



Musée YVES SAINT LAURENT Paris



Yves Saint Laurent, 1971
Photograph by Jeanloup Sieff
© Estate of Jeanloup Sieff

— How would you like to be remembered?
As an artist who created a body of work or as a magician of the ephemeral?

— *An artist who created a body of work.*

— Do you think posterity is important?

— *Yes, I would like my dresses and my drawings
to be studied in a hundred years.*

Yves Saint Laurent, 1992

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Exterior view
5 avenue Marceau, 1982
Photograph by Sacha
© Sacha

INTRODUCTION

Over fifteen years after the haute couture house closed, the Musée Yves Saint Laurent Paris will open on October 3, 2017. It will be located in the legendary *hôtel particulier* at 5 avenue Marceau where Yves Saint Laurent spent nearly thirty years designing his collections from 1974 to 2002. The same building serves as the headquarters of the Fondation Pierre Bergé – Yves Saint Laurent. Across 450 m², an ever-changing rotation of retrospective displays and temporary thematic exhibitions will present the Fondation's rich and unique collection.

The inaugural display will present approximately fifty designs alongside accessories, sketches, photographs, and videos. The former haute couture salons and the legendary studio where Saint Laurent worked will be opened to the public, offering visitors a glimpse of his creative process. The Musée Yves Saint Laurent Paris will focus on both the couturier's creative genius and the process of designing a haute couture collection. Beyond its monographic ambitions, the museum seeks to address the history of the twentieth century and the haute couture traditions that accompanied a way of life that no longer exists.

Set designer Nathalie Crinière and decorator Jacques Grange, both long-time collaborators of the Fondation, have designed the exhibition spaces to recreate the original atmosphere of the haute couture house. The architectural agency Jean-Michel Rousseau, which conducted the transformation of the haute couture house into the Fondation in 2002, oversaw the renovation.

The Musée Yves Saint Laurent Paris is the first museum of this scale dedicated to the work of one of the twentieth century's greatest couturiers to open in the capital of fashion. The opening coincides with the inauguration of the musée YVES SAINT LAURENT marrakech, located near the Jardin Majorelle in a city that the couturier loved dearly.



5 AVENUE MARCEAU: FROM HAUTE COUTURE HOUSE TO MUSEUM

The Yves Saint Laurent Haute Couture House

In 1974, the Yves Saint Laurent haute couture house, which had been located at 30 *bis* rue Spontini since it was established in 1961, moved to a *hôtel particulier* at 5 avenue Marceau dating back to the Second Empire. Yves Saint Laurent would go on to spend nearly thirty years there pursuing his career as a couturier.

The haute couture house, which its qualified staff helped to become a symbol of excellence and savoir-faire, was animated by the studio where Saint Laurent worked with six or seven collaborators and the haute couture ateliers where his designs were executed by nearly two hundred tailors and seamstresses. In the salons on the ground floor, clients were individually welcomed by their personal saleswomen after the collections were presented so that they could place orders for the designs of their choice.

During a press conference on January 7, 2002, Saint Laurent announced his intention to cease his career as a couturier and close the haute couture house. Two years later following extensive renovation of the building, the Fondation Pierre Bergé - Yves Saint Laurent opened its doors.

Jacket known as the "Homage to My Couture House"
Spring-Summer 1990 haute couture collection
© Fondation Pierre Bergé – Yves Saint Laurent, Paris /
Alexandre Guirkingner

La Fondation Pierre Bergé – Yves Saint Laurent

“I have always said that memories should be transformed into projects, and that is what we have done with this Fondation. 2017 marks a new chapter with the opening of two Yves Saint Laurent museums in Paris and Marrakech. And so the adventure we began so long ago, when we didn’t know what fate would have in store for us, continues.” Pierre Bergé

This first phase of transforming the spaces at 5 avenue Marceau was fundamental. The legacy that had been preserved over the years and stored at La Villette since 1997 was transferred to specially conceived storage facilities in the haute couture house’s former ateliers. Part of the salons where visitors were once received was turned into an exhibition space open to the public.

The Fondation, which has been recognized as a public utility, has three primary aims:

- The preservation of haute couture and ready-to-wear clothing and accessories, preparatory sketches for the collections, relevant documents, and various drawings and objects related to Saint Laurent’s body of work;
- The organization of exhibitions devoted to fashion, painting, photography, the decorative arts, contemporary art, and Saint Laurent’s work in both its own exhibition spaces and at outside institutions;

Before closing to the public in April 2016 so renovation could begin on the museum space, the Fondation Pierre Bergé – Yves Saint Laurent presented over twenty exhibitions devoted to art, fashion, and design during a period of twelve years, including: *Yves Saint Laurent, Dialogue avec l’art*, 2004 ; *Vanité. Mort, que me veux-tu ?*, 2010 ; *David Hockney : Fleurs fraîches*, 2010 ; *Du côté de chez Jacques-Emile Blanche*, 2012 ; *Hedi Slimane, Sonic*, 2014 ; *Yves Saint Laurent 1971, La collection du scandale*, 2015 ; and *Jacques Doucet - Yves Saint Laurent, Vivre pour l’art*, 2015.

Since 1983, when the first exhibition devoted to Yves Saint Laurent was presented at the Metropolitan Museum in New York, the haute couture house (and, beginning in 2002, the Fondation) drew on its own collections to organize exhibitions devoted to the couturier throughout the world.

- The support of institutions and cultural projects.

With the opening of the Musée Yves Saint Laurent Paris, the building at 5 avenue Marceau will serve a new purpose, opening to the public with double the exhibition space and focusing solely on Saint Laurent’s body of work.

The Musée Yves Saint Laurent Paris

The Musée Yves Saint Laurent Paris will exhibit the couturier’s body of work on the legendary premises of his former haute couture house, alternating between retrospective displays and temporary thematic exhibitions.

By adhering to a new institutional vision as a museum, it seeks to promote understanding, recognition, and sharing: an understanding of the place, the way the haute couture house operated, the creative process, and the couturier; the recognition of his body of work, its enduring impact, and its place in the history of art and fashion; and the sharing of this knowledge with other institutions and the broader public through joint projects, meetings, conferences, and debates.

The original Yves Saint Laurent logo, which has been closely associated with the haute couture house since it was established, is now considered one of the strongest examples of modern branding. Yves Saint Laurent and Pierre Bergé commissioned the logo in 1961. The vertical intertwining of the couturier's three initials was designed by the Franco-Ukrainian artist Adolphe Mouron Cassandre, who was known for his advertising posters and bold fonts. He also created the logo for the house of Christian Dior.

To celebrate the haute couture house's rich identity, the Agence Wolkoff & Arnodin has designed the visual identity for the new Musée Yves Saint Laurent. The intertwined logo created by Cassandre and its extended version have been combined with the words “Musée” and “Paris” in a design based on the Garamond font, an early-twentieth-century lead typeface. Like the bronze color used in the logo, this typography draws on the haute couture house's graphic codes.



Cassandre
(Adolphe Jean Marie Mouron)
Original logotype
for the Yves Saint Laurent
haute couture house, 1961
© Fondation Pierre Bergé –
Yves Saint Laurent, Paris

THE COLLECTION

To this day, the museum’s collection, which is owned by Fondation Pierre Bergé – Yves Saint Laurent, remains unequalled in the world of haute couture. As a true pioneer, Saint Laurent was the only designer of his generation to systematically archive his work since establishing his haute couture house. The collection held by the Fondation is a unique treasury charting the genesis and subsequent use of Saint Laurent’s designs. It allows visitors to see the entire creative process that went into designing a garment and makes it possible to situate a given piece in a historical context.

From Garment to Work of Art: The History of a Unique Collection

Beginning in 1962, Saint Laurent decided to keep a selection of prototypes from each collection. A **prototype** is the version of the model that was designed by him, executed in the ateliers according to his instructions, and later shown on the runway. It is different from the clothing produced for specific clients, which was made according to their measurements and wishes in the weeks following a fashion show. The prototype was conserved along with its matching accessories (jewelry, shoes, gloves, hats, etc.).

In addition to these models, the haute couture house’s complete archives for each collection were kept, including original sketches, the ateliers’ specification sheets, handling records, collection boards, photographs, photographic and video documentation of the fashion shows, client books (according to the model or the client), press archives, etc.

Beginning in 1982, the practice of conserving certain prototypes became more systematic and institutionalized, with “M” and later “Musée” (Museum) being noted in the ateliers’ specification sheets. This was how Saint Laurent indicated which prototypes he wanted to keep in the house archives after the fashion show. In 1997, the Association pour le Rayonnement de l’Œuvre d’Yves Saint Laurent was created, with headquarters located at La Villette. Proper conservation spaces were built to house the designs in ideal conditions. A documentation space was made available to students and researchers, and an exhibition space was opened to the public.

In 2002, when the haute couture house closed and the Fondation Pierre Bergé – Yves Saint Laurent was established, the collection was transferred to the legendary building at 5 avenue Marceau. Storerooms were built according to museum standards in the spaces that once housed the ateliers.

Textiles and Accessories

The Fondation’s collection is currently comprised of over five thousand haute couture models centered around a core selection of items that were chosen directly by the designer himself each season. Further acquisitions and donations are added to the collection on a regular basis.

The entire collection covers every single haute couture collection Saint Laurent ever presented between 1962 and 2002. The Fondation equally holds sixty-five Dior models designed between 1955 and 1960, when Saint Laurent was first Christian Dior’s assistant and later the house’s artistic director.

Textile storeroom
of the Fondation Pierre Bergé – Yves Saint Laurent, Paris
© Fondation Pierre Bergé – Yves Saint Laurent, Paris /
Alexandre Guirkinger



Outside of the main building on the Avenue Marceau, the Fondation has also conserved hundreds of dresses from the SAINT LAURENT *rive gauche* ready-to-wear label. Opened in Paris in 1966, SAINT LAURENT *rive gauche* was the first boutique to bear a couturier's name, thus paving the way for ready-to-wear fashion as we now know it. It grew out of Saint Laurent's desire to dress all kinds of women, not just wealthy haute couture clients.

Haute couture and ready-to-wear accessories were collected at the same time as the clothes. Jewelry, scarves, hats, headdresses, gloves, shoes, handbags, and flowers make it possible to recreate the full look, as styled according to the couturier's wishes.

In addition to his haute couture and ready-to-wear collections, Saint Laurent excelled as a costume designer for now legendary productions and performers. Among the actresses he dressed were Arletty in *Les Monstres sacrés* (*Sacred Monsters*, 1966), Catherine Deneuve in *Belle de Jour* (1967), Anny Duperey in *Stavisky* (1974), and Geneviève Page in *L'Aigle à deux têtes* (*The Eagle with Two Heads*, 1978). Saint Laurent also designed costumes and sets for his close friends Zizi Jeanmaire (dancer) and Roland Petit (choreographer). Comprised of over one hundred costumes and dozens of accessories, the Fondation's collection displays Saint Laurent's exceptional talent for dressing the artists of his time.

Graphic Arts

Creating a haute couture collection was a long and complex process. It all began with a sketch, and every step that followed led to the elaboration of further documents allowing the ateliers to execute both the prototype and the designs ordered by clients.

The **original sketch**, which was made by Saint Laurent and later given to the chef d'atelier, served as the starting point for the creation of a model in the atelier. Saint Laurent, a frenetic draftsman, sometimes made hundreds of drawings for a collection. The Fondation holds all of these drawings, in addition to preparatory sketches charting his creative progress. As well as the sketches related to his fashion collections, it also has numerous drawings for the music hall, theater, ballet, and cinema. Posters, collages, and exceptional drawings from his youth have also been conserved.

The graphic arts collection is not limited to sketches made by the couturier. It also includes all of the documents that contributed to the creation of a design in the haute couture house, including:

- The **ateliers' specification sheets** presented a reproduction of the original sketch and detailed the fabric and color references, the names of suppliers, and the exact accessories associated with the design, in addition to information related to the atelier and the model. Each change effected as the garment was being made was carefully noted.
- The collection boards were large-scale documents providing an overview of the collection. They were arranged according to the type of clothing ("Suits," "Evening Short," "Evening Long," "Tuxedo," etc.). Reproductions of the original sketch and a corresponding fabric swatch were also included. Collection boards helped Saint Laurent plan the fashion show, allowing him to ensure that it was properly balanced and to determine the order in which each model would walk

Couture
été 88

SOIR LONG
Broderies

128

4008/Amelia

119

4010/Carla

127

4031/Diana

120

4012/Kina

121

4013/Aria

123

4015/Naomi

124

4106/Jody



"SOIR LONG Broderies" collection board
Spring-Summer 1988 haute couture collection
© Fondation Pierre Bergé - Yves Saint Laurent, Paris

The Documents Collection

The haute couture house's archives from the ateliers and the press office provide considerable insight into the models that have been conserved.

Other documents detailed the ideas behind each fashion show and subsequent sales:

- The **handling records** note the amounts, costs, and sources of supplied goods, in addition to the time it took to execute a model in order to determine the price.
- **Patterns** and **toiles** were used to create prototypes, along with the **embroidery samples**, **textile prints**, and **esparteries** that were used to make hats and shoes.

Other documents detailed the ideas behind each fashion show and subsequent sales:

- **Fashion show records**, **press kits**, and **invitations** make it possible to reconstitute the planning that went into presenting each collection, which was one of the most intense moments in the life of a haute couture house. **Photographs** and **videos** of each fashion show document each design as it was worn.
- **Sales books** and **client records** listed the orders placed by buyers following each fashion show.

Thanks to its **personal archives**, especially its photographic collection, the Fondation can also document aspects of Saint Laurent and Bergé's private lives, such as their early years in Oran and on the Île d'Oléron respectively, their first meeting, the works in their incredible art collection, and the various houses in which they lived.

The press office has also systematically archived relevant **magazines**, **press clippings**, and **interviews**. This collection makes it possible to follow the impact of each collection and the major events organized by the haute couture house over forty years, in addition to the comments that were made about them. These archives are priceless when it comes to not only understanding how the couturier's career evolved and the kind of life he led, but also contextualizing these elements.

Paintings and Photographs by Other Artists

The Fondation Pierre Bergé – Yves Saint Laurent owns a number of well-known portraits of the couturier, such as those made by Bernard Buffet in 1958 and Andy Warhol in 1972.

In addition to these works, it holds over a thousand prints by some of the most important photographers of the twentieth century, including Irving Penn, Richard Avedon, Helmut Newton, David Seidner, Arthur Elgort, Jeanloup Sieff, and Marc Riboud. Whether they were fashion photos commissioned for publications by the French or international press or portraits of the couturier and shots for perfume advertisements, all of these photographs have contributed to the renowned image of both Saint Laurent and his haute couture house.



THE MUSEUM'S PROGRAM

A Dynamic Program Alternating Between Retrospective Displays and Temporary Thematic Exhibitions

The Musée Yves Saint Laurent Paris will **alternate** between retrospective displays and temporary thematic exhibitions **across its entire exhibition space** according to the following schedule:

October 2017–September 2018

The Musée Yves Saint Laurent Paris will open with a retrospective display for its first twelve months. For conservation purposes, some of the works will be rotated in spring 2018, meaning each rotation will be displayed for six months.

October 2018–January 2019

The first temporary thematic exhibition will be entitled “L’Asie rêvée d’Yves Saint Laurent” (Yves Saint Laurent’s Imaginary Asia). It will exhibit Saint Laurent’s designs alongside works borrowed from museums and private collectors.

After the first year, the program will be composed of a temporary thematic exhibition held from October to January followed by a retrospective display to be presented from February to September.

Coat from the “Opera and Ballets Russes” collection
Autumn-Winter 1976 haute couture collection
© Fondation Pierre Bergé – Yves Saint Laurent, Paris /
Alexandre Guirkingier

The Inaugural Retrospective Display

October 2017–September 2018

Visitors will enter the museum through the haute couture house’s legendary entrance, once intended for the clients and special guests.

The Haute Couture Salons

The former salons that served as the boutique where clients were welcomed will recount Saint Laurent’s biography using a series of portraits and an introductory video.

Saint Laurent Style

The gallery visit will begin with a display devoted to Saint Laurent’s most emblematic designs, such as the tuxedo, the safari jacket, the jumpsuit, and the trench coat. These models embody the couturier’s quintessential style, which drew on masculine codes of dress to give women confidence, boldness, and power while still maintaining their femininity. These garments have become part of twentieth-century history, accompanying women’s liberation in the private, social, and political spheres. Saint Laurent sought to transcend the fleeting, provisional nature of mere fashion by searching for a style that would remain timeless.

The History of a Collection

A large podium will present one complete collection. Just as a haute couture house worked on one collection at a time, the retrospective display will present a different collection each year. For the first year of its opening, the museum will celebrate Saint Laurent’s first Spring-Summer 1962 collection.

This display, which will include documents (sketches, collection boards, photographs, ateliers’ specification sheets, and magazines), will offer insight into the creative process behind a design (from sketch to production), the establishment of a collection, and the way of life that went hand in hand with the clothing designed by the great couturiers.

The Technical Display

The technique and knowledge that contributed to making a garment are the result of the collaboration between the haute couture house and its suppliers (embroiderers, furriers, plumassiers, etc.). A special display highlighting designs employing typically haute couture techniques will allow visitors to discover the refined craftsmanship that went into producing such clothing.

Exoticism

Saint Laurent sought inspiration in a variety of sources in art, literature, theater, and music. He was also known for designing dresses inspired by Africa, Russia, Spain, China, and India. Saint Laurent drew on the colors, shapes, and fabrics from each of these places to create a composition that was never a disguise but instead revealed his own imaginary vision of a faraway place.

“The Eagle With Two Heads” (video room)

This room will be devoted to Saint Laurent and Bergé’s lifelong relationship. Like an “eagle with two heads,” they worked together to run the haute couture house that ended up becoming an empire, with Saint Laurent designing and Bergé managing. Together they also assembled one of the world’s most important art collections, which Bergé auctioned off in the “sale of the century” in 2009.



A History of Fashion

The luxurious decor of this vast room will house a selection of designs offering insight into Saint Laurent's references and the evolution of specific silhouettes. There will be ensembles inspired by Antiquity, the Middle Ages, the Renaissance, the Early Modern period, the nineteenth century, the 1910s, the 1920s, the 1930s, and the 1940s. Saint Laurent's designs provide a glimpse of the whole history of fashion.

Yves Saint Laurent's Studio

The studio, which was the designer's haven, was the true heart of 5 avenue Marceau for nearly thirty years. This room contrasted with the sumptuous salons and offered the kind of atmosphere Saint Laurent needed to create: a bright, quiet, neutral space with a mirrored wall that allowed the couturier to watch his models during the fittings. The work table that belonged to Saint Laurent since 1962 still bears his personal objects, sketches, fabric swatches, embroidery samples, and photos evoking the atmosphere that reigned during the preparation of a collection.

The Life of the Haute Couture House

Laurence Benaïm conducted approximately twenty interviews of the haute couture house's former employees, thus collecting the memories of the people who contributed to it. In this room, six short films composed of these valuable accounts will allow the public to understand how a haute couture collection was put together, from the sketch to the sale.

Yves Saint Laurent in his studio, 1986

The Cabinet of Curiosities: Graphic Arts and Jewelry

Yves Saint Laurent's works other than his fashion sketches will be presented on one wall. Drawings made in his youth, his LOVE cards, and sketches for costumes and stage sets will highlight his immense talent as a draftsman.

On the opposite wall, earrings, rings, necklaces, brooches, bracelets, and belts will display Saint Laurent's keen eye for jewelry. Accessories formed an essential part of his signature style.

The Wedding Gown

Just before the mental studio, the visit will draw to a close with the presentation of a wedding gown. According to haute couture tradition, fashion shows systematically end with a bridal look. Saint Laurent managed to have fun with this custom while still respecting it.

The Mental Studio

The museum visit, which explores Saint Laurent's various influences, could only end with a look at his deepest inspirations. A constellation of figures haunt his body of work, acting as what Friedrich Nietzsche referred to as "aesthetic phantoms" whom Yves Saint Laurent continually pursued. They included Louis Jouvett, Marcel Proust, Jean Cocteau, Richard Wagner, and Henri Matisse, among others. In the first year, the museum will explore Saint Laurent's dialogue with the painters Piet Mondrian, Pablo Picasso, and Vincent Van Gogh.

Jewelry from the haute couture collections
© Fondation Pierre Bergé – Yves Saint Laurent, Paris /
Sophie Carre





*First Temporary Thematic Exhibition:
“L’Asie rêvée d’Yves Saint Laurent”*

October 2018–January 2019

Asia has always fascinated European artists. This “temptation of the Orient” was spread in part by the progressive arrival of art objects and textiles on the continent, which served as endless sources of inspiration for painters, sculptors, and, of course, couturiers. Saint Laurent was no exception to this rule. He offered up a vision of Asia that was at once literal and imaginary, based on his solid knowledge of the history, culture, and the arts of this continent. The exhibition “L’Asie rêvée d’Yves Saint Laurent” (Yves Saint Laurent’s Imaginary Asia) will bring together approximately fifty designs accompanied by original sketches and Asian objects offering insight into the creative process behind the clothing while also creating a visual link with their sources.

Evening coat “Homage to Japan”
Autumn-Winter 1994 haute couture collection
© Fondation Pierre Bergé – Yves Saint Laurent, Paris /
Alexandre Guirkingner

CULTURAL COMMUNICATION

The Cultural Program

The Musée Yves Saint Laurent Paris plans to offer activities allowing the public to further its understanding of Saint Laurent's body of work, the history of fashion, and the museum's entire collection.

Conference Cycles

During regularly scheduled visits, historians, curators, artists, and researchers will share their expertise with the public and elaborate on the topics explored in the retrospective displays and temporary thematic exhibitions.

Meetings with the Public

Small groups of visitors will be allowed into the restoration atelier next to the conservation spaces. Using a few pieces taken out of storage, a member of the conservation department will discuss the museum staff's efforts to preserve and present the collection, in addition to explaining what makes the collection unique.

Publications Scheduled for Autumn 2017

On the museum:

Les Musées Yves Saint Laurent (working title), **Éditions de la Réunion des musées nationaux - Grand Palais, 256 pages**

This illustrated book on the opening of the museums in Paris and Marrakech will recount

the history of the haute couture house and its transformation into a museum. It will offer insight into Yves Saint Laurent's creative process and the conservation of his body of work. Equally intended as a reference book, it will be one of the first publications of its kind to take a broader look at the inherent difficulties related to the conservation and patrimonialization of fashion across a series of essays by important figures in the museum world. Within the specific context of the house of Yves Saint Laurent, this book will also analyze the status of haute couture houses, which the French Ministère de la Culture has recently started to examine.

***L'album Yves Saint Laurent*, Éditions de la Réunion des musées nationaux - Grand Palais, 96 pages**

This short, refined book will allow the public to prolong the museum visit by retracing Yves Saint Laurent's life and work chronologically using photos from the archives and approximately twenty of his most gorgeous designs.

"*Yves Saint Laurent*", special issue, *Dada*, 52 pages

The Musée Yves Saint Laurent Paris will partner with the magazine *Dada* to publish a special issue devoted to the couturier. This publication is intended for families and will allow old and young alike to learn about Yves Saint Laurent's designs in an enjoyable way.

On Yves Saint Laurent:

***Yves Saint Laurent, Accessories*, Patrick Mauriès, Phaidon, 432 pages**

From his very first collection in 1962 up until his last in 2002, Yves Saint Laurent always created unique accessories to adorn his haute couture designs. This book will be the first to highlight the superb jewelry, hats, shoes, and handbags that embellished the legendary creations of one of the greatest couturiers of our times.

***All About Yves*, Catherine Örmén, Laurence King Publishing, 128 pages (version anglaise)**

First published in French (Larousse) in autumn 2016, this lively book translated into English will allow readers to discover Yves Saint Laurent's life and work. Richly illustrated and including facsimiles of previously unreleased documents (letters, original sketches, contact sheets, etc.), it will provide a complete look at the couturier's trajectory.

On Pierre Bergé:

Pierre Bergé, À voix nue, Entretiens avec Joëlle Gayot, 2 CD, Radio France éditions

In May 2016, Pierre Bergé consented to a series of interviews with the journalist Joëlle Gayot for the French radio show "À voix nue," broadcast on France Culture. In them, he looked back on the various moments that shaped his life, including his relationship with Yves Saint Laurent, his passion for art and books, and his commitment to specific political and social issues.

Documentary

***Le trésor d'Yves Saint Laurent*, Loïc Prigent, Bangumi, 52 minutes
Broadcast on ARTE, Sunday, October 1, 2017, at 10:45 p.m.**

This documentary, which is the first to explore Yves Saint Laurent's talent as a drafstman, will look at the thousands of drawings held by the Fondation Pierre Bergé – Yves Saint Laurent. The couturier's former collaborators and close friends will peruse and explain these drawings while discussing their memories of the couturier.

Website

A new website will be created for the opening of the Musée Yves Saint Laurent Paris. Conceived as a "second museum," it will contain specific content updated on a regular basis, including:

- **Chronicles:** These brief, illustrated histories will focus on a specific theme related to Saint Laurent's body of work, a particular moment in his life, or a chapter in the haute couture house's history.
- An amusing **interactive biography**: This richly illustrated biography can be navigated by clicking on the images and will allow users to personalize their experience by selecting specific areas of interest.
- The online **collection** created for the Fondation's website will be updated and remain accessible to users.

Beginning in September, the website will also contain the latest information about the museum and an online reservation system.

www.museeyslparis.com

Partnership with the INA



The audiovisual collection at the Institut national de l’audiovisuel (INA) provides a firsthand account of Yves Saint Laurent’s work.

As early as 1955 and up until 2002, news reports and magazine articles have continually attested to the media’s unflagging enthusiasm for the prodigious couturier. His first television appearances, early collections, legendary fashion shows, and iconic designs constituted major events and symbolic moments in his career that were all immortalized on radio and the small screen.

Established in 1975, the Institut national de l’audiovisuel—a public institution devoted to audiovisual and digital content—collects, protects, and passes on the French audiovisual legacy. The Institut serves as a depository for sixteen million hours of radio and television. With a collection comprised of over 2,300 documentaries and programs produced over the last forty years, the INA has gained considerable experience and knowledge in the construction of a story and the visual handling of archives.

As a partner of the Musée Yves Saint Laurent Paris, the Institut is pleased to help promote the museum’s unique collection.

A selection of editorialized and contextualized content from the INA’s own collections, which contain over two thousand audiovisual documents devoted to Yves Saint Laurent, will enrich the *Chronicles* section of the virtual museum on the website, offering a valuable contribution to the Musée Yves Saint Laurent Paris’s cultural communication activities.

Resources for Researchers

The museum and its documentation department aim to make their resources available to as many people as possible. Researchers, curators, art historians, academics, students, lecturers, and librarians will be able to consult the collection for their projects by appointment.

VISITOR INFORMATION

Address

Musée Yves Saint Laurent Paris, 5 avenue Marceau, 75116 Paris

contact@museeyslparis.com +33 1 44 31 64 00

Open Tuesday to Sunday, 11:00 a.m.-6:00 p.m., Friday until 9:00 p.m.

Closed on Monday and January 1, May 1, and December 25.

The museum is accessible for the physically disabled. A wheelchair is available at the front desk of the museum.

Admission Prices

Full-price admission: 10 €

Reduced admission: 7 € for visitors between 10-18 years old, teachers, and students

(upon presentation of valid proof no more than three months old)

Free admission: children under 10 years old, unemployed visitors, physically-disabled visitors and one accompanying person, members of the press, ICOM-ICOMOS cardholders, art history students, fashion school students, members of the Musée Yves Saint Laurent Paris, and Friends of the Fondation Pierre Bergé – Yves Saint Laurent and of the Fondation Jardin Majorelle (upon presentation of valid proof no more than three months old)

Groups and Guided Tours

A time slot is reserved for group visits between 9:00 and 11:00 a.m. from Tuesday to Saturday. These visits, which are handled by the specialized service provider Cultural, are conducted by professional tour guides trained by the museum staff. Groups are limited to a maximum of fifteen people.

Guided tours for individual visitors: 23 € per person (museum admission included)

Guided tours for groups:

- With a Cultural tour guide: 275 € per group (museum admission included)
- With an independent tour guide: 175 € per group (museum admission included)

Children

Published in partnership with *Dada*, a fun and informative booklet is available for families free of charge.

Bookshop

Open during the same hours as the museum, the bookshop will sell an extensive selection of books devoted to Yves Saint Laurent along with a selection of stationery products.

Yves Saint Laurent and Pierre Bergé
Grand Salon at 55 rue de Babylone, 1982
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BIOGRAPHIES

Yves Saint Laurent

Yves Saint Laurent was born on August 1, 1936 in Oran, Algeria, where he spent his entire youth.

In 1955, after briefly studying at the Chambre syndicale de la haute couture à Paris, Michel de Brunhoff, director of *Vogue* (Paris), introduced him to Christian Dior, who immediately hired him as his assistant. When the couturier died in 1957, Saint Laurent became artistic director of the house of Dior. His first collection—known as the “Trapeze” collection—was an immediate success when it was unveiled in January 1958. Saint Laurent was later fired from his position at Dior when he was hospitalized at Val de Grâce after being drafted for military service in 1960. Along with Pierre Bergé, whom he had met in 1958, Saint Laurent decided to create his own haute couture house. He presented his first collection at 30 *bis* rue Spontini in Paris on January 29, 1962. The pair would continue to work there for the next twelve years while Saint Laurent invented the modern female wardrobe, designing the pea coat and the trench coat in 1962, the first women’s tuxedo in 1966, the safari jacket and first women’s pantsuit in 1967, and the first sheer looks and jumpsuit in 1968. By referring to male codes of dress, he gave women confidence, boldness, and the symbols of power while still maintaining their femininity. However, Saint Laurent wanted to dress all types of woman, not only wealthy haute couture clients. His SAINT LAURENT *rive gauche* boutique, which opened in Paris in 1966, was the first ready-to-wear store to bear a couturier’s name and paved the way for ready-to-wear fashion as we now know it.

Saint Laurent began designing costumes for the theater, music hall, ballet, and cinema in the 1950s and would continue to do so throughout his entire career. He collaborated with the likes of Roland Petit, Claude Régy, Jean-Louis Barrault, Luis Buñuel, and François Truffaut and dressed Jean Marais, Zizi Jeanmaire, Arletty, Jeanne Moreau, Isabelle Adjani, and Catherine Deneuve, becoming her devoted friend.

Saint Laurent started paying tribute to specific artists in his haute couture collections as early as 1965 with his well-known Mondrian dresses, which were followed by his pop art dresses in 1966 and his major homage to Bambara art in 1967. In the 1970s, he honored Picasso and Diaghilev in his collections and later went on to pay tribute to Matisse, Cocteau, Braque, Van Gogh, and Apollinaire.

Every year on December 1 and June 1, Saint Laurent would spend fifteen days in Marrakech designing his next haute couture collection. Morocco, which he discovered in 1966, had a major influence on his work and the colors he used. Japan, India, Russia, China, and Spain—some of which he visited only in his imagination—also served as sources of inspiration for his collections.

In 1974, Saint Laurent and Bergé moved the haute couture house to 5 avenue Marceau in Paris, where the couturier would continue to assert his style.

In 1983, the Metropolitan Museum of Art in New York held a retrospective of his work entitled *Yves Saint Laurent: 25 Years of Design*. He was the first fashion designer to receive such an honor. Major exhibitions of his work were subsequently organized in Beijing, Moscow, Sydney, Tokyo, and, of course, Paris at the Musée des Arts de la mode in 1986.

For the FIFA World Cup in 1998, Saint Laurent organized a fashion show at the Stade de France featuring three hundred models wearing his designs.

On January 7, 2002, Saint Laurent held a press conference to announce his intention to cease his career as a designer. Later that month on January 22, a retrospective fashion show showcasing over three hundred designs in addition to his final Spring-Summer 2002 was held at the Centre Pompidou. It covered his entire forty-year career as a couturier.

On March 10, 2004, the Fondation Pierre Bergé – Yves Saint Laurent opened its doors to the public with the exhibition *Yves Saint Laurent, Dialogue avec l’Art*. It would go on to present over twenty exhibitions devoted to art, fashion, and design between 2004 and 2016. The Fondation handles the conservation and promotion of Saint Laurent’s body of work through publications and exhibitions held in both France and abroad.

In 2007, Saint Laurent was made Grand Officier de la Légion d’honneur.

On June 1, 2008, Saint Laurent passed away at home in Paris at the age of 72.

Pierre Bergé

Pierre Bergé was born on the Île d’Oléron on November 14, 1930. His mother was a schoolteacher, and his father was a civil servant.

He took an early interest in literature and moved to Paris in 1948, where he became a book dealer specializing in first editions. He socialized with such writers as Pierre Mac Orlan, Jean Cocteau (over whose work he now has moral rights), Louis Aragon, Albert Camus, Jean-Paul Sartre, and André Breton. In 1950, he met the painter Bernard Buffet. They became companions, and Bergé would go on to guide Buffet’s career over the next eight years. In 1950, he also befriended the writer Jean Giono, who would play an important role in his life.

In 1958, Bergé met Yves Saint Laurent. In 1961, they established the Yves Saint Laurent haute couture house, which Bergé would manage until 2002. In 1973, he was elected president of the Chambre syndicale du prêt-à-porter des couturiers et des créateurs de mode. In 1986, he created the Institut Français de la Mode, which provides education related to the fashion and textile industries. He continues to preside over this institution to this day. Bergé is also president of the Fondation Pierre Bergé – Yves Saint Laurent, which was recognized as a public utility in 2002 and works to conserve Saint Laurent’s body of work, organize exhibitions, and support cultural and educational activities.

In 1977, Bergé’s passion for the theater and opera led him to acquire the Théâtre de l’Athénée – Louis Jouvet, which he managed until 1982 when he gave it to the French government. He created an additional, more intimate performance space devoted to avant-garde theater in the building’s attic. It was designed by Jacques Grange and named after the French artist, illustrator, and designer Christian Bérard. Under his direction, the theater presented plays by classical authors and emerging playwrights. Along with Danièle Cattand, he created *Les Lundis musicaux de l’Athénée*, which showcased the world’s most talented musicians up until 1989. Bergé produced plays by Peter Shaffer, Antoine Vitez, Claude Régy, Marguerite Duras, Peter Brook, and Robert Wilson, as well as concerts by John Cage and Philip Glass. In 1988, he was named president of the Opéras de Paris (including the Opéra Bastille, which he opened one year later). He would continue to hold this position until 1994, when he was named honorary president.

“In order to be a patron, you have to be an arts lover,” Bergé has said. Named Grand Mécène des Arts et de la Culture by the French government in 2001, Bergé has financed a number of projects that have been dear to him, including: the acquisition of Georges de La Tour’s painting *Saint Thomas à la pique* by the Musée du Louvre in 1988; the renovation of two rooms bearing both his and Yves Saint Laurent’s names at the National Gallery in London in 1998; the renovation and the interior refurbishment of the Musée national d’art moderne – Centre Pompidou’s legendary collections in 1999; and the exhibition *Picasso Érotique* at the Jeu de Paume in Paris in 2001. He presides over the Cercle des Amis du Ring, which was created when Richard Wagner’s Ring cycle was presented at the Opéra national de Paris during the 2010-2011 season. Bergé was the primary patron of the exhibition *Les visages et les corps*, which the film and theater director Patrice Chéreau was invited to coordinate at the Musée du Louvre in 2010. That same year he presided over the Festival Normandie Impressionniste. In 2014, he helped to fund the renovation of the prestigious Villa Kujoyama in Kyoto, which hosts French residencies.

Over the years, Bergé and Saint Laurent assembled one of the most beautiful art collections in the world. In 2009, the collection was sold at the Grand Palais in Paris for the sum of nearly 375 million euros, benefitting the Fondation Pierre Bergé – Yves Saint Laurent and AIDS research. In 1994, Bergé and the French actress Line Renaud created Ensemble contre le SIDA, which works to educate the public about AIDS and raise money for research. Bergé is president of this association, which is now known as Sidaction. The Fonds de dotation Pierre Bergé, which was created in 2009, donated two million euros to the fight against AIDS annually over a period of five years. Bergé is also an active supporter of Act’up Paris and SOS Racisme.

As a young activist, Bergé participated in Garry Davis’s World Citizens movement. In 1984, he befriended François Mitterrand and went on to create the magazine *Globe* in 1988, which supported Mitterrand’s presidential campaign. Along with Jacques Rosselin, he founded the French weekly *Courrier International* in 1990 and the gay magazine *Têtu* in 1995. With the help of Xavier Niel and Matthieu Pigasse, Bergé became majority shareholder of the Groupe Le Monde in 2010. He was named president of the supervisory board.



Pierre Bergé in his office at 5 avenue Marceau, 2016

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Bergé is the author of many books, including *Inventaire Mitterrand* (Stock, 1991), *Les jours s'en vont je demeure* (Gallimard, 2003), *L'Album Cocteau* (La Pléiade, Gallimard, 2006), *Lettres à Yves* (Gallimard, 2010), and *Yves Saint Laurent : Une passion marocaine* (Éditions de La Martinière, 2010). He is also a keen bibliophile. His personal library, which he began assembling early on and reflected his individual pursuits, contained over 1,600 valuable editions from the fifteenth to the twentieth centuries. It was sold at auction in 2015.

In June 2010, the Comité Cocteau, over which Bergé presides, opened the Maison Cocteau in Milly-la-Forêt. In 2011, Bergé launched the restoration of the Maison Zola in Médan and the creation of the Musée Alfred Dreyfus, a project overseen by the Association Maison Zola – Musée Dreyfus (of which he is also president).

In 2014, Bergé decided to create two museums devoted to Saint Laurent in Paris and Marrakech, both scheduled to open in 2017.

In 2015, Bergé was made Grand Officier de la Légion d'honneur by French president François Hollande. The following year, HM King Mohammed VI of Morocco awarded him the Grand Cross of the Order of Ouissam Alaouite for eminent service to the Kingdom of Morocco.

Nathalie Crinière, Set Designer

Nathalie Crinière has a degree in interior architecture from the École Boulle and a degree in industrial design from the École Nationale supérieure des Arts Décoratifs de Paris. She has also studied at the Georgia Tech Institute of Technology in Atlanta, Georgia (USA). She spent a year in Barcelona working at the agency of interior designer Pepe Cortes. Upon returning to Paris, she worked in various agencies before establishing herself as an independent designer and eventually creating her own design firm, which currently employs ten people.

In 2004, she designed the set for the Fondation Pierre Bergé – Yves Saint Laurent’s first exhibition *Yves Saint Laurent, Dialogue avec l’Art*, which marked the start of a long collaboration. She has designed sets for numerous exhibitions devoted to the couturier outside of the Fondation, notably the major retrospective held at the Petit Palais – Musée des Beaux- Arts de la Ville de Paris in 2010.

Jacques Grange, Decorator

Jacques Grange has degrees from the Écoles Boulle and Camondo in Paris. He began his professional career at the age of 20, working for the likes of Henri Samuel (1965), Alain Demachy, and Didier Aaron (1967) before establishing himself as an independent designer in 1970. His projects have allowed him to support some of the most important craftspeople in France, with whom he has a common vocabulary thanks to his solid training. He is passionate about their work and takes immense pleasure in collaborating with them.

He began working with Yves Saint Laurent and Pierre Bergé early on, decorating both their homes and the haute couture house at 5 avenue Marceau. His creative affinities with them formed the basis for his own tastes, knowledge, focus on architectural harmony, and liberal use of color. He is an avid collector of works from the nineteenth and twentieth centuries.

While he primarily focuses on private residences, he has also designed for renowned hotels all over the world, including the Mark Hotel in New York and the Palazzo Margherita in Bernalda, Italy, owned by Francis Ford Coppola’s family.

For the Fondation Pierre Bergé – Yves Saint Laurent, Grange has created the interior decoration for two exhibitions with sets designed by Nathalie Crinière: *Du côté de chez Jacques-Émile Blanche, un salon à Belle Époque* (2012) et *Jacques Doucet – Yves Saint Laurent, vivre pour l’art* (2015).

Aurélié Samuel, Heritage Curator and Director of Collections

Aurélié Samuel, an art historian specializing in Indian culture, spent fifteen years working at the Musée Guimet, first in the Japanese department and then as head of the textiles department. She primarily focused on exhibiting contemporary works alongside pieces from Guimet’s collections, introducing installations and works by living artists into the museum. Examples of this include *Koi Current*, Japanese artist Reiko Sudo’s reinterpretation of the traditional Japanese *koinobori*, and the exhibition *La danse des formes – Textiles de Samiro Yunoki*, which showcased works by this artist from the Mingei movement. Also at the Musée Guimet, Samuel co-curated the exhibition *Kimono, Au bonheur des Dames*, which presented traditional pieces alongside more recent interpretations of the kimono by contemporary Japanese and European designers.

For the Fondation Pierre Bergé - Yves Saint Laurent, she curated the the exhibition *Kabuki, Costumes du théâtre japonais* in 2012.

Samuel has also coordinated various publications and regularly teaches at the École du Louvre in Paris and the Sorbonne in Abu Dhabi. She was named Chevalier des arts et lettres - promotion in July 2014.

Agence Wolkoff et Arnodin, Graphic Design

Alexandre Wolkoff and Antoine Arnodin are no strangers to Yves Saint Laurent’s work, having first collaborated with the couturier in 1975 while they were part of the branding agency Mafia (Maïmé Arnodin Fayolle International Associés). Their collaboration with him continued when they created their own agency focusing on branding for fashion labels in 1987. After the haute couture house closed in 2002, their agency designed the graphics for the Fondation Pierre Bergé – Yves Saint Laurent’s exhibitions and catalogues.

To celebrate the haute couture house’s rich identity, the Agence Wolkoff et Arnodin has designed the visual identity for the Musée Yves Saint Laurent Paris.

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