

Basic Detail Report



Cellomaster

Date

c. 1961

Primary Maker

Arman

Medium

Bronze

Dimensions

110 x 60 cm

Description

Cellomaster is part of a series of five works in which the image of a cello in bronze has been carefully and rhythmically dissected. The Dublin Cellomaster differs from the rest of the series in the horizontal as opposed to vertical orientation of its cuts. A development from Arman's Coupes, Cellomaster is a representative example of the artist's style. In order to bring forth and show the expression of an object, he first subjects it to change by accumulating, breaking, burning or, as here, cutting it into pieces and then suspends that moment in time. Materialising the carefully orchestrated act of destruction is crucial to his vision and the resulting work of art is always recognisable and identifiable as the object that it was. In destroying the object, he is at the same time glorifying it and he has said that to simply slice a violin the way someone slices a sausage is scandalous because we turn the object away from its habitual function. Arman's father played the cello, his first wife was a composer and he has always been drawn to musical instruments, particularly cellos and violins, because of their intimate connection with harmony and also because of the sheer physical beauty and perfection of their classical shapes. (Extract from 'Images and Insights', Hugh Lane Municipal Gallery of Modern Art, Dublin, 1993, p. 270) Bronze (Edition of eight) 110 x 60 cm Purchased 1982 Arman whose full name is Armand Fernandez was born in Nice. He decided to be known by his first name only and subsequently adopted "Arman" as the result of a printers error on the cover of a catalogue. He studied at the Ecole du Louvre but in his later work he deliberately turned his back on his early training. In 1960 he became a founding member of the the New Realists whose work is characterised by the use of everyday objects in art. Arman tended to work in series and Cellomaster is one of five works in which a cello has been dissected. In order to express the form of an object, he tends first of all to change it, either by burning, breaking or as here, cutting it into pieces. Despite these somewhat violent processes he ensures the object retains a recognisable form.