

ENGLISH

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

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# DANIEL BUREN

L'HORIZON, INFINIMENT, travaux *in situ* et situés

الأفق اللانهائي، أعمال فنية في الموقع

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GALLERIA CONTINUA / Dubai is pleased to welcome for the first time in its space, in the heart of the prestigious Burj Al Arab Jumeirah hotel, a solo exhibition by the world renowned French artist, Daniel Buren.

On entering, the visitor is greeted by two series of high reliefs dating from 2019, *Croix* and *Prismes et Miroirs*, which summarize the various branches of research approached by Daniel Buren throughout his career. They also consider space, or rather the environment in which the works unfold.

*Croix 1*, a work presented for the first time during Daniel Buren's major exhibition at the Museum of Italian Art in Lima, Peru, consists of prisms arranged in the shape of an x-shaped cross, on mirrors that form a large reflective surface. The surfaces of the prisms visible from the front are painted black for the upper part, and orange or green for the lower part. The two lateral sides feature the famous vertical stripes, here in white and black. The discovery by the artist of a striped fabric at the Saint-Pierre market in Paris in 1965 is now part of the history of art. These 8.7cm wide vertical bands, alternately white and coloured, have become his "visual tool", a device for revealing the space in which the works unfold. When looking at the vertical bands that underline a relief, an architectural

detail punctuating a place, our eye begins to wander, following the movement into every corner and on every surface. We thus learn to see, to observe the space that surrounds us and in which we find ourselves. "I don't show stripes, stripes allow me to show things," says the artist.

The reflections created by the mirrors in the high reliefs also allow us to underline another fundamental point of Daniel Buren's work: the absence of a single point of view. The mobility of the viewer contributes to the creation and constant modification of the work. The work lives with the viewer, and therefore also lives through their movements in the exhibition space.

The unique nature of the high reliefs is due to their mobility. Indeed, the artist defines them as "situated works", which certainly feed on their environment, but can be rethought elsewhere, in other places. This is how they differ from *in situ* works, which remain inseparable from a space. This notion theorised by Daniel Buren clearly indicates that works *in situ* must be designed, produced and exhibited, in and for a specific place. It is not possible to move them: the life of the work depends on the space in which, and for which, it was made.

This often ephemeral nature of the *in situ* works anchors them even more in reality and the present. The work must be seen,

felt, experienced before it disappears or is produced again in another form, for another project and in another space. This is why, after having observed each element of the works in turn, the visitor can glimpse a door, an opening towards the back of the gallery which invites them into a distinct space, created especially for the exhibition.

Designed with the architecture of the space in mind, the work *in situ* entirely made of mirrors invites the viewer's imagination to wander, allowing us to turn on, as the artist says, our "third eye". It shows what is behind us and what is usually invisible to us. The present moment multiplies and the work reveals a broader vision of a now infinite horizon. Throughout the day, the work and the architecture in which it unfolds, changes and evolves with each ray of sunshine and each effect of light: the symbiosis between the work and its environment is complete.

Born in 1938 in Boulogne-Billancourt (Paris), Daniel Buren lives and works *in situ*. From the mid-1960s, he developed a radical style of painting that plays both on the economy of the means used and on the relationship between the content (the support) and the form (the painting). Incisive, critical, committed, the work of Daniel Buren, continually developed and diversified, always arouses comments, admiration and controversy. In 1986, his most controversial public commission,

now classified as a "historical monument", was carried out, *Les Deux Plateaux*, for the Cour d'Honneur of the Palais-Royal in Paris. It was also the year he represented France at the Venice Biennale and won the Golden Lion for best pavilion. He is one of the most active and recognised artists on the international scene, and his work has been welcomed by the greatest institutions and in the most diverse sites around the world.

In 2007, Daniel Buren received the Imperial Præmium for painting, awarded by the Emperor of Japan, a distinction that is considered the Nobel Prize for the Visual Arts.

Among his most recent personal exhibitions: *Comme tombées du ciel, les couleurs in situ et en mouvement*, gare de Liège-Guillemins, Belgium (2022-2023) ; « Daniel Buren », Daegu Art Museum, South Korea (2022) ; *Au détour des routes et des chemins, 7 travaux in situ*, Ile d'Arz, France (2022-2023) ; *BurenCirque, Rotation*, parvis de l'Institut du Monde Arabe, Paris, France (2022) ; *Voile/Toile - Toile/Voile*, régata Baie de Nuottaniemi et exposition EMMA, Espoo, Finland (2022) ; *Architektur und Farbe: Innen und Aussen, Arbeiten in situ*, Skulpturenpark, Wuppertal, Germany (2022); *Going for a Walk in a Zigzag*, Espoo Museum of Modern Art, Finland (2022) ; *Point de vue ascendant, travail in situ*, jardin de la Banque de France, Dijon, France (2021-2023) ; *Pavoisé, travail in situ*, Jardin d'hiver, Palais de l'Elysée, Paris, France (depuis 2021).