



ARMAN (1928-2005)
« *Untitled* »

1964
Burnt chair, plastified, and in original glass case

H. 107 cm W. 63 cm D. 63 cm

H. 41 5/16 in W. 24 13/16 in D. 24 13/16 in

Bibliography:

Denyse Durand-Ruel, *Arman : Catalogue raisonné, Vol. III, 1963 - 1965*, Editions de la Différence, Rome, 1994, p. 94, no. 175, illustrated (b&w)

« In a wasteland in Amsterdam I saw the carcass of a Louis XV style armchair. I found the alteration so strong that I immediately engraved the moment in my mind. ».

Quoted by Otto Hahn in *Arman*, ed. F. Hazan, 1972



Arman avec un prie-Dieu et un fauteuil calciné

Arman accumulates everyday objects and detritus, thus developing an artistic practice of his own. The objects may pile up, but the artworks never look alike.

As an artist, Arman is in line with Dadaism and opens the way to what later becomes New Realism.

He thus radically erases the boundaries between art and life. He does not see himself as an artist traditionally speaking, but rather as a "displayer" of objects.

Destruction became a principle for his creations in the 1960s, when he moved to New York. Everyday objects are then presented broken, cut up or even lacerated, such as in two series known as the "Coupes" and the "Colères", in which a vast majority of musical instruments are used as subjects.

With this burnt chair from 1964, Arman chose combustion as the mode of destruction of the object. The everyday object here loses all utilitarian aspect after the intervention of the artist. Violence transforms the status of the chair from a piece of furniture to that of a work of art, thus displayed for all to look at under a glass wall. This work is the very first known charred chair by the artist.

A museum-quality historical piece, which reflects Arman's journey as an artist, in search of transcendence through new techniques and fascinating aesthetics.



Le fauteuil d'Ulysse, 1965

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Copies of pages 94 and 95 of the *Catalog raisonné*, Vol. III, 1963 – 1965:

<p>175 SANS TITRE / UNTITLED</p> <p>Technique / Technical Chaise brûlée, plastifiée dans boîte verre / <i>Burnt chair in plastic in glass case.</i></p> <p>Dimensions / Measurements 107 x 63 x 63 cm / 41 1/8 x 24 3/4 x 24 3/4".</p> <p>Expositions / Exhibitions</p> <p>Bibliographie / Bibliography 1972 Cat. Vente M^e Rheims & Laurin, PAL. GALLIERA, Paris, 18/III, n° 16. 1973 Cat. Vente M^{es} Laurin, Guilloux, Buffetaud, ESPACE CARDIN, Paris, n° 12.</p> <p>Collection Galerie Jean Larcade, Paris. Collection particulière / <i>Private collection</i>, Paris.</p>	<p>176 BLACK IS BLACK</p> <p>Technique / Technical Prie-Dieu brûlé plastifié dans boîte verre / <i>Burnt prayer stool in plastic in glass case.</i></p> <p>Dimensions / Measurements 104 x 63 x 63 cm / 41 x 24 3/4 x 24 3/4".</p> <p>Expositions / Exhibitions 1967 PARIS, France, Galerie Iléana</p> <p>Bibliographie / Bibliography 1984 Jan van der Marck, ARMAN, 1985 Cat. Exp. THE SEIBU MUSEUM OF ART</p> <p>Collection Philippe et Denyse Durand-Ruel, Paris</p> <p>Remarques / Remarks Reproduit en couleur / <i>Colour reproduction</i></p>



