

FRANCOIS ARNAL

BOMBARDEMENT

19 octobre - 2 décembre

François Arnal (1924-2012) sera très vite reconnu comme un artiste majeur de sa génération, artiste protéiforme, figure importante de l'abstraction lyrique, il sera parfois apparenté au mouvement *Supports/Surfaces*, le plus souvent aux *Nouveaux Réalistes* en lien à sa proximité intellectuelle et artistique avec le célèbre critique d'art Pierre Restany.

La peinture gestuelle de François ARNAL traverse le temps avec toujours la même force, celle d'un artiste entré dans l'histoire de l'art, d'un artiste hors du temps, d'un artiste libre.

Francois Arnal, French artist born in 1924. His path as an artist started with the terrifying event of the Second World war, moving away from Aix-en-Provence in 1943 to join resistance under the command of maquis de l'Auvergne. In his troop, he met Dutch artist Conrad Kickert who introduced to the profession of being an artist.

After the war Francois Arnal moves to Paris where he encountered established artists, poets such as **Pierre Dmitrienko**, **Serge Rezvani** ou **Bernard Quentin**, he starts working on his own style, trying himself as painter, designer and writer. Arnal tries himself as part of the different artistic movements such as the abstraction movement Lyrique (Charles Estienne) and art Informel (Michel Tapié).

In 1960 he opens himself to being a sculptor, creating pieces such as «Marteau-éléphant» and working with installations and public art.

Francois Arnal passion is to always develop something new taking him on the long travel to find new inspirations. He visits Tahiti, Mexico and stays 6 months in United States where he came to the conclusion that he would leave painting and sculpture and will move in a new direction.

1960 brought artists back to Paris where he created «L' Atelier A», a place designed to unite young artists under one roof, giving them the opportunity to socialize instead of locking themselves alone in a studio. Arnal met and worked with art critic **Pierre Restany** who influenced him deeply and later wrote a manifest on his experimental atelier.

It was Pierre Restany and the *New Realists* who gave a real push to Arnal to reach his creative peak in the end of 1960. Inspired by the idea of an Object in art, Francois Arnal starts the series that unite his past and present experiences. He calls them « **Bombardements**».

The production of this series has taken about 10 years from 1960 to 1970 Arnal has picked this name by the technique that he used in creation - dropping red and black aerosol paint

Even if Man Ray has already experimented with the utilization of aerosol on the objects in 1918, with «Droller» the object was subtle and barely visible. In « Bombardements» Francois Arnal went one step further and took an object to the fore.

But New Realists influenced not just this choice but also an approach to the creation. As with **Yves Klein** or **Niki de Saint Phalle** and her shooting paintings, Arnal creates a distance between himself and a canvas. It's not his arms but his action what created the pieces. An empty canvas and a specific object become art through the action of a painter. Art becomes an action.

Through the years works of the Francuas Arnal have been exhibited at the most prestigious places in the world such as Guggenheim in New York, Centre Georges-Pompidou in Paris, Musée and l'Institute of Art in Chicago.