



ITINERANCE TECHNICAL INFORMATION

EXHIBITION TITLE : AZZEDINE ALAÏA AND AFRICA

SUMMARY DESCRIPTION

Although he earned recognition and legitimacy in the world of French haute couture, Azzedine Alaïa stayed committed throughout his career to drawing on inspiration from a country – and a continent – that he had left at a young age but that never stopped fascinating him.

The exhibition Azzedine Alaïa and Africa brings together for the first time, the creations of the couturier around a subject that served as a guide to three collections in particular, those of spring-summer 1988, 1989 and 1990. Thanks to these collections, the couturier undertook to revisit natural colors, string and mastic. From the shellfish and braided raffia, he made dresses, true paraphes of memories of a nearby continent.

With a sense of nostalgia, the mashrabiya come to mind, just as they did when he was a child in Tunis. These finely crafted lattice screens, which sculpt both light and gaze, find a kind of rebirth in Alaïa's designs. Rendered in white cotton – even more striking than the limewashed walls of his native Tunisia – the designer plays a game of hide-and-seek with bodies and fleeting silhouettes [...] From North Africa and its people, he also retained the memory of simple jackets, from underneath which long striped shirts emerge – proudly worn by the models in his 1992 collection.

In apparent contrast to these sunlit whites, Azzedine Alaïa also explored every nuance of black. From the most radiant to the deepest shade, black imbues the movement of the body with a warm ink-like quality that simultaneously protects and shapes majestic silhouettes, as seen in his 1983 and 1984 collections. Sovereign heads are wrapped in hoods, while gestures adopt the fluid principles of unruly fabric [...]

All the sandy hues of sub-Saharan Africa are subtly evoked, echoing the nuances of landscapes that seem to dissolve into intense reds. Raffia and twine give free rein to the imagination, used in dresses that the couturier conceived to be entirely adorned with embroidery featuring seashells and cowrie shells for three collections deeply marked by an African influence: Spring/Summer 1988, 1989, and 1990.

It was through imagery of Egypt and the secret art of mummification that the couturier took a closer, fresh look at the art of cutting – a skill that he mastered like few others. From this iconographic

research emerged some of Alaïa's most iconic creations. His bandage dresses (first introduced in 1985) were true feats of construction that he invented from scratch, and which perfectly showcase the virtuosity of a designer perpetually captivated by the legacy of queens and pharaohs.

Conceived by Kris Ruhs, the paintings accompanying the exhibition enter into dialogue with the works of Azzedine Alaïa, creating a sensory landscape where art and fashion resonate with one another.

NUMBER OF LOANED PIECES :

57 textile works from Azzedine Alaïa

53 paintings from Kris Ruhs

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.