



GEMINI G.E.L. AT JONI MOISANT WEYL

Daniel Buren

Born:

Boulogne-Billancourt, France, 1938

Daniel Buren has punctuated the last 40 years of art with unforgettable interventions, controversial critical texts, thought-provoking public art projects and engaging collaborations with artists from different generations. Throughout his career Buren has created artworks that complicate the relationship between art and the structures that frame it, while raising important questions on the role and function of the artist.

In the mid 1960s, Buren joined Olivier Mosset, Michel Parmentier, and Niele Toroni to form the group BMPT, whose ultimate aim was to create 'paintings as paintings', to question the fundamental concepts of authorship and originality. By reducing his paintings to their simplest visual and physical elements, emptying them of all illusion and subjectivity, Buren exposed traditional expectations of form. His interest in the physical components of the work, such as its surface and support, led to the exploration of material and ideological aspects of artworks that are usually not visible, revealing what conventional paintings tend to hide. Buren's famous stripes were established from the artist's attempt to reduce painting to a minimum, arriving at the idea of the 'visual tool' as an expansion of the act of looking. The stripes ultimately did not reduce the meaning of the work, instead led to an expansion of the ability to see within the field of the visible. In this sense, Buren's practice has always involved a particular approach to the physical environment and context. All his works, from his unauthorized paper stripes glued on Parisian billboard in the late 60s to his more recent in situ interventions in the public space, discard conventional assumptions about the formal qualities of artworks, and present visual elements that alert the viewer to the characteristics and function of the space.

Daniel Buren, as his biographies mention, lives and works in situ, as his work not only has a relationship with the space in which it is presented, but is entirely produced in that place. The work is normally conceived and installed in order to offer viewers more than one point of view. All of Buren's interventions are 'paintings' that appropriate and color the space. They are critical tools addressing questions of how we look and perceive, and the way space can be used, appropriated, and revealed in its social and physical nature. At the same time, there is nothing pragmatic or systematic in Buren's approach, and each work is the result of a particular architecture, its driving visual elements, or other intrinsic aspects of a particular gallery, museum or city.

Daniel Buren first exhibited at the Lisson Gallery in 1976 with a work in situ: A Presentation of Works on Two Levels with Two Colors. In the last 40 years Buren has taken part in innumerable solo and group exhibitions and has realized some of the most outstanding and challenging commissions for the public realm. Among the venues that recently hosted Buren's solo exhibitions with works in situ are Modern Art Oxford, Oxford, 2006; The Guggenheim Museum, New York, 2005; Palais de Tokyo, Paris, 2004; and Centre Pompidou, Paris, 2002. He received the Venice Biennial Golden Lion for the best pavilion in 1986. That same year he completed Les Deux Plateaux at the Palais Royal in Paris. It was the first of many extraordinary and often controversial public commissions. In December 2006 Buren was commissioned a new major project for the iconic 'Puente de La Salve' bridge in Bilbao while, in February 2007, the Fabre museum in Montpellier has re-opened with a new permanent commission: La Portée.