



GALLERIA CONTINUA | 30 YEARS

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA

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DANIEL BUREN

Fuori tempo, a perdita d'occhio

Opening Saturday 26th September 2020, via del Castello 11, 11am-11pm

Until 10th January 2021, Monday to Sunday, 10am-1pm, 2-7pm, by appointment

To guarantee maximum safety and security it's necessary to book your visit to the exhibition: info@galleriacontinua.com

Galleria Continua is pleased to host the Italian preview of Daniel Buren's film "*FUORI TEMPO, A PERDITA D'OCCHIO*". A work that lasts 6 hours and 24 minutes: a sort of retrospective in the form of a film in which the French artist goes back over the stages of his work, from the very beginning up until 2018.

The idea came about more than 35 years ago when Daniel Buren, in occasion of the many conferences that he held around the world, noticed a deep discrepancy that existed between his works and how much the general public knew about them. The very nature of the work fed into this discrepancy: the fact that 90% of the works are created in situ; that they are almost always new and original; and that the artist, from the 1960s onwards, has maintained a yearly average of 52 exhibitions realized in all four corners of the world. It was therefore understandable that no one could know all of the steps involved in Buren's incredible artistic career lasting for more than a half-century.

The intention, repeatedly embraced but then always abandoned, to visually document the work in order to bridge the gap between his works and the public, strongly and concretely returned when in 2016 the Palais des Beaux-Arts in Brussels decided to dedicate an extensive retrospective exhibition to the artist. The times were ripe and digital technology offered the medium and capacity to confront the production of a film like the one that Buren had imagined in the 1980s. This is how "*Une Fresque*" saw the light, a film lasting three hours and thirty minutes where Buren develops a series of concepts in parallel with the exhibition of the same name which was its corpus.

With the exhibition finished, Daniel Buren put his hand to "*FUORI TEMPO, A PERDITA D'OCCHIO*". The film is structured in a simple and clear way: it's subdivided in big chapters that follow each other in alphabetic order by title; in each chapter, in chronological order, themes begin to develop. They can be very concrete themes, (like "door", "window", "floor"), as well as abstract ("day light", "passage", "projection", "movement"), they can also include artistic activity ("show", "film") in addition to listing concepts relative to the artist's work ("visual tool", "photo memory"). The work finishes with a series of interviews with artists, choreographers, musicians, designers, architects, curators, art critics, gallerists and collectors that offer their point of view on many different aspects of Buren's work.

"*FUORI TEMPO, A PERDITA D'OCCHIO*" is an open structure, that is, conceived with the intention of being able to intervene at any time in the work by correcting or updating the film with new works. This is an important requirement, since this colossal overview of the Maestro's work covers just 7% of his artistic production in recent years. The music also meets this criterion; written by Alexandre Meyer, it consists of almost eighty pieces composed in such a way that each section can be modeled according to the time it

needs. Moreover, in the case of subsequent modifications, new and unreleased songs can be added without any problem.

Daniel Buren has exhibited in some of the most famous contemporary art centres in the world. Born in Boulogne-Billancourt (Paris) in 1938, he prefers to reduce his biography by stating that he “lives and works in situ”. His work has been the subject of important exhibitions, including: Stedelijk Museum, Amsterdam (1976); Kröller-Müller Museum, Otterlo (1976); Van Abbemuseum, Eindhoven (1976); Wadsworth Atheneum, Hartford, USA (1977); Milwaukee Art Museum (1977); Musée des Beaux-Arts, Brussels (1977, 1991, 2016); National Gallery of Victoria, Melbourne (1979); ARC - Musée d'Art Moderne de la Ville de Paris (1983); Le Magasin, Grenoble (1986, 1988); Art Tower Mito, (1996); Musée des Arts Décoratifs, Paris (1987); Capodimonte Museum, Naples (1987); University Gallery, Fine Arts Center, Amherst, USA (1987); Tate Gallery, Liverpool (1987); 1990 The Israel Museum, Jerusalem (1988); Porin Taidemuseo, Pori (1988); Musée Rath, Geneva (1989); Wiener Secession, Vienna (1989); Staatsgalerie, Stuttgart (1990); Kunsthaus Bregenz (2001); Muzeum Sztuki, Łódź (1990, 2009); CAPC, Bordeaux (1991); Centre Pompidou, Paris (2002); National Gallery of Iceland, Reykjavik (1992); Toyota Municipal Museum of Art, Nagoya (2003); The Temple of Heaven, Beijing (2004); Solomon R. Guggenheim Museum, New York City (2005); Picasso Museum, Paris (2008); Institut Français, Galerie Le Manège, Dakar (2011); Centre Pompidou-Metz (2013); Baltic Center for Contemporary Art, Gateshead (2014); Musée d'Art Moderne et Contemporain, Strasbourg (2014); Hospicio Cabañas, Guadalajara (2014); Donnaregina Museum of Contemporary Art, Naples (2015); Festspielhaus and Kunsthalle, Recklinghausen (2015); Museum - Espacio, Aguascalientes (2016); Fondation Louis Vuitton, Paris (2016); BOZAR Palais des Beaux-Arts, Brussels, Belgium (2016); Centre Pompidou Málaga (2017); MAMBO Museo de Arte Moderno de Bogotá (2017); Kunstsammlungen Chemnitz (2018), Carriageworks, Sydney (2018); Museo de Arte Italiano, Lima (2019). Buren participated in Documenta Kassel in 1972 and 1982. He has exhibited at the Venice Biennale more than ten times, in 1986 he represented France at the Pavilion in the Giardini of the Venice Biennale, winning the Golden Lion. In the same year he produced his first and most controversial public commission, “*Les Deux Plateaux*”, for the court of honor of the Palais-Royal in Paris. In 2007 he was awarded the prestigious Praemium Imperiale. In 2012 he exhibited at the Grand Palais in Paris on the occasion of the fifth edition of Monumenta. Among his most important permanent public works are: Palais Royal, Paris; Tokyo Odaiba, Japan; Chapelle du Donjon, Vez, France; Bahnhof, Wolfsburg, Germany; Bundesministerium für Arbeit und Sozialordnung, Berlin; Parc de la Cigalière, Sérignan, France; Telenor registered office, Oslo; Piazza Arnolfo di Cambio, Colle di Val d'Elsa, Italy; Villa La Magia, Quarrata, Italy; MACRO Museum of Contemporary Art, Rome, and more recently, Otemachi Financial City Grand Cube, Tokyo; Piazza Verdi, La Spezia, Italy; Diamonds and Circles in London's central Tottenham Court Road station, De la Rotonda a la fuente. 5 colores para México in Artz Pedregal square in Mexico City; Calligraphy, in the Banqiao subway station in Taipei.

In compliance with the measures for containing the risk of covid-19 contagion, entrance to the exhibition will be limited.

For further information about the show and for photos:

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