



PRESS RELEASE

FORMS AND PATTERNS OF AZZEDINE ALAÏA BY THOMAS DEMAND

Exhibition from the 27th of February until the 20th of August 2023

Open every day from 11 am to 7 pm

Full Price: 10€ - Reduced price: 3€

Métro : Hôtel de Ville

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The Azzedine Alaïa Foundation exhibits in the gallery adjoining the Azzedine Alaïa Studio a series of photographs taken by the photographer Thomas Demand from a work done in 2018 and 2019 on the preparatory patterns of Azzedine Alaïa. At the same time, the Jeu de Paume dedicates a retrospective to the photographer titled «Thomas Demand, the stutter of history».

The exhibition of photographs of Azzedine Alaïa's patterns is a wonderful opportunity to reveal to the public, for the first time, a place that has been kept secret since the designer's death on November 18th 2017 Azzedine Alaïa's Studio. Between the photographs by Thomas Demand, visitors will be able to discover, through a window, Mr Alaïa's Studio and imagine the couturier at work.

The series of photographs presented next to the designer's studio reveals the fragility and poetry of the paper prints of Azzedine Alaïa's clothes, entangled with Thomas Demand's interest for paper and models.

The photograph's detail reproduces the marks of the work: fingerprints, notations, folds, and perforations. This accidental array of cardboard, paper, and tracing paper silhouettes, in the colours of the rainbow, plays hide-and-seek with Thomas Demand's lens. The flat templates used for the creation of three-dimensional clothing become almost abstract images of shapes, colours and free compositions.

"You don't know if they are going to find themselves picked up eventually, or become part of another artwork, and that's what I liked about the studio situation here, where it still keeps some ambivalence." Thomas Demand

The analogy between Thomas Demand's conceptual photographic work and the couture paper cut-outs of sewing pieces may surprise at first glance. Both artists share a sense of sculptural plasticity and a transformative appropriation of the existing models. In a more romantic sense, they both add beauty to the world by constructing new shapes and universes.

Curled up and folded, perforated, and serrated, they bear traces of time, and their shapes speak of garments, bodies, and silhouettes. They are resting, it seems, as still life testifying to a very dynamic and active life, some movement still latently visible in the folds.

They are both reliquaries of intense labour, and part of a work-in-progress, ready to be picked up again at any minute. They are crinkled, torn, and have instructions and materials written on them: "lining starts here", "long grosgrain ribbon here", measurements of incisions, visual markers of the hand at work.



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AZZEDINE ALAÏA FOUNDATION

Azzedine Alaïa lived a life filled with fashion, art, design, architecture, music and theatre.

Mr. Alaïa had been an avid collector in the creative and cultural disciplines for the past fifty years. In 2007, he set about to preserve his own work and his large holdings by founding the Association Azzedine Alaïa, later becoming the Azzedine Alaïa Foundation, with his lifetime partner, and his close friend of forty years, the publisher Carla Sozzani.

The Azzedine Alaïa Foundation has been recognized as a public utility on February 28th, 2020. The Foundation's missions are the conservation and enhancement of the work of Azzedine Alaïa, the pieces he collected throughout his life in the fields of art, fashion and design, the organization of exhibitions, and the support for cultural and educational activities.

The foundation houses its collections in Paris and exhibits Alaïa's own work as well as his collections. It is located at 18 rue de la Verrerie where he lived and work and in Sidi Bou Saïd, the town he loved so dearly.

A bookshop and café, featuring books on fashion and cultural history, are also situated at the heart of the Foundation in Paris.

The Foundation also gives awards to promising visionaries in fashion.

The signature logo of the Azzedine Alaïa Foundation was designed by Julian Schnabel.