

DANIEL BUREN

Vitrage pour Sainte-Marie, travail in situ, mai 2012

30th June to 23rd September 2012

Preview, Saturday 30th June 2012

"*In situ*" means in my mind that there is a voluntarily accepted link between the host venue and the "work" venue which makes, presents, exhibits itself there. This applies to my work with no exceptions, here and elsewhere since 1965¹.

Interventions by Daniel Buren in areas at GALLERIA CONTINUA / Le Moulin are accompanied by a particular aura, one which discerns new departures.

After *En Enfilade, travail in situ, Galleria Continua / Le Moulin, Boissy-le-Châtel, octobre 2007*, work produced during the opening of GALLERIA CONTINUA / Le Moulin, the gallery has once again invited the French artist to open its new space, Le Moulin de Sainte-Marie.

The architectural construction of any venue is a fundamental part of its potential for light. Developing the rays passing through the panes of glass on the ten successive rows of windows of the building that he fills with colour filters, Daniel Buren has transformed the space at Le Moulin de Sainte-Marie thanks to a delicate and extremely precise composition.

The regular rhythm of the sequence of the chromatic range chosen by the artist fragments and increases the variants of light falling upon the façade. The reflections which are introduced through the stained glass in the building can be observed from the outside by curious spectators, through a small opening. The dialectic between the exterior and interior is one of the fundamental concepts of proposals by Daniel Buren, who has his own unique understanding of space.

Le Vitrage pour Sainte-Marie, travail in situ, mai 2012 also shows a relationship between filled and empty spaces – several rows of windows are now sealed up. Nevertheless, the artist considers each boarded up shape as if it were glazed. By following the protocol of the flow of colours to the letter, and by representing the covered part as existing, Daniel Buren therefore sees the inactive building like a complete entity, bereft of the dissolution that history imposed upon it.

In fact, for Daniel Buren work *in situ* is a contract which demands two modifications: the resource on the venue and the venue on the resource.

Another of the artist's interventions is also visible in one of the pavilions at the entrance to the site. The works are spread over two floors – white bands on the ground floor which determine its perimeter, and which accompany mirrors on the first floor. Reflections fragment the perspective and extend the spaces, multiplying the visual strata which stand out from the geometry created by the white bands.

These vertical 8.7 centimetre bands form Daniel Buren's invariable *visual tool*. Whilst remaining faithful to the established protocol, the artist continues nevertheless to constantly recreate his practice.

His conception of the visibility of a work remains a questioning of the social and political status of a work of art.

The artist's career started by developing paintwork oriented towards an intentional abandonment of affect and which radicalized the work in a pure relationship between the support and the shape, lacking in any narrative element. He therefore chose to abandon the framework of the canvas and to use an industrial resource, vertical bands of steady tempo, in the street – he practiced fly posting. This initial questioning around art and its surroundings was pursued in cultural and public places in which Daniel Buren was invited to intervene more and more frequently. Designing his work quasi-systematically for the host venue, the artist developed a sharp critique of the cultural system and its museum practices, which makes him one of the most important artists internationally.

Daniel Buren was born in 1938, in Boulogne-Billancourt. He lives and works *in situ*.

¹ Daniel Buren, "Du travail in situ", *Du Volume de la Couleur*, Cadillac, Centre d'Art Contemporain, May 1985