**Azzedine Alaïa. COUTURE / SCULPTURE.**

**Galleria Borghese welcomes Azzedine Alaïa’s soft sculpture.**

**Rome, July 10th 2015** - With this exhibition, Galleria Borghese, whose style has historically been defined by the high quality of its scupture collection, carries on its project of placing the Villa’s statues from its permanent collection in sympathy with works of different eras and materials by recognized artists from all times.

The exhibitions recently organized by the Galleria Borghese have been conceived to express the historical, philological, and contemporary aspects of the collection, with the aim of investigating beyond its own spheres. For this reason, the gallery is today considered the ultimate location for sculpture and, as a fluid entity, waits to take another form with each exhibition; its history now continuing into the contemporary art world.

Thanks to the Galleria Borghese’s vision, the public will meet at the exhibition scheduled to open on Saturday, July 11th, 2015, the multiplicity of options and glowing contrasts that the Museum offers, with the unprecedented introduction of *"Soft Sculpture".* In this venue characterized by the white and colored marble, stone in diverse tones, plaster, and bronze variously coated and chromed that is the Galleria Borghese, Azzedine Alaïa’s *Couture Sculpture* makes its debut.

The work will be displayed with a coherence of themes and colors that will form a sense of continuity with the permanent pieces featured in each room, generating unexpected congruencies.

Galleria Borghese will stage Alaïa’s couture in harmony with the Museum’s timeless dimension that, as in theater, suspends all time. Latent with all possibility and silently waiting for its scenic life, this exhibition, staged throughout the entire gallery, embodies the ongoing transformation of time, adapting and responding to the pace set by Alaia’s creations.

The fact that Alaia’s work is perceived as organic, crafted of a mulitplicity of fabrics, leathers, and metals, enlivening his disciplined forms conceived as elementals in tension, has earned him recognition as an artist entitled to debut in this privileged location. Alaia’s work as a couturier and his attention to shapes, show a celebration of the silhouette that only Galleria Borghese can host, a historic place that continues to promote the transformation of base matter into perfect forms.

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Each artist present in the gallery, from the ancients to Canova, considered the body worthy of celebration molding clay or carving marble to reveal the male and female silhouettes. All shaped nudity, sculptured folds, seduced the viewer, being able to "*craquer les hommes*"; this is what all of Alaia’s work aspires to, silhouettes worn by ideal women that can “crack” the heart of men.

The "soft sculpture" of the designer puts the attention on how the poetic vision of a baroque or post-baroque sculptor deludes and seduces the viewer's gaze with his novelty and effects, such as the peculiar technique of spotting the curls, folding the clothes or enhancing the shapes of the body.

This exhibition grew from the ongoing relationship between Alaïa and Galleria Borghese; a collaboration that has enlivened many facets of the Maestro’s creative techniques. A deepening tension was explored between the Galleria Borghese’s objects, static in their space, and Alaia, who never took his eyes away from the moment of life expressed there. It is not difficult to understand

the depth of expression when he has so carefully observed and absorbed the sculptures on display; the paintings; the colors and the light of each room as it moves across the walls and statues

displayed there; the individual character of each space, his eyes never diverted from the humanity expressed. Actually, Alaïa’s gaze, energetically alive and tirelessly inventive, has never shifted its focus from the idea of the real woman and her body; always investigating her charms and finding shapes that reflect a perfect representation.

The atmosphere, spaces and sculptures of the Galleria Borghese are now transformed into his seductive invention, glorifying the woman and her body in all the materials, whether traditional or experimental, noble or simple, enhanced by the colors and the art works of the Museum.

Alaia perceived the exuberance of the Gallery’s sculptures as a myth of the body, and the sculptures themselves as a progressive way to discover this energy, releasing it from the shadows, another subversive way of dressing the body.

This is a brief outline of the process that led to this display and the selection of the dresses and couture creations crafted specifically for this exhibition. Alaia has translated the chisel into scissors, altering the body and its lines, playing with cuts. Painting colors and folds reflected throughout the galleries that resonate within the Galleria Borghese.

**GENERAL INFORMATION**

Name of the exhibition: Azzedine Alaïa. COUTURE / SCULPTURE

Location: Galleria Borghese - Piazzale del Museo Borghese 5, 00197 Rome

Director of Galleria Borghese and Curator of the exhibition: Anna Coliva

Curator of the exhibition: Mark Wilson

Opening event: Friday, July 10th 2015 – by invitation only

Exposition: from Saturday, July 11th to Sunday, October 25th 2015

from Tuesday to Sunday - from 9.00 a.m. to 7.00 p.m.

Ticket reservation needed

[www.galleriaborghese.it](http://www.galleriaborghese.it)

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