



## ITINERANCE TECHNICAL INFORMATION

EXHIBITION TITLE : AZZEDINE ALAÏA AND CHRISTIAN DIOR, TWO MASTERS OF HAUTE COUTURE

### SUMMARY DESCRIPTION

Azzedine Alaïa arrived in Paris in 1956 with nothing but a letter of recommendation, which led him straight to the doorstep of the greatest fashion house, Dior. Encouraged by Habiba Menchari, a figurehead of women's emancipation in Tunisia and mother of Leila, a close friend, Azzedine Alaïa left Tunis and went straight to Madame Levy-Despas, a client of Christian Dior. She found him an internship in the workshops.

Alaïa joined the company on 25 June 1956, but only stayed a few days in the workshops on Rue François 1<sup>er</sup>, but he would harbour boundless admiration for Dior throughout his life, whose dresses never ceased to fascinate him.

The first dresses that Alaïa made for a few clients summed up his passion for the Parisian-style dresses so glamorously mastered by Christian Dior. These cocktail dresses, which, in his words, 'seemed to stand up on their own,' led him to the mysteries of cutting that he sought to solve throughout his life, becoming himself the most virtuoso couturier of his time. He shared Dior taste for accentuated waists, sculpted shoulders, curved hips and voluminous skirts. A shared heritage of refined fabrics and colours, such as the immoderate use of all shades of black and grey, which transform dresses into timeless statements.

Alaïa was also an inspired and extravagant collector. Throughout his life, he acquired more than 500 Christian Dior designs, thus protecting them from possible loss or damage. The exhibition 'Azzedine Alaïa and Christian Dior, Two Masters of Haute Couture' brings together nearly 68 designs by the two couturiers. Archives from the 1950s and creations by Azzedine Alaïa, all from the collections he painstakingly assembled and which are now preserved in his foundation, engage in a subtle dialogue. Despite the decades that separate them, formal agreements, colour combinations, similarities in ornamentation and inspiration attest to the reconciliation of fashion and time that these two great couturiers naturally led and governed.

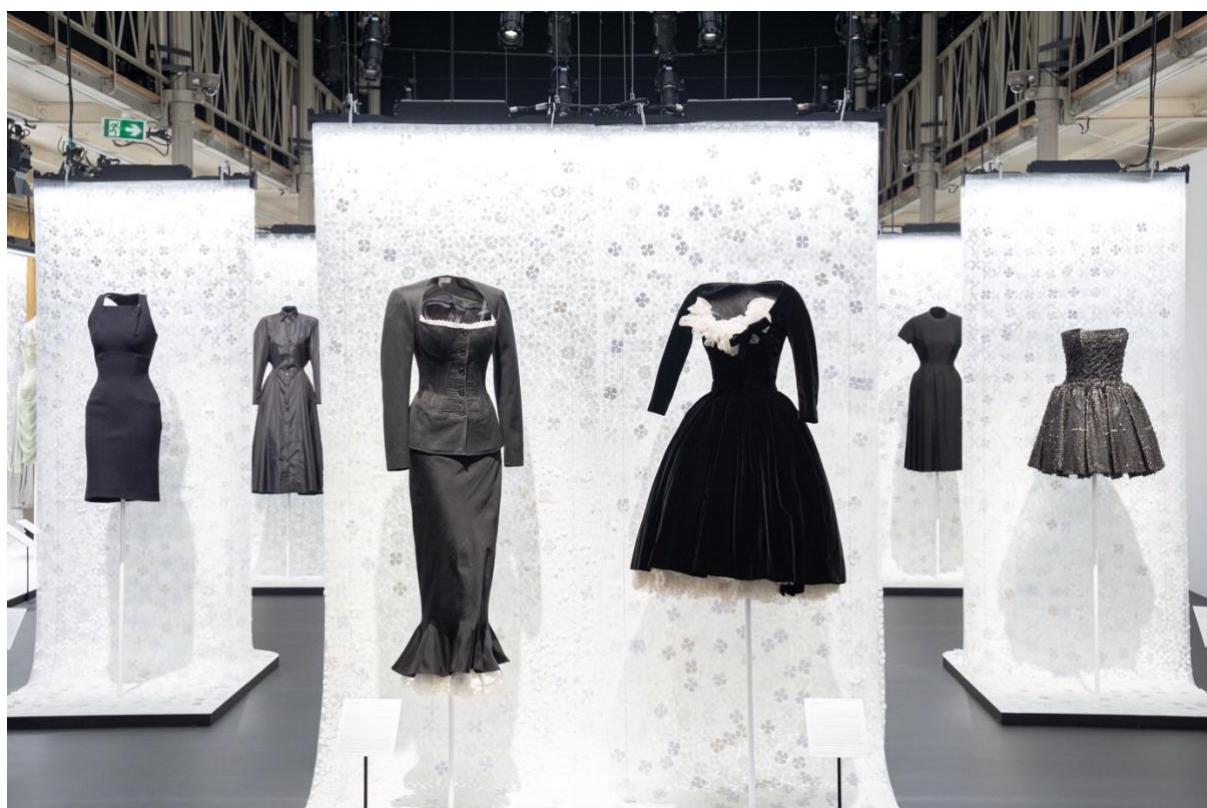
### NUMBER OF LOANED PIECES :

68 textile works: 35 from Azzedine Alaïa / 33 from Christian Dior

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

SURFACE NEEDED : 330 m2

VISUALS









#### 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, which requests the use of a French carrier specialized in transporting works of art.

#### CONVOY

The transportation of the loaned parts is insured by one person designated by the Foundation.

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

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

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 scenographic concept of the exhibitions, as well as its elements, when preserved, can be used and rented.

## 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 and beneficiaries).

## 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 and Display Tools
- Expenses for couriers at the start and end of the exhibition
- Invitation of the President and the Director of the Foundation to attend the opening of the exhibition.

- Fees including :

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 towards the cost of restoring and preparing the exhibition items.

Kindly be informed, terms of payment of Fees are as follows : 50% on signing the contract,

Then 50% on the day of the exhibition opening.