

# Yves Saint Laurent

ON STAGE

musée YVES SAINT LAURENT marrakech

Unless otherwise indicated, all works on display are by Yves Saint Laurent. They are the property of the Fondation Pierre Bergé–Yves Saint Laurent and are housed in the Musée Yves Saint Laurent Paris.

For this revival of Jean Cocteau's play *Les Monstres sacrés* at the Théâtre des Célestins in Lyon in 1966, director Henri Rollan used the original sets created in 1940 by Christian Bérard, an artist who greatly influenced the young Yves Saint Laurent. After a four-year absence, this was Arletty's last appearance on stage. Wearing a silver sequined dress, her portrayal of Esther was lauded by the press.

0.1 0.2

Sketch and dress for Arletty in the play *Les Monstres sacrés* by Jean Cocteau, staged by Henri Rollan at the Théâtre des Célestins, Lyon, 1966.

Gouache and felt-tip pen on paper. Silk organza dress embroidered with sequins and silk thread

Inv. 2012.01.1510 ; 2013.02.01.02

# The early years

---

After the unforgettable experience of discovering Molière's *L'École des femmes* in 1950, Yves Mathieu-Saint-Laurent could think of nothing but designing his own sets and costumes for the stage. He would stage his own productions in a simple wooden crate, which he named "L'illustre théâtre" [The Illustrious Theater]. Using gouache on colored paper, he sketched sets and costumes—including those for Alexandre Dumas' novel *La Reine Margot* and Jacques Prévert's poem *Le Balayeur*—largely inspired by the graphic work of Christian Bérard. In 1955, Yves Saint Laurent's theater career was launched: his designs were presented in Nice and then in Monte Carlo for Christiane Favre-Jaume's play *Musique de Foire* [Fairground Music].

---

In 1955, Christiane Favre-Jaume, a friend of the Mathieu-Saint-Laurent family in Oran, asked the young Yves to design the set for an antique shop in a three-act comedy, *Musique de Foire* (Fairground Music), which premiered in Nice before being performed in Monte Carlo the following year. On the right side of the sketch, the decorative elements are annotated so that the workshops could faithfully execute the young man's vision. His name appeared on the show's poster, and the press praised his work: "a sumptuous antique shop, provoking gasps of admiration from the audience as the curtain rose."

---

## 1.1 1.2 1.3 1.4

Drafts for plays, never staged. Set models and costume sketches for *La Reine Margot*, *Le Balayeur* and *L'Aigle à deux têtes*; 1951 and 1953.

Gouache on paper

Inv. 2018.09.002 ; 2012.01.0814 ; 2012.01.1518 ; 2012.01.0794

---

## 1.5

Brigitte Mathieu-Saint-Laurent in front of her brother Yves' "Illustrious Theater"; *ELLE*, 1958.

Photograph by Henri Elwing. Reproduction

---

## MUSIQUE DE FOIRE

**PIÈCE DE CHRISTIANE FAVRE-JAUME  
MISE EN SCÈNE DE JULIEN BERTHEAU**

**Palais de la Méditerranée, Nice, 1956.**

---

## 1.6

Sketch of decorative elements.

Gouache on paper

Inv. 2012.01.0755

---

## 1.7

Poster for the play *Musique de Foire*.

Reproduction

---

## 1.8

Article on the play *Musique de Foire*, unknown publication, 1956.

Reproduction

# Theater

"It is because he was able to display his mastery of both the worlds of fashion and theater that Yves Saint Laurent is a rare man."

EDMONDE CHARLES-ROUX, 1986

Yves Saint Laurent's first theatrical collaboration took place in 1964, when the renowned thespian couple Jean-Louis Barrault and Madeleine Renaud asked him to design the costumes for their production of the Beaumarchais play *Le Mariage de Figaro* at the Théâtre de l'Odéon in Paris. Their close partnership continued through 1983, when Saint Laurent designed the costumes for Marguerite Duras' *Savannah Bay*. The couturier also designed the costumes for two productions by the American School of Tangier, both adapted from Euripides: *The Bacchae* in 1969 and *Hippolytus* in 1992.

The play that seems to have been the most important for Saint Laurent, judging by the thousand or so preparatory drawings that have survived, is Jean Cocteau's *L'Aigle à deux têtes*, staged by Jean-Pierre Dusséaux and performed at the Théâtre de l'Athénée in Paris in 1978. A childhood dream had come true: Yves Saint Laurent designed both the costumes and the sets for the production.

## LE MARIAGE DE FIGARO

PIÈCE DE PIERRE-AUGUSTIN CARON DE BEAUMARCAIS  
MISE EN SCÈNE DE JEAN-LOUIS BARRAULT  
Odéon — Théâtre de France, Paris, 1964.

Yves Saint Laurent made his stage debut with Beaumarchais' classic play, *Le Mariage de Figaro*, staged by the Théâtre de France, better known as the Compagnie Renaud-Barrault. It marked the beginning of a close collaboration between the young man and the renowned French actors Madeleine Renaud and Jean-Louis Barrault. The play, which premiered at the Odéon, would go on to enjoy a highly acclaimed run in New York. The press noted that the costume designer was able to clearly differentiate his stage creations from those he designed for his couture house beginning in the 1960s.

### 2.2

Costume made by Irène Karinska's ateliers for the dancer Sabine Lods.

Cotton crepe and silk taffeta dress; silk passementerie

On loan from the Bibliothèque nationale de France, Performing Arts Department (ASP).

Inv. COS-2004/0203/01

### 2.1

Costume sketch for the dancers in Act IV.

Reproduction

On loan from the Bibliothèque nationale de France, Performing Arts Department (ASP). Inv. RES GR FOL MAQ-3219

### 2.3-2.7

Costume sketches.

Ink, gouache, pastel, graphite pencil on paper with pinned textile samples

Inv. 2012.01.1625 ; 2012.01.1628 ; 2012.01.1637 ; 2012.01.1642 ; 2012.01.164

### 2.8 2.9 2.10 2.11

Anne Doat (Suzanne) and Dominique Paturel (Figaro); Jean Desaillly (Count Almaviva) and Dominique Paturel; Simone Valère (the Countess), Anne Doat and Dominique Paturel; Jean-Pierre Hercé (Cherubino), Dominique Paturel and Henri Gilabert (Bazile) in *Le Mariage de Figaro*.

Unknown photographer. Reproduction

## DÉLICATE BALANCE

PIÈCE D'EDWARD ALBEE  
ADAPTÉE PAR MATTHIEU GALEY  
MISE EN SCÈNE DE JEAN-LOUIS BARRAULT  
Odéon — Théâtre de France, Paris, 1967.

### 2.12

Sketch of Edwige Feuillère in Act III.

Gouache and pastel on paper

Inv. 2019.32.30

### 2.13

Yves Saint Laurent, Madeleine Renaud and Edwige Feuillère during rehearsals of *Délicate Balance*.

Photograph by Bridgeman Images. Reproduction

### 2.14

Jean-Louis Barrault and Yves Saint Laurent during rehearsals of *Délicate Balance*.

Photograph by Marc Comte. Armelle & Marc Enguerrand Collection. Reproduction

## LES BACCHANTES

PIÈCE D'EURIPIDE  
MISE EN SCÈNE DE JOSEPH A. MCPHILLIPS III  
École américaine de Tanger, 1969.

In 1969, Yves Saint Laurent, who had fallen in love with Morocco three years earlier, was asked by Joseph A. McPhillips III, then a professor of English literature at the American School of Tangier, to design the costumes for Euripides' *The Bacchae*, which he was directing. The musical score was entrusted to Paul Bowles. McPhillips, who became headmaster of the American School of Tangier in 1973, would continue to direct the school's end-of-year performances and remained a lifelong friend of the couturier.

### 2.15 2.16 2.17 2.18

Costume sketches and chromatic study.

Gouache, pastel, ink and felt-tip pen on paper

Musée Yves Saint Laurent Marrakech, Inv. 2017.01.04 ; 05 ; 06 ; Inv. 2019.38.04

### 2.19

Documents concerning the mounting of the play *Hippolytus*, organized and staged by Joseph A. McPhillips III at the American School of Tangier in 1992.

American School of Tangier

### 2.20

Documents concerning the mounting of the play *The Bacchae*, organized and staged by Joseph A. McPhillips III at the American School of Tangier in 1969.

Loan from the American School of Tangier

## CHER MENTEUR

ADAPTATION FRANÇAISE PAR JEAN COCTEAU DE LA PIÈCE DE JACOB DE JEROME KILTY, FONDÉE SUR LA CORRESPONDANCE ENTRE GEORGE BERNARD SHAW ET MME PATRICK CAMPBELL  
MISE EN SCÈNE DE JEROME KILTY  
Théâtre de l'Athénée — Louis Jouvet, Paris 1980.

"There was the Athénée, Jouvet, Bérard. I had been smitten with them from the start. [...] I had to be reborn. Take my place once again in reality. [...] For this reason, and without a moment's hesitation, I agreed to design the sets and costumes for *Cher Menteur*. I saw Edwige Feuillère. I saw Jean Marais. [...] My mission has been to serve them: to seek to capture the emotion behind their movements and in their hearts, while setting myself free from the magic spells of my past, however beautiful they may have been. To turn [Feuillère and Marais] into what they are—an actress and actor of modern times—I had to sweep away the shadows of the past; I have done so with enormous emotion. [...] May I not let them down. For the love of theater."

—Yves Saint Laurent, 1980

### 2.21 2.22 2.23 2.24

Poster and costume sketches.

Collage, felt-tip pen, pastel and graphite pencil on paper

Inv. 2019.36.18 ; 2012.01.1516 ; 2019.36.12

### 2.25

Jean Marais, Yves Saint Laurent and Edwige Feuillère in front of costume sketches for the play *Cher Menteur*, in an article published in *ELLE* on September 28, 1980.

Photograph by Henri Elwing. Reproduction

### 2.26

Photograph by Henri Elwing. Reproduction

### 2.27

Photograph by Marc Comte. Armelle & Marc Enguerrand Collection. Reproduction

### 2.28

Photograph by Marc Comte. Armelle & Marc Enguerrand Collection. Reproduction

### 2.29 2.30

Costume sketches for Delphine Seyrig and Jeanne Moreau.

Collage, felt-tip pen and graphite pencil on paper

Inv. 2012.01.1512 ; 2019.31.23

### 2.31

Michael Lonsdale, Sami Frey, Gérard Depardieu, Jeanne Moreau and Delphine Seyrig.

Unknown photographer. Reproduction

### 2.32

Sketch of Geneviève Page in the role of the Queen.

Wool serge cape, trimmed with braided silk passementerie. Silk velvet tunic dress and wool serge skirt.

Inv. 2013.01.03.01

### 2.33

Chromatic study for the costumes of the characters in the play *L'Aigle à deux têtes*.

Felt-tip pen, pastel and colored pencil on paper

Inv. 2019.33.175 ; 2019.33.176

### 2.34

Sketch of the costumes worn by Geneviève Page.

Graphite and colored pencil on paper

Inv. 2012.01.1691

### 2.35

Poster for the play *L'Aigle à deux têtes*.

Printed paper

Inv. 2012.01.0309

### 2.36 2.37 2.38 2.39

Sketches and model of the Queen's chamber in *L'Aigle à deux têtes*.

Mixed media

Inv. 2012.01.230 ; 2019.33.612 ; 2012.01.1271

### 2.40

Geneviève Page (the Queen), Malek Eddine Katch (Tor), Martine Chevallier (Edith de Bergé), and Hugues Quester (Stanislas), in the play *L'Aigle à deux têtes*.

Unknown photographer. Reproduction

### 2.41

L'homme aux rubans verts, portrait of Molière (The Man with Green Ribbons), portrait of Molière, inscribed to Pierre Bergé when he was director of the Théâtre de l'Athénée-Louis Jouvet, 1979.

Felt-tip pen on paper

Inv. 2012.01.076

### 2.42

Costume sketches for the play *Tartuffe* by Molière (never staged), 1979.

Felt-tip pen on paper

Inv. 2012.01.602 ; 2012.01.1699

# Ballet

While the theater revealed the magic of the performing arts to Yves Saint Laurent, it was dance that brought him his first official commission. In 1959, the choreographer Roland Petit asked him to design the costumes for the ballet *Cyrano de Bergerac*, inspired by Edmond Rostand's novel. The drawings from this initial project, exhibited here, show that Saint Laurent's masterful hand was already in evidence. In 1961, Roland Petit rehired him for six new productions. Their collaboration, which lasted until 1993, allowed the couturier to manifest his dreams for stage and costume design while paying homage to those who had inspired him since his youth, notably Léon Bakst, the legendary designer for the Ballets Russes. Roland Petit also introduced Saint Laurent to Jean Vilar's Théâtre National Populaire, as well as to the Paris Opera. In 1965, Yves Saint Laurent created the costumes for the ballet *Notre-Dame de Paris*, inspired by Victor Hugo's novel, which blended medieval influences and the work of the modern abstract painter Piet Mondrian. Roland Petit thought that Yves Saint Laurent was "the only one today who can create a period costume that is totally contemporary."

When staging musical revues for his wife, the dancer and singer Zizi Jeanmaire, Roland Petit would call upon the most talented collaborators: Yves Saint Laurent would design her costumes, which were made in the workshops of the great Irene Karinska, and Alexandre de Paris would style her hair. The latter would also oversee the fitting models at the fashion house of the young couturier, for whom he would keep society's beautiful people waiting for him in his salon.

"The rethinking of the famous tutus, for example, was a real challenge. How to modernize them. Yves Mathieu-Saint-Laurent, who designed all my ballet costumes (they're made by Karinska [sic: Karinska]), invented—yes, he really "invented"—new tutus. Black and white. I'd never seen anything like that. Nowhere. It's like the pompoms for *La Rapsodie Espagnole*; he immediately said that if we used pompoms like the ones I wanted, the dancers wouldn't be able to raise their arms. He came up with the idea of making them from layered tulle strips, like a millefeuille. The amount of work that entails is incredible..."

—Maryse Schaeffer, "Voici pourquoi Roland Petit a gagné," *ELLE*  
France, January 11, 1963

## CYRANO DE BERGERAC

### BALLET D'APRÈS EDMOND ROSTAND

### CHORÉGRAPHIE DE ROLAND PETIT

Théâtre de l'Alhambra, Paris, 1959.

#### 3.1 - 3.6

Set design and costume sketches.

Gouache, pastel and ink on paper

Inv. 2012.01.0324 ; 0348 ; 0327 ; 0326 ; 0325 ; 0353 ; 0351

#### 3.11

Yves Saint Laurent, Irène Karinska, Zizi Jeanmaire and Alexandre de Paris during rehearsals for the ballet *Cyrano de Bergerac*.

Photograph by Serge Lido. Reproduction

#### 3.8

Yves Saint Laurent, Tessa Beaumont and Roland Petit during rehearsals for the ballet *Cyrano de Bergerac*.

Photograph by Bertrand Press Agency. Reproduction

#### 3.7

Yves Saint Laurent looking at sketches for *Cyrano de Bergerac*, House of Christian Dior, 30 Avenue Montaigne, Paris, 1959.

Photograph by André Ostier. Reproduction

#### 3.10

Roland Petit, Zizi Jeanmaire and Yves Saint Laurent during a costume fitting for the role of Roxane in the ballet *Cyrano de Bergerac*, House of Christian Dior, 30 Avenue Montaigne, Paris, 1959, Paris Match 1959.

Photograph by Maurice Jarnoux. Reproduction

#### 3.9

Program for the ballet *Cyrano de Bergerac*, 1959.

To the right, a reproduction of a sketch by Yves Saint Laurent. To the left, a photograph by André Ostier showing Yves Saint Laurent and Zizi Jeanmaire at a costume fitting for her role as Roxane.

## LES FORAINS

### BALLET TÉLÉVISÉ DE BORIS KOCHNO

### CHORÉGRAPHIE DE ROLAND PETIT

Diffusion le 24 décembre 1961.

#### 3.12

Sketch of a proposed set for the televised ballet *Les Forains*, 1951.

Gouache on paper

Inv. 2012.01.1528

#### 3.13

Costume sketch for the televised ballet *Les Forains*, 1961.

Gouache and pastel on paper

Inv. 2015.05.0127

#### 3.14

Yves Saint Laurent before a sketch done for the televised ballet *Les Forains*, 1961.

Photograph by David Owen Davies. Reproduction

## LA CHALOUPÉE

### BALLET D'APRÈS MARCEL AYMÉ

### CHORÉGRAPHIE DE ROLAND PETIT

Opéra de Copenhague, 1961.

#### 3.15

Costume sketches for the ballet *La Chaloupée*.

Gouache and pastel on paper

Inv. 2015.05.0068 et 0069 ; 2012.01.1432

#### 3.27

Costume sketches from the early 1960s depicting Althée's ballerinas. Yves Saint Laurent for Roland Petit's ballets. Although these ballerinas were never realized, the sketches reveal the couturier's astonishing imagination and creativity.

#### 3.44 - 3.45 - 3.46

Costume sketches for the ballet *Entrées* (never staged), c. 1962.

Ink, gouache and pastel on colored paper

Inv. 2012.01.0526 ; 2015.05.0343 ; 2015.05.0334

#### 3.47 - 3.48

Costume sketch for the ballet *Mascarade* (never staged), c. 1962.

Ink, gouache and pastel on paper

Inv. 2015.05.0394

#### 3.49

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil, watercolor and fabric swatches on paper

Inv. 2015.05.0194 ; 2015.05.0190 ; 2015.05.0191

#### 3.50

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0195

#### 3.51

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0196

#### 3.52

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0197

#### 3.53

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0198

#### 3.54

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0199

#### 3.55

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0190

#### 3.56

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0191

#### 3.57

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0192

#### 3.58

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0193

#### 3.59

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0194

#### 3.60

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0195

#### 3.61

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0196

#### 3.62

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0197

#### 3.63

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0198

#### 3.64

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0199

#### 3.65

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0190

#### 3.66

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0191

#### 3.67

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0192

#### 3.68

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0193

#### 3.69

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

Inv. 2015.05.0194

#### 3.70

Costume sketches for the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Graphite, pencil and fabric swatches on paper

# Music-hall

Roland Petit introduced Yves Saint Laurent to the inner circle of show business. From 1959 onwards, his wife, the dancer and singer Zizi Jeanmaire, opened her heart to the couturier, allowing him to express his creative genius. Their affection and mutual respect resulted in numerous projects, culminating with *La Revue* in 1970 and *Zizi je t'aime!* in 1972; both were performed at the Casino de Paris. A simple V-neck sweater, transformed into an ultra-short dress for the "Mon truc en plumes" [My Feather Thing] number, was embellished with a multitude of feathers and embroideries, with showers of rhinestones and sequins edged in fur: Zizi Jeanmaire had become the most elegant of stage performers. Beginning in 1970, the rock and pop singers Johnny Hallyday and Sylvie Vartan also chose Yves Saint Laurent to design the costumes for their first major concerts.

## 4.8

Zizi Jeanmaire in the *Champagne Rosé* number from the musical revue *Show Zizi Jeanmaire*, staged by Roland Petit at the Palais de Chaillot, Paris, 1963.

Photograph by Jeanloup Sieff. Reproduction. The feathered *panache* of this costume is exhibited on the staircase.

## 4.9

Costume sketch for Zizi Jeanmaire for the final number of the musical revue *Show Zizi Jeanmaire*, staged by Roland Petit, Théâtre de l'Olympia, Paris, 1968.

Gouache on paper

Inv. 2014.02.032

## 4.11

Costume sketch for the "Les Fruits déguisés" number from the musical revue *Spectacle Zizi Jeanmaire*, staged by Roland Petit, Palais de Chaillot, Paris, 1963.

Gouache and pastel on paper

Inv. 2019.19.01

## 4.10

Costume sketch for the *Tour de chant* and *La Chaloupée* numbers from the musical revue *Zizi Jeanmaire dans un grand spectacle de music-hall*, staged by Roland Petit, Théâtre de l'Alhambra, Paris, 1961.

Gouache, pastel and felt-tip pen on paper

Inv. 2012.01.1458

## 4.12 4.14

Programs of the musical revues *Zizi Jeanmaire dans un grand spectacle de music-hall* and *Spectacle Zizi Jeanmaire*, staged by Roland Petit, Théâtre de l'Alhambra, Paris, 1961 and Palais de Chaillot, Paris, 1963.

Printed paper

## 4.13

Invitation sent to Gabrielle Busschaert for the opening of *Zizi Jeanmaire dans un grand spectacle de music-hall*, 1961.

Printed paper

Gabrielle Busschaert worked with Yves Saint Laurent at Dior, before leaving in 1961 to become the press attaché for the recently established House of Yves Saint Laurent. She remained there until 1996.

## 4.15

Costume sketch for Zizi Jeanmaire in the musical revue *Show Zizi Jeanmaire*, staged by Roland Petit, Théâtre de l'Olympia, Paris, 1968.

Gouache on paper.

The costume on the left is exhibited on the staircase.

Inv. 2012.01.0496

## 4.19

Zizi Jeanmaire at the opening of her show *La Revue*, accompanied by Rudolf Nureyev, Yves Saint Laurent, Roland Petit, Sylvie Vartan and Johnny Hallyday, Casino de Paris, February 4, 1970.

Photograph by Bridgeman Images. Reproduction

## 4.16 4.17 4.18

Zizi Jeanmaire and her dancers during the "La Grande Vie", "Ouverture" and "Je Cherche un homme", numbers of *La Revue*, staged by Roland Petit at the Casino de Paris, Paris, 1970.

Photographs by Giancarlo Botti. Reproduction

## 4.20 4.21

Costume sketches for the "naked dancers" in the *Bleu, blanc, rouge* final number and for the *Ouverture* number of *La Revue*, staged by Roland Petit at the Casino de Paris, 1970.

Felt-tip pen on paper.

The coat is exhibited on the staircase.

Inv. 2019.26.244 ; 2012.01.0407

## 4.30

Envelopes were made available to first-class passengers traveling on Royal Air Maroc, which was regularly flown by Yves Saint Laurent on his numerous trips to Marrakech beginning in 1966.

## 4.22 4.23

LOVE greeting cards, 1971 and 1973.

Printed posters

Inv. 2012.01.1565 ; 2012.01.1567

Between 1970 and 2007, with the exception of 1978 and 1993, Yves Saint Laurent sent New Year's cards in poster form to his family, friends and colleagues, all featuring the word LOVE. They were created using collages, photo montages or drawings incorporating motifs dear to the couturier. The serpent theme, popularized in musical revues, appeared in Saint Laurent's LOVE cards in the early 1970s.

## 4.24

The dancers Jorge Lago and Lisette Malidor wearing their costumes for the "Réveil du Sultan" number from the musical revue *Zizi je t'aime!*, Paris, 1972.

Photograph by Jeanloup Sieff. Reproduction

## 4.29 4.30

In "Le Réveil du Sultan," performed by the dancer Jorge Lago, Roland Petit imagined a choreography as a reverse striptease. The curtain opened on the near-naked sleeping Sultan, before the dancer Lisette Malidor entered and slowly dressed him in a highly sensual pas de deux.

## 4.25 4.26 4.27

Three costume sketches for the "Le H" number from *La Revue*, staged by Roland Petit, Casino de Paris, Paris, 1970.

Felt-tip pen and graphite pencil on paper

Inv. 2019.20.23 ; 2019.20.42 ; 2019.20.43

## 4.28

Yves Saint Laurent, costume sketch for the "Le Réveil du Sultan" number from the musical revue *Zizi je t'aime!*, staged by Roland Petit, Casino de Paris, Paris, 1972.

Felt-tip pen and graphite pencil on paper

Inv. 2019.26.121

Eroticism and forbidden pleasures were key themes of the 1970 ballet sequence "Le H" and the 1972 pas de deux "Le Réveil du Sultan (The Sultan's Awakening)". These two pieces were strongly inspired by Léon Bakst, the set and costume designer for the Ballets Russes.

## ZIZI JE T'AIME !

### MISE EN SCÈNE DE ROLAND PETIT

Casino de Paris, Paris, 1972.

## 4.32 4.33

Costume sketches for the ballet *Venise* from the musical revue *Zizi je t'aime!*.

Ink, gouache, pastel, watercolor and felt-tip pen on paper

Inv. 2014.02.207 ; 2014.02.209

## 4.31

Zizi Jeanmaire wearing her costume from the "Les Millionnaires" number from the musical revue *Zizi je t'aime!*, staged by Roland Petit, Casino de Paris, Paris, 1968.

Felt-tip pen on paper.

Inv. 2012.01.0496

## 4.19 4.21

Costume sketches for the "Day and Night" number from the musical revue *Zizi je t'aime!*.

Felt-tip pen on paper.

Inv. 2019.26.121

Dancers in their ostrich costumes in the closing number of the musical revue *Zizi je t'aime!*.

Unknown photographer. Reproduction

## 4.39 4.40

Dancers in their ostrich outfits in the closing number of the musical revue *Zizi je t'aime!*.

Unknown photographer. Reproduction

## 4.41

Zizi Jeanmaire and her dancers in the "Just a gigolo" number from the musical revue *Zizi je t'aime!*.

Photograph by Giancarlo Botti. Reproduction

## 4.44

Costume sketch for a clown in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Felt-tip pen on paper.

Inv. 2012.01.0498

## 4.45 4.46

Costumes for the clowns in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Felt-tip pen on ink on paper

Inv. 2023.04.12 ; 2023.04.02

## 4.47

Sketch of a clown costume for the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Felt-tip pen and ink on paper

Inv. 2012.01.0499

## 4.52

Zizi Jeanmaire in her costume for the "Le cirque" number from the musical revue *Zizi je t'aime!*, staged by Roland Petit, Casino de Paris, Paris, 1972.

Photograph by Jeanloup Sieff. Reproduction

## 4.53

Sketches of costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.248

## 4.54

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.249

## 4.55

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.250

## 4.56

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.251

## 4.57

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.252

## 4.58

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.253

## 4.59

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.254

## 4.60

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.255

## 4.61

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.256

## 4.62

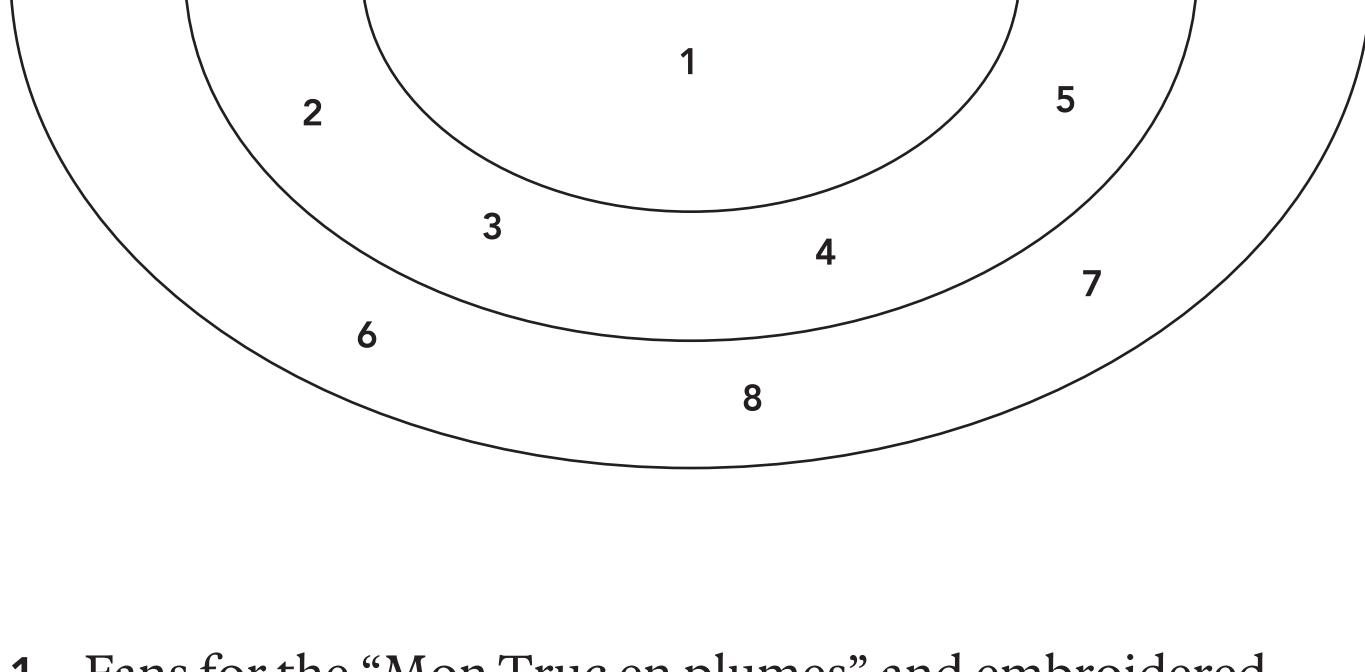
Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.

Graphite pencil and felt-tip pen on paper

Inv. 2014.02.257

## 4.63

Sketch of the costume bases for Zizi Jeanmaire in the "Le cirque" number from the musical revue *Zizi je t'aime!*.



1 Fans for the “Mon Truc en plumes” and embroidered sweater worn by Zizi Jeanmaire in her musical revue *Zizi Jeanmaire*, staged by Roland Petit at the Bastille amphitheater in Paris in 2000.

Silk faille sweater embroidered with beads  
Ostrich feathers on plexiglass. Reproduction

Inv. 2014.01.14cp ; 2014.01.46.01

2 Costume worn by Zizi Jeanmaire in the “Night and Day” number from the musical revue *Zizi je t'aime!*, staged by Roland Petit at the Casino de Paris, 1972.

Silk organza dress embroidered with lamé thread and sequins; ostrich feathers

Inv. 2014.01.24.01

3 Costume worn by Zizi Jeanmaire in the “Toi et ton sax” number from *La Revue*, staged by Roland Petit at the Casino de Paris, 1970.

Silk organza coat and jumpsuit embroidered with sequins; fox fur; embroidered thigh-high boots

Inv. 2014.01.09.01

4 Costume worn by Zizi Jeanmaire in the “Ouverture” number from *La Revue*, staged by Roland Petit at the Casino de Paris, 1970.

Silk tulle coat embroidered with ostrich and rooster feathers.  
Woven cotton dress embroidered with sequins and beads

Inv. 2014.01.07.01

5 Costume worn by Zizi Jeanmaire in the “Champagne Rosé” number from the musical revue *Spectacle Zizi Jeanmaire*, staged by Roland Petit, Palais de Chaillot, Paris, 1963.

*Panache* of silk velvet and ostrich, pheasant and marabou stork feathers.

Inv. 2014.01.01.01

6 Costume worn by Zizi Jeanmaire in the “Zizi t’as pas d’sosie” number from the musical revue *Zizi je t'aime!*, staged by Roland Petit, Casino de Paris, 1972.

Silk chiffon sweater embroidered with sequins and beads

Inv. 2014.01.27.01

7 Costume produced by Irène Karinska’s workshops worn by Zizi Jeanmaire in the musical revue *Show Zizi Jeanmaire*, staged by Roland Petit, Théâtre de l’Olympia, Paris, 1968.

Silk organza dress embroidered with spangles and sequins; rooster feathers.

Inv. 2014.01.03.01

8 Costume worn by Zizi Jeanmaire in the “Je cherche un homme” number from *La Revue*, staged by Roland Petit at the Casino de Paris, 1970.

Silk organza dress embroidered with sequins and crystals; ostrich and rooster feathers

Inv. 2014.01.16.01

# YVES SAINT LAURENT

en scène على المسرح onstage

Exposition présentée au musée YVES SAINT LAURENT Marrakech

du samedi 31 janvier 2026 au mardi 5 janvier 2027

## FONDATION JARDIN MAJORELLE

### Président

Madison Cox

### Vice-Président

Peter Blunschi

### Administrateurs

José Abete

Maxime Catroux

Bruno Dubois-Roquebert

Mohamed El Baroudi

Fatima Zahra Guertaoui

Jennifer Rasamimanana

M<sup>e</sup> Mustapha Zine

## JARDIN MARJORELLE SCA

### Gérante

Siham Kraifa

### Musée YVES SAINT LAURENT Marrakech

### Musée PIERRE BERGÉ des arts berbères

### Directeur

Alexis Sornin

### Responsable de la régie des œuvres et des expositions

Sahar Lamsyah

### Responsable des collections

Hayate Machache

### Restaurateur

Juan Gerardo Ugalde Salinas

### Responsable de la sécurité

Abderrahim El Hiba

### Responsable technique

Ahmed Essoullami

### Socleur

Monim Sabyh

### Responsable audio-visuel

Anis Berjamy

### Assistant audio-visuel

Mouad Fahmi

### Communication

Hanae El Bourakkadi

Mohamed Achraf Meftahi

### Bibliothèque

Abdelhakim El Farkane

## EXPOSITION

### Commissaires

Domitille Éblé

Stephan Janson

### Scénographie

Jasmin Oezcebi

### Conception lumière

Close Your Eyes

### Conception graphique

Lacasta Design

### Production

Mustapha Abourmane

Jamal Ajar

Said Bouaadi

Abdelaziz Bouiabou

Abdelfatah Dahbi

El Houssein El Glaoui

Ismail Ennomani

Bassou Maddou

Abdelmajid Rachidi

Maxwell Design

SKTS

### Restauration et encadrement

Yveline Huguet

Elmahjoub Ilzi

Stéphanie Ovide

Elodie Remazeilles

Blaise Saint Maurice

### Reproductions

Imane Copie

Picto

### Transports des œuvres

ACX-Swiftair International

Chenue

### Traduction et relecture

José Abete

Harold Chester

Claude Moureau Bondy

Cette exposition est organisée en collaboration avec la Fondation Pierre Bergé - Yves Saint Laurent et le Musée Yves Saint Laurent Paris.

Le musée Yves Saint Laurent Marrakech remercie l'Association Jean Vilar / Maison Jean Vilar à Avignon, la Bibliothèque-musée de l'Opéra de Paris, la Bibliothèque nationale de France et l'École américaine de Tanger.

**musée  
YVES SAINT LAURENT  
marrakech**