



ITINERANCE TECHNICAL INFORMATION

Exhibition title :
Azzedine Alaïa, Peter Lindbergh
Mirror view

SUMMARY DESCRIPTION

Peter Lindbergh and Azzedine Alaïa celebrated photography and fashion. Like Richard Avedon and Christian Dior or Helmut Newton and Yves Saint Laurent, they found a shared territory where each man's expression was a reflection of the other's.

Without words, the photographer came together in an affection for iconographic themes and forms that they approached as a kind of philosophy.

The dark, black tones that they both cultivated, whether in gelatin silver prints or in monochrome clothing, set their style apart ; they constitute a manifesto. Lindbergh summoned them constantly to signify his quest for authenticity in the faces, seeking to make those who came before his lens timeless. Alaïa turned inky monochrome into clothes that defy the times, veritable sculptures for the body. Although from opposing geographies and differing origins and cultures, Lindbergh and Alaïa cultivated close horizons. Born in Duisburg, a German town close to the Dutch border, Peter Lindbergh trained at the School of Applied Arts in Krefeld. Azzedine Alaïa studied sculpture at the École des Beaux-Arts in Tunis, where he grew up.

While Lindbergh made a name for himself in Germany, then set up his studio in Paris in the late 1970s, Alaïa was an eminently discreet couturier whose technical sophistication was a secret shared by the most discerning clients of Haute Couture. Soon, the German boy with a love of noble photography and this young man from Tunisia with the deftest scissors, would be writing some of the most illustrious chapters in Parisian and French fashion. Alaïa became an architect of bodies, the man who gave to the 1980s his aesthetic singular in its elegance and luxury. Lindbergh ennobled his subjects, shining a light on their souls and personalities.

Step by step they became dominant figures in their respective disciplines, joining and weaving them together. Simplicity is their playground. A beach at Le Touquet, the streets of Old Paris; these indicate the shared inspirations, from black-and-white movies and broad panoramas. Both, in unison, were the great, passionate artisans of those unadorned faces that marked the 1990s and consecrated the age of the supermodels.

NUMBER OF LOANED PIECES: **32 Silhouettes. Photos by Peter Lindbergh. 1 moovie.**

The silhouettes, signature bodies that the couturier designed for his exhibitions, are on loan.

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 by Taschen. The Borrower can order catalogues from the publisher. A small journal of the exhibition was also published by the Foundation in English and French.

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, Posters, Website, etc....).

FINANCIAL ASPECTS FINANCIERS

At the expense of the borrower:

- Transport
- Insurance
- Scenography
- Facilities / lighting / electricity
- 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
 - The rental of furniture

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