

“An artist, Daniel Buren works in situ.”

— Daniel Buren, autobiographical note

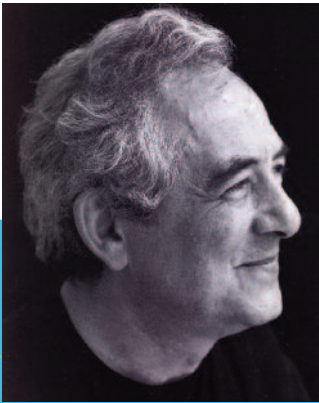


Photo-souvenir: Daniel Buren, 1996. Photo: Eichiro Sakata.

< DANIEL BUREN >

Daniel Buren (b. 1938) is widely considered to be one of the most important French artists working today. Through his aesthetic practice as well as his theoretical writings, he has radically questioned the nature of art and challenged conventional assumptions about the museum.

One of Buren's earliest attempts to challenge traditional ideas about art took place in Paris. A group of young artists including Buren collaborated in an exhibition that questioned the foundations of art, in particular its preeminent form, painting. The artists painted their canvases on site in the gallery and then dismantled them during the opening night of the exhibition, leaving behind only white walls for the duration of the show.¹

Buren made a breakthrough in 1965 when he began working with a striped canvas originally designed for window awnings. This industrial fabric with vertical stripes (8.7 cm wide, alternating between white and a color) has since formed the basis of Buren's artistic vocabulary. Similar to Minimalist work that

utilizes prefabricated materials, repetitive motifs, and neutral forms, Buren's work since 1965 is intentionally impersonal. He chose the stripe as his motif because it is so ordinary and devoid of illusion and subjective content.

Although Buren's stripes have not changed, the context in which they are shown has become increasingly complex. Due to their uniformity and neutrality, they lend themselves to endless applications and can be applied to many different surfaces. Buren has used these stripes—created with fabric, paper, tape, paint, and a variety of other materials—in and on a variety of sites, including storefronts, billboards, stairways, sailboats, trains, parks, plazas, markets, theaters, cafes, bridges, galleries, and museums, all over the world. For Buren, the striped fabric functions as an “instrument for seeing,” bringing attention to the unnoticed formal aspects—and often hidden social or political conditions—of a particular space. Simultaneously this “visual tool” expands the experiences of space, movement, and perception within familiar sites. Situated in both art and everyday environments,

Buren's works explore how changing the context of art can instill the work with meaning and raise various questions. Thus, for almost four decades, Buren has chosen to work in situ, that is, within and in response to a given location (and its particular formal, social, economic, and ideological conditions), which he sees as part of the artwork itself.

Over the years, Buren's reputation has grown enormously as have the scale and ambition of his projects. Although his early work focused mainly on painting, his recent projects are of an architectural scale. He has built structures within existing architectural spaces using mirrors, glass, scaffolding, and concrete, as well as transparent media such as light and electricity. Following his stated goal of providing "undeniable visual pleasure," Buren has constantly broken, stretched, and extended the boundaries of art by blurring separate artistic mediums (painting/sculpture/architecture) and deliberately producing works that exist only for a defined length of time.

Buren is internationally recognized for his environmental installations, including *Les Deux Plateaux* (*The Two Plateaus*, 1985–86), a work in situ for the Cour d'Honneur at the Palais Royal in Paris. In 2002 he had a major solo exhibition at the Centre Georges Pompidou in Paris, and he is currently preparing for exhibitions in Hangzhou and Shenzhen, China, in spring 2005.

“[T]he bands are 8.7 cm wide, alternating between white and colored, and are placed over internal and external surfaces: walls, fences, display windows, etc. . . . I record that this is my work for the last four years, without any evolution or way out.” — Daniel Buren, 1970

Photo-souvenir: *Murs de peintures (Walls of Paintings)*, work in situ, 1995 (detail). Installation of 20 works dating 1966–77. Collection of the Musée d'art moderne de la Ville de Paris. © Photothèque des musées de la Ville de Paris (PVMP). Photograph: Joffre



< STRIPES AS A VISUAL TOOL >

The 1960s were a time of great political and social activism worldwide. Many artists were questioning the nature of art and its relationship to the marketplace and traditional institutions. Some were experimenting with new forms and concepts that broke with long-established rules and expectations.

In September 1965, Buren was visiting a Paris market to buy canvas when he noticed a striped awning fabric with vertical bands, each 8.7 cm (approximately 3.5 inches) wide, which were alternately white and colored. Buren began using this fabric to create his own art, but he gradually realized that paintings in this reduced state had no intrinsic value. He had stripped painting down to its core, or “degree zero.” The striped fabric now derived its value from the place where it was exhibited. This observation led the artist to use the stripes as a “visual tool” whose function is to reveal, through its placement, the characteristics of the site in which it is displayed.² By replacing his canvases with standard awning fabrics, Buren also questioned the idea of a personal artistic style.

For his first solo exhibition in 1968, Buren glued green-and-white-striped material to the outside door of the Apollinaire Gallery in Milan, Italy.³ The same year Buren pasted 200 striped posters on Paris billboards and other spaces reserved for advertising. His action at once protested the proliferation of advertising and testified to the boundlessness of art when released from the confines of the gallery and museum. For Buren, the work of art should not be limited to traditional forms. Art can happen in the streets: as a part of everyday life. Buren has used his “visual tool” in and on a variety of interior and exterior sites all over the world.

Buren’s installation *Murs de peintures (Walls of Paintings)* in the Guggenheim’s High Gallery is a collection of twenty of his striped canvases dating from 1966 to 1977. Hung “salon-style,” from floor to ceiling, with differing spaces between them, the canvases are presented in an unconventional way. Buren’s placement of the works challenges expectations and emphasizes the museum environment itself.

VIEW + DISCUSS

Image: *Murs de peintures (Walls of Paintings)*, 1966–1977, Musée d'art moderne de la Ville de Paris

- ▶ *Murs de peintures (Walls of Paintings)* was designed to interact with the museum's architectural setting. How does Buren's work interact with the site? Describe the relationships that you observe. How does Buren's work challenge your expectations about how paintings are usually displayed in a museum setting?
- ▶ Since stripes can be both utilitarian and decorative, Buren's "visual tool" seems perfect for maximum versatility. Make a list of all the places you can think of where stripes are used. Review your list and notice how the meaning of the stripes changes depending on where they are located. Have you found instances where the stripes are related to fashion, commerce, safety, law enforcement, and patriotism? How can the same motif have all these different meanings?
- ▶ Because many of Buren's works are temporary, he documents them with photographs. Buren calls these "photo-souvenirs" to make the point that looking at the photograph of the work is not the same as experiencing it. Have you ever tried to capture your experience of a place in photographs? Do you feel you were successful? Explain.

FURTHER EXPLORATIONS

- Design your own "visual tool." Then place it in three different environments. Consider carefully where and how you place your "visual tool." Should the site be:

- ▶ A public or private space?
- ▶ Large or small?
- ▶ Used by lots of people or just a few?
- ▶ Inside or outside?
- ▶ Urban or rural?
- ▶ Historical or contemporary?

After you have analyzed your sites, consider whether you want your "visual tool" to stand out from or become part of the space where it is set? Where can it be placed to create a new meaning or relationship? If you have access to a camera, photograph your "visual tool" in the places you have chosen, and discuss how the meaning changes in each new site. Which combination of "visual tool" and site was most successful? Why?

- Daniel Buren has used his signature stripes in numerous ways. They have been hung from poles like flags, printed on pages in a book, hoisted as sails on boats, adhered to walls like wallpaper, hung from lines like laundry, and plastered on billboards like advertising. His ability to see so many possibilities for expression in a single "visual tool" is impressive.

Some scientists believe that the ability to imagine many uses for a single thing can be an indication of a person's creativity. Try this out for yourself.

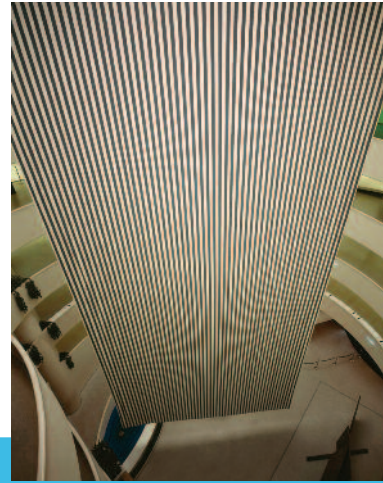
- ▶ Name all the uses for a brick
- ▶ How many things can you think of that are usually white?

Share your list with your classmates.

- Many people own striped clothing. A school in New Jersey celebrated stripes and design by having Stripe Day, a day on which everyone wears stripes.⁴ You can designate a Stripe Day for your school. If you plan to tour the Guggenheim during the exhibition, make Stripe Day the day of your museum visit.
- Create a "photo-souvenir" of a place you know well. Compare the photographs with your experience of the place. Describe any surprises or differences you noticed between the experience of being in the place and your photographs.

“It is by working for a given exhibition site that the work in situ—and it alone—opens up the field for a possible transformation of the very place itself.” — Daniel Buren

Photo-souvenir: *Peinture-Sculpture (Painting-Sculpture)*, work in situ, Solomon R. Guggenheim Museum, New York, *Guggenheim International Exhibition, 1971*



< IN SITU >

Daniel Buren’s exhibitions and installations are conceived and created solely from their architectural and institutional settings. Buren uses the term “in situ” to describe the relationship between his work and the sites where they take place. A work in situ exists only in relation to the specific place that prompted it. In his work, Buren addresses characteristics of the host space and, in doing so, tends to transform it.

Buren examines a site’s structure, architecture, layout of rooms, exits, hallways, staircases, and windows. He also considers the more abstract aspects of a given space: the network of social, economic, and political forces at play in any given context. Because his work considers this constellation of variables, each is particular to the site it inhabits. From their very conception, his works are closely related to settings that represent the scenarios of everyday living. They are meant for and exist through direct interaction, eliciting the viewers’ sensibility, intelligence, and reflections.

In 1971 Buren conceived one of his first large-scale in situ pieces for an exhibition at the

Solomon R. Guggenheim Museum. *Peinture-Sculpture (Painting-Sculpture)* focused on the Guggenheim’s Frank Lloyd Wright architecture and the building’s orientation around an open spiral ramp. The museum’s open central area, known as the rotunda, is topped by a circular skylight. Daniel Buren’s proposal involved hanging a 66 x 32 ft. canvas banner with his signature vertical stripes in alternating blue and white. The work would bisect the rotunda from top to bottom. As the viewers traversed the circular ramps, at times they would see a flat expanse of canvas, similar to a large painting. But as they continued around, the banner could also be experienced as a sculptural object. The project was indeed in situ; it specifically addressed the museum’s imposing architecture and transformed the way it functioned. Buren’s work engendered criticism from several other artists in the exhibition. Before the official opening, it was removed. Buren’s current in situ work at the Guggenheim continues the dialogue between the artist and the museum that began more than thirty years ago.

VIEW + DISCUSS

Image: *Peinture-Sculpture (Painting-Sculpture)*, work in situ, Solomon R. Guggenheim Museum, New York, *Guggenheim International Exhibition, 1971*

- ▶ Buren used the title *Peinture-Sculpture (Painting-Sculpture)* to suggest that his work contains qualities of both mediums. In what ways is it a painting? A sculpture? Do you feel the project was successful in functioning both as painting and sculpture? Why or why not?
- ▶ This work was made “in situ,” meaning that it was designed to interact with unique qualities of the Guggenheim Museum. What aspects of the museum do you think it addresses? Explain.
- ▶ Buren’s work for the *Guggenheim International* was highly controversial and was removed soon after the opening of the exhibition due to protests from other artists who claimed that by blocking views across the rotunda, Buren’s work interfered with theirs. Look at the photograph of Buren’s work. Do you think that the other artists had a valid point? Imagine that you were the museum’s director. Would you have ordered the work removed or kept it in the exhibition? Explain your reasoning.

FURTHER EXPLORATIONS

- The removal of Daniel Buren’s *Peinture-Sculpture (Painting-Sculpture)* from the *Guggenheim International, 1971*, is only one of many examples of controversies that have been generated by the visual arts. Other recent controversies include:
 - ▶ In 1989 artist Richard Serra’s sculpture *Tilted Arc (1981)* was removed from Federal Plaza in Lower Manhattan after an eight-year struggle between the government’s General Services Administration (GSA) and the artist.
 - ▶ *Sensations: Young British Artists from the Saatchi Collection*, a 2000 exhibition at the Brooklyn Museum of Art, was denounced by Mayor Rudolph Giuliani, who threatened to withdraw municipal support from the institution.
 - ▶ In 2002, a sculpture by artist Eric Fischl, which was commissioned as a memorial to those who died at the World Trade Center, was removed from Rockefeller Center after complaints that the piece was disturbing and distasteful.

Choose one of the debates mentioned above and research the circumstances. Describe your views on the controversy.

- Daniel Buren has completed hundreds of works in situ around the globe.⁵ Some are designed for interior sites, others for exteriors, and many combine elements of both. Some critics have suggested that in order to understand Buren’s works, you must see several of them.⁶ Research images of Daniel Buren’s work on the internet and report on the various projects and strategies you discover.
- To diagram his works, Daniel Buren frequently draws on a floor plan on graph paper. Using graph paper, photographs of the site, and/or a three-dimensional foam core model, develop a plan for a work in situ for one of the following places:
 - ▶ Your room at home
 - ▶ Your classroom
 - ▶ Your school auditorium or cafeteria
 - ▶ The outside of your school
 - ▶ A local landmark

Like Buren, be sure to consider not only the architecture, but also the usage and history of the space. Present the plans you create to your class.

“[The Guggenheim Museum] really kills a piece of art, primarily because it’s a work of art itself.”

– Daniel Buren, 1971

< DANIEL BUREN’S NEW WORK FOR THE GUGGENHEIM MUSEUM >

Over his long career Buren has developed additional strategies for his signature stripes. His recent work has become more architectural and ambitious, and it frequently incorporates areas of intense color and mirrored surfaces.

Buren’s 1971 work for the Guggenheim Museum caused a major controversy, and before the exhibition’s official opening it was permanently removed. Buren’s new project for the museum considers some of the same institutional and architectural issues, but they are resolved through his current methodology.

Since the Guggenheim’s opening in 1959, artists, critics, and architectural historians have noted the power of Frank Lloyd Wright’s architecture. Through an architectural intervention, Buren has temporarily transformed the way the building is seen and used. *Around the Corner* (2000/05) rises from the floor of the rotunda to the top of the sixth ramp, bisecting the great space. The structure represents one of four corners of an imagined cube, which, if built, would be larger than the entire museum. A wedge of this cubic structure occupies the rotunda. Reminiscent of a skyscraper under construction, the work’s straight walls intersect

at a right angle in the center of the rotunda. The structure, whose sides are parallel to 5th Avenue and East 88th Street, reintegrates the grid of the city into Wright’s defiant spiral. This major site-specific work features Buren’s signature 8.7 cm vertical stripes, as well as color, light, and mirrors.

A major feature of *Around the Corner* is the mirrored exterior surface that reflects the museum’s landmark architecture and presents us with an exact, reversed replica. Mirrors have intrigued Buren for years and he uses them, not symbolically, but as another material with unique properties to explore. He is most interested in how mirrors enhance the viewer’s ability “to see better, to see more or, better still, to see what, without them, would not be visible at all.”⁷

Buren’s primary concern remains the interaction between the viewer and the space. He states, “The work is activated only by the physical presence of the spectator. . . . Whether or not there are mirrors, for me, a work exists from the time, and only from the time, that it is seen by a person other than the one producing it.”⁸

VIEW + DISCUSS

Image: *Around the Corner* (2000/05) at www.guggenheim.org/artscurriculum

- ▶ Compare Buren's 1971 work for the Guggenheim with his present work. Which aspects of the works are similar? Which have changed?
- ▶ The title of Buren's new work for the Guggenheim Museum's rotunda is *Around the Corner*. How does this title relate to the work? Buren's title for the entire exhibition is *The Eye of the Storm: Works in situ by Daniel Buren*. Why might he have chosen this title?
- ▶ Describe how Daniel Buren's *Around the Corner* alters the experience of the Guggenheim Museum. What materials and strategies has he used to accomplish this change? What aspects of the museum's architecture and history does his work seem to comment on?
- ▶ If you have visited the Guggenheim Museum previously, make a list of adjectives you would use to describe its architecture. When you visit the Buren exhibition, create a new list of words that describe your experience. How are the lists similar and/or different from each other? Create two poems that incorporate words from your lists to describe the two experiences.
- ▶ Buren has said, "the work is activated only by the physical presence of the spectator."⁹ What do you think he means by this? How can you, as the viewer/spectator, "activate" his work?

FURTHER EXPLORATIONS

- Frank Lloyd Wright (1867–1959) is the best known American architect of the 20th century and one of his most famous buildings is the Solomon R. Guggenheim Museum. Research Wright's philosophy of architecture and then write an imagined letter from Frank Lloyd Wright to Daniel Buren on the occasion of the opening of *The Eye of the Storm: Works in situ by Daniel Buren* at the Solomon R. Guggenheim Museum. How do you think Wright would respond to Buren's project?
 - In 1971 Daniel Buren stated, "[The Guggenheim Museum] really kills a piece of art, primarily because it's a work of art itself." If you have visited the museum to view previous exhibitions, do you agree or disagree with Buren's statement? Go to the museum's Web site at <http://www.guggenheimcollection.org/index.html>, where you will find a selection of works in the Guggenheim's collection. Find a work that is particularly compatible with the museum's architecture. Find another work that might be difficult to exhibit in the Guggenheim's spiraling rotunda. Explain the reasons for your choices.
 - Other contemporary artists have focused on the architecture of the museum in their exhibitions at the Guggenheim. Two examples include Dan Flavin's use of commercial fluorescent lights and Jenny Holzer's LED (Light Emitting Diode) display board messages, which when installed along the inner wall of the spiral ramp transformed the museum's rotunda into a dazzling electronic arcade. Images of these works are on the museum's Web site:
 - ▶ **Dan Flavin**
http://www.guggenheimcollection.org/site/artist_work_md_46_2two.html
http://www.guggenheimcollection.org/site/artist_work_md_46_2.html
 - ▶ **Jenny Holzer**
http://www.guggenheimcollection.org/site/artist_work_md_65_1s.html
- Compare these works with Buren's work for the rotunda. Then conceive of additional ways to interact with Frank Lloyd Wright's signature architecture through either visual or performance art strategies.
- Much of Buren's work is ephemeral, meaning that it is created to be experienced for a limited amount of time. By creating ephemeral work, Buren is challenging another expectation, that in order to be important, a work of art must endure. Do you think that art needs to be lasting to be important, or can it be transitory and important as well? Explain your answer.

“In fact, no one wants to believe that the work of art is decorative. But the moment one asks, ‘What do I do with this canvas? What does it become in this space?’ one quickly realizes that it is impossible to escape the decorative effect.” — Daniel Buren

Photo-souvenir: *Sous le Couleur (Under the Color)*, work in situ, Musée d'art et d'histoire, Cholet, France, 2004 (detail).
Photo: Courtesy Daniel Buren.



< COLOR AND DECORATION >

When many of his contemporaries were purging color from their work, Buren rejected the idea that eliminating color would produce a purer form of art. For him color is essential and cannot be substituted by words or actions. The artist has said, “[C]olor is not transmissible through text. . . . Color is absolutely, fundamentally inexpressible.”¹⁰

Over the years Buren’s work has become more colorful and visually dazzling, which has led some critics to deem his work “decorative,” a word that would be considered pejorative by many artists. To some, the term “decorative” signals unimportant art, made only to excite the eye and without critical merit. Buren, however, confronts and challenges these negative connotations and seeks to demonstrate that decoration is an integral and intentional element in his art. His spatial effects and colors are designed to provide visual pleasure. In fact, Buren is one of the few artists who acknowledge that every work of art—any object hung on a wall (painting) or placed on the floor (sculpture)—is decorative. He feels that the decorative is an inescapable aspect of art that is best confronted head-on.

Many of Buren’s recent works employ an abundance of color in both opaque and translucent forms. For the Guggenheim Museum, he has focused on the Frank Lloyd Wright windows that circle the Thannhauser Galleries and created a work in situ utilizing translucent colored gels affixed directly to the window panes that filter the light coming into the building and allow visitors to see aspects of the site that often go unnoticed. The museum has become a direct support for and part of the art. Reflections on the floor and ceiling further integrate the room into the work. Likewise, the view of the street and park seen through the windows becomes recognizable as part of the visual experience.

What Buren began in the 1960s as a process of aesthetic reduction has evolved into an open-ended exploration of color, material, and space in a quest to reveal the relationship between the work and its place.

VIEW + DISCUSS

Image #1: *Color, Rhythm, Transparency, work in situ: The Double Frieze, Thannhauser 3* at www.guggenheim.org/artscurriculum

Image #2: *Color, Rhythm, Transparency, work in situ: The Single Frieze, Thannhauser 4* at www.guggenheim.org/artscurriculum

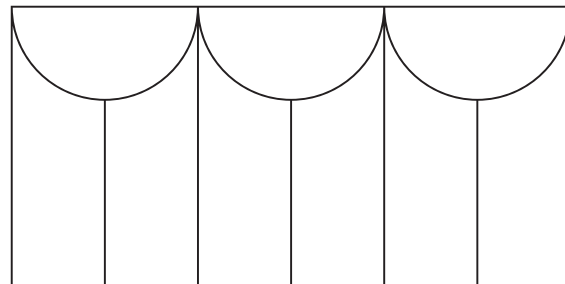
- ▶ Do you believe that “art” and “decoration” are the same, similar, or very different? How can you tell the difference? Find an example of something that you believe to be “art.” Find an example of something that you think is purely “decorative.” Find still another example of something that seems to combine both qualities. What qualities in the examples you chose led to your conclusions?
- ▶ What do you think Buren found interesting about this space?
- ▶ Do you think this is a work of art, decoration, or both? Explain your answer.
- ▶ Buren has stated, “Color is absolutely, fundamentally inexpressible.” Do you agree or disagree with this statement? Can you think of ways that color might be expressed or communicated to a person who is color-blind?

FURTHER EXPLORATIONS

- The terms “transparent,” “translucent,” and “opaque” are used to describe a material’s ability to conduct light.
 - ▶ Transparent materials conduct light and images clearly and without noticeable distortion.
 - ▶ Translucent materials allow light to pass through but diffuse it so that objects on the other side cannot be clearly distinguished.
 - ▶ Opaque materials do not let light pass through.

Find examples of materials with each property, and describe how their degree of transparency, translucency, or opacity determines how they are best used.

- Just as paints will mix together to form new colors, light will mix layers of translucent colors to create new effects. Collect an assortment of translucent materials (colored tissue papers, Plexiglas, and cellophane). Using a light source (a window, electric light, flash light, or projector), experiment with creating new colors by shining a light through two or more layers of translucent colored material.
- You can explore the properties of translucent materials by creating a collage on a piece of clear acetate. Translucent color can be added with tissue paper, colored cellophane, pieces of plastic, and markers. You may also want to add some opaque areas (using materials that will not allow light to pass through). When you have a design you are pleased with, use diluted white glue or cellophane tape to keep it in place. Your design can be taped to a window or projected as a transparency using an overhead projector.
- The diagram below is an approximation of the design of the Frank Lloyd Wright windows in the museum’s Monitor Building. How would you create a work in situ for this space? What aspects of the windows and the building would your design consider?
This project can also be completed on the computer. Using Photoshop you can experiment with configurations, layering, and adjusting the translucency/opacity of the colors.



ADDITIONAL RESOURCES

BOOKS:

Buren, Daniel. *The Eye of the Storm: Works in situ by Daniel Buren*. Exh. cat. New York: Solomon R. Guggenheim Foundation, 2005.

Buren, Daniel. *Mot à mot*. Paris: Centre Georges Pompidou; Éditions Xavier Barral; Éditions de la Martinière, 2002.

Lelong, Guy. *Daniel Buren*. Translated by David Radzinowicz. Paris: Flammarion, 2002.

WEB SITES:

Barbara Krakow Gallery

<http://www.BarbaraKrakowGallery.com>

Daniel Buren

<http://www.danielburen.com>

Solomon R. Guggenheim Museum

<http://www.guggenheim.org/artscurriculum>

DECORATIVE Ornamental. There is an expectation that a work of art transcends decoration, so the word “decorative” is generally considered negative when applied to a work of art. Buren questions this assumption and asks us to reconsider the decorative aspects of art.

EPHEMERAL Short-lived, existing for a limited amount of time. Much of Buren’s work is ephemeral.

IN SITU Webster’s Dictionary defines this term as “in the natural or original position or place.” When applied to Buren’s work, the expression refers to his way of working within and in response to a given location, so that his intervention and the site depend on each other.

INSTALLATION An artwork designed for a specific gallery space. Its components are to be viewed as a single work of art.

PHOTO-SOUVENIR The term Buren has coined to refer to photographs, in particular those of his artwork. He uses this term to emphasize that

seeing the photograph is different from experiencing the work in person; it is a souvenir or reminder of the work, not the work itself. Buren frequently creates his own photo-souvenirs.

OPAQUE Does not let light pass through. Most materials are opaque.

TRANSLUCENT Allows light to pass through but diffuses it so that objects on the other side cannot be clearly distinguished. Examples of translucent materials include tissue paper, glass blocks, and stained glass.

TRANSPARENT Conducts light and images clearly and without noticeable distortion. Examples of transparent materials include clear glass and clear plastic.

VISUAL TOOL In Buren’s case, his repeated use of vertical stripes. The function of the visual tool is to reveal, through its placement, the characteristics of the site in which it is used. Buren’s stripes allow him to comment on and alter spaces.

1. “Images 15-19,” in Daniel Buren, *Photo-souvenirs, 1965–1988* (Villeurbanne, France: Art Edition, 1988).
2. Guy Lelong, *Daniel Buren*, trans. David Radzinowicz (Paris: Flammarion, 2002), p. 37.
3. Anne Rorimer, “From Painting to Architecture,” *Parkett* 66 (2002), p. 62.
4. *School Arts Magazine* (Worcester, Mass.: Davis Publications, Inc.), February 1997, p. 13.
5. Rorimer, p. 62.
6. According to Douglas Crimp, “At the very least one must see a number of works and understand them as fragments of a single-minded, complex, and continuous investigation.” (Douglas Crimp, “Daniel Buren’s New York Work,” in Rudolf Herman Fuchs, *Discordance: a book/Cohérence: un livre* [Eindhoven, Netherlands: Van Abbemuseum, 1976], p. 76.)
7. Daniel Buren, interview, <http://www.comune.palermo.it/Eventi/Lo%20Spasimo/Daniel%20Buren/Buren2.pdf>
8. *Ibid.*
9. *Ibid.*
10. Bernard Blistène, “On the Power and Authority of Painting in the Work of Daniel Buren: 1964–1966: Reflections on a Brief Period of Time,” in *The Eye of the Storm: Works in situ by Daniel Buren*, exh. cat. (New York: Solomon R. Guggenheim Foundation, 2005), section 2.