



musée
YVES SAINT LAURENT
marrakech

*In Morocco,
I realised that the range of colours I use was that of the zelliges,
zouacs, djellabas and caftans. The boldness seen since then in my work,
I owe to this country, to its forceful harmonies,
to its audacious combinations, to the fervour of its creativity.
This culture became mine, but I wasn't satisfied with absorbing it;
I took, transformed and adapted it.*

**YVES SAINT LAURENT
1983**



musée YVES SAINT LAURENT marrakech

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ANNEXE

*When Yves Saint Laurent first discovered Marrakech in 1966,
he was so moved by the city that he immediately
decided to buy a house here, and returned regularly.
It feels perfectly natural, fifty years later,
to build a museum dedicated to his oeuvre, which was so inspired
by this country.*

PIERRE BERGÉ

INTRODUCTION

The musée YVES SAINT LAURENT marrakech (mYSLm), located on Rue Yves Saint Laurent, will open its doors to the public on 19 October 2017. Dedicated to the work of the great couturier, it will conserve a part of the collection belonging to the Fondation Pierre Bergé–Yves Saint Laurent. Housed at 5 Avenue Marceau in Paris, the collection includes 5,000 articles of clothing and 15,000 haute couture accessories, as well as tens of thousands of drawings.

A stone's throw from the Jardin Majorelle, acquired by Yves Saint Laurent and Pierre Bergé in 1980, the new building will cover 4,000 m², featuring a 400 m² permanent exhibition space, designed by Christophe Martin, showcasing the fashion work of Yves Saint Laurent.

More than just a museum, the mYSLm will include a temporary exhibition space, a research library with over 6,000 volumes, a 150-seat auditorium, and a bookstore and terrace café.

The museum was designed by Studio KO, an architectural firm established by Olivier Marty and Karl Fournier. These two young architects have realised numerous projects in Morocco, Europe and the United States. While leafing through the couturier's archives, they were struck by curves running alongside straight lines; by the succession of delicate and bold forms that characterised the work of Yves Saint Laurent. The facade of the building appears as an intersection of cubes with a lace-like covering of bricks, creating patterns that recall the weft and warp of fabric. As with the lining of a couture jacket, the interior is radically different: velvety, smooth and radiant.

"The musée YVES SAINT LAURENT marrakech combines two worlds that we are very familiar with and that are dear to our hearts: fashion and Morocco. Since the founding of our architectural firm, we have worked in this country that so inspired Yves Saint Laurent. It is with great joy that we have worked on this ambitious project, and contributed in our way to the history and prestige of the most influential fashion designer of the 20th century." Studio KO

The construction of the building was undertaken by Bymaro – the Moroccan subsidiary of Bouygues Construction – which handled all aspects of the project and managed the various contractors, while respecting the detailed technical requirements for the conservation of the collection. To this end, Bymaro brought together a team composed primarily of young Moroccans trained by the company.

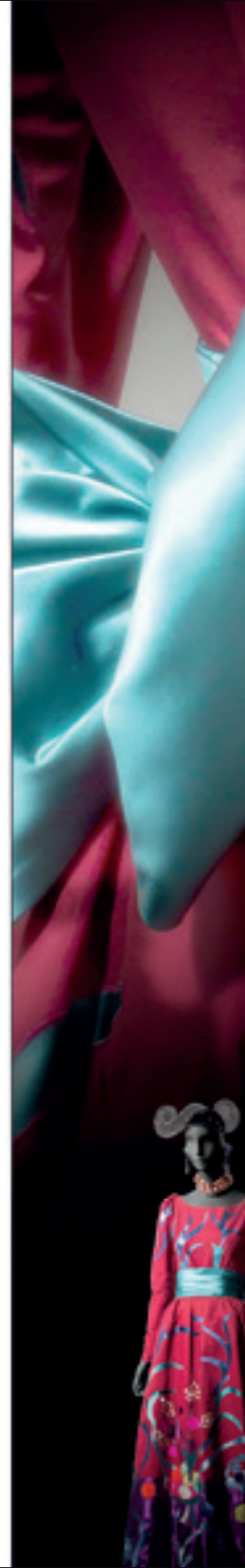
The graphic identity of the musée YVES SAINT LAURENT marrakech (mYSLm) was handled by Philippe Apeloig, who in 2010 had designed the poster for the Yves Saint Laurent retrospective at the Petit Palais in Paris. The museum's logo reflects the contemporary building in addition to referencing Mondrian and Morocco, two important influences on the work of Yves Saint Laurent.

The opening of the Marrakech museum will coincide with the inauguration of the Musée Yves Saint Laurent Paris, which will be located at the former fashion house and current headquarters of the Fondation Pierre Bergé–Yves Saint Laurent at 5 Avenue Marceau. These two new museums will attract those passionate about fashion and art, as well as a broader public interested in discovering the revolutionary fashion work of Yves Saint Laurent and its importance to the history of the 20th century.



*I would be happy
to know
that my work
and drawings
are studied
a hundred years
from now.*

YVES SAINT LAURENT



FROM PARIS TO MARRAKECH

MAIN YVES SAINT LAURENT EXHIBITION HALL

More than just a retrospective featuring the essential work of Yves Saint Laurent – the pea coat, the Mondrian dress, ‘le smoking’ and the safari jacket – the exhibition, rooted in Marrakech, is a voyage to the heart of what influenced the designer.

Fifty pieces chosen from the collection will be displayed around themes dear to Yves Saint Laurent – Masculine-Feminine, Black, Africa and Morocco, Imaginary Voyages, Gardens, and Art – offering an original interpretation of the couturier’s work using garments that, until now, have rarely been seen by the public. The garments on display will be rotated regularly, in order to ensure their conservation and to constantly revive the exhibition.

The museum scenographer Christophe Martin has highlighted the displayed pieces against a black and minimal background. The garments are seen alongside immersive audiovisual elements – sketches, photographs, runway shows, films, voices and music – that, by offering a sort of dialogue with the garments, reveal the couturier’s creative process and invite us into his world.

“Show the creative gesture of the great couturier. This is how I would define my scenographic approach to the Marrakech museum. It is not a retrospective, but rather a voyage to the heart of his work. More than fifty garments, most never before seen, are displayed in an understated environment, one without affectation, which accompanies and underscores the work. An immense, luminous and radiating portrait of Yves Saint Laurent envelops the garments.” Christophe Martin

Surface area
400 m²

Administrator
Pierre Bergé

Advisory Group
Laurence Benaim
Björn Dahlström
Dominique Deroche

Scenography
Christophe Martin

THE THEATRE LOBBY

In the theatre lobby, one sees the important work done by Yves Saint Laurent for the theatre, ballet, cabaret and cinema. From the beginning of the 1950s until the end of his career, the couturier was greatly influenced by the stage and screen, as seen by a selection of sketches, drawings and photographs of the costumes he designed for them. He worked alongside Roland Petit, Claude Régy, Jean-Louis Barrault, Luis Buñuel and François Truffaut. His costumes were worn by Jean Marais, Zizi Jeanmaire, Arletty, Jeanne Moreau, Isabelle Adjani and Catherine Deneuve, who would become one of his closest friends.

THE LIBRARY

Located on the second floor of the museum, researchers can consult the exceptional collection of rare books – some dating to the 17th century – on Morocco, the history of the Kingdom, its literature and traditional arts.

The general public, students and researchers can consult the books by appointment. The library’s collection includes many volumes related to the arts, fashion, architecture, landscaping, botany, the material and immaterial heritage of Morocco, as well as worldwide literature.

The library has acquired an important collection of works related to the Berber (Imazighen) people. These studies – whether ethnological, historical, anthropological, linguistic or sociological – have been published since the beginning of the 20th century. They provided invaluable insight when cataloguing the collection of the Berber Museum at the Jardin Majorelle. The library will be a key instrument in developing partnerships with Moroccan universities and cultural institutions.

Surface area
of the theatre lobby
40 m²

Library
Number of consultable
volumes
More than 6000

*Following in the footsteps of Christian Bérard, I would like to be involved
in several things that in reality are one:
stage design and costumes; decors and sketches for the theatre.*

YVES SAINT LAURENT





THE SAFEGUARDING OF A COLLECTION

PREVENTIVE AND RESTORATIVE CONSERVATION

The museum will store 1,000 couture garments and accessories lent by the Fondation Pierre Bergé – Yves Saint Laurent in Paris, as well as 3,000 non-exhibited pieces from the Berber Museum at the Jardin Majorelle. A fundamental mission of the musée YVES SAINT LAURENT marrakech is to become a leading player in conserving extraordinary collections under optimal conditions.

As is the case at the Fondation Pierre Bergé – Yves Saint Laurent in Paris, the mYSLm building conforms to a strict specifications brief that is the responsibility of Véronique Monier, a consultant in preventive conservation (X. Art). The entire building adheres to the most demanding preventive conservation norms employed by museums today. An elaborate technical system has been put in place to anticipate, prevent or hinder the natural deterioration or accidents that could age or damage the works. These norms guarantee that the pieces remain in an optimal state of conservation, and are tailored to create a controlled environment that takes into account the local climate.

700m² of the museum have been devoted to the conservation department. A specific space has been set aside to receive the garments, textiles or objects when they arrive at the museum, after which they are moved to the appropriate conservation area – a restoration laboratory, examination room or quarantine and disinfection room, depending on the piece – following step by step procedures used at the most prestigious worldwide museums. These rooms are also used to study the pieces and to inventory, photograph or label them. It is also here that the pieces are restored, cleaned or disinfected, and prepared for display by placement on mannequins or bases.

The conservation department also includes permanent storage spaces to house the collections. Every area is equipped with custom-made storage units that can be moved along rails, a system known as ‘compactus’, where the pieces that form the collection are classified and stored according to type.

Surface area
700 m²

Consultant
X. Art : Véronique Monier

MUSEUM PROGRAMMING AND CULTURAL EVENTS

TEMPORARY EXHIBITIONS

The hall used for temporary exhibitions was conceived as a cultural and artistic aperture conforming to international museum standards. It will welcome diverse exhibitions related to fashion, art, contemporary art and design, anthropology and botany. The inaugural exhibition is titled *Jacques Majorelle's Morocco* and will offer the public the chance to view thirty important works by the artist that have been graciously lent by private and institutional Moroccan collections.

The exhibition's numerous paintings, posters and photographs will reveal Jacques Majorelle's lifelong love for Morocco, his fascination for the beautiful and authentic medina of Marrakech, the surrounding rural areas, and the country's medieval kasbahs. Several portraits painted in his garden are included in the exhibition. His legendary album, *Les Kasbahs de l'Atlas*, will be on view, giving us a chance to see its many plates that were engraved and printed using a four-colour process, then highlighted with gold and silver.

The curator of the exhibition is Félix Marcilhac, an authority on Majorelle. Two newly-published books accompany this inaugural exhibition: *Jacques Majorelle, l'œuvre complète* by Félix and Amélie Marcilhac, published by Éditions Norma; and *Jacques Majorelle*, published by Senso Unico. Both books are published in partnership with the Fondation Jardin Majorelle.

Surface area
120m²

Curator
Félix Marcilhac

Scenography
Christophe Martin



Jacques Majorelle (1886-1962) *Haïks at the El Khemis Market, Marrakech, 1926*

THE PIERRE BERGÉ AUDITORIUM

The auditorium is a wish fulfilled: advanced technology and striking architecture working together to create a vibrant hub for the museum. This space can adapt itself to the diverse needs of the musée YVES SAINT LAURENT marrakech. The designers have created a projection and performance space that is both sober and comfortable. The architecture combines modern and contemporary elements. One is immersed in the universe of Yves Saint Laurent through a state-of-the-art projection system.

Studio KO and Theatre Projects have drawn upon their well-known expertise to create a multifaceted space, one that is capable of transforming itself into a recital hall, venue for conferences or projection room.

Whether a classical music recital or a performance with amplified music is scheduled, the auditorium is able to adjust itself to the moment, by employing an acoustics system involving modular units. An ergonomic approach was involved when designing the space, which is comfortable – including visually and acoustically – and where aesthetic elements and an extremely sophisticated technological system are in harmony.

An eclectic programming is planned for the Pierre Bergé Auditorium, including film projections, high definition live broadcasts in partnership with Frapod and L'Opéra de Paris, recitals, conferences and colloquiums. Musicians, speakers and spectators will all enjoy the highest quality sound and image in a striking environment.

“Even though the auditorium will be used, among other things, for film projections, we were above all inspired by the ambiance of a concert hall. The idea of including balconies came to us when watching Luchino Visconti’s *Senso*. We also wanted the auditorium’s volume to be visible from the exterior of the building; the cantilevered form creates a striking incline within the hall, assuring that every spectator has a clear view of the stage or screen.”
Studio KO

Seating capacity
at the
Pierre Bergé Auditorium
150

Design
Studio KO
Theatre Projects





THE PHOTOGRAPHY GALLERY

Every year, the work of a photographer who worked with Yves Saint Laurent will be shown at the gallery. The inaugural exhibition is titled *Thirty Years of the Fashion House in Marrakech*, and will present photographs by André Rau that were featured in *Elle Magazine* (France) in 1992.

Ten photographs by Rau highlight iconic Yves Saint Laurent garments worn by Catherine Deneuve. They were shot in Marrakech, in places dear to the couturier, including the Jemaa el Fna Square and the interior of his home, the Villa Oasis. These photographs shine a spotlight on the artist and his muse in harmonious settings.

“One day while shooting, Yves Saint Laurent spoke to me of his love for Marrakech, of the colours and light found there, and its art of living. He also spoke passionately about the Jardin Majorelle and his tranquil villa where he would design his collections. In 1992, when I was contacted by Anne-Marie Perrier – at the time Editor in Chief of *Elle Magazine* (France) – and asked to record the 30th anniversary of the YSL fashion house, Marrakech immediately came to mind. The element of surprise is very important in photography. One doesn’t expect to see Catherine Deneuve in an out-of-the-way barber shop, or dressed in ‘le smoking’ in the middle of a teeming marketplace.”

André Rau, photographer

BEYOND THE EXHIBITIONS

THE BOOKSTORE

The museum's bookstore was inspired by the first ready-to-wear boutique, Saint Laurent rive gauche.

The couturier chose the architect Isabelle Hebey to design the boutique, which opened in 1966. Alongside Yves Saint Laurent, she launched what was to become a handbook for boutique design: oxblood-coloured dividing walls and openwork panels, brushed aluminium display cases, mauve-coloured furniture by Olivier Mogue, mirrored walls and round lamps made of Japanese paper by Isamu Noguchi. The bookstore at the musée YVES SAINT LAURENT marrakech reinterprets these iconic precepts of boutique design. The public arrives at the bookstore after enjoying the exhibition, a way of prolonging its immersion in the fascinating universe of Yves Saint Laurent.

At the bookstore, one finds volumes related to Yves Saint Laurent, fashion and Morocco, or work shown in the temporary exhibition hall. The couturier's presence is felt in the posters and his iconic LOVE postcards. The bookstore displays a selection of re-edited jewellery by Loulou de La Falaise – the legendary jewellery and accessories designer at the Yves Saint Laurent fashion house. Also available are books and films that inspired Yves Saint Laurent, including cinematic masterpieces by Luchino Visconti or *In Search of Lost Time* by Marcel Proust, which evoke an ideal library and private film archive at the couturier's home.

Surface area
of the bookstore
80 m²

Design
Christophe Martin



LE STUDIO CAFÉ

The museum's café, Le Studio, takes its name from Yves Saint Laurent's workspace at 5 Avenue Marceau in Paris. The café's simple, understated design and the materials chosen evoke the calm and intimate environment where the couturier would retreat and work.

The pale-coloured wood, plaster light fixtures and white marble at the café's entrance create a monastic and contemporary feel. A large, panoramic drawing by Ulrich Gassmann of Yves Saint Laurent's Paris studio reminds us of the café's namesake.

The calmness is underscored by the wicker furniture; its saffron colour brightens and provides warmth to the room. A harmony of styles and cultures is provided by the Japanese-inspired curtains. More than just a café, this is a place one retreats to after the emotional impact of the museum.

Le Studio can seat up to seventy-five people. The menu offers traditional Moroccan and inventive French dishes that take advantage of the best quality local ingredients and produce.

Interior surface area
of Le Studio Café
60 m²

Exterior surface area
50 m²

Interior architecture
and design
Yves Taroni

Management
16 Café Marrakech





Landscaped
surface area of the gardens
180 m²

Garden Designer
Madison Cox

LANDSCAPING

The minimalist approach to the landscaped areas at the musée YVES SAINT LAURENT marrakech is in keeping with two longstanding principles advocated by the Fondation Jardin Majorelle: the promotion of water conservation and the planting of ecologically responsible varieties. Together, they inspire visitors to take an alternative look at what defines or constitutes a garden.

The landscaped areas of the mYSLm reflect the wide diversity of plants cultivated in the country. Sourced locally from specialist plant nurseries in the Marrakech region, they include varieties native to Morocco as well as those introduced centuries ago and well-adapted to the particular climatic conditions of this desert city.

Pink Trumpet Vine (*Podranea riscaliana*) cascades down into the square, blue and green glazed tiled patio off the entrance to the museum's interior, creating a cool and refreshing ambience that contrasts with the hot climate of Marrakech.

A large rectangular-shaped reflecting pool lined with zelliges (Moroccan glazed tiles) outside Le Studio Café provides another relaxing and tranquil setting for visitors. It is surrounded with luxuriant, large-leaved plants such as Papyrus, Giant Strelizia, Monstera, and Philodendron that create a jungle-like Henri Rousseau atmosphere.

Originally native to Mexico but commonly found throughout Morocco since their introduction to the country centuries ago, Barbary Figs or prickly pears (*Opuntiaspp*) are extensively planted towards the exit of the museum, where visitors can enjoy their unique shapes and diversity of colour and form.

PLANNING YOUR VISIT

musée YVES SAINT LAURENT marrakech

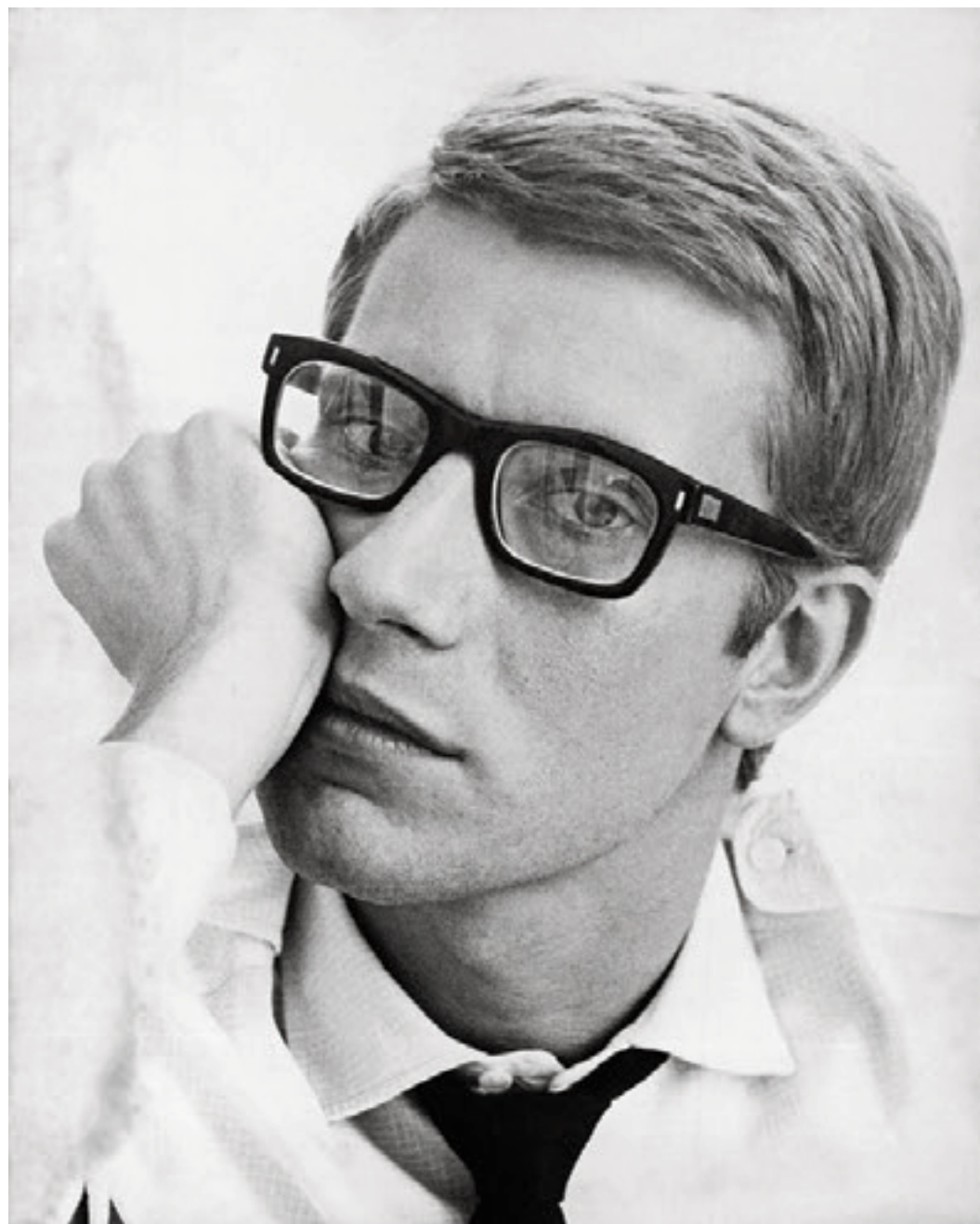
Open every day
except Wednesdays
10:00 am – 6:00 pm

Admission fee: 100 DH
Moroccan citizens and residents: 60 DH

Rue Yves Saint Laurent
Marrakech

T. +212 (0)5 24 29 86 86
info@jardinmajorelle.com
museeyslmarakech.com





Yves Saint Laurent photographed by Maurice Hogenboom

YVES SAINT LAURENT

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

In 1955, after a period at the *Chambre syndicale de la haute couture* in Paris, Yves Saint Laurent was introduced by Michel de Brunhoff, then director of *Paris Vogue*, to Christian Dior, who immediately took him on as his assistant. When Dior died in 1957, Yves Saint Laurent became artistic director of the House of Dior. He presented his first collection, 'Trapèze,' in January 1958 to great acclaim. Called up to do his military service and hospitalised at the Val de Grâce, he was dismissed by the House of Dior in 1960.

In association with Pierre Bergé, whom he had met in 1958, Yves Saint Laurent decided to create his own couture house. His first collection was presented on 29th January 1962 at 30 bis rue Spontini in Paris. The Yves Saint Laurent fashion house remained there for 12 years during which Yves Saint Laurent invented the modern woman's wardrobe: the pea-jacket and trench-coat in 1962, 'le smoking' in 1966, the safari jacket and the first trouser suit in 1967, the first garments using transparent fabrics and the first jumpsuit in 1968. By making use of male dress codes, he offered women self-assurance, audacity and power while preserving their femininity. Wishing to dress all women, not only rich haute couture clients, Yves Saint Laurent opened his Saint Laurent rive gauche boutique in 1966 in Paris, the first ready-to-wear boutique to bear a couturier's name, thus paving the way to what has today become the fashion world.

From the end of the 1950s and throughout his career Yves Saint Laurent created costumes for the theatre, ballet and cinema. He worked with Roland Petit, Claude Régy, Jean-Louis Barrault, Luis Buñuel, François Truffaut...and dressed Jean Marais, Zizi Jeanmaire, Arletty, Jeanne Moreau, Isabelle Adjani and Catherine Deneuve, who became a close friend.

As early as 1965, Yves Saint Laurent paid tribute to artists in his haute couture collections, for example with the famous Mondrian dresses, then in 1966 with the Pop Art dresses and in 1967 with his major homage to the Bambara art of Africa. In the 1970s he presented his Picasso and Diaghilev

collections; the 1980s saw tributes to Matisse, Cocteau, Braque, Van Gogh, and Apollinaire.

Yves Saint Laurent would travel to Marrakech for a fortnight on 1st December and 1st June of each year in order to design his haute couture collections. Morocco, a country he visited for the first time in 1966, was to have a major influence on his work – particularly his colours – as did his imaginary travels: Japan, India, Russia, China and Spain all provided sources of inspiration for his collections.

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

In 1983, the Metropolitan Museum of Art in New York devoted a retrospective exhibition to the couturier. It was the first time that a living fashion designer had received such an accolade at the prestigious institution. Large-scale exhibitions were subsequently held in Beijing, Moscow, Tokyo and, of course, Paris, at the Musée des Arts de la mode, in 1986.

In 1998, Yves Saint Laurent organised a runway show with 300 models on the pitch of the Stade de France on the occasion of the World Cup.

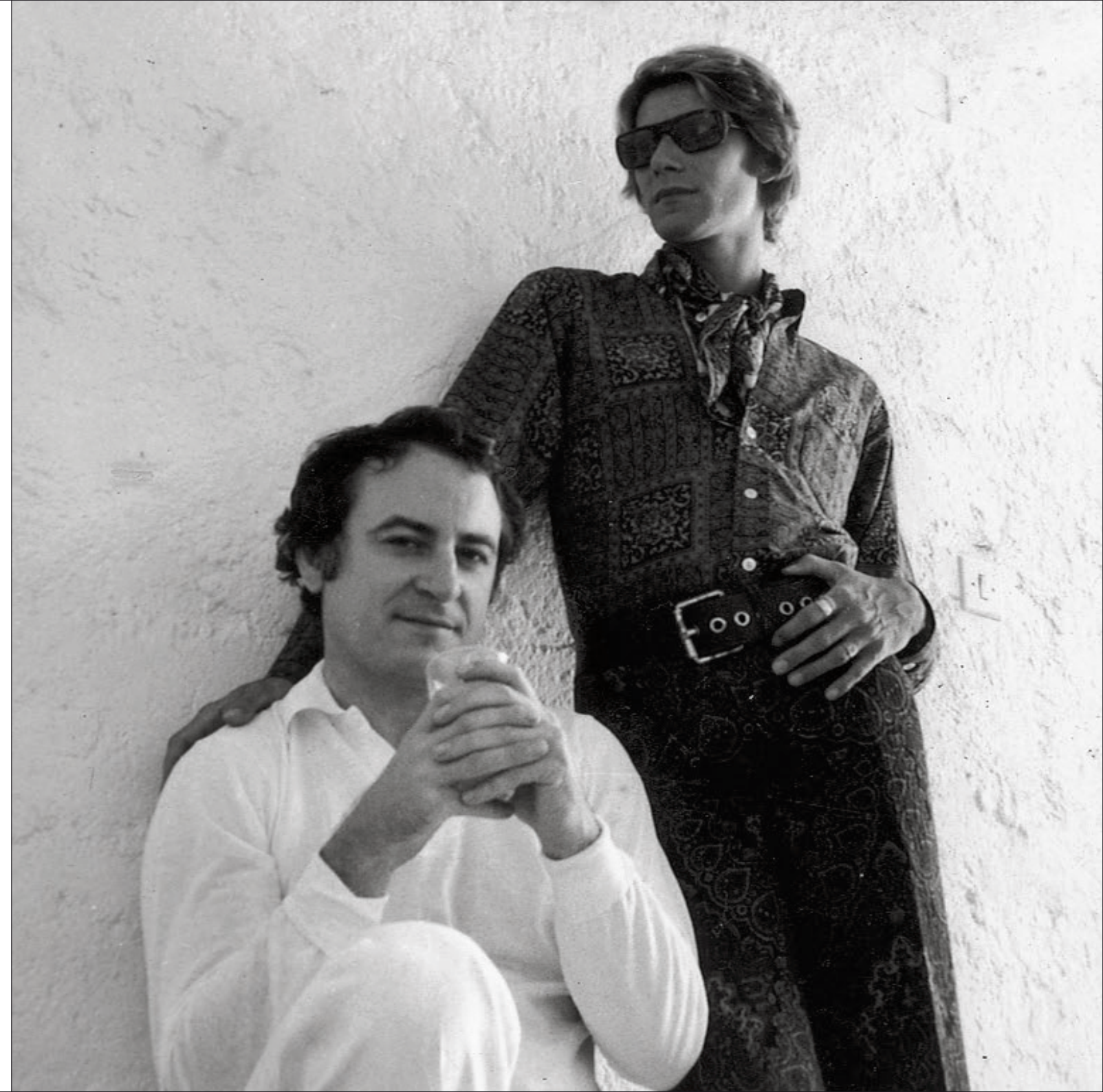
On 7th January 2002 he announced at a press conference that he was ending his career. On 22nd January of the same year, a retrospective show was held at the Centre Georges Pompidou, covering 40 years of Yves Saint Laurent's creative work. Over 300 models were seen, including his last Spring-Summer 2002 collection.

From then on Yves Saint Laurent devoted his energy to the activities of the Fondation Pierre Bergé – Yves Saint Laurent, which was state-approved on 5th December 2002. Its mission is to conserve 5,000 haute couture garments and 15,000 accessories, sketches and other objects making up the collection, to organise thematic exhibitions on fashion, painting, photography, the decorative arts, etc., and to support cultural and educational initiatives.

On 10th March 2004, the Fondation Pierre Bergé – Yves Saint Laurent opened its doors to the public with an exhibition entitled *Yves Saint Laurent, Dialogue avec l'Art*. More than twenty other exhibitions devoted to art, fashion and design were mounted at the foundation between 2004 and 2016. The foundation assures the conservation and prestige of Yves Saint Laurent's work via publications and exhibitions held in France and throughout the world.

In 2007, the French Republic awarded Yves Saint Laurent the grade of Grand Officier de la Légion d'honneur.

On 1st June 2008, Yves Saint Laurent passed away at his Paris home at the age of seventy-two.





PIERRE BERGÉ

Pierre Bergé was born on 14th November 1930 on the Island of Oléron in France. His mother was a schoolteacher and his father a civil servant.

Interested in literature from a very early age, he arrived in Paris in 1948 where he went into business selling literary first editions. He kept company with Mac Orlan, Cocteau – over whose work he holds the moral rights – Aragon, Camus, Sartre and Breton. In 1950 he met and became the partner of the painter Bernard Buffet, whose career he managed for eight years. The same year, he also met Jean Giono who would play a significant role in his life.

In 1958 he met Yves Saint Laurent with whom he founded the Yves Saint Laurent Couture House in 1961, and which he directed until 2002. He was elected President of the *Chambre syndicale du prêt-à-porter des couturiers et des créateurs de mode* in 1974, and, in 1986, created the *Institut Français de la Mode*; he remains its president. Pierre Bergé is today President of the *Fondation Pierre Bergé – Yves Saint Laurent*, a non-profit foundation since 2002.

A lover of theatre and opera, Pierre Bergé acquired the *Athénée - Louis Juvet* theatre in 1977, managing it until 1982, when he donated it to the state. He created a smaller auditorium under its rooftops, devoted to experimental theatre. Under his management the theatre alternated classical works with the discovery of new talents. Along with Danièle Cattand, he set up the *Lundis Musicaux de l'Athénée* where the world's greatest voices performed until 1989. Pierre Bergé produced shows 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 appointed President of the Paris Opera and remained in this post until 1994 when he became Honorary President.

Pierre Bergé, was named *Grand mécène des Arts et de la Culture* in 2001. He has passionately supported projects including the 1988 Musée du Louvre acquisition of Georges de La Tour's painting *Saint Thomas à la pique*, the 1998 renovation of two rooms at The National Gallery in London, the renovation and interior refurbishing of the historic collections of the Musée national d'art moderne – Centre Pompidou in 1999 and the *Picasso Erotique*

exhibition at Paris' Jeu de Paume in 2001. He is President of the Cercle des Amis du Ring, created on the occasion of the performance of Wagner's Ring at the Paris Opera in 2010-2011. He sponsored Patrice Chéreau's *Les visages et les corps* at the Musée du Louvre in 2010, and the same year chaired the Festival Normandie Impressionniste.

Over the years, Pierre Bergé and Yves Saint Laurent amassed a major art collection which was sold at auction in 2009 at the Grand Palais in Paris for nearly 375 million euros. Part of the proceeds went to the Fondation Pierre Bergé-Yves Saint Laurent and to AIDS research. As early as 1994, Pierre Bergé and the actress Line Renaud founded Ensemble contre le SIDA, subsequently known as Sidaction; he remains its president. The Pierre Bergé endowment fund, established in 2009, fosters a long-term approach to the battle against AIDS. Pierre Bergé is also an active supporter of associations such as Act Up-Paris and SOS Racisme.

A militant from an early age, Pierre Bergé participated in Garry Davis' 'Citizens of the World' movement. He became a close friend of François Mitterrand, whom he had met in 1984, and in 1988 launched the magazine Globe, which supported Mitterrand's presidential campaign. In 1990, with Jacques Rosselin, he founded *Courrier International*. In 1995, he launched the gay magazine *Têtu*. In 2010, in association with Xavier Niel and Mathieu Pigasse, Pierre Bergé became majority shareholder of Le groupe le Monde and was appointed president of its supervisory committee.

Pierre Bergé is the author of numerous works including *Inventaire Mitterrand* (Stock, 1991), *Les jours s'en vont je demeure* (Gallimard, 2003), *Album Cocteau* (La Pléiade, Gallimard, 2006) and *Lettres à Yves* (Gallimard, 2010). He is an avid bibliophile. His library, which represents a lifelong passion and includes over 1,600 volumes from the 15th to 20th centuries, was sold at auction beginning in 2015.

As President of the Comité Cocteau, Pierre Bergé oversaw the opening of the Maison Cocteau in Milly-la-Forêt in June 2010. In 2011, he launched a restoration project for the Maison Zola in Médan and the creation of a Musée Alfred Dreyfus by the Association Maison Zola-Musée Dreyfus, of which he is chairman.

In 2014, Pierre Bergé launched an ambitious project: the opening in 2017 of two museums – one in Marrakech, the other in Paris – devoted to the work of Yves Saint Laurent.

In 2015, François Hollande, President of the French Republic, promoted Pierre Bergé to Grand Officier de la Légion d'honneur. The following year, His Majesty Mohammed VI, King of Morocco, awarded Pierre Bergé the Grand Croix de l'Ordre de Ouissam Alaouite for the eminent services he has rendered to the Kingdom of Morocco.

KEY PLAYERS

STUDIO KO ARCHITECTURE

The architects Karl Fournier and Olivier Marty have worked for over ten years on various projects in Europe and Morocco, as well as in more distant parts of Africa and America. The creative duo has sought to impose an eclectic spirit, where the style of each project is unique, while developing a narrative where space, light and materials become its words and grammar.

Each project has allowed them to experiment and reveal a new approach, from public spaces to private contemporary residences in natural settings. Rather than working abstractly, they always seek to highlight the uniqueness of each project, and the manner in which it will be carried out.

Whether it is a London hotel or a stone monolith perched on a hill, the context dictates their approach. The constraints of each site provide different elements in the creative equation of the structure, be it the archaeology, environment, or topography. The spirit of each place serves as a narrative basis to create a story. Upon meeting a visionary client, this same poetry shapes each interior's design, be it public or private. Contrasts, melodies, riddles and rhymes: Studio KO employs materials as one would use words, to change the way these materials are perceived, and to reinvent an architectural language. A glossy surface may take on the brilliance of a matt finish.

While somewhere else, a multi-coloured element suddenly becomes monochromatic. Dark colours find light, fire draws beautiful shadows and a fabric unexpectedly reverses its pattern. These effects, skilfully balanced by masters of their craft, glide between sophisticated minimalism and understated luxury. These two ends of the spectrum are linked by a peaceful relationship with history. For Studio KO, the true definition of modernity is to see our past in order to change it, or even better, to free ourselves of it entirely.

CHRISTOPHE MARTIN SCENOGRAPHY AND MUSEOLOGY

A graduate of the École d'Architecture de Toulouse, Christophe Martin quickly became interested in impermanent architecture and scenography.

In 1996, he met Robert Wilson; a close working relationship followed, including numerous installations, exhibitions, and sets for the opera and theatre: Wagner's Ring Cycle, *In the Evening at Koi Pond* for the World's Fair in Nagoya, Japan, *Les Fables de La Fontaine*, and Bach's *Passion according to Saint John* at the Châtelet Theatre in Paris.

After establishing his Parisian agency in 1998, the Galerie des Galeries at the French department store, Galeries Lafayette, became the setting to test many of his concepts. He organised exhibitions related to Amazonian Indian tattoos, ice sculptures by Manchurian artists, fashion, photography and design.

Pierre Bergé and Yves Saint Laurent approached him in 2005 for an exhibition devoted to 'le smoking'. Since then, their relationship has led to over fifteen other projects. He was the scenographer for the *Tsutsugaki* and *Clémenceau, le Tigre et L'Asie* exhibitions at the Musée Guimet.

In 2007, he designed a retrospective exhibition showcasing the fashion work of Uli Richter. It spanned over 2000m² at the Museum of Decorative Arts in Berlin. He has designed art galleries (Les Enluminures and the Galerie des Modernes at the Louvre des Antiquaires in Paris) as well as stands for important antique fairs (at the Biennale des Antiquaires in Paris, Masterpiece London, and TEFAF in Maastrich).

The Berber Museum in Marrakech, Morocco is one of his most remarkable achievements. Heading an international team, Christophe Martin was responsible for the general renovation of the space to meet museum standards, as well as the scenography of the museum.

YVES TARALON

INTERIOR ARCHITECTURE AND DESIGN OF LE STUDIO CAFÉ

Over the years, the renowned scenographer Yves Taron – whose work has been seen at the Comité Colbert, Grand Palais, Hermès, Baccarat and Musée d’Orsay – has realized important interior design projects for a long list of prestigious clients: Hédiard, Rochas, Guerlain, Remy Martin, Piper Heidsieck, Bernardaud, Baccarat, Café Marly, Galeries Lafayette and Lacoste. He designed a line of furniture and light fixtures for First Time.

While continuing his freelance work as a scenographer and designer of home furnishings and decorative objects, he is today Artistic Director for tableware at Hermès, whose brands include Saint Louis, Puiforcat and Table Hermès. Self-taught, he has remained deeply attached to his native city of Tours, and says that he inherited his love for colours from his grandfather: “He was a great hunter, who understood and loved nature and plants.”

MADISON COX

GARDEN DESIGNER / VICE PRESIDENT OF THE FOUNDATIONS

Raised in San Francisco and Marin County, California, Madison Cox arrived in New York City in the fall of 1977, entering Parsons School of Design. Subsequently he moved to Paris, where he lived for twelve years. In Paris he continued his studies at a preparatory art academy before returning to Parsons School of Design at its Paris branch, where he graduated with a BFA in Environmental Design in 1984.

Madison Cox has worked on both private projects and public commissions, including the spring garden at the French-American Museum at the Château de Blérancourt, north of Paris. In 1989, Madison Cox returned to the United States, where he set up his garden design practice in New York City. His projects have taken him from the metropolitan New York area to Boston, North Carolina, Florida, California, the Caribbean Islands, Morocco and Europe.

Madison Cox’s passion for garden design has also extended to lecturing and leading garden tours in France and Italy, and across the United States and Canada: at the Smithsonian Institute in Washington, D.C. and the Art Institute of Chicago, as well as at the Portland Garden Club and the Art Gallery of Ontario in Toronto. Madison Cox is the author of *Private Gardens of Paris* (Harmony Books, 1989), co-author of *Gardens of the World* (Macmillan, 1991), and with photographer Erica Lennard, *Artists’ Gardens: from Claude Monet to Jennifer Bartlett* (Abrams, 1993), and *Majorelle: A Moroccan Oasis* (Vendome Press, 1999). Cox wrote the preface for *The Gardener’s Garden* (Phaidon, 2014).

Madison Cox was the first American to design a garden at the Chelsea Flower Show in London in 1997, and won a Silver-Gilt Medal.

Madison Cox is Managing Director of the Jardin Majorelle, as well as Vice President of the Fondation Pierre Bergé – Yves Saint Laurent in Paris and the Fondation Jardin Majorelle in Marrakech.

BJÖRN DAHLSTRÖM

DIRECTOR OF THE MUSEUMS

Born in Casablanca in 1975, Björn Dahlström is an art historian and museologist (École du Louvre, Paris). Between 2000 and 2007, he was responsible for the programming at the Musée d’art moderne du Luxembourg (Mudam, designed by I. M. Pei) reporting to Marie-Claude Beaud. He was the curator of the *Air Conditioned* exhibition by the artist Su Mei Tse, which was awarded the Lion d’Or for Best National Pavilion at the 50th Venice Biennale in 2003.

In 2008, he advised the sporting goods manufacturer, Puma, regarding their new strategy of sponsoring contemporary art in Africa.

In 2010, he was approached by the Fondation Jardin Majorelle to oversee the planning and organisation of the new Berber Museum; he is today its curator. He is working with Pierre Bergé to restore the home of Émile Zola, near Paris, and is heading the project to open a Musée Dreyfus in 2018 on the writer’s property.

In 2015, he was named Director of the musée YVES SAINT LAURENT marrakech. This new cultural centre will be located a short distance from the Jardin Majorelle and open its doors to the public in October 2017.

PHILIPPE APELOIG

GRAPHISME

Philippe Apeloig studied at the École supérieure des arts appliqués Duperré and École nationale supérieure des arts décoratifs. It was while interning at the Total Design studio in Amsterdam that he became fascinated by typography. He was hired as graphic designer for the Musée d’Orsay in 1985, and designed the poster for the inaugural exhibition, *Chicago, naissance d’une métropole*.

During the 1990s, he was Artistic Director of the magazine *Le Jardin des Modes*. He spent time at the Villa Médicis in Rome and was professor of typography at the École nationale supérieure des arts décoratifs. In 1998, he became a full time faculty member at the Cooper Union School of Art in New York.

Named artistic consultant for the Musée du Louvre in 1997, he was its artistic director from 2003 to 2007.

Philippe Apeloig designed the logotypes for the Musées de France, the Petit Palais, the Musée d’art d’histoire du Judaïsme, the Théâtre du Châtelet, and the Puiforcat and Orient-Express brands.

He has designed many posters, including for the important Yves Saint Laurent retrospective at the Petit Palais in Paris in 2010. In 2015, he was asked by the Hermès fashion house to design a silk scarf commemorating the hundred year anniversary of the birth of Roland Barthes, as well as the face of the ‘Slim d’Hermès’ watch. The Issey Miyake brand invited him to create the visual identity for ‘L’Eau d’Issey’ in 2017. Three of Philippe Apeloig’s patterns have been reproduced on porcelain by La Manufacture de Sèvres. He is currently designing, in collaboration with Ateliers Jean Nouvel, the signage for the Louvre Abu Dhabi.

He was given his first retrospective exhibition in 2013 at the Musée des Arts décoratifs in Paris, which was accompanied by the publishing of the book *Typorama*.

From 2015 to 2016, his work was shown at the Stedelijk Museum in Amsterdam; the exhibition will travel in the fall of 2017 to the Ginza Graphic Gallery in Tokyo.

Philippe Apeloig is a member of AGI (Alliance Graphique Internationale).



ANNEXE

THE FONDATION JARDIN MAJORELLE

The Fondation Jardin Majorelle, established in 2001, is a non-profit Moroccan institution (decree N° 2.11.647 of 4 November 2011). Its own resources are used to ensure the conservation and functioning of the garden.

Since 2011, the Jardin Majorelle belongs to the Fondation Pierre Bergé – Yves Saint Laurent, a non-profit French entity. The garden welcomes more than 700,000 visitors per year, whether tourists or Moroccan citizens and residents. It is open every day of the year and has over one hundred employees on its team. By appointment, the garden opens its doors without charge to Moroccan elementary school students.

The foundation's earnings are entirely reinvested in Morocco to finance cultural, educational or social projects, including:

- Organising conferences and symposiums related to botany, literature, and Berber culture, as well as exhibitions in Morocco and overseas
- Providing grants to cultural and educational institutions in Morocco, such as the Fondation Ténor pour la Culture, the Cinéma-thèque in Tangier, and the School of Visual Arts (ESAV) in Marrakech
- Financing scholarships for young Moroccans studying abroad
- Contributing to numerous social initiatives within Morocco, including the Association de Lutte contre le Sida (combating AIDS) and the Association pour la réinsertion des lépreux par la tapisserie (combating leprosy)

The foundation's resources were used to establish the Berber Museum in December 2011. They have also made possible the new musée YVES SAINT LAURENT marrakech, whose doors will open to the public on 19 October 2017.

THE FONDATION PIERRE BERGÉ – YVES SAINT LAURENT

The Fondation Pierre Bergé – Yves Saint Laurent, established in 2002, is the culmination of forty years of creativity. It retraces the work of a fashion designer who revealed the inner workings of society. By employing masculine codes, Yves Saint Laurent offered women an audacious self-assurance, while maintaining their femininity. These clothes are part of the history of the 20th century. They accompanied women in every domain of their liberation, whether private, social or political.

The foundation transforms memories into projects, continuing an adventure launched in 1962 when Yves Saint Laurent began archiving his collections after every runway show.

The Fondation Pierre Bergé – Yves Saint Laurent was officially recognised as a non-profit institution by the French state on 5 December 2002. Its primary mission is to ensure the conservation and prestige of Yves Saint Laurent's lifelong work.

In 2010, the Jardin Majorelle, located in Marrakech, Morocco, became part of the foundation. It was saved from destruction by Yves Saint Laurent and Pierre Bergé in 1980, and is today the site of the Berber Museum.

THE JARDIN MAJORELLE

In 1919, the French painter Jacques Majorelle (1886-1962) took up residence in the medina of Marrakech (then a French protectorate).

In 1922, he purchased a palm grove on the outskirts of the city. Seven years later, he built the Villa Bousafsaf on the property. Yves Saint Laurent and Pierre Bergé, who would acquire it in 1980, renamed it the Villa Oasis.

In 1931, he commissioned the architect Paul Sinoir to build him an Art Deco - style workshop of astonishing modernity. He set out his primary living space on the first floor and made a vast artist's studio on the ground floor to paint his huge decorative works.

Fond of botany, he created a botanical garden on the property, structured around a long central pool, with a variety of different environments, planted with lush vegetation in which hundreds of birds nested. The garden is a living and evolving work of art made up of exotic plants and rare species that he brought back from his travels around the world: cactus, yuccas, water lilies, white water lilies, jasmines, bougainvilleas, palms, coconut trees, banana trees and bamboos. In 1937 the artist created an ultramarine blue that was both bright and intense: known today as Majorelle blue, he used it to paint and transform the garden, which he opened to the public in 1947.

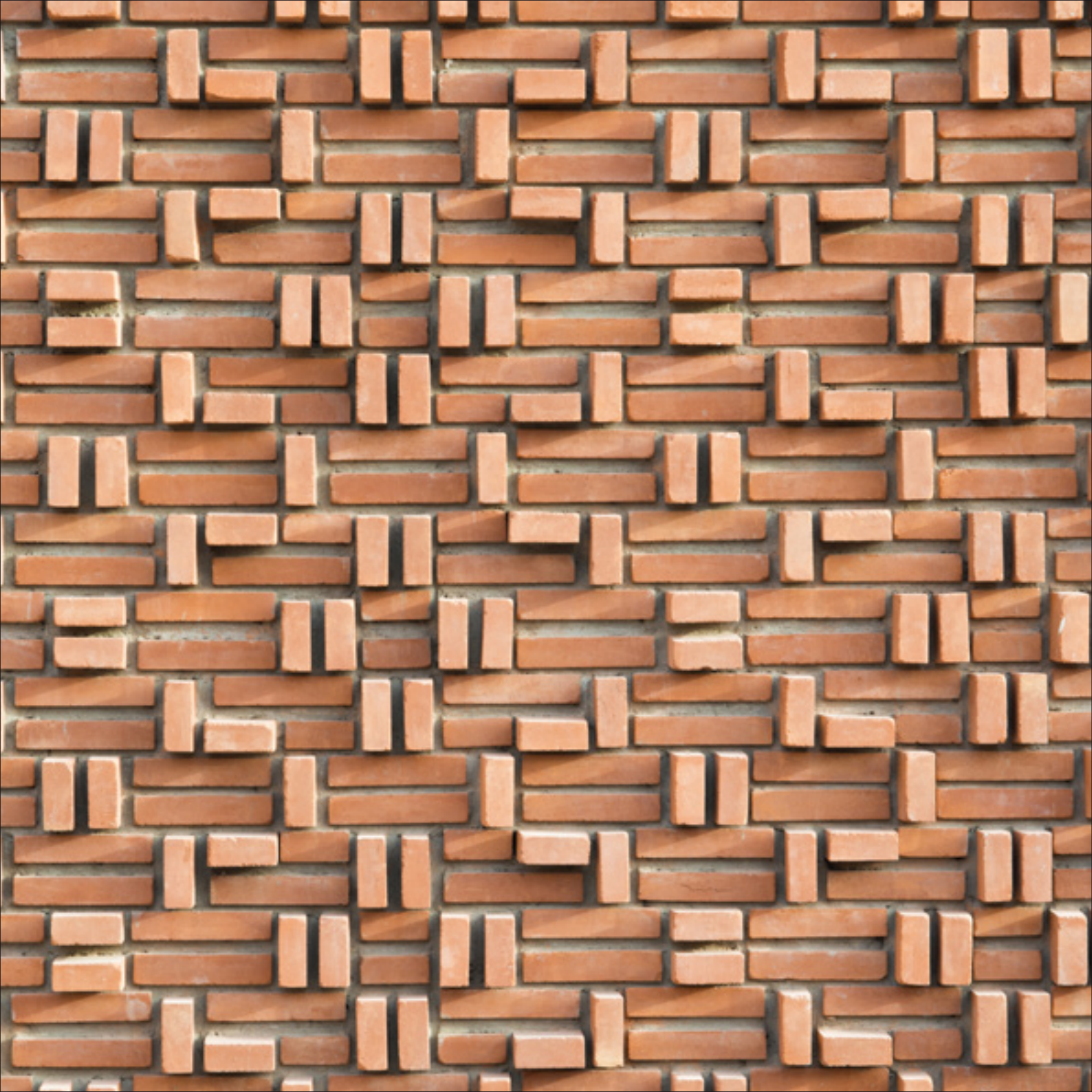
Following a car accident, Majorelle was repatriated to Paris where he died in 1962. The garden then fell into neglect. In 1980, Pierre Bergé and Yves Saint Laurent acquired the garden to save it from property developers and bring it back to life. Following the death of Yves Saint Laurent in 2008, Pierre Bergé decided to donate the Jardin Majorelle to the Fondation Pierre Bergé - Yves Saint Laurent.

The garden designer Madison Cox has opened a new, environmentally-friendly chapter at the Jardin Majorelle, by adding numerous succulent plant varieties native to Morocco, and by replacing ground cover with rose-coloured gravel that echoes the dominant colour of Marrakech.

THE BERBER MUSEUM

In 2011, the Berber Museum was officially inaugurated under the High Patronage of His Majesty Mohammed VI, King of Morocco. Located in the former painting studio of Jacques Majorelle, the museum offers a rich panorama of the extraordinary creativity of the Berber people, the most ancient of North Africa. More than 600 objects from the Rif to the Sahara Desert, collected by Pierre Bergé and Yves Saint Laurent, demonstrate the richness and diversity of this still-vibrant culture. Everyday and ceremonial objects attest to the know-how, both material and immaterial, found in Berber culture. Jewellery, a sign of tribal identity and of the social status of the woman wearing it, plays a central role at the museum. Garments, finery and accessories also reflect a Berber identity. The museum visit ends in a room where costumes, weapons, weavings, carpets, decorated doors and musical instruments can also be admired.





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PRESS CONTACTS

BRUNSWICK ARTS

+33 (0)1 85 65 83 23
museeysl@brunswickgroup.com

musée YVES SAINT LAURENT marrakech

Hanane El Hadi-El Mrabet
Zora El Hajji
+ 212 (0)5 24 31 30 47
communication@jardinmajorelle.com

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Graphic Design

Philippe Apeloig
assisted by Léo Grunstein

Printing

Snel