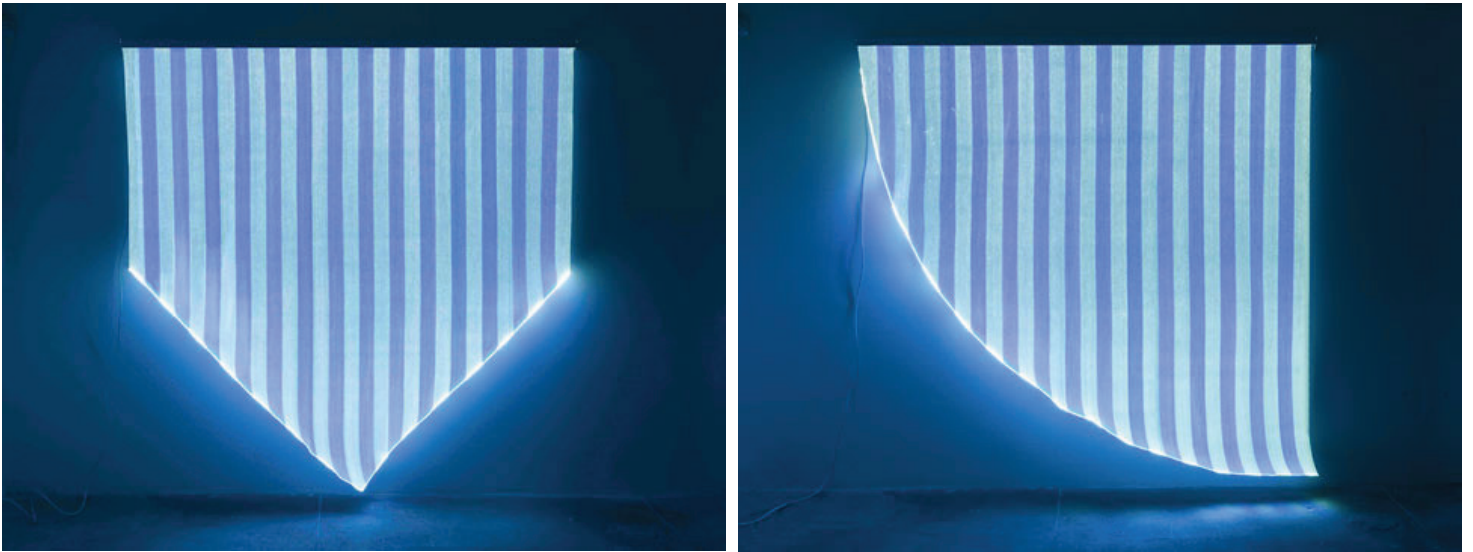


THE SNAP ASSEMBLY

ART :: Daniel Buren woven optical fibre stripes

by AMS on Jan 16, 2013 • 5:43 pm



In the late 1960s, strange markings started appearing on walls and gates of Paris, a city in the midst of violent upheaval. The markings were always stripes of exactly 8.7-centimeter width, and always alternated white with a color, say, blue or black. Soon, the same stripes appeared on bus stops all over Los Angeles and in Tokyo. Before long, the art world had taken note, and two years later, the rogue poster artist—Daniel Buren—was hanging a 66-foot-tall banner of stripes in the atrium of the Guggenheim Museum.

To accompany his show, Buren's posters were plastered across Manhattan. But as he explained a lot has changed in the 50 years since he began making the interventions. "In 1968, if you came across the posters in the street, you might ask yourself: What is that? Or, what is it doing here? Or, what is the meaning of such a thing, if any?" he says. "In 2013, if you see the posters in the streets of Paris, for example, many people would say It's a Buren. The questioning is broken." "On the other hand," he adds, "This gives a new reading, and I am interested in that. If you hear or play a piece of music from centuries ago, even if you recognize who wrote the work, you are listening, in fact, each time, to a new work."

