

Maya Schweizer's installation *Daniel's Museum* is comprised of forty photographs of various sizes pinned to the wall and a single-edition catalogue with reproductions of each work. The photographs are images of sites in and around cities in China, such as Shijiazhuang, Tianjin, Beijing, and Shanghai. The images of workers, markets, and construction areas are noteworthy enough and valuable documents of urban life. But almost immediately viewers find something else, something similar in each of these scenes: an industrial tarpaulin of alternating bands of red, white, and blue. As Schweizer's photographs make clear, this evidently inexpensive and ubiquitous fabric functions as makeshift fences, tents, roofs, doors, and windows. It shelters and divides. It functions as architecture.

Paintings by the French artist Daniel Buren also function as architecture. They feature alternating white and colored bands—always 8.7 cm, or about 3 inches, wide—in commercially obtained, ready-made material, with the outermost stripes painted white. Since



1967 Buren has been investigating painting's tenuous relationship with architecture and the space of the museum as a container. He confronts architecture's influence on painting and painting's engagement with a wall, for instance. For exhibitions he makes his signature stripe paintings outside, on, and inside museums in ways that utilize existing architectural details and exhibition histories to create a dialogue among institution, architecture, painting, and sculpture. Part of the philosophy behind this negotiation derides Buren's belief that an experience—or meeting point—with a work of art and its location is always "elsewhere."<sup>22</sup>

Maya Schweizer's *Daniel's Museum* is in dialogue with the art and ideas of Buren. Experimenting with how our knowledge is reconfigured and applied in new and unexpected spatial and temporal frameworks, Schweizer locates Buren's stripe paintings in everyday public spaces in China. She plays on the notion that a museum can situate itself simultaneously in multiple places, exiting the immobile physical place. She uses an interpretation of Buren's work to make a fictitious

space, *Daniel's Museum*, that is all around China and also collected in a catalogue. Schweizer plays with concepts of publications and museums and the point at which one ultimately experiences and penetrates art. *Daniel's Museum* proves that art can happen in everyday life, as part of the street, and therein lies Buren's meeting point. Schweizer draws on his visual and conceptual vernacular, and in doing so brings up questions on the impact of the stripes as a form of continued critique. Indeed, their use to interrogate the spaces of museums—among other things related to art institutions—has become so ubiquitous that they are now part of the language of an art world originally under his scrutiny. The scenes are *found* Burens. Schweizer makes this evident in her game of sighting fictional or readymade Burens and thereby constructing a virtual museum. With an eye that is at once fresh and knowing, *Daniel's Museum* explores ideas about space, knowledge, and interpretations of the world.



*Daniel's Museum*, 2004  
forty c-prints and single-edition catalogue  
dimensions variable  
courtesy of the artist