

An artist of international renown, Buren is one of the leading exponents of the neo-avant-garde art movements of the late 60s and the 70s. Having availed himself of an invariable “visual instrument” – alternating white and coloured vertical stripes 8.7 cm wide –, for over 40 years the artist has investigated the relations between the art work, the place where it takes shape and the viewer.

The discarding of traditional artistic practices, the definitive abandonment of figuration in favour of abstraction, and a conceptual approach are predominant features of Buren’s work.

The artist’s practice centres on the desire to undermine given models through the multiplication of points of view, and to upset perspectives by means of visual interference. Buren’s work offers a critical reading of the art object, dealing with issues relating to the visibility of the work and the definition of its status.

To piece together the history of *Circa il ritorno di una svolta - Iscrizioni, lavoro situato, versione IV, giugno 2010*, it is necessary to go back to 1986, when Buren conceived a permanent work for the courtyard of the Palais-Royal in Paris. Entitled *Les Deux Plateaux*, it consists of a series of columns arranged in an area of 3,000 square metres. During the construction phase there was heated debate about Buren’s intervention and about the concept of integrating ancient and contemporary art. Passers-by, who the artist deliberately chose not to deny a view of the site by erecting a perimeter barrier that was only waist high, contributed to the querelle by writing their comments on the outside of the fence.

In the 1988 exhibition at Le Magasin in Grenoble, *Autour du retour d’un détour – Inscriptions*, Buren used the old fencing of the site to create a path that reproduced that of the Palais-Royal. The only way visitors could access the galleries was via a corridor, which in turn defined an inner portion of the work. On the outer side of the fence, the one delineating the walkway, it was possible to read what the passers-by wrote; on the inner side, there were contrasting red and white stripes.

Buren has chosen the stalls area of the Galleria Continua to present, in situ, *Autour du retour d’un détour – Inscriptions*, which in this new context has become *Circa il ritorno di una svolta - Iscrizioni, lavoro situato, versione IV, giugno 2010*.

Daniel Buren was born in Boulogne-Billancourt (Paris) on 25.03.38. He lives and works in situ.

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