



SPECIFICATION SHEET FOR TRAVELLING EXHIBITIONS

TITLE OF EXHIBITION : ALAÏA AFORE ALAÏA

SUMMARY DESCRIPTION :

« Alaïa Afore Alaïa » is an unprecedented and original exhibition, conceived and produced by the Foundation wanted by the designer some years before his death.

Through archive documents, photographs and drawings, the exhibition analyses the formative years between the 1950s, just before the budding couturier would leave Tunis and move to Paris, to the early 1980s and the emergence of the Alaïa phenomenon.

A rigorous selection of pieces from the beginning of his career, a selection of designs that revealed to the public something far beyond a singular style, a founding body of work dating from the late 1970s dialogues with timeless clothes.

« Alaïa Afore Alaïa » brings to light a portrait of the talented couturier, modest on the subject of his younger years, a twenty-year long period throughout which the world would be his school, and women his greatest teachers.

During these edifying decades, Azzedine Alaïa met many important figures who would remain faithful to him for the rest of his life : his sister Hafida, his lifelong friends Latifa, Leila Menchari and Nicole de Blégiers, Greta Garbo, for whom he made oversized masculine coats in which she could wrap herself in anonymity. Arletty, who was a devoted and unconditional fan and the literary figure Louise de Vilmorin who invited him into artistic circles and guided him in the ways of high society.

In addition to the growing number of client orders which accumulated daily at rue de Bellechasse, Azzedine was constantly experimenting, barely sleeping, and always working. Working with the great furriers, he perfected his technique. A collection of studded, cinched leathers was turned down by Charles Jourdan, but paradoxically, this collection was the seed that would grow and bloom into the Alaïa phenomenon. The pioneers of the fashion world swore by him. The designer Thierry Mugler, a close friend, also encouraged him to create his first ready to wear collection and to accept an invitation to show in New York, where he was universally acclaimed. Azzedine had become Alaïa.

NUMBER OF WORKS LOANED :

56 textile works

19 framed photographs

2 films

EXHIBITION AREA FLOOR SPACE REQUIRED :

330 m²

VISUALS





MONDRIAN



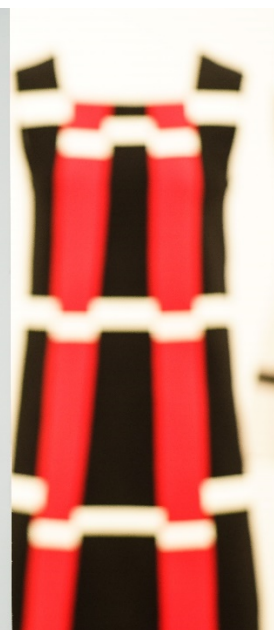
La robe de
Yves Saint Laurent,
1965



**« DANS LES ANNÉES 60
JE TRAVILLAIS
POUR D'AUTRES MAISONS.
J'AI FAIT LE PROTOTYPE
DE LA ROBE MONDRIAN
DE SAINT LAURENT. »**

***"IN THE 1960S
I WORKED FOR OTHER
FASHION HOUSES.
I MADE THE PROTOTYPE
FOR SAINT LAURENT'S
MONDRIAN DRESS."***

... de Madame de Yves Saint



TRANSPORT

The Borrower is directly and exclusively responsible for all costs relating to transport operations (ex. crating, packing, transport, storage, unpacking, repacking).

Transportation carriers for destination countries, but also all correspondent carriers in France and transit countries, must be approved beforehand by the Foundation. The Foundation requires that transport be carried out by one of the three main specialist Fine Art carriers in France (André Chenue, Crown Fine Arts, LP Art).

ESCORT AND SUPERVISION OF WORKS

The escort and supervision of works shall be carried out by one or two persons appointed by the Foundation.

The Borrower is directly responsible for all travel costs and expenses of the appointed escorts and/or Foundation installation and deinstallation staff (ex. business class flights, taxi fares, and a minimum daily per diem of 75USD for the duration of the trip).

A minimum of two members of the Foundation's staff shall be present to supervise the installation of the works loaned, the same is required for de-installation.

The Borrower is required to provide a team of specialized « mannequinnage »/« garment dressing and display » professionals with extensive museum and fashion exhibition experience.

INSURANCE

The Borrower is directly and exclusively responsible for all costs relative to the insurance of the works.

Insurance for the works must be « door-to-door » with total full risk coverage, and the choice of insurance providers and insurance policies is subject to prior validation by the Foundation.

SCENOGRAPHY & PRESENTATION AND DISPLAY OF WORKS The works shall be presented on display mannequins of the Foundation's choice.

It is possible to reproduce the same scenography concept presented at the Foundation gallery, scenography elements – if still existant and available – may be loaned. In the case that the Borrower wishes to reproduce the same scenography concept, the Borrower agrees to work with the production team and company designated by the Foundation.

SECURITY

The exhibition must be protected by full time surveillance, 24 hours a day, 7 days a week, for security and fire risks.

The fire safety systems in place must have both detection and alarm functions.

Exhibition spaces must present a stable climate (Temperature 20 degrees celcius +/-2, Relative humidity 55 % +/- 5). Any lighting installations must be non-UV and light exposure of the works must not exceed 50 Lux.

A facility report detailing the security and fire safety of the exhibition location must be delivered to the Foundation prior to any loan agreement.

COPYRIGHTS AND REPRODUCTION RIGHTS

The Borrower will be required to obtain directly copyright and reproduction rights and licenses from the Foundation and any other respective authors, photographers, beneficiaries, rightholders etc for all works, images, etc.

PUBLICATIONS & VISITOR SUPPORTING MATERIALS

The exhibition is the subject of a book published in both French and English. The Borrower may order exhibition catalogues (with a possibility of preferential rates in correlation with the number of copies ordered).

A smaller magazine format publication was also proposed for sale to visitors, along with a series of postcards.

A small complimentary exhibition guide pamphlet, in both French and English versions, was also available to visitors.

COMMUNICATIONS AND PUBLICITY

All communication materials are subject to prior approval by the Foundation. The Borrower must always name the Azzedine Alaïa Foundation as the exhibitions author, creator, and producer, and the Foundation's logo must appear on all communication materials (ex. Press Release, Press Pack, Invitations, Billboards and Advertising, Posters, and Exhibition Panels).

FINANCIAL QUESTIONS

Costs for which the Borrower is responsible

- Transport
- Insurance
- Scenography
- Facilities and Installations / Lighting / Electricity
- Mannequins and Display Tools
- Costs and expenses for the escort of works and supervision of installation and deinstallation.
- Invitation of the President and the Director of the Foundation to travel and attend the opening of the exhibition.
- Fees including :
 - The provisions for the curatorial work done by the Fondation.
 - The provisions for the preparation of the exhibition (administration and archival work).
 - The synopsis of the exhibition.
 - The texts accompanying the exhibition and the licensing of the copyrights of these texts.
 - A contribution to the costs of restoration and preparation of the works.
 - Autorisation to use scenography and lighting plans provided by the French production company working on the exhibition.
 - Loans of installation éléments.

Kindly be informed, terms of payment of Fees are as follows : 50% upon signature of the loan agreement, and the remaining 50% on the opening day of the exhibition)