



TRAVELLING EXHIBITION  
young visitors

# THE ADVENTURE OF OBJECTS

AN EXHIBITION WORKSHOP ON ARMAN

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# THE ADVENTURE OF OBJECTS

## AN EXHIBITION WORKSHOP ON ARMAN

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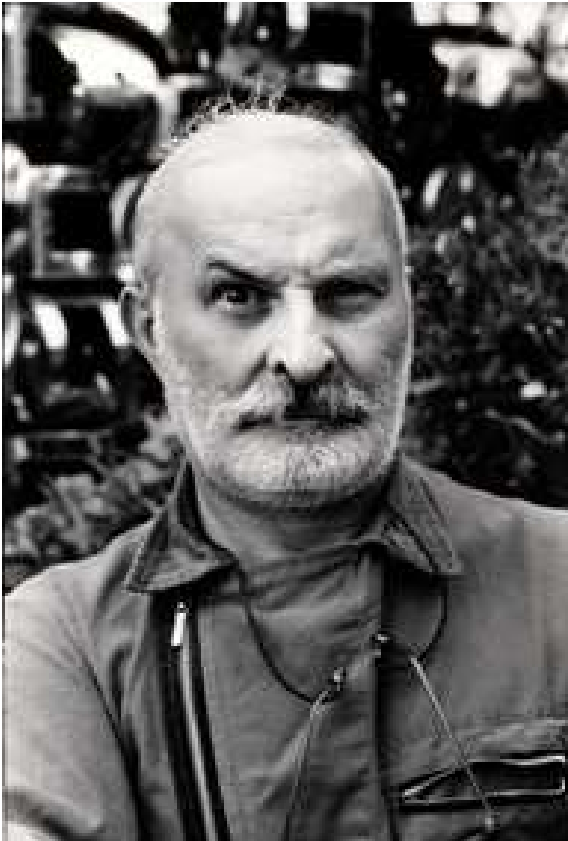
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*« My name is Arman. They call me a sculptor and painter, but I see myself as more of a displayer of objects. »*

## 1 – GENERAL PRESENTATION

'The adventure of objects' is an interactive exhibition for children, three years and older, related to the world of the artist Arman. This explorer of daily life draws his inspiration and materials from manufactured objects produced by the consumer society. He changes our perception of objects by developing various modelling tasks: he repeats, multiplies, juxtaposes, arranges, cuts up, crushes and breaks. In this way, Arman completely overturns our perception of these objects that we thought we knew so well.

As tools of self-knowledge and exploration of the world, the object and the gesture are central themes throughout the exhibition. They allow Arman and the sensory world of the child to meet. Step by step, by exploring the three areas of the exhibition, while observing two silent films featuring mime artist, the children experience the multiple processes of transformation of the object, invented by the artist.

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## 2 – BRIEF BIOGRAPHY OF ARMAN

Arman became interested in objects from a very young age. *"I have always felt a great passion for objects [...], he says. These days I am most interested in objects that, all too often, have been thrown away or are hardly used. It is in these rejects that I find the raw material for my creations. Revealing the mysteries, the poetry of the object, is at the heart of my work."*

As a child, Arman was surrounded by objects. His grandmother collected buttons; his father was an antique dealer. He loved rubber stamps of all kinds – numbers, letters and motifs, which he would go on to use later in creating his *Cachets*.

As a young man, Arman practiced judo. He even considered making a career out of it. The game of Go, which he also played at a high level, gave him a sense of strategy and action. He would later use these experiences in his work.

As an adult, Arman became an artist. He said *"For me, the gesture led me to the object."* He collected objects, both used and new. He piled them on top of each other to create his *Accumulations*. In his *Poubelles des Halles* (Rubbish bins of Les Halles; see photo below), he even used rubbish! In his *Colères*, he broke furniture, television sets, and musical instruments, using his judoka strength. Showing no mercy, he sliced through objects and rearranged them his own way in his *Coupes* [Cut Objects]. He was fascinated above all by the myriad ways of transforming an object, to see it in a new light.

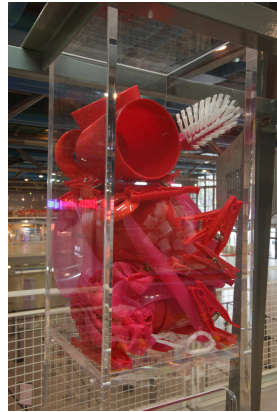




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## 3 – DESCRIPTION OF THE EXHIBITION

### An introductory film

A film (approx. 9 min long) based on a collection of unpublished documents from INA archives (French National Audiovisual Institute), along with photographs, provides keys to understanding Arman's life work and actions, in a very visual way. Young children can thus watch Arman practising Kung fu with a Chinese partner, *"For me, the gesture led me to the object"*, creating his first "accumulations" in the district of Les Halles, sculpting marble for *"Hommage à la République"*, and even stamping a fragment of a violin with conviction, for his renowned *Cachets...*

Plenty of gestures and images to continue on through the exhibition as "enlightened amateurs".

### AREA 1 – THE LIFE CYCLE OF THE OBJECT

*"The principle of accumulation changes our perspective of things", Arman*

The child, immersed in a world abounding in everyday objects (idea of bric-a-brac, flea markets etc.), is encouraged to seek them out, sort them by "family", categorise and then assemble them. Collecting and assembling objects is the first step in transforming the object with the eye. Objects lose their identity when they melt into a mass.

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## AREA 2 – THE OBJECT DECIPHERED

*"I love the change in viewpoint of an object. It is always there, identifiable, and yet at the same time, different",  
Arman*

The key educational element of this space is to allow the child to discover the changing states of the object, corresponding closely to Arman's work, "[...] I invite you to discover the different ways I work the object"

It is about using new methods to unveil and penetrate into the heart of objects.

Three group activities are each dedicated to a different phase in the artist's creation. Each station resembles an assembly line and allows the child to manipulate and explore hands-on. Each object is geared towards a specific exploration "strategy":

- *the Cachets (rubber stamps):*

*"You know my love of rubber stamps. In a box, will they make it through the centuries? Will they bear witness to our civilisation of the written word?"*

Stamping is a manual, repetitive action. The aim is to cover the surface of the paper, saturating the space with stamps. Both the act of painting (cf. Pollock) and the "free accumulation" of figures are evoked, superimposing them transforms the object represented.



- *Cutting up objects:*

*"I love the change in viewpoint of an object. It is always there, identifiable, and yet at the same time, different."*

Arman cuts and breaks things, reinventing a dynamic of fragmented objects by displaying its decomposition and successive states. The child manipulates fragments of objects, reorganising them in different ways in the space, in two or three dimensions (scatter about, line up, squeeze together, etc.).

- *identikits:*

Arman lets us see the image of loved ones by means of "object portraits". The aim is to describe oneself using personal objects, clothing, and pocket contents.



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## AREA 3 – THE OBJECT REINVENTED IN 3D

*"We all have access to creation. We have it in us. You and me both", Arman*

Little coloured boxes of different sizes are assembled and superimposed, to become towers, labyrinths, and city walls. The children construct a moving, large scale architecture, according to rules that can change over time. Through this process centred on the notion of "action", the children experiment with the object as a group, cooperating to obtain effects with volume and colour that transform the space.





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## 4 – ACTIVITIES

**Duration of the workshops: 1 hr**

**Individual visits: One facilitator per 15 people maximum.**

**School groups: 1 facilitator per class of 30 children maximum**

**Visitor capacity: 60 people maximum (parents + children)**

**School groups:**

**3 years and older.**

**Maximum of 1 class of 30 children visiting at any one time**

**Individual visits:**

**Accompanied children 3 years and older.**

**Teacher training for staff supervising the activities is provided by the Centre Pompidou. The person in charge of training the facilitators is chosen by the Centre Pompidou and is under the direction of the Exhibition curator.**

**Duration: 1 full day with facilitators**

**Purchase of the consumable items for the exhibition is the responsibility of the partner. Equipment: A4 paper, stamp pads, replacement consumable items from area 1 in case stocks run low.**

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## 5 - TECHNICAL AND FINANCIAL INFORMATION

Insurance: organised by the Centre Pompidou  
Presentation area required: approx. 200 m<sup>2</sup>  
Volume of the crates: 35 m<sup>3</sup>

Composition of the exhibition: 17 crates  
Storage space required: 25 m<sup>2</sup>  
Hire rate: On request

### ADDITIONAL FEES TO BE MET BY THE PARTNER INSTITUTION:

- ✓transport there and back (to be calculated)
- replacement of a pallet truck with large stake + 2 skateboardings
- ✓preparation of signage (Name of exhibition)
- ✓replacement of consumable teaching equipment (A4 paper, stamp pads, consumable items from area 1 in case stocks run low), 35 cushions for the film area
- ✓provision of 2 LCD screens and 2 DVD players
- ✓provision of staff (installation and removal)
- ✓provision of facilitators (1 facilitator per 30 children or 2 facilitators depending on individual/group make-up)

### International

- Translation of texts for the exhibition, printing (Name of exhibition, presentation text and wall labels), and configuration of the electronic signs.
- Interpreter for the Centre Pompidou teams (installation and removal)

### ON-SITE ATTENDANCE (4 trips)

- 1 all expenses paid business trip (transport, accommodation, meals) for the exhibition curator or an educational supervisor from the Centre Pompidou to assist in the installation, train the facilitators, attend the opening of the exhibition, and supervise the first activities.
- 1 all expenses paid business trip (transport, accommodation, meals) for an artwork registrar from the Centre Pompidou to install the exhibition.
- 1 all expenses paid business trip for a representative from the touring section to make an assessment and assist in the removal of the exhibition.
- 1 all expenses paid business trip for an artwork registrar from the Centre Pompidou to remove the exhibition.