

GALLERIA CONTINUA

常 青 画 廊

SAN GIMIGNANO **BEIJING** LES MOULINS HABANA ROMA

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CONFINÉES: TROIS GRILLES COLORÉES TRANSLUCIDES

Duration: 21 May - 20 August 2020

Daniel Buren's *in situ* work at Galleria Continua Beijing is the first work that the visitor will see when approaching the entrance to the gallery. Since October 2019, Galleria Continua Beijing has hosted the exhibition "15 Artists x 15 Years in China", an exhibition to celebrate the last 15 years of exhibitions and the rich and creative history of Galleria Continua in, what was, its first international location.

Daniel Buren transforms public spaces, architecture and everyday environments through *in-situ* installations of stripes and colour that are indicative of his reinvention of the idea of the painter and artist in general. **Confinées: trois grilles colorées translucides** consists of the partition of the whole main front wall into six segments. Three segments are like windows, surrounded by a red frame, into which visitors can look and stand in front of the coloured background which is composed of a plexiglass transparent wall, lit from behind. This backlit feature enhances the brightness of the colours. The other three, placed in the middle of each window, are plain white surfaces interrupted by Daniel Buren's signature 8.7cm wide stripes that are for this work executed in black, creating a monochromatic addition to the smooth white part of the wall. An immersive introduction into the wonderful works that are held in the gallery.

Daniel Buren draws yet again the visitor in a space-changing intervention providing the visitor with a unique experience before stepping foot in the door.

The artist was already part for this exhibition with a historic installation made in 1969 with his famous 8.7cm wide stripes visible throughout the gallery space. Originally executed in black, the installation has been changing colour throughout the duration by being readapted in blue, red and yellow, supporting Buren's belief in the ability of his work to change the perception and use of a space through *in situ* interventions.

His stripes, -, are always done *in situ* and are transformative of their surroundings. Buren often works with coloured glass, reflections and architectural constructions that invite the viewer to enter into a consistent relationship with the structures and surroundings, in turn providing an opportunity to approach a consideration on how we perceive space and how it is to be used.

The notion of the point of view refers to an idea of perspective, to a three-dimensional perspective, the one surrounding us that's not illusionistic.

A viewer that approaches his works with an instinctive point of view will experience a completely overturned relationship to the artwork. Exceeding one or two fixed points of view with a multitude of viewpoints that answer, interfere, resolve, enrich and contradict each other, Daniel Buren's structures and interventions are all-encompassing and significative for their immediate environment.

Biography:

Born in Boulogne-Billancourt (Paris) in 1938, Daniel Buren lives and works *in situ*.

In the mid 60's, Buren began to create paintings that radically questioned and explored the economy of the media used in his work and the relationship between background (support medium) and form (painting).

In 1965, when he was painting pictures that combined rounded forms and stripes varying in sizes and colours, he chose to use an industrial fabric with fixed vertical 8.7 cm-wide stripes alternating white with another colour. Beginning from this extremely simple and banal visual register, Buren further impoverished it by repeating it systematically to reach the grade of zero painting. This reflection will cause the observer's attention to shift from the work to the physical and social environment within which the artist intervenes.

Eventually, he abandoned his studio in 1967, to favour work *in situ*, starting from the street, then the gallery, the museum, the landscape or the architecture.

His *in situ* works play with points of view, spaces, colours, light, movement, the surrounding environment, angles or projections, acquiring their decorative force by radically transforming the sites.

Incisive, critical and engaged, Buren's work is in a continual state of development and diversification, and never fails to stimulate comment, admiration and disagreement. In 1986, he realized his most controversial public commission, today classified as a "historical monument" Les Deux Plateaux (The Two Plateaus), for the Courtyard of Honour of the Royal Palace in Paris. In the same year, he represented France at the Venice Biennale, where he was awarded the Golden Lion for Best Pavilion as well as the Praemium Imperiale in 2017, awarded by the Emperor of Japan, a recognition that is widely regarded as the "Nobel Prize" for the Visual Arts.

Buren is one of the most active and acclaimed artists on the international art scene today, and his work has been shown in leading galleries and museums, and in a wide range of sites around the world.

Among his recent solo shows: "De cualquier manera, trabajos *in situ*", Museo de Arte Italiano, Lima (2019), "Like Child's Play", Carriageworks, Sydney, Australia (2018); "Quand le textile s'éclaire: Fibres optiques tissées. Travaux situés 2013-2014", Kunstsammlungen, Chemnitz, Germany (2018); "Daniel Buren - Del medio círculo al círculo completo: un recorrido de color, Obras *in situ*", MAMBO - Museo de Arte Moderno de Bogotá (2017), "Proyecciones/Retroproyecciones. Trabajos *in situ*", Centre Pompidou Malaga, Spain (2017); "L'Observatoire de la Lumière, travail *in situ*", Fondation Vuitton, Paris (2016); "Daniel Buren. A Fresco", Bozar, Bruxelles (2016); "Axer / Désaxer, work *in situ*", Madre, Naples, Italy (2015); "Daniel Buren - Zwei Werke für Recklinghausen", Festspielhaus und Kunsthalle, Recklinghausen, Germany (2015); "De un patio a otro: laberinto, trabajos *in situ*", Hospicio Cabañas, Guadalajara, Mexico (2014); "Catch as Catch Can: works *in situ*", BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2014). In the same year he signed the scenography of the ballet Daphnis et Chloé, by Ravel/Millepied at the Opéra Bastille, Paris.