

musée
YVES SAINT LAURENT
marrakech



BERT FLINT

21 octobre 2020 – 30 mai 2021



FONDATION
JARDIN MAJORELLE

As we celebrate the third anniversary of the opening of the Musée Yves Saint Laurent Marrakech and the launch of the Musée Pierre Bergé des Arts Berbères within the Jardin Majorelle, it is most poignant that we render homage to the great Bert Flint with this exhibition.

A passionate collector and defender of the varied aspects of the rich ethnic heritage that defines Morocco, Bert Flint has been a beacon for decades in championing the diversity manifested in the Kingdom's myriad cultural identities. In 2018, the Éditions Jardin Majorelle was honored to publish Bert Flint's book *African-Berber Culture: Neolithic Traditions of the Sahara in North Africa and the Sahel Region*, a synthesis of his long-term research and travels.

The Fondation Jardin Majorelle's Amazigh collection was immensely enriched by Bert Flint's donation of over 600 textile pieces. It is with gratitude and admiration that we present this selection of extraordinary objects from his personal collection.

Flawlessly curated by Mouna Mekouar, assisted by Marie-Christine Lebasle, and in close collaboration with Bert Flint, this exhibition equally attests to the cooperative efforts of the Majorelle team during a most challenging moment in the Foundation's history. I applaud all of them for an extraordinary installation and one that will surely fascinate both our Moroccan and foreign guests.

May this homage to Bert Flint and his beloved Morocco be yet another example of our passion for this marvelous country.

Madison Cox

President of the Fondation Jardin Majorelle

BERT FLINT: AN EXHIBITION

The exhibition offers a portrait of Bert Flint, an observer whose affinity for different Moroccan and sub-Saharan cultures enabled him to evaluate their paradigmatic nature. It brings together works that he himself chose from his personal collection. The displayed objects all attest to his unique perspective on the diversity and richness of a multitude of Berber traditions that have flourished from the Atlas to the Anti-Atlas and from the Sahara to the Sahel.

Conceived as a vast visual poem, the exhibition emphasizes the formal language used by Bert Flint in his research and role as collector. Basketry, pottery, ornaments, amulets, textiles and leather goods are presented together, and define a landscape emblematic of his thought and his perspective on these diverse regions. As displayed in the exhibition, these objects invite us to rethink our approach to artistic production in these different territories.

As if embarking on an imaginary journey, the exhibition begins with the arrival of Bert Flint in Tangier, then crosses territories and sites from Marrakech to Tafilalet and on to sub-Saharan regions. Each stage of the route is linked to a region whose history enriches and transforms other lands in contact with nomadic or seminomadic populations. Each object exhibited bears witness to, and leaves a trace of, shared cultural practices and attests to the presence of a common cultural heritage. The multifaceted mosaic that appears from Morocco to the Sahel leads us to consider these different worlds as a single, cultural and artistic entity.

From this perspective, the exhibition offers Bert Flint's impression of the works displayed and the worlds they suggest. At the same time, the works engage in a dialogue with each other, providing us with a particular aesthetic geography. The exchanges and

influences, whether east-west or north-south, appear as cultural links connecting Moroccan traditions to those of sub-Saharan Africa. Through the interplay of references and harmonies, the exhibition provides a fresh perspective on these cultures, and tries to make manifest the mutual contributions of a multitude of designs and patterns.

The exhibition tells us much about Bert Flint, but also informs us about our world. It opens a window onto the territories he has crossed and the cultures he loves. This exhibition, like his way of thinking, draws its strength from the way in which it is totally in tune with our times: profoundly contemporary.

Mouna Mekouar
Exhibition Curator

BERT FLINT, MARRAKECH, 1957

How my understanding of Moroccan culture has evolved

I was born in 1931 in the Netherlands, where I later studied Spanish language and literature. It was a visit to the Alhambra in Granada that sparked my interest in the history of Muslim Spain and the civilization of Al-Andalus.

During my first trip to Morocco in 1954, I saw that the architecture and decoration of many private residences in the ancient cities of Morocco heralded from the same artistic tradition as that which had inspired the Alhambra. I was amazed to see that the inhabitants of these residences led a life guided by a daily quest for beauty and a refined elegance. I saw that the Andalusian tradition, as lived in Morocco, was a model way of life. The desire to initiate myself in the different aspects of this consummate urban tradition led me to settle in Marrakesh in 1957.

In 1960, I traveled to the Middle East to study the region's artistic production at the beginning of the 7th century, at the advent of Islam. During my journey, I had the opportunity to contemplate masterpieces of Byzantine art in Ravenna and Istanbul, and I visited recent archaeological excavations in Egypt. Objects exhibited in museums were evidence of the perfection of artistic achievement during the Neolithic era and in the agrarian empires of Mesopotamia and Ancient Egypt. In the latter, I recognized the foundation of artistic activity as an interaction between material, technique and function.

When I returned to Morocco, the visual and musical manifestations of the Moroccan rural world gradually caught my attention. The tradition inherited from Al-Andalus ended up appearing to me as a gaze towards the past, while on the contrary, Moroccan rural culture seemed to me to contain the vital energy necessary to build the future of Morocco.

I taught at the École des Beaux-Arts in Casablanca from 1965 to 1968, an avant-garde period in the field of art education. At the Casablanca school, this involved questioning the teaching methods used in Europe by attributing an aesthetic value to the traditional arts of Morocco. My own research had led me to recognize in the material expressions of rural culture evidence of an experience of space and time that depended on lifestyle, whether nomadic or sedentary, and on means of production, whether by raising livestock or by agriculture.

During the 1970s, a growing international interest in my research led me to participate in numerous exhibitions and conferences in museums and universities throughout Europe and the United States.

In 1981, I decided to leave teaching and devote myself to developing my own creative work. In particular, I sought to present a contemporary interpretation of attire using traditional Moroccan weaving methods, which I showed in Paris under the title "Variations on a Fold".

In 1990, I co-founded the Agadir Museum of Amazigh Culture where a large part of my collection of objects from the Berber regions, where Shilha is spoken, remained on display until 2000. During the 1990s, I made my first trips to Mauritania and the countries of the Sahel. It was in the Sahel that I began my research on the relationship between a certain type of jewelry worn by the Tuaregs along the Niger River and the bed posts used by these same people.

At my house in Marrakesh, which became the Tiskiwin Museum in 1989, I organized my collections in order to show that the populations that had spread from southern Morocco to the Sahel are all part of the same cultural community, sharing similar natural environments and common traditions largely inherited from prehistory. I was encouraged to expand on this theme at my museum in Marrakesh following my participation in the exhibition *Africa, the Art of a Continent* in 1995 at the Royal Academy of Arts, in London.

My recent creation of a collection of Neolithic objects, and the journeys I have made in recent years – from Morocco to Niger – have reinforced my initial conviction: that Morocco has been intimately linked, since prehistoric times, to the sub-Saharan world. This is what my museum and this exhibition wish to underscore.

Bert Flint

BERT FLINT: KEY DATES

1931 – Born in The Netherlands.

1951-1955 – Studies Spanish at the Universities of Utrecht and Amsterdam.

1955 – During his first visit to Morocco, he meets Mohamed Benaïssa and Mohamed Melehi, co-founders of the Asilah Arts Festival.

1957 – Teaches Spanish at the Mohammed V High School in Marrakech.

1958 – Discovers rural Morocco and studies carpets from the Chichaoua region.

1960-1961 – Spends a year traveling in Italy and the Middle East. On his return trip, he reflects for the first time on the “Africanity” of Moroccan culture.

1962 – Begins collecting objects representative of rural Moroccan culture: jewelry, pottery, carpets, weavings and other works.

1965-1968 – Becomes professor at the École des Beaux-Arts in Casablanca; publishes his first essays in the periodical *Maghreb Art*.

1973-1974 – Publishes *Forme et symbole dans les arts du Maroc*.

1975-1988 – Travels to the countries of the Sahel region: Mali, Burkina Faso, Niger.

1981 – Opens Tiskiwin, a clothing and fabric boutique.

1989 – Mounts the exhibition *Matière et Manière* at Dar Tiskiwin, his house in Marrakech; stores a part of his collection at the Museum of Amazigh Culture in Agadir.

1996 – Opens the Musée Tiskiwin in Marrakech.

2000 – The Museum of Amazigh Culture in Agadir acquires his collection.

2006 – Donates the two Musée Tiskiwin buildings and the objects displayed within them to the Cadi Ayyad University in Marrakech.

2015 – Donates textiles and fabrics from his personal collection to the Musée Pierre Bergé des Arts Berbères overseen by the Fondation Jardin Majorelle.

2018 – Éditions Jardin Majorelle publishes *African-Berber Culture: Neolithic Traditions of the Sahara in North Africa and the Sahel Region*, a synthesis of Bert Flint’s research and travels.

"In the material aspects of rural culture in Morocco, my research led me to recognize the expression of an experience of space and time that corresponded both to the subject's lifestyle, whether it was nomadic or sedentary, and to one's means of production, whether one was a breeder or a farmer. That is where we need to look to find the principles of an activity that is based on the interaction between matter, function and use."

BERT FLINT



1
QURAN BOX. METAL.
DJEBEL BANI.

Anti-Atlas,
Morocco.
n.d. 9.2 x 12 cm



2
FIBULA. METAL,
ENAMEL AND GLASS.

Djebel Bani, Anti-Atlas,
Morocco.
n.d. 17 x 11 cm



3
FIBULA. METAL,
ENAMEL AND GLASS.

Djebel Bani, Anti-Atlas,
Morocco.
n.d. 17 x 11 cm



4
ENAMELED FIBULA.
METAL, ENAMEL AND
GLASS.

Djebel Bani,
Morocco.
n.d. 19 x 12 cm



5
FIBULA. METAL.

Djebel Bani, Anti-Atlas,
Morocco.
19.2 x 10.3 cm



6
FIBULA. METAL.

Djebel Bani, Anti-Atlas,
Morocco.
Early 19th century.
19.8 x 11 cm



7
HONEYCOMB-PATTERNED
FIBULA. METAL.

Southern Anti-Atlas,
Djebel Bani, Anti-Atlas,
Morocco.
n.d. 18 x 11 cm



8
FIBULA. METAL.

High Atlas, Morocco.
13 x 7 cm



9
RAM'S HEAD-SHAPED
FIBULA. METAL.

Western High Atlas,
Morocco.
n.d. 22 x 9 cm



10
FIBULA. METAL.

Figuig, Tafilalet,
Morocco.
n.d. 13 x 9 cm



11
FIBULA. METAL, ENA-
MEL AND GLASS PASTE.

Anti-Atlas, Souss,
Morocco.
25 x 13 cm



12
RAM'S HEAD-SHAPED
FIBULA. METAL.

Western High Atlas,
Morocco.
n.d. 16 x 11 cm



13
RAM'S HEAD-SHAPED FIBULA. METAL.
Western High Atlas, Morocco.
n.d. 17 x 11 cm



14
FIBULA. METAL.
Tafilalet region, Morocco.
n.d. 18.4 x 12 cm



15
FIBULA. METAL.
Figuig, Tafilalet, Morocco.
n.d. 13 x 9 cm



16
FIBULA. METAL.
Tafilalet region, Morocco.
n.d. 20 x 14 cm



17
FIBULA. METAL.
Figuig, Tafilalet, Morocco.
n.d. 14 x 9 cm



18
FIBULA. METAL.
Djebel Bani, Anti-Atlas, Morocco.
n.d. 20 x 12 cm



19
FIBULA. METAL, ENAMEL AND GLASS.
Djebel Bani, Anti-Atlas, Morocco.
n.d. 19 x 12 cm



20
FIBULA. METAL.
Djebel Bani, Anti-Atlas, Morocco.
13 x 7 cm



21
FIBULA. METAL, ENAMEL AND GLASS PASTE.
Anti-Atlas (southern slope), Morocco
n.d. 23 x 15 cm



22
HEADPIECE ELEMENT. METAL, GLASS AND FILIGREE ENAMEL.
Taliouine, Morocco.
n.d. 14 x 12 cm



23
HEADPIECE NIELLO-DECORATED METAL.
Ain Sedrate, Tasla, Morocco.
n.d. 16 x 8 cm



24
PENDANT WITH NAILED PATTERN. METAL AND ENAMEL.
High Atlas, Draâ Valley, Agdez, Aït Sedrate, Morocco.
n.d. 16 x 8 cm



25
PENDANT WITH NAILED PATTERN. METAL AND ENAMEL.
High Atlas, Draâ Valley, Agdez, Aït Sedrate, Morocco.
n.d. 16 x 8 cm



26
BRAIDED PENDANT ELEMENT. LEATHER AND SILVER.
Tuat, Algeria.
n.d. 29 x 9 cm



27
CHESTPIECE OR NECKLACE ELEMENT. METAL AND ENAMEL.
Ida Ou Semlal, Tafraout, Morocco.
Early 20th century.
7 x 4.2 cm



28
PENDANT WITH NAILED PATTERN. METAL AND FILIGREE ENAMEL.
Ida Ou Semlal, Anti-Atlas, Morocco.
n.d. 7 x 6 cm



29

**PENDANT WITH NAILED
PATTERN. METAL AND
FILIGREE ENAMEL.**

Anti-Atlas,
Morocco.
n.d. 7 x 6 cm



30

**HEADPIECE. METAL
AND ENAMEL.**

Ighrem, Anti-Atlas,
Morocco.
n.d. 43 x 20 cm



31

**CHESTPIECE OR
NECKLACE ELEMENT.
METAL AND ENAMEL.**

Ida Ou Semlal, Tafraout,
Morocco.
Early 20th century.
5.5 x 4 cm



32

**CHEST PIECE. METAL,
GLASS AND FILIGREE
ENAMEL.**

Anti-Atlas,
Morocco.
n.d. 51.3 x 6 cm



33

**CHESTPIECE ELEMENT.
METAL AND FILIGREE
ENAMEL.**

Ida ou Semlal, Tafraout,
Morocco.
n.d. 13 x 8 cm



34

**PENDANT WITH NAILED
PATTERN. METAL AND
FILIGREE ENAMEL.**

Djebel Bani, Anti-Atlas,
Morocco.
n.d. 9 x 9 cm



35

**PENDANT WITH NAILED
PATTERN. METAL AND
FILIGREE ENAMEL.**

Djebel Bani, Anti-Atlas,
Morocco.
n.d. 6 x 6 cm



36

**NECKLACE ELEMENT.
METAL, GLASS AND
FILIGREE ENAMEL.**

Ighrem, Anti-Atlas,
Morocco.
n.d. 5 x 5 cm



37

**NECKLACE ELEMENT.
METAL, GLASS AND
FILIGREE ENAMEL.**

Anti-Atlas,
Morocco.
n.d. 8 x 7 cm



38

**NECKLACE ELEMENT.
METAL, GLASS AND
FILIGREE ENAMEL.**

Ighrem, Anti-Atlas,
Morocco.
n.d. 6 x 6 cm



39

**CENTRAL HEADPIECE
ELEMENTS WITH
ANTHROPOMORPHIC
SHAPES. NIELLO SILVER.**

Anti-Atlas,
Morocco.
n.d. 9 x 5 cm



40

**CENTRAL HEADPIECE
ELEMENTS WITH
ANTHROPOMORPHIC
SHAPES. NIELLO
SILVER.**

Anti-Atlas,
Morocco. n.d. 7 x 5 cm



41

**HEADBAND. METAL,
LEATHER AND AMBER,
ENAMEL.**

Aït Ouafqa, Western
Anti-Atlas,
Morocco.
n.d. 44 x 10 cm



42

**HEAD PIECE. NIELLO
SILVER AND FILIGREE
ENAMEL.**

Anti-Atlas,
Morocco.
n.d. 35 x 18 cm



43

QURAN. PAPER.

Fez, Morocco.
15th century.
7 x 9 x 12 cm



44

WOVEN BELT.

Tetouan, Morocco.
19th century.
315 x 17 cm



45
PITCHER. POTTERY.

Fez, Morocco.
17th-18th century.
12 x 10.6 cm



46
PITCHER. POTTERY.

Fez, Morocco.
17th-18th century.
17 x 13.2 cm



47
WOVEN BELT.

Fez, Morocco.
Early 20th century.
347 x 16 cm



48
WOVEN BELT.

Fez, Morocco.
19th century.
280 x 15 cm



49
WOVEN BELT.

Fez, Morocco.
Late 19th century.
278 x 16 cm



50
QUADRANGULAR CHEST. PAINTED WOOD.

Jebala, Northwest Morocco.
133 x 63 x 37 cm. MT



51
BASKET AND COVER PLATE. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 44 x 26 cm. MT



52
SHOPPING BAG. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 36 x 35 cm. MT



53
SHOPPING BAG. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 33 x 22 cm. MT



54
SHOPPING BAG. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 33 x 22 cm. MT



55
SHOPPING BAG. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 14 x 36 cm. MT



56
SHOPPING BAG. BASKETRY, DWARF PALMFRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 33 x 22 cm. MT



57
BASKET AND COVER PLATE. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 34 x 27 cm. MT



58
BASKET AND COVER PLATE. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 40 x 23 cm. MT



59
BASKET AND COVER PLATE. BASKETRY, DWARF PALM FRONDS.

Guercif region, Pre-Rif, Morocco.
n.d. 39 x 23 cm. MT



60
PLATTER. BASKETWORK OF WOOL AND MEDITERRANEAN DWARF PALM FRONDS.

Guercif, pre-Rif, Morocco.
n.d. 40 x 23 cm. MT



61
CARPET. WOOL.

Middle Atlas,
Morocco.
n.d. 110 x 74 cm.
Musée Pierre Bergé des
Arts Berbères, donation
Bert Flint (MPBAB, DBF)



62
KARRAK. SCULPTED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 19.5 x 1.5 cm



63
KARRAK. SCULPTED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 13 x 1.2 cm



64
SUGAR HAMMER. ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 31 x 18 x 3 cm



65
SUGAR HAMMER. ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 38.5 x 19 x 5 cm



66
SUGAR HAMMER. WOOD.

Northern Middle Atlas,
Morocco.
1950. 22 x 21 x 2 cm



67
SUGAR HAMMER. ENGRAVED WOOD AND PAINT.

Northern Middle Atlas,
Morocco.
n.d. 26 x 18 x 3 cm



68
SUGAR HAMMER. ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 30 x 17 x 4 cm



69
SUGAR HAMMER. ENGRAVED WOOD AND PAINT.

Northern Middle Atlas,
Morocco.
n.d. 36 x 17 x 3.4 cm



70
SUGAR HAMMER. CARVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 31 x 19 x 5 cm



71
FAN HANDLE. ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 31 x 19 x 5 cm



72
SUGAR HAMMER. ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
1978. 31 x 19 x 5 cm



73
SUGAR HAMMER. ENGRAVED WOOD AND PAINT.

Northern Middle Atlas,
Morocco.
n.d. 30 x 18 x 3 cm



74
SUGAR HAMMER. ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 31 x 19 x 5 cm



75
MIRROR. GLASS AND ENGRAVED WOOD.

Southern Middle Atlas
(Dadès), Morocco.
n.d. 37 x 9 cm



76
MIRROR. GLASS AND ENGRAVED WOOD.

Southern Middle Atlas
(Dadès), Morocco.
n.d. 31 x 14 cm



77
MIRROR. GLASS AND
ENGRAVED WOOD.

Southern Middle Atlas
(Dadès), Morocco.
n.d. 58 x 25 cm



78
MAKEUP CONTAINER.
ENGRAVED WOOD.

Taliouine, Draâ Valley,
Morocco.
n.d. 7.2 x 3.4 cm



79
MAKEUP CONTAINER.
CARVED WOOD.

Taliouine,
Morocco.
n.d. 10.8 x 4 cm



80
MAKEUP CONTAINER.
CARVED WOOD.

Taliouine,
Morocco.
n.d. 6 x 4 cm



81
MAKEUP CONTAINER.
WOOD.

Taliouine region,
Morocco.
n.d. 8 x 0.7 cm



82
MAKEUP CONTAINER.
CARVED WOOD.

Draâ Valley,
Morocco.
n.d. 11 x 3 cm, MT



83
MAKEUP CONTAINER.
CARVED WOOD.

Taliouine,
Morocco.
n.d. 6 x 4 cm



84
MAKEUP CONTAINER.
CARVED WOOD.

Taliouine,
Morocco.
n.d. 11 x 3 cm, MT



85
KOHL BOTTLE AND EYE
PENCIL. CARVED WOOD.

Taliouine, Draâ Valley,
Morocco.
n.d. 11.5 x 3 cm



86
KOHL BOTTLE.
ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 7.7 x 3.5 cm



87
KOHL BOTTLE.
CARVED WOOD.

Middle Atlas,
Morocco.
n.d. 11 x 6 cm



88
KOHL BOTTLE.
CARVED WOOD.

Middle Atlas,
Morocco.
n.d. 11 x 6 cm



89
KOHL BOTTLE,
ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 7.7 x 3.5 cm



90
KOHL BOTTLE. CARVED
WOOD.

Northern Middle Atlas,
Morocco.
n.d. 11 x 2.7 cm



91
YARN TENSIONER.
WOOD.

Northern Middle Atlas,
Morocco.
n.d. 10 x 4 cm



92
YARN TENSIONER.
WOOD.

Northern Middle Atlas,
Morocco.
n.d. 10 x 3.5 cm



93
YARN TENSIONER.
ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 7 x 4 cm



94
YARN TENSIONER.
ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 9 x 3 cm



95
YARN TENSIONER.
ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 7 x 4 cm



96
YARN TENSIONER.
CARVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 11 x 4 cm



97
YARN TENSIONER.
ENGRAVED WOOD.

Northern Middle Atlas,
Morocco.
n.d. 14 x 5 cm



98
STANDING TAJINE
DISH. TERRACOTTA.

Anti-Atlas,
Morocco.
n.d. 30 x 34 cm



99
JAR. TERRACOTTA.

Anti-Atlas,
Morocco.
n.d. 26 x 24 cm



100
CONTAINER WITH LID.
TERRACOTTA.

Anti-Atlas,
Morocco.
n.d. 46 x 40 cm



101
KETTLE. TERRACOTTA.

Anti-Atlas,
Morocco.
n.d. 20.5 x 26 cm



102
LITTLE AMPHORA.
TERRACOTTA.

Anti-Atlas,
Morocco.
n.d. 33 x 16 cm



103
CHILD'S HOOD. WOOL
WITH HENNA MARKINGS.

Central Anti-Atlas,
Morocco.
n.d. 51 x 36 cm
MPBAB, DBF



104
CHILD'S HOOD. WOOL
WITH HENNA MARKINGS.

Central Anti-Atlas,
Morocco.
n.d. 58 x 46 cm
MPBAB, DBF



105
CHILD'S HOOD. WOOL
WITH HENNA MARKINGS.

Central Anti-Atlas,
Morocco.
n.d. 38 x 38 cm
MPBAB, DBF



106
WOOLEN HEAD VEIL.

Anti-Atlas,
Morocco.
n.d. 80 x 94 cm
MPBAB, DBF



107
CARPET. WOOL.

High Atlas,
Morocco.
n.d. 257 x 161 cm
MPBAB, DBF

"I investigated the origin of these West African populations. It seems to me that all of them share origins in the prehistoric settlement of the central Sahara. A large part of the rich material culture in this region is due to the creativity of women who, often collectively, work leather with great skill and are experts in the use of colors. Kano green, obtained through copper oxide, is a typical example."

BERT FLINT



108
AMULET HOLDER.
LEATHER.

Tuareg-Hausa,
Niger.
n.d. 64 x 9 cm



109
AMULET HOLDER.
LEATHER.

Tuareg-Hausa,
Niger.
n.d. 64 x 9 cm



110
AMULET HOLDER.
LEATHER.

Tuareg-Hausa,
Niger.
n.d. 47 x 9 cm



111
KHAMSA-SHAPED
CHEST PIECE-AMULET.
METAL.

Tuareg, Hoggar,
Algeria.
n.d. 26 x 22 cm



112
KHAMSA-SHAPED
DORSAL PENDANT OR
AMULET. METAL AND
LEATHER.

Tuareg, Hoggar,
Algeria.
n.d. 54 x 16 cm



113
KHAMSA PENDANT-
AMULET OR HAND OF
FATIMA. METAL.

Tuareg, Hoggar,
Algeria.
n.d. 10 x 9 cm



114
AMULET HOLDER.
LEATHER.

Tuareg, Niger.
n.d. 79 x 7 cm



115
AMULET HOLDER.
LEATHER.

Tuareg, Niger.
n.d. 79 x 38 cm



116
AMULET HOLDER.
LEATHER.

Tuareg, Niger.
n.d. 37 x 7 cm



117
QURAN CARRYING
CASE. LEATHER.

Tuareg, Niger.
n.d. 39 x 13 cm



118
QURAN CARRYING
CASE. LEATHER.

Tuareg, Niger.
n.d. 33 x 13 cm



119
AMULET HOLDER.
LEATHER.

Tuareg, Niger.
n.d. 19 x 16 cm



120
SHOPPING BAG.
LEATHER.

Tuareg,
Niger.
n.d. 118 x 126 cm



121
SHOPPING OR GRAIN
BAG. LEATHER AND
COTTON YARN.

Tuareg,
Mauritania.
n.d. 132 x 36 cm



122
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 16 x 5.5 cm



123
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 16 x 5.5 cm



124
LADLE. LEATHER AND
CARVED WOOD.

Tuareg, Tahoua,
Niger.
n.d. 23 x 7 cm



125
LADLE. CARVED WOOD.

Tuareg, Tahoua,
Niger.
n.d. 21 x 6.5 cm



126
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 15 x 6.5 cm



127
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 23 x 6 cm



128
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 16 x 5.5 cm



129
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 23 x 6,6 cm



130
WEDDING SPOON.
CARVED WOOD.

Abalak,
Niger Valley.
n.d. 16 x 5,5 cm



131
LADLE. CARVED WOOD.

Tahoua, Niger.
n.d. 23 x 7 cm



132

LADLE. CARVED WOOD.

Tahoua, Niger.
s.d. 41 x 5 cm



133

MAT-SCREEN. LEATHER AND DOUM PALM.

Tuareg, Niger.
425 x 100 cm



134

TUNIC. EMBROIDERED COTTON.

Fula, Mali.
n. d. 99 x 22 cm.



135

TUNIC. EMBROIDERED COTTON.

Fula, Mali.
n. d. 127 x 30 cm.



136

TUNIC. EMBROIDERED COTTON.

Fula, Mali.
n. d. 99 x 31 cm.



137

HEADPIECE. METAL, LEATHER, COTTON AND COWRIE SHELLS.

Fula, Mali.
n.d. 41 x 6 cm.



138

HEADPIECE. METAL, LEATHER, COTTON AND COWRIE SHELLS.

Fula, Mali.
n.d. 25 x 5 cm.



139

HEADPIECE. METAL, LEATHER, COTTON AND COWRIE SHELLS.

Fula, Mali
s. d., 36 x 6 cm

"During a field survey that I conducted in 1998, I became interested in decorated bed stakes used to ensure the safety and comfort of the sleeper. I also paid particular attention to 'jewelry-messages' used by the women in this region.

They revealed similar forms, of a symbolic or magical nature, which employed the same decorative vocabulary."

BERT FLINT



140
SOUTHERN CROSS.
METAL.

Between the Niger Valley
and Agadez.
n.d. 6.5 x 4.5 cm



141
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 4.5 x 3 cm



142
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 7 x 3 cm



143
SOUTHERN CROSS.
METAL.

Between the Niger Valley
and Agadez.
n.d. 9 x 5 cm



144
SOUTHERN CROSS.
METAL.

Between the Niger Valley
and Agadez.
n.d. 7 x 5 cm



145
SOUTHERN CROSS.
METAL.

Between the Niger Valley
and Agadez.
n.d. 9 x 4.5 cm



146
SOUTHERN CROSS.
METAL.

Tuareg, Niger Valley.
n.d. 7 x 5 cm



147
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 5 x 4 cm



148
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 5 x 4 cm



149
NECKLACE ORNAMENTED
WITH THREE FAMÉRA
AMULET-JEWELRY.
PIECES. METAL, PEARLS
AND COTTON.

Tuareg, Niger Valley.
n.d. 18 x 13 cm



150
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 5 x 4 cm



151
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 5 x 4 cm



152
MESSAGE JEWELRY.
METAL.

Tuareg, Niger Valley.
n.d. 5 x 4 cm



153
BED STAKE. WOOD.

Tuareg, West of the Niger Valley.
n.d. 129 x 18 cm



154
BED STAKE. WOOD.

Tuareg, West of the Niger Valley.
n.d. 136 x 18 cm



155
BED STAKE. WOOD.

Tuareg, West of the Niger Valley.
n.d. 141 x 205 cm



156
BED STAKE. WOOD.

Tuareg, West of the Niger Valley.
n.d. 121 x 23 cm



157
VEIL WEIGHT. METAL
AND WOOD.

Tuareg, Nigerian border, Algeria.
n.d. 21 x 4 cm



158
VEIL WEIGHT. METAL
AND WOOD.

Tuareg, Nigerian border, Algeria.
n.d. 21 x 4 cm



159
VEIL WEIGHT. METAL
AND WOOD.

Tuareg, Nigerian border, Algeria.
n.d. 35 x 8,5 cm



160
VEIL WEIGHT. METAL
AND WOOD.

Tuareg, Nigerian border, Algeria.
n.d. 35 x 8,5 cm



161
VEIL WEIGHT. METAL
AND WOOD.

Tuareg, Nigerian border, Algeria.
n.d. 12 x 6 cm



162
VEIL WEIGHT. METAL
AND WOOD.

Tuareg, Nigerian border, Algeria.
n.d. 15 x 9,5 cm



163
FUNERARY URN.
TERRACOTTA.

Bura, Niger.
3rd-12th century.
45.5 x 17 cm

"During my stay in Mauritania, I observed that leather work is closely associated with all the cultural and artistic activity of the Sahelian communities. The bonds between man and animal are so close that the hide of a killed or sacrificed animal is sacred. It is therefore no coincidence that leather is the material through which Saharan art is best conveyed."

BERT FLINT

MAURITANIA



164
LUGGAGE COVER.
Mauritania.
n.d. 100 x 63 cm



165
LUGGAGE COVER.
Mauritania.
n.d. 100 x 63 cm



166
BRIDAL BAG. LEATHER.
Mauritania.
n.d. 58 x 26 cm



167
BRIDAL BAG. LEATHER.
Mauritania.
n.d. 63 x 32 cm



168
BRIDAL BAG. LEATHER.
Mauritania.
n.d. 58 x 26 cm



169
CALABASH COVER. LEATHER AND DOUM PALM.
Mauritania.
n.d. 41 cm



170
SHOPPING BAG. LEATHER.
Mauritania.
n.d. 44 cm



171
CALABASH COVER. LEATHER AND DOUM PALM.
Mauritania.
n.d. 45 cm



172

CASE. WOOD, IRON AND COPPER.

Boutilimit, Mauritania.
n.d. 21.5 x 35 cm



173

CASE. WOOD, IRON AND COPPER.

Boutilimit, Mauritania.
n.d. 10 x 21 cm



174

OIL LAMP CASE. WOOD AND GLASS.

Mauritania.
n.d. 19 x 17 cm



175

TEAPOT KIT. CARVED WOOD.

Mauritania.
n.d. 39,9 x 15 cm



176

MAT. LEATHER AND DOUM PALM.

Mauritania.
n.d. 127 x 107 cm



177

MAT. LEATHER AND DOUM PALM.

Mauritania.
n.d. 122 x 110 cm



178

SHOPPING BAG. LEATHER.

Mauritania.
n.d. 114 x 53 cm

"In all the stories related to frogs that I have heard, from Morocco to Mali and from prehistory to today, I discovered that this amphibian accompanies and protects pregnant women and helps them during childbirth. Does this hark back to Heqet, the Egyptian frog-headed goddess who also presided over childbirth?"

BERT FLINT



179
INNER SIDE OF A TCHE-HAT WOMEN'S BAG. LEATHER AND COTTON.

Tuareg, Niger.
n.d. 64 x 68.5 cm



180
CARVED FROG ON LOCK. CARVED WOOD.

Dogon, Mali.
n.d. 45 x 31.8 cm



181
BIRD. CARVED WOOD. SENUFO,

Burkina Faso.
n.d. 43 x 26 cm



182
WEAVING PULLEY WITH A BIRD HEAD. WOOD.

Mali.
n.d. 21 x 12 cm



183
BIRD. CARVED WOOD.

Senufo,
Burkina Faso.
n.d. 91 x 19 cm



184
DIVINATION BOX. CARVED WOOD.

Baoulé,
Ivory Coast.
n.d. 36 x 21 cm



185
FROG. TERRACOTTA.

Souss Valley,
Morocco.
n.d. 8.3 x 4 cm



186
FROG. TERRACOTTA.

Taroudant,
Souss Valley, Morocco.
n.d. 8 x 4 cm

"These past few years I have collected a number of Neolithic objects. In prehistoric times, the Sahara, which was characterized by lush vegetation as a result of abundant rain, and which was rich in wild fauna, saw the convergence of peoples of diverse geographical origins: from the Sudan, the Upper Nile Valley and from the Saharan Atlas. The settlement of these peoples gave rise to a new civilization that at times produced abstract works, as well as work involving very refined forms. Consequently, this vast territory formed a single cultural and artistic entity."

BERT FLINT



187
**BATRACHIAN (FROG).
STONE.**

Central Sahara.
Neolithic Period.
14.6 x 3.1 cm



188
**RAPTOR (FALCON)
WITH WINGS DRAWN
AGAINST THE BODY.
POLISHED GREEN
STONE.**

Central Sahara.
Neolithic Period.
13.5 x 13.5 cm



189
**RAPTOR (FALCON)
WITH WINGS DRAWN
AGAINST THE BODY.
POLISHED GREEN
STONE.**

Central Sahara.
Neolithic Period.
10.5 x 3.5 cm



190
**RAPTOR (FALCON)
WITH WINGS DRAWN
AGAINST THE BODY.
POLISHED GREEN
STONE.**

Central Sahara.
Neolithic Period.
8 x 4 cm



191
GROOVED AXE. STONE.

Central Sahara,
Neolithic Period.
8 x 4 cm



192
GROOVED AXE. STONE.

Central Sahara,
Neolithic Period.
14.5 x 4.3 cm



193
**PIGMENT PALETTE.
STONE.**

Central Sahara.
Neolithic Period.
14.5 x 4.3 cm



194
CARVED STONE.

Central Sahara.
Neolithic Period.
27,3 x 4,8 cm



195
**LARGE RITUAL SPOON.
POLISHED GREEN
STONE.**

Central Sahara.
Neolithic Period.
20 x 3.2 cm



196
**FEMALE FIGURE.
POLISHED STONE.**

Central Sahara.
Neolithic Period.
17.5 x 4 cm



197
**FEMALE FIGURE,
PROBABLY ON POLI-
SHED STONE AXE.**

Central Sahara.
Neolithic period.
15.5 x 2.9 cm



198
**HYPER-STYLIZED
FEMALE FIGURE.
POLISHED STONE.**

Central Sahara.
Neolithic Period.
21 x 9 cm



199
FEMALE FIGURE.
POLISHED STONE.

Central Sahara.
Neolithic Period.
17.5 x 4 cm



200
HEADLESS FEMALE
FIGURE. POLISHED
STONE.

Central Sahara.
Neolithic Period.
8.3 x 8.3 cm



201
HEADLESS FEMALE
FIGURE. POLISHED
STONE.

Central Sahara.
Neolithic Period.
21 x 9 cm



202
FEMALE FIGURE WITH
PROMINENT BREASTS
AND ARMS DRAWN
TOWARD THE
STOMACH. STONE.

Neolithic Period.
17.3 x 8.2 cm



203
FEMALE FIGURE WITH
PROMINENT BREASTS
AND ARMS DRAWN
TOWARD THE
STOMACH. STONE.

Neolithic Period.
15.6 x 7.8 cm



204
FEMALE FIGURE WITH
PROMINENT BREASTS
AND ARMS DRAWN
TOWARD THE
STOMACH. STONE.

Neolithic Period.
13.6 x 6.3 cm



205
FEMALE FIGURE.
POLISHED STONE.

Central Sahara.
Neolithic Period.
8.3 x 8.3 cm



206
FEMALE FIGURE.
POLISHED STONE.

Central Sahara.
Neolithic Period.
17.3 x 8.2 cm

All the exhibited objects, with the exception of those showing "MT" or "MPBAB, DBF" in their descriptions, are from the personal collection of Bert Flint. They are shown according to his instructions regarding their placement in the exhibition space. The same applies to the descriptions of the objects, which were written or revised by Bert Flint. As certain descriptions have not been verified by outside specialists, the dating and geographical locations of the corresponding objects could be subject to revision.

The exhibited objects should be viewed from left to right and from top to bottom.

MT : Collection of the Musée Tiskiwin

MPBAB, DBF : Donation Bert Flint, Collection Musée Pierre Bergé des Arts Berbères - Fondation Jardin Majorelle

BERT FLINT

21 octobre 2020 – 30 mai 2021

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Kinani, Siham Kraifa, Mourad Ouhdan,
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Exhibition curator
Mouna Mekouar

Assistant exhibition curator
Marie-Christine Lebasle

Construction and installation
Mourad Ouhdan
Monim Sabyh
Abdelmoutaleb Tachfine

Registrar
Hanane Bakka
Sahar Lamsyah
Hayat Machache

Restoration of works
Gerardo Juan Uguole

Exhibition design
Jasmi Oeczebi

Photography
Salah Bouade
Omar Tajmouati

Signage
Hicham Bellaghzal
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Lighting
Amine Mohammed Belamdioui
Sébastien Debant
Romain Vilier

Brochure
Issam Battoum
Imane Cadimi
Maha Moudine
Loubna Zerzou

Translation
José Abete
Helen Ranger

musée
YVES SAINT LAURENT
marrakech

Rue Yves Saint Laurent
Marrakech, Morocco
+212 (0) 5242-98686
www.museeyslmarakech.com