Arte Moderno de Bogotá (MAMBO), Bogotá, Colombia (2017)
- *Proyecciones / Retroproyecciones. Trabajos in situ*, Centre Pompidou Málaga, Málaga, Spain (2017)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgium (2016)
- *Daniel Buren - Como un juego de niño, trabajo in situ*, Museo Espacio, Aguascalientes, Mexico (2016)
- *Daniel Buren. Comme un jeu d'enfant, travaux in situ*, Musée d'Art moderne et contemporain, in Strasbourg, France (2015)
- *Buren. De un patio a otro: Laberinto — trabajos in situ*, Hospicio Cabañas, Guadalajara, Mexico (2014)
- *Daniel Buren / Projections diaphanes*, Institut Français, Galerie Le Manège, Dakar, Senegal (2012)
- *Architecture, contre-architecture: transposition*, Musée d'art moderne Grand-Duc Jean (MUDAM), Luxembourg, Luxembourg (2011)
- *Allegro Vivace*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2011)
- *Daniel Buren / Hommage à Henryk Stazewski. Cabane éclatée avec tissu blanc et noir, travail situé, 1985-2009*, Muzeum Sztuki, Lodz, Poland (2009)
- *Crossing through the colors*, The Arts Club of Chicago, Chicago, USA (2006)
- *Intervention II*, Museum of Modern Art, Oxford, UK (2006)
- *The Eye of the Storm*, Solomon R. Guggenheim Museum, New York, USA (2005)
- *De l'Azur au Temple du Ciel*, Temple of the Sky, Beijing, China (2004)

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- *Transitions: works in situ*, Toyota Municipal Museum of Art, Toyota, Japan (2003)
  - *Le Musée qui n'existait pas*, Le Centre Pompidou, Paris, France (2002)
  - *Sélection 1 / 1965-2000*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2001)
  - *Rigidity / Flexibility on the Grid*, The Arts Club of Chicago, Chicago, USA (1994)
  - *Buren – Parmentier*, BOZAR/Palais des Beaux-Arts, Brussels, Belgium (1991)
  - *Construction in process - Back in Lodz*, Muzeum Sztuki, Lodz, Poland (1990)
  - *Hier und Da*, Staatsgalerie Stuttgart, Stuttgart, Germany (1990)
  - *Une Enveloppe peut en cacher une autre*, Musée Rath, Geneva, Switzerland (1989)
  - *Daniel Buren*, Institute of Contemporary Arts (ICA), Nagoya, Japan (1989)
  - *Im Raum: Die Farbe*, Wiener Secession, Vienna, Austria (1989)
  - *Works*, Hirshhorn Museum and Sculpture Garden, Washington D.C., USA (1989)
  - *Metamorphoses*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, USA (1989)
  - *The Reverberation*, The Brooklyn Museum, Brooklyn, USA (1988)
  - *Glances*, Weisbord Exhibition Pavilion, The Israël Museum, Jerusalem, Israel (1988)
  - *Floating square*, Tate Gallery Liverpool, Liverpool, UK (1987)
  - *Ipotesi su alcuni indizi*, Museo di Capodimonte, Naples, Italy (1987)
  - *Coïncidences in situ — Les Colannes déplacées - Dispositif n° II*, Moderna Museet, Stockholm, Sweden (1984)
  - *Static / Mobil*, National Gallery of Victoria, Melbourne, Australia (1979)
  - *Frost and Defrost*, Otis Art Institute Gallery, Los Angeles, USA (1979)
  - *PH Opéra/Acte III: Ré-Exposition. Scène 1: Prélude*, BOZAR/Palais des Beaux-Arts, Brussels, Belgium (1977)
  - *Dominoes: a museum exhibition. A work in situ by Daniel Buren / Matrix 33*, Wadsworth Atheneum Museum of Art, Hartford, USA (1976)
  - *Here (Here-from-elsewhere)*, Stedelijk Museum, Amsterdam, The Netherlands (1976)
  - *From (Here-from-elsewhere)*, Rijksmuseum Kröller-Müller, Otterlo, The Netherlands (1976)

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- *Elsewhere (Here-from-elsewhere)*, Van Abbemuseum, Eindhoven, The Netherlands (1976)
  - *Daniel Buren, Zweite Folge: Von da an*, Städtisches Museum Mönchengladbach, Mönchengladbach, Germany (1975)
  - *Sanction of the Museum*, Museum of Modern Art, Oxford, UK (1973)
  - *Eine Manifestation*, Städtisches Museum Mönchengladbach, Mönchengladbach, Germany (1971)

#### **selection of group exhibitions**

- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1), Highlights for a Future*, Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium (2019)
- *Suspension – A History of Abstract Hanging Sculpture 1918-2018*, Palais d'Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)
- Documenta 7, Kassel, Germany (1982)
- Documenta 6, Kassel, Germany (1977)
- Documenta 5, Kassel, Germany (1972)

#### **selection of institutional collections**

- The Art Institute of Chicago (AIC), Chicago, USA
- Donnaregina Contemporary Art Museum - Madre Museum, Naples, Italy
- Minneapolis Institute of Art, Minneapolis, USA
- Musée national d'Art moderne (MNAM), Centre Pompidou, Paris, France
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- The National Gallery of Modern Art, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, UK



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nara roesler

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