



ITINERANCE TECHNICAL INFORMATION

Exhibition title : Alaïa and Balenciaga, sculptors of shape

SUMMARY DESCRIPTION

In 1968, confronted with the soaring rise of demand in the fledgling industry of ready-to-wear fashion, having served religiously the dogma imposed by the Couture customer throughout his career, Cristóbal Balenciaga made the decision to close his Maison. A simple announcement on the radio, solemn as the announcement of a person's passing, informed the faithful customers, friends, journalists and all the women who regularly visited his store on Avenue George V that there would be no more collections by the Spanish master. Beforehand, the Couturier had gracefully organized the end of the decades-long existence of the Maison, where each of the dresses and coats for which he was famed remained as timeless and youthful as ever. His intentions shared with his closest collaborators, followed by his beloved employees, Balenciaga hung his work blouse on one of the pegs of the cloakroom, which would never again be the same now that he was gone.

Some time later, Mademoiselle Renée, who had spent a number of decades in his service as Vice General Director began to become concerned about the remaining stocks of fabrics and dresses that no-one dared yet call heritage archives. She decided to call one person amongst those who came to mind, a small, remarkable man whose name was increasingly on the lips of envious Couture clients. She invited Azzedine Alaïa to come and choose freely a selection of the master's creations that his skilled hands alone could re-work to give them a new appearance.

However, that was not to be the case. The young man was so astonished by the agility of the forms, the architecture of the cuts, and the technical prowess of each garment, his immediate reaction was that it would constitute a sacrilege if he were to take it upon himself to modify them. Devoid of speculative motive or hidden agenda (at the time there was no collector's market of vintage fashions), Alaïa scooped up the garments in front of him. At home, he carefully laid them out on beds of silk paper, and swore that for the rest of his life, he would ensure that the masters of cut who had come before him would not be forgotten.

Since the late 60s, when many of his contemporaries were investing only in contemporary and modern art, his focus was on garments that featured specific techniques. He was passionate about dresses from the 30s and the 50s that others discarded with the past. He accumulated pieces by the great masters in whose footsteps he planned to follow. At first by the hundreds, then by the thousands, Azzedine Alaïa surrounded himself with dresses by Grès, Vionnet, Schiaparelli, and again Balenciaga, amongst others. In more than one regard, and more often than expected, Alaïa came to rescue, from perdition or oblivion, the most coveted names and pieces of historical fashion, thanks to him these pieces remain here in France. Relentlessly, the Couturier collected the velvet remnants searching to understand the techniques at work, those that forge great destinies and would also shape his.

Of them all, it was Balenciaga that he would covet the most, that he loved the most, that he cherished the most. The Spanish Couturier would always be a model to whom he aspired. The two Couturiers shared a perfect balance of measurements and volumes, and a penchant for muted colors and sumptuous blacks. In the fluidity of solemn evening gowns or in the superior architecture of their coats and tailoring, there is a clear dialogue between the Spaniard and the Tunisian, both ceaselessly seeking to render the seams invisible. In dramatic ruffles and lace, in bright blood reds, they spoke to one another. Day or night, their dresses, short or long, are precise examples of both architecture and lightness, seemingly worn shadows of each other. From their hands and their work tables, the dresses were born of determination and dominance of techniques mastered by them both. In the history of fashion, these two great silent figures, impervious to the effects of passing trends, never afraid to go against the system, or to refuse the hype and the harm it can do, have had a great deal to say to one another.



NUMBER OF LOANED PIECES : 55 Silhouettes (possible more), 51 documents, 3 moovies.

SURFACE NEEDED : 330 m2

TRANSPORT

All transport operations (crating, packaging, transport, storage, unpacking, repacking) are the direct and exclusive responsibility of the borrower.

The foreign carrier, as well as its French correspondent, must have been validated beforehand by the Foundation. The Foundation requests that one of the three major French carriers (André Chenue, Crown Fine Arts, LP Art) be used.

CONVOY

The transportation of the loaned parts is insured by one or two persons designated by the Foundation.

The costs are paid directly by the borrower (taxi fare, business trip, \$75 per diem per day).

Two people must be present during the installation and uninstallation of the loaned parts.

A designated representative from the Foundation oversees the mannequin preparation. The borrower must also provide a professional team specializing in preparing mannequins (experience in fashion exhibitions).

INSURANCE

The insurance of "nail to nail" works is the direct and exclusive responsibility of the borrower.

The choice of insurer and insurance policy are validated by the Foundation prior to transportation.

PRESENTATION OF WORKS AND SCENOGRAPHY

The pieces are presented on mannequins chosen by the Foundation. The mannequins, which are signature of the bodies that the designer has created for presenting the Foundation's exhibitions, are loaned according to a fixed agreement.

The scenographic concept of the exhibitions, as well as its elements, when preserved, can be used and rented. The borrower in this case works with the Foundation's producer.

SECURITY

The exhibition is monitored seven days a week and 24 hours a day by authorized personnel (safety and fire).

The fire safety system must include detection and an alarm.

Showrooms have a stable climate (temperature 20 degrees \pm 2, relative humidity 55% \pm 5). The lighting provides UV-free light and a maximum of 50 lux on the rooms.

A facility report detailing the fire and site safety conditions must be sent to the Foundation.

COPYRIGHT

The borrower must directly obtain the rights of representation and reproduction of the pieces loaned from the Foundation and from other authors (photographers).

PRINTED EDITIONS

The exhibition has been published in French and English. The borrower can order catalogs (tariff reduction depending on the number of copies ordered).

COMMUNICATION

All media communication is subject to validation by the Foundation. The borrower must mention the Azzedine Alaïa Foundation as the author of the exhibition, with its logo affixed in the media (press release and press kit, exhibition panels).

FINANCIAL ASPECTS

At the expense of the borrower

- Transport
- Insurance
- Scenography
- Facilities / lighting / electricity

- Mannequins
- Mission expenses of the conveyors at the beginning and at the end of the exhibition
- Invitation of the President and the Director of the Foundation to the opening

Fees including:

- The Foundation's curatorial services
- Exhibition preparation services (administration and archives)
- The exhibition synopsis
- The texts of the exhibition and the assignment of rights to these texts
- A contribution to the restoration costs and preparation of exhibits
- The authorization to use the scenography and structural lighting plans transmitted by the French producer

Terms of payment of the Fees: 50% on signing the contract, then 50% on the day of the exhibition opening.