

***musée
du
design***

***musée
des arts
décoratifs***

*Andrea Branzi
Pleased to meet you
50 years of Art*

*Extramural exhibition
Espace Saint-Rémi
4 rue Jouannet
10.10.2014 to 25.01.2015*

Andrea Branzi, Pleased to Meet You

50 Years of Art

Exhibition of the Museum of Decorative Arts and Design

10th of October, 2014 - 25th of January, 2015.

Designer, architect and theorist, Andrea Branzi was born in Florence in 1938. He has lived in Milan since 1973.

Actor in the Italian radical movement, in the group Alchimia and then in Memphis, Andrea Branzi worked to free design from its modern shackles. From this discipline hitherto oriented towards rationality and mass production, Branzi has contributed to the creation of a field of complete freedom of expression, this opened the way to the multiplicity of forms which are today accepted as being design. Branzi frees the object from the tyranny of industrial production and the standard and provides it with powers of resonance and of evocation. Branzi's work restores a new momentum to the decor, to expression and to communication thus favouring emotion, surprise, attachment, drawing on what the object expresses through its shape, its material, its weight, its touch, its perception.

Understanding very quickly the transformations of Western society of the 1960's, Branzi has expressed in his work throughout his career, a sensitive reading of a changing world and proposes a rereading of the urban and domestic environment.

The city is Branzi's preferred field of observation and the human, his first concern.

From the late 1960's Branzi expresses his proactive vision of the metropolis managed by flows. A singular vision in which design, a lighter discipline because it is less durable than architecture, takes a central importance in a new world of change and of mobility.

Branzi's works are included in collections of all of the greatest international museums.

The Museum of Decorative Arts and Design invited arc en rêve centre d'architecture to participate in this exhibition:

No-Stop City, a City Vision, arc en rêve centre d'architecture – 7 rue Ferrère.

Students from the Ecole d'enseignement Supérieur d'Art de Bordeaux have prepared a presentation in an audio-visual format on the theoretical content of Andrea Branzi's work.

Ecouter Andrea B. from the 10th to the 14th of November, Galerie des Etables, 1 rue des Etables.

Andrea Branzi Key Dates

- 1938 Born in Florence
- 1966 Founding Member of Archizoom Associati (1966-74)
Graduated in Architecture from the University of Florence
Archizoom Associati, in collaboration with Superstudio, organise the Superarchitettura exhibition in Pistoia, which is then re-exhibited in Modène in 1967.
- 1969-1972 No-Stop City (urban project)
 - 1972 Archizoom Associati participates in *the Italy : The New Domestic Landscape* exhibition at MoMA (New York)
- 1972-1976 Publication of "Radical Notes" in the Casabella Magazine, a series of articles which have become an iconic reference.
- 1973 Moves to Milan
- 1981 Participates in the founding of the Memphis group
- 1982 Co-founder of the Domus Academy, first post-graduate University of Design in Milan
- 1984 Publication of *La Casa Calda : esperienze del nuovo design italiano*
- 1985 *Animali Domestici* Collection, Zabro Editions
- 1987 Receives the Compasso d'Oro Prize for his work as a designer and a theorist
- 1991 *Amnesia* Collection, Design Gallery (Milan)
- 1996 *Wireless* Collection, Design Gallery (Milan)
- 2001-2005 Works in collaboration with CIRVA (Centre International de Recherche du Verre et des Arts Plastiques, Marseille)
 - 2004 *Blister* Collection, Design Gallery (Milan)
 - 2008 *Open Enclosures* Exhibition, at the Fondation Cartier (Paris) ;
Laurea Honoris Causa in Industrial Design at the La Sapienza University, in Rome;

Named "Royal Designer for Industry" by the Royal Society for the Encouragement of Arts, Manufactures & Commerce

- 2010 *Louis XXI* Collection, human porcelain, in collaboration with Sèvres, la Cité de la Céramique ;
Trees Collection, Carpenters Workshop Gallery (London and Paris);
Grandi Legni Collection, Design Gallery (Milan) and Galerie Nilufar(Milan)
- 2011 *Figure* Collection, Design Gallery Milano (Milan)
- 2013 *Pergamo* Collection, Galerie Isabella Bortolozzi (Berlin)
Walls Collection, Benda-Friedman Gallery (New-York)
- 2014 *Solid Dreams* Collection, Clio Calvi Rudy Volpi (Milan)

Pop period

In the mid-1960's Andrea Branzi enters the cultural scene. In the middle of Pop culture, Branzi chose to present for his final year thesis project at the University of Florence's Architecture Department a large "supermarket-Piper-Luna Park" (1966), a permanent amusement park inside a supermarket including a disco. A place dedicated to this new youth, of which Branzi is a part, who liberate themselves from their inhibitions through dance and becoming intoxicated to loud music. A project which subsists on the language of commerce, used by Pop Art in order to produce a new expressive force.

In 1966, Branzi founds the group Archizoom, with Gilberto Corretti, Paolo Deganello, Massimo Morozzi, Dario and Lucio Bartolini: "The bond which united my Archizoom friends and I was enormously creative. This creativity was the outcome of the ideological crisis, of Rationalism, of Modernism (...), the youth culture of the time, of which we were a part, was a vitalistic and instinctive reaction against the erosion of the value system which developed after the War."

« We have moved into an age where the only real certainly is based on a permanent uncertainty and where the only certain fact is based in insecurity. That is the second true modernity : undetermined, weak, incomplete » Andrea Branzi, interview with Cristina Morozzi, « La poétique de l'équilibre », in Andrea Branzi, éditions Dis voir, 1997, p.40

« On one hand, we presented ourselves as an avant-garde movement, which introduced into the culture of the project different languages of mass communication, which until then were not accepted. On the other hand, the radical movement featured an interesting originality: contrary to all precedent avant-gardes, it was opposed to the creation of a new and identifiable linguistic and aesthetic code. In other words, we are already discussing the end of the historical avant-garde. » Andrea Branzi, interview with Cristina Morozzi, «La poétique de l'équilibre», in Andrea Branzi, éditions Dis voir, p.40

- 1 Archizoom Associati
 Canapé *Safari*, 1968, conception 1967
 Édition Poltronova
 Polyester armé de fibre de verre. Garniture mousse de polyuréthane. Revêtement textile synthétique
 Collection Centre Pompidou, Paris
 Musée national d'art moderne / Centre de création industrielle
 Inv. 1999-1-1



- 2 Archizoom Associati
 Canapé *Superonda* blanc, 1967
 Production Centro Studi Poltronova
 Mousse de polyuréthane, mousse, housse en similicuir
 Centro Studi Poltronova, Florence



- 3 Archizoom Associati
 Canapé *Superonda* rouge, 1967
 Production Centro Studi Poltronova
 Mousse de polyuréthane, mousse, housse en similicuir
 Centro Studi Poltronova, Florence



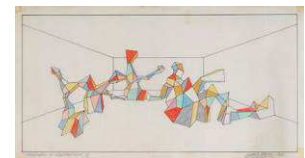
- 4 Archizoom Associati
 Fauteuil *Mies*, 1969
 Édition Poltronova
 Acier chromé, latex, peau de poulain
 Centre national des arts plastiques, Paris
 En dépôt au musée des Arts décoratifs, Les Arts décoratifs (Paris)
 Inv. FNAC 2596 (1-2)



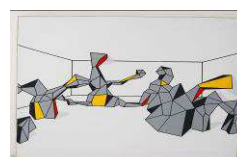
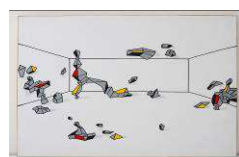
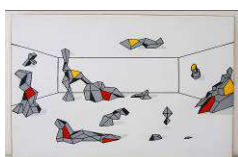
- 5 Dessin *Autoritratto*, 1968
 Pastel sur papier
 Collection FRAC Centre, Orléans, Inv. 000 01 50



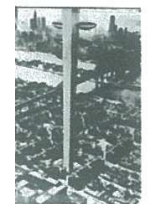
- 6 Archizoom Associati
 Dessin *Strutture in liquefazione*, 1968
 Encre et crayons de couleur sur calque
 Collection FRAC Centre, Orléans, Inv. 005 02 01



- 7 - 10 Quatre *Strutture in liquefazione*, 2014
 Impression sur toile rehaussée d'acrylique
 Collection Andrea Branzi, Milan



- 11 Photographie des membres du groupe Archizoom Associati (1966 - 1974) devant les seconds locaux du studio dans la rue di Ricorboli, après le transfert de la Villa Strozzi, Florence, 1968
De gauche à droite : Paolo Deganello, Lucia Bartolini, Massimo Morozzi, Natalio Torniai (collaborateur), Dario Bartolini, Gilberto Corretti, Andrea Branzi
Tirage noir et blanc imprimé sur papier
Collection Andrea Branzi, Milan
- 12 Photographie des membres du groupe Archizoom Associati (1966 - 1974)
De haut en bas et de gauche à droite : Massimo Morozzi, Andrea Branzi, Paolo Deganello et Gilberto Corretti
Tirage noir et blanc imprimé sur papier
Collection Andrea Branzi, Milan
- 13 Photographie *Quartieri paralleli per Berlino*, 1969
Collection *Fotomontaggi urbani*
Tirage noir et blanc imprimé sur papier
Collection Andrea Branzi, Milan
- 14 Photographie *Edificio Residenziale per Centro Storico*, 1969
Collection *Fotomontaggi urbani*
Tirage noir et blanc imprimé sur papier
Collection Andrea Branzi, Milan
- 15 Photographie *Grattacielo con foglie di ficus*, 1969
Collection *Fotomontaggi urbani*
Tirage noir et blanc imprimé sur papier
Collection Andrea Branzi, Milan
- 16 - 19 Archizoom Associati
Quatre photographies, 1967
Collection *Dream beds*
Tirages couleur imprimés sur papier
Collection Andrea Branzi, Milan
- 20 Affiche originale *Manifesto Superarchitettura*, 1967
Impression sur papier
Collection Andrea Branzi, Milan
- 21 Photographie *Branzi Ricami*, 1976-1977
Tirage argentique original noir et blanc sur papier
Collection Andrea Branzi, Milan



- 22** *Luna Park II*, maquette de 2001
Reconstitution de la maquette du diplôme de fin d'études (1966)
Carton, bois et film plastique de couleur
Collection Centre Pompidou, Paris
Musée national d'art moderne /
Centre de création industrielle
Inv. AM 2004-2-150



Alchimia and Memphis, the Italian New Design (1974-82)

The New Design is the first movement to understand the decline of the mass consumption products market in benefit of fashionable and niche design markets. Branzi produces objects which are often handcrafted, endowed with an expressive force and the powers of evocation.

An approach which responds to the post-industrial society, which no longer tends towards the homogeneity of the utopia of the beautiful for all, however constitutes groups defined by different cultures and religions.

« Today, we have definitively reverted back from the myth of the industrialised product, responding to a given function, useable by all, in any context (...) to advocate the small series, is to clearly state that one does not intend to address the larger number. I have nothing against industry. I have said and keep thinking that design is an activity which seeks to make the world more welcoming. Industry is therefore a means available to man to shape his environment, on the same basis as arts and crafts, handicrafts, music or perfume. The project is not industrialisation as an end in itself, however a cultural and humanist content. » Andrea Branzi dans la revue *Architecture intérieure* – Créé, Juin - Juillet 1988, pp.12-13

« The function of art is not only to create beauty, it is to ensure that the creativity of individuals be practiced in society; human labour and creativity are still considered as an indispensable spiritual element, a fundamental condition for the individual's happiness. The purpose of Art is still happiness, for the person who creates as for the person who enjoys. » Andrea Branzi, *Le design italien, La casa calda*, chapitre I « Objets et sociétés », traduction française épuisée, L'Equerre, 1985, p.12

« The most important phenomenon was the deep-seated change in the very idea of the city. The modern metropolis stopped being a place and became a model of behaviour conveyed by consumer goods through the social corpus (...). Being a city-dweller today no longer means leaving in a city but adopting a particular behaviour made of language, clothing, press and TV, wherever these media reach, the City happens. »

Andrea Branzi, Le design italien, La casa calda, chapitre VII « Le mouvement radical », traduction française, L'Equerre, p.119

- 23 Quatre statuettes *Cariatidi*, 1978
Édition Alchimia
Aluminium
Collection particulière



- 24 Saucière *Labrador*, 1982
Édition Memphis
Argent et verre
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs et du Design, Bordeaux.
Inv. FNAC 88048



- 25 Étagère *Stadio*, 1979
Collection *Bauhaus 1*
Édition Alchimia
Bois laqué, verre, métal
Galerie Maurer, Munich



- 26 *Bar Centrale*, 1979
Collection *Bauhaus 1*
Édition Alchimia
Bois laqué, verre, métal
Collection particulière



- 27 Tapisserie, 1988
Fabriquée au Tibet par Gruppo Speciale (Bari)
Laine tissée
Collection particulière



- 28 Chaise longue *Andrea*, 1987
Édition Memphis
Métal laqué, fibre de verre laquée, fourrure polaire synthétique
MUDE - Museu do Design e da Moda, Collection Francisco
Capelo, Lisbonne, Inv. MUDE.P.0651



- 29 *Bar Milano*, 1979
Collection *Bauhaus 1*
Édition Alchimia
Bois et métal
Musée des Arts décoratifs et du Design, Bordeaux



- 30 Panneaux décoratifs *Animali vestiti*, 1973
Broderie au demi-point de croix réalisée à la main par l'auteur
Centre national des arts plastiques, Paris
Inv. FNAC 02-210 (1-2)



A Decisive Turning Point

In 1985, Branzi presents his first solo exhibition, *Animali Domestici*. In a somber atmosphere, dramatised by powerful plays of light, radically shaped seats coexist, essential.

Andrea Branzi removed artificial colours and motifs to give way to the only, very strong expressiveness of nature, each tree branch being unique. A mysterious atmosphere emerges with a magical or sacred content.

Animaux domestiques is a strange name for a collection of furniture, a name which confers a living character and distances from only a purely functional use. How does one domesticate furniture?

Rare, original pieces from this exhibition are exhibited here, as well as other hybrid objects mixing both the artificial and the natural, objects in which wood reclaims an essential however primitive place, inventing a unique language which still mark and inspire new generations of designers.

Also exhibited here are pieces from the *Wireless Series*, in which technology acquires a poetic status.

«The distance between the natural world and the artificial world no longer exists today, because the latter has become second nature. So when I gather together nature, techniques, industry, arts and crafts, high technology and archetypes, everything seems much clearer.» Andrea Branzi, interview with Cristina Morozzi, «*La poétique de l'équilibre*», in Andrea Branzi, éditions Dis Voir, p.82

«I've always been fascinated by segments of nature which continue to generate a highly expressive force, even more powerful when they are combined with modern, perfect and industrial materials; they transform themselves into a mysterious presence always different, unique, almost sacred.» Andrea Branzi, exhibition *Trees*, 2012 Carpenters Workshop Gallery
<http://carpentersworkshopgallery.com/en/Exhibition/Andrea-Branzi--Trees>

- 31 Chaise *Animali Domestici*, 1985
Édition Zabro
Bois laqué et branches de bouleau
MUDE - Museu do Design e da Moda,
Collection *Francisco Capelo*, Lisbonne
Inv. MUDE P.0227



- 32 Lampe WPO3, 1996
Collection *Wireless*
Édition Design Gallery Milano
Métal zingué noir, papier de riz, transformateur, batterie sans fil
Centre national des arts plastiques, Paris, Inv. FNAC 980175



- 33 Lampe WPO4A
Collection *Wireless*
Édition Design Gallery Milano
Aluminium anodisé, papier de riz, transformateur, batterie sans fil
Centre national des arts plastiques, Paris
Inv. FNAC 980176



- 34 Lampe WPO2, 1996
Collection *Wireless*
Édition Design Gallery Milano
Aluminium anodisé, papier de riz, transformateur, batterie sans fil
Centre national des arts plastiques, Paris, Inv. FNAC 980177



- 35 Lampe *Wireless*, 1996
Collection *Wireless*
Édition Design Gallery Milano
Métal et papier de riz
MUDE - Museu do Design e da Moda, Collection Francisco Capelo, Lisbonne, Inv. MUDE P.0458



« [...] using electro-luminescent materials and wireless technologies becomes an interesting problem, because you find yourself facing technologies which already exist but which are used in very limited contexts, because nobody has yet been bothered to explore their poetic, and thus innovative, possibilities, with a much larger ensemble. ». Andrea Branzi, entretien avec Cristina Morozzi, « La poétique de l'équilibre », in Andrea Branzi, éditions Dis Voir, 1997, p. 79

- 35 bis Guéridon, 1986
Collection *Animali Domestici II*
Édition Zabro
Métal, cuir et Velcro
Collection particulière



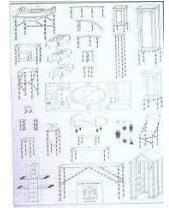
- 36 Vase 3, 2006
Collection *Sugheri*
Édition Galleria Clío Calvi Rudy Volpi
Réalisation CIRVA, Marseille
Tronc de chêne liège et verre
Galleria Clío Calvi Rudy Volpi, Milan



37 Tabouret, 2007
Piètement de George Nelson pour Vitra, assise en bois de
bouleau
Courtesy Galerie Kreo, Paris



38 Affiche originale *Animali Domestici II*
Édition Zabro
Impression sur papier
Collection particulière



39 - 42 Quatre lithographies, 2008
Collection *Legni*
Procédé lithographique en couleurs sur papier
Collection Andrea Branzi, Milan



43 Banc, 1985
Collection *Animali Domestici*
Édition Zabro
Bois laqué et branches de bouleau
Collection particulière



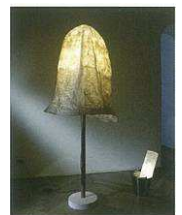
45 Canapé *Axale*, 1988
Prototype
Hêtre naturel
Collection Centre Pompidou, Paris
Musée national d'art moderne / Centre de création industrielle
Inv. AM 1992-1-356



45 bis Affiche originale collection *Wireless*
Impression en couleurs sur papier
Design Gallery Milano



44 Lampe WL 06, 1996
Collection *Wireless*
Édition Design Gallery Milano
Marbre, bambou et papier de riz
Collection particulière



46 Lampe de table *Luoghi 4*, 1992
Collection *Amnesie e Altri Luoghi*
Édition Design Gallery Milano
Aluminium vernis, papier et plastique
Collection particulière



47 Chaise *Le Revers*, 1993
Édition Cassina
Aluminium verni gris, contreplaqué, hêtre
Cassina archive historique, Meda (Italie), Inv. 299



48 Service à thé, 1997
Collection *Silver & Wood*
Édition Argentaureum
Production Pampaloni, Florence
Argent massif et bouleau
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs
et du Design, Bordeaux, Inv. FNAC 2000-274



49 Bibliothèque *Piccolo Albero*, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Métal vernis et tronc d'arbre naturel
Collection particulière



96 Vase *A28*, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Aluminium découpé par programme informatique
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris), Inv. FNAC 01-053



New Dramaturgies

Evoking an antique decor, the essential themes of human existence, sex, death, a western religious culture, these works are not “the fruit of memory but rather that of amnesia. They play with the traces of a forgotten culture”. In these furniture-paintings, Andrea Branzi put into place some strange fictions which sometimes remain for us in a state of mystery. Unfathomable mysteries which seem to find their origins in a distant past, flirting with Pompeian culture in which the objects were equipped with a soul.

« The sensory is a very important element of the project because man always establishes a complex relationship with the objects that surround it. A relationship where the experience of the senses, of touch and of smell have the same importance as the aesthetic and functional experience. » Andrea Branzi, interview with Cristina Morozzi, « La poétique de l'équilibre », in Andrea Branzi, éditions Dis Voir, p.83

« Objects are central to contemporary life; they reflect our condition. Objects are always moving realities. Even though we can buy them, it is rare that one can appropriate them. There is always something in them that is beyond us, which we did not imagine and which will mean something one day. » Andrea Branzi, interview with Pierre Staudenmeyer, « Leçon des objets », Design G Sic. Stocker, inventories, classer, éditions Medifa, 2004, p.126

- 50 *Recinto Sacro*, 2014
Photographie de l'installation pérenne du parc du Gouloup, Domaine de Chaumont-sur-Loire
Réalisation Eurostands Spa, Milan
Tirage couleur sur papier
Collection Andrea Branzi, Milan



- 51 *Wall 1*, 2013
Craie sur toile imprimée, étagères en verre
Galerie Friedman Benda, New York



- 52 *Wall 4*, 2013
Craie sur toile imprimée, étagères en verre
Galerie Friedman Benda, New York



- 53 *Wall 5*, 2013
Craie sur toile imprimée, étagères en verre
Galerie Friedman Benda, New York



- 54 Maquette *Casa Madre*, 2008
Technique mixte
Galerie Isabella Bortolozzi, Berlin, Inv. AB/MM1



- 55 Maquette *The Gazebo Project*, 2010
Réalisé pour la Fondation Cartier pour l'art contemporain Paris
Bois, métal, verre
Collection Mouvements Modernes



- 56 *Wall 3*, 2013
Craie sur toile imprimée, étagères en verre
Galerie Friedman Benda, New York



A World of Ceramic

Andrea Branzi collaborated in 2010 with the Sèvres Manufacture and develops the "Louis XXI, Human Porcelain" collection.

Ancestral materials, porcelain like glass, play a special role in his work. Pieces which are like small-scale architecture blend together, framing pieces of domestic landscapes, with Sèvres pieces, whose form are to the contrary very free "human porcelain, at the intersection of genetics and design".

- 57 à 67** Collection *Louis XXI, porcelaine humaine*, 2010
Co-édition Sèvres - Cité de la céramique et Mouvements Modernes
Porcelaine tendre
Galerie Isabella Bortolozzi, Berlin



- 68** Lampe *Ellisse*, 1998
Collection *Passaggi*
Édition Design Gallery Milano
Marbre et porcelaine
Musée des Arts décoratifs, les Arts décoratifs (Paris)
Inv. 998.263.1



- 69** Vase *Maru*, 2006`
Collection *Uomini e Fiori*
Édition Design Gallery Milano
Céramique « bucchero » noire et laiton argenté
Collection particulière



- 70** Vase, 2011
Collection *Picassincocci*
Céramique
Collection Andrea Branzi, Milan



- 71** Vases *Roseti n°5 et n°6*
Collection *Roseti*
Céramique émaillée vert
Collection The Gallery, Bruxelles



Large Scale

The *Grandi Legni* series inaugurates a change of scale. Not that Andrea Branzi has never designed large objects, to the contrary he often plays with ruptures of scale, in one direction or the other. However in the early 2000's, the imposing size of his work became a constant. These pieces, whose use remains very open, impose via their monumentality without ever being authoritarian.

«It is sometimes interesting to create objects that are loathsome, disturbing, which upset ; yet that stimulate cognitive faculties and emit critical signs »
Andrea Branzi, entretien avec Cristina Morozzi, « La poétique de l'équilibre », in Andrea Branzi, éditions Dis voir, p.87

- 72** Panneau *Giardino di Vetro*, 2004
Réalisation CIRVA, Marseille
Verre thermoformé, bois, métal
Collection CIRVA, Marseille



« The idea of creating walls made of long glass laths, interwoven with natural elements and elements coming from agriculture, came about from a more general project which consisted in making hybrid, semi-natural, semi-artificial structures, typical of the contemporary city, where boundaries are being increasingly eroded, and where it is becoming increasingly difficult to tell the differences between inner and outer spaces apart. » Andrea Branzi, *Ondes parallèles, l'artiste, l'atelier, le verre*

- 73** Volière et vase *Pergamo 3*, 2013
Bois, plâtre, métal, plexiglas
Galerie Isabella Bortolozzi, Berlin, Inv. AB/S3 et Inv. AB/l2



- 74** *GL19*, 2009
Collection *Grandi Legni*
Édition Design Gallery Milano et Nilufar
Techniques mixtes
Galerie Friedman Benda, New York



- 75** Meuble *GL07*, 2009
Collection *Grandi Legni*
Édition Design Gallery Milano et Nilufar
Techniques mixtes
Collection particulière



- 76 *Figure 4*, 2011
Collection *Figures*
Édition Design Gallery Milano
Acrylique et aquarelle sur toile, photos traitées sur papier, figurines en aluminium poli.
Collection Design Gallery Milano



- 77 Bibliothèque *Tree 9*, 2010
Aluminium anodisé, bois de bouleau
Carpenters Workshop Gallery, Paris



- 78 *Piccola gabbia*, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Métal et bois laqué
Galerie Maurer, Munich



- 79 Étagère *Pierced Bookcase*, 2006
Collection *Uomini e Fiori*
Édition Gallery Design Milano
Acier, cristal et osier
Musée des Arts décoratifs et du Design, Bordeaux
Inv. 2014.12.1



Architecture for flowers

The vase is an ancient object, the most basic object for holding water. Andrea Branzi never stops inventing different narrations around this universal object. Branzi's career is marked by these objects which crystallise imaginary spaces, all different however all of which satisfy the same purpose: to collect flowers.

« There are civilisations which have not had any architecture, however all of them have had vases, this useless, indispensable object. » Andrea Branzi, *entretien avec Anne-Marie Fèvre, « Andrea Branzi en vase enclos », Liberation, 4 juin 2004*

« One surrounds oneself with objects for unknown reasons most of the time. Our relationships with small objects are quite mysterious, because they are emotional relationships, even aesthetic and no longer functional. » Andrea Branzi, interview with Pierre Staudenmeyer, « Leçon des objets », Design G Sic. Stocker, inventories, classer, éditions Medifa, 2004, p.126

« We accept more readily small objects which seem useless. This uselessness is not in my opinion a negative value. It is this very uselessness which I have been passionate about for some years. » Andrea Branzi, interview with Pierre Staudenmeyer, « Leçon des objets », Design G Sic. Stocker, inventories, classer, éditions Medifa, 2004, p.126

« Design is nothing more than a scenography, a way to materialise a particular idea of the universe, a way to create a new imaginary territory as does a screenplay, an atmosphere whatever it maybe. In our post-industrial society which has all of the systems of processing and communication, the only territory where man still has the freedom to intervene, is fantasy, the imaginary, storytelling. » Andrea Branzi in *Architecture intérieure – Créé, Juin – Juillet, 1988, pp.12-13*

80 Vase, 1997
Collection *Silver & Wood*
Édition Argentaurum
Bois, argent massif
Collection particulière



81 Vase S10, 1997
Collection *Silver & Wood*
Édition Argentaurum
Argent massif et bouleau
Centre national des arts plastiques, Paris
En dépôt au musée Mandet, Riom. Inv. FNAC 01-610



82 Vase 2, 2006
Collection *Sugheri*
Édition Galleria Clio Calvi Rudy Volpi
Réalisation CIRVA, Marseille
Chêne liège et verre
Collection particulière



83 Vase 1, 2006
Collection *Sugheri*
Édition Galleria Clio Calvi Rudy Volpi
Réalisation CIRVA, Marseille
Chêne liège et verre
Galleria Clio Calvi Rudy Volpi, Milan



36 Vase 3, 2006
Collection *Sugheri*
Édition Galleria Clio Calvi Rudy Volpi
Réalisation CIRVA, Marseille
Tronc de chêne liège et verre
Galleria Clio Calvi Rudy Volpi, Milan



84 Vase 5, 2006
Collection *Sugheri*
Édition Galleria Clio Calvi Rudy Volpi
Réalisation CIRVA, Marseille
Chêne liège et verre
Collection CIRVA, Marseille



85 Vase *Equiseto 2*, 2000
Collection *The Bronze Age*
Édition Design Gallery Milano
Verre soufflé transparent
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris), Inv. FNAC 01-870 (1-9)



86 Vase *Ipomea Maculata*, 2000
Collection *The Bronze Age*
Édition Design Gallery Milano
Verre soufflé transparent incolore moucheté de rouge
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris) Inv. FNAC 01-871 (1-5)



- 87 Vase *Gelsomino*, 2000
Collection *The Bronze Age*
Édition Design Gallery Milano
Verre soufflé transparent
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris)
Inv. FNAC 01-873 (1-5)



- 88 Vase *TX 0204*, 2004
Collection *Blister*
Édition Design Gallery Milano
Méthacrylate moulé satiné, verre transparent,
Fermeture magnétique
Centre national des arts plastiques, Paris
Inv. FNAC 04-425 (1-5)



- 89 Vase *LX 1103*, 2004
Collection *Blister*
Édition Design Gallery Milano
Méthacrylate moulé satiné, verre soufflé,
fermeture magnétique
Centre national des arts plastiques, Paris
Inv. FNAC 04-482 (1-6)



- 90 Vase *YG 1203*, 2004
Collection *Blister*
Édition Design Gallery Milano
Méthacrylate moulé satiné, verre soufflé
Collection particulière



- 91 Vase *Golden Gate*, 2004
Collection *Blister*
Édition Design Gallery Milano
Laiton doré et verre soufflé
Musée des Arts décoratifs et du Design, Bordeaux



- 92 Vase n°1, 2004/2005
Collection *Simbiosi*
Édition Galleria Clio Calvi Rudy Volpi
Verre soufflé et verre thermoformé
Réalisation CIRVA, Marseille
Collection CIRVA, Marseille



- 93 Vase n°7, 2004-2005
Collection *Simbiosi*
Édition Galleria Clio Calvi Rudy Volpi
Réalisation CIRVA, Marseille
Verre soufflé, verre thermoformé, fixations en plexiglas
Collection CIRVA, Marseille
- 94 Vase *Portale* n°3, 2007
Collection *Portali*
Édition *Superego*
Céramique
Collection Andrea Branzi, Milan
- 95 Vase *Antheia*, 2006
Collection *Uomini e Fiori*
Édition Design Gallery Milano
Céramique « bucchero » noire et laiton doré
Collection particulière
- 96 Vase A28, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Aluminium découpé par programme informatique
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris), Inv. FNAC 01-053
- 97 Vase A38, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Aluminium découpé par programme informatique
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris), Inv. FNAC 01-054
- 98 Vase A46, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Aluminium découpé par programme informatique
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris)
Inv. FNAC 01-055



99 Vase *A51*, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Aluminium découpé par programme informatique
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris)
Inv. FNAC 01-056



100 Vase *A56*, 1991
Collection *Amnesie*
Édition Design Gallery Milano
Aluminium découpé par programme informatique
Centre national des arts plastiques, Paris
En dépôt au musée des Arts décoratifs, Les Arts décoratifs
(Paris)
Inv. FNAC 01-057



101 Vase *LT 10*
Collection *Amnesie*
Édition Design Gallery Milano
Bois tourné, aluminium
Galerie Maurer, Munich



102 Vase *2*, 2013
Collection *Iceberg*
Édition Metea
Plexiglas
Collection Andrea Branzi, Milan



103 Vase *Portale n°1*, 2007
Collection *Portali*
Édition Superego
Céramique
Collection Andrea Branzi, Milan



71 Vases *Roseti n°5 et n°6*
Collection *Roseti*
Céramique émaillée vert
Collection The Gallery, Bruxelles



Films broadcasted in the exhibition

Andrea Branzi, objects and territories, production Cultureel Centrum Knokke-Heist, 2000

Andrea Branzi, Alessi Design Interview, Corraini edition, 2007

Andrea Branzi interview by Hans Ulrich Obrist, Venice Biennale 2010, Courtesy Hans Ulrich Obrist, The Institute of the 21st century, 2010

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