

DANIEL BUREN

De cualquier manera, trabajos in situ

Museo de Arte Italiano, Lima

16 May - 1 August 2019

The Museo de Arte Italiano in Lima is happy to present an unprecedented exhibition by French artist Daniel Buren, for the first time in Lima, thanks to the collaboration with GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana and Tulsi Karpio. The exhibits will be on view from 16 May until 1 August 2019.

The French artist, born in 1938 in Paris, creates specific works for specific places. He started his career in the 1960s, producing right from the beginning paintings that tended to abandon emotiveness and to display indifference for the narrative subject, radicalising the work into a pure relationship between support and form.

His interventions refuse any classification. In 1965, Buren began to use a woven cotton fabric alternating equal white and coloured stripes of 8.7 cm in width, the components of which became the basis of his visual syntax. In 1967, he began to explore the potential of contrasting stripes as a sign, moving on from object-painting to what the artist himself defines as "a visual tool", and had striped paper printed – an industrially manufactured motif responding to his wish for objectivity and with which he could accentuate the most varied of surfaces. In the field of the plastic arts, in 1968, Buren invented the notion of "in situ" to characterize a practice intrinsically linked to the topological and cultural specificities of the places where the works were presented. Smooth, flat, primary colours without any hint of shading. Geometry and abstraction. Buren uses this simplification of devices in a large number of works in situ. His stripes, which come in different colours and materials, abandon the terrain of pure statement and move towards a redefinition of public and private space. An attentive interpreter of the spatial-temporal dimension with which his work engages, the artist breaks down and recreates an infinite collection of new, reflected and abstract worlds. Buren's work offers a critical reading of the art object, addressing themes regarding the visibility of the work and the definition of its status. At the centre of his practice is a desire to overturn given models by multiplying the points of view but also by upsetting perspectives through forms of visual interference. In 1975, Daniel Buren created the first Cabane Éclatée, which was to constitute a real turning point, emphasizing the interdependence between the work and its setting by playing consciously with construction and deconstruction: the work becomes its own site, as well as the locus of movement and ambulation.

He is working more and more with completely coloured surfaces, material transparencies, mirrors, water and fountains, various materials, from wood to cement, to marble and chippings, in his major projects, such as the exhibition at the Grand Palais as part of Monumenta in 2012 in Paris or as the Observatory of Light at the Louis Vuitton Foundation in 2016 in Paris, too.

Among the works presented at the Museo de Arte Italiano, the artist has developed fiber optic fabrics in cooperation with a Lyon Company: "Brochier Technologies". In these works, a tension

is created between the exhibition space and the work because the latter can be perceived as both textile art with a geometric decoration - like a wall hanging - and as ambient lighting.

Among other works, the exhibition will feature different sets of three-dimensional wall objects. Boasting his 'frugality of means' trademark, whose results are nonetheless surprisingly rich and complex, the artist set about developing his research in multiple supports, at the same time as proceeding to conquer the architecture of spaces. His unique approach dislocates or highlights ceiling cornices, walls, columns and other elements.

Since the early 70's, he has also begun to use mirror systems and transparencies to allow light to reflect and colours to project onto the environment.

Daniel Buren

Biographical note

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 "visual tool" is based on the use of alternating stripes, which let him reveal the significant details of the site where he is working, by employing them in specific, and at times complex, structures lying somewhere between painting, sculpture and 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.

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.

In 2007, Daniel Buren received the Praemium Imperiale, awarded by the Emperor of Japan, a recognition which is widely regarded as the "Nobel Prize" for the Visual Arts.

Among his recent solo shows: *Like Child's Play, Carriageworks, Sydney* (2018); *Quand le textile s'éclaire: Fibres optiques tissées. Travaux situés 2013-2014 Kunstsammlungen, Chemnitz* (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* (2017); *L'Observatoire de la Lumière, travail in situ, Fondation Vuitton, Paris, France* (2016); *Daniel Buren. A Fresco, Bozar, Bruxelles, Belgium* (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.

