First International Cristóbal Balenciaga Conference

Guidelines of possible themes for the call for papers
In order to guide you about areas of interest for the Cristóbal Balenciaga Museum, please find below some of the potential fields of study without intending to exclude any other possible perspectives.

**Biography aspects**

- New contributions to Balenciaga’s biography.
- Tastes, hobbies, world of values.
- Circle of friends and family.
- Individual fashion houses: acquisition-sale, location, architecture and decoration.
- Private investments and businesses.
- General training and in particular, tailoring skills learning.
- Balenciaga as collector.

**Contexts for Balenciaga working life (1917-1968)**

- Prêt-à-porter sector in Spain and worldwide. Changes: Relationship with competitors.
- Balenciaga and the French Chambre Syndicale de la Haute Couture.
- Balenciaga and the Spanish Haute Couture Cooperative.
- Historic milestones in his work context and implications for its business. Balenciaga strategies within these contexts.

**Balenciaga brand. Legal and business aspects (1917-1968)**

- Legal and business aspects: creation and dissolution of its companies, management of its different brands.
- Legal, corporate and fiscal contexts of the different Balenciaga brands. Changes in legislation in Spain and France.
- Shareholders of the Balenciaga companies, changes to and reasons for the same.
- Number of employees, structure and evolution of staffing in the different Balenciaga fashion houses. Labour legislation and changes in Spain and France during the period from 1917 to 1968.
- San Sebastian, Madrid, Barcelona and Paris headquarters: acquisitions/leases, location within the business context of Haute Couture, architecture, space layout, decoration.
Business diversification (1917-1968)
- Balenciaga as licensee of other brands (1917-1936).
- License granting policy and its management. Comparison with the licensing policy of Balenciaga’s competitors. Balenciaga licensees around the world. Weight of the licenses in the overall business of the brand.
- Changes in the Balenciaga licensing policy.
- Designs licensed. Identification of models sold under license. Typologies.
- Copyright control. Balenciaga’s policy compared to other fashion designers. Litigation.
- Sale of accessories: organisation, partnership agreements with other designers and/or manufacturing companies. Weighting of accessory sales in the business overall. Main markets.
- Perfumes: contracts with perfume companies for the creation of the different scents, perfume sales licensing contract policy. Main markets.

Brand image (1917-1968)
- Balenciaga brand’s commercial and advertising strategy. Differences between the fashion houses in Spain and France. Changes and evolution.
- Paris Balenciaga store. Decor and changes between 1948 and 1968. Store’s advertising strategy.

Balenciaga’s suppliers (1917-1968)
- Suppliers and evolution of the business relationship with them.
- Differences between suppliers in Spain and France.
- Changes in contexts for supplier to business.
Private clients (1917-1968)

- Balenciaga fashion house private clients: buying habits and changes in patterns of expenditure.
- Private collections. Analysis of particular cases.
- Spanish and international clients. Evolution of each group of clients in the brand’s operation.
- Research on the history of specific creations for particular clients.

The collections (1917-1968)

- Creation of collections at Balenciaga fashion house.
  Methodology.
- Processes in the dressmaking workshops.
- Processes in the fantasy workshops.
- Chronology. Evolution in scale and quality of collections over time.
- Fabrics used and changes over time. Comparison of certain collections with other ones. Comparison with the use of fabrics in the collections of other fashion designers.
- Balenciaga and adornment: changing use of decorative elements in the collections.
- Reuse of historical ornamental pieces and fabrics in Balenciaga collections. Identification of time/geographical origins.
- Presence and reinterpretation of traditional/regional clothing items in Balenciaga collections. Identification of time/geographical origins.
- Innovative Balenciaga and justification of the same. Innovation milestones.

Balenciaga technique (1917-2020)

- Technique analysis and description.
- Study of different processes: patterns, technique. Comparison with equivalent processes in work of other designers.
- Relationship of the innovative capacity to Balenciaga’s technique. Descriptive analysis of technical uses to obtain aesthetic differences. Case studies.
- Influences on Balenciaga’s techniques.
- Influence of Balenciaga on the technique of other fashion designers.
The house of Balenciaga and its creative context

- Artistic and cultural influences at Balenciaga.
- Technical and aesthetic influences from other fashion designers.
- Relationship of the fashion designer with artists and intellectuals. Exchange.
- Influence of Balenciaga on international fashion of the time. Case studies.
- Balenciaga and space: connections with architecture and decorative arts.

Balenciaga and the press (1917-1968)

- Balenciaga’s relationship with professionals in the fashion press: journalists, illustrators, photographers and models.
- Balenciaga in the Spanish specialist and regular press. Features on Balenciaga and their evolution.
- Balenciaga in the International specialised and regular press. Appearances and evolution of the same.
- Balenciaga brand advertising policy in the press.

Balenciaga and prêt-à-porter (1968-1972)

- Participation of Balenciaga in this field.
  Study of surviving pieces.
Balenciaga after Balenciaga: legacy (since 1968)

- Balenciaga exhibitions: commissions, lectures, museography.
- Balenciaga in museum collections: study of its attribution, dating of pieces and their location in the collections, technical study of the same (sponsorship, condition, conservation studies).
- Balenciaga in private collections: study of its attribution, dating of pieces and their location in the collections, technical study of the same (sponsorship, condition they are in, studies for restoration).
- Balenciaga pieces on the vintage market. Market values. Case studies.
- Cristóbal Balenciaga and the Balenciaga brand following his death. Legal and commercial aspects. Operational strategies of the brand’s historical value.
- Composition of the Balenciaga archive.
- Balenciaga and his disciples. Later career paths of disciple-collaborators.

Memories of Balenciaga

- Relatives
- Employees
- Friends
- Competitors
- Clients
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Biarritz — 71km
Bilbao — 81km
Donostia/San Sebastián — 25km
Iruña-Pamplona — 97km
Vitoria-Gasteiz — 83km

GPS
43° 18’6.92” N
2° 12’ 18.77” W