

PRESS KIT



**COLLECTIONS ANDREA BRANZI,  
IN THE GARDEN THE REALM OF  
THE LIVING**

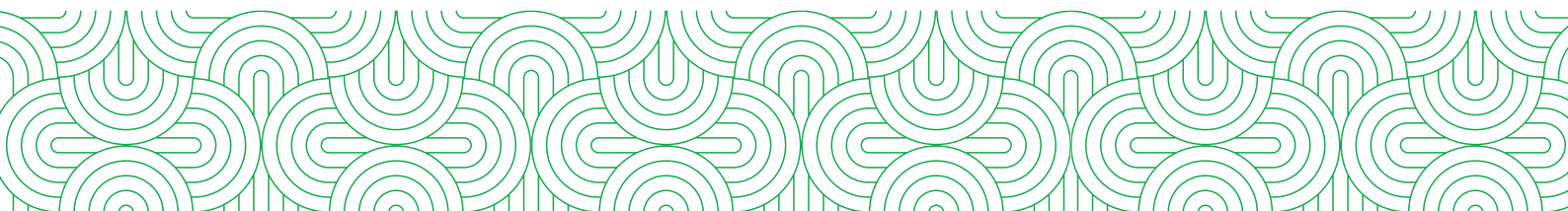
#EXPOBRANZI MDIG.FR

**JULY 11–NOVEMBER 2, 2025**  
**MUSÉE DES IMPRESSIONNISMES GIVERNY**

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# 1 – Andrea Branzi, the Realm of the Living

## Presentation of the exhibition

**From July 11 to November 2, 2025  
at the Musée des impressionnismes Giverny**

The exhibition *Andrea Branzi, the Realm of the Living* is co-organised by the Centre Pompidou and the Musée des impressionnismes Giverny as part of the Constellation programme of the Centre Pompidou.

### Curator

**Marie-Ange Brayer, Curator, Head of the Design and Industrial Prospective Department  
at the Musée national d'art moderne, Centre Pompidou**

For the first time, the Musée des impressionnismes Giverny is collaborating with the Centre Pompidou and presents "*Andrea Branzi, the Realm of the Living*", a tribute exhibition to the brilliant Italian designer, who died in 2023. This exhibition brings together a selection of emblematic works from French public collections (Centre Pompidou, Centre national des Arts plastiques, Musée des Arts Décoratifs de Paris, Musée des Arts Décoratifs et du Design de Bordeaux) and private lenders familiar with design enthusiasts (Galleria Luisa delle Piane, Friedman Benda Gallery, Massimo Lunardon). Andrea Branzi's family has also contributed to the project by offering a vast collection of drawings and objects, most of them unseen before, which enable an insight into the depths of his thoughts.

Designer, architect, theorist, professor, and author of many works, Andrea Branzi forged a considerable legacy, focused on a radical experimentation in design, questioning the post-industrial society of the 20th and 21st centuries. Through drawings, design objects, architectural projects, paintings and installations, Branzi explores the relationship between industrial design and the notion of "nature", which no longer exists as such, but becomes an artificial "second nature". Andrea Branzi admired the figure of Claude Monet who created an artificial landscape through the gardens of Giverny. In his eyes, the famous painter-gardener had also embodied the role of an architect by building his own nature.

For Branzi, design is primarily emotional. His multifaceted work questions the domestic environment and the objects that accompany us: how can we create "a hospitable world" for people and the living? What is the meaning of our existence in the "realm of the living"?



# 1 – Andrea Branzi, the Realm of the Living

## Chronology

**1938**

November 30: Andra Branzi is born in Florence

**1966**

Branzi graduates from the Faculty of Architecture in Florence.

He co-founds the radical architecture group Archizoom Associati.

December 4 – 17: *Superarchitettura* exhibition, organised by Archizoom in collaboration with Superstudio, in Pistoia. A foundational milestone for Italian radical design, the exhibition presents an interior where the objects, inspired by Pop, with their undulating and colorful shapes, break with the functional concerns of modernism.

**1969**

Andrea Branzi marries Nicoletta Morozzi.

The *No-Stop City* urban planning project sees the light, in which Branzi and his colleagues from Archizoom imagine an inexpressive city, devoid of a centre, stretching out evenly and continuously to infinity.

**1972**

May 26 – September 11: Archizoom takes part in the Italy: *The New Domestic Landscape* exhibition, at the Museum of Modern Art in New York. The event celebrates the vitality of Italian design and gives it international exposure.

October: publication of the first of Andrea Branzi's 27 "Radical Notes" in issue 370 of the magazine *Casabella*. These short and polemical texts play a fundamental role in the theoretical definition of radical architecture.

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**1973**

Branzi moves to Milan.

September 20 – November 20: Branzi and Ettore Sottsass are the curators of the international exhibition of industrial design at the XV Triennale in Milan.

**1977**

Branzi joins the Alchimia (or Alchymia) studio, founded in Milan, a radical and experimental collective bringing together a variety of designers who share the rejection of minimalism and industrial production.

**1980**

July 27 – October 19: Alchimia's work is presented as part of the first Venice Biennale of Architecture.

**1981**

Branzi joins the Memphis group, founded by Ettore Sottsass. Emblematic of the 1980s, Memphis's work embraces bright colors, asymmetric shapes and synthetic materials, in humorous contrast to the austerity of modernism.

Alchimia receives the prestigious Italian design award Compasso d'Oro for its design research.



# 1 – Andrea Branzi, the Realm of the Living

## Chronology

### 1982

Branzi opens his personal studio in Milan.

He co-founds the Domus Academy, the first higher education school dedicated to design in Italy, of which he will be the artistic director for ten years.

He becomes editor-in-chief of *Modo* magazine, a position he will hold until 1987.

### 1985

*Animali Domestici* collection edited by the Zabro brand. Designed by Andrea Branzi, these pieces of furniture combine untreated tree branches with elements of industrial joinery.

Nicoletta Morozzi designs clothes. Branzi's reflection turns to the search for harmony between nature and artificial structures, a style he defines as "neo-primitive".

### 1987

Branzi is awarded the Compasso d'Oro for all of his work as a designer and theorist.

### 1994

The Domus Academy receives a Compasso d'Oro for the quality of its teaching.

### 1996

Branzi curates two exhibitions at the Triennale in Milan: "Il design Italiano, 1964-1972. Dalla programmazione alla complessità" and "Il Design Italiano, 1973-1990. Un museo del design Italiano". They will form the core of the permanent museum of Italian design created by the Triennale.

### 2004

October 15 – December 30: "Andrea Branzi" monographic exhibition at the Frac Centre-Val de Loire, in Orleans.

### 2008

Branzi receives a Laurea Honoris Causa degree in Industrial Design from La Sapienza, University of Rome.

The Royal Society for Arts names him honorary "Royal Designer for Industry", the UK's most prestigious award in design.

Develops a project for Greater Paris with architect Stefano Boeri, for which he proposes the introduction of 50,000 sacred cows and 30,000 monkeys, to force the city to slow down and foster a more inclusive environment, shared between different species.

March 28 – June 2: "Open Enclosures" exhibition, at the Fondation Cartier pour l'art contemporain (Paris).

# 1 – Andrea Branzi, the Realm of the living

## Chronology

### 2009

March: Appointed member of the Consiglio Italiano del Design (Italian Design Council) of the Ministry of Culture.

### 2010

At the 12th Venice Biennale of Architecture, Branzi proposes ten principles for a new Athens Charter, advocating for an adaptable and open city with fluid organisation.

### 2013

*Recinto sacro* (Sacred enclosure) installation in the park of the domain of Chaumont-sur-Loire, a glass enclosure where nature grows freely.

### 2014

Develops the concept of “primitive metropolis” around the magical and archaic dimension of objects.

October 10, 2014-January 25, 2015: “Andrea Branzi, pleased to meet you. 50 years of creation” exhibition, at the MADD - musée des Arts Décoratifs et du Design de Bordeaux.

### 2022

Receives the Italian Architecture Prize, awarded by MAXXI - National Museum of 21st Century Arts (Rome) and the Triennale of Milan, for lifetime achievement.

### 2023

Andrea Branzi dies on October 9 in Milan.

### 2024

“Tribute to Andrea Branzi”, exhibition of *Bamboo Interior Wood* and *Dolmen*, Musée national d’art moderne, Centre Pompidou.





**Andrea Branzi** (1938-2023), *Le Foglie ci guardano* (detail), 1987, pencil and chalk on paper, 156,5 x 156,5 cm

Milan, collection particulière © ADAGP, Paris, 2025



## Animali domestici



**Andrea Branzi** (1938-2023)  
*Germinal Seat*, 2022  
Painted bamboo, aluminum, raffia fibers,  
143 x 80 x 60 cm  
Don des amis du Centre Pompidou, Groupe  
d'Acquisition pour le Design, 2023  
© Centre Pompidou, MNAM-CCI, Dist.  
GrandPalaisRmn / Janeth Rodriguez-Garcia  
© ADAGP, Paris, 2025

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The *Animali domestici* series of objects (1984-1985) opens up a new dialectic between natural and artificial, craftsmanship and industry, which runs through Branzi's entire work.

Dialogue between raw wood elements and industrial materials, *Animali domestici* are the manifesto of a new approach to design that is freed from standardised industrial production. Described as neo-primitive, these objects represent a form of nature that would resist its dissolution in the industrial object, reconnecting with the relationship between objects and nature, in a confrontation with a modernity that has excluded them. For Branzi, their hybrid materiality is as much psychological as symbolic, opening up to a wild and animal dimension of the objects.

In a similar way, *Germinal Seat* (2022) combines an aluminium seat with painted bamboo and plant fibres. The chair thus combines the sobriety and standardisation of a machined base with the vitality of natural elements.

This hybridisation of technology with the infinite variations of nature is one of the radical gestures by which Branzi has marked the history of design, heralding the current experiments of what is now called eco-design or biodesign.

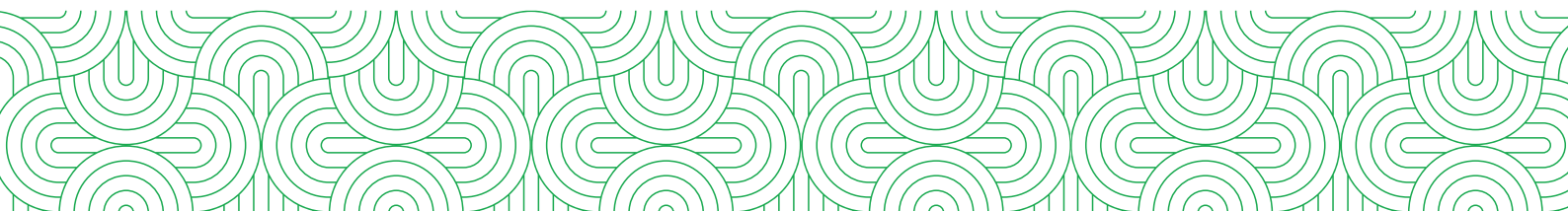
## Bamboo Interior Wood



**Andrea Branzi** (1938-2023)  
*Bamboo Interior Wood*, 2023  
Bamboo, acrylic paint, rock, varnished iron,  
30 bamboos peints variant entre 279 x 30 cm et 309 x 30 cm  
Centre Pompidou, Paris Musée national d'art moderne /  
Centre de création industrielle, don du Fonds Meyer  
Louis Dreyfus, Amis du Centre Pompidou en 2024  
© Centre Pompidou, MNAM-CCI/Audrey  
Laurans/Dist. GrandPalaisRmn © ADAGP, Paris, 2025

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*Bamboo Interior Wood* is a unique piece, a synthesis of Andrea Branzi's research on the concept of "second nature", on the relationship between natural and artificial that he never stopped exploring. Each bamboo has its own colour sequence depicting a particular aesthetic narrative, anchored in different cultures. The bamboos stand in an architectonic verticality that contrasts with the horizontality of their motifs, just like sedimentations of time. Andrea Branzi himself worked on these bamboos, painting them and punctuating them with archaic and repetitive signs. These colour strokes evoke the sacredness of the gesture. Branzi wanted this work to have a living and changing character, opening up unlimited possibilities for interpretation. *Bamboo Interior Wood* also expresses the inextricable relationship between art, design, architecture and music.



## Transparencies



**Andrea Branzi** (1938-2023)

*Ipomea Maculata*, 2000

Blown glass vase with red speckled pattern,  
articulé en 5 éléments, h. : 50 cm, d. : 23 cm

Centre national des arts plastiques, en dépôt au Musée des Arts décoratifs, Paris,

FNAC 01-871 (1 à 5)

© Cnap / photo : Jean Tholance / Les Arts Décoratifs

© ADAGP, Paris, 2025

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The glass and plexiglass objects express the emptiness that runs through many of Branzi's projects. Transparency makes the boundary between interior and exterior ineffective. For Branzi, the vase is like a "theorem" or a "conceptual diagram" that refers to the themes of Infinity and Void.

Branzi's transparent objects are like segments of nature, the "metaphor of a search that develops in the void", capturing new mental dimensions. The simple yet complex geometric shapes of his vases draw fluid contours, trace ellipses in space, between nature and artifice. *Ipomea maculata*, a delicate vase inspired by the funnel shape of ipomoea flowers, highlights Branzi's attraction to the poetic possibilities of transparent materials.

Whether in his vases or in his large installations, such as his *Recinto sacro* (Sacred Enclosure), a permanent installation at the Chaumont-sur-Loire estate, Branzi uses transparent materials to define fragments of nature in space, underlining their fragility and expressive power.







**Andrea Branzi** (1938-2023) *Germinal Seat*, 2022, Painted bamboo, aluminum, raffia fibers, 143 x 80 x 60 cm

Don des amis du Centre Pompidou, Groupe d'Acquisition pour le Design, 2023 © Centre Pompidou, MNAM-CCI, Dist.

GrandPalaisRmn / Janeth Rodriguez-Garcia © ADAGP, Paris, 2025

## Fontana Albero



**Andrea Branzi** (1938-2023)

*Fontana Albero*, 1998

Bronze and stainless steel, 150 x 280 x 57 cm

Giverny, musée des impressionnistes, achat en 2025, MDIG 2025.1.1

© Giverny, musée des impressionnistes / photo : Aurélien Papa

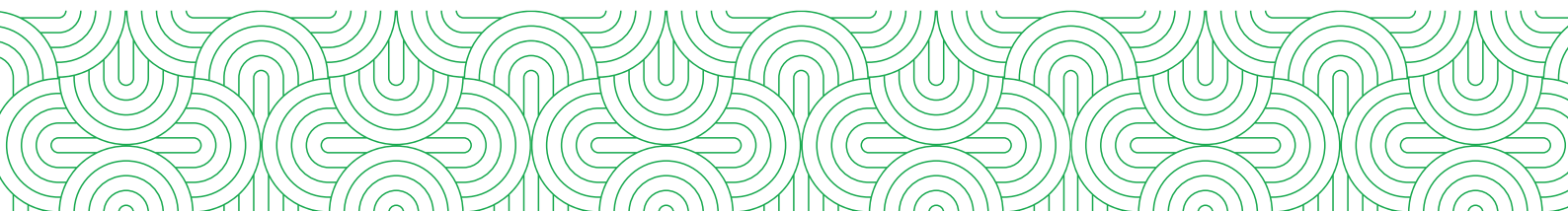
© ADAGP, Paris, 2025

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Poetic objects interacting with water, nature's most changeable, fluid and precious element, fountains captivated Andrea Branzi, who designed many models of them in his career.

At the time of his death in 2023, the designer was working on a fountain for the garden of the Musée des impressionnistes Giverny, a project that he could unfortunately not complete. In agreement with his family, the museum decided to purchase *Fontana Albero*, a work from 1998.

This "tree fountain" is the essence of Andrea Branzi's creative approach. It melds transparency and metamorphosis, nature and hybridisation: the fountain turns into a tree, and the tree turns into water. You can now admire it in the garden, under the apple trees of the orchard, where it has been added to museum's open-air contemporary art trail.







**Theodore Earl Butler (1861 -1936)**, *Portail au cerisier en fleurs* (détail), 1912, oil on canvas, 117 x 117 cm

© Fondation Claude Monet- Académie des Beaux-Arts, inv. P-2727, dépôt au musée des impressionnismes Giverny en 2014



## 2 – Collections in the Garden

Alongside the Andrea Branzi exhibition, the *Realm of the Living*, the musée des impressionnismes Giverny is highlighting a selection of works from its collection on the topic of the garden.

Curator: Cyrille Sciama, Director General, Chief Curator, musée des impressionnismes Giverny

### Latest additions to the collection

Placing its collections at the heart of its summer exhibitions, the Musée des Impressionismes Giverny is developing a dynamic policy of enriching its artistic heritage. Thanks to its donors, the Cercle des Mécènes, the Amis du musée, as well as the public institutions that loan works of art (Centre national des arts plastiques, FRAC Normandie or Petit Palais, Musée des Beaux-Arts de la Ville de Paris, for example), the museum's collection grows every year, ranging from impressionism to contemporary art.

*Collections in the Garden* gives visitors the opportunity to discover the museum's latest acquisitions, now housing over 300 works of art. Based on the theme of gardens, the exhibition features the museum's great masterpieces (by Claude Monet, Gustave Caillebotte and Pierre Bonnard), as well as its latest additions, including paintings by Johan Barthold Jongkind (*L'Escaut près d'Anvers, soleil couchant*, 1866) and Maude Maris (*La Berge*, 2024), and photographs by academician Jean Gaumy dedicated to Giverny(2024).

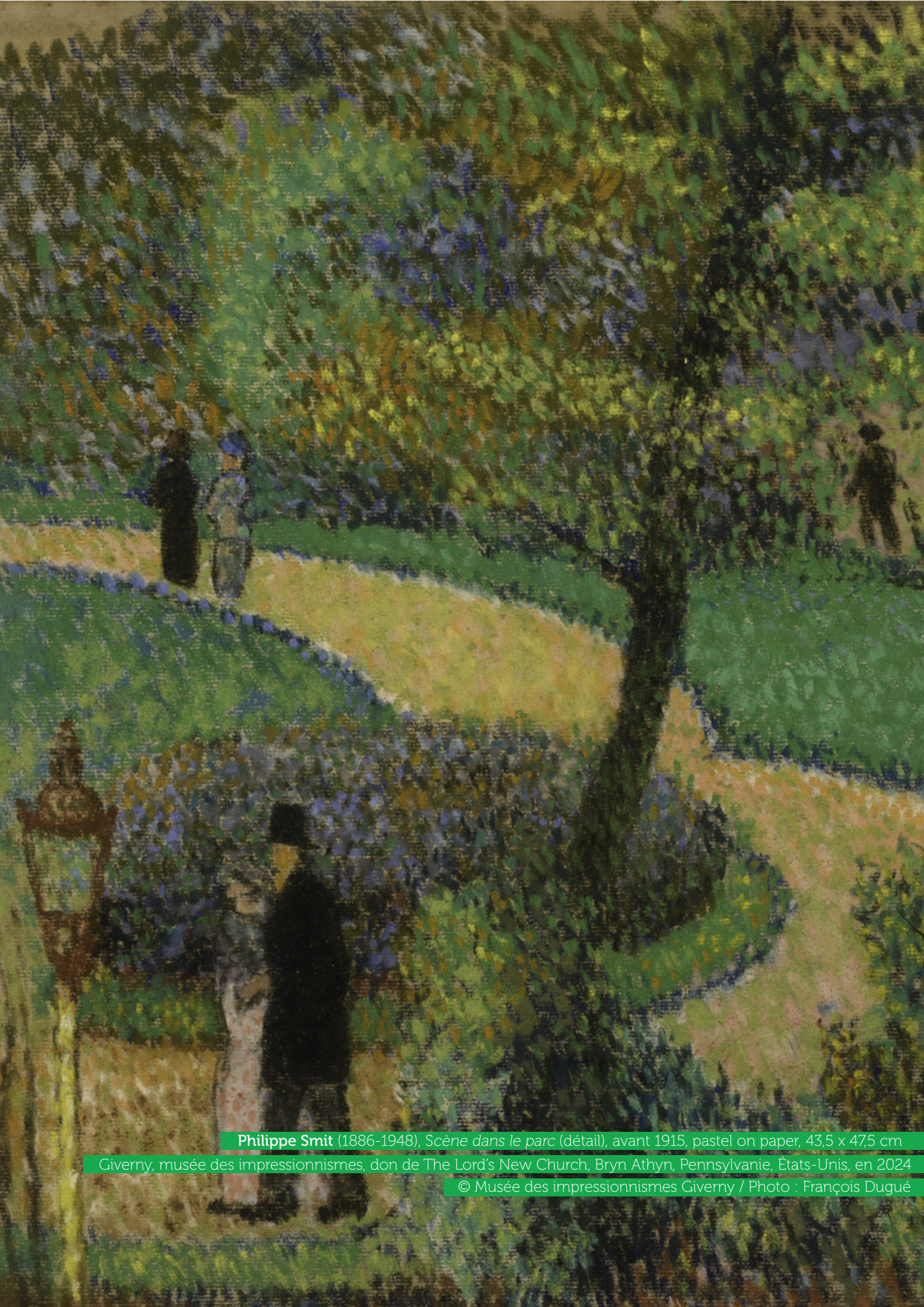
### Gardens, from Claude Monet to Joan Mitchell

The Musée des impressionismes Giverny holds an important collection of works on the theme of gardens. In the village of Giverny, the garden designed by Claude Monet was naturally immortalised by the master of the house, but also by his daughter-in-law and only pupil, Blanche Hoschedé-Monet, who dedicates several of her canvases to the colourful harmonies created by flowers and plants. The presence of the impressionist painter attracts other young artists to the region. These include the American John Leslie Breck as well.

The subject greatly inspired artists close to Claude Monet, such as his friend Gustave Caillebotte, a painter and gardener himself, or even his American son-in-law Theodore Butler. Caillebotte envisions of a flowerbed of daisies literally bursting into his living room, bringing an air of spring to his house in Petit-Gennevilliers. The theme of the garden is also taken up by a new generation of painters, such as Pierre Bonnard, who settles in Vernonnet, not very far from Monet's house, in a small house with a garden overlooking the Seine (*La Seine à Vernon*).

The theme of figures immersed in pieces of nature also fascinates the artists. This was true of Kathleen Newton, partner of the painter James Tissot, as well as the young woman portrayed by Mary Wheeler at Giverny, and also *Mademoiselle Rose Worms*, whose silhouette is set against a backdrop of hydrangeas. The theme is also taken up by the Nabis painters. In a series of lithographs, Ker-Xavier Roussel places his female figures against barely sketched-out backgrounds, in which the light is conveyed by the spaces left untouched. His depiction of the landscape interacts with Philippe Smit's rendering of a public garden in pastels, recently added to the museum's collections and presented here for the first time.





**Philippe Smit** (1886-1948), *Scène dans le parc* (détail), avant 1915, pastel on paper, 43,5 x 47,5 cm

Giverny, musée des impressionnismes, don de The Lord's New Church, Bryn Athyn, Pennsylvanie, États-Unis, en 2024

© Musée des impressionnismes Giverny / Photo : François Dugué



## 2 – Collections in the Garden

As for Monet's garden, it continues to inspire contemporary artists, as evidenced by Jean Gaumy's photographs.

### Jean Gaumy, "A Certain Nature, after Giverny"

Official painter of the French Navy since 2008 and elected to the Académie des beaux-arts in 2016, the photographer Jean Gaumy is renowned for the documentary rigour and visual poetry of his work.

Since 1975, he has been working on in-depth reports in closed environments: hospitals, prisons, but also trawlers, a work published in the book *Pleine mer*, for which he won the Prix Nadar in 2001. As of 2008, he has been exploring extreme or devastating landscapes: the seas of the Arctic Circle, the contaminated soils of Fukushima and Chernobyl, and the harsh slopes of the Piedmont.

Jean Gaumy has been walking the paths of Monet's garden at Giverny since 2016. Using an iPhone, he has captured this "living vegetation and aquatic clutter", as he likes to call it, in black and white. The museum has just acquired three prints of this series, which will be presented this summer and accompanied by a set of photographs loaned by the artist, in which Monet's garden reveals itself in a prodigious profusion of organic forms.

Jean Gaumy's work is also being celebrated at the musée national de la Marine, in the *Jean Gaumy et la mer* exhibition, from May 14 to August 17, 2025.

His book "A Certain Nature, after Giverny" has just been published by Atelier EXB.

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### Centennial of Joan Mitchell's birth

The museum is pleased to be taking part in Joan Mitchell's centennial celebration, organised by the Joan Mitchell Foundation, with an exhibition of *The Great Valley IX*, a work deposited at the museum by the Frac Normandie.

A major figure in American abstract art, Joan Mitchell settles in Vétheuil in 1967, close to the house where Claude Monet had lived in 1878, before renting and then buying *Le Pressoir* in Giverny. *The Great Valley IX* is part of a cycle of sixteen paintings launched in 1983, in which the artist depicts a place described to her by one of her friends, a setting with happy childhood memories. This monumental and vibrant painting, in the form of a diptych, immerses the viewer in a vibrant and undefined space, where large circular movements of yellow evoke the vegetation of the trees, while broad strokes of blue and purple hint at the sky or water. A free and dynamic transcription of the sensations felt when confronted with nature, the painting shows the major influence of Claude Monet in the advent of abstraction.





**Joan Mitchell** (1925-1992), *The Great Valley IX* (détail), 1983 - 1984, oil on canvas, 260 x 260 cm

Collection FRAC Normandie, dépôt au musée des impressionnismes Giverny en 2009

© Collection FRAC Normandie / photo : Studio Christian Baraja © Estate of Joan Mitchell



## 3 – To complete the exhibition

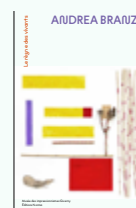
### CATALOGUE

Co-publication musée des impressionnismes Giverny and Éditions Norma

Publication : July 2025

Price: 24 euros

Number of pages: 96



### GUIDED TOURS

#### On Sunday, let us guide you!

Want to make your visit even more rewarding?

Follow the guide!

Discover the exhibition with our tour guides. They will reveal the big ideas and little secrets behind the works displayed in our galleries.



© Aurélien Papa

**Every Sunday at 11:30 and 14:30**

Price: 6 euros in addition to the entrance fee

### CONFERENCES

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#### Conference on the exhibition

To discover the work of Italian designer Andrea Branzi, join Marie-Ange Brayer, Chief Curator at the Centre Pompidou and curator of the *Andrea Branzi, the Realm of the Living* exhibition.

**Thursday September 11, 18:00**

1h

Free, booking on [mdig.fr](https://mdig.fr) subject to availability

#### Conference on Joan Mitchell

In 2025, the museum is joining in the celebrations marking the 100th anniversary of the birth of Joan Mitchell, an iconic 20th-century abstract painter, with a special display of her work at the heart of the *Collections in the Garden* exhibition, and a lecture by art historian Mara Hoberman, Senior Researcher on the Joan Mitchell catalogue raisonné.

**Thursday October 9, 18:00**

1h

Free, booking on [mdig.fr](https://mdig.fr) subject to availability

### 3 – To complete the exhibition



#### EUROPEAN HERITAGE DAYS

To celebrate the 42nd European Heritage Days, the museum is offering an original programme in the footsteps of the great Impressionist masters.

**Saturday 20 and Sunday 21 September**

##### Creative workshop

Discover art with your family! We offer a fun and artistic workshop for all ages. A true moment of sharing and exchange!

**Saturday September 20, 11:00**

1h30

Free, booking on [mdig.fr](https://mdig.fr) subject to availability



© Musée des impressionnismes Giverny

##### Impressionist hike

Discover the viewpoints that inspired Claude Monet during a hiking tour in the footsteps of the Impressionists. You will walk 5 km through streets, dirt roads and fields, from the hills of Giverny to the banks of the Seine.

**Saturday September 20, 15:30**

1h30

Free, booking on [mdig.fr](https://mdig.fr) subject to availability



## 3 – To complete the exhibition



### CONCERT

#### Rouen Normandy Opera – Paris-Vienne trio

Sweetness and playfulness are at the heart of this programme where instruments tell stories...

Francis Poulenc - *Trio for oboe, bassoon and piano*  
Mikhail Glinka - *Trio Pathétique for oboe, bassoon and piano*  
Ludwig van Beethoven - *Trio "Gassenhauer" (excerpt)*

**Sunday October 26, 16:00**

1h

Prices: 12 euros (full price), 8 euros (reduced price)



### THE MUSEUM'S GARDEN

#### The garden over the seasons

Every 3<sup>rd</sup> Friday of the month, our chief gardener takes you on a guided tour of the museum's garden.

**Friday July 18, August 22 and September 19, 16:30**

**Friday October 17, 15:30**

1h

Price: 5,50 euros

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### FAMILY ACTIVITIES AND YOUNG AUDIENCE

#### Preview for children

Our young visitors take centre stage at the opening of the *Collections in the Garden*. *Andrea Branzi, the Realm of the Living* exhibitions. On the programme: an adapted tour and a snack!

**Saturday July 12, 15:00**

2h

Free, booking on [mdig.fr](http://mdig.fr), subject to availability



© Musée des impressionnistes Giverny



### 3 – To complete the exhibition



#### Workshops for children

During the school holidays, enjoy the art workshops offered to 5-12 year-olds. It's the perfect opportunity to learn more about the exhibition in a fun way!

The museum is supported by the Géant des Beaux-Arts for the equipment used during the educational workshops.



**Monday to Friday, from August 25 to 29 (except Wednesday August 28), then from October 20 to 24, 14:30**

2h

Price: 10 euros per child

#### Workshops for adults

##### Knife-painted flower garden

Accompanied by our visual artist, we invite you to discover knife painting so you can create your own flower garden. Enthusiasts, take notes!

**Saturday September 13, 14:30**

2h

Price: 15 euros

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#### Charcoal drawing

Have you ever drawn with charcoal or red chalk? Whether you are a beginner or an expert, take part in this creative workshop to learn how to create still lifes or portraits using these iconic drawing tools.

**Saturday October 11, 14:30**

2h

Price: 15 euros



## 4 – Visuals available to the press 1/4



**Andrea Branzi** (1938-2023)

*Fontana Albero*, 1998

Bronze and stainless steel, 150 x 280 x 57 cm

Giverny, musée des impressionnistes, achat en 2025, MDIG 2025.1.1

© Giverny, musée des impressionnistes / photo : Aurélien Papa

© ADAGP, Paris, 2025



**Andrea Branzi** (1938-2023)

*Arboreti*, 2020

Pen on paper, 37 x 52 cm

Milan, collection particulière

© ADAGP, Paris, 2025



**Andrea Branzi** (1938-2023)

*Germinal Seat*, 2022

Painted bamboo, aluminum, raffia fibers, 143 x 80 x 60 cm

Centre Pompidou, Paris

Musée national d'art moderne / Centre de création industrielle, don des Amis du Centre Pompidou, Groupe d'Acquisition pour le Design en 2023, AM 2023-1-69

© Centre Pompidou, MNAM-CCI, Dist. GrandPalaisRmn /

Janeth Rodriguez-Garcia

© ADAGP, Paris, 2025

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**Andrea Branzi** (1938-2023)

*Bamboo Interior Wood*, 2023

Bamboo, acrylic paint, rock, varnished iron, 30 painted bamboos ranging from

279 x 30 cm et 309 x 30 cm

Centre Pompidou, Paris

Musée national d'art moderne / Centre de création industrielle, don du Fonds Meyer

Louis Dreyfus, Amis du Centre Pompidou en 2024

© Centre Pompidou, MNAM-CCI / Audrey Laurans / Dist. GrandPalaisRmn

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## 4 – Visuals available to the press 2/4



**Andrea Branzi** (1938-2023)

Éditeur : Memphis (Italie)

*Foglia*, 1988

Plastic, wood and LED lamps, 25 x 45 cm

Centre Pompidou, Paris

Paris, Musée national d'art moderne / Centre de création industrielle, don de

Strafor en 1999, AM 1999-1-6

© Centre Pompidou, MNAM-CCI/Dist. GrandPalaisRmn

© ADAGP, Paris, 2025



**Andrea Branzi** (1938-2023)

*Ipomea Maculata*, 2000

Blown glass vase with red speckled pattern, articulated in 5 parts,

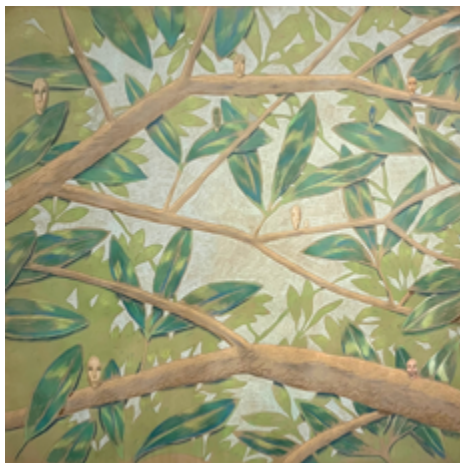
h. : 50 cm, d. : 23 cm

Centre national des arts plastiques, en dépôt au Musée des Arts décoratifs, Paris, FNAC

01-871 (1 à 5)

© Cnap / photo : Jean Tholance / Les Arts Décoratifs

© ADAGP, Paris, 2025



**Andrea Branzi** (1938-2023)

*Le Foglie ci guardano*, 1987

Pencil and chalk on paper, 156,5 x 156,5 cm

Milan, collection particulière

© ADAGP, Paris, 2025

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## 4 – Visuals available to the press 3/4



**Theodore Earl Butler** (1861 -1936)  
*Portail au cerisier en fleurs*, 1912  
Oil on canvas, 117 x 117 cm  
Fondation Claude Monet - Académie des Beaux-Arts, inv. P-2727, dépôt au musée des impressionnismes Giverny en 2014 MDIG D 2014.1.1  
© Giverny, Fondation Claude Monet - Académie des Beaux-Arts



**Pierre Bonnard** (1867-1947)  
*La Seine à Vernon*, 1915  
Oil on canvas, 80 x 68 cm  
Giverny, musée des impressionnismes, acquis grâce à une souscription publique et l'aide du Cercle des Mécènes du musée des impressionnismes Giverny, des Amis du musée et de nombreux donateurs individuels en 2019  
© Giverny, musée des impressionnismes / MDIG 2019.3.1  
photo : Jean-Michel Drouet



**Mary Colman Wheeler** (1846-1920)  
*Thé au jardin*, 1910  
Oil on canvas, 84 x 74 cm  
Giverny, musée des impressionnismes, don des enfants de Richard Warren Wheeler et Betty Ann Owens Wheeler, grâce à Robert Martin et à la Wheeler School, Providence, Rhode Island, États-Unis  
© Giverny, musée des impressionnismes / MDIG 2023.4.1  
Photo : Jean-Charles Louiset

## 4 – Visuals available to the press 4/4



**Philippe Smit** (1886-1948)  
*Scène dans le parc, avant 1915*  
 Pastel on paper, 43,5 x 47,5 cm  
 Giverny, musée des impressionnistes,  
 don de The Lord's New Church, Bryn Athyn,  
 Pennsylvanie, États-Unis, en 2024  
 © Giverny, musée des impressionnistes / MDIG 2024.1.1  
 Photo : François Dugué



**Jean Gaumy** (né en 1948)  
*Une certaine nature, d'après Giverny, 2019*  
 Charcoal piezographic pigment print  
 Giverny, musée des impressionnistes / MDIG 2024.4.2  
 © Jean Gaumy / Magnum photos

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**Joan Mitchell** (1925-1992)  
*The Great Valley IX, 1983 - 1984*  
 Oil on canvas, 260 x 260 cm  
 Collection FRAC Normandie,  
 dépôt au musée des impressionnistes Giverny en 2009  
 MDIG D 2009.2.1  
 © Collection FRAC Normandie / photo : Studio Christian Baraja  
 © Estate of Joan Mitchell



**Maude Maris** (née en 1980)  
*La Berge, 2024*  
 Oil on canvas, 180 x 300 cm  
 Giverny, musée des impressionnistes, achat à l'artiste en 2024 /  
 MDIG 2024.3.1  
 © Maude Maris, ADAGP, Paris, 2025  
 © photo : Romain Darnaud, ADAGP, Paris, 2025



# 2025 → 2030 LE CENTRE POMPIDOU SE MÉTAMORPHOSE

## **Le Centre Pompidou se métamorphose**

En 2025, le Centre Pompidou entame sa métamorphose. À partir de l'automne, son bâtiment iconique parisien ferme ses portes pour une rénovation qui lui permettra de renouer, en 2030, avec son utopie originelle. Dans le même temps, c'est tout l'esprit du Centre Pompidou qui va s'incarner dans de nombreux lieux partenaires partout en France comme à l'international, grâce au programme Constellation. En 2026, un nouveau site ouvre à Massy dans l'Essonne : le Centre Pompidou Francilien – fabrique de l'art.

## **Un lieu emblématique**

Depuis son ouverture en 1977, le Centre Pompidou n'a cessé d'être le promoteur d'une culture vivante et engagée – un centre pluridisciplinaire ancré dans la cité, ouvert sur le monde. Il accueille la première collection d'art moderne et contemporain en Europe, la plus grande bibliothèque publique de France (la Bpi), le centre de recherche et de création musicale unique (l'Ircam), ainsi qu'une programmation qui fait la part belle à des expositions, des spectacles, des festivals, de grands cycles de cinéma ou de conférences... Son bâtiment, conçu par les architectes Renzo Piano, Richard Rogers et Gianfranco Franchini, est un chef-d'œuvre de l'architecture du 20<sup>e</sup> siècle. Chaque année, quelque quatre millions de personnes empruntent la Chenille, son iconique escalier en façade.

## **Réinventer l'utopie originelle du Centre**

Après la fermeture progressive de tous les niveaux du bâtiment historique de Beaubourg, le vaste chantier de rénovation, confié aux agences d'architecture AIA, Moreau-Kusunoki et Frida Escobedo, est lancé début 2026. Faire face à l'exigence environnementale, mieux accueillir les publics, repenser la présentation de la collection ainsi que l'agencement de la Bpi, faire évoluer la

distribution des espaces pour laisser encore plus de place à la création et réaffirmer, ainsi, la nature pluridisciplinaire du Centre : tels sont quelques-uns des objectifs poursuivis. Pour un Centre Pompidou plus ouvert et plus engagé dès 2030.

## **Un Centre Pompidou plus vivant que jamais !**

Pendant la durée de la rénovation et grâce au programme Constellation, le Centre Pompidou essaime en France et à l'international. Rendez-vous dans de nombreux lieux partenaires pour découvrir une programmation associant expositions inédites, saisons éclectiques de spectacles vivants et de cinéma, rencontres avec les artistes, ou encore ateliers pour les familles.... Quant à la Bibliothèque publique d'information (Bpi), elle déménage dans le 12<sup>e</sup> arrondissement de Paris, au bâtiment Lumière. Seul l'Ircam demeure dans ses locaux historiques, situés place Stravinsky, au cœur d'un programme d'activations culturelles mené par le Centre Pompidou et permettant au quartier Beaubourg de demeurer un pôle d'attraction.

## **En 2026, le Centre Pompidou Francilien – fabrique de l'art ouvre ses portes**

Dès l'automne 2026, un tout nouveau lieu pour vivre l'art et la culture ouvre ses portes en Île-de-France. Situé à Massy dans l'Essonne, le Centre Pompidou Francilien – fabrique de l'art accueille les réserves du Centre Pompidou et celles du musée national Picasso-Paris. En plus de ce pôle d'excellence en matière de conservation et de restauration des œuvres, le site offre une programmation artistique pluridisciplinaire engagée et ouverte ainsi que de nombreuses activités de médiation, au plus près de la fabrique du musée et de ses métiers. Dessiné par l'agence PCA-Stream, ce bâtiment est conçu comme un véritable lieu de vie pour les Franciliens, à près de 30 minutes de Paris grâce au Grand Paris Express.

# Practical information

## **Collections in the Garden.**

### **Andrea Branzi, the Realm of the Living**

Exhibitions presented from July 11 to November 2



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## **Opening hours and days**

Exhibitions presented from July 11 to November 2, every day, from 10:00 to 18:00 (last entry at 17:30).

Exceptional closure on Friday, September 5, 2025.

## **Prices for the exhibition**

Full price: 12 euros

Reduced price: 9 euros

Children under 18, art history students, practising teachers, journalists, ICOM card holders: free entry

The 1st Sunday of the month is free for all individual visitors (except in July, August and September)

Audioguides: 4 euros



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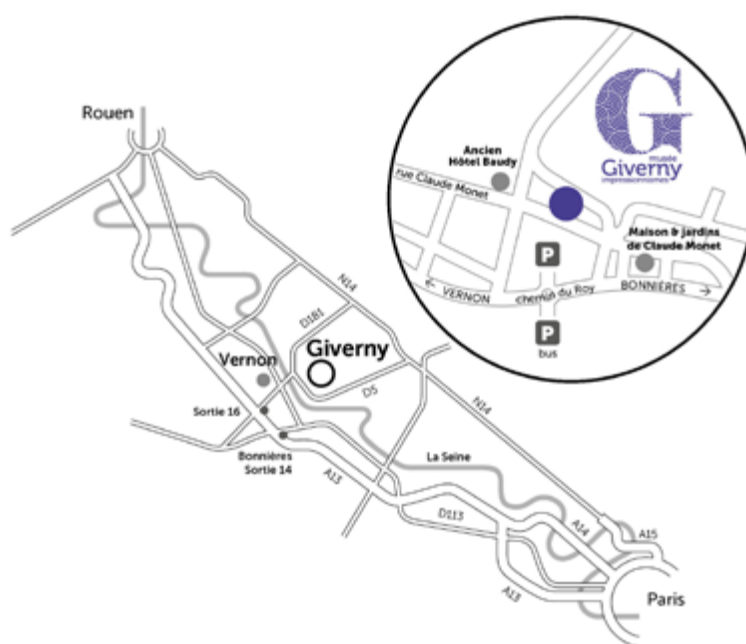
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## On the cover

**Andrea Branzi** (1938-2023)

*Fontana Albero*, 1998

Bronze and stainless steel, 150 x 280 x 57 cm

Giverny, musée des impressionnismes, achat en 2025, MDIG 2025.1.1

© Giverny, musée des impressionnismes / photo : Aurélien Papa

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