

ITINERANCE TECHNICAL INFORMATION

Exhibition title : Azzedine Alaïa, an other way to look at the fashion. The Tati collection.

SUMMARY DESCRIPTION

Prior to 1981, Alaïa enjoyed the rarefied world of couture. With his small and unique Maison at rue de Bellechasse, he created one of a kind clothing for the French high society. In 1982, with the release of his ready-to-wear line and founding his company under the label Alaïa Paris, his design approach evolved to incorporate a wider clientele. This gave him far greater recognition in the world of fashion and the reward of two Oscars for Best Designer. Even from this expanded point of view, nothing coming from the Maison Alaïa at this time would ever be considered in touch with Les Plus Bas Prix.

So it was to a stunned audience that Azzedine Alaïa introduced the Spring-Summer collection of 1991 – now called The Tati Collection – in which he used the trademark pink and white vichy check print fabric of the popular shopping store Tati, where every day Parisians would hunt for the best bargains. Les Plus Bas Prix. The history of the Tati stores was a part of Paris, part of the vibrant democratic life of the city, and a part of his own journey from Tunisia through the working class neighborhoods where the Tati checked pattern could be seen. On trips home to Tunisia, Alaïa would see stuffed into the luggage bags of his fellow Tunisians the egalitarian colors of the pink and white vichy check print.

To join his world of Parisian couture with the streets of Paris was his pride. In conversations with Tati for the use of the pink and white fabric, Alaïa discovered the founder of Tati was also a Tunisian. He would add the black and white and the blue and white patterns, something new for Tati, exclusive to the Alaïa collection, and he would offer his designs to customers at the lowest price in a small collection consisting of a bag, a t-shirt, and a pair of espadrilles to be sold at Tati stores.

The Alaïa – Tati print collection is today seen as legendary in the history of fashion.



NUMBER OF LOANED PIECES : 29 Silhouettes (Possible more). Drawings of Thierry Perez.
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 +/- 2, relative humidity 55% +/- 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.