



Detalle de una de las obras que mejor definen el estilo de Arman, marido de Corice. *Accumulations* de 1987, son un conjunto de brochas superpuestas en el lienzo.

La custodia del legado

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Corice Arman fue retratada por Warhol y amiga de artistas como Yves Klein. Su marido, el escultor Arman, desarrolló su carrera en Nueva York y junto a Corice fue reuniendo una singular colección de arte africano, asiático y tribal. 14 años después del fallecimiento de Arman, su esposa conserva el conjunto en su residencia neoyorquina, donde también mantiene intacto el estudio del artista.

TEXTO SARA CADIÑANOS | FOTOGRAFÍA KOITZ

EN EL BARRIO DE TRIBECA, junto a la orilla del río Hudson, vive rodeada de guitarras disecionadas, cuadros y cientos de obras de arte africano Corice Arman. Su marido, el pintor y escultor Armand Pierre Fernández (1928–2005), fue una de las figuras clave del Nuevo Realismo y uno de los grandes nombres del siglo XX. El artista acabó tomando el seudónimo de Arman tras los numerosos errores burocráticos que dejaban atrás la ‘D’ de su nombre.

Hijo de un anticuario español y violonchelista *amateur*, tomó de su padre amabas aficiones: el afán por el coleccionismo y el amor por la música y los instrumentos. Arman nació en Niza, ciudad donde comenzó su formación artística y donde conoció a Yves Klein, con quien compartiría una gran amistad hasta la prematura muerte del artista. Si el pintor parisino patentó una tonalidad de azul, dándole su nombre, Arman hizo suyo el concepto de la acumulación: tene-

dores, libros, lámparas o violines. Todo objeto era digno de ser utilizado. Sus esculturas abandonan el significado del objeto del que proceden al ser rebautizadas con ironía y humor.

Con Arman todo se descontextualiza y nada es tan sencillo como parece. Basta citar su obra *Long term parking* para entenderlo. Este ‘aparcamiento de larga duración’ irrumpe en el tranquilo paisaje de la campiña francesa con una enorme columna de cemento de 18 metros de alto. En su interior, 60 coches amontonados que no se tocan están insertos en el material. Con esta pieza, Arman consiguió convertir un vehículo en un objeto inmóvil y a la vez reírse de todo ello. Otros ejemplos relevantes son la gran escultura en mármol y bronce ubicada en el *hall* de entrada del Palacio del Eliseo de París y el conjunto monumental que está instalado frente a la estación de Saint-Lazare, que se compone de dos esculturas –una a base de de maletas y otra con relojes–, ambas en bronce.



Corice Arman junto a una de las esculturas de su marido: *Untitled*. (2004). Bronce policromado. 181 x 80 x 27 cm. Detrás *Cosmogony #15* de Yves Klein. (1960). 21,6 x 25,4 cm. Artista muy amigo de la familia.

Cukul la Praline ilumina una de las estancias principales de la casa. La obra pensada y ejecutada por Arman en 1993, consiste en una colección de lámparas antiguas encasilladas en cajas de rejilla de acero y mide 232 x 231 x 39 cm.



ERA MUY NORMAL
REGALAR O
INTERCAMBIAR OBRAS
CON FRANK STELLA,
LICHTENSTEIN O WARHOL

Su compañera de viaje y protagonista de este artículo, Corice Canton, es quien nos cuenta esta historia y otras muchas. Además, abre las puertas de su casa para enseñarnos su colección, que recoge su vida profesional y personal con el artista. Corice y Arman se conocieron en París en 1968. Ella se había trasladado a Francia para trabajar en el mundo de la moda y conoció al escultor a través de un amigo en común. «Por aquel entonces, Pierre ya era un autor emergente. Había ido a Nueva York para una exposición. Se enamoró completamente de la ciudad y decidió mudarse. Cuando nos conocimos en Francia, yo reconozco que no tenía ni idea de arte».

Durante más de tres décadas, la pareja consiguió reunir una de las colecciones más importantes de arte africano. «Mi marido fue quien comenzó a coleccionar. Canjeó una de sus obras por su primera pieza africana a través de un marchante en Francia... y se enamoró totalmente de su cultura. Yo aprendí gracias a él. Me enseñó a apreciar el arte africano, lo entendí a través de sus ojos». Tras establecerse en Nueva York, trasladaron su residencia desde el emblemático Chelsea Hotel, a Church Street. Después adquirieron, en 1985, su casa de Tribeca, residencia que llegó a albergar 17 colecciones diferentes y que se ha convertido en el mejor espejo de la tenacidad y del buen saber coleccionista de la pareja. «A lo largo de los años continuamos comprando arte africano y muchas otras cosas. Arman era un hombre que amaba todas las culturas. Disfrutaba estudiando y aprendiendo de cada pieza antes de adquirirla. Consiguí transformar el coleccionismo en una forma de arte en sí misma, a la vez que creaba sus propias obras. Pero coleccionar siempre fue muy importante para él».

Máscaras africanas, armaduras japonesas, antigüedades y algunas de sus esculturas clave se distribuyen por las paredes junto a otras obras de creadores contemporáneos. «Era una práctica muy normal intercambiar obras o regalarlas a Frank Stella, Lichtenstein o Warhol. En los años



Lumineuse, de Arman, también ilumina el salón. Es una estatua de Diana de bronce fundido partida con lámparas de vidrio hecha en 1994. 210 x 90 x 82 cm. Detrás de ella: *Barack Obama* de Keith Batten, acrílico y collage sobre madera, de 2004. A la derecha, *BRILLO Box* de Andy Warhol. Acrílico sobre madera, de 1964. 43,2 x 43,2 x 35,6 cm. Detrás, una fotografía de Yasmine Arman titulada *Quand On Est Amoureux Ca N' a Qu'un Temps Quand On Est Bete C'est Pour Toujours*, de 2011. 152,4 x 129,5 cm.

60 eran todos amigos, aunque sus estilos fueran totalmente diferentes». Coronando el salón, hay ocho retratos pintados por Andy Warhol, cuatro de Arman y cuatro de Corice de 1977 y 1987. «Mi hijo fue quien me advirtió de que había tres poses diferentes, aunque solo me fotografió dos veces. Mi retrato con el fondo azul se creó en 1977, diez años después. Andy estaba en casa por el cumpleaños de Arman. Se quedó mirando el cuadro y me dijo: 'Corice, necesitas un retrato nuevo, ¡tenemos que actualizarte!'». El otro donde aparece de medio cuerpo, el primero que realizó Warhol, se expuso rodeado de algunos de los retratos más famosos del artista en la retrospectiva del Museo Whitney: *Andy Warhol-From A to B and Back Again*. Por el suelo se reparten algunas de las famosas cajas *BRILLO* con las que el padre del *Pop* irrumpió en la escena artística neoyorquina.

La residencia de la pareja se sitúa en el piso superior de un magnífico edificio, donde también hay oficinas y dos almacenes que antes fueron el taller de Arman y que hoy en día guardan gran parte de su producción.



Salón principal. Al fondo cuatro retratos de Corice y otros cuatro de su marido pintados por Andy Warhol en 1977 (el azul de Corice de medio cuerpo) y en 1986 (el resto). Cada uno mide 101,6 x 101,6 cm.



Recorrer estos espacios nos brinda la oportunidad de conocer su trabajo con más detalle; un paseo por una incansable producción que permite disfrutar de algunos de los mejores ejemplos de sus *Acumulaciones* [*Accumulations*], *Emersiones* [*Emerisions*] u *Objetos Quemados* [*Burned*]. «A veces, si no tenía tiempo de ir a comprar cosas, cogía cualquier objeto que encontraba por la casa. En los 70, empezó a crear una serie de piezas donde cortaba por la mitad cualquier utensilio que encontraba. Me pasaba horas buscando una plancha, o la aspiradora. Hasta que las encontraba en la pared ¡saliendo de un lienzo!».

Hay algo poético, rítmico y casi musical en estos conjuntos de objetos cotidianos. Arman consideraba que las acumulaciones existían solo a partir del momento en el cual era imposible identificar el número de elementos ensamblados. Sin embargo, otras veces, la identidad del objeto desaparece entre las montañas de cosas, creando el esqueleto de algo más grande, algo diferente. Como espectador, resulta difícil mantenerse impasible ante este juego visual. Identificas el objeto, lo reconoces, pero quedas

La vajilla es también diseño de Arman. Se compone de una cubertería de 116 piezas de plata bañada en oro y de un conjunto de seis platos de porcelana serigrafiados con imágenes de marcos rotos en los bordes. Los candelabros son mástiles de violines hechos por el artista, así como el diseño de la alfombra con un efecto de manchas de leche, café, pintura, etc.

absorto en averiguar qué hay escondido entre el resto de las otras formas.

Gran parte de estas piezas, entre las que se encuentran algunos de sus más famosos *Sliced*, como por ejemplo *The Spirit of Yamaha* (1997), formarán parte en préstamo del museo que se abrirá próximamente en la ciudad natal del autor. Un proyecto encabezado por Corice y que servirá para el estudio, la divulgación y la conservación del legado de su obra. «Estoy comprando trabajos tempranos suyos, los más icónicos. No quiero que desaparezcan en alguna colección privada, me gustaría que se expongan en museos. Por eso, empezamos a comprar piezas juntos que él había vendido de joven, porque deseábamos tener un núcleo representativo de su producción para poder prestarlas para exposiciones».

El fruto de este esfuerzo conjunto se exhibe en algunos de los museos más importantes del mundo. Las muestras respectivas se suceden, como la del 2010 en el Museo Pompidou de París, o la celebrada en el Palacio Cipolla en Roma en 2017 y titulada *Arman 1954-2005*, de la que Corice se siente particularmente orgullosa. O la más reciente, en 2018, la muestra de escul-

tura monumental en Saint-Tropez. Desde el fallecimiento de Arman, en 2005, su esposa ha centrado su trabajo en la custodia y difusión de su obra. «Siempre he sabido que quería cuidar su legado. Mi misión es conseguir que no se olvide, hacer que su obra esté donde debe estar. Fue un precursor, un innovador. Hay muchos artistas contemporáneos influenciados por su obra y no quiero que se olvide que él fue la fuente».

El trabajo de Arman, su vida y sus colecciones se guían por el deseo de manipular los objetos, reinterpretarlos, acumularlos o diseccionarlos. Objetos cotidianos o valiosos, todos forman parte de la misma categoría. Todo vale, todo es susceptible de ser analizado, destruido o de coleccionarse. Igual que todo puede ser transformado en arte o no serlo.

Al acceder a la residencia, dos armaduras samuráis dan la bienvenida nada más abrirse la puerta del ascensor. Esta obsesión por la cultura japonesa la compartió desde joven con Yves Klein, tanto en el ámbito estético como en el deporte, ya que ambos se conocieron practicando yudo (Arman abrió su propia escuela de este arte marcial allá por los años 50). De hecho, fue

En el comedor, cuelga en la pared del fondo: *Oh Lagoya!* de Arman, cuatro guitarras acústicas fragmentadas. 1999. 3 x 11,4 cm. Entre los ventanales, *Untitled*. Acumulación de brochas de pintura con acrílico sobre lienzo. 1988. 203,2 x 114,3 cm. Dispersas junto a la ventana, y al fondo, antigüedades africanas y oceánicas. La mesa es obra de Armán, así como las sillas, hechas en bronce con forma de violonchelos y contrabajos.

el propio Klein quien mejor definió cómo influyó en cada uno la estética oriental. «A Yves le gustaba mucho la idea de lo complementario», declaraba Arman. «Me decía: tú serás quien engrandecerá lo cuantitativo y yo el guardián del vacío». Esta idea tomó forma en la exposición *Le Plein* de 1960 en la Galería Iris Clert en la que Pierre llenó la sala de objetos (incluso dificultando la entrada). Dos años antes, Klein había inaugurado *Le Vide* desmaterializando el concepto de su amigo.

El artista creaba y manipulaba todo aquello que formaba parte de su entorno: cubiertos y sillas que son notas musicales. «Utilizaba todo», comenta Corice. «Amaba la música. A veces, cuando estaba trabajando en el estudio, se oía retumbar las notas por toda la calle. Disfrutaba mucho del flamenco, aunque también escuchaba a Atahualpa Yupanqui o a Umm Kalzum. En los años 60 comenzó a trabajar con violines y guitarras. Compraba muchos instrumentos viejos y después de utilizarlos para una obra decidí hacer un sofá con las fundas».

Su colección es el mejor reflejo de ambas personalidades: la fuerza creativa de Arman

y la calidez y armonía de Corice. Cada obra es personal, lleva un recuerdo o una historia sobre su adquisición y sobre la propia vida de la pareja. «A mi marido no le gustaba tener sus obras expuestas en la casa. Ese era mi deseo, verlas en nuestro hogar. Sentía que tenía otras cosas con las que quería convivir, las obras que coleccionaba...Me gusta porque todo continúa de la misma manera que cuando estaba vivo. He cambiado algunas cosas porque presto mucho, pero a grandes rasgos, todo sigue igual».

Corice es la perfecta guía de este viaje. Pasear por su residencia con ella es conocer el carácter de su colección. Cuando habla de una pieza, nos desvela su origen, su valor o su significado. Cada adquisición recoge un detalle, una historia personal que convierte cada una de ellas en una pieza única. «Uno de mis objetos favoritos es un collar africano que compré Arman y que, desafortunadamente, ya no forma parte de la colección. Tras nacer nuestra hija decidimos mudarnos a otra casa. Habíamos ahorrado un poco de dinero para hacerlo. Un día él volvió a casa y me dijo: 'no nos mudamos'. '¿Por qué?', pregunté yo. 'Porque he invertido el dinero para comprar este collar'» comenta Corice entre risas.

La pareja permanecerá siempre en la memoria colectiva de la ciudad. Sus cenas consiguieron reunir en su casa a algunas de las mayores figuras del mundo del arte y del espectáculo, una tradición que pese a la ausencia del artista, Corice mantiene casi semanalmente. Alrededor de una mesa rodeada por sillas de bronce con notas musicales, diseñadas por su marido –al igual que los cubiertos y la alfombra– se reúnen comensales de todas las disciplinas. «Me encanta cocinar e invitar a gente. Si al final de una cena mis invitados han disfrutado de la comida o conocido a alguien nuevo e intercambiado tarjetas, me encuentro más que satisfecha». En la pared, coronando la mesa, una obra de Arman de 1999, notas musicales creadas al diseccionar una guitarra por la mitad, en cuartos y en octavas. Parece como si la obra todavía retumbara el sonido de la sierra cortando las maderas y las cuerdas.

Sin Corice cada pieza coleccionada, sería solo un objeto. Ella guarda cada historia, cada anécdota y custodia el recuerdo de una vida dedicada al arte y al coleccionismo. Conserva todo el patrimonio inmaterial que rodeó la vida artista y su colección. Ya que, en el fondo, no se trataba solo de acumular cosas.



En la planta inferior de la casa es un almacén de obras de su marido y su antiguo estudio. En el centro: *Constrictor*. Busto de hombre en bronce con trompa francesa. 1998. 84 x 116 x 70 cm. En la pared de la izquierda, *Untitled*, violonchelos desarmados, quemados y aplastados sobre tres lienzos con marco de madera. 2004. 237,7 x 487,7 x 23 cm. En la pared de la derecha, otra obra sin título de 1987. Acrílico rojo con brochas sobre lienzo; y *Untitled*, Violonchelo desestructurado y acrílico sobre lienzo, de 2004. 231,1 x 165,1 x 19,1 cm.

The attribution of works such as the Gudiol *Saint Jerome* to Tristán calls for fresh eyes to re-assess (on account of their obvious stylistic similarities) one painting that has left a long trail of historiographic debate in its wake. I am talking about the *Saint Job* at the Chicago Art Institute. Mayer¹⁹ and Gudiol²⁰ attributed it to Velázquez. Pérez Sánchez, meanwhile, considered it an «anonymous work from the Ribera school»²¹. Papi identified it as belonging to the sphere of an artist halfway «between Ribera and Velázquez»²². Its precarious state of preservation also adds to making it even harder to catalogue correctly²³.

I feel that the painter for whom we can make the best case for attributing this work is Tristán. The overall tone of the piece, with its toasted colour, the rich impasto in the areas that have survived, the execution of the anatomy, with the tensed neck muscles that are so characteristic of the Toledo’s artist’s subjects, the creases in the fabrics, the old man’s head, reminiscent of Tristán’s subjects such as the kneeling old man in the Louvre *Saint Louis*. All of this calls for us to introduce into the historiographic debate the possibility that the Chicago painting might be attributable to Tristán, something over which I leave a question mark pending future critical debate.

To conclude with the works of an apostolic subject matter, another painting that ought to join the canon is a *Saint Philip* auctioned at Christie’s London in 2012²⁴. The work had already been associated with Tristán, although doubts remained, by Ángulo Iníguez and Pérez Sánchez²⁵. The latter and Navarrete Prieto did not include it in their catalogue²⁶ despite the fact that it was a similar subject to the «Gudiol» *Saint Jerome*.

One unknown work that I would like to introduce here, important due to its novel subject matter, is a landscape. This is a genre for which there have previously been no known works by the artists, despite the fact that there is documentation mentioning Tristán carrying out works within it. To be specific, in 1612 he undertook to execute one on commission from the Governor of Toledo, Don Luis Sirvendo, «twenty-four small panels depicting the twelve months of the year and twelve countries»²⁷.

In much of his religious painting we can see figures depicted against extensive landscapes that speak to us of the formal characteristics these would have had. Due to the absolute similarity with these backgrounds, I believe we must attribute to Tristán a *Land-scape with Hunting Scene* that was auctioned on the Madrid art market in 2013 as «Spanish anonymous»²⁸. The stormy skies, the way of composing the copses’ foliage, or the

stony cliff-faces and gullies, appear in works by Tristán such as the *Saint John the Baptist* at the Prado or the *Crucifixion* housed at the Santa Cruz Museum. Tristán must, for this sort of landscape, with storm clouds concealing an orange evanescence in the background, have drawn on Orazio Borgianni. He would also provide inspiration for the young Velázquez, who would show his admiration when approaching the landscapes of the *Immaculate Conception* or *Saint John the Evangelist* in London.

Finally, another work which, due to its manner of execution, should also join the canon is a *Saint Onuphrius* that appeared recently on the art market²⁹. Here the artist marvellously captures the degradation suffered by the human anatomy in its old-age and subjected to the rigours of penitence. The figure presents the characteristic swollen veins lining the hands and arms of Tristán’s subjects. Once more the painter drew inspiration here from Ribera’s penitents.

As we gain a greater insight into the early paintings of Tristán, we can intuit more about the artist’s evolution following his El Greco period. In formal terms, his pictorial technique, Tristán’s thick brushstroke is clearly influenced by Borgianni. Although the painter started his training with El Greco, I feel that the Tristán we know today must have studied in Borgianni’s studio in Rome, to which he must have been linked by some kind of contractual tie. But when it comes to subject matter and compositional patterns, Ribera’s was the model he followed.

Once again, with these paintings joining his canon, the close working ties between the Valencian and our artist become closer and, specifically, the first-hand knowledge of the subject-based «revolution» that was taking place in Rome. In fact, other than the occasional nod to Caravaggio, Tristán’s naturalism is pure Ribera. The apostolate ensembles, the series of beggar philosophers or the allegories of the senses, are subjects directly inspired by Ribera’s inventiveness

Furthermore, and as the article I mentioned at the outset indicated, there is call to grant greater predominance to Tristán’s painting in the naturalist language of Velázquez. Artistic historiography has underestimated the Toledo master, and this marginalisation continues to take place in more recent studies. In an article in this publication, in which Gianni Papi reflected on the relationship between Ribera and Velázquez, while speculating on the possible origin of the Seville artist’s naturalism, the author cited, along with Ribera himself, other artists who might have influenced him, such as Cavarozzi or the so-called Master of the Samar-

itan. However, there is not one single mention of Tristán in the entire text³⁰. The author even speculates about a hypothetic trip made by the young Velázquez to Italy. Personally, I think that this «Riberism», that seems obvious to me, too, may have been enhanced by the arrival of originals by the Valencian artist, but must have started years earlier with the prior knowledge of the paintings of Luis Tristán.

We are still not clear regarding the channels by which this influence took place. We have already suggested the fact that Tristán may have spent a short time in Seville on his return to Spain from Naples around 1611. We might also find the key to understanding this stylistic relationship in the trinomial formed of Tristán, Pacheco and Velázquez. In spring of 1611, Pacheco visited Toledo. In his *Art of Painting* (1649), the essayist recounted his meeting with El Greco³¹, but he must surely have also met Tristán, recently returned from Italy, and he must have been amazed at the new direction in which the naturalist language was now taking the art of painting. In September that year, Velázquez was apprenticed to Pacheco’s workshop. The problem will not be resolved until we start to gain an in-depth knowledge of the most naturalist Tristán at the beginning of his artistic career, and untangle the network of contracts that must have existed between Toledo and Seville.

All of this points to the enormous importance that the figure of Tristán had in the overall ensemble of Golden Age Spanish painting, because he was the first home-grown artist to introduce into Spain a Ribera-esque school of naturalism, importing it around the same time that it was being developed in Rome.

By **JOSÉ REDONDO CUESTA**

¹ REDONDO CUESTA, JOSÉ. «Tristán en Italia». *Ars Magazine*, 2017, No. 33, pp. 108-118. ² DE NADAL, Jordi. «La colección Gil (1839-1967) del Museu Nacional d’Art de Catalunya». *Goya*, 2013, No. 345, pp. 304-325. ³ *Idem*, p. 306. ⁴ *Idem*, p. 318. ⁵ ANNAUD DE LASARTE, José María: «Ribalta y Caravaggio». *Anales y Boletín de los Museos de Arte de Barcelona*, Vol. 5, No. 3-4, July-December 1947, pp. 356-357. ⁶ BARCIA, Ángel María. *Catálogo de la colección de pinturas del Excmo. Sr. Duque de Berwick y de Alba*. Madrid: 1911, p. 118. ⁷ KIENZT, Guillaume (dir.). *Velázquez*. Exhib. Cat. Paris: Grand Palais, 2015, p. 118. ⁸ Deeply wrinkled skin that would be another element typical of Tristán adopted by the Seville artist as we see in *The Nun Jerónima de la Fuente* or *The Water Carrier of Seville*. ⁹ This is the case for the *Saint Augustine* in the Regional Gallery of Sicily, the *Saint Gregory the Great* in the Barberini Palace in Rome, the Ruspoli *Philosopher* or the *Saint Anthony Abbot* in the Barcelona *Conventet*. See SPINOSA, Nicola. Ribera. *La obra completa*. Madrid: Fundación Arte Hispánico, 2008, pp. 324, 325 and 326. ¹⁰ MORETTI, Massimo. «Influssi spagnoli nell’arte e nella spiritualità caracciolina del Seicento: Madrid, Roma e il ducato di Urbino». In ANSELM, Alessandra (ed.). *I rapporti tra Roma e Madrid nei secoli XVI e XVII: Arte, Diplomazia*

e política. Rome: Gangemi Editore, 2014, pp. 508-536. ¹¹ SÁNCHEZ DE RIVERA, Daniel: «Un cuadro de Velázquez». *Arte Español*, 1931, Tome X, No. 5, pp. 152-155. ¹² IPCE Photo Library, Madrid (Moreno Archive, Inv.No. 09320_B). ¹³ PONZ, Antonio. *Viaje por España*. Madrid, 1776, Tome 1, Fifth Letter, p. 169. ¹⁴ REDONDO CUESTA, *Op. cit.*, pp. 112 and 115. ¹⁵ GUDIOL, José. *Velázquez, 1599-1660: Historia de su vida*. Barcelona: Ediciones Polígrafa, 1973, pp. 28 and 29, Cat. No. 24. ¹⁶ PÉREZ SÁNCHEZ, Alfonso E. and NAVARRETE PRIETO, Benito (dirs.). *De Herrera a Velázquez. El primer naturalismo en Sevilla*. Exhib. Cat. Seville, 2005, p. 244. ¹⁷ It has proved impossible to identify its current locaation. ¹⁸ SPINOSA, *Op. cit.*, p. 308, Cat. No. A11. ¹⁹ MAYER, August L. «Two unknown early works by Velazquez». *The Burlington Magazine*, vol. 40, 1922, No. 226, pp. 2-5. ²⁰ GUDIOL, *Op. cit.*, pp. 24 and 324, Cat. No. 14. ²¹ PÉREZ SÁNCHEZ and NAVARRETE PRIETO, *De Herrera a Velázquez... Op. cit.*, p. 43. ²² PAPI, Gianni. «Ribera y Velázquez: una primera reflexión». *Ars Magazine*, No. 10, April-June 2011, pp. 26 and 27. ²³ The painting has undergone cleaning damage, which has gradually erased the glaze and chromatic hues which the painter had used to model the anatomical forms and the textures of the fabrics, with the figure now reduced to a powerful and artificial single orange tone which is far from its original aesthetic. Traces of this erased material can still be seen in the brushstrokes intended to recreate the tense neck muscles and the thick application of light to the nose and forehead. ²⁴ Christie’s London. *Old Masters & British Paintings*, 24-10-2012, Lot 111. «Attributed to Luis Tristán de Escamilla». 99.8cm x 79.4cm. ²⁵ ÁNGULO INIGUEZ, Diego and PÉREZ SÁNCHEZ, Alfonso E. *Pintura toledana*. Madrid: Instituto Diego Velázquez, 1972, p. 171, Cat. No. 161, plate 145. ²⁶ PÉREZ SÁNCHEZ, Alfonso Emilio. and NAVARRETE PRIETO, Benito. *Luis Tristán*. Madrid: Real Fundación Toledo, 2001. ²⁷ PÉREZ SÁNCHEZ and NAVARRETE PRIETO, *Op. cit.*, p. 279, doc. No. 4. ²⁸ Abalarte, Madrid. 18 and 19-12-2013, lot 98, as «Escuela española. Siglo XIX». 58cm x 81cm. ²⁹ Ansorena, auction No. 383. Madrid, 6 March 2018, lot 225: «Escuela napolitana. Siglo XVIII/S. XIX». Oil on canvas, 78cm x 64cm. ³⁰ «Furthermore, in my opinion, in the early work of Velázquez we can clearly discern the link to naturalism that had arrived from Rome – and specifically to Ribera – at the same time that I find it hard to imagine independent and completely autochthonous artistic development». PAPI, *Op.cit.*, pp. 18-28. ³¹ PACHECO, FRANCISCO. *El arte de la Pintura*. Seville: 1649 [Ed. Gregorio Cruzada Villamil, Madrid: Manuel Galiano, 1866, vol. I], p. 318.



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Watching over the Legacy

IN THE TRIBECA NEIGHBOURHOOD, next to the Hudson river, Corice Arman lives surrounded by dissected guitars, paintings and hundreds of pieces of African art. Her husband, the painter and sculptor Armand Pierre Fernández (1928-2005), was one of the key figures of Nouveau Réalisme, and one of the major names of the 20th century. The artist ended up taking on the pseudonym Arman after numerous bureaucratic bungles left out the «d» from his name.

The son of a Spanish antiquarian and amateur cello-player, he inherited both passions from his father; that of the collector and also a love for music and instruments. Arman was born in Nice, a city where he would start his artistic training and where he would meet Yves Klein, with whom he would be close friends until the latter’s untimely death. If the Parisian painter patented a tone of blue, giving it his name, Arman made the concept of accumulation his own; whether forks, books, lamps or violins. Every object was worthy of use. His sculptures discard the meaning of the object from which they are derived to be rechristened with irony and humour.

With Arman everything shakes free of its context and nothing is as simple as it looks. To understand this it is enough to consider his work *Long term parking*. This supposed carpark looms over the French countryside, comprising an enormous 18m-tall concrete pillar into which 60 cars have been inserted without touching each other. With the work, Arman managed to transform the vehicle into an immobile object and have a good laugh at the same time. Other notable examples are the huge marble and bronze sculpture located in the entrance foyer of the Elysée Palace in Paris, and the monumental ensemble installed opposite Saint-Lazare station, made up of two bronze sculptures, one the accumulation of suitcases and the other made of clocks.

His travel companion, and main focus of this article, Corice Canton, is the one telling us this and many other stories. She also wel-

comes us into her home to show us her collection, which encapsulates the professional and personal life she shared with the artist. Corice and Arman met in Paris in 1968. She had travelled to France to work in fashion and met the sculptor through a shared friend. «By that time, Pierre was already an emerging artist. He had gone to New York for an exhibition. He fell in love with the city and decided to move. When we met in France I have to admit I had no idea about art».

Over more than three decades, the couple managed to build up one of the most important collections of African art. «My husband was the one who started collecting. He exchanged one of his works for his first African piece through a dealer in France... and fell completely in love with the culture. I learnt thanks to him. He taught me to appreciate African art; I understood it through his eyes». Having settled in New York, they moved from the iconic Chelsea Hotel to Church Street. Later, in 1985, they purchased their home in Tribeca, which would house as many as 17 different collections, and which perfectly reflects the couple’s tenacity and expertise as collectors. «Over the years we kept on buying African art and lots of other things. Arman was a man who loved all cultures. He enjoyed studying and learning from each piece before buying it. He managed to transform collectionism into a form of art in itself, while creating his own works. But collecting was always very important to him».

African masks, Japanese armour, antiquities and some of his key sculptures are arranged around the walls of the house alongside numerous works by contemporary artists. «It was quite common practice, to swap works, or make gifts of them to Frank Stella, Liechtenstein or Warhol. In the 1960s they were all friends, although their styles were completely different». Presiding over the living room, there are eight portraits by Andy Warhol, four of Arman and four of Corice from 1977 and 1986. On the floor we find some of the famous BRILLO boxes with which the king of Pop exploded onto the New York art scene. «It was my son who pointed out to me that there were three different poses, although he only photographed me twice. My portrait with the blue background was taken in 1977. Ten years later, Andy was at our place for Arman’s birthday. He stood staring at the painting and said: 'Corice, you need a new portrait, we need to update you!'» The other painting, where she appears from the waist up, the first Warhol did going below the shoulders, was exhibited alongside some of the artist’s most famous portraits at the retrospective held at the Whitney Museum: *Andy Warhol–From A to B and Back Again*.

The couple's personal residence is on the top floor of a magnificent four-storey building, where there are also offices and two storage spaces which were formerly Arman's workshop, and where today a large share of his creative output is kept. Wandering through these spaces gives us the chance to get to know his work in greater detail; a stroll through an untiring level of production allowing us to enjoy some of the best examples of his *Accumulations*, *Emersions* or *Burnt Objects*. «Sometimes, if he didn't have time to go and buy things, he would pick up whatever he found around the house. In the 1970s, he started to create a series of pieces where he sliced any household utensil he found in half. I would spend hours looking for an iron or the vacuum cleaner. Until I found them on the wall sticking out of a canvas!».

There is something poetic, rhythmic and almost musical in these everyday object ensembles. Arman felt that accumulations only came into existence from the moment at which it was impossible to identify the number of elements arranged together. However, on other occasions, the identity of the object disappears in the mass of items, creating the skeleton of something larger, something different. As a spectator, it proves difficult to remain impassive when faced by this visual interplay. You identify the object, you recognise it, but you become absorbed in trying to figure out what is hidden in amongst the rest of the other shapes.

A good number of these works, including some of his most famous «sliced» pieces such as, for instance, *The Spirit of Yamaha* (1997), are to be included on loan at the museum soon to open in the town where the artist was born. A project spearheaded by Corice, which will serve to aid the study, popularisation and preservation of his work's legacy. «I am buying early works by him, the most iconic ones. I don't want them to disappear into private collections, I want them on display in museums. That's why we started buying works he had sold as a young man, because we wanted to have a representative nucleus of his output in order to be able to loan pieces out to exhibitions».

The fruits of these joint labours are on display at some of the world's major museums. There have been numerous retrospectives, from the 2010 show at the Pompidou in Paris, to the one held at the Palazzo Cipolla in Rome in 2017, titled *Arman 1954-2005*, of which Corice is particularly proud. Or the most recent one, the 2018 exhibition of monumental sculpture in Saint Tropez. Since Arman's death, in 2005, Corice has focussed her work on the safe-keeping and dissemination of his work. «I always knew I wanted to take care of his legacy.

My mission is to make sure it's not forgotten, to ensure his work is where it should be. He was a precursor, an innovator. There are lots of contemporary artists influenced by his work, and I don't want people to forget that he was the source».

Arman's work, his life and his collections, were guided by the desire to manipulate objects, to reinterpret them, accumulate or dissect them. Whether everyday or valuable objects, they all belong to the same category. Everything has a value, everything may be analysed, destroyed or collected. Just like everything may or may not be transformed into art.

On entering their home, you are met by two suits of Samurai armour as soon as the elevator doors open. This obsession with Japanese culture was something the artist shared with Yves Klein from an early age, in terms of both aesthetics and sport, given they met practising judo (Arman opened his own judo academy in the 1950s). In fact, it was Klein who best defined how the Oriental aesthetic impacted on the two of them. «Yves really liked the idea of complementarity», Arman explained. «He used to say to me: you will be the one to enlarge the quantitative, and I will be the guardian of the void». This idea took shape in the *Le Plein* exhibition of 1960 at the Galeria Iris Clert, where Arman filled the space with objects (even making it difficult to get in). Two years earlier, Klein had opened *Le Vide*, dematerialising his friend's concept.

The artist created and manipulated everything from his surroundings: cutlery and chairs that are musical notes, or a sofa made of violin and guitar cases. «He used everything», Corice comments. «He loved music. Sometimes, when he was working in the studio, you could hear the notes echo right down the street. Proud of his Spanish roots, he really enjoyed Flamenco, although he also listened to Atahualpa Yupanqui and Umm Kulthum. In the 1960s, he started to work with violins and guitars. He bought lots of old instruments, and after using them for one piece of art decided to make a sofa out of their cases.

Their collection is a perfect reflection of both personalities: the creative force of Arman and the warmth and harmony of Corice. Each work is personal, each holds a memory or a story about its purchase and about the life of the couple. «My husband didn't like displaying works at home. That was my desire, to see them in our home. He felt he had other things to live with, the works he collected... I like it because everything is just like when he was alive. I have changed a few things because I lend a lot, but generally it all remains the same».

Corice is the perfect tour guide. Walking with her around her home is to gain an insight into the character of their collection. When she talks about a piece, she reveals its origin, its value or its meaning. Each purchase contains a detail, a personal anecdote which makes each piece unique. «One of my favourite objects is an African necklace bought by Arman and which, unfortunately, is no longer part of the collection. When our daughter was born we decided to move house. We had saved up some money for the move. One day Arman came home and said 'we're not moving'. 'Why not?', I asked. 'Because I've invested the money buying this necklace', Corice concludes, laughing.

The couple will forever remain in the collective memory of the city. Their dinner parties would bring together some of the biggest names from the art and show-business world, a tradition that, despite the artist's absence, Corice keeps up on almost a weekly basis. Around a table surrounded by bronze chairs with musical notes, designed by her husband (along with the cutlery and carpet), guests from all disciplines sit down together. «I love cooking and having people over. If, at the end of a dinner my guests have enjoyed the food, or met someone new and swapped cards, then I am more than satisfied». On the wall, looking down on the table, a work by Arman from 1999, musical notes created by splitting a guitar down the middle, into quarters and eighths. It's as if the work were still giving off the echoing sound of the saw cutting through the wood and strings.

Without Corice, each piece in the collection would be a mere object. She is the keeper of each story, of each anecdote, and the custodian of the memory of a life devoted to art and collectionism. She preserves all of this immaterial heritage that surrounds the artist's life and collection. After all, in the end this was more than just a case of accumulating things.

By **SARA CADIÑANOS**