

M
I T
T E R
R A N D

CENTRO FLY MILANO 1966: ETTORE SOTTASS & ANDY WARHOL

Opening on Thursday, February 12, 2026, from 6:00 pm to 8:00 pm
95, rue du Faubourg Saint-Honoré, 75008 Paris

Exhibition from February 12 to May 9, 2026
Tuesday to Saturday, 11:00 am – 7:00 pm



Commode *Bastonio* d'Ettore Sottsass, vers 1965 ; au mur, lithographie de Liz Taylor par Andy Warhol, 1963.
© Domus numéro 433 de décembre 1965 - Photo : Ettore Sottsass

PRESS RELEASE

Miterrand presents the exhibition *Centro Fly Milano 1966: Ettore Sottsass & Andy Warhol*, based on the principle conceived by Ettore Sottsass for the Centro Fly in Milan in 1966: to present the furniture from the *Mobili Fly* collection in direct dialogue with contemporary artworks, notably paintings by Andy Warhol.

In this exhibition, Sottsass puts forward a radical vision of furniture, conceived no longer as a purely functional object but as an expressive presence, capable of generating images and symbols and of shaping behavior.

Through their totemic forms and frontal presence, the pieces from the *Mobili Fly* collection assert themselves within the domestic space as true figures, situated at the intersection of sculpture and architecture.

The Paris exhibition at Miterrand brings together these same historic pieces of furniture and places them in relation to a major group of works by Andy Warhol, a central figure of contemporary art in the second half of the twentieth century.

On view are, in particular, an iconic *Flowers* (1963), a *Jackie* (1964)—a portrait of Jacqueline Kennedy Onassis—as well as a group of Social Portraits, including the

portrait of the renowned art dealer Leo Castelli.

In Warhol's work, the image does not illustrate—it asserts itself. Through repetition, frontal composition, and silkscreen printing, the artist transforms images drawn from the media, politics, and the art world into autonomous icons, detached from any narrative. These works question celebrity, violence, and power, confronting the viewer with the silent force of the image.

This position finds a direct echo in Sottsass's work. Like Warhol's images, the *Mobili Fly* furniture suspends its immediate function in order to affirm a presence. Rather than blending into space, these pieces impose themselves as cultural signs, engaging the viewer in an attentive, almost ceremonial relationship with their use.

By reactivating the historic dialogue between design and Pop Art, the exhibition at Miterrand offers a contemporary reading of a key moment in the 1960s, when furniture and art shared the same ambition: to transform everyday objects and images into forms capable of reshaping our perception, our habits, and our relationship to the world.

IC INSIGHT COMMUNICATIONS
JASMINE SPEZIE / ADÈLE GODET
ADELE@INSIGHTCOMMUNICATIONS.CC
T +33 1 42 84 19 09

GALERIE MITTERRAND
KENZA ZIZI
KENZA@MITTERRAND.COM
T +33 1 42 71 07 79

MITTERRAND
ART MODERNE ET CONTEMPORAIN
95, FBG ST-HONORÉ, 75008 PARIS



Vernissage au Centro Fly, Milan, 1966. © Toni Nicolini

MITTERRAND
ART MODERNE ET CONTEMPORAIN
95, FBG ST-HONORÉ, 75008 PARIS