

ARMAN

Profile:

- A globally recognised artist who has marked a turning point in the history of art.
- Leader of the New Realism movement, Arman denounces mass production and the consumer society.
- For Daum, Arman has reinterpreted the Venus of Milo. Each of the three sculptures created is a real technical feat, blending bronze and crystal paste.
- His extremely sought-after works are highly prized on the Art market.

Biography (1928 – 2005)



Arman was born in Nice in 1928, and decided to become an artist at an early age. He studied at the Ecole des Arts Décoratifs in his native town, before creating the "Nice school" in 1947 with a number of other young artists. When he was young he became involved in the consciousness of disaster (he was a member of the national teams who helped to search the debris after bombings), and in his work he constantly developed a twofold expression of fascination/repulsion in the face of the consumer society's rampant production.

Arman, a precursor of modern art, marked the history of art.

In 1955, Arman's work moved away from the influence of the Fauves and Cubists towards his "cachets": graphic covering constructions which he made using ink and stencil stamps. From then on, Arman's work became known all over the world. It was exhibited in the Musée d'Art Moderne in Paris, the Museum of Art in New York, and in Berlin, Brussels, Milan and Tokyo, where this "object revealer", as he styled himself, unveiled one by one his "**accumulations**", "**rages**", "**destructions**" and "**cuts**" with unrelenting energy and imagination. His market is truly international. While 45% of his works are bought in France, they also export well to London (11% of transactions), Italy (11%) and Scandinavia (10%).

Arman for Daum



His first collaboration with Daum in 1997 resulted in "**Tranchlucide**", an edition of 99 copies, whose name associates the harmony of the cuts made in the sculpture with the exceptional translucence of "pâte de cristal"

Through this "cutting" approach, the artist illustrates his desire to "make time stop." This work is a tribute to Antiquity because for Arman, a perfect object, even when altered, remains charged with its perfection, now simply presented in a different order. The Venus de Milo is thus revealed once more and rediscovered through the reinvention and restructuring of its forms.

A real technical challenge, "Tranchlucide", produced by Daum's master glass workers, evokes the splendour of Greek seas through its subtle gradation of blues.

In 2002, "**Naissance**" (Birth), an edition of 99 copies now sold out, was the artist's last creation: he died in New York in November 2005. It is a work illustrating a development towards a more lyrical, decorative expression.

Size: 700 mm x 380 mm x 450 mm

As from 1970, his cuts in statues or objects greatly increased their movement in space, and no longer froze them in what he called "rages": instants where the artist took on the gestures of the sacrificer in response to the symbolic violence of his material intuition.



Venus, the goddess of Love and beauty, the generation of universal life, was born from sea foam. Arman's Venus breaks out of her bronze to hatch yet again and thus bring the mythical theme of the Venus de Milo to life once more.



In 2005, "Naissance" was reedited in two other versions:

- 8 copies sold at €65,000 a piece, now sold out;
- 99 copies.

The world of Arman



"Hommage à Yves Klein", 1992
66 cm x 32 cm x 21.5 cm (each element)
Multiple in resin and pigment
Signed
Edition of 99 copies

Estimated at: €15,000 / €20,000



"Inclusion de jetons"
39 x 40 x 5 cm
Accumulation of tokens in resin
Each copy signed and numbered 26/75

Estimated at: €4,000 / €5,000