

# YVES SAINT LAURENT



**Exhibition from 11 March to 29 August 2010**  
*Under the patronage of Madame Carla Bruni-Sarkozy*

**Petit Palais**  
**Musée des Beaux-Arts de la Ville de Paris**

*This exhibition has been produced in association with the Pierre Bergé–Yves Saint Laurent  
Foundation*

**MAIRIE DE PARIS** 

**PARIS**  
musées



**musée de France**

*Fondation*  
PIERRE BERGÉ  
YVES SAINT LAURENT

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Yves Saint Laurent and Pierre Bergé, 1977  
© Patrice Habans

I would like this retrospective to enable everyone to discover or become better acquainted with the work of Yves Saint Laurent, and to explore the fashion world that has made such a creative contribution to the 20th and 21st centuries.

This exhibition could not have taken place without the help of many people. I should like to thank the Mayor of Paris, Bertrand Delanoë, who asked me to organise it; Carla Bruni-Sarkozy, who generously consented to be its patron; Petit Palais director and curator Gilles Chazal; curators Florence Müller and Farid Chenoune; and the exhibition's designer Nathalie Crinière.

Pierre Bergé

# FREEDOM AND SOPHISTICATED AT THE PETIT PALAIS

Why Yves Saint Laurent at the Petit Palais? The Musée des Beaux Arts de la Ville de Paris has no haute couture collection and until now has never presented an exhibition of this kind. Moreover, there exist other, specialist institutions in Paris which might have seemed more logical choices.

So, why Yves Saint Laurent at the Petit Palais? Quite simply because of Yves Saint Laurent! Because in addition to being a fashion designer Yves Saint Laurent was a remarkable artist, and one whose oeuvre has a rightful place in the museum's long series of exhibitions of the Masters.

Yves Saint Laurent! An artist who drew on and collected the masterpieces of other artists, as was so sumptuously revealed by the sale of his collection at the Grand Palais. An artist ever sensitive to the climate of a society he was able to influence through his convictions and his talent. "When he came along, everything changed," in Pierre Bergé's perfect summing-up. And with him we saw the Western woman free to appropriate such sartorial symbols of masculinity as the pullover, shorts, the trouser suit, the tuxedo and the leather jacket, as well as traditional items like the fisherman's reefer coat. Yves Saint Laurent turned them all into haute couture.

The workshop of this virtuoso of female style was just a studio – silent, uncluttered, spotless, drenched in light and with a mirror wall as its vital creative tool – plus an office like a Cistercian monk's cell. His equivalent of the painter's easel is Woman and her movements: "All my dresses originate with a movement. A dress that doesn't embody or remind you of a movement is a failure." His palette is all those meticulously chosen fabrics that vibrate in his hands and, when draped on the mannequin, spark life, beauty, comfort, suppleness: all the elation of femininity.

The final, dazzling high point was each new season's collection and its "pictures". That was when Yves Saint Laurent, the lover of Velazquez, Delacroix, Monet, Van Gogh, Mondrian, Braque, Picasso became fully himself.

And from season to season the pictures were renewed, as they had to be. Yet Yves Saint Laurent's real concern was not with novelty – the infinite variations of the fashion game – for its own sake. Necessary diversity apart, his quest was for ongoing refinement of his style, for those compositional essentials that optimise women's freedom and sophistication.

The lines of force and the subtle variants of forty years of creative haute couture: these are what the Petit Palais is setting out to offer the public in an exhibition that owes so much to the conviction of Pierre Bergé, the curatorial expertise of Florence Müller and Farid Chenoune, and the design talent of Nathalie Crinière. Our deep gratitude goes to all four of them. And now, may the public make the most of this celebration of beauty and freedom!

Gilles Chazal  
*Chief Heritage Curator*  
*Director of the Petit Palais*  
*Musée des Beaux-Arts de la Ville de Paris*

# THE DESIGN OF THE EXHIBITION

## *METICULOUS STAGING*

This exhibition presents a sweeping panorama of Yves Saint Laurent's forty years of creativity. It is organised thematically, offering a selection of 307 haute couture and ready-to-wear garments, together with photographs, drawings and films.

The presentation of the creations is meticulously staged, from Saint Laurent's beginnings with Dior in 1958 – the famous "Trapeze" collection – to the splendour of his evening dresses.

The development of the Saint Laurent style and the fundamentals of his oeuvre are presented in a historical context illustrated with photographs and films. The sheer richness of his artistic and cultural sources of inspiration is revealed in spectacular tableaux: the first couturier to have opted for true streetwear, Saint Laurent also dressed the most sublime of women.

The exhibition closes with an apotheosis of colours and garments revealing the present-day relevance of the Saint Laurent oeuvre.

***"My primary concern has always been respect for my craft, which is not exactly an art, but which depends on an artist for its existence."***

## BIRTH OF A "REVOLUTIONARY" COUTURIER



Haute Couture Collection  
spring-summer 1958 Dior  
© Alexandre Guirkingier

*"What was the happiest moment of your life?*

*When I met Christian Dior". Yves Saint Laurent*

*"It's him I remember most of all. Yet I never got up the courage to call him Christian, it was always Monsieur Dior...He taught me the essentials". Yves Saint Laurent*

In **1955** Yves Saint Laurent joined Christian Dior, who designated him his successor. He took over when his mentor died in **1957** and effected the transition from an obsolete form of haute couture to the reign of style.

**1958** Yves Saint Laurent creates the "Trapeze" collection for Dior, thereby becoming, for the *New York Times*, a "French National Hero". The collection heralded the desire for freedom of the 1960s, which found expression in an unfettering of the body.

## IMAGINARY WORKSHOP/REAL-LIFE WORKSHOP

*"In the beginning is the sketch. That's the genesis for all of us, the guide, the point of reference. Next comes the toile, which lets you judge, interrupt, move ahead. Then the fabric, the critical phase of daring and risk-taking. Lastly comes the model, which is given a trial run before joining the others as part of the collection."* Pierre Bergé

Imaginary workshop: Out of this dimly lit space emerge images and artistic references – painters, musicians, writers, etc – which fuelled Yves Saint Laurent's imagination.

Real-life workshop: A recreation of the Avenue Marceau workshop where the couturier designed his collections.



© Pierre Boulat

## A GENDER REVOLUTION

*"It has often been said that Chanel freed women. This is true. Then years later Saint Laurent came along and gave them power. Power, as we know, is held by men; so by taking inspiration from the male wardrobe – by slipping men's shoulders onto women's via the reefer coat, the trouser suit, the safari jacket and the smock suit – Saint Laurent transmitted that power to them. More than a lot of other people he fought publicly for equality between the sexes and for recognition of the modern woman, not as an object but as a confident participant in the life of her times".* Pierre Bergé

Yves Saint Laurent enlarged the couturier's sphere of influence by allowing the client to express herself freely. He offered her the basis of a wardrobe considered as the mirror of a new lifestyle, reflecting new consumer practices and a new image of the feminine. In this context, **Yves Saint Laurent created a new gender, a blend of female and male.**

He wedded the flair of the man's suit to the seductiveness of the female version, crossing the three-piece suit with the smock, woollen fabrics with muslin.

This space presents 43 models illustrating the Saint Laurent legends: the reefer coat, safari jacket, trouser suit, skirt suit, smock suit, tunic and jumpsuit.



© Franco Rubartelli - Veruschka (safari) 1968

## YVES SAINT LAURENT AND WOMEN



Haute Couture Collection  
spring-summer 1969  
© Alexandre Guirkingier

*"My dream is to provide women with the basis of a classical wardrobe, one free of the influence of passing trends and giving them greater self-confidence."* Yves Saint Laurent

*"Saint Laurent's women come out of harems, castles and even working-class suburbs. You see them in the street, the subway, cheap stores and the stock exchange."* Marguerite Duras

Yves Saint Laurent targets real women, not abstractions or creatures of fantasy. **For him dressing women was a way of helping them live day-to-day in a changing world.** He replaced the "total look" with a wardrobe in which each woman could find her own style.

### Haute couture clients

Fifteen models ordered by loyal haute couture customers, relatives and friends are on show. Clients include Nan Kempner ; Jacqueline, Countess of Ribes ; Betty Catroux and Loulou de la Falaise.

### Yves Saint Laurent Rive Gauche

Launched in 1966, the Saint Laurent Rive Gauche label was a fashion landmark. The pioneer of luxury ready-to-wear, it enjoyed a spectacular success that foreshadowed that of today's global brands. Accessible for many more women, the Saint Laurent style became an international byword via a network of hundreds of boutiques.

## BELLE DE JOUR : CATHERINE DENEUVE

*"I was 22 when I turned up one day at his workshop on Rue Spontini. It was late 1965 and I'd cut a photo out of Elle, a dress from the previous season's collection. Everybody found it amusing that someone so young and virtually unknown should buy a haute couture creation...That's when we met. And I've kept on going to Saint Laurent."* Catherine Deneuve, *Elle*, 1996.

*"For me she's always been someone extraordinary. I've been dressing her since Belle de Jour (1967), directed by Luis Buñuel. A woman with great charm and a real heart."* Yves Saint Laurent, *Paris Match*, 1992.

This room contains 10 major pieces from the Deneuve wardrobe, from the black grain de poudre and ivory satin dress created for *Belle de Jour* (1967) to the long, tango-red crepe satin evening dress of 1997.

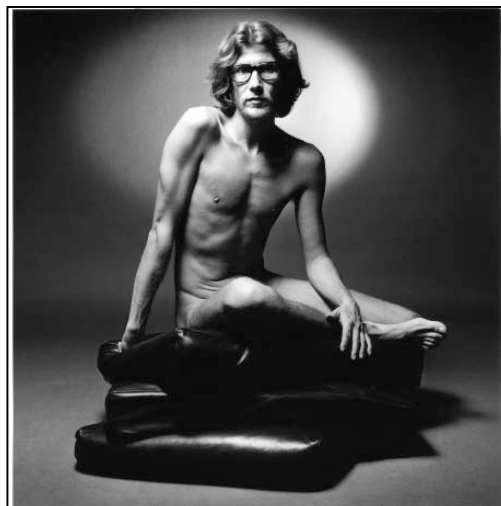


1967 Belle de Jour  
© Alexandre Guirkinger

## YVES SAINT LAURENT BY JEANLOUP SIEFF : "A MYTHIC SERIES"

In **1971** Yves Saint Laurent posed nude for photographer Jeanloup Sieff as part of the advertising for his first male perfume. Unbelievably daring at the time, the image took on iconic status.

All the photographs from the shoot were kept by Barbara Sieff and are being shown to the public here for the first time.



Yves Saint Laurent Naked, 1971  
© The Estate of Jeanloup Sieff

## CREATING A FURORE

### The scandalous collection of 1971



Haute Couture Collection  
spring-summer 1971  
© Alexandre Guirkingner

Summer **1971** brought a 1940s-inflected collection. Consternation in the salons! More than the evocation of the War and the Occupation, what shocked was the female type conjured up by the couturier: a disturbing blend of the elegant bourgeoisie and the shameless hussy. The fierce denunciations in the press were off-target however, for popular success was immediate. Young women identified with the collection's retro feel and, during the apogee of the hippie and feminist movements, with a return to sophistication and glamour.

### Transparency and nakedness

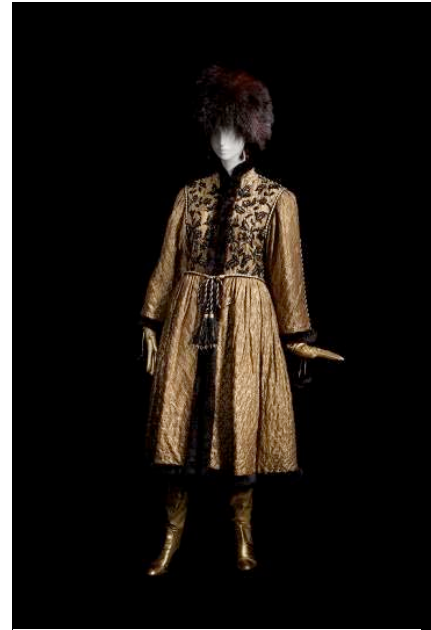
***"A nude female body which I have to dress without infringing on the freedom of its natural movements. In other words, my craft lies in the tender dialogue between this naked woman and all the charms and windings of my fabrics."*** Yves Saint Laurent

The models revealing the nudity of the body beneath also shocked the public, as did the smocks and dresses worn over bare breasts or framing parts of the body with lace-veiled "windows".

## THE ENCHANTMENT OF THE EXOTIC

*"I use my imagination on countries I don't know. I hate travelling. If I read a book about India, with photos, or Egypt, where I've never been, my imagination runs away with me. That's how I make my most marvellous voyages."* Yves Saint Laurent, conversation with Catherine Deneuve in *Globe*, 1 May 1986

Like Xavier de Maistre in his *Journey Around My Room*, Yves Saint Laurent travelled the roads of the imagination, voyaging in his mind, his workshop, his books, his houses, and among the pictures and objects making up his collection.



Haute Couture Collection  
autumn-winter 1976  
© Alexandre Guirkingner



Haute Couture Collection  
autumn-winter 1990  
© Alexandre Guirkingner

Thus he brought genius to capturing the essential and making it accessible.

*"It's not surprising that the bougainvilleas of the Majorelle Gardens are furled around capes, or that Natasha Rostov's ball dresses meet up with Empress Ts'eu-hi's kimonos. Not surprising, either, that Lady Mountbatten's saris should be side by side with Carmen's boleros, or that echoes of the Queen of Sheba should come to us from the depths of Africa."*

Pierre Bergé

## DIALOGUE WITH ARTISTS AND WRITERS

*"Mondrian is purity, and you can't go further than that in painting. The great masterpiece of the 20th century is a Mondrian."* Yves Saint Laurent

*"My intention was not to compete with the Masters, but at the very most to get close to them and learn from their genius."* Yves Saint Laurent

In **1965** Yves Saint Laurent launched a collection inspired by Mondrian. Magazines around the world hailed creations that broke down the barriers between artistic genres.



Haute Couture Collection  
autumn-winter 1965  
© Alexandre Guirkingier

This was the first of many regular rendezvous with the world of art, in what he called his "dialogues": Mondrian, Wesselman, Poliakoff, Van Gogh, Matisse, Picasso, Braque, Léger, Apollinaire, Aragon, Cocteau, Lalanne and others. These artists helped him invent a new, highly personal language.

## THE LAST BALL

*"I like Visconti and the kind of tenebrous periods you find in Senso. Decadence attracts me. It signals a new world and for me the struggle of a society caught between life and death is absolutely magnificent to watch."* Yves Saint Laurent

*"What is a dress? A piece of fabric that protects a woman's body from prying eyes, or from the cold. What is an Yves Saint Laurent dress? A summons, the gateway to a kingdom, a dance melody, detachment – it's not about to abandon its aloofness – and a form of sovereignty."* Erik Orsenna

Yves Saint Laurent is an architect of the everyday. But he is also a magician of the night. He loves the atmosphere of celebrations, loves the night as a zone outside time and reality. The Last Ball is a succession of dresses from a haute couture nostalgic for its past glory.



Haute Couture Collection  
autumn-winter 1983  
© Alexandre Guirkingner

***"It's not that couture is dead, but rather that the places for wearing it don't exist anymore."***

Pierre Bergé

The balls given by Baron de Redé and the Rothschilds now belong to the distant past. 68 models are on show in this room, including a yellow faille de Chine domino and a black velvet and lace sheath dress (1983), a coat made of gazar and white ostrich feathers, and a white satin dress (2001).

## **THE DARK STAR**

***"For a woman the tuxedo is indispensable: she will feel permanently in fashion because it is a style item, not a fashion one. Fashion changes, but style remains."*** Yves Saint Laurent

Always and never the same: over some forty years several hundred tuxedos were born of Yves Saint Laurent's imagination and his determination to assert his authority over a creation that would go on to conquer the world and become a symbol of his style.



Haute Couture Collection  
autumn-winter 1966  
© Fondation Pierre Bergé - Yves Saint Laurent

## THE COLOURS OF YVES SAINT LAURENT



Haute Couture Collection  
spring-summer 2002  
© Alexandre Guirkinger

*"I love gold for the reflection of a woman, it's a magical colour, the colour of the sun. I like red, it's wild and aggressive. And the tawny colours of the desert."*

Yves Saint Laurent

Before leaving, the visitor moves through the world of colours of Yves Saint Laurent. Surrounded by walls covered with hundreds of fabric samples, the draped muslin dresses from his last parade in **2002** seem miraculously suspended in space.

At the end of the vista gleams the *Heart* brooch, a talisman Yves Saint Laurent treasured and which he put on a dress in every one of his parades, like a good luck charm.



*Heart* by Yves Saint Laurent, 1962  
© Fondation Pierre Bergé - Yves Saint Laurent

# THE PEOPLE BEHIND THE EXHIBITION

The **curating of the exhibition** was overseen by **Pierre Bergé**. The curators are:

***Florence Müller, chief curator***

Florence Müller is a fashion historian, former director-curator of the Union Française des Arts du Costume (1987–93), the curator of a number of exhibitions in France and abroad, and associate professor at the Institut Français de la Mode (IFM).

***Farid Chenoune, associate curator***

Fashion historian Farid Chenoune teaches fashion history and culture at the IFM.

***Gilles Chazal***, Director and chief curator of the Petit Palais.

***Charles Villeneuve de Janti***, Heritage curator, Petit Palais.

## **THE EXHIBITION DESIGNER**

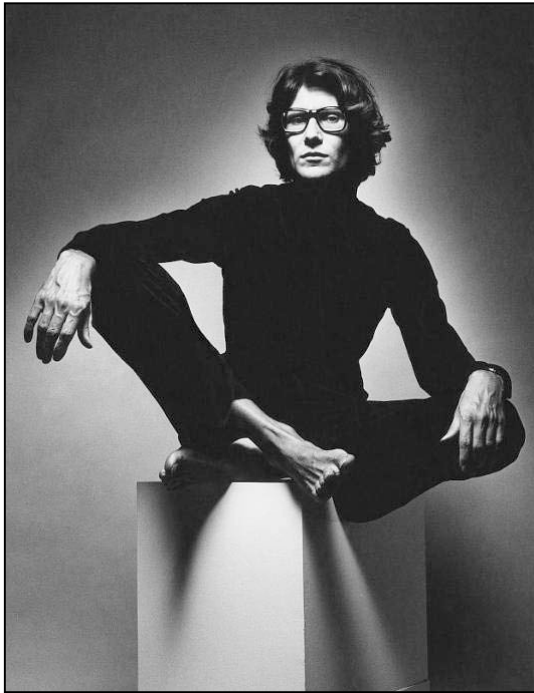
***Nathalie Crinière***, director of an exhibition and interior design agency, works both for major cultural institutions and private clients.

Her design record includes the Yves Saint Laurent and Pierre Bergé Collection for Christie's, in the nave of the Grand Palais; the redesigning of the children's section at the Cité des Sciences et de l'Industrie at La Villette; *Dennis Hooper – le nouvel Hollywood* at the Cinémathèque Française; *Grace Kelly in Monaco*, at the Hôtel de Ville in Paris, and at the Ekaterina Foundation in Moscow; *Oum Kalsoum* at the Institut du Monde Arabe in Paris; *Yves Saint Laurent: Love* at the Musée des Beaux-Arts in Montreal then at the De Young Fine Arts Museum of San Francisco; and *Rock'n'Roll 39/59* at the Fondation Cartier pour l'Art Contemporain in Paris.

She recently won the competition for designing the permanent collection spaces at the Louvre Abu Dhabi.

# YVES SAINT LAURENT

## *A PASSION FOR FASHION*



Yves Saint Laurent 1971  
© The Estate of Jeanloup Sieff

**1936:** Yves Saint Laurent is born on 1 August in Oran, Algeria, where he spends his early years.

**1954:** Comes to Paris, enrolls at the Haute Couture Guild School. Is introduced to Christian Dior, who makes him his assistant.

**1957:** On Dior's death, Yves Saint Laurent replaces him.

**1958:** Meets Pierre Bergé. Is awarded the Neiman Marcus oscar.

**1959:** Yves Saint Laurent's first drawings for the theatre (*Cyrano de Bergerac*, ballet by Roland Petit).

**1961:** With Pierre Bergé he founds the Yves Saint Laurent fashion house.

**1962:** 29 January: Yves Saint Laurent presents his first collection in Paris at 30 bis Rue Spontini.

**1966:** First tuxedo.

Opening of the first Saint Laurent Rive Gauche ready-to-wear boutique in Paris. Yves Saint Laurent receives the *Harper's Bazaar* oscar.

**1967:** Editions Tchou publishes his comic strip *La vilaine Lulu*.

**1971:** The spring-summer 1971 collection, known as "The 40s Collection", causes a furore. Launch of the perfume "Rive Gauche".

**1973:** Designs Maia Plissetskaia's costumes for Roland Petit's ballet *La Rose malade*. Also designs the costumes for Jeanne Moreau, Delphine Seyrig, Samy Frey and Gérard Depardieu in Peter Handke's play *The Ride across Lake Constance*.

**1974:** Yves Saint Laurent and Pierre Bergé move their fashion house to 5 Avenue Marceau.

**1976:** A triumph for the "Opéras et ballets russes" collection

**1977:** Creation of the perfume "Opium".

**1981:** Designs writer Marguerite Yourcenar's uniform for her reception – as the first woman member – into the French Academy.

**1982:** Yves Saint Laurent receives The International Award of the Council of Fashion Designers of America at a gala for the 20th anniversary of his fashion house.

**1983:** Retrospective at the Metropolitan Museum of Art in New York: the Met's first-ever exhibition of a living artist.

**1985:** Retrospective at the National Art Gallery in Beijing.  
Yves Saint Laurent is decorated with the Legion of Honour by the President of France

**1986:** Retrospective at the Musée des Arts de la Mode in Paris.  
Retrospective at the New Tretyakov Gallery in Moscow..

**1987:** Retrospective at the Hermitage Museum in St Petersburg.  
Retrospective at the Art Gallery of New South Wales in Sydney, Australia.

**1990:** Yves Saint Laurent exhibition at the Sezon Museum of Art in Tokyo.

**1992:** Yves Saint Laurent celebrates the 30th anniversary of his fashion house at the Opéra Bastille in Paris.

**1998:** To mark the soccer World Cup Yves Saint Laurent presents 300 mannequins on the pitch at the Grand Stade de France.

**2002:** 7 January: Yves Saint Laurent decides to retire.  
22 January: a retrospective parade of 40 years of his work at the Centre Pompidou.  
5 December: the Pierre Bergé - Yves Saint Laurent Foundation is set up as an officially recognised public interest organisation.

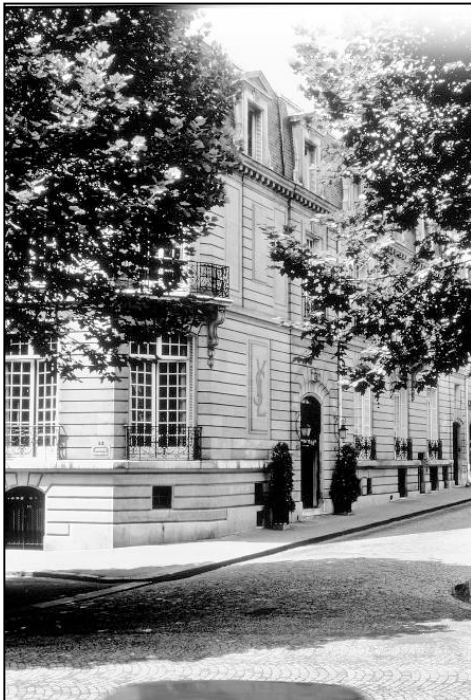
**2007:** Yves Saint Laurent is made a Grand Officer of the Legion of Honour by the French President.

**2008:** Yves Saint Laurent dies at home on 1 June, in his 72nd year.

# THE PIERRE BERGÉ - YVES SAINT LAURENT FOUNDATION

*"Memories must be made into projects"*

Pierre Bergé



At a press conference on 7 January 2002 Yves Saint Laurent announced his retirement from the fashion scene. This was followed, on 22 January, by an enormous parade/retrospective as the apotheosis of his career.

Officially recognised as a public interest organisation, the Pierre Bergé – Yves Saint Laurent Foundation opened to the public on 10 March 2004.

The Foundation represents the culmination of forty years of creative work. Since the very beginning of Yves Saint Laurent's career all the major models have been preserved, together with the totality of his drawings and sketches.

The Foundation's aims:

- **Conservation** of the 5000 garments, 15,000 accessories and 150,000 sketches under ideal conditions: air-conditioning, controlled humidity levels, acid-free paper. As well as all press reports and articles, videos of the collection, cutting boards and handling slips, all testifying to Yves Saint Laurent's creativity.
- **Organisation of exhibitions** devoted not only to Yves Saint Laurent and fashion, but also to painting, photography and design.
- **Support for cultural, artistic and educational activities**, among them the Autumn Festival and the Palais de Tokyo.

### Exhibitions at the Foundation:

- 2004 - Yves Saint Laurent "Dialogue with Art"  
- Robert Wilson "Fables of La Fontaine"
- 2005 - Yves Saint Laurent "Smoking Forever"
- 2006 - André Ostier "Photographs"
- 2007 - Yves Saint Laurent "Extraordinary Journeys"  
- Yves Saint Laurent "Nan Kempner, an American woman in Paris"  
- Yves Saint Laurent "Theatre, Cinema, Music Hall, Ballet"
- 2008 - A passion for Morocco "Caftans, Embroidery, Jewellery"  
- David Seidner "Photographs"
- 2009 - Russian popular costumes  
- Jean-Michel Frank

### Coming exhibitions:

- *The India of the Maharajahs*, 10 February – 9 May 2010
- *Vanity Fair*, 15 June – 19 September 2010
- *David Hockney*, October 2010
- *Richard Avedon*, 2011



Initials of the fashion house  
Yves Saint Laurent,  
designed by Cassandre in 1961

### National and international exhibitions:

- 1983 "*Yves Saint Laurent – 25 years of Design*", Metropolitan Museum of Art, **New York**
- 1985 "*Yves Saint Laurent 1958-1985*", National Art Gallery, **Beijing**
- 1986 "*Yves Saint Laurent, 28 Years of Creativity*", Musée des Arts de la Mode, **Paris**  
"*Yves Saint Laurent, 28 Years of Creativity*", New Tretyakov Gallery, **Moscow**
- 1987 "*Yves Saint Laurent, 28 Years of Creativity*", Hermitage Museum, **St Petersburg**  
"*Yves Saint Laurent, 28 Years of Creativity*", Art Gallery of New South Wales, **Sydney**
- 1994 "*Yves Saint Laurent, Exoticisms*", Musée de la Mode, **Marseille**
- 2008 "*Yves Saint Laurent, Dialogo con el arte*", Sede Fundacion Caixa Galicia, **La Coruña**  
"*Yves Saint Laurent*", Musée des Beaux-Arts, **Montreal**  
"*Yves Saint Laurent*", Fine Arts Museums - de Young Museum, **San Francisco**
- 2009 "*Extraordinary Journeys*", Banco do Brasil Cultural Centre, **Rio de Janeiro**

## Information

5 Avenue Marceau - 75116 Paris  
**Tel. +33 (0)1 44 31 64 00**  
Open Monday to Friday, except public holidays  
9:30am–1:00pm/2:30–6:00pm

# PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS



© Dominique Milherou/L'Affiche

- A true 19th-century architectural gem, the Petit Palais, Musée des Beaux-Arts de la Ville de Paris, recently reopened its exhibition spaces and interior garden after major renovation and modernisation.
- Built for the Universal Exposition of 1900, it became the Musée des Beaux-Arts de la Ville de Paris in 1902.
- On display is an extremely handsome collection of paintings, icons, sculptures, tapestries, furniture and objets d'art dating from antiquity to the early 20th century.
- The collections of early and medieval art are accompanied by works from the French and Italian Renaissance, and by 17th-century Flemish and Dutch painting. Exceptional pieces from the 18th century and the magnificent collection of 19th-century French art include works by such masters as Fragonard, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Renoir, Sisley and Cézanne.
- The museum also possesses an excellent prints and drawings department, notably including complete series by Rembrandt, Dürer and Callot.
- Contemporary art is also present at the Petit Palais. Since 1998 Zao Wou-Ki, Quentin Blake, Sakina M'Sa, Patrick Demarchelier and works from the Municipal Contemporary Art Collection have been the subject of temporary exhibitions. These events are an integral part of the Petit Palais' ongoing policy of introducing visitors to the experience of beauty and an understanding of the creative urge.
- Also since 1998, the Petit Palais Embassies programme, in association with major cultural institutions abroad, has been making the museum's collection available to audiences in other countries.



© Dominique Milherou/L'Affiche

The museum also offers a café giving onto the interior garden and a bookshop-boutique.

The permanent collection is open to the public daily from 10:00am to 6:00pm, except on Mondays and public holidays.

Admission to the permanent collection and the garden is free.

**[www.petitpalais.paris.fr](http://www.petitpalais.paris.fr)**

# PUBLICATIONS/RELATED EVENTS

## Publications

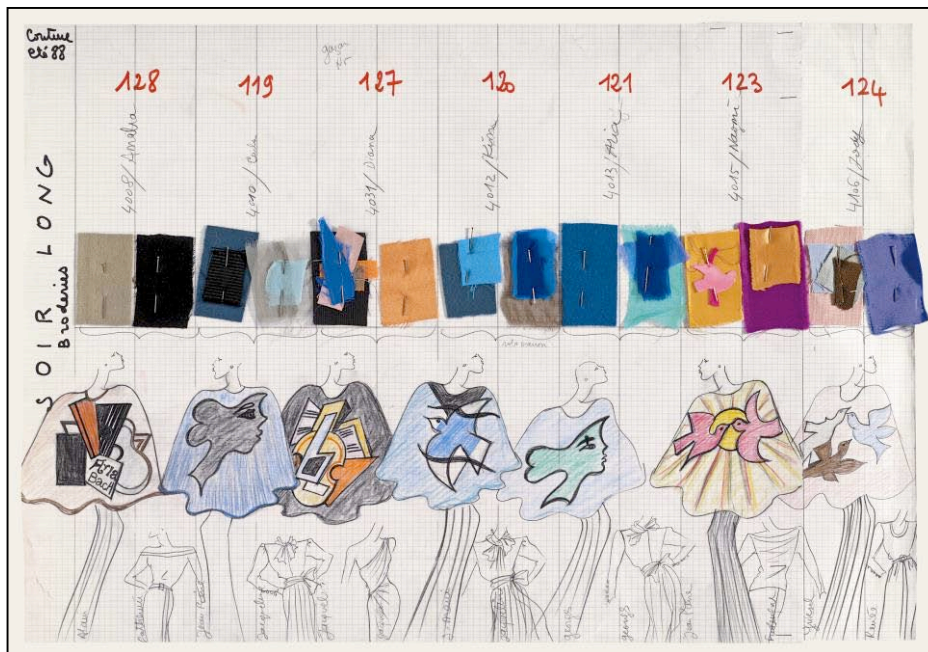
- ***Yves Saint Laurent*, catalogue of the exhibition, Paris, co-published by the Pierre Bergé - Yves Saint Laurent Foundation and Éditions de La Martinière, 2010.**

Available in French and English.

Essays by exhibition curators Florence Müller and Farid Chenoune, and Jérôme Savignon.

312 pages, 212 photographs, 40 €.

- ***Yves Saint Laurent, haute couture, L'Oeuvre intégral, 1962-2002*, Paris, co-published by the Pierre Bergé – Yves Saint Laurent Foundation and Éditions de La Martinière, 2010.**



Drawings for the haute couture collection  
spring-summer 1988

This book presents **all 81 haute couture collections**.

**1283 sheets of drawings** make up the Yves Saint Laurent oeuvre, from the opening of the fashion house in 1962 through to the closing parade in January 2002. They include the Mondrian dress of 1965, the "scandalous" 40s Collection of 1971, the Russian collection of 1976 and the tribute to Vincent Van Gogh of 1988.

This exhaustive inventory is an introduction to forty years of creativity. The sketch for each garment is accompanied by a sample of the fabric used. Other information covers the name of the workshop that made the garment, the name of the mannequin who wore it and its presentation number in the show. The entire wardrobe is outlined: day and evening wear including the reefer coat, the safari jacket and the tuxedo. All in all **over 10,000 garments are listed in this unique book, which comprises four volumes, a reader's guide, an index to names and subjects, and a booklet detailing the fashion show programmes.**

Made available to the public two years after the death of Yves Saint Laurent, this remarkable heritage production is published, for practical reasons, in a format scaled down to 37 x 28.5 cm from the original 65 x 50 cm.

The Pierre Bergé - Yves Saint Laurent Foundation wished to offer this truly exceptional overview to the public as a living tribute to a great 20th-century artist. **This is the first time the entire oeuvre of a great couturier has been made available to all.**

*Sale by subscription: 14 January – 4 March 2010 – 1700 €.*

*From 11 March 2010: 2100 €.*

- **Yves Saint Laurent, *La vilaine Lulu*, Paris, Éditions de La Martinière, new edition, 2010, 19 €.**

## **Audioguides**

On the audioguide the voices of various personalities take you through the exhibition.

## **The auditorium**

Talks: a series of three talks by the curators on the exhibition's main themes.

Round table discussion: subject to be announced late February.

Screenings: a selection of films will be shown in association with Forum des Images. Programme to be announced.

**Alain Chamfort pays tribute to Yves Saint Laurent with *Une vie Saint Laurent*, an album of 16 songs to be released early in 2010.**

*YVES SAINT LAURENT – PIERRE BERGÉ: L'AMOUR FOU*

a film written and directed by Pierre Thoretton

IN CINEMAS FROM 29 SEPTEMBER 2010

1958 : Pierre Bergé and Yves Saint Laurent meet. Each of them has found the man of his life. *L'Amour Fou* ("Mad Love") tells of the passion of these two remarkable men and of the bond that kept them together all their lives, in the face of all opposition. *L'Amour Fou* is also the story of two people determined to intensify their love through a shared passion for art.

Yves Saint Laurent created the modern woman's wardrobe and gave her the power that goes with freedom. But it was the pair of them who demolished the codes of the time, revolutionised the fashion world and secretly built up a unique art collection in their various houses.

With the art sale of the century looming, Pierre Bergé speaks as he never did to Pierre Thoretton's camera. Ranging from the Majorelle Garden in Marrakeshen to Château Gabriel in Normandy, this is an account of a fifty year-long passion, a story of worldwide success and private suffering.



© Pierre Boulat

*YVES SAINT LAURENT – PIERRE BERGÉ: L'AMOUR FOU*

a film written and directed by Pierre Thoretton

IN CINEMAS FROM 29 SEPTEMBER 2010

# FROM THE EDUCATIONAL AND CULTURAL DIVISION

## **Workshop: "Like a Picture"** (ages 7–12)

From paintings by Matisse and Mondrian to dresses by Yves Saint Laurent: sheer creative genius. From "picture" dresses to the Museum's collection: a great chance for children to let their imaginations go on a picture dress of their own. Painting and collage.

*Duration: 2 hours – no booking required – 6.50 € – 10 children only  
Every Wednesday at 2:30pm (holidays excepted, begins 17 March)*

## **Workshop: "Fashion Notebook"** (ages 8–13)

Using Yves Saint Laurent colours and materials, the children will make their own fashion notebook, including silhouettes, textures and colours.

*Duration: 3 hours – no booking required – 13 € – 10 children only  
Saturday 3 April, 15 May, 12 June at 2:30pm*

## **Workshop: 'Masculine/Feminine'** (ages 8–13)

The tuxedo, the trouser suit, the safari jacket – Yves Saint Laurent tweaked the male wardrobe to dress women. In this unisex age the children can track down the exhibition's Masculine/Feminine features, then design their own garment.

*Duration: 2 hours – no booking required – 6.50 € – 10 children only  
Saturday 27 March, 5 June, at 2:30pm*

## **Story time: "Dream Dresses"** (age 5 and up)

Using Yves Saint Laurent's fabulous dresses and those to be seen in the museum's paintings, a storyteller unfolds a fabric of marvels and magic.

*Duration: 90 minutes – no booking required – 4.50 €  
Saturday 3 April at 2:30pm*

## **Guided tours** (age 14 and up)

Presentation of the exhibition

*Duration 90 minutes – no booking required – 4.50 € (+ exhibition admission)  
Tuesdays, Wednesdays, Fridays and Saturdays at 2:30pm. Thursdays at 12:30pm and 7:00pm (except May 1, 8, 13). Starts 16 March.*

## **Workshop: "Fashion Trend Notebook"** with a professional couturière.

Using Yves Saint Laurent colours and materials, participants will create a trend notebook out of silhouettes, textures and materials.

*Duration 4 hours – no booking required – 13 € + exhibition admission – 10 participants only  
Saturday 20 March, 29 May, 26 June at 1:30pm*

## **Workshop : "Masculine/Feminine"** (age 14 and up) with a professional couturière.

The tuxedo, the trouser suit, the safari jacket – Yves Saint Laurent tweaked the male wardrobe to dress women. In this unisex age participants can track down the exhibition's Masculine/Feminine features, then use the codes to come up with their own fashion silhouette.

*Duration 2 hours – no booking required – 6.50 € + exhibition admission – 10 participants only  
Saturday 10 April, 22 May, 19 June at 2:30pm*

**For the sight-impaired/Tactile tour**

With the help of various tactile elements – silhouettes, fabric samples, models created on a mannequin – a professional couturière invites participants to discover what makes Yves Saint Laurent creations so special.

*Duration 90 minutes – 4.50 €*

*Advance booking required, tel. 01 56 52 86 20/21 Mondays to Fridays – group bookings on request – Saturday 27 March, 22 May, 12 June at 10:00am.*

**For the hearing-impaired/Presentation of the exhibition for lip-readers**

*Duration 90 minutes – advance booking required – 4.50 €*

*Contact: nathalie.roche@paris.fr – group bookings on request – Wednesday 14 April, 9 June at 10:00am.*

**Workshop: "Like a Picture"** (ages 5–8)

*Duration 2 hours – no booking required – 6.50 € (free admission to the exhibition) – 10 children only  
April 20, 21, 22, 23, 27, 28, 29, 30 at 10:30am*

**Workshop: "Fashion Notebook"** (ages 8–13)

*Duration 3 hours – no booking required – 13 € (free admission to the exhibition) – 10 children only  
April 20, 22, 27, 29 at 2:30pm*

**Workshop : "Masculine/Feminine"** (ages 8–13)

*Duration 2 hours – no booking required – 6.50 € (free admission to the exhibition) – 10 children only  
April 21, 23, 28, 30 at 2:30pm*

**Story time: "Dream Dresses"** (age 5 and up)

*Duration 90 minutes – no booking required – 4.50 €  
April 17, 21, 24, 29 at 3:00pm*

**Guided tours** (age 14 and up)

Presentation of the exhibition

*Duration 90 minutes – no booking required – 4.50 € + exhibition entry  
April 17, 20, 21, 23, 24, 27, 28, 30 at 2:30pm; April 22, 29 at 12:30pm and 7:00pm*

**Workshop: "Fashion Trend Notebook"** (age 14 and up)

*Duration 4 hours – no booking required – 13 € + exhibition admission – 10 participants only  
Saturday 17 April at 1:30pm*

**Workshop : "Masculine/Feminine"** (age 14 and up)

*Duration 2 hours – no booking required – 6.50 € + exhibition admission – 10 participants only  
Saturday 24 April at 2:30pm*

Tours with a museum lecturer: booking required at least two weeks in advance, tel. 01 53 43 40 37 Monday to Friday from 10:00am to 12 noon and 2:00–4:00pm. With an outside lecturer, advance online booking required on [petitpalais.paris.fr](http://petitpalais.paris.fr).

**ADULTS**

*Duration 90 minutes – rate 91 € (full rate), 68.50 € (intermediate), 45 € (concessions)*

**SECONDARY SCHOOLS OFFERING FASHION MAJORS**

*Duration 90 minutes – rate 91 € (full rate), 68.50 € (intermediate), 45 € (concessions)*

# PRACTICAL INFORMATION

**11 March – 29 August 2010**

Open Tuesday – Sunday, 10:00am – 6:00pm

Closed Mondays and public holidays

Late opening Thursdays

## **PUBLIC ENTRANCE**

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

Avenue Winston Churchill, 75008 Paris

Tel. +33 (0)1 53 43 40 00

Information: [www.petitpalais.paris.fr](http://www.petitpalais.paris.fr)

Full rate: 11 €

Concessions: 8 €

Half-price: 5.50 €

*Ticket purchase on line: [petitpalais.paris.fr](http://petitpalais.paris.fr) or [fnac.com](http://fnac.com)*

Audioguide hire: 5 €

## **PUBLIC TRANSPORT**

Metro lines 1 and 13. Station: Champs-Élysées Clemenceau

Bus 28, 42, 72, 73, 83, 93

**[www.yslretrospective.com](http://www.yslretrospective.com)**

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