

Yves Saint Laurent

ONSTAGE

musée YVES SAINT LAURENT marrakech

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When Jean Cocteau's play *The Eagle with Two Heads* was revived at the Théâtre de l'Athénée in 1978, its director Jean-Pierre Dusséaux commissioned Yves Saint Laurent to redesign the sets and costumes. The role of the mute servant Tony was played by actor Malek Eddine Kateb, one of the founders of the Algerian National Theater. To call attention to his background and identity, Yves Saint Laurent drew inspiration from traditional North African costumes.

0.1 0.2

The character of Tony, as played by Malek Eddine Kateb, in the play *The Eagle with Two Heads* by Jean Cocteau. Staged by Jean-Pierre Dusséaux, Théâtre de l'Athénée–Louis Jovet, Paris, 1978.

Graphite pencil and colored pencil on paper.

Flecked woolen cloth and silk velvet cape with silk passementerie; tunic, trousers and belt of flecked woolen cloth

Inv. 2012.01.1081 ; 2013.01.08

The early years

After the aesthetic awakening upon seeing a production of Molière's *The School for Wives* in 1950, Yves Mathieu-Saint-Laurent could think of nothing but designing sets and costumes for the stage. He would stage his own productions in a simple wooden crate, which he named "The Illustrious Theater." Using gouache on colored paper and largely inspired by the graphic work of Christian Bérard, he sketched sets and costumes, including those for Alexandre Dumas's novel *La Reine Margot* and Jean-Paul Sartre's play *The Devil and the Good Lord*. In 1955, Yves Saint Laurent's theatrical career was launched: his set designs were used for the staging in Nice and Monte Carlo of Christiane Favre-Jaume's play *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

Draft proposals for sets and costumes (never realized). Designs from Saint Laurent's youth: drafts of stage sets and costumes for *La Reine Margot*, *The Devil and the Good Lord* and *The Eagle with Two Heads*, 1951 and 1953.

Gouache on paper

Inv. 2018.09.003 ; 2012.01.0810 ; 1545 ; 0790

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 BEAUMARCHAIS

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 for the character of Fanchette, played by Dominique Arden.

Silk velvet and seersucker dress, silk and wool cheesecloth half-slip

On loan from the Performing Arts Department of the Bibliothèque Nationale de France
Inv. COS-2004/0202/01

2.1

Costume sketch for the dancers in Act IV.

Reproduction

Prêt de la Bibliothèque nationale de France, département -ASP. Arts du spectacle.

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

2.3–2.6

Costume sketches.

Ink, gouache, pastel and graphite pencil on paper with pinned textile swatches

Inv. 2012.01.1636 ; 2012.01.1624 ; 2012.01.1634 ; 2012.01.0820

2.8–2.11

Anne Doat (Suzanne) and Dominique Paturol (Figaro); Jean Desailly (Count Almaviva) and Dominique Paturol; Simone Valère (the Countess), Anne Doat and Dominique Paturol; Jean-Pierre Hercé (Cherubino), Dominique Paturol 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 Enguerand 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.

2.15–2.18

Costume sketches and chromatic study.

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

Musée Yves Saint Laurent Marrakech, Inv. 2017.01.01 ; 04 ; 06 ; 2019.38.04

2.19

Set of documents concerning the preparations for the play *Hippolytus*, organized and staged by Joseph A. McPhillips III at the American School of Tangier in 1992.

On loan from the American School of Tangier

2.20

Set of documents concerning the preparations for the play *The Bacchae*, organized and staged by Joseph A. McPhillips III at the American School of Tangier in 1969.

American School of Tangier

CHER MENTEUR

ADAPTATION FRANÇAISE PAR JEAN COCTEAU DE LA

PIÈCE DEAR LIAR 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 Jovet, Paris 1980.

“There was the Athénée, Jovet, 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

2.22 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

2.21

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

HAROLD ET MAUDE

PIÈCE DE COLIN HIGGINS

MISE EN SCÈNE DE JEAN-LOUIS BARRAULT

Théâtre Récamier, Paris, 1973.

2.25–2.28

Madeleine Renaud and Daniel Rivière.

Photograph by Marc Enguerand,

Armelle & Marc Enguerand Collection

Photographs by Bernard Press Agency. Reproduction

LA CHEVAUCHÉE SUR LE LAC DE CONSTANCE

PIÈCE DE PETER HANDKE

MISE EN SCÈNE DE CLAUDE RÉGY

Théâtre des Ambassadeurs, Paris, 1974.

For Peter Handke's play *La Chevauchée sur le lac de Constance* (The Ride Across Lake Constance), directed by Claude Régy, Yves Saint Laurent was commissioned to design the costumes for Jeanne Moreau, Delphine Seyrig, Michael Lonsdale, Sami Frey and Gérard Depardieu, who together represented the pinnacle of French theater at the time. The 1974 production at the Théâtre des Ambassadeurs, Espace Cardin in Paris, was a true dramatic revolution: a large part of the play relied on improvisation by the actors.

2.29 2.30

Sketches of costumes for Delphine Seyrig and Jeanne Moreau.

Gouache on paper. Facsimile

Inv. 2012.01.1512 ; 2019.31.23

2.31

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

Unknown photographer. Reproduction

L'AIGLE À DEUX TÊTES

PIÈCE DE JEAN COCTEAU

MISE EN SCÈNE DE JEAN-PIERRE DUSSÉAUX

Théâtre de l'Athénée – Louis Jovet Paris, 1978.

2.32

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

Printed paper

Inv. 2012.01.0309

2.35

Costume for the character of Edith de Berg, played by Martine Chevallier.

Silk velvet dolman jacket trimmed with silk passementerie; silk damask blouse; silk faille and silk velvet skirt

Inv. 2013.01.05

2.33

Costume sketches for the character of Edith de Berg, played by Martine Chevallier; for that of Félix de Willenstein, played by Jean Faubert; and for that of Stanislas, played by Hugues Quester.

Graphite pencil, colored pencil and felt-tip pen on paper

Inv. 2019.33.112 ; 2012.01.1698 ; 0917

2.34

Sketch of the costumes worn by Geneviève Page.

Graphite and colored pencil on paper

Inv. 2012.01.1691

2.36 2.37 2.38 2.39

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

Mixed media

Inv. 2012.01.1230 ; 2019.33.612 ; 2012.01.1271

2.40

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

Unknown photographer. Reproductions

2.41

Portrait of Molière for the office of Pierre Bergé, Director of the Théâtre de l'Athénée–Louis Jovet, 1979.

Felt-tip pen on paper

Inv. 2012.01.0779

2.42

Costume sketches (never realized) for Moliere's *Tartuffe*, 1979.

Felt-tip pen on paper

Inv. 2012.01.1606 ; 1613

Ballet

While 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 Kerinska [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 Bernand 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.

Set to music by Henri Sauguet, a libretto by Boris Kochno, choreography by Roland Petit (The sets and costumes) by Christian Bérard, the ballet *Les Forains* (The Strolling Players) was first performed in 1949. In 1951, in Oran, the very young Yves Saint Laurent imagined sets for this ballet, which were used a decade later in a revival by Roland Petit broadcast on French television on December 24, 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

FESTIVAL POPULAIRE DE BALLETS DE ROLAND PETIT

CHORÉGRAPHIE DE ROLAND PETIT

PALAIS DE CHAILLOT

MALDOROR D'APRÈS ISIDORE DUCASSE, COMTE DE LAUTRÉAMONT

LE VIOLON D'APRÈS NICCOLÒ PAGANINI

LA RAPSODIE ESPAGNOLE

Théâtre National Populaire, Paris, 1962.

For the 1962–1963 season, the People's Ballet Festival was created at the Théâtre National Populaire in the Palais de Chaillot with the aim of making ballet accessible to the widest possible audience. Its director, Jean Vilar, invited the dancer-choreographer Roland Petit, who was then reinventing the choreographic lexicon, to present a program of four original works: *Palais de Chaillot*, *Maldoror*, *Le Violon* and *La Rapsodie Espagnole*.

3.17

Program of the *Festival Populaire de Ballets*.

Gift of the Association Jean Vilar/Maison Jean Vilar, Avignon

3.16

Costume sketch for the ballet *Palais de Chaillot* from the *Festival Populaire de Ballets*.

Ink on paper

Inv. 2015.05.0131

3.18

Costume sketch for the ballet *Palais de Chaillot* from the *Festival Populaire de Ballets*.

Ink, gouache and pastel on paper. Loan from the Association Jean Vilar/Maison Jean Vilar, Avignon

3.19

Costumes made by the Irène Karinska workshops for the dancers in the ballet *Palais de Chaillot* from the *Festival Populaire de Ballets*.

Cotton canvas top and tutu. On loan from the Association Jean Vilar/Maison Jean Vilar, Avignon

3.24 3.25

Costume sketches for the roles of Maldoror and the Spider in the ballet *Maldoror* from the *Festival Populaire de Ballets*.

Ink and pastel on paper. On loan from the Association Jean Vilar/Maison Jean Vilar, Avignon

Inv. GMS-MAL7 et GMS-MAL8

3.26

Costume sketch for the ballet *La Rapsodie Espagnole* from the *Festival Populaire de Ballets*.

Gouache, ink and pastel on paper. On loan from Association Jean Vilar/Maison Jean Vilar, Avignon

Inv. GMS-RAP2

3.28

Costume sketches for the ballet *La Rapsodie Espagnole* from the *Festival Populaire de Ballets*.

Graphite pencil, watercolor and fabric swatches on paper

Inv. 2015.05.0194 ; 2015.05.0190 ; 2015.05.0191

3.20

Yves Saint Laurent and Danièle Jossi at rehearsals of the ballet *Maldoror* from the *Festival Populaire de Ballets*.

Photograph by Giancarlo Botti. Reproduction

3.22

Roland Petit, Rosella Hightower and Yves Saint Laurent during the rehearsals of the ballet *La Rapsodie Espagnole* from the *Festival Populaire de Ballets*.

Photograph by Roger Pic. Reproduction

3.23

Dancers backstage at the ballet *La Rapsodie Espagnole* from the *Festival Populaire de Ballets*.

Photograph by Giancarlo Botti. Reproduction

3.21

Atilio Labis and Rosella Hightower in the ballet *Le Violon* from the *Festival Populaire de Ballets*.

Unknown photographer. Reproduction

3.29

Costumes produced by Irène Karinska's workshops for the dancers in the ballet *La Rapsodie Espagnole* from the *Festival Populaire de Ballets*.

Cotton canvas and silk tulle bodysuit embroidered with pompoms. On loan from the Association Jean Vilar/Maison Jean Vilar, Avignon

3.27

Color range for the costumes for *La Rapsodie Espagnole* from the *Festival Populaire de Ballets*.

Graphite pencil and textile swatches on paper

Inv. 2015.05.0187

These sketches from the early 1960s depict projects conceived by Yves Saint Laurent for Roland Petit's ballets. Although these ballets 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. 2015.05.0424 ; 2015.05.0396

3.42 3.43

Costume sketches for the ballet *Le Diable amoureux* (never staged), c. 1962.

Ink, gouache and pastel on paper

Inv. 2015.05.0259 ; 2015.05.0256

LA ROSE MALADE

D'APRÈS UN POÈME DE WILLIAM BLAKE

CHORÉGRAPHIE DE ROLAND PETIT

Palais des Sports de Paris, Paris, 1973.

La Rose Malade, a ballet by Roland Petit set to music by Gustav Mahler, was created in 1973 for Maya Plisetskaya, who declared: "Dancing in an Yves Saint Laurent costume helped me better understand the character I was portraying." This compliment from one of the greatest dancers of her time would remain dear to the couturier. Once again, his costumes would inspire his ready-to-wear collection the following season, in this case with a series of dresses featuring "handkerchief" hems.

3.51

Costume sketch for Maya Plisetskaya.

Felt-tip pen on paper

Inv. 2012.01.0068

3.52

Maya Plisetskaya and the dancers of the Opéra de Marseille Ballet during the performance of *La Rose malade*.

Photograph by Boris Lipnitzki/Roger-Viollet. Reproduction

3.53

Handwritten letter dated January 23, 1976 from the Russian ballerina Maya Plisetskaya to Yves Saint Laurent, announcing that *La Rose malade* would be included in the repertory of the Bolshoi Ballet and extolling the costumes designed by Yves Saint Laurent.

Reproduction

SHÉHÉRAZADE

CHORÉGRAPHIE ET LIVRET DE ROLAND PETIT

Palais Garnier, Paris, 1974.

3.50

Michael Denard et Ghislaine Thesmar dans le ballet *Shéhérazade*. Michael Denard and Ghislaine Thesmar in the ballet *Shéhérazade*.

Photographies de Colette Masson. Reproduction

Photographs by Colette Masson. Reproduction

3.49

Croquis de costume pour *Shéhérazade*.

Costume sketches for *Shéhérazade*.

Reproductions. Prêt de la Bibliothèque nationale de France, département -ASP- Arts du spectacle

Reproductions. On loan from the Bibliothèque nationale de France, Performing Arts

(ASP)

Inv. D216 – 137(19) et D216 – 137(20)

NOTRE-DAME DE PARIS

D'APRÈS LE ROMAN DE VICTOR HUGO

CHORÉGRAPHIE DE ROLAND PETIT

Palais Garnier, Opéra de Paris, Paris, 1965.

Notre-Dame de Paris, a ballet conceived by Roland Petit, set to music by Maurice Jarre, was created in 1965 for the Paris Opera. When designing the ballet's costumes, which evoke the stained-glass windows of Notre-Dame Cathedral in Paris, Yves Saint Laurent drew inspiration from the work of the painter Piet Mondrian, just as he had done a few months earlier for his revolutionary haute couture collection.

3.38

Costume sketch for Esmeralda in the ballet *Notre-Dame de Paris*

Ink and pastel on paper

Inv. 2012.01.1729

3.30 – 3.37

Costume sketches for *Notre-Dame de Paris*.

Reproductions. On loan from the Bibliothèque nationale de France—Opera Library and

(BMO)

Inv. D126 G-26 (2 ; 4 ; 6 ; 9 ; 10 ; 11 ; 15 ; 19)

3.40

Ballet dancer in *Notre-Dame de Paris*.

Photograph by Boris Lipnitzki/Roger-Viollet. Reproduction

3.41

Claire Motte and dancers in the ballet *Notre-Dame de Paris*.

Photograph by Roger Pic. Reproduction

3.39

Jean-Pierre Bonnefous, Claire Motte, Yves Saint Laurent, Roland Petit and Cyril Atanassofo on stage for the production of the ballet *Notre-Dame de Paris*.

Photograph by Giancarlo Botti. Reproduction

From 1970 to 1973, Sylvie Vartan commissioned Yves Saint Laurent to design her stage costumes for her concerts at the Olympia and her tour with Johnny Hallyday. The silk chiffon jumpsuit entirely embroidered with black sequins, which she wore in 1972, was immortalized by the photographer Tony Kent for *Vogue Paris*. The rhinestone-studded cotton twill ensemble was worn by the singer during a televised appearance in 1973 alongside Johnny Hallyday, who was also commissioning his stage costumes from the couturier at the time.

4.7

Article on Sylvie Vartan, who is seen wearing the costume designed by Yves Saint Laurent for her concerts at the Olympia in 1972. *Vogue Paris*, 1972.

Photograph by Tony Kent. Reproduction

4.4

Stage costume for Sylvie Vartan's 1972 concerts at the Olympia in Paris. Silk chiffon jumpsuit embroidered with sequins and silk organza. Private collection

4.2 4.3

Costume sketches for Sylvie Vartan's 1970 and 1972 concerts at the Olympia in Paris.

Graphite pencil and felt-tip pen on paper

Inv. 2012.01.1534 ; 2012.01.1559 ; 2012.01.1560 ; 2012.01.1561

4.5

Article on Sylvie Vartan preparing her September 21, 1970, concert at the Olympia, in which she is seen wearing her stage costumes designed by Yves Saint Laurent. *Mademoiselle Âge Tendre*, 1970.

Photographs by Léonard de Raemy. Reproduction

4.6

Sylvie Vartan and Yves Saint Laurent during a costume fitting for her September 21, 1970, concert at the Olympia in Paris. *Jours de France*, 1970.

Photographs by Léonard de Raemy. Reproduction

4.1

Stage costume for Sylvie Vartan, worn for the televised broadcast of *Top à Johnny et Sylvie*, directed by André Flédéric, which aired on Channel 2 of the Office de Radiodiffusion Télévision Française in 1975.

Jacket and trousers in cotton twill and rhinestones. Private collection

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

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

In “Le Réveil du Sultan,” staged 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 ROLLAND PETIT

Casino de Paris, Paris, 1972.

4.29 4.30

Costume sketches for the “Les Millionnaires” number 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 for the “Les Millionnaires” number from the musical revue *Zizi je t'aime!*. Photograph inscribed: “À mon grand ami Pierre / ma profonde tendresse / Zizi” [To my dear friend Pierre / with deep affection / Zizi].

Photograph by Jeanloup Sieff. Reproduction

As shown in these costume sketches for the “naked dancers” from the “Les Millionnaires” number, as well as in this photograph by Jeanloup Sieff of Zizi Jeanmaire in her costume for the “Les Bleus” number—set to one of Serge Gainsbourg's most beautiful songs for the 1972 musical revue *Zizi je t'aime!* at the Casino de Paris—the world of prostitution was evoked by mixing humor and tenderness.

ZIZI JE T'AIME !

MISE EN SCÈNE DE ROLLAND 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. 2014.02.162 ; 2012.01.0624 ; 2012.01.0627 ; 2019.26.082

4.34

Costume sketch for Zizi Jeanmaire in the “Je cherche un homme” number from the musical revue *La Revue*, staged by Roland Petit, Casino de Paris, 1970.

Felt-tip pen and graphite pencil on paper.
This dress is exhibited on the staircase.

Inv. 2014.02.147

ZIZI JE T'AIME !

MISE EN SCÈNE DE ROLLAND PETIT

Casino de Paris, Paris, 1972.

4.35

Costume sketch for the “Day and Night” number from the musical revue *Zizi je t'aime!*.

Felt-tip pen on paper.
This dress is exhibited on the staircase.

Inv. 2019.26.157

4.36

Costume sketch for the cross-dressers in the “Just a gigolo” number from the musical revue *Zizi je t'aime!*.

Ink, gouache and felt-tip pen on paper
Inv. 2014.02.187

4.37

Sketch of the costume worn by Zizi Jeanmaire in the closing number of the musical revue *Zizi je t'aime!*.

Ink and gouache on paper
Inv. 2014.02.248

4.38

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

Ink and gouache on paper
Inv. 2014.02.247

4.42 4.43

Dancers in the “Le cirque” 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 and ink on paper
Inv. 2012.01.0698

4.45 4.46

Costume sketches for the clowns in the “Le cirque” number from the musical revue *Zizi je t'aime!*.

Outfits of satin, velvet, synthetic silk canvas and waxed canvas; sequin embroidery
Inv. 2023.06.12 ; 2023.06.04.02

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

The circus world always fascinated Yves Saint Laurent. Beginning with his very first costume designs for the ballet *Les Forains* in 1961, he produced beautiful sketches that drew inspiration from Pablo Picasso's Rose Period (1904–1906). The couturier's clown costumes for the “Cirque” number performed at the Casino de Paris in 1972 are explosions of joy.

4.48

Zizi Jeanmaire wearing her costume from the “Mme West” number from the musical revue *Zizi Jeanmaire*, staged by Roland Petit, Théâtre National de Chaillot, Paris, 1963.

Photograph by Jeanloup Sieff. Reproduction

4.49 4.50

Zizi Jeanmaire wearing her costume from the “Frankie and Johnny” number from the musical revue *Zizi Jeanmaire*, staged by Roland Petit, Théâtre National de Chaillot, Paris, 1963 and in the musical revue *TV Show Zizi Jeanmaire*, Paris, September 1967.

Photograph by Giancarlo Botti. Reproduction

4.51

Costume base for Zizi Jeanmaire to wear in her musical revues, c. 1970.

Silk chiffon sweater embroidered with sequins and beads
Inv. 2014.01.50.01

4.52

Zizi Jeanmaire in the musical revue *Zizi je t'aime!*, staged by Roland Petit, Casino de Paris, Paris, 1972.

Reproduction

4.53

Zizi Jeanmaire and her dancers in *La Revue*, staged by Roland Petit, Casino de Paris, Paris, 1970.

Photograph by Colette Masson. Reproduction

Following the success of *La Revue* in 1970, Roland Petit mounted the musical revue *Zizi je t'aime!* in 1972 at the Casino de Paris, with costumes and sets that were even more sumptuous. The combined talents of Yves Saint Laurent and Serge Gainsbourg provided an unparalleled showcase for the revue's star, Zizi Jeanmaire.

4.55 4.56

Sketches of costume bases for Zizi Jeanmaire in the musical revue *Zizi Jeanmaire dans un grand spectacle de music-hall*, staged by Roland Petit, Théâtre de l'Alhambra, Paris, 1961.

Graphite pencil on paper
Inv. 2019.18.15 ; 2019.18.16

4.54

Sketch of the costume worn by Zizi Jeanmaire in the closing number from the musical revue *Show Zizi Jeanmaire*, staged by Roland Petit, Théâtre de l'Olympia, Paris, 1968.

Graphite pencil and felt-tip pen on paper
Inv. 2014.02.033

4.58

Louis Aragon, “De Zizi Jeanmaire à Alfred de Musset,” article published in *Les Lettres françaises*, March 1–7, 1972, which covered the musical revue *Zizi je t'aime!* at the Casino de Paris.

Reproduction

The writer and poet Louis Aragon, who was also editor-in-chief of the Communist-leaning publication *Lettres françaises*, bestowed a front-page honor on the musical revue *Zizi je t'aime!*. In his impassioned article on the talents brought together by Roland Petit for Zizi Jeanmaire's latest revue at the Casino de Paris, he expressed his admiration for Yves Saint Laurent.

4.57

“Au Casino, les têtes et les jambes de Zizi,” *Paris Match*, March 4, 1972. Article covering the musical revue *Zizi je t'aime!* at the Casino de Paris.

Reproduction

After the success of his first musical revue in 1970 at the Casino de Paris, Roland Petit decided to raise the bar and once again called upon the finest talents of his generation. He invited the legendary Erté to join the artists involved in this new adventure. For Yves Saint Laurent, it was a joy to work with this

living legend. In this photo, from left to right: Erté, Michel Colombier, Zizi Jeanmaire, Serge Gainsbourg, Roland Petit and Yves Saint Laurent.

4.59

“Mon truc en palme” [My palm thing], handwritten letter from Yves Saint Laurent to Zizi Jeanmaire, 1969.

Felt-tip pen on paper. Reproduction
Inv. 2012.01.0382

4.60

Handwritten letter from Zizi Jeanmaire to Yves Saint Laurent, expressing her admiration and affection, January 9, 2003.

Reproduction

4.61

Zizi Jeanmaire's fans used in a non-specified musical revue staged by Roland Petit, c. 1970.

Plumes d'autruches et de coq, organza de soie sur plexiglass
Ostrich and rooster feathers, silk organza on plexiglass

Inv. PR.2024.Acc.22.001 ; PR.2024.Acc.22.002

4.62

Yves Saint Laurent at the curtain call of *La Revue*, Casino de Paris, Paris, 1970.

Reproduction

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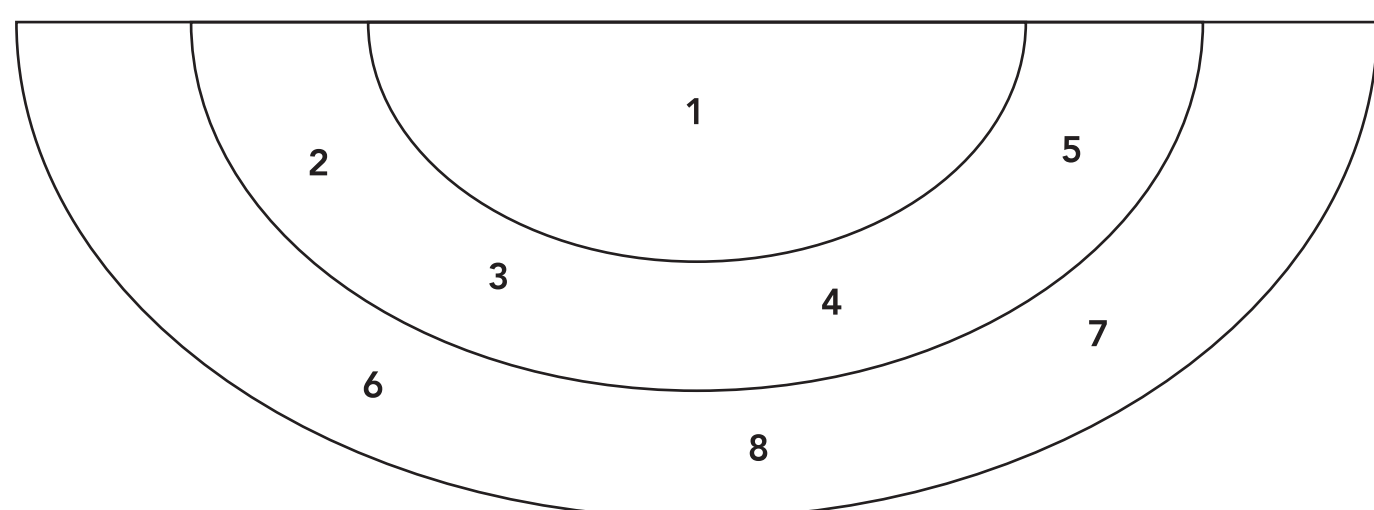
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- 1** Fans for the “Mon Truc en plumes” and embroidered sweater worn by Zizi Jeanmaire in her musical revue *Zizi Jeanmaire*, staged by Roland Petit at the Bastille amphitheater in Paris in 2000.

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

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en scène على المسرح onstage

Exposition présentée au musée YVES SAINT LAURENT Marrakech
du samedi 31 janvier 2026 au mardi 5 janvier 2027

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