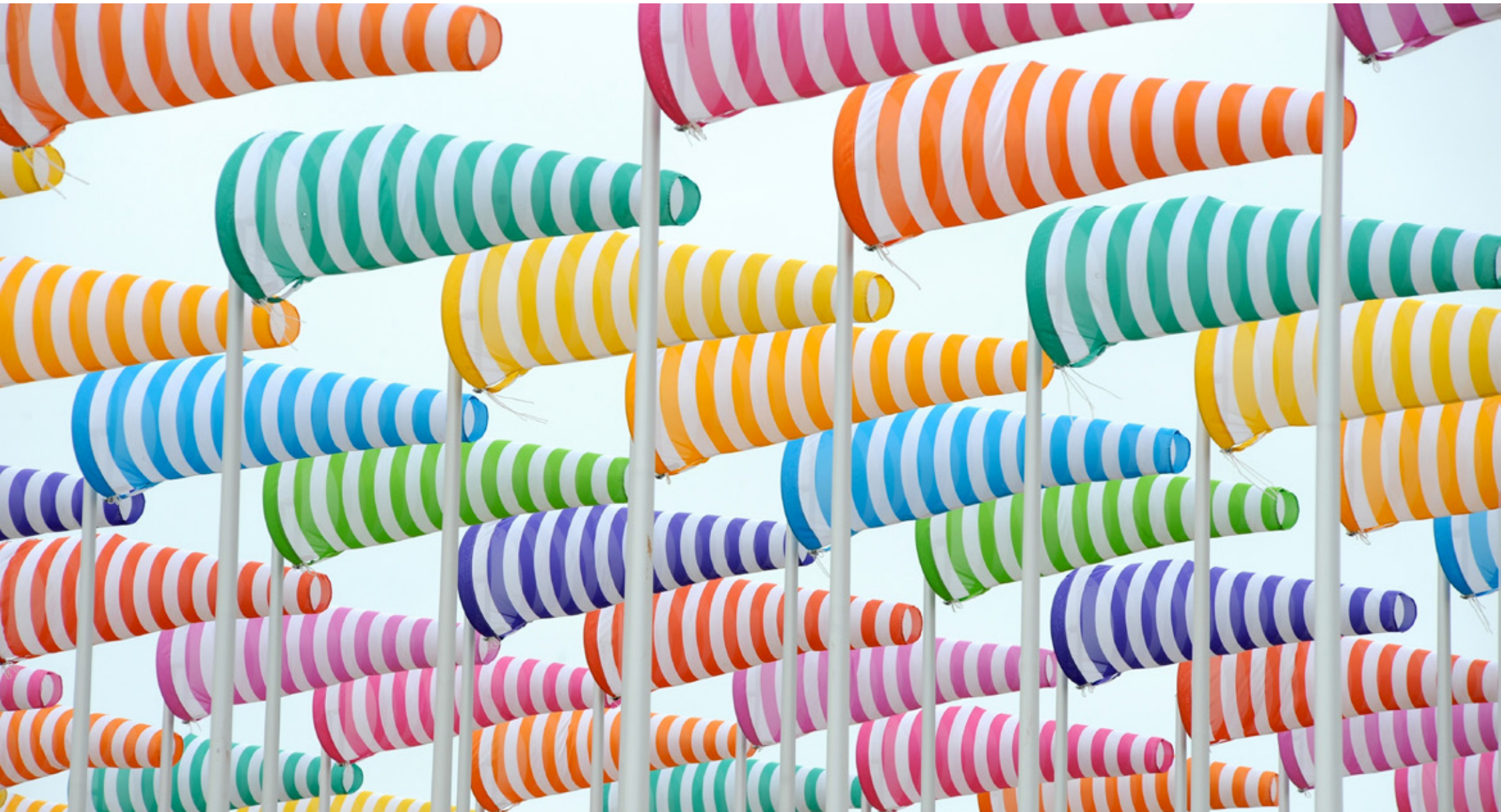


nara roesler

daniel buren



daniel buren

b. 1938, Boulogne-Billancourt, France. Lives and works *in situ*.

[click to see full cv](#)

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.

cover *Allegro Vivace*, 2011 (detail)

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 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.

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)

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 Colonnes 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)

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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en plein air 2019

High Line Art

New York City, USA

On the occasion of his installation at the High Line, Buren set up hundreds of striped flags organized in 16 sections that crisscross the Western Rail Yards, turning this section of the park into a three-dimensional painting that could be inhabited by the viewers. The work continues a project first presented at documenta VII in 1982. Originally titled *Les Guirlandes* ('The Garlands,' or tinsels), Buren responded to what he considered to be an arbitrary and absurd organizing principle of the documenta VII exhibition catalogue—whereby the featured artists were listed by date of birth. Buren included a sound component that alternately played a voice reading the names of the colors of the flags in 14 different languages and excerpts of classical musical works arranged in chronological order by the composers' date of birth. Thirty-five years after the original display, the work evokes a commentary on national flags and the global increase in nationalism.



photo-souvenir
En Plein Air, 2019
High Line Art
New York City, USA





voile/toile—toile/voile 2018

Walker Art Center

Minneapolis, USA

Voile/Toile—Toile/Voile is a two-part artwork comprising of a public performance and an installation. The performance took the form of a sailboat regatta on Bde Maka Ska in Minneapolis, featuring the artist's signature stripes on custom-made sails. An outdoor installation of the sails was subsequently placed in the Minneapolis Sculpture Garden's Cowles Pavilion on the Walker campus. The title *Voile/Toile—Toile/Voile* translates to Sail/Canvas—Canvas/Sail, a play on words that emphasizes the dual nature of the striped canvases as both paintings and sails, removing the artistic practice from its lofty tradition and inserting it into a discourse of utility. For this work, Buren considers the sail to be a painting and the water to be its exhibition space. When the sails are put on display, he states, 'they are canvases that sail the wall, they expose and exhibit themselves as such, but if you go back to their source, they are and will be for a long time to come, paintings setting sail.'

photo-souvenir
Voile/Toile—Toile/Voile, 2018
Walker Art Center
Minneapolis, USA



**daniel buren—del medio círculo
al círculo completo: un recorrido
de color, obras in situ 2017**

Museo de Arte Moderno de Bogotá—

MAMBO

Bogotá, Colombia

On the occasion of this exhibition, Buren presented an all new body of works specifically made for the Museo de Arte Moderno de Bogotá. The artist created a series of circular and square pieces, structured by a metal base and filled in with color filtered glass squares that interact with the changes in luminosity of the space—the works generate reflections and shadows that engage, alter and highlight the iconic architecture surrounding them. The works reveal and showcase an untamed and variable element that is always present in the space: natural light. The exhibition worked to show 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.



photo-souvenir

Daniel Buren—Del Medio Círculo

al Círculo Completo: Un Recorrido

de Color, 2017

work in situ

Museo de Arte Moderno de Bogotá

Bogotá, Colombia





l'observatoire de la lumière 2016

work in situ

Fondation Louis Vuitton

Paris, France

Observatory of Light was developed in close dialogue with the institution's iconic building designed by architect Frank Gehry, using its emblematic structural features of glass 'sails'. Buren covered the twelve 'sails', formed of 3,600 pieces of glass, with a wide array of coloured filters that were in turn punctuated, at equal distances from one another, by alternating white and blank stripes perpendicular to the ground. The thirteen selected colours made chromatic forms appear and disappear inside the building, constantly changing with the time of day and the season. Through a play of colours, projections, reflections, transparencies and contrasts, Daniel Buren transformed the building, both in its interior and exterior, showing it in a new light.

photo-souvenir

L'Observatoire de la Lumière, 2016

work in situ

Fondation Louis Vuitton

Paris, France



comme un jeu d'enfant 2014—2015

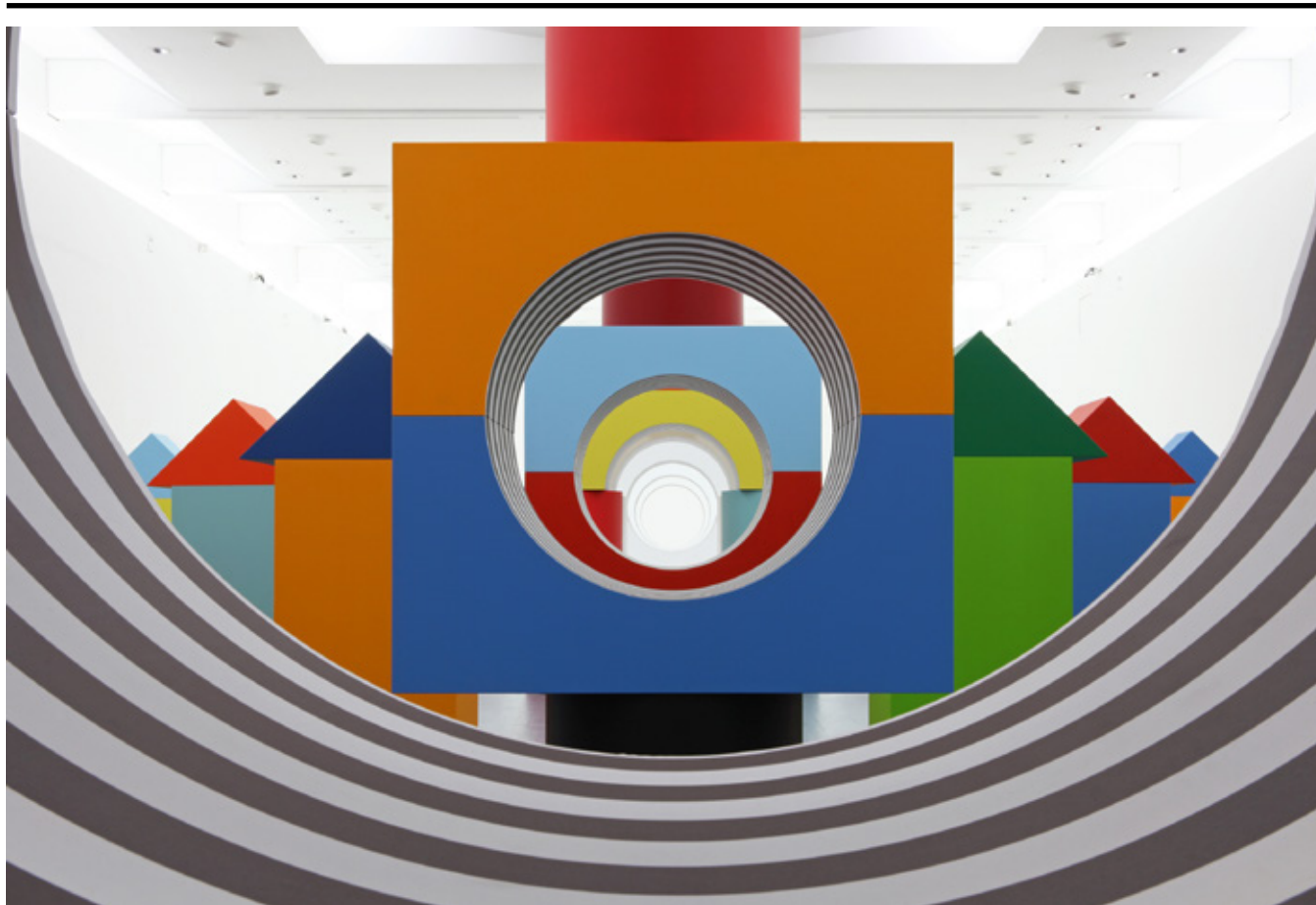
work in situ

Musée d'Art Moderne et Contemporain
de Strasbourg—MAMCS
Strasbourg, France

For this presentation, Buren proposed an *in situ* intervention that took over the glass canopy and the large windows of the MAMCS' nave. The artist created an installation that sought to enlarge the museum's pre-existing architecture (designed by the Fainsilber studio) by adding tinted films to the construction's glass. In doing so, Buren radically altered both the institution's iconic external facade, and the internal space, as the colors cast reflections onto the adjacent surfaces, infusing surrounding walls with its color shadows and invading the visitors' space. He thus created an immersive installation that made the architectural structure grow in size—expanding into its surrounding space—and acquiring an interactive nature.

photo-souvenir
Comme un Jeu d'Enfant, 2014-2017
Musée d'Art Moderne et
Contemporain de Strasbourg
Strasbourg, France





In the exhibition space, Buren designed hundreds of geometrically shaped modules (cuboids, cylinders, cubes, pyramids or arches), composing what could be described as a giant construction game, which he arranged symmetrically in the room. On the inside of the arch-shaped modules, the artist included his emblematic black and white 8.7-centimeter wide stripes. Buren also divided the room lengthwise by organizing numerous, large-scale structures along a single line. Each piece was carved out with an oculus in the center, giving the effect of a giant telescope and creating its own, both architectural and sculptural proposition.



catch as catch can 2014

work in situ

Baltic Centre for Contemporary Art
Gateshead, UK

At the Baltic Centre for Contemporary Art, Buren staged a large-scale intervention, colouring the windows of the building's west façade and saturating its interior with swathes of coloured light, pouring into the spaces and passageways. The whole building became a monumental sized work, which constantly changed according to the time of day and the intensity of the light flooding through. Working with the architecture of the museum, Buren created an ambitious intervention which explores and responds to the remarkable volume and scale of the gallery space. By including a series of large mirrors installed on the institution's gallery floors, he multiplied the light reflections and refractions coming in through the colored windows, creating an immersive, and inescapable experience.

photo-souvenir

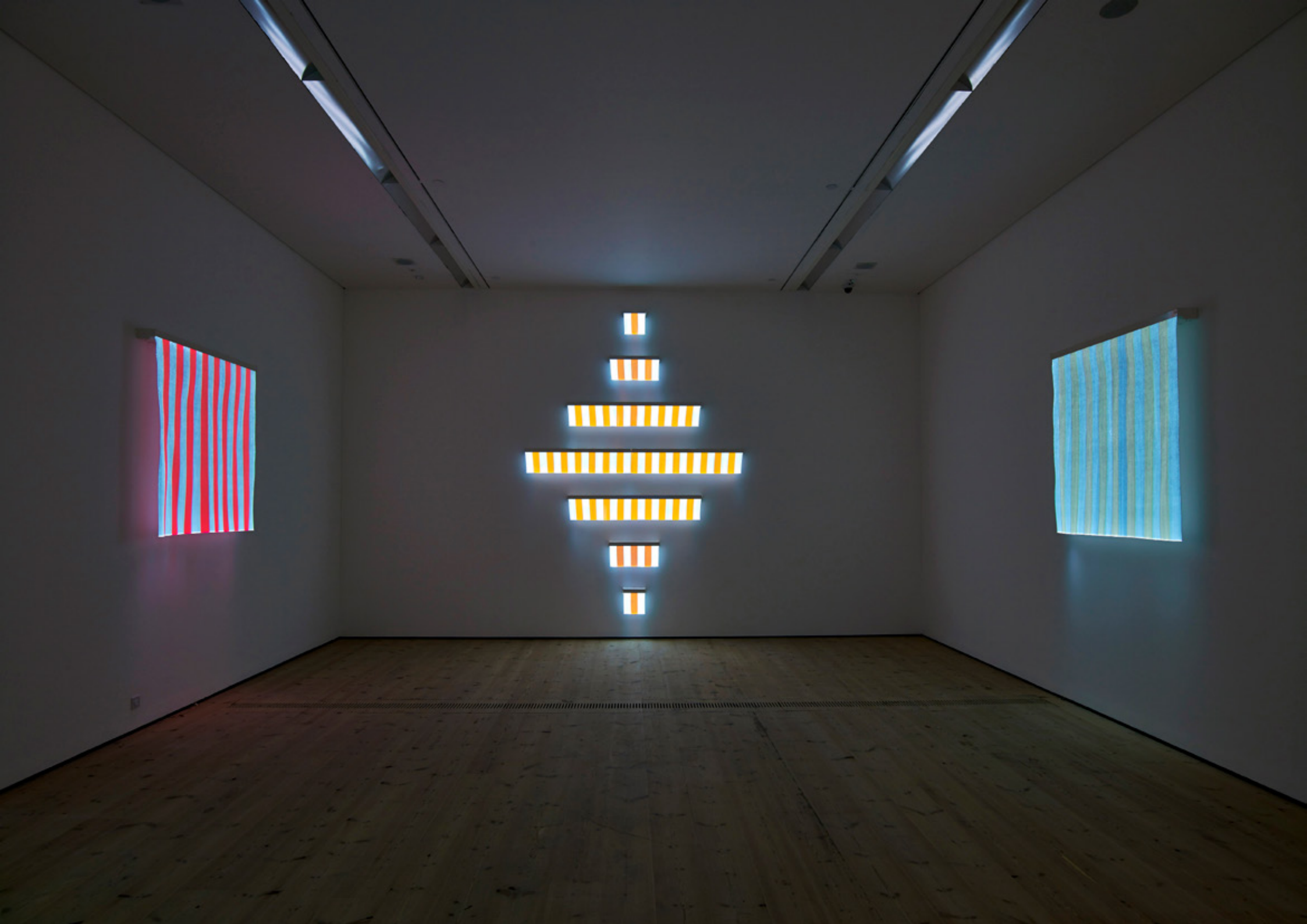
Catch as Catch Can, 2014

work in situ

Baltic Centre for Contemporary Art
Gateshead, UK

On the 03 Level of the Baltic Centre for Contemporary Art, he also presented a selection of rarely seen reliefs, paintings and sculptures made between 2007 and 2014. Notably, he exhibited a series of wall sculptures made of fiberboard, tape and paint; each work had a different monochromatic surface and varying depths, creating a three-dimensional play on form, color, space and light as the relief allowed for shadows to alter its appearance, providing further insight into the breadth of Buren's practice.





le décor et son double 2012

Municipal Museum of Contemporary Art
S.M.A.K.
Gent, Belgium

In 1986, Jan Hoet—then director of the Museum of Contemporary Art in Gent, now called S.M.A.K.—organized the extra muros exhibition ‘Chambres d’Amis’, which showed contemporary art in private houses throughout the city of Ghent. Daniel Buren was one of the 51 participating international artists who created works *in situ*, integrating the everyday living space of citizens who were willing to open their doors to artists and the public. *Le Décor et son Double* (1986) was conceived as a two-part work, whereby Daniel Buren applied his iconic banded motif to the guest room in the house of the art collectors Annick and Anton Herbert, while also reproducing the room in the museum.



photo-souvenir
Le Décor et Son Double, 2012
Municipal Museum
of Contemporary Art
S.M.A.K.
Gent, Belgium



Though the Herberts preserved Daniel Buren's intervention in their guest room, the public part of *Le Décor et son Double* was not conserved—this exhibition honored the reconstruction of the artist's installation, celebrating its addition to the S.M.A.K. permanent collection twenty-five years later.



excentrique(s) 2012

work in situ

Monumenta 2012, Grand Palais

Paris, France

The Monumenta 2012 exhibition invited Daniel Buren to create a work for the 45-meter high glass atrium in the 13,500-square-meter nave of the Grand Palais in Paris. Buren based his installation on the fact that the Grand Palais, a late nineteenth century baroque building, was designed according to the formal geometric prescriptions of a circle. Engaging with the history of the space, the artist adopted mathematical sequences to structure his work. He created a lily-pond forest of flagpoles that held transparent polycarbonate discs—made in four basic colors, blue, yellow red, and green—which projected the spectrum of light onto the Grand Palais' floors. He distributed the four colors starting from the top left of his designed plane, systematically organizing

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

the colors according to the alphabetical order of their names in French: blue, yellow, orange, green. In his words, 'That gave an astonishing distribution in which the first colour (blue) was used 95 times and the three others 94 times. An equal distribution, plus the first colour, as if the cycle B, Y, O, G, B, Y, O, G, B, Y, O, G could go on forever but had to end with the first colour, blue.' In the central space, Buren placed a mirror glass platform, which reflected the dome above. A soundtrack repeated the names of the colors in forty different languages.





allegro vivace 2011

Kunsthalle Baden-Baden

Baden-Baden, Germany

For this exhibition, Daniel Buren developed a sequence of site-specific interventions designed for the Staatliche Kunsthalle Baden-Baden and engaging specifically with Hermann Billing's neoclassicist building. The artist created floor to ceiling structures, which included mirrors, monochromatic planes and patterned surfaces, altering the nature and the viewer's perception of the space's architecture. With interactions between light, color and reflections, Buren created stunning spatial sensations by conflating spaces and walls. The artist also chose to extend the exhibition beyond the wall of the museum, installing over one-hundred flags, printed with his iconic, colorful stripes, throughout the city and thus, transforming the small town into part of the Staatliche Kunsthalle Baden-Baden.



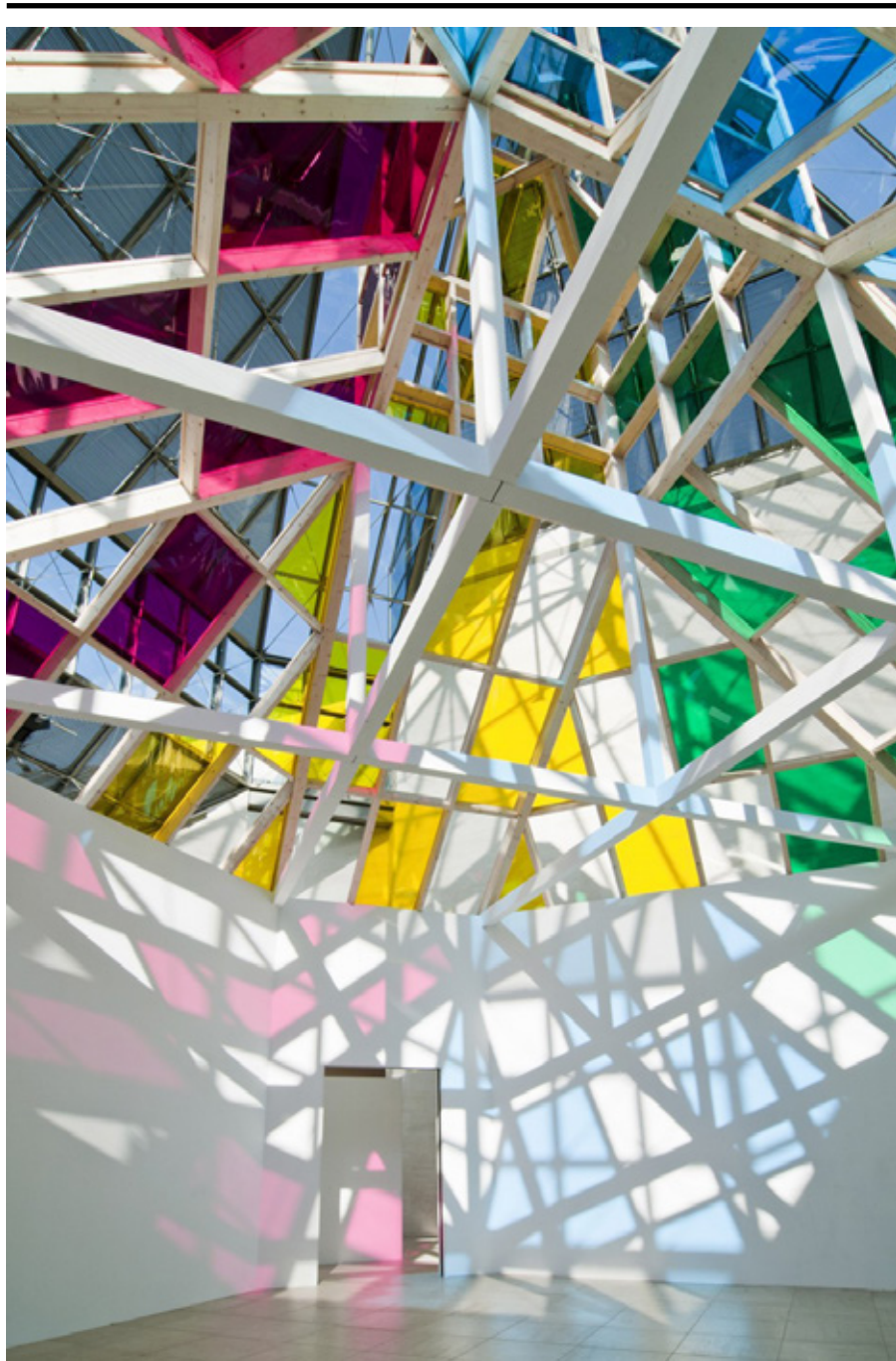
photo-souvenir

Allegro Vivace, 2011

Kunsthalle Baden-Baden

Baden-Baden, Germany





**architecture, contre-architecture:
transposition** 2010

Musée d'Art Moderne Grand-Duc Jean
MUDAM, Luxembourg

As is often the case with Daniel Buren's work, the installation for MUDAM's Grand Hall engaged with the idea of frames, whether they be aesthetic, architectural or institutional, and how they condition exhibited art. With this piece, the artist addressed the museum's most symbolic 'frame', that is Ming Pei's unique architectural design. Buren subverted the invitation to exhibit in the central space of the Grand Hall, responding ironically to the 'constraint' by reproducing the architectural structure of the space in a slightly smaller scale and placing it inside the hall. By exhibiting architecture within architecture, Daniel Buren not only emphasized the unique characteristics of the museum, but also highlighted the function of the building as an 'envelope' for art—in other words, he exhibited the museum within the museum, drawing attention to the limits between interior and exterior, not just of the building, but of art itself.

photo-souvenir
*Architecture, Contre-Architecture:
Transposition*, 2010
Musée d'Art Moderne
Grand-Duc Jean—MUDAM
Luxembourg



le vent souffle où il veut 2009

Beaufort, France

Daniel Buren's installation originated from a desire to make a work that would create the illusion of a forest. Rather than putting up trees, the artist decided to design one-hundred flagpoles, with windsocks in different colours. Each sock is printed with his emblematic colored stripes. The installation invites the viewers to walk through and around each pole, and to look up to see a spectacle of flapping colours, choreographed by the varying strength of the wind. The work was purchased by the town of Nieuwpoort and installed at the Royal Marina.



photo-souvenir
Allegro Vivace, 2011
Kunsthalle Baden-Baden
Baden-Baden, Germany





la coupure 2008

Musée National Picasso

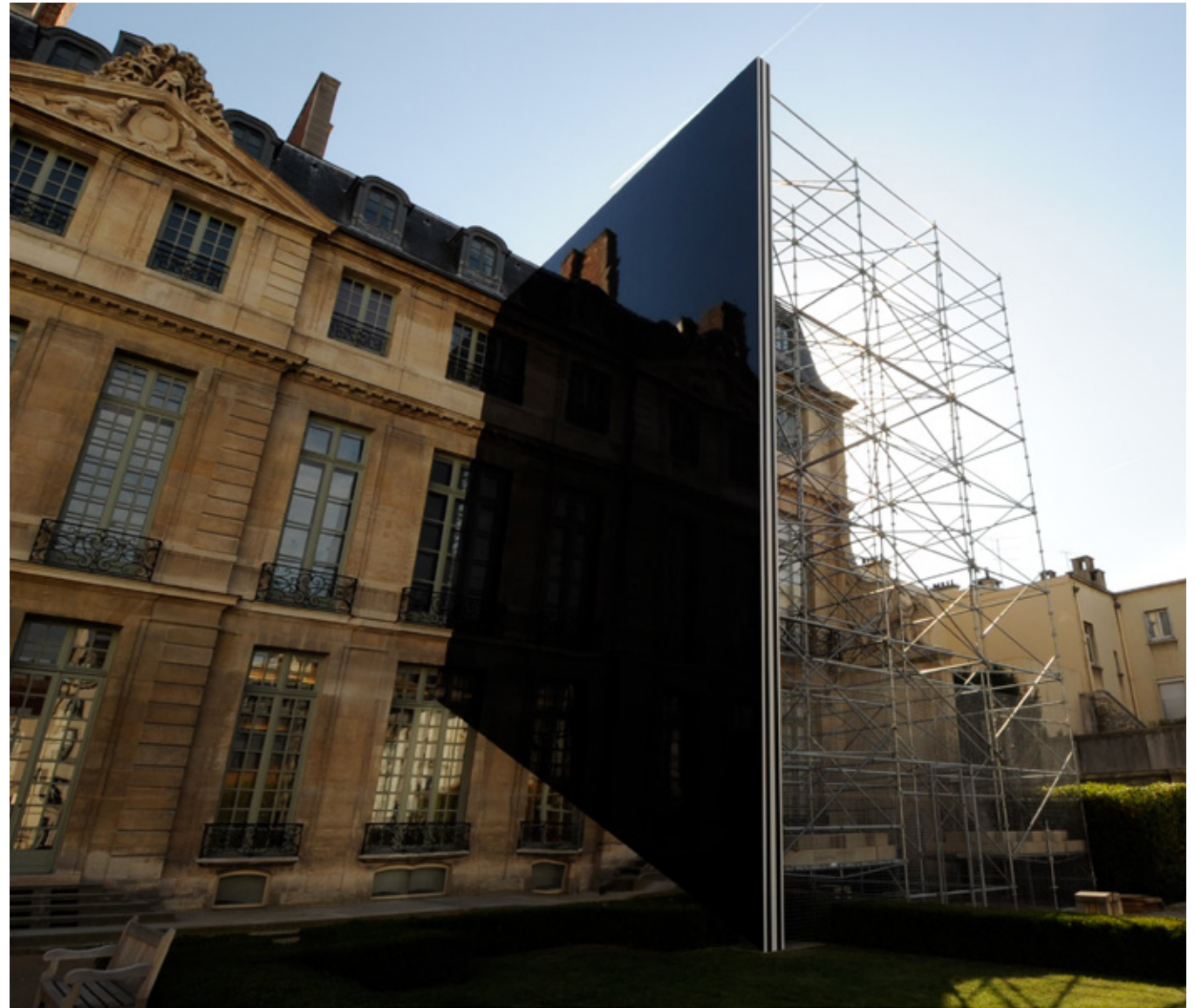
Paris, France

Before turning into the Musée National Picasso in 1985, the building—known as the Hôtel Salé—housed the École des Métiers d’Arts, where Daniel Buren was a student in the late 1950s.

La Coupure is a sixteen-meter high wall that cuts the main courtyard in two and meets the building at right angles. It is held in place by scaffolding and a structure made of latches and wooden panels, which is considered an integral part of the piece. The surface of the screen-wall is in turn split by a diagonal line that crosses through its entire length (over thirty-five meters) drawing two great triangles, one covered with mirrors and the other with black panels. The panels start in the courtyard, extend throughout the facade, slice into the building and across all three floors, then protrude from the back windows and into the garden, visually transforming both the inside and the outside of the Hôtel Salé.

photo-souvenir
La Coupure, 2008
Musée National Picasso
Paris, France

By using mirrors, Buren brought about an optical as well as physical transformation of the space—he blocked openings and passageways, opened up unexpected circuits and corridors inside the museum, all while creating a constant play on light, shadow and reflections.



the eye of the storm 2005

works in situ by Daniel Buren
Solomon R. Guggenheim Museum
New York, USA

Buren's body of work for his exhibition at the Solomon R. Guggenheim Museum exposed and emphasized the powerful presence of the building's architecture and the various conditions, or frames, that inform the art within it. Notably, one of the works titled *Around the Corner* (2000/05) rose from the floor of the rotunda to the top of the sixth ramp, cutting the space. The structure was shaped as one of four corners of an imagined cube, or as a fragment of a cube—reminiscent of a skyscraper under construction. The work's straight walls, which intersect at a right angle in the building's center, reintegrate the grid of the city into Wright's defiant spiral. Buren also intervened in the windows and the ceiling, placing color filters onto the building's glass and creating symmetrical patterns that color the entire interior space, as well as the surfaces of *Around the Corner*, triggering an infinite reverberation of color and pattern that infuses the entire structure of the museum.

photo-souvenir
*The Eye of the Storm: Works
in Situ by Daniel Buren, 2005*
Solomon R. Guggenheim Museum
New York, USA







effet, contre effet 2004

Parc du Château de Versailles

Versailles, France

This work was created in function of the location that Louis XIV chose to admire his gardens from—it was a specific point where architect Le Nôtre created a trompe-l'œil where the Latona Fountain appears to be the same size as the Neptune Fountain, the green square of the Tapis Vert looks small although it measures 350 meters long, and the Grand Canal seems to float above the other lawn. With this in mind, Buren placed a large green and white striped trapezoidal frame on the Tapis Vert. With Le Nôtre's perspectival play, it looked like the frame stood upright in front of the lawn, yet if the viewer moved towards the side or walked closer to it, its appearance returned to its actual shape and position.

photo-souvenir

Effet, Contre Effet at Parc du
Château de Versailles, 2004

Parc du Château de Versailles

Versailles, France

arguments topiques 1991

Musée d'Art Contemporain de Bordeaux

CAPC

Bordeaux, France

Daniel Buren began this installation by covering the interior of the Entrepôt Lainé's arches and windows with striped black and white PVC films. He then created a wooden surface, covered in mirror film, which he placed at an angle inside the space going all the way from the ground to the first floor at an 11-degree angle. The structure reflected the interiors from side to side and from the floor to the ceiling, including each and every architectural element—doubling, elongating and inverting them—ultimately creating an illusion, whereby the real and the reflected arches joined to form a single, closed tunnel.

photo-souvenir

Arguments Topiques, 1991

Musée d'Art Contemporain

de Bordeaux—CAPC

Bordeaux, France







les deux plateaux 1985—1986

permanent sculpture in situ

Cour d'Honneur du Palais Royal

Paris, France

In this installation, Buren filled the Palais-Royal's main courtyard with a set of columns disposed in dialogue with the architecture of the building, its colonnades, the convex nature of the ground and the depression of the basement. A first set of columns are placed in the central area of the court, they are aligned and form a first 'plateau'. A second set of columns of equal height are positioned into dug holes, and thus the base of the columns go down into the basement of the courtyard at varying heights—some columns primarily emerge under the ground, while others above—creating a progressive downward movement that imitates the slope of the building's underground structure. Buren's composition and play with heights and depths, seek to unite the city's past, present and future by symbolizing the historical relationship between underground and street level Paris. Despite nationwide controversy, interrupted production, vandalizing and threats of destruction, the work was ultimately finished in July 1986.

photo-souvenir

Les Deux Plateaux, 1985—1986

permanent sculpture in situ

Cour d'Honneur du Palais Royal

Paris, France

**up and down, in and out,
step by step, a sculpture** 1977

work in situ

The Art Institute of Chicago

Chicago, USA

‘For that piece, he applied stripes to the risers of the grand staircase of the museum’s Michigan Avenue entrance. It turned the architecture into a sculpture.’

—**Anne Rorimer**, former curator of the Art Institute of Chicago

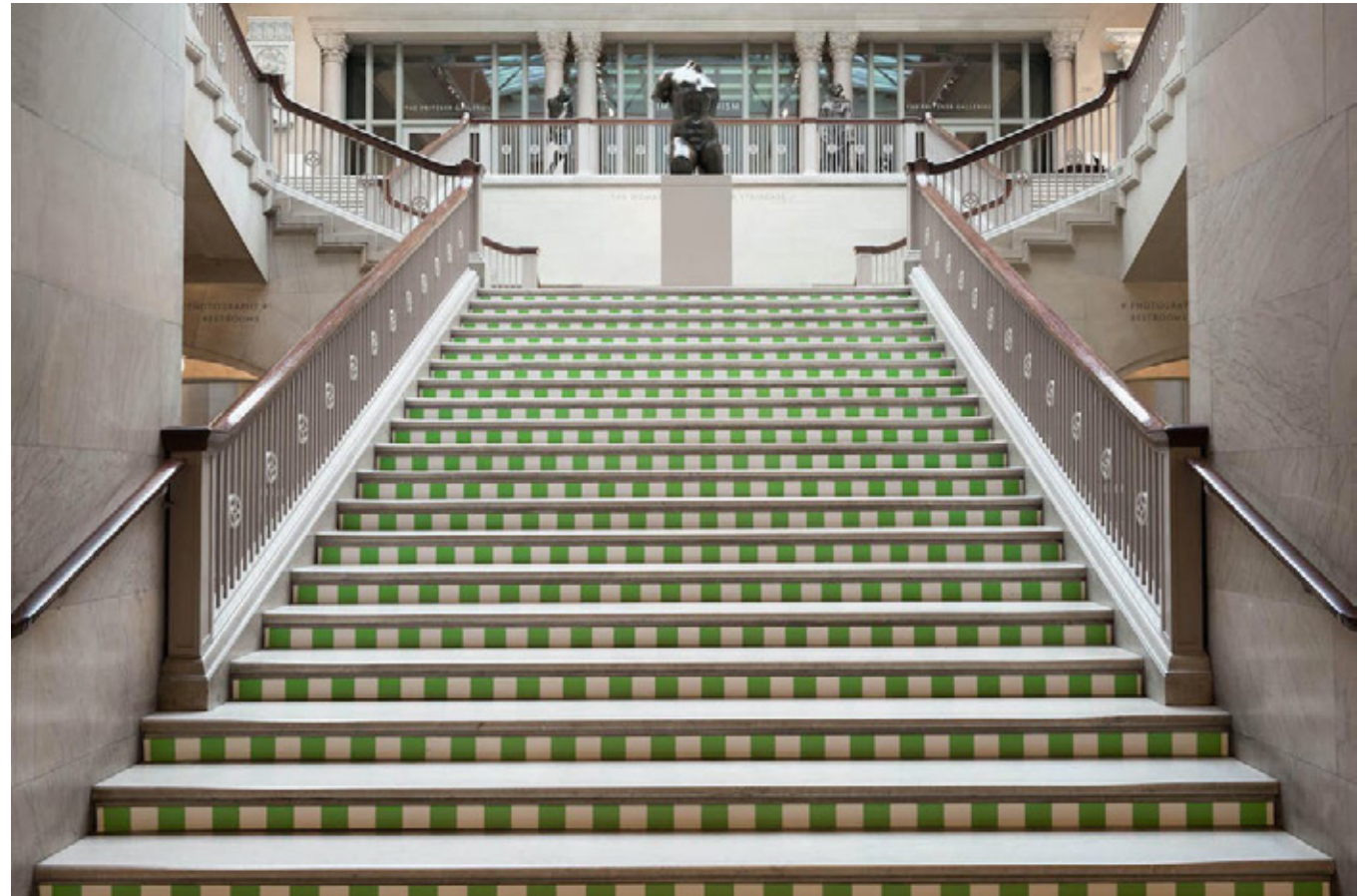


photo-souvenir

Up and Down, In and Out, Step

by Step, a Sculpture, 1991

work in situ

The Art Institute of Chicago

Chicago, USA

affichages sauvages 1968

In 1968, without a studio nor a gallery, Daniel Buren decided to take his work directly to the streets. He printed large posters composed of color stripes alternated with white ones, and pasted them onto advertisement banners. These so-called 'wild posters' imposed themselves amidst political slogans, appealing advertisement imagery and catchy phrases, offering instead a sense of absolute neutrality. They were not signed and seemed devoid of meaning, also eventually disappearing once covered with subsequent posters. Buren thus proposed a mechanical, repetitive, non-authorial image that stood out, captured the public's gaze, and challenged the bias of typical posters.



photo-souvenir
Affichages Sauvages, 1969
Bern, Switzerland

In his own words, 'I was curious about trying to work outside of the system and particularly without the control of the space inside the gallery. It was a very banal but very powerful idea, and the only way to know how to work outside of the system was to go outside of the gallery—without knowing whether anyone would invite me back. I did not think about that at all. But as soon as I was invited to the gallery I showed my work the way it was shown on the street. I am interested in these dialogues between inside and outside of the gallery or museum, and between inside and outside of conventions.'



photo-souvenir
Affichages Sauvages, 1968
Paris, France



dauphin

PAPETERIE QUEINEC

PAPETIER
IMPRIMERIE

APRIL - JUIN 1968
JUL - SEPT - OCT 1968

GARY
COOPER
HIGH NOON
LE TRAIN
SIFFLERA
3 FOIS

stim stimule

chaud
pour toi...
froid
pour moi...

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