

ARMAN

LA MEMORIA DEGLI OGGETTI

MAAB Gallery
Milano | Padova



A selection of important historic works by Arman, from the 1960s to the 1970s, reveals how the development of one of the most significant artists, not just of Nouveau Réalisme but of all the 20th century, touched on everyday life and gave it a form through assemblage, the accumulation of fragments, or deconstruction in order to give viewers a new critical sense of things and the world.

With the consumerist and technological boom of the 1960s Arman began to concentrate on an idea of objects that considered them to be both repulsive yet seductive; their proliferation, even as rejects and trash, is evident in such works as *Accumulation Renault Nr. 115* (1969), *Colère de Television* (1976), *Striptease* (1963), and *Petit Aleph* (1978). In their numerical accumulation, objects lost their function and became form and colour, passing from mass production to mass aesthetics. Remembering his childhood visits to technological fairs in the company of his father, Arman as an artist permitted himself a vivisection of technology in order to discover its mechanisms and procedures. And so Arman's gaze rested indifferently on both technological objects and on objects that already in the 1960s seemed primitive mechanisms, such as old, rusted padlocks (*Portrait de Famille*, 1965), axes, or reels of thread. In the work of Arman, an enthusiastic opera lover, musical instruments underwent the greatest number of diverse treatments: they were not just assembled, but cut up, exploded, sunk in cement or plastic. *Quantuor* (1969) and *Free Jazz* (1971) are representative of this passage of instruments through the manipulations of art. These works also stage a sense of revolt against academic and institutional genres, represented by the classical instruments of music, a rebellion against the rules, something also present in the same terms in Fluxus. And thus he shattered, bent, cut, fragmented, and burnt the bridges with tradition as represented by conventional musical instruments.

And so Arman's view of the time of technique associated with the time of humans and their instruments, even such recreational ones as violins or the Ping-Pong balls of *Sans Titre* (1966), today

have a particular relevance in a historical moment when technological updating has become increasingly tireless and firsthand, conferring on Arman's work the value of a deep consideration of human time and identity in relation to humanity's products.

ARMAN

BIOGRAPHY

Born in Nice on 17 November 1928, Arman (Armand Pierre Fernandez) was, from an early age, encouraged by his father, an antiques dealer and cellist, to take up painting. In 1946 he enrolled at the École Nationale des Arts Décoratifs in his home town and, the following year, when attending judo classes, he met Yves Klein and Claude Pascal.

In 1949 he moved to Paris, where he attended the École du Louvre.

In 1953 he started to take an interest in abstract painting and, after returning from Indo-China, where he had served as a medical orderly in the French army, he participated in a series of happenings with Yves Klein.

In 1954, when visiting an exhibition of works by Kurt Schwitters at the Galerie Berggruen in Paris, he was particularly impressed by the German artist's prints. In 1955 he made his first *Cachets* and in 1956 had his first solo exhibition at the Galerie du Haut-Pavé in Paris.

In 1959, the year when he had his first exhibition in Italy at the Galleria Apollinaire in Milan, he started to work on his *Accumulations* (collections of everyday objects identical to each other and, generally speaking, already used) and on his *Poubelles* (refuse, debris and junk piled up in transparent containers).

In 1960, with Yves Klein, Jean Tinguely, Daniel Spoerri, Mimmo Rotella, Christo and others, he joined the Nouveau Réalisme movement, founded by the French critic Pierre Restany.

In 1961 he had his first show in New York, where, at the Cordier-Warren Gallery he exhibited his first *Coupés* (objects sliced or cut) and the first *Colères* (smashed or brutally damaged objects).

In 1963 he started to work on the *Combustions* (burned objects) and the *Sculpture-Accumulations*. In the same year, his exhibition at the Sidney Janis Gallery in New York, in which he displayed small mechanical gears, foreshadowed his collaboration with the Renault car firm, which started in 1967. In this period he created accumulations of mass-produced materials and parts (connectors, motor units, headlights, etc.)

In 1967 and 1968 he represented France at major international events, such as Expo 67 in Montreal, where he displayed the *Victory of Samothrace*, the Venice Biennale and the documenta in Kassel.

In 1979 he made the first of his *Bétons*, accumulations of concrete.

In 1973 he took American nationality, changing his name to Armand Pierre Arman.

At the beginning of the 1980s, he had a series of solo exhibitions in Munich, Geneva, Caracas, Florence, Paris, Osaka, Tokyo and Nice. In 1981 he made the *Wall Pieces*, large wall-mounted sculptures consisting of instruments and kitchen utensils that were exhibited at the OK Harris Gallery in New York. In 1990 he started to work on a new series of sculptures entitled *Atlantis*.

In 1999 he paid tribute to the Ferrari car firm with *La Rampante*, a sculpture placed in front of the Imola race track and consisting of a racing car made of red bronze, sliced and superimposed.

Arman died in New York on 22 October 2005.

His works are now held in various important collections and over ninety museums, including the Metropolitan Museum of Art, New York, Hirshhorn Museum and Sculpture Garden in Washington D.C., Tate Modern in London and the Centre Pompidou in Paris.

SOLO EXHIBITIONS

2019

– Milano, MAAB Gallery, *Arman. La memoria degli oggetti*

2017

– Milano, Cardi Gallery, *Arman: Emesions*

– Roma, Fondazione Terzo Pilastro, *Arman 1954-2005*

2016

– Paris, Galerie Templon, *Arman accumulations 1960-1964*

2014

– Knokke, Guy Pieters Gallery, *Arman: cascades*

2011

– Paris, Centre Pompidou, *Arman retrospective*

– Basel, Musée Tinguely, *Arman retrospective*

2008

– New York, Cueto Project, *The flowers of evil still bloom*

– Torino, Palazzo Bricherasio, *Arman*

– London, Connaught Brown, *Arman – Painter*

– New York, Helly Nahmad Gallery, *Arman: the day after*

2007

– Cannes, La Malmaison, *Arman. Les inédits – collection de Jean Ferrero*

– Palm Desert, Imago Gallery, *Arman: Polychromes*

– New York, French Institute Alliance Française, *Arman photographs friends*

2006

– Paris, Galerie Georges-Philippe et Nathalie Vallois, *No comment*

– New York, Marlborough Gallery, *A tribute to Arman*

– Nice, MAMAC, *Arman: subida al cielo*

2004

– Péronne, Historial De La Grande Guerre, *Arman Armé*

2003

– Milano, Galleria Fonte d'Abisso, *Arman: le plein de l'art*

- New York, Marlborough Gallery, *Arman: a survey 1954-2002*
- Padova, Dante Vecchiato Galleria d'Arte, *Centomilacenerentole*
- Nice, Bibliothèque Louis Nucéra, *Arman ou la lecture à l'œuvre*
- Tehran, Musée d'Art Contemporain, *Arman*

2002

- Paris, Anne Lettrée Gallery, *Arman: cycles de vie*
- Paris, Galerie Beaubourg, *Africarmania*

2001

- Koblenz, Ludwig Museum Im Deutschherrenhaus, *Arman: works on paper*
- Malmö, Galleri GKM, *The magic of objects*
- New York, Marlborough Gallery, *Sandwich Combos*
- Souzay-Champigny, Château De Villeneuve, *La traverse des objets*
- Nice, Musée d'Art Moderne et d'Art Contemporain, *Arman: passage à l'acte*
- Antibes Port Vauban, Chantier Naval Opéra, *Ving siècles vus par Arman*

2000

- Paris, Galerie Georges-Philippe et Nathalie Vallois, *Fragmentations*
- Paris, Galerie Daniel Templon, *Arman: racine carrée de fragments*
- Reggio Emilia, Assessorato Cultura e Sapere, *Anatomie del tempo: opere di Arman*

1999

- Tel Aviv, Museum of Art, *Arman*

1995

- Vence, Galerie Beaubourg, Château Notre-Dame-Des-Fleurs, *Arman: la nuit étoilée*
- Amsterdam, Reflex Gallery, *Arman: starry night and money queens*
- Paris, Galerie Georges-Philippe Vallois, *Accumulations Reanult 1967-1970*

1992

- Malmö, Galleri GKM, *Petit format: 41 x 33*
- Malmö, Galleri GKM, *Cordes vibrantes*
- Amsterdam, Reflex Modern Art Gallery, *Music by Arman*

1991

- Caracas, Galeria Freites, *Pinturas suicias*

1989

- Stockholm, Galleri Tornvall, *Arman: accumulations brises*
- Paris, Galerie Beaubourg, *Arman 'shooting colors*

1988

- Paris, Galerie 1900-2000, La Galerie De Poche, *Arman: œuvres 1961-1986*

– New York, Marisa Del Re Gallery, *Arman: paintings*

1987

- Malmö, Galleri GKM, *Arman: Trio of Strings*
- Los Angeles, Wenger Gallery, *Arman: Gods and Goddesses*
- Los Angeles, Wenger Gallery, *Arman: Selected works 1963-85*
- Knokke, Gallery Guy Peeters, *Arman*
- Nice, Galerie Ferrero, *Arman: Œuvres sur papier*
- Genève, Galerie de l'Orangerie, *Arman: Gods and Goddesses*

1986

- Zurich, Pavillon Wed, *Arman*
- Tokyo, Fuji Television Gallery, *Arman*
- Wichita, Wichita State University, Ulrich Museum of Art, *Arman: Retrospective*
- New York, Marisa del Re Gallery, *Arman: Gods and Goddesses*
- Toronto, Waddington and Shiell Galleries Ltd., *Arman: Gods and Goddesses*
- Kruishoutem, Fondation Veraneman, *Arman*

1985

- Seoul, Walker Hill Art Center; Tokyo, Seibu Museum of Art, *Arman*
- Toulon, Musée de Toulon, *Arman Aujourd'hui*
- Genève, Galerie Bonnier, *Arman: Œuvres choisies*
- Genève, Sonia Zannettacci Galerie, *Arman*
- Paris, Châteauroux, *Arman*
- Zurich, Galerie Ziegler, *Arman*

1984

- Knokke, Christian Fayt Art Gallery, *Arman*
- Köln, Galerie Reckermann, *Arman: 15 Years 1959-1974*
- Charleston, Gibbes Art Gallery, Spoleto Festival, *Arman*
- Lugano, Museo Civico delle Belle Arti, *Arman o l'Oggetto come Alfabeto: Retrospettiva 1955-1984*
- Bay Harbor Islands, Gloria Luria Gallery, *Arman's Orchestra*
- Miami, Center for the Fine Arts, *Arman: Tools and Instruments*
- Zurich, Galerie Renee Ziegler, *Arman: Objekte und Bilder*
- New York, Marisa del Re Gallery, *Arman: The Day After*
- Parma, Museo d'Arte Moderna, *Arman*
- Parma, Galleria Niccoli, *Arman*

1983

- Haïfa, Goldman's Gallery, *Arman*
- New York, Marisa Del Re Gallery; Chicago, Goldman-Kraft Gallery; Los Angeles, Herbert Palmer Gallery, *Arman's Orchestra*
- Paris, Galerie Beaubourg, *Arman's Orchestra*

1982

- Nice, Galerie Sapone, *Arman*
- Paris, Galerie Beaubourg, *Arman*
- Dublin, Solomon Gallery, *Arman: Carvings and Drawings*
- Hannovers, Kunstmuseum Sammlung Sprengel; Darmstadt, Hessisches Landesmuseum; Tübingen, Kunsthalle; Tel Aviv, Tel Aviv Museum; Antibes, Château Grimaldi, Musée Picasso; Dunkerque, Musée d'Art Contemporain, *Arman: Parade der Objekte-Retrospective 1955 bis 1982*
- New York, O.K. Harris Gallery, *Arman*
- Genève, Galerie Bonnier, *Arman*

1981

- Paris, Galerie Beaubourg, *Arman: Bronzes soudés*
- Köln, Holtmann Gallery, *Arman*
- Roma, Galleria Il Punto, *Arman: Opere dal 1979*
- Tokyo, Galerie Akira Ikeda, *Arman: Sculptures*
- Darmstadt, Hessisches Landesmuseum, *Arman*

1980

- München, Art in Progress Gallery, *Arman*
- Stuttgart, Hacker Gallery, *Arman*
- Nagoya, Galerie Valeur, *Arman*
- Osaka, Amano Gallery, *Arman*
- Tokyo, Satani Gallery, *Arman*
- Flaine, Centre d'Art et de Culture, *Arman: Rétrospective*

1979

- Brescia, Galleria Cavellini, *Arman*
- Genève, Galerie Bonnier, *Arman*
- New York, Andre Emmerich Gallery, *Arman*
- München, Art in Progress Gallery, *Arman*
- Perpignan, Fondation de Jau, *Arman*

1978

- Köln, Galerie Jöllenbeck, *Exhibition of Drawings*
- New York, Andrew Crispo Gallery, *Arman: Hard and Soft*
- Paris, Galerie Beaubourg, *Arman*
- Nagoya, Galerie Valeur, *Accumulation*
- Bruxelles, Galerie Charles Kriwin, *Arman: new Works*
- Kruishoutem, Veraneman Foundation, *Arman*
- Paris, Galerie Verbeck, *Arman*

1977

- Nagoya, Galerie Valeur, *Arman*
- Wichita, Wichita State University, Ulrich Museum of Art, *Arman: Paintings and Sculptures*

1976

- Nice, Galerie Sapone, *Arman*
- Paris, Artcurial, *Arman*

1975

- Hannover, Dartmouth College; Hopkins, Center Art Gallery, *Arman*
- Paris, Musée d'Art Moderne de la Ville de Paris, *Arman: Objets armés 1971-1974*
- Genève, Galerie Bonnier, *Arman*
- New York, John Gibson Gallery, *Conscious Vandalism*
- New York, Andrew Crispo Gallery, *Arman: lyrical Surfaces*
- Paris, Galerie Beaubourg, *Arman*
- Bruxelles, Galerie Charles Kriwin, *Arman*
- Paris, Artcurial, *Paradoxe du Temps*

1974

- Paris, Galerie Entre, *Les Tas des échanges*
- Arles, Musée Réattu, Salles romanes de Cloître Saint-Trophime, *Arman*
- Paris, Galerie Daniel Templon, *Arman*
- La Jolla, Museum of Contemporary Art; Washington, Henry Art Gallery; Fort Worth, Art Museum; – Des Moines, Art Center; Buffalo, Albright-Knox Art Gallery, *Arman: Selected Works 1958-1974*
- New York, Andrew Crispo Gallery, *Arman: Concrete Lyrics*
- Genève, Galerie Bonnier, *Arman: Sur Béton*

1973

- Bruxelles, Galerie Charles Kriwin, *Arman*
- New York, John Gibson Gallery, *Arman: Selected Activities*
- New York, Andrew Crispo Gallery, *Arman: Retrospective*
- Stockholm, Galerie Aronovitch, *Arman*
- New York, Rosa Esman Gallery, *Arman*

1972

- Venezia, Galleria Del Leone, *Arman*
- Bâle, Galerie Arte Borgogna, *Arman*
- Paris, Galerie de l'Œil, *Arman*

1971

- Genève, Galerie Bonnier, *Arman*
- Vence, Galerie de La Salle, *Arman*
- Zurich, Galerie Bischofberger, *Arman*

- Zurich, Galerie Semiha Huber, *Arman*
- New York, Lawrence Rubin Gallery, *Arman*
- Paris, Galerie Michel Couturier, *Arman*

1970

- Paris, Galerie Ileana Sonnabend, *Arman*
- Los Angeles, Ace Gallery, *Arman*
- Köln, Galerie der Spiegel, *Arman*
- Milano, Galleria dell’Ariete, *Arman*
- New York, Lawrence Rubin Gallery, *Arman*

1969

- Genève, Galerie Bonnier, *Arman: Œuvres récentes*
- Paris, Galerie Ileana Sonnabend, *Arman: Les Ustensiles familiers*
- Paris, Galerie Mathias Fels, *Arman: Œuvres de 1960 à 1965*
- Paris, Musée des Arts Décoratifs; Humlebæk, Louisiana Museum of Modern Art; Berlin, Kunsthalle; Düsseldorf, Städtische Kunsthalle; Stockholm, Moderna Museet; Ludwigshafen, Städtische Kunstsammlungen; Zurich, Kunsthaus; Helsinki, Amos Anderson Taidemuseo, *Arman: Accumulations Reanult*
- Stockholm, Galerie Svensk-Franska, *Arman*

1968

- New York, Sidney Janis Gallery, *Arman*

1967

- Paris, Galerie Ileana Sonnabend, *Arman*
- Torino, Galleria Sperone, *Arman*
- Nice, Galerie des Ponchettes, *Arman*
- Venezia, Palazzo Grassi, *Arman*
- Bruxelles, Galerie Françoise Meyer, *Arman*

1966

- Stockholm, Galerie Svensk-Franska, *Arman*
- Bruxelles, Palais des Beaux-Arts, *Arman*
- Saint-Paul-de-Vence, Musée de la Ville, *Arman*

1965

- Chicago, Richard Feigen Gallery, *Arman*
- Lausanne, Galerie Bonnier, *Arman*
- Paris, Galerie Lawrence, *Arman*
- Krefeld, Museum Haus Lange, *Arman*
- Paris, Galerie Michel Couturier, *Arman*

1964

- Amsterdam, Stedelijk Museum, *Arman*
- Minneapolis, Walker Art Center, *Arman*
- New York, Sidney Janis Gallery, *Arman*

1963

- New York, Sidney Janis Gallery, *Arman*
- Paris, Galerie Lawrence, *Arman*
- Milano, Galleria Schwarz, *Arman*
- Antwerpen, Galerie Ad Libitum, *Arman*
- Düsseldorf, Galerie Schmela, *Arman*

1962

- Gstaad, Galerie Saqqârah, *Arman*
- Los Angeles, Dwan Gallery, *Arman*

1961

- Milano, Galleria Schwarz, *Arman*
- New York, Cordier-Warren Gallery, *Arman*

1960

- Paris, Galerie Iris Clert, *Le Plein*
- Düsseldorf, Galerie Schmela, *Arman*

1959

- Paris, Galerie Saint Germain, *Arman*
- Milano, Galleria Apollinaire, *Arman*

1958

- Paris, Galerie Iris Clert, *Arman*

1957

- Paris, Galerie La Roue, *Arman*

1956

- Paris, Galerie du Haut-Pavé, *Arman*



Striptease, cafetieres

1963

caffettiere su tavola | coffee percolator on wooden panel

56 x 93 cm | 22 x 36,6 in

Photo @ Bruno Bani



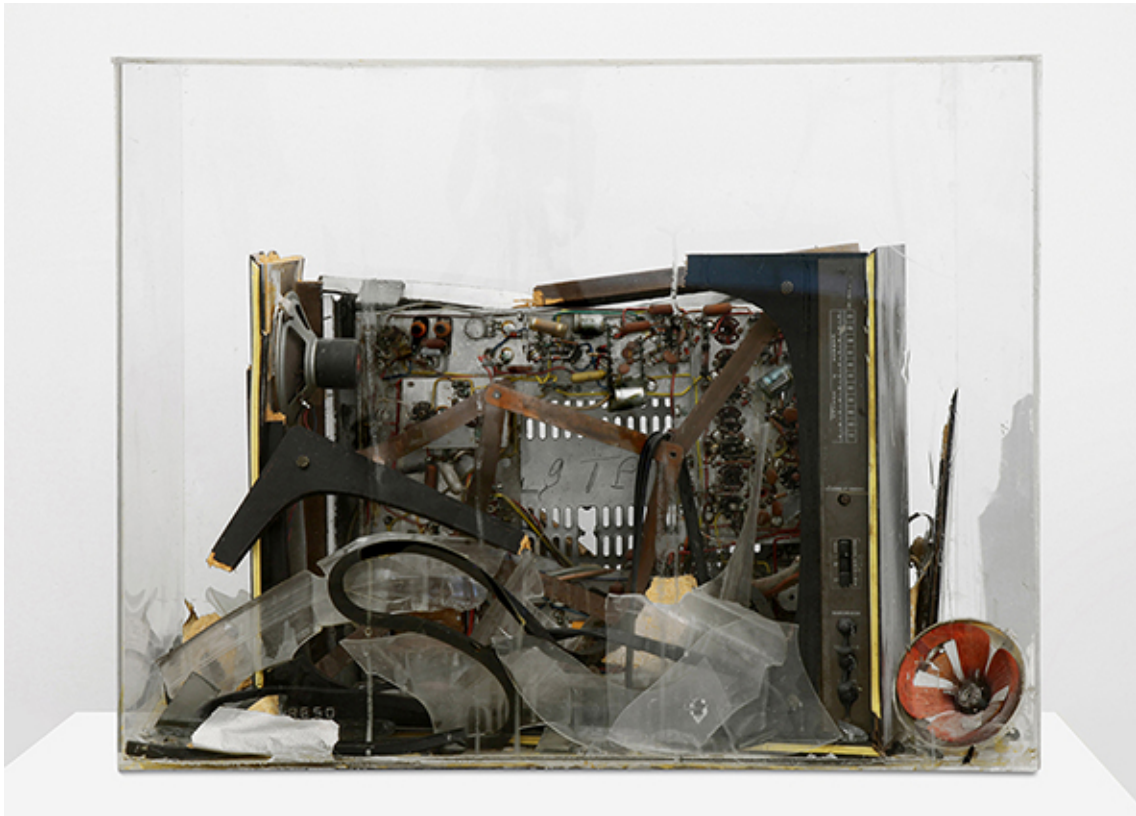
Accumulation Renault 115

1967

losanghe Renault e plexiglass | Renault lozenges and plexiglass

160 x 120 cm | 63 x 47,2 in

Photo @ Fabio Mantegna



Colère de télévision

1976

televisione rotta in scatola di plexiglass | broken tv into a plexiglass box

58 x 75 x 50 cm | 22,8 x 29,5 x 19,7 in

Photo @ Bruno Bani



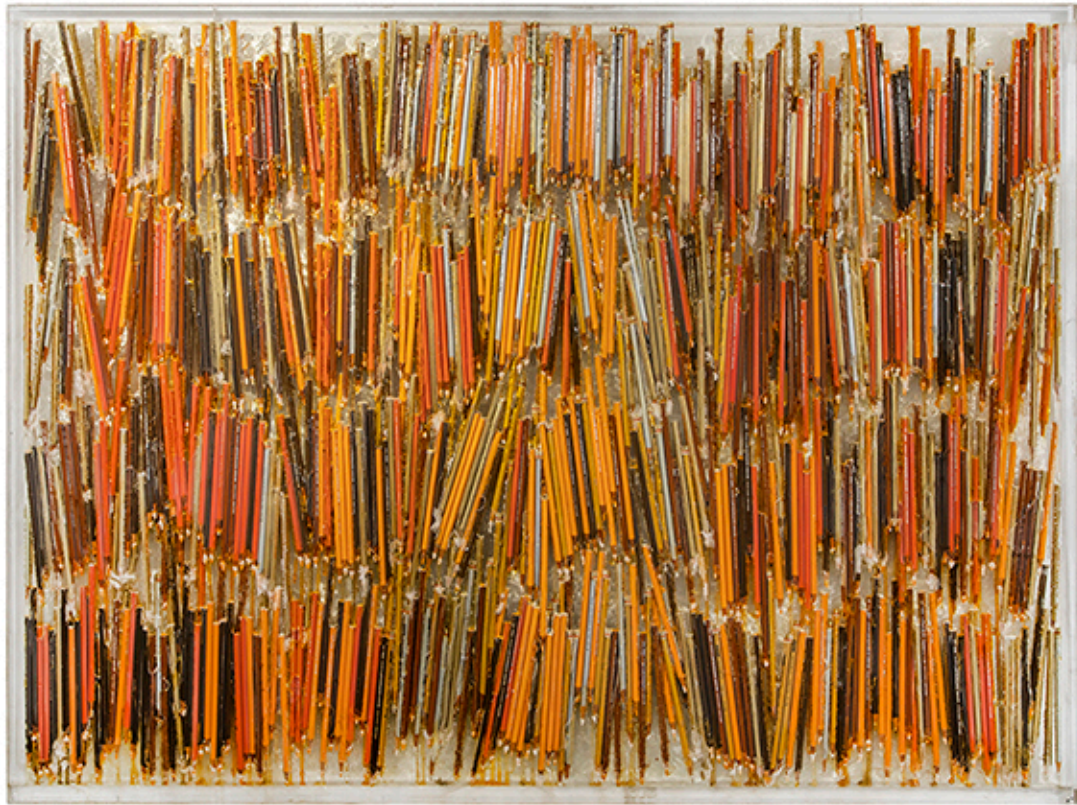
Free Jazz

1971

saxofono sotto plexiglass | saxophone under plexiglass

80 x 60 x 12 cm | 31,5 x 23,6 x 4,7 in

Photo @ Fabio Mantegna



Sans titre

1982

matite colorate e plexiglass | colored pencils and plexiglass

91,5 x 122 cm | 36 x 48,3 in

Photo @ Fabio Mantegna