



Arman Armand Fernandez (1928-2005) Nice/new York "cavaquinho" Multiple, 93/99, Nice School



3 500 EUR

Period : 20th century

Condition : Etat d'usage

Width : 60

Height : 81

Description

<p>ARMAN Armand Fernandez (1928-2005) Nice/New York "Cavaquinho" Multiple, 93/99, Nice school Mixed technique sculpture Dimensions 81 x 60 cm Works in public spaces Accumulation musicale (1971), concrete and iron structure, Parco Sempione, Milan[5]. Photo: Paolo Monti. Arman has invested the public spaces of nearly a hundred cities around the world by carrying out public commissions in the form of monumental works. 1971: Accumulation musicale, concrete and iron structure, Parco Sempione, Milan[5]. 1976: Divisionis Mechanica Fossilia[6], an accumulation of cogs and metal parts set in concrete, installed at the University of Burgundy, in Dijon. 1982: Long Term Parking on the site of the former Fondation Cartier in Jouy-en-Josas, a 19.50 m tower made up of real</p>
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automobiles stacked on top of each other, cast in concrete. 1984: following a government commission, *À la République*[7], an accumulation of 200 marble flags, was installed at the Élysée Palace in Paris. 1984: *Contrepoint* for cellos, sculpture park, Pierre-Gianadda Foundation, Martigny, Switzerland (purchase, 2003). 1985: in New York, a monumental tower made up of bronze cello bowls, Rostropovitch's Tower, the same year an accumulation of *L'Heure de tous* clocks and Lifetime Consignment luggage were installed at the Gare Saint-Lazare in Paris. 1992: *Les Gourmandes*, an accumulation of giant bronze forks in Roanne. 1992: *Venus of the Arts*, a bronze statue cut with musical instruments, a palette, and books, installed on rue Jacques-Callot in Paris. 1994: a work located on rue de la Cité (Paris), at the entrance to the police headquarters. Inaugurated by the President of the Republic, François Mitterrand. 1995: *Espoir de paix*, an accumulation of real, decommissioned military tanks, included in a 30-meter concrete pyramid, was created in Beirut. 1999: *La Rampante*, an accumulation of red bronze Ferraris, cut and superimposed, was erected at the entrance to the Imola autodromo Enzo e Dino Ferrari circuit in Italy. From 1965 and his move to New York, Arman began screen printing. He has in mind the silkscreen prints of Jim Dine and Jasper Johns that he discovered in 1962, certainly through his meeting with Andy Warhol[8].