

musée
YVES SAINT LAURENT
marrakech

16.10.2021

29.05.2022



Une
amitié
marocaine
A صداقة
Moroccan مغربية
friendship

Tamy Tazi
Fernando Sanchez
Yves Saint Laurent



FONDATION
JARDIN MAJORELLE



Tamy Tazi
Fernando Sanchez
Yves Saint Laurent

The remarkable exhibition opening soon at the Musée Yves Saint Laurent Marrakech explores the friendship and spheres of inspiration shared by three couturiers: Tamy Tazi, Fernando Sanchez (1935-2006) and Yves Saint Laurent (1936-2008). All three had the same passion for Morocco, its colors, its exuberance and its rich ancestral heritage.

This exhibition is the first to look through their eyes while evoking the key moments of a creative dialogue that began at the end of the 1960s. It brings together a number of major works that are among the most representative of their pursuits, their experimentation and fellowship.

They were close friends who were passionately interested in the decorative and applied arts of Morocco, and fascinated by the Kingdom's colors, *"its forceful harmonies, brazen fusions and feverish creativity."* (Yves Saint Laurent). They were particularly attentive to *"the mysterious streets of Marrakech,"* (Fernando Sanchez), and to this city that *"introduced them to color"* (Yves Saint Laurent). Their passion for this *"wonderful unknown"* city would bring them together regularly.

The exhibition's aim is to open a mirror onto their friendship and the passion for Morocco that inspired them. The revealing words of Yves Saint Laurent seem to echo throughout the exhibition: *"Although accustomed to the light and the colors of North Africa, it was later, when I discovered Morocco, that I realized that the range of colors I use was that of the zelliges, zouacs, djellabas and caftans. The boldness seen since then in my work, I owe to this country, to its forceful harmonies, its daring combinations, the fervor of its creativity. This culture became mine, but I wasn't satisfied with absorbing it; I took, transformed and adapted it."* (1983)

In the winter of 1966, Yves Saint Laurent visited Marrakech for the first time. It was love at first sight. From then on, until the end of his career, he would travel to Morocco several times a year for rest and relaxation, and to design his collections. A year earlier, in 1965, Tamy Tazi appeared in the pages of the influential fashion magazine, *Vogue*, as a symbol of Moroccan elegance and modernity. She became one of Yves Saint Laurent's first friends in Morocco. Fernando Sanchez and Yves Saint Laurent met as young men at the École de la Chambre Syndicale de la Couture Parisienne and remained close friends all their lives. While living in Casablanca, New York and Paris respectively, Tamy Tazi, Fernando Sanchez and Yves Saint Laurent would regularly meet up in Marrakech, sharing the same fascination for the richness of the Moroccan decorative repertoire.

Yves Saint Laurent emphatically affirmed the influence that Morocco had on his work. He knew how to take advantage of, reinvent, and create a new feminine silhouette using the *burnous*, the *saroual*, and other traditional clothing from the Moroccan man's wardrobe. His color

Glossary

Burnous or salham:

a hooded cape traditionally worn by men

Saroual:

baggy trousers worn by men, and today also by women

Jabador:

a tight-sleeved jacket traditionally worn by men

Exhibition dossier**Surface:** 450 m²**Number of textile works****exposed:** More than 60 pieces by Tamy Tazi, Fernando Sanchez and Yves Saint Laurent**Other works :** photographs, drawings, textiles, embroidery**Provenance of works****exposed:** Collection Tamy Tazi Mezian, Fernando Sanchez – Quintin Yearby Foundation, Fondation Pierre Bergé – Yves Saint Laurent, Fondation Jardin Majorelle and several private collections

palette, which combined vibrant, warm tones with more restrained colors, was also influenced by what he saw in Morocco. In his work, the dazzling colors of Marrakech confront each other: pink, red, yellow, but also muted colors such as beige, earth tones and navy blue. It is worth noting that Yves Saint Laurent, before discovering Morocco, attached a greater importance to the color black in his collections.

To fully appreciate the rich and abundant itinerary of Yves Saint Laurent's work, one must take into account his forty-year friendship with Tamy Tazi and Fernando Sanchez. The works of these three fashion designers, which often resonate with one another, give form to this crossplay.

Tamy Tazi discovered how to reinvent the caftan, giving it a more slender and refined silhouette, offering women a new assuredness while emphasizing the contours of the feminine form. She took an interest in the art of cutting fabric, and above all, in embroidery. She redefined the caftan, playing with both dress codes and variations in shapes and colors. She built an extraordinary collection of embroidery and antique textiles, which allowed her to broaden her gaze and helped inspire her creative work. Tamy Tazi shared her passion for Moroccan embroidery and fabrics with Yves Saint Laurent and Fernando Sanchez, both of whom she both introduced to this very particular world. At the same time, thanks to her involvement with Yves Saint Laurent, whose fashion house she represented in Morocco, Tamy Tazi gained access to fabrics that were designed by major textile manufacturers exclusively for the French couturier.

This exhibition lets us in on a game of give and take: how the visual worlds shared by the three friends and designers influenced all three, and how each, in his or her own way, sought to reinvent these worlds. Their individual adaptations of these visual perspectives, and the crossroads among their works, are based on a deep bond and aesthetic communion that would continue to reunite them at various stages of their lives and careers for over 40 years. The works exhibited must be seen and understood in the light of the close friendship between Tamy Tazi, Fernando Sanchez and Yves Saint Laurent and their ongoing play of successive reinterpretation and creative renewal.

Exhibition curators

Madison Cox**Mouna Mekouar**

Exhibition design

Jasmin Oezcebi

This exhibition has been made possible with the generous support of the Fondation Jardin Majorelle.

When Yves Saint Laurent and I arrived for the first time in Marrakech, in 1966, little did we know that this city would end up playing such a significant role in our lives, that over the years we would buy three houses there, including the former Majorelle property with its renowned garden, or that Morocco would become our adopted country and second homeland. — Pierre Bergé

The exhibition is organized around five themes:

A family album – The atelier – Inspirations – Masculine-Feminine –

An explosion of colors.

1. A FAMILY ALBUM

In February 1966, Yves Saint Laurent arrived in Marrakech for the first time. It was love at first sight. From then on, until the end of his career, he would travel to Morocco several times a year for rest and relaxation, and to design his collections. A year earlier, in 1965, Tamy Tazi appeared in the pages of *Vogue* as a symbol of Moroccan elegance and modernity. Tamy Tazi became one of Yves Saint Laurent's first friends in Morocco.

Yves Saint Laurent and Fernando Sanchez met as young men at the École de la Chambre Syndicale de la Couture Parisienne and remained close friends all their lives. In 1974, Pierre Bergé and Yves Saint Laurent sold Dar el Hanch, their first house in Marrakech, to Fernando Sanchez, and acquired Dar es Saada, a house adjacent to the Majorelle Garden. While living in Casablanca, New York and Paris respectively, Tamy Tazi, Fernando Sanchez and Yves Saint Laurent would regularly meet up in Marrakech.



Unknown photographer
**Fernando Sanchez
and Yves Saint Laurent**
c. 1975

Gelatin silver print
Fondation Pierre Bergé –
Yves Saint Laurent, Paris



Unknown photographer
Tamy Tazi
 and Yves Saint Laurent
 at an outdoor luncheon
 organized by Tamy Tazi,
 Marrakech
 Early 1970
 Gelatin silver print
 Fondation Jardin Majorelle,
 Marrakech



Unknown photographer
Yves Saint Laurent
 at *Dar el Hanch*, Marrakech
 Late 1960s
 Gelatin silver print
 Fondation Pierre Bergé –
 Yves Saint Laurent, Paris



Unknown photographer
 Outdoor “salon” in the gardens
 of *Dares Saada*, Marrakech
 Late 1970s
 Gelatin silver print
 Fondation Pierre Bergé –
 Yves Saint Laurent, Paris

“Yves’ longest friendship was with Fernando Sanchez. The two young men had met in Paris at the *Chambre Syndicale de la Couture*, where they were studying fashion. Theirs was a strong and enduring friendship. Fernando was pursuing his career in New York, but would see us often in Marrakech and ended up buying our first home, *Dar el Hanch*.”
 — **Pierre Bergé**

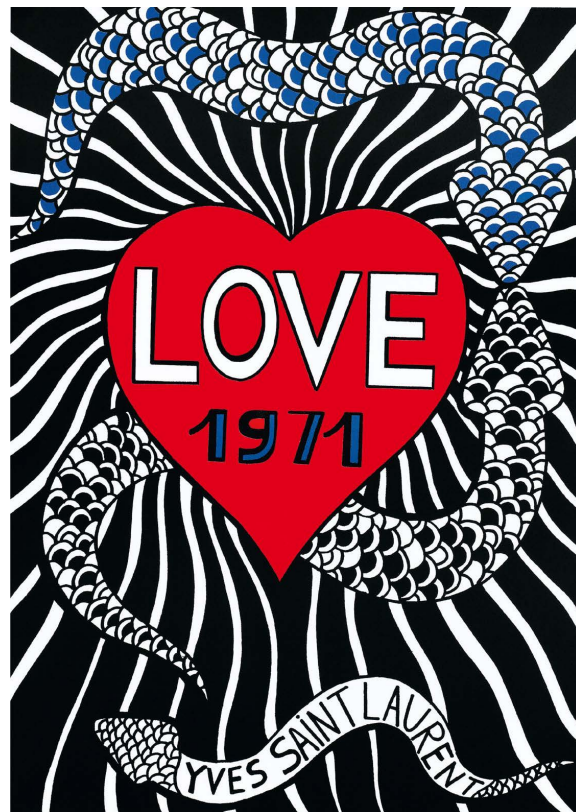
“Jalil and Tamy Tazi were our first Moroccan friends. Tamy is also a talented designer who is inspired by traditional culture without forgetting the times in which we live.” — **Pierre Bergé**

“Loyalty and being there for one another. I would see Pierre Bergé and Yves Saint Laurent in the early 1970s, along with a small Marrakech-based group: Paul and Talitha Getty (no one dressed like her at the time with Syrian tunics, old caftans and boots), Bill Willis (for whom I made a number of jabador jackets), Fernando Sanchez, Jacqueline Foissac and a few others. Marrakech was still a small town—with only one red light in the *Guéliz*!—frequented by hippies and a handful of eccentrics. Every one of them ended up settling in Marrakech and finding his or her own way to approach their creative work.” — **Tamy Tazi**

“Yves would come to Marrakech every year on December 1 and June 1, to design his haute couture collections. He would work tirelessly for two weeks and return to Paris with an impressive dossier of drawings. It was in Marrakech that Yves discovered color. The rainbow of colors found in Morocco had a lifelong influence on him.” — **Pierre Bergé**

“Yves was a gentle and reserved person. We would stumble upon him in the souks where he went by bicycle. He felt at ease there and people liked him. I wore his clothes before working with him. What a pleasure it was for me to go to Paris four times a year to keep up with his collections and see him. He encouraged me a lot. I cherished his compliments.” — **Tamy Tazi**

In 1970, Yves Saint Laurent designed the first of a series of LOVE year-end greeting cards in poster format that he would send until 2007 to his family, friends, collaborators and clients. Every year, Yves Saint Laurent would come up with a new chromatic palette using collages, drawings or gouaches. Common to all his cards is the use of the word “LOVE.” Many of them were inspired by Morocco. The snake motif is seen in many.



Yves Saint Laurent
LOVE greeting cards
1971
Lithograph on paper
Fondation Jardin Majorelle,
Marrakech

2. THE ATELIER

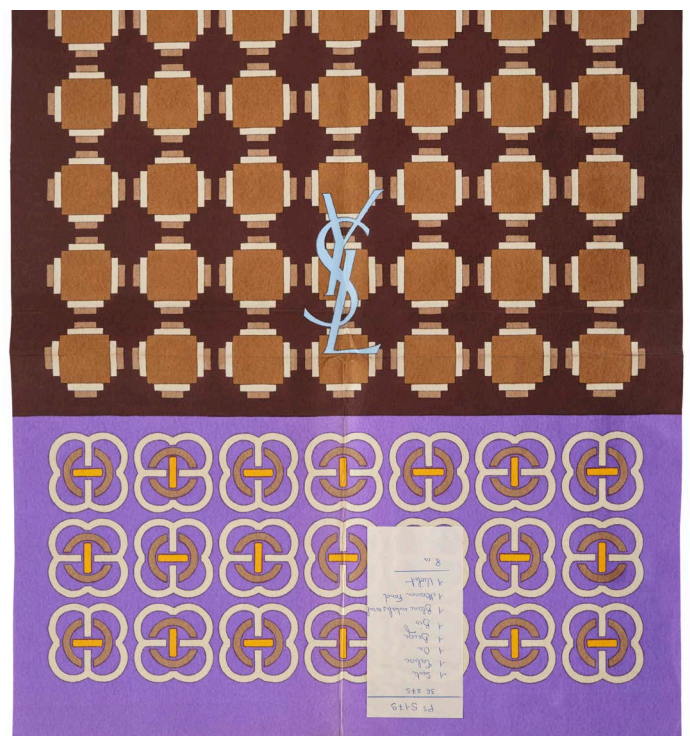
Tamy Tazi has always had a keen knowledge of Moroccan craftsmanship, and textiles in particular. She built one of the Kingdom's first important collections of indigenous embroidery and weaving, and she introduced Fernando Sanchez and Yves Saint Laurent to this artisanal universe and to the specific characteristics of embroidery from Azemmour, Chaouen, Fès, Meknes, Salé, Rabat and Tétouan. Embroidery, too often neglected, was far from a minor art in their eyes, as can be seen in their aesthetic research and their exploratory creations. They transcended this ancestral vocabulary by seeking new chromatic harmonies, each according to his or her inspiration, and by exploring new materials. Tamy Tazi used the art of embroidery as it relates to the caftan, and Yves Saint Laurent adopted it in his haute couture collections by freely interpreting the repertoire of embroidery and passementerie. Saint Laurent was also fascinated by Moroccan zellige tiles, carved plaster and sculpted woodwork, whose patterns he used to create original printed fabrics.

Yves Saint Laurent
Original print by Abraham*,
Zurich, of an Yves Saint Laurent
scarf inspired by *zellige* tiles
From 1970 to 1984
Printed blotting paper
Fondation Pierre Bergé –
Yves Saint Laurent, Paris

Yves Saint Laurent
Original print by Abraham*,
Zurich, of an Yves Saint Laurent
scarf inspired by *mashrabiya*
carved wooden latticework
Entre 1970 et 1984
Printed blotting paper
Fondation Pierre Bergé –
Yves Saint Laurent, Paris

Prints of patterned fabrics

These prints of patterned fabrics are important elements used in the textile industry. They show the pattern printed on paper before being printed on textile. Made by the Swiss fabric manufacturer Abraham*, the prints allowed Yves Saint Laurent to control the quality of the design and the color tones. They reflect the vibrant and daring colors, as well as the patterns, found on *zelliges*, *moucharabieh*, etc., which make up the Moroccan architectural vocabulary that so inspired Yves Saint Laurent.

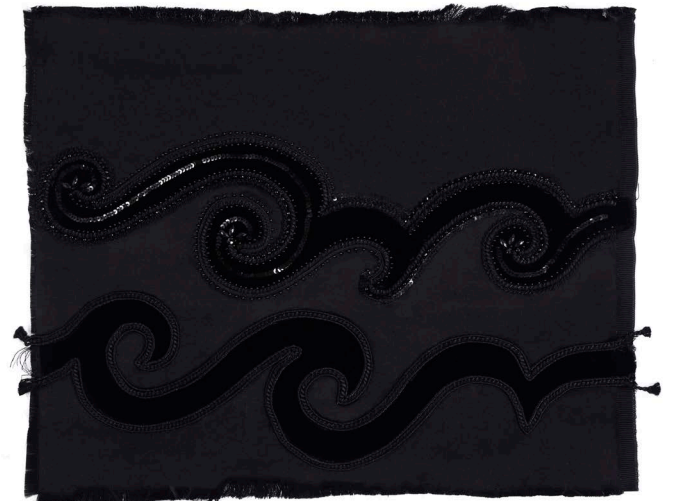


left:
Embroidery samples executed in
Tamy Tazi's atelier
Silk crepe, silk satin, silk and
cotton, etc.
Collection Tamy Tazi Mezian,
Casablanca

right:
Embroidery and passementerie
samples commissioned by
Yves Saint Laurent and executed
by the Houses of Lesage and
Montex*, as well as other
Parisian embroiderers
Woolen cloth, cotton canvas,
leather, silk faille, silk crepe, etc.
Fondation Pierre Bergé –
Yves Saint Laurent, Paris

A Dialogue of Embroideries

Stars, trees of life, squares, polygons, broken lines, herringbone or interlacing patterns and floral themes: This set of patterns shows us the ongoing dialogue between Tamy Tazi and Yves Saint Laurent. These samples reveal the kinds of questions they were asking themselves, which sometimes would respond to one another and sometimes would stand out on their own, and they show their mutual interest for the embroidery of Tetouan, Fez, Rabat and Chaouen. The samples also underscore their attachment to ornaments which, in their opinion, were far more than simple means of embellishing fabrics or clothing.



“When I need to design a new embroidery pattern, I start by consulting my collection: I find my inspiration in Moroccan and Ottoman crafts. I transpose them; I adapt them to my purpose. This involves lots of research and is a trial-and-error process that can last for months, as it’s a constant back-and-forth within the workshop. One must take into account the constraints specific to the repetition of the pattern, to the nature of the fabric, its edges. I then choose my colors and apply them to the drawing.”

— Tamy Tazi

I started collecting embroidery in the 1970s. At the time, it didn’t interest many people and didn’t cost much. And it was a great pretext to visit the souks. My favorites are those from Chaouen, Tétouan and Salé. They inspired a few pieces of mine, which ended up being less popular in Morocco than abroad. Women once knew how to embroider: They respected the painstaking process, which is no longer the case today.

— Tamy Tazi



Embroidery samples executed
in Tamy Tazi’s atelier

Silk muslin, silk satin, silk crepe,
woolen cloth, cotton, etc.

Collection Tamy Tazi Mezian,
Casablanca

3. MASCULINE-FEMININE

Yves Saint Laurent and Fernando Sanchez always acknowledged the influence of Morocco on their creative work. Fernando Sanchez would regularly collaborate with Boujemaa, a tailor in the medina of Marrakech, to fashion clothing for his personal use as well as for his New York-based line. As for Yves Saint Laurent, he would not only take advantage of the country's rich clothing heritage but also play on its codes and traditions. He said, "*This culture has become mine, but I didn't just import it, I latched onto it, transformed and adapted it.*" The preparatory designs for his fall-winter 1976 haute couture collection are proof of this. In them, we see that Yves Saint Laurent reinterpreted the Moroccan man's wardrobe—the *jabador*, *burnous*, *saroual* and *tarboosh*—to create emblematic feminine silhouettes. He came to adopt a style that was at the crossroads of genres—masculine and feminine—and cultures. Tamy Tazi also upended time-honored canons to provide women with a more casual look. The traditionally masculine apparel that she reinvented gave women a daring and powerful form to their emancipation, without denying them their femininity.

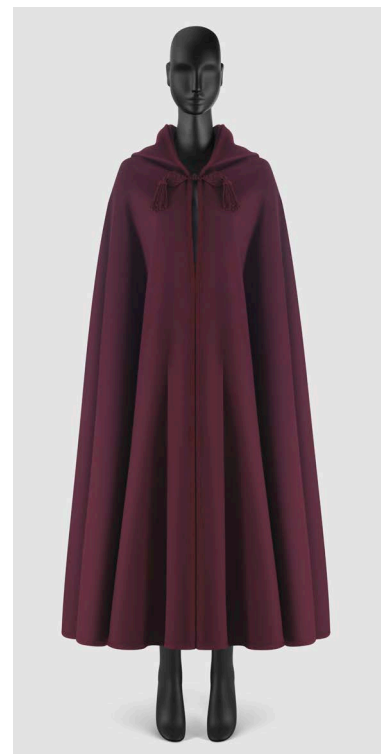
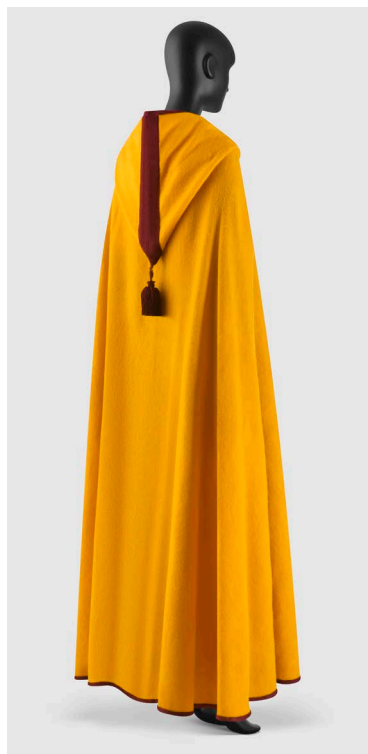
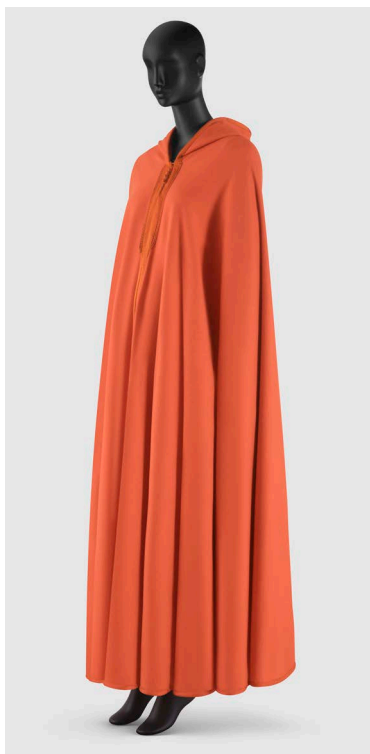
Tamy Tazi
Woman's cape or *burnous*
Coarse wool with braided
passementerie collar trim
Collection Tamy Tazi Mezian,
Casablanca

Fernando Sanchez
in collaboration with Boujemaa
***Burnous* cape made for**
Fernando Sanchez
Coarse wool with braided
passementerie collar trim
Fernando Sanchez –
Quintin Yearby Foundation,
New York

Yves Saint Laurent
Women's *burnous* cape
SAINT LAURENT *rive gauche*
autumn-winter 1976 collection
Coarse wool with braided
passementerie collar trim
Fondation Pierre Bergé –
Yves Saint Laurent, Paris;
on loan to the Musée Yves Saint
Laurent Marrakech

Burnous

The *burnous*—from the Amazigh *abernous*,—also called a *selham*, is a hooded, sleeveless woolen cape. Yves Saint Laurent and Tamy Tazi reimagined this emblematic apparel from the Moroccan man's wardrobe by daringly using masterful associations of colors and by applying a new female silhouette. This unique crossover approach would revolutionize dress codes in Morocco and abroad.



1976 Collection

These sketches by Yves Saint Laurent prefigure the whirlwind of colors and shapes found in his fall-winter 1976 collection. Considered “revolutionary” by *The New York Times*, it marked a turning point in the couturier’s career. He transformed the female silhouette by evoking the costumes of Russian ballets, but also and above all, by drawing on the Moroccan man’s wardrobe. All these drawn figures, dressed in *burnous*, *jabadors* and *sarouals*, capture the beauty of a body in motion, free to dance and pirouette, liberated from all canons. “What I am offering [women] is not a new silhouette, but rather freedom,” said Yves Saint Laurent.



Yves Saint Laurent
Exploratory sketch for
the autumn-winter 1976 haute
couture collection, known
as the “Opera –Ballets Russes”
collection
1976

Felt tip on paper
Fondation Pierre Bergé –
Yves Saint Laurent, Paris

4. INSPIRATIONS

Strongly encouraged by Yves Saint Laurent and Fernando Sanchez, Tamy Tazi established her couture workshop in Casablanca in 1974. She went on to design uniquely refined clothing by reinventing ceremonial and homewear caftans. Her creations were at the crossroads of two worlds: the Moroccan tradition and the haute couture world she was familiar with as the Casablanca sales representative for the House of Yves Saint Laurent. Her friendship with Yves Saint Laurent, for whom Morocco was a real source of figurative and chromatic inspiration, encouraged Tamy Tazi to conceive of clothing that enhanced the richness and uniqueness of Moroccan heritage. By drawing on her collection of antique embroidery and her ongoing research, she was able to breathe new life into a traditional repertoire. In this way, she participated in the reinvention of the caftan and, by extension, in the emancipation of women. As for Yves Saint Laurent, he applied—with a perfectly mastered sobriety and sense of fantasy—the art of embroidery and passementerie to comfortable, urban clothing that accompanied women in their daily lives..

next page:

Tamy Tazi Caftan

Silk bourette with Chaouen-style embroidery
Collection Tamy Tazi Mezian,
Casablanca

Tamy Tazi Short tunic

White silk with Meknes-style embroidery
Collection Tamy Tazi Mezian,
Casablanca

Chaouen embroidery (detail) Early 20th century

Cotton embroidered with raw silk; in the middle a stylized star form; at the two extremities work evoking multicolored mosaics
Collection Tamy Tazi Mezian,
Casablanca

Embroidery from Meknes (detail)

Early 20th century
Cotton embroidered with multicolored raw silk forming a stylized geometric motif, denser at the extremities and dotted in the middle
Collection Tamy Tazi Mezian,
Casablanca

Chaouen-Inspired Caftans and Embroideries

Inspired by age-old embroidery from Chaouen, the embroidery used on this caftan was traditionally intended for at-home use, like the one shown in this panel which evokes multicolored mosaics. We can imagine Tamy Tazi's passion for this ancestral knowledge and expertise, which she ended up mixing and reinventing when applying them to her outfits.

“I have always loved embroidery. I was and continue to be a collector. I was young. I used to go to antique shops, those in the medina. Collecting has been a way of preserving them for me. Embroidery is a very interesting component of Moroccan heritage, the only one left to us by women. It is a language unto itself. These women couldn't write, but rather embroidered.” — **Tamy Tazi**

“I didn't want this ancient art of embroidery—the heritage it represents—to vanish. These are embroideries that were applied to sheets, cushions, tablecloths and especially curtains. I adapted them to garments, which wasn't easy at first as the embroiderers were reluctant. Then once they got the hang of it, it went quite smoothly.” — **Tamy Tazi**



5. AN EXPLOSION OF COLORS

Tamy Tazi

Tunic and trousers

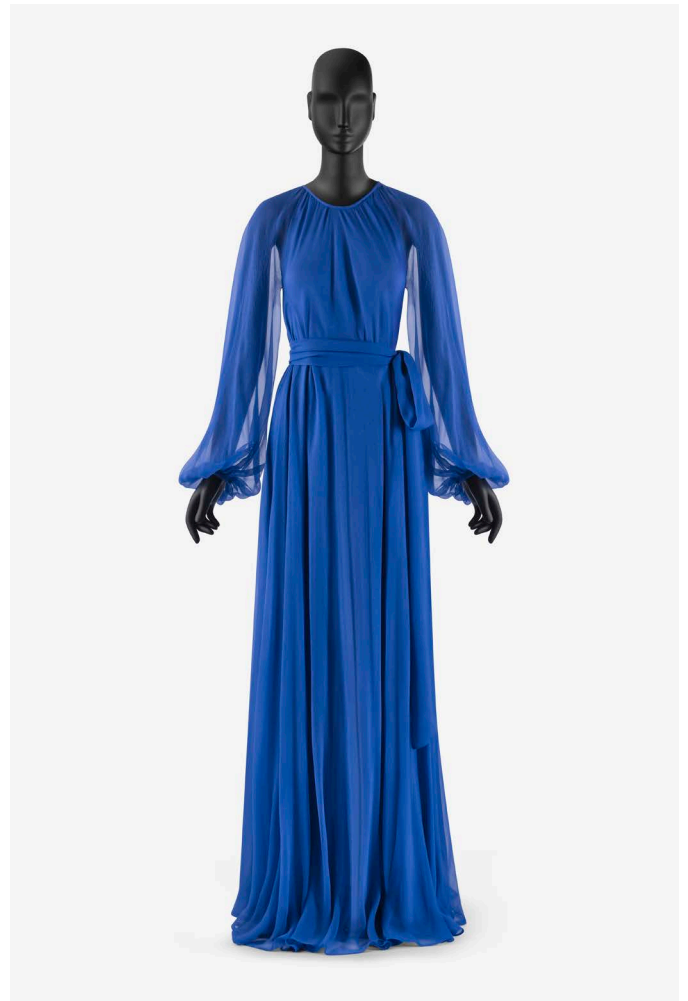
Majorelle blue silk muslin
and mauve silk, embroidered
with multicolored flowers
Collection Tamy Tazi Mezian,
Casablanca

Yves Saint Laurent

Long evening dress

Spring-summer 1996 haute
couture collection
Prototype
Royal blue silk muslin
Fondation Pierre Bergé –
Yves Saint Laurent, Paris;
on loan to the Musée Yves Saint
Laurent Marrakech

With Tamy Tazi, the caftan was given a new contour and a style all its own. She broke with the age-old use of heavy silks that concealed the body of Moroccan women, choosing instead light, fluid and transparent fabrics that emphasized the silhouette and allowed for more fitted cuts. Her friendship with Yves Saint Laurent also gave her access to wool jerseys, silk muslins and printed fabrics that prestigious suppliers would produce exclusively for the couturier. With the help of her friend, she gave voice to these fabrics, animating and embellishing them by overlaying patterns and embroidery of dazzling finesse. Different worlds came into contact, and the caftan became couture. Yves Saint Laurent encouraged Tamy Tazi's affection for vibrant tones and daring color combinations, which he was using in his work: *"The boldness seen in my clothing, I owe to this country, to its forceful harmonies, to its brazen fusions, to its feverish creativity."*





Yves Saint Laurent
Long evening ensemble
 Autumn-winter 1991 haute
 couture collection
 Prototype
 Beige iridescent silk muslin
 Fondation Pierre Bergé –
 Yves Saint Laurent, Paris;
 on loan to the Musée Yves Saint
 Laurent Marrakech

Tamy Tazi
Traditional caftan using two
pieces (*kamis* and *dfina*)
 Silk lamé with triple *dfina*
 and large volutes embroidered
 with gold thread and outlined
 with turquoise and coral-colored
 silk picots
 Collection Tamy Tazi Mezian,
 Casablanca

“I was also stimulated by the allure of certain women in my life, by the sumptuous colors of Morocco, the Moorish world and the light of the Mediterranean.”

— **Fernando Sanchez**

“I discovered Marrakech rather late, but what a shock it was. Above all, for its colors. This city introduced me to color...”

— **Yves Saint Laurent**

“...at every street corner in Marrakech one stumbles upon extraordinary groups of men and women that draw one’s attention: the women dressed in multi-colored caftans—pinks, blues, greens and purples. One is surprised that these groups, which appear to have been drawn or painted, as if sketches by Delacroix, are just part of everyday life.”

— **Yves Saint Laurent**

Musée Yves Saint Laurent Marrakech

The Musée Yves Saint Laurent Marrakech, which opened its doors in the fall of 2017, is a vibrant cultural center built around a central exhibition hall that showcases the work of the renowned couturier on a permanent basis. Much more than a simple retrospective of the iconic dresses YSL designed, one is led on a journey, with its focal point in Marrakech, through the many themes that inspired him. The fifty or so magnificent garments displayed – many rarely seen by the public – offer us an original reading of Yves Saint Laurent’s oeuvre and of his importance to the history of fashion. The dresses and other haute couture pieces are rotated every ten months in order to ensure their conservation as well as to offer the visitor a panorama that evolves on a regular basis.

The mYSLm also includes a hall for temporary exhibitions, a photography gallery, an auditorium, a research library, a bookshop and a café-restaurant. The basement of the building houses the museum’s collection and a state-of-the-art preventive conservation center.

The hall used for temporary exhibitions at the Musée Yves Saint Laurent Marrakech was conceived as a cultural and artistic showcase. It is where the museum displays talent from all over the world, with a special emphasis given to contemporary Moroccan artists.

www.museeyslmarakech.com

Open everyday
except Wednesdays
from 10 am to 18 pm
Last entrance at 5:30 pm
presse@jardinmajorelle.com

  [myslmarrakech](https://www.instagram.com/myslmarrakech)

Fondation Jardin Majorelle

The Fondation Jardin Majorelle is a nonprofit Moroccan institution that uses its own resources to ensure the conservation and functioning of the Jardin Majorelle, the Berber Museum and the Musée Yves Saint Laurent Marrakech.

The foundation’s resources were used to establish the Berber Museum, inaugurated in December 2011, and the Musée Yves Saint Laurent Marrakech, which opened in October 2017. The foundation’s earnings are entirely reinvested in Morocco to finance cultural, educational and social initiatives.

www.jardinmajorelle.com