

*les fleurs de*

أزهار

*yves saint laurent*

*the flowers of*

MUSÉE YVES SAINT LAURENT MARRAKECH

02.03.2024

05.01.2025

musée  
YVES SAINT LAURENT  
marrakech



FONDATION  
JARDIN MAJORELLE

## Foreword

In yet another example of the continued exploration and study of the vast body of work created by the late French couturier, and in a first of sorts, the Yves Saint Laurent museums in Marrakech and Paris have joined forces to present a groundbreaking exhibition: *The Flowers of Yves Saint Laurent*. As president of both sponsoring institutions—the Fondation Pierre Bergé – Yves Saint Laurent in Paris and the Fondation Jardin Majorelle in Marrakech—it is with great pleasure that I express my deep gratitude and appreciation to Olivier Saillard and Gael Mamine, the cocurators of the exhibition to be seen at both museums.

*The Flowers of Yves Saint Laurent*—opening first in Marrakech, followed by Paris—delves into the rich iconography of the floral world, which provided inspiration for Saint Laurent’s creative work.

The natural world played an important role in the daily life of the couturier. Flowers and foliage were omnipresent in each of his households, as well as at his couture house. Yves Saint Laurent and Pierre Bergé were as passionate about flowers as they were for collecting objets d’art, furniture, and artworks. And yet, the rich documentation of their homes—whether in photography or film—barely conveys the heady atmosphere and hothouse environment that prevailed in each of these legendary places.

The daily routine at their apartments and homes involved large teams replenishing water in vases, replacing fatigued bouquets, and receiving deliveries of tightly bound bundles of varying blooms, which were then placed throughout the Rue de Babylone apartment in Paris or in the succession of houses they owned in Marrakech. In the 1970s, ’80s, and ’90s, such florists as Lachaume, Moulié, and, of course, Arène—which fulfilled nearly daily deliveries to the apartment—were considered essential suppliers, as the great Parisian jewelers were to the fashion house. Vast resources were spent making sure the public rooms as well as the private quarters were filled with an endless succession of arrangements that were either ahead of the usual floral seasons—much to the amazement of guests— or remained constant throughout the year, such as the giant *Monstera* leaves that could always be found at the couple’s famed Lalanne bar or the giant masses of intoxicating Madonna lilies that always stood in the corner of the main salon at the Rue de Babylone residence.

Chateau Gabriel, the couple's Normandy retreat, had vast gardens, including a kitchen and cutting garden, as well as a series of greenhouses that would supply the renowned Proustian-themed residence with flowers, which included an outrageous quantity of roses from the geometrically laid out rose garden edged with dwarf boxwood. Designed by the Swiss garden designer Franz Baechler, it was planted in the early 1980s with blowsy, full-blown, extravagant English roses—recently reintroduced by such famed growers as Peter Beales and David Austin—with such fin-de-siècle names as Belle de Crécy, Bourbon Queen, Silas Marner, or Cuisse de Nymphe. The château's winter garden, or *jardin d'hiver*, which itself was an ode to the lavish Eugène Lami watercolors of Princess Mathilde's greenhouse-like dining room, was packed with Kentia palms, pyramidal spires of Stephanotis or pink jasmine *Jasminum polyanthum*, miniature kumquats, and masses of orchids of all types: *Dendrobium*, *Cattleya*, *Mokara*, and *Vandas*, all grown specially on-site in a cool greenhouse.

Equally important were the endless series of bouquets dispatched as tokens of appreciation, gratitude, and affection that Saint Laurent and Bergé would send out almost daily to members of the press, gracious hostesses, opening night performers, friends, and family. The heavy, white-stock Benneton-engraved carte de visite, often with the surname barred diagonally to convey an intimate or informal air, would accompany these floral offerings with laconic notes that often ended with “*tendrement*” (tenderly) or “*toute mon amitié*” (all my friendship). It was a world within itself—highly codified, yet with the underlying emotion that is so often expressed through the offering of flowers, which in and of themselves are signs of hope, beauty, and love.

It is very touching indeed that our sister institutions have worked together in this endeavor. I express my sincere gratitude to Alexis Sornin and his Marrakech team, and to Elsa Janssen and her Parisian *équipe*, for taking on this ambitious project that crosses cultures and examines the intoxicating floral world that always remained an unlimited resource and source of inspiration for Yves Saint Laurent.

MADISON COX

President of the Fondation Jardin Majorelle

## Introduction

The Musée Yves Saint Laurent Marrakech (mYSLm) is delighted to announce the opening, on March 2, 2024, of the exhibition *Les Fleurs d'Yves Saint Laurent*, which will coincide with the seventh anniversary—on September 20, 2024—of the founding of the Yves Saint Laurent museums in Marrakech and Paris. For the first time, the two museums will prepare and mount a joint exhibition and catalogue project under the curatorship of Gaël Mamine and Olivier Saillard.

Olivier Saillard curated the exhibition *Yves Saint Laurent: The Scandal Collection, 1971*, seen at the Fondation Pierre Bergé – Yves Saint Laurent, Paris in 2015. At the time, Gaël Mamine was head of collections at the Fondation. Together, they mounted their first joint exhibition, *Yves Saint Laurent: Line and Expression*, which was seen alongside the exhibition *Cy Twombly: Morocco, 1952/1953*. These two exhibitions, which were seen at the Musée Yves Saint Laurent Marrakech in 2023, placed drawing at the heart of the work of the French couturier and American artist.

Together, Olivier Saillard and Gaël Mamine are preparing a second exhibition, *Les Fleurs d'Yves Saint Laurent*, to be mounted simultaneously at the Musée Yves Saint Laurent Marrakech and the Musée Yves Saint Laurent Paris. The exhibition will focus on the passion that Yves Saint Laurent, as well as Pierre Bergé, had for nature. Saillard and Mamine will place lilies of the valley, bougainvilleas, roses, wheat, poppies and lilies on herbarium boards that could have been imagined by the couturier.

Whether in Majorelle's gardens or in wandering, Proustian memories, flowers become a subject of attention rather than mere ornaments. Yves Saint Laurent's flowers are the revelations of an enlightened colorist for whom the use of subtle and nuanced shades, in and of itself, represents a daring fashion gesture. In the great herbarium of fashion, as if in a collection of dried plants, only clothes remain.

From Saturday, March 2, 2024 through Sunday, January 5, 2025

Vernissage : March 1, 2024

Open every day except Wednesdays from 10:00 am to 6:00 pm

For more information: [presse@jardinmajorelle.com](mailto:presse@jardinmajorelle.com)

[www.tickets.jardinmajorelle.com](http://www.tickets.jardinmajorelle.com)

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

From September 20, 2024 through May 4, 2025

Opening: September 19, 2024

Musée Yves Saint Laurent Paris

A catalogue accompanying *Les Fleurs d'Yves Saint Laurent*, in French and English editions, will be published by Éditions Jardin Majorelle in March 2024.

# Curators



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## OLIVIER SAILLARD

Former director of the Palais Galliera – Musée de la Mode de la Ville de Paris and director of the Fondation Azzedine Alaïa, Olivier Saillard is a fashion historian, independent curator and author of numerous works dedicated to the heritage bequeathed to us by twentieth-century couturiers. Olivier Saillard continues to explore new ways of looking at fashion through exhibition projects such as *Balenciaga: Working in Black* at the Musée Bourdelle in 2017 and *Alaïa/Grès. Beyond Fashion* at the Alaïa Foundation in 2023, as well as through projects involving poetry or performance.



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## GAËL MAMINE

Former heritage curator at Balenciaga and former head of collections at the Fondation Pierre Bergé – Yves Saint Laurent, Gaël Maminie has been associate curator of fashion exhibitions in Europe, Asia and the United States, including *Volez, Voguez, Voyagez – Louis Vuitton*, which was presented at the Grand Palais in Paris before traveling to Tokyo, Seoul, New York and Shanghai. Among his recent curatorial achievements is *Azzedine Alaïa, couturier and collector* at the Palais Galliera – Musée de la Mode de la Ville de Paris in 2023.

## *Avant-propos*

The beauty of flowers, whether wild or cultivated, remains an eternal source of wonder, amazement, and inspiration. With their inexhaustible variety of colors and shapes, their graphic lines or profusion of details, their range of textures and infinite delicacy, flowers never cease to fascinate us.

Artists, so adept at observation, have made flowers their subjects since ancient times, rising to the twofold challenge of depicting their beauty while at the same time reinterpreting it.

Yves Saint Laurent—indisputably the greatest artist among the major couturiers—never tired of expressing the power of flowers through his creations: their beauty, their place in art history, and their symbolism.

In their daily lives, Yves Saint Laurent and Pierre Bergé surrounded themselves with multitudes of flowers, filling their interiors in Paris with flower arrangements, from their apartment on Rue de Babylone to their fashion house on Avenue Marceau. In Marrakech, meanwhile, the gardens of the Villa Oasis overflowed with bougainvillea and other choice plants. This passion for nature was also reflected in their collections of art and furniture, from seventeenth-century furniture upholstered with floral fabrics to artworks including Edward Burne-Jones's *The Adoration of the Magi*, Édouard Vuillard's *Lilas*, and Henri Matisse's *Cowslips*, *Blue and Rose Fabric* (see p. 28).

At Château Gabriel, the residence they acquired near Deauville, Normandy, in 1983, Yves Saint Laurent made a highly original request of his friend the interior designer Jacques Grange, asking him to paint the walls with trompe-l'oeil murals inspired by Claude Monet's *Water Lilies*. Was he aware that to paint his masterpiece Monet had diverted the course of the Epte River near his house at Giverny, so making the pools that he would plant with his water lilies? Do flowers make us lose all reason?

In his collections, Yves Saint Laurent often paid homage to modern artists—Van Gogh, Gauguin, Bonnard, and Matisse—for whom painting flowers offered an opportunity to practice their mastery of light and color. In order to interpret and translate his ideas and sketches, Saint Laurent called on the finest of experts. He commissioned sublime printed silks from the House of Abraham for his dresses in celebration of Bonnard, while for his Spring–Summer 1988 haute couture collection he paid vibrant tribute to Van Gogh by asking the House of Lesage to recreate his *Iris*es and *Sunflowers* on jackets with all-over embroidery. So committed was he to the nuances and details of every flower that each jacket required over six hundred hours of work.

Did Saint Laurent—ever the enigmatic, playful, and impish designer—conceal certain messages in the Rose dresses (see pp. 92–99), Wheat jackets (see pp. 122–129) or Poppy gowns (see pp. 136–143) featured in this

volume? Was he familiar with Charlotte de la Tour's famous *Le Langage des fleurs* (Language of Flowers), published in 1819, from which we learn that jasmine suggests amiability, lilies chastity, and violets modesty? One thing is certain: his floral designs were intended for women. Yves Saint Laurent's flowers are a declaration of love, an ode to women's beauty, revealing them by turn as goddesses or girls in the flower of youth.

Reading and studying the flowers in Yves Saint Laurent's work is also to explore an aspect of his inner life: from Christian Dior's lucky lily of the valley to the lily (*lys*) that formed an anagram of his initials, and from romantic roses or Moroccan bougainvillea to the wheat that was his own good-luck charm, they all tell us something about him.

Dedicated to the multitude of flowers that feature in Yves Saint Laurent's creations, this book is the fruit of the first joint venture between the Musée Yves Saint Laurent Marrakech and the Musée Yves Saint Laurent Paris, with two exhibitions mounted simultaneously at the two museums. The curators of these exhibitions are Olivier Saillard and Gaël Mamine, whose love of poetry and literature resonates in striking fashion with the floral motifs of Yves Saint Laurent. The project is further enriched by the talents of the photographer Sarah Braeck. We are delighted that she has agreed to draw inspiration from our collection for a series of images that are published here for the first time. Some twenty of her photographs punctuate the pages of this book, evoking softness and impressionism: "I would like to photograph the models selected for this catalog in a way that interprets a garden of flowers," she stated. "I intend to photograph Yves Saint Laurent's flower motifs and then print them out to work on them in paint, like abstract gardens. I will integrate each model into these backdrops, linking the images together through the material." To accompany these images, texts by Marc Jeanson, former botanical director of the Jardin Majorelle, explain the scientific, historical, and symbolic narrative behind Yves Saint Laurent's favorite species of flower. In addition, essays by the philosopher Emanuele Coccia and Serena Bucalo-Mussely, curator and head of collections at the Musée Yves Saint Laurent Paris, focus on the beauty of flowers and the accessories chosen by Yves Saint Laurent.

We would like to extend our warmest thanks to the teams at the Musée Yves Saint Laurent Paris and the Musée Yves Saint Laurent Marrakech for their individual and collective efforts, which have made it possible to bring this dual exhibition and this unique publication to fruition.

We also express our gratitude to Madison Cox, president of the Fondation Pierre Bergé – Yves Saint Laurent in Paris and the Fondation Jardin Majorelle in Marrakech, both for the trust he continues to place in us, and for his determination to unite two places as a single institution.

ELSA JANSSEN

Director of the Musée Yves Saint Laurent Paris

ALEXIS SORNIN

Director of the Musée Yves Saint Laurent Marrakech

## EVENING DRESS

Autumn-winter 1969 haute couture collection  
Prototype – Atelier Blanche  
Panne silk velvet (Abraham fabric), silk pongée  
(Majorelle fabric) and silk percale (Sabarent fabric)

© Fondation Pierre Bergé Yves Saint Laurent,  
Photographed by Sarah Braeck



## EVENING DRESS

Autumn-winter 1993 haute couture collection  
Prototype – Atelier Jacqueline  
Silk faille (Abraham fabric), silk taffeta (Buche fabric), silk organza (Bianchini fabric) and silk satin (Guillemin fabric)

© Fondation Pierre Bergé Yves Saint Laurent,  
Photographed by Sarah Braeck





## *Ephemeral flowers and dresses*

OLIVIER SAILLARD

Every season—particularly in spring and summer—flowers of every variety come into bloom on dresses. There are even some that manage to survive into the fall and winter on fabrics. This sudden explosion of flowers occurs without resorting to potting compost or topsoil, for while garden flowers and wildflowers are ephemeral and fleeting, these blooms—whether embroidered or printed—are as everlasting as any evening or day dress can be.

For centuries, natural flowers in posies, wreaths, and sprigs were used like evanescent brooches to decorate and subtly fragrance garments, much as we use buttonholes today. On high days and holidays, it was the custom among the ancient Greeks and Romans to put flowers in their hair. It was in the late Middle Ages that the first floral motifs appeared on textiles. The velvets of the Ottoman Empire, adopted by skilled Italian weavers, were like stylized gardens, spilling over with a rich profusion of blooms. The return to nature celebrated during the Enlightenment led to a new appreciation of flowers, and a rich variety of wild and cultivated blooms spread across every surface. Furniture, upholstery fabrics, and garments—following the example of Marie Antoinette—were delicately sprigged or enveloped in extravagant floral compositions, which vied with each other in their uninhibited exuberance and growing confidence.

It was in the nineteenth century that this riot of floral motifs was to reach its bucolic height. As weaving techniques grew ever more sophisticated and industrialized, and advances in chemistry held out the possibil-

ity of dyes in an infinite palette of colors, so flowers and leaves—both imaginary and naturalistic—came to flourish on woven fabrics. The vogue for Indian chintzes only increased the popularity of floral motifs, and the birth of luxury industries and haute couture in the late nineteenth century did nothing to dampen this enthusiasm. The great Charles Frederick Worth—founding father of haute couture and its new working practices—was so enamored of large-scale floral motifs that their spreading petals and leafy boughs became a defining feature of his style. A dramatic example of this can be seen in his Lily evening gown, worn by Comtesse Greffulhe—Proust’s inspiration for the Duchesse de Guermantes—now held in the collections of the Palais Galliera in Paris. With its white and gold lilies gracefully festooned over black silk velvet, it fascinated Proust, who even possessed a photographic print of it. At the turn of the century, the Belle Époque celebrated ornamental designs inspired by flowers and foliage in unprecedented profusion; the S-shaped curves of elegant ladies’ corseted figures competed with interlacing foliage motifs and heady floral bouquets. Adopting the hydrangea as his favored motif, Paul Doucet designed dresses with boned wasp waists above billowing skirts that offered wide open spaces over which roses, tulips, and lilacs bloomed and sprawled in lavish profusion. The style revolution spearheaded by Paul Poiret after 1914 popularized less naturalistic floral motifs. With Paul Iribe, who drew fashion illustrations for him, Poiret invented a stylized rose motif that was more in keeping with the latest artistic trends. Jeanne Lanvin, meanwhile, created flower collections in the form of notebooks filled

with fabric samples collected from around the world, taking inspiration from them while also indulging her own personal tastes. Mademoiselle Chanel studded her creations with camellias—a touching reminder of the bouquet of camellias given to her by Boy Capel as a token of his love.

In the 1930s and 1940s, wildflower motifs became standard fare for everyday dresses. Under the influence of the great couturiers, flowers interlaced and overlapped with each other, unfolding their brightly colored petals over skirts and bodices. Certain fabric designers opted for a naturalistic approach, while others adopted an abstract one, concerned only with exploiting fashionable color combinations. Christian Dior was the couturier who took the floral theme a stage further, likening his idealized female silhouette to the curves of a flower and introducing the Corolle line as part of his New Look collection in 1947. Throughout the 1950s, Dior led a style trend in which the concept of the *femme fleur* inspired collection after collection, blooming like myriad gardens of the imagination. The sprays of lily of the valley that were so dear to him still inspire designs bearing witness to his enduring legacy.

Although this was the decade in which the greatest talents took their inspiration from botanical subjects, subsequent decades have not proved any less immune to nature's influence. The 1960s produced new graphic, pop art versions, with contrasting areas of flat color and geometric shapes, in pronounced contrast to the dense motifs of the hippie era. Contemporary fashion has featured flowers that are dreamlike,

or even disturbing, as in the Viktor & Rolf haute couture show in which oversized Dutch bulbs and flowers took center stage in a unique fashion performance.

Yves Saint Laurent was heir to this floral tradition, while remaining the master of its expression and renewal. Both in the art of haute couture and in his pioneering development of ready-to-wear, Saint Laurent never forsook his love of flowers. Working with the fabric designer Abraham in a longstanding partnership, he persuaded the women of his era to sport floral motifs without running the risk of succumbing to a romantic or insipid look. The flowers he found in the Jardin Majorelle or in the Proustian images of his wide-ranging imagination were more than merely decorative. Whether they were abstract in the flat colors of modern art, hazy as in impressionist paintings, realistic as though on a flower stall, or simply blooming as they would in a garden, Yves Saint Laurent's flowers were the manifesto of an expert colorist for whom the subtleties and nuances of shades represented a creative act in themselves. Because he possessed the talent and peerless expertise to do so, he shunned the confines of conventional good taste and used color pairings that had hitherto been considered to clash (see p. 78). Benevolent or carnivorous, his flowers devoured velvets and satins (see pp. 72–73 and 110). Highbrow, they dissolved away on the dresses whose historical references they inspired (see pp. 80–91). Meanwhile, his sheath-dress or full-skirted designs in a single plain color, cut from chiffons as fragile as poppy petals, already resembled the silhouettes of flowers previously unknown to botany (see pp. 156–157).

At the Hôtel Inter-Continental in Paris, where magnificent models paraded on a runway flanked by flower-lined walls that filled the air with an intoxicating fragrance, Saint Laurent would draw his shows to a close with a wedding dress: the ultimate expression of a *robe posée*—a “posed” dress—like an ephemeral flower worn by the figure of Eve. Saint Laurent will always be associated with irises and ears of wheat, growing as in fields and meadows, or as depicted by the artists he admired, but it was his lilies—*lys* in French, in a fortuitous anagram of YSL—that drew the most applause.

Since 1962, Yves Saint Laurent’s designs and gardens have more than

just their style in common. Like bouquets that only last a day, they also share a vulnerability. Conserving them away from the light, like a dried rosebud, is not always enough to guarantee their safekeeping. This precarious balancing act, which requires fashions to come and go in a state of perpetual renewal, holds all the mystery of these creations that are designed for a day or for a season, that embody an era while seeking timelessness, that are fleeting yet linger. Only the greatest of couturiers, headed by Yves Saint Laurent, have succeeded in satisfying this desire for eternity, while also hinting at the fashions of the future. In the great herbal of fashion, only the clothes endure.



Original sketch for an evening dress, Spring-summer 1992 collection haute couture. Graphite pencil on paper, 11 ½ × 8 ½ IN. (29,5 × 21,5 cm)  
© Fondation Pierre Bergé Yves Saint Laurent, Photographie de Claus Ohm

## Flowers Species

MARC JEANSON

**BOUGAINVILLEA** The genus *Bougainvillea* was first described by the botanist Philibert Commerson, who was the first European to discover this vine in Brazil in July 1767, on the round-the-world voyage led by Admiral de Bougainville. Today, *Bougainvillea spectabilis* is grown throughout the world's tropical and subtropical regions. It is highly prized as an ornamental plant due to its modified and highly colored leaves known as bracts, which surround the inconspicuous white tubular flowers. The vines are extremely vigorous, growing to heights of thirty-three feet (10 m) and festooned with masses of showy bracts in a range of intense colors. Numerous cultivars have been selected for the colors of their bracts, ranging from white to orange and myriad shades of pink, mauve, and violet. Many of these may be admired in the Jardin Majorelle in Marrakech. Yves Saint Laurent was fascinated by them, drawing inspiration from them, notably for his celebrated capes.

**ROSE** Roses (of the genus *Rosa*) are woody perennials. Botanists have identified over two hundred and fifty species of rose growing in temperate and subtropical zones of the northern hemisphere. Rose breeders, meanwhile, have created thousands of varieties, thorny or thornless, climbing or rambling, with single or double blooms, single-or repeat-flowering, and in an infinite variety of textures, colors, and fragrances. In the language of flowers, the rose symbolizes a wide range of sentiments according to its shape and color. In addition to being highly ornamental, roses are also widely grown for their perfume and culinary uses. Beloved of so many, the rose has naturally inspired many artists, including

the great flower painter Henri Fantin-Latour, who devoted many of his paintings to roses, and Pierre Joseph Redouté, whose volume on roses is one of the most celebrated today. It comes as no surprise to see roses so frequently and in so many different forms in the work of Yves Saint Laurent.

**WHEAT** Wheat (various species of the *Triticum* genus) is a cereal whose origins go back about ten thousand years. It was one of the first plant species to be domesticated. Although it is generally categorized as a food crop, wheat also has considerable aesthetic appeal. A member of the family of grasses, it relies on the wind to carry its pollen and therefore does not develop colored petals to attract pollinating insects. The soft green or ripe golden ears of wheat are iconic images of summer landscapes in many countries. Wheat's beauty derives from the articulation of the ears into a multitude of interlocking structures (spikelets, glumes, glumella, etc.) and the airiness of the beards of varying lengths that extend the kernels. Since ancient times, wheat has been a symbol of wealth and has been associated with fertility. In his famous jacket embroidered with ears of wheat, Saint Laurent captured the elegance and variety of the ears with remarkable accuracy. At Saint Laurent's funeral in the church of Saint Roch, his coffin was draped with a yellow shroud embroidered with bouquets of green wheat.

**POPPY** The corn poppy (*Papaver rhoeas*) is a herbaceous annual with stems and leaves covered in stiff hairs. It contains a white latex and produces the large seed heads with tiny openings that are characteristic of the *Papaver* genus. Poppies

grow in freshly turned soil and so are associated with cultivated land. The papery lightness and brilliant scarlet of their petals—an intrinsic feature of summer landscapes—have fascinated many artists, including Courbet, Klimt, Van Gogh, and Monet, who took inspiration from them for one of his most celebrated paintings. In the language of flowers, the poppy symbolizes consolation, and it has an enduring association with the horrors of war, from Homer's comparison of fallen Achaean soldiers to drifts of poppies in the Iliad to the trenches of World War I. Whether printed or embroidered, used in jewelry or accessories, this potent and fragile flower was an intrinsic element in Saint Laurent's floral repertoire.

**LILY** Lilies (of the genus *Lilium*) are herbaceous plants that grow mostly from bulbs. Around one hundred and twenty species grow principally in the temperate and subtropical regions of Asia, Europe, and the Americas. They are highly ornamental, and over time plant breeders and horticulturalists have selected hundreds of hybrids and cultivars with blooms in a large variety of sizes and colors. Lilies are also prized for their perfume, which sometimes can be almost overwhelming. Frequently mentioned in the Bible and featured in religious art, lilies are associated with the Annunciation in Christian iconography and are an attribute of Saint Anthony of Padua. In the language of flowers, lilies symbolize majesty and purity. Saint Laurent liked to surround himself with bouquets of lilies, essentially white Madonna lilies and Easter lilies, and he also depicted them on fabrics and in hair ornaments and bridal bouquets.

**LILY OF THE VALLEY** Lily of the valley (*Convallaria majalis*) is a woodland plant that grows in the temperate regions of Asia, Europe, and North America. A herbaceous perennial, it spreads through underground stems known as rhizomes. These send out shoots of two or three leaves, at the base of which sprays of flowers in the form of tiny pure white bells appear in spring. After pollination, the berries that develop are bright red when mature and contain several seeds. All parts of the plant are highly toxic and if consumed may prove fatal to humans. It was from Christian Dior, who adopted lily of the valley as his lucky charm, that Saint Laurent learned about this flower, which symbolizes the return of happiness and is associated with the month of May. Although it is prized for its unique perfume, no extract, essence, or absolute can be produced from it, and it is described in perfumery as *muette* or "dumb. Lily of the valley guards its secrets jealously.

## 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 œuvre 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 reference 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 modern and contemporary Morocco.

[www.museeyslmarraakech.com](http://www.museeyslmarraakech.com)  
Open everyday except Wednesdays  
from 10 am to 18 pm  
Last entrance at 5:30 pm  
[www.tickets.jardinmajorelle.com](http://www.tickets.jardinmajorelle.com)  
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## 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 Pierre Bergé Museum for Berber arts 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.fondationjardinmajorelle.ma](http://www.fondationjardinmajorelle.ma)  
[contact@fondationjardinmajorelle.ma](mailto:contact@fondationjardinmajorelle.ma)

## JARDIN MAJORELLE

The Jardin Majorelle and the Fondation Jardin Majorelle are delighted to celebrate the garden’s 100th anniversary this year. The centennial will be marked with festivities and cultural events to be enjoyed by national and international visitors alike.

Celebrating the first hundred years of the garden will be a chance to highlight its historic and ongoing role as a world-renowned destination in Marrakech.

[www.jardinmajorelle.com](http://www.jardinmajorelle.com)  
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