PRESS KIT

YVES SAINT LAURENT
AUX MUSÉES

UNTIL SEPTEMBER 18, 2022

YVES SAINT LAURENT
AUX MUSÉES

MUSÉE DU LOUVRE
MUSÉE YVES SAINT LAURENT PARIS
The exhibitions YVES SAINT LAURENT AUX MUSÉES will be extended at the Musée du Louvre and the Musée Yves Saint Laurent Paris through September 18, 2022.

Opened in January 2022 to celebrate the 60th anniversary of the House of Yves Saint Laurent’s first couture show, a multi-museum exhibition, YVES SAINT LAURENT AUX MUSÉES, was mounted at six renowned Parisian institutions. Enjoying a great success, it recently closed at four of the partner museums: at the Musée National Picasso-Paris on April 15, and at the Centre Pompidou, the Musée d’Orsay and the Musée d’Art Moderne on May 15.

The press and public were able to see stunning creations by the couturier exhibited next to works of art from these leading Parisian museums.

The enthusiasm with which YVES SAINT LAURENT AUX MUSÉES has been received signals the ongoing fascination for the couturier and his œuvre. It also underscores the relevance today of this dialogue between the fashion and art worlds.

The exhibition at the Musée Yves Saint Laurent Paris, in which an immersive experience provides insight into the couturier’s creative process, will continue to be seen until September 18. Using as its starting point the couturier’s retrospective runway show of 2002, the exhibition opens a door onto the museum’s rich collection: The viewer discovers dozens of canvas prototypes and patterns, as well as more than three hundred sketches that highlight the influence of the visual arts on the work of Yves Saint Laurent.

The Musée du Louvre has also extended its exhibition through September 18: One can admire the couturier’s gold-embroidered jackets and famous heart pendant exhibited in the radiantly gilded setting of the museum’s Galerie d’Apollon.

The closing of YVES SAINT LAURENT AUX MUSÉES will coincide with the European Heritage Days, an important cultural event held annually.

A film highlighting this multi-museum exhibition will be posted soon on the Musée Yves Saint Laurent’s website.

Key dates: Through September 18, 2002 at the Musée du Louvre and the Musée Yves Saint Laurent Paris

Exhibition committee:
Madison Cox, President of the Fondation Pierre Bergé – Yves Saint Laurent
Stephan Janson
Mouna Mekouar

Video:
A video documentary devoted to Yves Saint Laurent at the Museums will be posted soon to the museum’s website.

Publication:
A catalogue documenting the entire project has been co-published by Gallimard and Thames & Hudson. It highlights the aesthetic dialogues engendered between the couturier’s creations and works from the partnering museums’ permanent collections, while also opening a window into the rich archives housed at the Musée Yves Saint Laurent Paris.

Contact: presse@museeyslparis.com
“My weapon is my way of looking at my era and the art of my time” - Yves Saint Laurent.

“In order to survive, every man must have, as Nietzsche says, aesthetic ghosts. Life is only possible thanks to them. I think I have found them in Mondrian, Picasso and Matisse, but also, above all, in Proust. I am entirely eclectic.”
- Yves Saint Laurent
In tribute to the 60th anniversary of the creation of the House of Yves Saint Laurent, which took place on December 4, 1961, it is with immense pride and gratitude that we inaugurate a series of unprecedented installations at six of the most prestigious fine arts museums in Paris. They will pay homage to the extraordinary creative talent of the late French couturier, Yves Saint Laurent.

Sixty years ago, a 26-year-old Yves Saint Laurent and 32-year-old Pierre Bergé launched into a journey that would establish Yves Saint Laurent as one of the most inventive and influential fashion designers of the second half of the twentieth century.

The unique dialogue that existed between Yves Saint Laurent and the myriad sources of inspiration he found in the fine arts, spanning a vast range of cultures throughout history, was a key component of the couturier’s ingenuity and boundless creativity.

What more fitting manner to celebrate this 60th anniversary than to bring together these six renowned French cultural institutions – a noteworthy event in and of itself – and offer an incisive look at the work of one of France’s greatest fashion innovators alongside pieces from these esteemed museums’ permanent collections.

On behalf of the Fondation Pierre Bergé–Yves Saint Laurent, my fellow curators Mouna Mekouar and Stephan Janson, and the entire team at the Musée Yves Saint Laurent Paris, I would like to extend my sincere thanks to the partner institutions for embracing wholeheartedly this ingenious and unprecedented approach to looking at fashion and artistic expression, and to all involved in the realization of this project for their outstanding work.

Madison Cox,
President
Fondation Pierre Bergé–Yves Saint Laurent
The exhibition **YVES SAINT LAURENT AUX MUSÉES** takes visitors on a journey through the permanent collections of six Parisian museums, in order to bring into light Yves Saint Laurent’s lifelong dialogue with art and literature.

The selection is not exhaustive: it could have included other names and other works. First and foremost, it highlights the inventiveness of Yves Saint Laurent’s pluralistic and multi-faceted gaze. Each pairing was conceived in close collaboration with the various directors and curators of the partner museums, since the way they look at the work of Yves Saint Laurent echoes the way they look at their own collections.

Jasmin Oezcebi’s exhibition design opts for a minimalist presentation style which focuses particular attention on the lines and figures drawn by Yves Saint Laurent, giving the imaginary dialogues more intensity and power as a result. This dynamic fosters a real exchange of ideas on the work of the fashion designer in each museum. The approach continues at the **Musée Yves Saint Laurent Paris**, with a tribute to the expertise and the people in the fashion house who participated and contributed to the creations of the couturier Yves Saint Laurent. The exhibition shows the items which go towards producing a design in a new light: drawings, patterns, toiles, hat blocks, blocking fabric, prints... this sensory tour explains the different steps of the creative process while highlighting memories of the movements and intrinsic beauty of these objects.

Different stories take shape from one museum to the next, allowing us to question the ideas and the myths around the couturier and artist Yves Saint Laurent: myths which touch the hidden depths of his being, but also his search for perfection.

Mouna Mekouar
Taking an innovative approach to mark an important date, the exhibition YVES SAINT LAURENT AUX MUSÉES will convene six Parisian museums: the Centre Pompidou, the Musée d’Art Moderne de Paris, the Musée du Louvre, the Musée d’Orsay, the Musée national Picasso-Paris and the Musée Yves Saint Laurent Paris, and delve into the profound inspirational bond the couturier had with art in general, and the collections of French public museums in particular.

YVES SAINT LAURENT AUX MUSÉES celebrates the 60th anniversary of the first Yves Saint Laurent runway show. On January 29, 1962, the 26-year-old designer presented his inaugural collection under his own name. From that day on, Saint Laurent seized upon a vision and a style that became his staple throughout his career and until 2002, forty years in which he broke down barriers and introduced bold new forms.

The garments designed by Yves Saint Laurent speak to an entire culture; they embody a far-reaching artistic universe. His endless fascination with the visual arts, both contemporary and historical, deeply informed and energized his work. This new expansive exhibition seeks to retrace the myriad of cultures and artistic movements Saint Laurent drew inspiration from.

Conceived and made possible by the Fondation Pierre Bergé–Yves Saint Laurent, YVES SAINT LAURENT AUX MUSÉES will foster a dialogue between a selection of garments, including some of the couturier’s most iconic designs, and the permanent collections of six prominent Parisian museums. The exhibition celebrates both Saint Laurent’s mastery and art in general. The tentacular scale of the project makes it possible to link the world of Yves Saint Laurent with other artistic realms.

At the Centre Pompidou – France’s National Museum of Modern Art, we will see Yves Saint Laurent as an artist rooted in his time and deeply in tune with the most noteworthy artistic movements of the 20th century. Picasso, the unequivocal leading figure of the century, holds a special place in the couturier’s work, as it is also apparent in the vis à vis on view at the Musée national Picasso-Paris. Drawing uncanny correlations in between artistic disciplines and schools of thought, Yves Saint Laurent savvily alternated rhythms and colours, lights and textures, as seen in the associations featured at the Musée d’Art Moderne de Paris. At the Musée du Louvre, visitors will discover the couturier’s fascination with light and his passion for gold, his passion for gold, the color of the sun, present in sumptuous decadence in the decorative arts of the Galerie d’Apollon. This aesthetic investigation cannot be fully understood without acknowledging the role played by Marcel Proust in the great couturier’s imagination. Saint Laurent’s Proustian passion, as well as the way in which he challenged gender codes by mixing women’s and men’s apparel, will be explored at the Musée d’Orsay.

Important archive materials from the fashion house, carefully preserved over the years by Pierre Bergé and Yves Saint Laurent, will be presented at the Musée Yves Saint Laurent Paris, as an extension of the masterpieces exhibited in the permanent galleries of the project’s partner museums in Paris. Largely unknown, these archive materials will help understand how couture garments come to be. They will illustrate the daily work developed within the couture house, provide insight into Saint Laurent’s creative process and pay tribute to his numerous invaluable collaborators.

This archive and the exhibitions at the partner museums will enable us to retrace the unique creative journey of Yves Saint Laurent. Conceived as a sort of archipelago, the exhibition will offer new forms of dialogue and encourage visitors to create their own itineraries from one museum to another, leading them into less familiar or new aesthetic terrain. YVES SAINT LAURENT AUX MUSÉES seeks to go beyond the traditional framework of an exhibition and how it is experienced, by opening the exhibition to elements that would otherwise go unnoticed, by playing on multiple affinities, unsuspected connections. The exhibition offers, as a result, a new perspective on the work of Yves Saint Laurent.

*At the Musée du Louvre and at the Centre Pompidou, exhibitions until May 16, 2022
At the Musée national Picasso-Paris, the exhibition will close on April 15.
At the Musée Yves Saint Laurent Paris, exhibition until September 18, 2022.
The exhibition YVES SAINT LAURENT AUX MUSÉES has been conceived and made possible by the Fondation Pierre Bergé – Yves Saint Laurent and involves six partnering institutions:
Centre Pompidou
Musée d’Art Moderne de Paris
Musée du Louvre
Musée d’Orsay
Musée national Picasso-Paris
Musée Yves Saint Laurent Paris

Dates: January 29 – May 15, 2022*

The exhibition is curated by:
Madison Cox, President de la Fondation Pierre Bergé – Yves Saint Laurent
Stephan Janson
Mouna Mekouar

Associate curators at the Musée Yves Saint Laurent Paris:
Aurélie Samuel, Conservatrice du patrimoine – Directrice des collections
Alice Coulon-Saillard, Chargée des collections photographiques
Domitille Ebé, Chargée des collections arts graphiques
Lola Fournier, Adjointe à la Directrice des collections
Judith Lamas, Chargée des collections textiles

Associate curators at the Centre Pompidou – Musée national d’art moderne:
Christian Briend, Conservateur général – Chef du service des collections modernes
Marie Sarré, Attachée de conservation – Service des collections modernes

Associate curator at the Musée d’Art Moderne de Paris:
Charlotte Barat, Commissaire d’exposition – Collections historiques

Associate curator at the Musée du Louvre:
Anne Dion, Conservateur général – Département des Objets d’Art
Exhibition organized and followed by:
Dominique de Font-Réaulx, Directrice de la Médiation et de la Programmation culturelle

Associate curator at the Musée d’Orsay:
Anaïs Alchus, Conservatrice Arts décoratifs

Associate curator at the Musée national Picasso – Paris:
Emilia Philippot, Directrice des collections et de la médiation

Scenography: Jasmin Oezcebi

General coordination: Luz Gyalui

*At the Musée du Louvre and at the Centre Pompidou, exhibitions until May 16, 2022
At the Musée national Picasso-Paris, the exhibition will close on April 15
At the Au Musée Yves Saint Laurent Paris, exhibition until September 18, 2022
Yves Saint Laurent is the first fashion designer to have established a real dialogue with artists and the arts of the past. In his Fall-Winter 1965 collection, he presented a series of dresses in homage to Piet Mondrian. By invoking the aesthetic world of Mondrian, and later those of Serge Poliakoff and Tom Wesselmann, Yves Saint Laurent was able to “translate” two-dimensional paintings into new works of art in three dimensions. He set their art “into motion.” This creative dialogue with artists continued throughout his career, with tributes to Henri Matisse, Georges Braque, Pierre Bonnard, Fernand Léger, Vincent van Gogh and Pablo Picasso.

The couturier also cultivated an aesthetic conversation with works from the past. Whether Greek black- and red-figure vases, Bambara sculptures, Japanese or Chinese art, Yves Saint Laurent’s creative impulse was intimately linked to artworks he encountered and to artists who inspired him.

It was Yves Saint Laurent who opened museum doors to the world of fashion. He was the first living fashion designer to have been the subject of a major retrospective, mounted at the Metropolitan Museum of Art in New York in 1983. This landmark exhibition established fashion as a cultural heritage worthy of being shown in the context of a museum, and paved the way for numerous other comprehensive exhibitions devoted to fashion designers since then.
### KEY DATES

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<td>December 4, 1961:</td>
<td>Founding of the Yves Saint Laurent haute couture fashion house</td>
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<td>January 29, 1962:</td>
<td>Presentation of Yves Saint Laurent’s first haute couture collection</td>
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<td>December 14, 1983:</td>
<td>Yves Saint Laurent at the Metropolitan Museum of Art, New York</td>
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<td>Curated by Diana Vreeland, an exhibition devoted to Yves Saint Laurent was mounted at the Metropolitan Museum of Art. It was the first time a museum organized a retrospective exhibition of a living fashion designer’s work. The exhibition was seen by 640,000 visitors.</td>
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<td>1985-2017:</td>
<td>Numerous worldwide exhibitions devoted to Yves Saint Laurent:</td>
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<td>July 12, 1998:</td>
<td>Yves Saint Laurent at the Stade de France</td>
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<td>For the final match of the FIFA World Cup, Yves Saint Laurent conceived a magnificent fashion show featuring three hundred of his iconic dresses. The show was seen by 80,000 spectators at the stadium, and by 1.7 billion people worldwide via live broadcast.</td>
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<td>January 22, 2002:</td>
<td>Retrospective runway show at the Centre Pompidou, Paris</td>
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<td>This legendary event, attended by 2,000 distinguished guests, retraced forty creative years at the Yves Saint Laurent fashion house.</td>
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<td>October 3, 2017:</td>
<td>Opening of the Musée Yves Saint Laurent Paris</td>
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<td>During its first twelve months, the museum welcomed 250,000 visitors.</td>
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<td>October 19, 2017:</td>
<td>Opening of the Musée Yves Saint Laurent Marrakech</td>
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<td>In 2019, the museum welcomed 800,000 visitors.</td>
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<td>November 9, 2019 – March 8, 2020:</td>
<td>Musée des Tissus, Lyon, France</td>
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<td>80,000 visitors viewed the exhibition Yves Saint Laurent: les coulisses de la haute couture in the newly renovated museum.</td>
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YVES SAINT LAURENT

AT THE CENTRE

POMPIDOU
"I believe the work of a couturier is very close to that of an artist. Indeed I have constantly drawn a quality of inspiration from the work of contemporary painters: Picasso, Matisse, Mondrian..." – Yves Saint Laurent.

"I am always influenced by painting: I owe my July 68 collection to American painters like Wesselmann and Roy Lichtenstein. All my dresses were lit up with landscapes, moons and sunshine." – Yves Saint Laurent.

"Poliakoff and Mondrian rejuvenated and refreshed me in an extraordinary way: they taught me purity and balance." – Yves Saint Laurent.

At the Centre Pompidou, the exhibition will approach the work of Yves Saint Laurent as that of an artist deeply rooted in his time: a witness to the evolution of artistic creation in the 20th century.

For Yves Saint Laurent, modern art, the decategorisation and fluidity of form appeared as an essential source of inspiration for reinventing fashion, its lines and its colours. The exhibition's dialogues and juxtapositions are thus conceived in the light of Yves Saint Laurent’s words: “Mondrian, of course, who was the first that I dared approach in 1965, and whose rigor could not fail to charm me, but also Matisse, Braque, Picasso, Bonnard and Léger. How could I have resisted Pop Art, which was the expression of my youth?”
Henri Matisse, 
*La Blouse roumaine*, 1940
Huile sur toile
Don de l’artiste à l’État, 1953
Attribution, 1953
© Succession H. Matisse

Yves Saint Laurent
Ensemble inspiré par Henri Matisse
Automne-hiver 1981
Blouse d'étamine de laine brodée de paillettes, rocailles et chenille ; jupe de velours ; ceinture de velours et passementerie.

Piet Mondrian,
*Composition en rouge bleu et blanc II*, 1937
Huile sur toile

Yves Saint Laurent
Robe *Hommage à Piet Mondrian*
Automne-hiver 1965
Jersey de laine écrue incrusté de noir, rouge, jaune et bleu.
Martial Raysse
*Made in Japan - La grande odalisque*, 1964
Peinture acrylique, verre, mouche, passementerie en fibre synthétique, sur photographie marouflée sur toile

Yves Saint Laurent
*Manteau*, Printemps-été 1971
Fur de renard vert.

Gary Hume,
*The Moon*, 2009
Peinture laquée sur panneaux d'aluminium

Yves Saint Laurent
*Robe Hommage à Tom Wesselmann*, Automne-hiver 1966
Jersey de laine violet, noir et rose.
Fernand Léger, *La fleur polychrome*, 1952
Ciment et plâtre peints

Yves Saint Laurent
Robe Hommage à Fernand Léger
Automne-hiver 1981
Haut de velours noir; jupe de faille
brodée d’applications de satin et taffetas

Agam, Aménagement
de l’antichambre des appartements
privés du Palais de l’Élysée
pour le président Georges Pompidou,
1972–1974

Yves Saint Laurent
Robe
Automne-hiver 1968
Étamine de laine imprimée de motifs
géométriques marron, orange et bleu
YVES SAINT LAURENT
AT THE MUSÉE D’ART MODERNE DE PARIS
Yves Saint Laurent was well aware of the interplay between the arts. He never stopped juggling between different rhythms and colours, lighting and materials, just like the dialogues on view at the *Musée d’Art Moderne de Paris*, which alternate between landmark galleries and more intimate displays.

The route traced through the permanent collections reveals – while paying due homage to Matisse, Bonnard and other major artists – how Yves Saint Laurent had the genius to move from two to three dimensions, from a surface aesthetic to the aesthetic of the body in motion. He does not copy. He does not transpose a painting onto a dress. But it somehow finds its way into the garment, and nevertheless integrated: it provides structure. It is not illustration, but construction.

Thanks to this vocabulary, which he explores with panache and self-assurance, Yves Saint Laurent manages to create a work which is, paradoxically, homogeneous but also in a state of perpetual renewal.
Yves Saint Laurent, Ensembles inspirés de Pierre Bonnard
Printemps-été 2001
Blouses et jupes d’organza satiné

De gauche à droite,
Yves Saint Laurent
Ensemble du soir long
Automne-hiver 1992 et 1995
Paletot de satin bouton d’or et robe de satin vert absinthe

Pierre Bonnard,
Le jardin, vers 1937

Raoul Dufy, la Fée Electricité, 1937
250 panneaux, huile sur contreplaqué
Œuvre commandée par la Compagnie Parisienne de Distribution d’Electricité pour le palais de l’Electricité et de la Lumière lors de l’exposition internationale des arts et des techniques de 1937
© Pierre Antoine
Alain Jacquet
Déjeuner sur l’herbe, 1964

Yves Saint Laurent
Blouson
Printemps-été 1966
Lainage tricolore
blanc, bleu et noir

Yves Saint Laurent
Veste
Printemps-été 1966
Lainage vert
et blanc

Yves Saint Laurent
Caban
Printemps-été 1966
Lainage marine
et blanc

Yves Saint Laurent
Robe
Printemps-été 1969
Crêpe de soie noir,
vert et blanc
YVES SAINT LAURENT
AT THE MUSÉE DU LOUVRE
“The eternal face of Fashion pursues its endless changes. In this way it joins Egyptian bas-reliefs, Greco-Roman statuary, the frescoes of Pompei, the portrait of Agnès Sorel by Fouquet, Botticelli’s sunrises, Rembrandt’s gold, Franz Hals’ sooty regents, Velasquez’ silvery vessels, Watteau’s pearly rocks, the mists of Goya’s Majas, the barbaric sumptuousness of Delacroix, Ingres’ academic trap, Rossetti’s sensual romanticism, Renoir’s downy quilts.” – Yves Saint Laurent

In the Galerie d’Apollon, one of the most prestigious rooms in the palace designed by Charles Le Brun for Louis XIV, a selection of exceptional clothes is displayed, highlighting the richness of Yves Saint Laurent’s sources of inspiration and showcasing the skill of French artisans.

Yves Saint Laurent was besotted with embroidery and dared to translate the grand stucco decorations onto jackets, transforming each one of them into objets d’art. Hommage à ma Maison (tribute to my house) a jacket cut like a piece of jewellery, is entirely covered in rock crystals. He also manages to invest these designs with cultural, symbolic and historical values by borrowing widely to evoke the beliefs and shapes of the past. Antique marbles, enamels, mirrors, cameos, ivories and a collection of Louis XIV’s gems (semi-precious stones in goldsmith’s settings) are each alluded to in turn and/or transformed by the couturier.

And how could they not also allude to the Heart, which Yves Saint Laurent would give one of his muses to wear in an eagerly-awaited ritual at each show? The Heart, a talisman dreamed up by Yves Saint Laurent, which represents faith, affection and also love, has become a part of the long tradition of French jewellery.
Yves Saint Laurent

**Cœur**

Conçu en 1962 et réédité en 1979
(maison Scemama)
Strass gris fumé, cabochons en cristal rouge, perles blanches et pâte de verre

The piece was produced from 1962 onwards by Scemama. It would appear in the first two collections of 1962 and then return more regularly in a new version, between 1979 and 2002. On the day of the show, Yves Saint Laurent would put it on his favourite design or model from the collection. The passing of the Heart was an eagerly-awaited ritual.
Yves Saint Laurent
Veste
Printemps-été 1980
Gazar noir brodé d’or

Yves Saint Laurent
Veste
Automne-hiver 1981
Organza brodé de paillettes, pierres et chenille
Yves Saint Laurent
Veste Hommage à ma maison
Printemps-été 1990
Organza brodé d’or et de cristal de roche
YVES SAINT LAURENT

AT THE MUSÉE D’ORSAY
“I understand Proust so well, I admire so much what he wrote about the agonies of creation. I recall one sentence in his *Jeunes Filles en fleurs*: ‘In the depths of what pain had he found this unlimited ability to create?’ And we could cite other wonderful ones, touching on this same suffering, like the ones I copied out and framed so that I could put them above my desk at Avenue Marceau.” – Yves Saint Laurent

“Aged eighteen, I started to read *La Recherche du temps perdu*. I often start the book again without finishing it. I need to have that extraordinary work in front of me.” – Yves Saint Laurent

“Of all the writers, Proust is the one who spoke about women with the most sensitivity and truth. And I’m thinking less about the Proust who described dresses artfully than I am about the one who painted characters.” – Yves Saint Laurent

“I have never wanted to read *Le Temps retrouvéd*, because I said to myself that if I finish the search, something inside me will be shattered.” – Yves Saint Laurent

Lord Snowdon, Yves Saint Laurent à Deauville, 1980

Yves Saint Laurent loved literature and was captivated by Proust at a very young age. He read and reread *La Recherche* without managing to finish it. He was preoccupied by the author, by his work, and by his writing. It goes without saying that this Proustian passion would take shape in his work in different forms. “Like Proust I am fascinated most of all by my own perceptions of a world in transition,” he said. This passion is showcased at the *Musée d’Orsay* in the reminiscence of the *Bal Proust* (Proust Ball) hosted by the Baron and Baroness Guy de Rothschild in 1971 at the Château de Ferrières.

This Proustian universe, so significant in his work – but also in his life – also announces changes in clothing, seen through the prism of gender. This fascination found recognition in the back-and-forth dialectic between male and female, and day and evening, which was translated into the statement of dinner jackets and trouser suits for women. “For me, nothing is more beautiful than a woman in men’s clothes! Because all her femininity comes into play.” This principle of playing with dress codes – which is at the heart of the *Musée d’Orsay* exhibit – shows, in a condensed form, the mental and malleable universe which the couturier never ceases to interpret, through different ranges, for his entire career.
In the heart of Musée d’Orsay’s iconic Salon de l’horloge (Clock room), some of the dresses created by Yves Saint Laurent for the Bal Proust are exhibited. This famous party was thrown by the Baron and Baroness Guy de Rothschild in December 1971 to mark the centenary of the writer’s birth. The couturier created dresses for the Baroness de Rothschild and for Jane Birkin, inspired by clothes from the Belle Epoque and representing characters from La Recherche. These dresses also demonstrate the place the author occupies in Yves Saint Laurent’s mind: “Proust is the one who spoke the most about women and whose life is a little like mine.”
De gauche à droite
Yves Saint Laurent

Smoking
Automne-hiver 2001
Velours noir ; blouse de coton blanc

Smoking
Automne-hiver 1966
Grain de poudre et satin de soie noirs ;
blouse d'organdi blanc

Smoking
Printemps-été 1967
Lainage noir ; gilet et chemise
de piqué de coton blanc

Smoking
Printemps-été 1967
Spencer et pantalon d'alpaga marine ;
blouse d'organdi blanc avec nœud
de satin prune

Smoking
Automne-hiver 1988
Grain de poudre noir ;
blouse de satin blanc
At Musée d’Orsay’s drawings and prints gallery the focus is on another aspect of Yves Saint Laurent: that of a wonderful artist who sketches, with lively, precise strokes, and with unfathomable ease, the figure of an elegant woman. “When I pick up a pencil (...), it is the miracle of the moment. The line.

It is therefore from a simple, fluid line that the couturier translates the essence of the dresses designed for the Bal Proust. Fast and vivacious, his pencil stroke also allowed him to reproduce the idea of movement and its development through time: to capture the swirl of pleats while suggesting the material. This writing of the moment blends in with the Proustian view of time.

Yves Saint Laurent’s affinity for Proust’s work also manifested itself in the decorations he created in 1957 for the Bal des Têtes, which echoes the end of La Recherche. These highly sophisticated sketches pointed to a brilliant career for the young man who was barely 21 years old.
Photographer, illustrator and film and theatre designer Cecil Beaton was a loyal associate of Vogue. At their request he photographed, in the vein of Nadar, the Bal Proust guests. Dressed by Yves Saint Laurent, Hélène Rochas appeared as Odette de Crécy, with a low neckline featuring white cattleya orchids, while Jane Birkin wore a Belle Époque dress. Beaton transformed each guest, following the example of Marisa Berenson, into photographic fiction, in an environment resembling Nadar’s studio. Proust would have been charmed by this approach: he was himself inspired by Nadar’s portraits to create his characters.
YVES SAINT LAURENT
AT THE MUSÉE NATIONAL PICASSO-PARIS
Yves Saint Laurent was fascinated by Picasso’s work and paid tribute to him at various moments of his career. “I saw the exhibition of maquettes of Diaghilev ballets at the National (…) From that moment on, my collection was constructed like a ballet. I embroidered on to Picasso (…) on to the Blue Period harlequins, the Rose Period, the Three-cornered hat period…” The so-called Tribute to Picasso and Diaghilev collection was designed by Yves Saint Laurent in 1979, three months before the extraordinary exhibition which celebrated Picasso’s donation and which was the source of the eponymous museum.

In 1988, Yves Saint Laurent took up a new challenge, adopting the vocabulary of cubism. He transposed Picasso’s deconstruction and destructuring to couture which is, by definition, synonymous with high standards, structure, planning and balance.

The Yves Saint Laurent designs which are exhibited alongside Picasso’s paintings highlight the couturier’s playfulness with quotation and reinvention.
Salon Jupiter
© Musée national Picasso-Paris,
Fabien Campoverde

Salon Jupiter
© Musée national Picasso-Paris,
Fabien Campoverde
Yves Saint Laurent

Veste Hommage à Pablo Picasso
Automne-hiver 1979
Drap de laine bleu, noir et ivoire

Pablo Picasso
Portrait de Nusch Eluard
Automne 1937
© Succession Picasso - Gestion droits d'auteur
Eluard Nusch (1906-1946)
Yves Saint Laurent
Robe Hommage à Pablo Picasso
Automne-hiver 1979
Satin et velours noirs ;
broderie de paillettes,
tubes et rocallies

Pablo Picasso
Buste de femme au chapeau rayé
3 juin 1939
© Succession Picasso - Gestion droits d'auteur
YVES SAINT LAURENT
AT THE 5, AVENUE MARCEAU
“Haute couture is material, but it is also a whisper which is passed on and repeated. We whisper our secrets: the fine-tuning and the knowledge of the cut. That is where haute couture can become an art form.” – Yves Saint Laurent

“At the moment when the outline becomes clear and everything flows around the fashion house with incredible precision and speed, there is magic in the air, we are all united and happy the same time.” – Yves Saint Laurent

“All my dresses come from a gesture. A dress which doesn’t reflect or does not call to mind a gesture is no good. Once we have found the gesture in question, after that we can choose the colour, the final shape, the fabrics – not before. In reality, one never stops learning in this craft.” – Yves Saint Laurent

“I enter a collection exactly as one enters a monastery. The first two weeks are awful because you don’t know where you are headed, it’s a time filled with anxiety up to the moment where all of a sudden, you get it and that is a bliss.” – Yves Saint Laurent

“You need time and a lot of humility to reach the goal. Every person who works is recognised here. It’s our chance. He [Yves Saint Laurent] watches. Everyone understands his silences, his feelings. His esteem shines through, when he says “your skirt is sublime, Madame Jacqueline” or “what a beautiful set-in sleeve...” recalls his studio manager Anne-Marie Muñoz.

Yves Saint Laurent does a huge amount of drawing in order to create his collections. His drawings are the creative impetus of the various studios within the fashion house, which at every stage, transpose and craft the lines imagined by Yves Saint Laurent. The whole house contributes to the transformations the couturier desires. “It is my house, it’s a great joy to have all the love that it brings me. I’m talking about the workers, the premiers, the whole house: it’s a house founded on love.”

The exhibition at the Musée Yves Saint Laurent Paris celebrates creation in the making. It conveys the couturier’s way of doing and seeing, but also the expertise of the different workshops. It is a portrait of the fashion house.
“With age, my sketches become more and more spontaneous. I don’t sketch a dress in a precise way: it is always in motion.” – Yves Saint Laurent
“The toile of a garment holds the power of the design. You have to pay very close attention to the toile before choosing the fabric it will be made of, to rediscover the magic of the first sketch.” – Yves Saint Laurent

Atelier de Monsieur Alain
Toile d’une cape Hommage à George Braque
Printemps-été 1988
Toile de coton écru, applications de tissu noir et graphite

Atelier de Madame Catherine
Toile d’une robe Hommage à Georges Braque
Printemps-été 1988
Toile de coton, carton et pastel

Mannequins de clientes
1962-2002
Toile écru, bois et métal
Yves Saint Laurent
Veste Hommage à Vincent Van Gogh
Printemps-été 1988
Broderie de paillettes, tubes, rocailles et rubans
Taking after the Haute Couture House, the Fondation Pierre Bergé–Yves Saint Laurent was established in 2002 and is led today by Madison Cox. Its primary mission is to preserve and promote the work of Yves Saint Laurent.

FROM HAUTE COUTURE HOUSE TO FOUNDATION

In 1974, the Yves Saint Laurent Haute Couture House, based at 30 bis rue Spontini since it was established in 1961, relocated to a Second Empire-built hôtel particulier at 5 avenue Marceau. Yves Saint Laurent worked within its walls for nearly thirty years.

At a press conference on January 7, 2002, Saint Laurent announced his decision to retire and close his Haute Couture House. Two years later, following extensive renovation of the building, the Fondation Pierre Bergé–Yves Saint Laurent opened its doors.

THE NON-PROFIT ORGANIZATION HAS THREE MAIN GOALS:

The preservation of haute couture and ready-to-wear clothing and accessories, 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, both in its own exhibition spaces and at other institutions in France and abroad;

The support of cultural institutions and projects.

THE WORK OF YVES SAINT LAURENT

In 2017, with the opening of the MUSÉE YVES SAINT LAURENT PARIS, the Fondation Pierre Bergé–Yves Saint Laurent started a new chapter by doubling the space visited by the public and focusing its program of exhibitions solely on Saint Laurent’s body of work.

“I have always said that memories should be transformed into projects, and that is what we have done with this Foundation. 2017 marks a new chapter with the opening of two Yves Saint Laurent museums in Paris and Marrakech. Thus continues the journey we began so long ago, when we didn’t know what fate had in store for us.” – Pierre Bergé
YVES SAINT LAURENT AUX MUSÉES
January 29 — May 15, 2022*

These images are intended exclusively for the promotion of the exhibition YVES SAINT LAURENT AUX MUSÉES from Oct 1st, 2021 until May 15, 2022**.
The article must specify, at a minimum, the exhibition title and dates.
Credits must appear close to the reproduction.

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Yves Saint Laurent
Robe Hommage à Piet Mondrian
Automne-hiver 1965
Jersey de laine écrue, incrusté noir, rouge, jaune et bleu
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @Nicolas Mathéus

Piet Mondrian (dit), Mondriaan Pieter-Cornelis (1872-1944)
Composition en rouge, bleu et blanc II, 1937
Huile sur toile
Domaine public
Localisation : Paris, Centre Pompidou - Musée national d'art moderne Centre de création industrielle
Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais/Jacques Faujour

* At the Musée du Louvre and at the Centre Pompidou, exhibitions until May 16, 2022.
At the Musée national Picasso-Paris, the exhibition will close on April 15.
At the Musée national Picasso-Paris, the exhibition will close on April 15.
At the Musée Yves Saint Laurent Paris, exhibition until September 18, 2022.
**For the works of Picasso, exclusively until April 15, 2022.
Yves Saint Laurent
Manteau
Printemps-été 1971
Fourrure de renard vert
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @Nicolas Mathéus

Martial Raysse (né en 1936)
*Made in Japan – La grande odalisque*, 1964
Peinture acrylique, verre, mouche, passementerie en fibre synthétique, sur photographie marouflée sur toile
Localisation: Paris, Centre Pompidou - Musée national d'art moderne Centre de création industrielle
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Yves Saint Laurent
Ensemble inspiré de Pierre Bonnard
Printemps-été 2001
Blouse et jupe d'organza satiné
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @Nicolas Mathéus

Pierre Bonnard (1867-1947)
*Le jardin*, vers 1937
Localisation: Paris, musée d'Art Moderne
Photo © RMN-Grand Palais/Agence Bulloz
Yves Saint Laurent

*Cœur*
Conçu en 1962 et réédité en 1979 (maison Scemama)
Strass gris fumé, cabochons en cristal rouge,
perles blanches et pâte de verre
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @Nicolas Mathéus

Yves Saint Laurent

*Veste Hommage à ma maison*
Printemps-été 1990
Organza brodé d'or et de cristal de roche
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @Nicolas Mathéus

Yves Saint Laurent

Robe créée pour le *Bal Proust*
Satin ivoire à manches trois quart, ceinture et nœud de satin ivoire
Décembre 1971
Don de Marie-Hélène de Rothschild
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @ Nicolas Mathéus

Yves Saint Laurent

Croquis de coiffes réalisés pour le *Bal des Têtes,*
donné par le Baron Alexis de Rédé à l'Hôtel Lambert à Paris, le 23 juin 1957
Musée Yves Saint Laurent Paris
© Yves Saint Laurent @Nicolas Mathéus
Yves Saint Laurent
Veste *Hommage à Pablo Picasso*
Automne-hiver 1979
Drap de laine bleu, noir et ivoire
Musée Yves Saint Laurent Paris
© Yves Saint Laurent ©Nicolas Mathéus

Pablo Picasso (dit), Ruiz Picasso Pablo (1881-1973)
Portrait de Nusch Eluard
Automne 1937
© Succession Picasso – Gestion droits d’auteur
Eluard Nusch (1906-1946)
Localisation : Paris, musée national Picasso-Paris
Photo © RMN-Grand Palais (Musée national Picasso-Paris)/Adrien Didierjean

Yves Saint Laurent
Veste *Hommage à Vincent Van Gogh*
Printemps-été 1988
Broderie de paillettes, tubes, rocailles et rubans
Musée Yves Saint Laurent Paris
© Yves Saint Laurent ©Nicolas Mathéus

Yves Saint Laurent
Toile d’une cape *Hommage à George Braque*
Printemps-été 1988
Toile de coton, graphite et encre noire
Musée Yves Saint Laurent Paris
© Yves Saint Laurent ©Nicolas Mathéus
A catalogue is jointly published by Éditions Gallimard and Thames & Hudson. It documents the entire project, recounting the dialogues made possible in the permanent collections and generously unveiling the fashion house’s archive as an extension of the exhibition.

Book format: 22cm x 28.5 cm, 304 pages, 220 illustrations
€39 Gallimard and $50/£35 Thames & Hudson.
On sale from March 10th 2022.
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Jeanloup Sieff, Yves Saint Laurent, 1971
Epreuve gélatino-argentique
© Estate of Jeanloup Sieff
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Henri Matisse, La Blouse roumaine, 1940
Huile sur toile, 92 x 73 cm
Don de l’artiste à l’État, 1953
Localisation: Paris Centre Pompidou - Musée national d’art moderne - Centre de création industrielle
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Piet Mondrian, Composition en rouge, bleu et blanc II, 1937
Huile sur toile
Domaine public
Localisation: Paris, Centre Pompidou - Musée national d’art moderne - Centre de création industrielle
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Martial Raysse, Made in Japan - La grande odalisque, 1964
Peinture acrylique, verre, mouche, passementerie en fibre synthétique, sur photographie marouflée sur toile
Localisation: Paris, Centre Pompidou - Musée national d’art moderne - Centre de création industrielle
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Gary Hume, The Moon, 2009,
peinture laquée sur panneaux d’aluminium
Localisation: Paris, Centre Pompidou - Musée national d’art moderne - Centre de création industrielle
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Fernand Léger, La fleur polychrome, 1952
Ciment et plâtre peints
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Agam, Aménagement de l’antichambre des appartements privés du Palais de l’Élysée pour le président Georges Pompidou, 1972-1974
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Andy Warhol, portrait d’Yves Saint Laurent, 1972
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Alain Jacquet, *Déjeuner sur l’herbe*, 1964
Diptyque. Sériigraphie sur toile en quadrichromie
Localisation: Paris, Musée d’Art Moderne
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Pierre Bonnard, *Le jardin*, vers 1937
Localisation: Paris, Musée d’Art Moderne
Photo © RMN-Grand Palais/Agence Bulloz

Raoul Dufy, *la Fée Electricité*, 1937
250 panneaux, huile sur contreplaqué
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Lord Snowdon, *portrait d’Yves Saint Laurent à Deauville*, 1980

Irving Penn, *Yves Saint Laurent*, Vogue, 1983
Irving Penn, Vogue, © Condé Nast

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**Musée national Picasso-Paris:**

Pablo Picasso, *Portrait de Nusch Eluard*
Automne 1937
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Eluard Nusch (1906-1946)
Localisation: Paris, musée national Picasso-Paris
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Pablo Picasso, *Buste de femme au chapeau rayé*
3 juin 1939
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Photo © RMN-Grand Palais (Musée national Picasso-Paris)/Mathieu Rabeau

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**Musée Yves Saint Laurent:**

Yves Saint Laurent devant les planches de collection d’un défilé,
studio du 5 avenue Marceau, Paris, 1986
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