

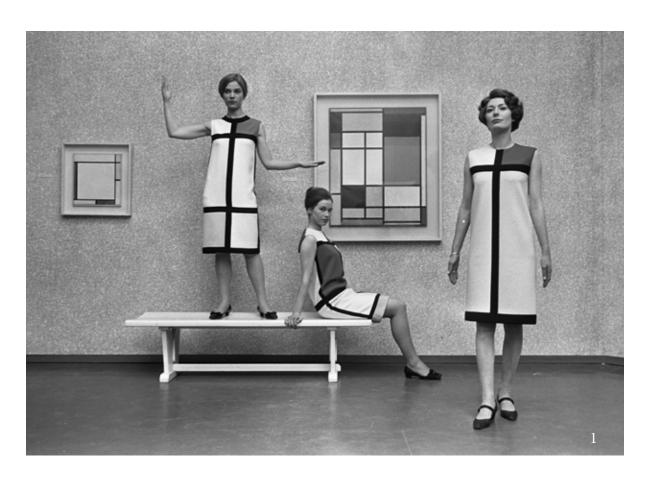
5, avenue Marceau, Paris 16e

@ Yves Saint Laurent / photo : Francois Lamv

January 30, 2019

New Display for the Collections

Beginning on February 12, 2019, the Musée Yves Saint Laurent Paris will exhibit a unique selection of approximately fifty haute couture designs throughout its entire exhibition space. In addition to the main themes that shaped the couturier's body of work, the new display will explore two of Yves Saint Laurent's major creations: his well-known Mondrian dresses (autumn-winter 1965) and the gowns made in collaboration with the artist Claude Lalanne (autumn-winter 1969).



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In partnership with





The "Mondrian Revolution"

"Revolutionary" was how *Women's Wear Daily* described the autumn-winter 1965 collection, which drew attention for its modern, avant-garde style. Its success was primarily due to a series of dresses inspired by the painters Serge Poliakoff (1900-1969) and especially Piet Mondrian (1872-1944). For its new display, the Musée Yves Saint Laurent Paris will devote a considerable part of its exhibition space to this collection and examine its legacy beyond the history of fashion.



Paintings as Dresses

The autumn-winter 1965 haute couture collection was shown on August 6. One month earlier, despite having partially completed it, Yves Saint Laurent decided to redesign most of the collection, imbuing it with more modernity. Taking inspiration from the book *Piet Mondrian*, *Sa vie*, *son œuvre* (Michel Seuphor, 1956), which his mother had given him, Saint Laurent showed twenty-six designs inspired by the Dutch painter (ill. 1-3) as part of the 106 designs in the fashion show. He laid the foundations for a refined aesthetic focused on simple cuts and geometric lines. These dresses would subsequently alter the connection between fashion and art by transforming a painting into an animate work of art. Switching from canvas to dress, the couturier went from blueprint to three-dimensional shape and, like an artist, created a series of variations on Mondrian's work. Wool jersey was inlaid with no visible seams, allowing Saint Laurent to offer textile renditions of paintings and channel the Dutch painter's sense of geometry. Mondrian himself perhaps felt this evolution coming in 1931, when he declared, "Not only does fashion accurately reflect an era, it is also one of the more direct forms of visual expression in human culture."

^{1 -} Previous page: Three "Homage to Piet Mondrian" cocktail dresses, worn by models posing in front of Composition with Red, Yellow, Blue, and Black (1921) at a retrospective devoted to the painter Piet Mondrian, Musée municipal de la Haye, January 12, 1966.
© Yves Saint Laurent / photo Eric Koch / Nationaal Archief

² - "Formal Ensembles" collection board for the autumn-winter 1965 haute couture collection. $\ensuremath{\mathbb{O}}$ Yves Saint Laurent



A Milestone Achievement in the History of Fashion

The press was unanimous. *Marie Claire* noted the "dazzling youthfulness and style," while the *New York Times* deemed autumn-winter 1965 "the best collection." *Harper's Bazaar* spoke of the "clothing of tomorrow" and "imperative abstraction." By asserting his desire to confront the principal artists of modernism, Yves Saint Laurent helped to popularize the Dutch painter, who was not widely known at the time. The Mondrian dresses were so successful that they were heavily copied, especially in the United States. These iconic dresses have now become a part of popular culture and have been reinterpreted by contemporary artists, some of whose works will be exhibited as part of the display. (ill. 4).



^{3 -} Previous page: "Homage to Serge Poliakoff and Piet Mondrian" cocktail dresses. Autumn-winter 1965 haute couture collection. © Yves Saint Laurent / photo Sophie Carre

^{4 -} Nicolas Saint Grégoire (né en 1983) Nicolas Saint Grégoire (b. 1983), *Projet Yves Saint Laurent - Robe Mondrian 1*, 2009-2012. Plexiglass and cold cathodes. © photo Brigitte Sauvignac

"To me, turning a Mondrian or a Poliakoff into a dress is about making their canvases move ... Poliakoff and Mondrian were extraordinarily rejuvenating and refreshing for me: they taught me purity, balance."

Yves Saint Laurent

A Striking Collection:

The Poliakoff Dresses and the "Babushka" Bride In addition to the Mondrian dresses, the Musée Yves Saint Laurent Paris will present the history of this collection, which was also marked by dresses paying tribute to Serge Poliakoff (ill. 5) and a stunning hand-crocheted wool wedding gown (ill. 6) with alternating raised patterns and bows. Inspired by Russian matryoshka nesting dolls, it only revealed the model's face. In this collection, the couturier was able to capture the spirit of his time by creating colorful designs that were graceful, modern, and meant to move.







^{5 - &}quot;Homage to Serge Poliakoff" cocktail dresses. Autumn-winter 1965 haute couture collection. Final fashion show, Centre Pompidou, Paris, January 22, 2002.

© Yves Saint Laurent / photo Guy Marineau

^{6 - &}quot;Babushka" wedding gown. Autumn-winter 1965 haute couture collection. Final fashion show, Centre Pompidou, Paris, January 22, 2002.

[©] Yves Saint Laurent / photo Guy Marineau 7 - Original sketch for the "Babushka" wedding gown. Autumn-winter 1965 haute couture collection.

[©] Yves Saint Laurent

Collaboration with Claude Lalanne

The Mondrian dresses marked the beginning of the "dialogue with art" that the couturier pursued with Pablo Picasso, Vincent van Gogh, Georges Braque, Henri Matisse, Fernand Léger, and Pierre Bonnard. While he paid tribute to many artists in his collections, Yves Saint Laurent's only actual collaboration with an artist was with the sculptor Claude Lalanne. They first worked together on two particularly striking gowns for autumn-winter 1969 and went on to create sculpted jewelry for his collections.



Early Admiration

Yves Saint Laurent met the sculptors François-Xavier (1927-2008) and Claude Lalanne (b. 1925) at the end of the 1950s, while he was still working at Christian Dior. However, he and Pierre Bergé did not really discover their work until the early 1960s, during the *Zoophites* show at galerie J, Jeannine Restany's art gallery. While their works are highly sought after today, they were not well known at the time. Their sculptures—marked by plant and animal imagery with a Surrealist twist—fascinated Saint Laurent and Bergé, who commissioned a bar from François-Xavier in 1965. Over the years, they acquired many pieces from the Lalannes, who became their friends.

Among these pieces were a small herd of sheep called *Moutons* (1966) and the *Oiseaux de marbre* bird-shaped armchairs (1974) for the garden of their apartment on the Rue de Babylone. The couturier also asked Claude to design an impressive set of branch-shaped mirrors for their music room (1974-1985).



"Craftsmanship and Poetry":

The Imprinted Gowns from the Autumn-Winter 1969 Collection

Fifty years after the autumn-winter 1969 collection was shown, the Musée Yves Saint Laurent Paris will feature Yves Saint Laurent and Claude Lalanne's collaboration for his haute couture collections. For her first contribution, the sculptor made casts of one of his model's chest and stomach. This anthropomorphic armor in galvanic copper adorned two diaphanous blue and black chiffon gowns (ill. 7-10), which were enthusiastically received: "Yves Saint Laurent's dresses no longer seek to highlight the body itself, but the sculpted body. While he divided the experts by offering mid-calf dresses this winter, his molded evening gowns met with unanimous approval" (*Paris Match*, September 1, 1969). These creations shared in a new kind of fashion with their unique combination of sculpture and adornment.

^{9 -} Evening gown with sculpted detail created by Claude Lalanne, worn by Lisa. Autumn-winter 1969 haute couture collection. 30 bis rue Spontini, Paris, July 1969. © Yves Saint Laurent / All rights reserved



Sculpted Jewelry

For the same autumn-winter 1969 collection, Claude Lalanne created finger jewelry, gilded copper mitts that were cast directly on the hand. This was the beginning of an occasional collaboration on sculpted jewelry that continued until the 1980s. For the autumn-winter 1970 collection, she created articulated torques in gilded bronze, one with lips and another bearing a butterfly with outspread wings. For the spring-summer 1971 "scandal" collection, turban adornments, belts, brooches, and necklaces in galvanic copper decorated with anemones and mandarins added to the uniqueness of these now famous designs (ill. 11)





The collaboration continued with daisy- and butterfly-shaped chokers in 1976. These were followed by stunning headdresses and tiaras evoking braided plants, such as the copper helmet made of hydrangea blossoms and leaves for the autumn-winter 1981 collection (ill. 12) and the headdress adorned with a cabbage leaf for autumn-winter 1983. The jewelry that Lalanne created for Yves Saint Laurent's collection were true works of art. Their pure and easy lines contrasted with the whimsical adornments that usually completed haute couture looks.

^{10 -} Evening gowns with sculpted detail created by Claude Lalanne. Autumn-winter 1969 haute couture collection.

[©] Yves Saint Laurent / photo Alexandre Guirkinger

^{11 -} Formal dress worn by Jacqueline Empain, sculpted accessories created by Claude Lalanne. Spring-summer 1971 haute couture collection.

³⁰ bis rue Spontini, Paris, January 1971. © Yves Saint Laurent / All rights reserved

^{12 -} Headdress created by Claude Lalanne, worn by Mounia Orosemane. Autumn-winter 1981 haute couture collection. 5 avenue Marceau, Paris, July 1981.

Polaroid taken by an employee of the house.

© Yves Saint Laurent / All rights reserved

"She created jewelry and sculptures for me, which I wrapped around my models. What touches me about her is that she is able to combine the same standards of craftsmanship and poetry. Her beautiful sculptor's hands seem to push back the mists of mystery in order to reach the shores of art."

Yves Saint Laurent

A New Take on the Main Themes

For this display, the Musée Yves Saint Laurent Paris will also be renewing the other works exhibited in the museum. The section devoted to the iconic designs conveying the quintessential Saint Laurent style—such as the tuxedo, the safari jacket, the jumpsuit, and the trench coat—will be further expanded to help visitors gain a better understanding of the timeless nature of the wardrobe created by the couturier. A new section devoted to fashion show photography will also be unveiled, exhibiting work by the photographer Claus Ohm.

Style: Variations on a Wardrobe

For this new display, the Musée Yves Saint Laurent Paris will offer a unique take on the outfits that constitute Saint Laurent's signature style. Beyond simply listing the iconic pieces that embody the couturier's appropriation of menswear and which are now part of the modern woman's wardrobe (the tuxedo, the pea coat, the safari jacket, the trench coat, and the play on transparency), the display explores the way in which Yves Saint Laurent continually reinterpreted his designs throughout his collections.



Like a painter or a sculptor creating a series of works based on a specific theme, the couturier offered variations on his key garments and continually renewed the genre. The first formal tuxedo in 1966 was followed by the tuxedo skirt (autumn-winter 1983), the tuxedo dress (autumn-winter 1992), and the tuxedo bolero (autumn-winter 2000). The couturier similarly explored various approaches to transparency. Beginning in the 1960s, his use of cigaline—a fabric created by the house of Bucol in Lyon—allowed him to play with covering and uncovering the body, progressively revealing women's bodies.

Fashion Show Photography: Through the Lens of Claus Ohm

Throughout his career, Saint Laurent's designs have been immortalized by the most important fashion photographers of the day, including Helmut Newton, Guy Bourdin, David Bailey, Jeanloup Sieff, and David Seidner. They created the haute couture house's advertising campaigns and press kits. While many books and exhibitions have been devoted to their work, the photos they took at fashion shows have rarely been shown separately.



Through a selection of fifteen prints, the Musée Yves Saint Laurent Paris will showcase the work of Claus Ohm, who collaborated with the haute couture house from 1976 to 1997. Among all the fashion show photos held at the museum, his approach stands out for its easily recognizable close-up shots. As a privileged and attentive spectator, it was his way of elevating the design and highlighting the distinct beauty of the accessories and the model wearing them.

Revisiting the History of Fashion

In the museum's largest room will be displayed a selection of designs illustrating the way Saint Laurent explored the history of fashion throughout his career. He transformed the antique togas worn by vestals into draped evening gowns. His medieval-inspired gowns—with embroidery recalling orfevrerie—faithfully recreated the feminine silhouettes of the Middle Ages. He was also inspired by Renaissance dresses made of precious fabrics embroidered with golden thread, seventeenth-century gowns displaying the opulence of the royal court (which aristocrats and courtesans would go on to popularize in the eighteenth century), and nineteenth-century crinolines. The designs that marked the twentieth century reflected the social changes and trends that punctuated it. From the Roaring Twenties to the retro style of the 1940s, the modernity of these periods comes across in the couturier's creations, which offer a vision at once admiring and distant.

The museum's new display will revisit Saint Laurent's take on this history. The selection of exhibited works will highlight the connections between some of the couturier's dresses and the depiction of period costume in painting. The embroidery on an evening gown from the autumn-winter 1997 collection recalls the paintings of Hans Holbein and Jean Fouquet. The wedding gown from the autumn-winter 1989 collection resembles a Madonna straight out of an Italian Renaissance painting and evokes the painter Sandro Botticelli's depictions of the Virgin, while the bridal look for the year after references Diego Velázquez's well-known painting Las Meninas. As for the outfits inspired by the 1910s, 1920s, 1930s, and 1940s, they recall such figures as the idealized cinematic vision of the diva, Great Garbo, Rita Hayworth, and Ava Gardner.



Activities

Cultural Program

More information and reservations for all of these activities can be found on our website: museeyslparis.com

Tours of the Restoration Atelier

A member of the conservation department will present a few pieces taken out of storage and discuss our efforts to preserve and display the collection, in addition to explaining what makes the collection unique.

One Wednesday each month at 6:15 p.m.

Visits conducted in French.

Prior reservation required.

Discussions

For each exhibition, the Musée Yves Saint Laurent Paris holds discussions allowing visitors to gain further understanding of the topics explored in each exhibition.

One Wednesday each month at 7:30 p.m.

Discussions held in French.

Prior reservation required.

Guided Tours by Cultival

Tour guides trained by the museum staff welcome visitors at specially-arranged times outside of the museum's regular opening hours, making it possible to discover the museum in optimum conditions.

Monday to Saturday, 8:30-10:30 a.m.

Tours conducted in French, English, Chinese, Spanish, Italian, and Japanese.

By prior reservation at cultival.fr or by calling 08 25 05 44 05 (0,15 €/min.)

Visually-Impaired and Blind Visitors

In partnership with Souffleurs d'images, the Musée Yves Saint Laurent offers tours for visually-impaired and blind visitors.

Visitor information

Access, opening hours, admission prices

Access

Musée Yves Saint Laurent Paris 5 avenue Marceau 75116 Paris - France +33 (0)1 44 31 64 00 contact@museeyslparis.com

Métro line 9, station Alma-Marceau RER C, station Pont de l'Alma Bus lines 42, 63, 72, 80, 92, Alma-Marceau stop

Opening hours

Open Tuesday to Sunday, 11:00 a.m.-6:00 p.m. (last entry at 5:15 p.m.). Open Friday until 9:00 p.m. (last entry at 8:15 p.m.). Closed on Monday and January 1, May 1, and December 25. Early closing at 4:30 p.m. on December 24 and 31.

Admission prices

Full-price admission	10 €
Reduced admission for visitors between 10-18 years old, teachers, and students	7€
(upon presentation of valid proof no more than one year old)	
Children under 10 years old, art history/fashion students, unemployed	Free
visitors, physically-disabled visitors and one accompanying person,	
professional journalists with a valid press ID card, ICOM-ICOMOS	
cardholders, and Association des Amis de la Fondation Pierre Bergé –	
Yves Saint Laurent and Association des Amis de la Fondation Jardin	
Majorelle cardholders	
(upon presentation of valid proof no more than one year old)	

Musée Yves Saint Laurent Paris

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



Over fifteen years after the haute couture house closed, the Musée Yves Saint Laurent Paris opened on October 3, 2017. It is 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. Across 450 m², an ever-changing rotation of retrospective displays and temporary thematic exhibitions will present the Fondation Pierre Bergé - Yves Saint Laurent's rich and unique collection.

The Musée Yves Saint Laurent Paris focuses 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 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

In Marrakech

The Fondation Jardin Majorelle ensures the conservation and operation of the Jardin Majorelle, the Berber Museum, and the musée YVES SAINT LAURENT marrakech. It also actively supports cultural, educational, and social initiatives in Morocco.

The Jardin Majorelle and the Berber Museum

From 1922 to 1962, the painter Jacques Majorelle (1886-1962) created a botanic garden made up of exotic plants and rare species on the land surrounding his villa. In 1980, Yves Saint Laurent and Pierre Bergé acquired the property in order to save it from a real-estate development project. The garden—which was redesigned in 2000 by Madison Cox, landscape architect and current president of the Fondation—is one of the most visited sites in Morocco.

Located in Majorelle's former studio, the Berber Museum provides an overview of the extraordinary creativity of the oldest population in North Africa. Coming from all over Morocco, from the Rif to the Sahara, the over six hundred objects on display attest to the wealth and diversity of this thriving culture.





The musée YVES SAINT LAURENT marrakech This 4,000 m² building near the Jardin Majorelle was conceived as a true cultural center. It houses a temporary exhibition space which is conceived as a voyage to the heart of what influenced the designer, a photography gallery, an auditorium, a research library, a bookshop, and a caférestaurant.

¹⁷ - The Berber Museum, located in Jacques Majorelle's former studio inside the garden. @ photo Nicolas Mathéus