



ITINERANCE TECHNICAL INFORMATION

Exhibition title : The Secret Alchemy of a collection, the 1992 Summer Collection

SUMMARY DESCRIPTION:

In 1987 Azzedine Alaïa bought the former “hôtel des évêques de Beauvais” in the Marais where he moved with Christoph von Weyhe in 1991. It was to be both his new work place and home. It was from here that he received the inspiration for his first collection in the new atelier, Summer 1992.

During the renovation work, Alaïa was surprised to discover frescos on the walls. Driven by his curiosity, he wanted to learn everything he could about these works of art. His patient research was rewarded. Alaïa discovered that a young girl, Jeanne Antoinette Poisson, had once lived in his building. The young girl would later take the name of Madame de Pompadour. Alaïa liked to think that it was here where she would have studied with the best teachers of the day and been taught dancing, drawing, painting, engraving, theatre, and all the arts that opened for her the path to the court of Versailles.

Pompadour was not born into the aristocracy, but her power and influence on the Kingdom of France was legendary. These shadows of Pompadour’s presence expanded Alaïa’s imagination. Pompadour’s authority and grace in all matters of beauty and style became for Alaïa the symbol of the freedom of what was truly feminine.

He started to work on his Summer collection with these images planted in his mind; incorporating elements reminiscent of XVIII century gowns and corsets, with the hint of a pannier, all in delicate “broderie anglaise”.

But the frills and lace were in contemporary Alaïa style, with closely fitted body silhouettes. Shirts were gathered up at the back, and were short, which made them easy to move around in; practical, with a nod to the stripes of more masculine shirts and jackets. Masculine fashion lines also appeared in short jackets and long sleeves, as well as redingotes and light coats, halfway between a cape and an overcoat. And he added humorous and ironical trompe l’oeil “mon coeur est à papa”, while embroidered and printed floral motifs decorated the stretch dresses. The 1992 Summer collection was the largest Azzedine Alaïa had ever presented with over 115 outfits. Months and months of preparation went into the conception and execution of each piece. Always personally crafted by him, his creative work was done in the solitude of his new home, standing at the table in his studio during long nights spent cutting and sewing. All of his emotional forces were joined and grew into this collection where his fascination with Madam Pompadour met his fascination with the power and freedom of a truly feminine woman.

The exhibition is accompanied by a book “The Secret Alchemy of a Collection” published by Assouline. In 1991 Prosper Assouline was given an entrée into the intensely charged atmosphere of the working studio of Azzedine Alaïa. Never before had an artist allowed the secrets of his atelier to be so fully

documented. The result was this book, a reflection on the creative chaos and the fragile and wonderful craziness of the inner workings of the Alaïa Summer 1992 collection.



NUMBER OF LOANED PIECES : 39 Silhouettes, 9 Drawings of Thierry Perez, 2 movies of Thierry Perez and Ellen von Unwerth

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.