

Checklist of Works

Righter Gallery: ARMAN

Maldoror, 2001

India ink on paper

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Robot Portrait of Mozart 3, 1992

Mixed media in wood box on square piano

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Portrait-Robot of Arman, 1992

Accumulation of personal belongings in a wood box with Plexiglas cover

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Liberty Lighthouse, 1988

Cast bronze Statue of Liberty with accumulation of spotlights

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Robot Portrait of John Cage, 1987

Mixed media in wood box with Plexiglas cover

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

In Favor of Admission, 1976

Plexiglas and metal collage

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Nuits de Chine, 1976

Accumulation of accordions

Courtesy of the Arman Marital Trust, Corice Arman, Trustee



Big Parade, 1976

Accumulation of welded trombones

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Conscious Vandalism, 1975

Film transferred to video

Archival C-prints

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Portrait-Robot de Corice, 1973

Various personal items, including ten pairs of shoes and ten pairs of glasses

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Christo's Refuse, 1973

Accumulation of studio refuse in Plexiglas box

Courtesy of the Arman Marital Trust, Corice Arman, Trustee

Demi-Cuivres, 1973

Sliced trumpets partially embedded in concrete inside wood box

Courtesy of the Arman Marital Trust, Corice Arman, Trustee



Beitzel Gallery: NICK CAVE

Hustle Coat, 2017

Mixed media including a trench coat, cast bronze hand, metal, costume jewelry, watches, and chains

Courtesy of the artist and Jack Shainman Gallery, New York

Soundsuit, 2016

Mixed media including a large toy horse, toys, gloves, wire, metal, and a mannequin

Courtesy of the artist and Jack Shainman Gallery, New York

Up Right: Detroit, 2015

Film by The Right Brothers

Digital video with sound

20 minutes, 16 seconds

Commissioned by Cranbrook Art Museum and created in collaboration with The Ruth Ellis Center, Detroit

Untitled, 2015

Single-color lithograph, dusted with photostatic toner

Edition of 45

Courtesy of the artist and Tamarind Institute, University of New Mexico

Amalgam (brown), 2015

Four-color lithograph, edition of 95

Courtesy of the artist and Jack Shainman Gallery, New York

From the collection of Sara and Joshua Slocum

Right Right, 2014

Mixed media including vintage indoor badminton set, metal chain and letters, and wooden hand

Courtesy of the artist and Jack Shainman Gallery, New York



Soundsuit, 2013

Mixed media including fabric, crochet blanket, doilies, sequins, and a mannequin

Courtesy of the artist and Jack Shainman Gallery, New York

From the collection of Sara and Joshua Slocum

Rescue, 2013

Mixed media including ceramic birds, metal flowers, ceramic mixed-breed dog, and antique cobbler bench

Courtesy of the artist and Jack Shainman Gallery, New York

Wall Relief, 2012

Mixed media including ceramic birds and metal flowers with patchwork quilt

Courtesy of the artist and Jack Shainman Gallery, New York



Biographies

NICK CAVE is an artist, educator and foremost a messenger, working between the visual and performing arts through a wide range of mediums including sculpture, installation, video, sound and performance. In a 2013 feature in *Interview* Magazine, Cave said of his project HEARD•NY, a large scale performance in Grand Central Terminal organized by Creative Time, "I was really thinking of getting us back to this dream state, this place where we imagine and think about now and how we exist and function in the world. With the state of affairs on the world, I think we tend not to take the time out to create that dream space in our heads." This is relevant to his practice as a whole.

Cave recently opened a massive immersive installation *Until* at MASS MoCA, October 15, 2016 - August 2017, and had a solo exhibition *Here Hear* on view at the Cranbrook Art Museum (2015). Other solo exhibitions include St. Louis Art Museum (2014-2015), the Institute of Contemporary Art/Boston (2014) and the Denver Art Museum (2013). Public collections include the Brooklyn Museum; Crystal Bridges; the Detroit Institute of Arts; the High Museum; the Hirshhorn Museum and Sculpture Garden; the Norton Museum of Art; the Museum of Modern Art, New York; the Birmingham Museum of Art; the De Young Museum; the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston; the Orlando Museum of Art; the Smithsonian Institution; and the San Francisco Museum of Modern Art, among others.

Cave has received several prestigious awards including the Americans for the Arts 2014 Public Art Network Year in Review Award (2014) in recognition of his Grand Central Terminal performance Heard - NY, Joan Mitchell Foundation Award (2008), Artadia Award (2006), the Joyce Award (2006), Creative Capital Grants (2002, 2004 and 2005), and the Louis Comfort Tiffany Foundation Award (2001). Cave received his MFA at the Cranbrook Academy of Art, and is Professor and Chairman of the Fashion Department at the School of the Art Institute of Chicago.

Nick Cave has been represented by Jack Shainman Gallery since 2006 when he had a show entitled *Soundsuits*. Other solo exhibitions at the gallery include *Recent Soundsuits* (2009), *Ever-After* (2011) and a two-part exhibition *Made by Whites for Whites* and *Rescue* (2014).

Born in Nice in 1928, **ARMAN**[d] Pierre Fernandez showed a precocious talent for painting and drawing as a child. Inspired by Vincent van Gogh, he signed his early work with his first name only; he retained a printer's 1958 misspelling of his name for the rest of his career. The son of an antiques dealer and amateur cellist, the artist absorbed an intense appreciation for music, the art of collecting and the cultivation of discriminating taste from an early age. After studying at the Ecole Nationale des Arts Décoratifs in Nice, Arman decamped to Paris to study art history at the Ecole du Louvre. His work in these early years focused on abstract paintings inspired by the work of Nicolas de Staël. An avid reader, Arman sought inspiration through books and art reviews, as well as during frequent road trips throughout Europe with artist friends from Nice, Claude Pascale and Yves Klein.

Arman is most associated with the Nouveau Réalisme (New Realism) movement that emerged in 1960, and which represented France's response to the trend of Pop art that was sweeping Europe and the United

States. Arman first emerged as an abstract painter, but soon rejected the style and began making sculpture. Arman's most notable work was preoccupied with the consequences of mass production: his **accumulations** often reflected on the identical character of amassed objects; his **Poubelles**, or "trash cans," considered waste and discarded material; and his **Coleres**, or "rages," expressed an active refusal of excess that dominates everyday life. At his best, Arman delivered a powerful and chilling rejection of modernization and the culture of mass consumption. Later, he developed an aesthetic based on the act of destruction and commemorating the obliteration of objects.

Arman has been a subject of major national and international solo exhibitions worldwide that include Fondazione Terzo Pilastro, Rome (2017); Galerie Templon, Paris (2016); Paul Kasmin Gallery, New York (2013); Centre Pompidou, Paris (2011); Helly Nahmad Gallery, New York (2008); Marlborough Gallery, New York (2006); Museum of Fine Arts, Houston (1991); John Gibson Gallery, New York (1975); and Iris Clert Gallery, Paris (1960). Public collections in the U.S.A. include the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; The Detroit Institute of Arts, Detroit, Michigan; Walker Art Center, Minneapolis, Minnesota; Fine Arts Museums of San Francisco, California; Hirshhorn Museum and Sculpture Garden, Washington, D.C; Harvard Art Museum, Cambridge, Massachusetts; Allen Art Museum, Oberlin College, Ohio; among many others.



Bibliography

Maureen Pao and Karen Grisby Bates. Ed. Melissa Gray, contributor. "When LA Erupted In Anger: A Look Back At The Rodney King Riots," National Public Radio Special Series: *The Los Angeles Riots, 25 years On*, broadcast, April 26, 2017:21 PM ET.

Denise Markonish, David Byrne, Carl Hancock Rux, Lori E. Lightfoot, and Claudia Rankine, *Nick Cave: Until*. MASS MoCA, Carriageworks, Crystal Bridges Museum of American Art. DelMonico Books (Prestel: Munich London, New York, 2017).

Andrew Bolton, Elvira Dyangani Ose, and Nato Thompson, "In Conversation: Nick Cave and Andrew Bolton" in *Nick Cave: Epitome* (Prestel: Munich, London, New York 2014).

Corice Canton Arman, Ed with translation by Jennifer Randall, *Arman Accumulated Memoirs: In Conversation with Otto Hahn*, forthcoming.

Julia Robinson, Ed, *New Realisms: 1957-1962 Object Strategies Between Readymade and Spectacle*. Museo Nacional Centro de Arte Reina Sofia, Madrid (The MIT Press, Cambridge, MA; London, 2010).

Alison de Lima Greene and Pierre Restany, *Arman 1955-1991: A Retrospective*. The Museum of Fine Arts, Houston, 1991.

