

Yves Saint Laurent, Across the Style

Fashion passes, style remains.

2023.9.20^{wed}—12.11^{mon}

Organized by: The National Art Center, Tokyo; The Sankei Shimbun; TBS;
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| List of Works |

- In general, the data on the plate pages is provided in Japanese as follows.
[Textiles] Number, title of work, date and season of production (spring-summer / fall-winter), prototype/client's piece, atelier name, materials
[Graphic arts] Number, title of work, date of production, media and material
[Photographs] Number, title of work, date photographed, photographer, media
[Jewelry accessories] Number, title of work, date and season of production (spring-summer/fall-winter), materials
- Unless otherwise specified, all works in the exhibition are derived from the Musée Yves Saint Laurent Paris.
- The order of works in the exhibition do not necessarily correspond to that in which they appear in the catalogue.
- The works in the exhibition may be changed due to unavoidable circumstances, and may not be exhibited during the exhibition period.



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A Talent Emerges

0-1

Yves Saint Laurent with his mother, Lucienne, Oran (Algeria), late 1930s
Unknown photographer
Silver gelatin print

0-2

Yves Saint Laurent with friends, Oran (Algeria), late 1940s
Unknown photographer
Silver gelatin print

0-3

Yves Saint Laurent, Paris, 1958
Photograph by André Ostier
Silver gelatin print (2017)

0-4

Yves Saint Laurent and Pierre Bergé during renovation work to turn the haute couture house into the Fondation, 5 avenue Marceau, Paris, 2004
Photograph by Patrick Demarchelier
Silver gelatin print (2017)

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Yves Saint Laurent, Paris, 1969
Photograph by Jeanloup Sieff
Silver gelatin print (2017)

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Andy Warhol
Portrait of Yves Saint Laurent, 1974
Silk screen on canvas

0-7

Childhood book, *Pourquoi parler d'amour ?*
1949
Gouache and ink on paper

0-8

Costumes for Oriane, Olivier, and Armide in the play *Renard et Armide* by Jean Cocteau (never made)
1951
Gouache on colored paper

0-9

Yves Saint Laurent and his Paper Dolls, Oran (Algeria), 1957
Photograph by François Pagès
Silver gelatin print

0-10

Suzy and two unnamed paper dolls, with items from their wardrobe
1953-1955
Collage and gouache on paper

0-11

Karl Lagerfeld, Yves Saint Laurent, and Colette Bracchi next to their designs at the award ceremony of the *Secrétariat International de la Laine* competition, Paris, November 25, 1954
Unknown photographer
Silver gelatin print

0-12-1

La Vilaine Lulu, two storyboards from "Un jeudi de la Vilaine Lulu"
1956
Graphite pencil and red pencil on paper

0-12-2

La Vilaine Lulu, two storyboards from "L'année Lulu"
1956
Graphite pencil and red pencil on paper

0-12-3

La Vilaine Lulu, three storyboards from "Un choix difficile"
1956
Graphite pencil and red pencil on paper

0-13

Christian Dior and Yves Saint Laurent backstage at Dior, 30 avenue Montaigne, Paris, c. 1956
Unknown photographer
Silver gelatin print (2016)

0-14

"Dior Without Dior"
Yves Saint Laurent and models Victoire Doutreleau and Christine Tidmarsh, 30 avenue Montaigne, Paris, 1958
Cover of *Paris Match*, March 1, 1958
Photograph by Willy Rizzo

0-15

Original sketch for the design "Muguet"
Yves Saint Laurent for Christian Dior spring-summer 1958 "Trapeze Line" haute couture collection
Graphite pencil on paper

0-16

Original sketch for the design "Paris"
Yves Saint Laurent for Christian Dior spring-summer 1960 haute couture collection
Graphite pencil on paper

0-17

"Bonne conduite" shirt dress
Christian Dior by Yves Saint Laurent collection, spring-summer 1958 "Trapeze Line" haute couture collection
Prototype
Wool

0-18

Yves Saint Laurent and Pierre Bergé preparing the first fashion show, 11 rue Jean-Goujon, Paris, December 1961
Photograph by Pierre Boulat
Silver gelatin print

0-19

Pierre Bergé and Yves Saint Laurent at their house Dar Es Saada, Marrakesh (Morocco), 1976
Photograph by Pierre Boulat
Silver gelatin print

0-20

Pierre Bergé and Yves Saint Laurent, 5 avenue Marceau, Paris, 1983
Photograph by Alice Springs
Silver gelatin print

0-21

Pierre Bergé and Yves Saint Laurent, 5 avenue Marceau, Paris, 1996
Photograph by Helmut Newton
Silver gelatin print

1

1962: The First Haute Couture Collections

1-1

Boating ensemble, first pea coat
Spring-summer 1962 haute couture collection
Client's piece-Ateliers Georges and Palas
Wool pea coat; shantung blouse and pants

1-2

Skirt suit
Spring-summer 1962 haute couture collection
Client's piece-Ateliers Georges and Palas
Tweed jacket and skirt; shantung blouse (reproduction)

1-3

Skirt suit
Spring-summer 1962 haute couture collection
Piece formerly owned by Michèle Levasseur, Monsieur Saint Laurent's sister-Ateliers Georges and Esther
Shantung

1-4

Skirt suit
Spring-summer 1962 haute couture collection
Prototype formerly owned by Victoire Doutreleau-Ateliers Georges and Palas
Shantung

- 1-5
Formal dress
Spring-summer 1962 haute couture collection
Client's piece formerly owned by Denise Sarraute
Najar-Atelier Palas
Silk crepe *cloqué*
- 1-6
Dress
Spring-summer 1962 haute couture collection
Prototype-Atelier Esther
Silk jersey
- 1-7
Evening gown
Spring-summer 1962 haute couture collection
Client's piece formerly owned by Countess
Jacqueline de Ribes-Atelier Palas
Cotton *piqué*; embroidery
- 1-8
Evening sailor sweater
Spring-summer 1962 haute couture collection
Prototype-Atelier Palas
Embroidery
- 1-9
Atelier's specification sheet, or "Bible page,"
for a boating ensemble
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-10
Atelier's specification sheet, or "Bible page,"
for a skirt suit
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-11
Original sketch for a skirt suit
Spring-summer 1962 haute couture collection
Graphite pencil on paper with annotations in ink
- 1-12
Atelier's specification sheet, or "Bible page,"
for a skirt suit
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-13
Original sketch for a skirt suit
Spring-summer 1962 haute couture collection
Graphite pencil on paper
- 1-14
Atelier's specification sheet, or "Bible page,"
for a skirt suit
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-15
Atelier's specification sheet, or "Bible page,"
for a formal dress
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-16
Atelier's specification sheet, or "Bible page,"
for a dress
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-17
Atelier's specification sheet, or "Bible page,"
for an evening gown
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-18
Atelier's specification sheet, or "Bible page,"
for an evening sailor sweater
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-19
Capeline for a cocktail ensemble
Spring-summer 1962 haute couture collection
Prototype
Rice paddy and plant fiber
- 1-20
Capeline for a formal dress
Spring-summer 1962 haute couture collection
Prototype
Rice paddy
- 1-21
Cloche hat for a daytime ensemble
Spring-summer 1962 haute couture collection
Prototype
Tweed
- 1-22
Original sketch for a cocktail ensemble
Spring-summer 1962 haute couture collection
Graphite pencil on paper with annotations in ink
- 1-23
Atelier's specification sheet, or "Bible page,"
for a cocktail ensemble
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-24
Atelier's specification sheet, or "Bible page,"
for a formal dress
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-25
Original sketch for a daytime ensemble
Spring-summer 1962 haute couture collection
Graphite pencil on paper with annotations in ink
- 1-26
Atelier's specification sheet, or "Bible page,"
for a daytime ensemble
Spring-summer 1962 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 1-27
"Boating" collection board
Spring-summer 1962 haute couture collection
Graphite pencil and red pencil on graph paper
pinned with fabric swatches
- 1-28
"Formal Dresses" collection board
Spring-summer 1962 haute couture collection
Graphite pencil and red pencil on graph paper
pinned with fabric swatches
- 1-29
"Long Evening Dresses" collection board
Spring-summer 1962 haute couture collection
Graphite pencil and red pencil on graph paper
pinned with fabric swatches
- 1-30
"Formal Ensembles" collection board
Spring-summer 1962 haute couture collection
Graphite pencil and red pencil on graph paper
pinned with fabric swatches
- 1-31
"200 000 francs la chaise pour voir les robes
St. Laurent," published in *Paris Match*, February 10, 1962
Photographs by Jack Garofalo
- 1-32
"Paris Fashion News as a Great Beauty Wears It,"
published in *Vogue* (USA), March 1, 1962
Photographs by William Klein
- 1-33
"The Comeback of Yves St. Laurent," published in
Life, April 9, 1962
Photographs by Pierre Boulat and Paul Schutzer
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Pierre Bergé and Yves Saint Laurent preparing the
first fashion show, 11 rue Jean-Goujon, Paris, Decem-
ber 1961
Photograph by Pierre Boulat
Silver gelatin print (2013)
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Preparations for the first fashion show, 11 rue
Jean-Goujon, Paris, December 1961
Photograph by Pierre Boulat
Silver gelatin print (2013)
- 1-36
Yves Saint Laurent and Victoire Doutreleau
backstage at his first haute couture show, 30 *bis* rue
Spontini, Paris, January 29, 1962
Photograph by Pierre Boulat
Silver gelatin print (2013)
- 1-37
First Yves Saint Laurent haute couture show, 30 *bis*
rue Spontini, Paris, January 29, 1962
Photograph by Pierre Boulat
Silver gelatin print (2013)
-
- 2
The Yves Saint Laurent Style:
Iconic Pieces
- 2-1
Tuxedo
Spring-summer 1970 haute couture collection
Prototype-Ateliers Jean-Pierre and Catherine
Wool and silk satin jacket and pants; silk satin blouse
- 2-2
Tuxedo
Autumn-winter 1971 haute couture collection
Client's piece-Ateliers Jean-Pierre and Blanche
Barathea wool and silk satin jacket and pants; silk
chiffon blouse
- 2-3
Jumpsuit
Autumn-winter 1968 haute couture collection
Prototype-Atelier Georges
Wool jersey

- 2-4
Jumpsuit
Spring-summer 1975 haute couture collection
Client's piece-Atelier Catherine
Silk jersey
- 2-5
Trench coat from an evening ensemble
Spring-summer 1970 haute couture collection
Client's piece formerly owned by Elisabeth
Lewy-Atelier Paul
Waxed silk satin
- 2-6
Trench coat from a daytime ensemble
Spring-summer 1976 haute couture collection
Client's piece-Atelier Jean-Pierre
Calfskin
- 2-7
First safari jacket
Spring-summer 1968 haute couture collection
Prototype not part of a collection
Cotton gabardine safari jacket and bermuda shorts
- 2-8
Pantsuit
Spring-summer 2000 haute couture collection
Prototype-Atelier Alain
Wool gabardine safari jacket and pants
- 2-9
Cocktail sweater dress
Spring-summer 1966 haute couture collection
Prototype formerly owned by Gabrielle
Busschaert-Atelier Catherine
Embroidery
- 2-10
Skirt suit
Spring-summer 1966 haute couture collection
Client's piece-Ateliers Renée and Blanche
Wool
- 2-11
"Broadway Suit" daytime ensemble
Spring-summer 1978 haute couture collection
Prototype-Ateliers Jean-Pierre and Georges
Flannel jacket; gabardine pants; silk crepon top
- 2-12
Evening ensemble
Spring-summer 1978 haute couture collection
Prototype-Ateliers Jean-Pierre and Gaby
Gabardine jacket and pants; silk satin crepe blouse
- 2-13
Evening ensemble
Autumn-winter 1984 haute couture collection
Prototype-Ateliers Jean-Pierre and Frédérique
Embroidered silk velvet jacket; baratheia pants;
embroidered silk tulle top
- 2-14
"Robe à la guitare" dress
Autumn-winter 1979 haute couture collection
Prototype-Atelier Catherine
Silk velvet, satin and organza; lace
- 2-15
Evening gown
Autumn-winter 1993 haute couture collection
Prototype-Atelier Renée
Silk velvet, faille and tulle
- 2-16
Pantsuit
Spring-summer 1999 haute couture collection
Prototype-Ateliers Jean-Pierre and Colette
Wool canvas jacket and pants; silk chiffon blouse
- 2-17
Evening gown
Autumn-winter 1989 haute couture collection
Prototype-Atelier Jacqueline
Brocade lamé; silk satin
- 2-18
Evening gown
Autumn-winter 1989 haute couture collection
Prototype-Atelier Jacqueline
Brocade lamé; silk satin
- 2-19
Evening ensemble
Spring-summer 1990 haute couture collection
Prototype-Atelier Alain
Silk gazar top; silk satin pants
- 2-20
"À l'espagnole" dress-Homage to Maria Callas
Spring-summer 1990 haute couture collection
Prototype-Atelier Jacqueline
Faille lace; point d'esprit tulle
- 2-21
Evening ensemble
Autumn-winter 1990 haute couture collection
Prototype-Ateliers Jean-Pierre and Catherine
Jacket of rooster, egret, and bird-of-paradise
feathers; embroidered sheath dress
- 2-22
Evening ensemble
Autumn-winter 1991 haute couture collection
Prototype-Atelier Renée
Lamé tunic; silk satin pants
- 2-23
Evening ensemble
Autumn-winter 1983 haute couture collection
Prototype-Atelier Felisa
Silk faille coat; silk velvet and lace dress
- 2-24
Evening gown
Spring-summer 1990 haute couture collection
Prototype-Atelier Gaby
Silk satin and faille
- 2-25
Evening ensemble
Spring-summer 1992 haute couture collection
Prototype-Atelier Jacqueline
Silk gazar coat; silk crepe dress
- 2-26
Evening gown
Autumn-winter 1993 haute couture collection
Prototype-Atelier Renée
Silk satin and velvet
- 2-27
Evening suit
Autumn-winter 1995 haute couture collection
Prototype-Atelier Alain
Silk satin and velvet
- 2-28
Evening ensemble
Autumn-winter 2000 haute couture collection
Prototype-Atelier Jean-Pierre
Embroidered silk satin and tulle cape; satin and silk
velvet waistcoat; silk crepe skirt
- 2-29
Original sketch for a trench coat from an evening
ensemble
Spring-summer 1970 haute couture collection
Graphite pencil on paper
- 2-30
Original sketch for a trench coat from a daytime
ensemble
Spring-summer 1976 haute couture collection
Graphite pencil on paper
- 2-31
Original sketch for a cocktail sweater dress
Spring-summer 1966 haute couture collection
Graphite pencil and felt-tip pen on paper
- 2-32
"Cocktail" collection board
Spring-summer 1966 haute couture collection
Graphite pencil and felt-tip pen on graph paper
pinned with fabric swatches
- 2-33
Original sketch for a skirt suit
Spring-summer 1966 haute couture collection
Graphite pencil on paper
- 2-34
Atelier's specification sheet, or "Bible page," for an
evening ensemble
Autumn-winter 1984 haute couture collection
Graphite pencil and red and blue pencil on
perforated graph paper sewn with a fabric swatch
- 2-35
"Embroideries" collection board
Autumn-winter 1984 haute couture collection
Graphite pencil, colored pencil, and red felt-tip pen
on graph paper pinned with fabric swatches
- 2-36
Evening ensemble worn by Mounia Orosemane
Autumn-winter 1983 haute couture collection
Hôtel Inter-Continental, Paris, July 1983
Photograph by Claus Ohm
Silver gelatin print
- 2-37
Evening ensemble worn by Amalia Vairelli
Spring-summer 1986 haute couture collection
Hôtel Inter-Continental, Paris, January 1986
Photograph by Claus Ohm
Silver gelatin print
- 2-38
Evening ensemble worn by Ariane Koizumi
Spring-summer 1986 haute couture collection
Hôtel Inter-Continental, Paris, January 1986
Photograph by Claus Ohm
Silver gelatin print
- 2-39
Evening gown worn by Sylvie Gueguen
Autumn-winter 1989 haute couture collection
Hôtel Inter-Continental, Paris, July 1989
Photograph by Claus Ohm
Silver gelatin print

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"À l'espagnole" dress worn by Gurmit Kaur Campbell
Spring-summer 1990 haute couture collection
Hôtel Inter-Continental, Paris, January 1990
Photograph by Claus Ohm
Silver gelatin print

2-41

Evening ensemble worn by Sylvie Gueguen
Autumn-winter 1990 haute couture collection
Hôtel Inter-Continental, Paris, July 1990
Photograph by Claus Ohm
Silver gelatin print

2-42

Evening ensemble worn by Amalia Vairelli
Spring-summer 1992 haute couture collection
Hôtel Inter-Continental, Paris, January 1992
Photograph by Claus Ohm
Silver gelatin print

2-43

Evening gown worn by Ewa Meissner
Autumn-winter 1993 haute couture collection
Hôtel Inter-Continental, Paris, July 1993
Photograph by Claus Ohm
Silver gelatin print

3

Artistry: Embroidery and Feathers

3-1

Cardigan from an evening ensemble
Autumn-winter 1972 haute couture collection
Client's piece-Atelier Esther
Embroidery

3-2

Cardigan from an evening ensemble
Spring-summer 1986 haute couture collection
Prototype-Atelier Esther
Embroidery

3-3

Cardigan from an evening ensemble
Spring-summer 1986 haute couture collection
Prototype-Atelier Georges
Embroidery

3-4

Cardigan from an evening ensemble
Spring-summer 1986 haute couture collection
Prototype-Atelier Gaby
Embroidery

3-5

Evening gown
Autumn-winter 1986 haute couture collection
Prototype-Atelier Esther
Silk organza; embroidery; rooster feathers

3-6

Evening ensemble
Autumn-winter 1998 haute couture collection
Prototype-Ateliers Georgette and Alain
Bolero in silk organza and ostrich feathers;
silk satin dress

3-7

Evening ensemble
Autumn-winter 2000 haute couture collection
Prototype-Atelier Alain
Rooster feather cape; panne silk velvet dress

4

Imaginary Travels

4-1

Evening gown
Spring-summer 1967 haute couture collection
Client's piece formerly owned by Dame Margot
Fonteyn-Atelier Esther
Raffia; embroidery

4-2

"Des Tropiques" dress
Spring-summer 1967 haute couture collection
Prototype-Atelier Blanche
Printed silk twill; silk organza; raffia and embroidery

4-3

"Des Tropiques" dress
Spring-summer 1967 haute couture collection
Prototype-Atelier Simone
Printed silk twill *cloqué*; silk organza; embroidery

4-4

Evening ensemble
Autumn-winter 1976 "Opéra-Ballets Russes" haute
couture collection
Prototype-Ateliers Jean-Pierre, Blanche and
Germain
Embroidered silk velvet bolero; embroidered moiré
and silk velvet skirt; silk chiffon blouse

4-5

Evening gown
Autumn-winter 1976 "Opéra-Ballets Russes" haute
couture collection
Prototype-Ateliers Esther and Germain
Printed silk chiffon blouse; moiré and silk velvet skirt

4-6

Daytime ensemble
Autumn-winter 1976 "Opéra-Ballets Russes" haute
couture collection
Prototype-Ateliers Jean-Pierre, Lefort, and Georges
Coat in embroidered velvet calf leather;
wool etamine skirt; wool blouse

4-7

"Ensemble Torero" evening ensemble
Autumn-winter 1979 haute couture collection
Prototype-Ateliers Felisa, Georges, and Jean-Pierre
Silk gazar cape; embroidered damask brocade jacket
and pants; silk taffeta blouse

4-8

Gypsy dress
Spring-summer 2000 haute couture collection
Prototype-Atelier Colette
Embroidered silk organza top; printed silk chiffon
skirt

4-9

Formal ensemble
Autumn-winter 1970 haute couture collection
Prototype-Ateliers Jean-Pierre and Catherine
Stamped silk velvet coat and skirt; georgette crepe
blouse

4-10

Formal ensemble
Autumn-winter 1979 haute couture collection
Prototype-Ateliers Jean-Pierre, Catherine, and Gaby
Wool jacket; silk velvet zouave pants; silk velvet
bustier and wool cape

4-11

Evening ensemble
Spring-summer 1988 haute couture collection
Client's piece formerly owned by Mrs. Thomas
Kempner-Atelier Catherine
Silk chiffon

4-12

Ensemble
Spring-summer 1989 haute couture collection
Prototype-Atelier Gaby
Embroidered silk gazar cape; silk chiffon dress and
belt

4-13

Ensemble
Spring-summer 1989 haute couture collection
Prototype-Ateliers Jean-Marie and Renée
Embroidered silk gazar cape; silk chiffon dress and
belt

4-14

Evening gown
Spring-summer 1978 haute couture collection
Prototype-Atelier Catherine
Figured silk crepe

4-15

Evening suit
Autumn-winter 1997 haute couture collection
Prototype-Atelier Alain
Silk velvet jacket and skirt; embroidered silk satin
bow

4-16

Evening ensemble
Autumn-winter 1970 haute couture collection
Prototype-Atelier Georges
Embroidered silk satin tunic and pants; silk velvet
belt

4-17

Evening ensemble
Autumn-winter 1977 "Les Chinoises" haute couture
collection
Prototype-Ateliers Jean-Pierre and Lefort
Silk satin paletot and pants; silk blouse

4-18

Evening ensemble
Autumn-winter 1977 "Les Chinoises" haute couture
collection
Prototype-Atelier Jean-Pierre
Damask redingote; silk satin pants

4-19

Evening ensemble
Autumn-winter 1977 "Les Chinoises" haute couture
collection
Prototype-Ateliers Gaby and Lefort
Coat and dress in printed figured silk crepe

5

Fashion History

5-1

Dress
Spring-summer 2002 haute couture collection
Prototype-Atelier Georgette
Silk chiffon

5-2

Evening gown
Autumn-winter 1997 haute couture collection
Prototype-Atelier Colette
Silk velvet and satin

- 5-3
Evening gown
Autumn-winter 1997 haute couture collection
Prototype-Atelier Arlette
Embroidered silk velvet and satin
- 5-4
Evening gown
Autumn-winter 1990 haute couture collection
Prototype-Atelier Jacqueline
Embroidered figured silk moiré
- 5-5
Evening ensemble
Autumn-winter 1977 “Les Chinoises” haute couture collection
Prototype-Atelier Catherine
Silk velvet; damask
- 5-6
“Louis XV” evening gown-Homage to Christian Dior
Spring-summer 1990 haute couture collection
Prototype-Atelier Catherine
Brocade
- 5-7
Evening gown
Autumn-winter 1995 haute couture collection
Prototype-Atelier Arlette
Embroidered silk satin
- 5-8
Evening gown
Spring-summer 1994 haute couture collection
Prototype-Atelier Arlette
Silk damask
- 5-9
Evening ensemble
Autumn-winter 1978 haute couture collection
Prototype-Atelier Felisa
Silk velvet, moiré and taffeta
- 5-10
Evening gown
Spring-summer 1996 haute couture collection
Prototype-Atelier Renée
Silk faille and taffeta
- 5-11
Evening gown
Autumn-winter 1990 haute couture collection
Prototype-Atelier Gaby
Silk faille
- 5-12
Wedding gown
Spring-summer 1981 haute couture collection
Prototype-Atelier Felisa
Printed silk organza
- 5-13
Evening ensemble
Autumn-winter 2000 haute couture collection
Prototype-Ateliers Alain and Colette
Silk damask and pekan fur paletot; lace dress
- 5-14
Evening gown
Spring-summer 1997 haute couture collection
Prototype-Atelier Arlette
Embroidered silk organza
- 5-15
Evening ensemble
Spring-summer 1980 haute couture collection
Prototype-Atelier Felisa
Silk satin coat; embroidered silk satin dress
- 5-16
Evening ensemble
Spring-summer 1996 haute couture collection
Prototype-Atelier Jean-Pierre
Fox coat; silk satin and lace dress
- 5-17
Garment for the statue of the Virgin of El Rocío 1985
Silk brocade with silk satin; silk lace; metal with crystals
Long term loan of Parish of Notre-Dame de Compassion in Paris
- 5-18
Wedding gown
Autumn-winter 1977 “Les Chinoises” haute couture collection
Prototype-Ateliers Felisa and Esther
Silk *cloqué*; lace
-
- 6
Cabinet of Curiosities: Jewels
- 6-1
Necklace
Spring-summer 1962 haute couture collection
Strass, glass paste cabochon, and faceted jet beads
- 6-2
Necklace
Autumn-winter 1963 haute couture collection
Gold metal, hammered metal, and glass paste cabochon
- 6-3
Necklace
Autumn-winter 1966 haute couture collection
Gold metal, glass paste cabochons, and synthetic mother-of-pearl beads
- 6-4
Earrings
Spring-summer 1967 haute couture collection
Gray metal, strass, and faceted synthetic stone
- 6-5
Necklace
Autumn-winter 1970 haute couture collection
Beads, gold metal, and glass paste cabochons
- 6-6
Sautoir necklace
Autumn-winter 1979 haute couture collection
Openwork gold metal, synthetic mother-of-pearl beads and cabochons, strass, and glass paste beads
- 6-7
Earrings, brooches, and bracelet
Spring-summer and autumn-winter 1971 and spring-summer 1981 haute couture collection
Silver metal, galalithe and strass
- 6-8
Necklace
Autumn-winter 1977 haute couture collection
Gold metal, resin, openwork metal, glass paste cabochons, and beads
- 6-9
Necklace
Spring-summer 1978 haute couture collection
Cords, passementerie, and gold metal thread
- 6-10
Brooch and hairpins
Autumn-winter 1976 and 1978 haute couture collection
Glass paste *cloisonné* and gold metal
- 6-11
Earrings
Spring-summer 1979 haute couture collection
Gold metal, synthetic mother-of-pearl beads, and glass paste cabochons
- 6-12
Brooches
Autumn-winter 1979 haute couture collection
Silver or gold metal, strass *pavé*, and faceted cabochons
- 6-13
Earrings
Autumn-winter 1979 haute couture collection
Gold metal, strass *pavé*, and glass paste cabochons
- 6-14
Comb
Spring-summer 1980 haute couture collection
Gold metal, strass, and synthetic cabochon
- 6-15
Necklace
Spring-summer 1983 haute couture collection
Gold metal, glass paste, strass, and baroque beads
- 6-16
Necklace
Spring-summer 1985 haute couture collection
Beads, ceramic pieces, and passementerie cords
- 6-17
Brooch
Autumn-winter 1985 haute couture collection
Silver metal, strass *pavé*, beads, and synthetic mother-of-pearl
- 6-18
Earrings
Autumn-winter 1985 haute couture collection
Gold metal and faceted glass stone
- 6-19
Brooch
Spring-summer 1986 haute couture collection
Gold metal, strass, and glass paste cabochon
- 6-20
Bracelets
Spring-summer 1987 haute couture collection
Gold metal and strass
- 6-21
Earrings
Autumn-winter 1987 haute couture collection
Gold metal, silver strass, and glass paste *cloisonné* cabochons
- 6-22
Earrings
Spring-summer 1988 haute couture collection
Silver and gold metal, ceramic painted, and polished ebony

- 6-23
Earrings
Spring-summer 1988 haute couture collection
Ebony, snakewood, mother-of-pearl, and gold metal
- 6-24
Necklace
Autumn-winter 1988 haute couture collection
Gold metal and rock crystal stone
- 6-25
Earrings
Spring-summer 1988 and 1989 haute couture collection
Polished shells, strass, and gold metal
- 6-26
Earrings
Spring-summer 1989 haute couture collection
Gold and copper metal
- 6-27
Bracelets
Spring-summer 1990 haute couture collection
Thyine wood and rosewood or ebony
- 6-28
Necklace
Autumn-winter 1993 haute couture collection
Gold metal, glass paste and synthetic mother-of-pearl beads, and velvet
- 6-29
Brooch
Spring-summer 1995 haute couture collection
Gold metal, faux coral, and strass
- 6-30
Earrings
Spring-summer 1990, 1997, and 2002 and autumn-winter 1966 haute couture collection
Wood, strass, and mother-of-pearl squares, and synthetic mother-of-pearl cabochon, ceramic
- 6-31
Earrings
Spring-summer 1995 and autumn-winter 1999 haute couture collection
Gold metal, faceted synthetic stones, and paint
- 6-32
Bracelet
Spring-summer 1995 haute couture collection
Openwork gold metal and strass
- 6-33
Hairpins
Spring-summer 1996 and 2000 haute couture collection
Gold metal, faux coral, glass, and synthetic beads
- 6-34
Earrings
Autumn-winter 2000 haute couture collection
Gray metal, strass feathers, beads, and glass
- 6-35
Pendant and bracelet
Spring-summer 2002 haute couture collection
Shells, coral branches, polished shell, and gold metal
- 6-36
Headdress
Spring-summer 1980 haute couture collection
Tulle, beads, and paillettes
-
- 7
Performing Arts – Graphic Arts
- 7-1
Childhood sketch
Gouache on paper
- 7-2
Childhood sketch
Gouache on paper
- 7-3
Sketch for the set of the Queen's chamber (never made) in the play *L'Aigle à deux têtes* by Jean Cocteau, 1951
Gouache on colored paper
- 7-4
Sketch of a costume for the Queen in the play *La Reine Margot* (never made), based on the novel by Alexandre Dumas, 1953
Gouache on colored paper
- 7-5
Sketch of a costume for the Queen in the play *La Reine Margot* (never made), based on the novel by Alexandre Dumas, 1953
Gouache on colored paper
- 7-6
Sketch of a costume for Comte Almaviva in the play *Le Mariage de Figaro* by Beaumarchais
Directed by Jean Louis Barrault, Odéon Théâtre de l'Europe, Paris, 1964
Ink, gouache, and pastel on colored paper
- 7-7
Sketch of a hairstyle for "Marceline" in the play *Le Mariage de Figaro* by Beaumarchais
Directed by Jean Louis Barrault, Odéon Théâtre de l'Europe, Paris, 1964
Ink on paper
- 7-8
Sketch for the set of the Queen's chamber in the play *L'Aigle à deux têtes* by Jean Cocteau
Directed by Jean-Pierre Dusseaux, Théâtre de l'Athénée-Louis-Jouvet, Paris, 1978
Felt-tip pen on paper
- 7-9
Sketch of costumes for Mrs. Patrick Campbell and Mr. George Bernard Shaw in the play *Cher Menteur* by Jean Cocteau
Directed by Jérôme Kilty, Théâtre de l'Athénée-Louis Jouvet, Paris, 1980
Felt-tip pen and pastel on paper
- 7-10
Sketch of a costume for the revue "Scaramouche" in *Zizi Jeanmaire dans un grand spectacle de music-hall*
Directed by Roland Petit, Théâtre de l'Alhambra, Paris, 1961
Graphite pencil on paper
- 7-11
Sketch of a costume for the revue "Scaramouche" in *Zizi Jeanmaire dans un grand spectacle de music-hall*
Directed by Roland Petit, Théâtre de l'Alhambra, Paris, 1961
Graphite pencil on paper
- 7-12
Sketch of Zizi's costume in the revue "Le Champagne rosé" in *Spectacle Zizi Jeanmaire*
Directed by Roland Petit, Palais de Chaillot, Paris, 1963
Ink, gouache, pastel, and watercolor on paper
- 7-13
Sketch for the set of the revue "Le H" in *La Revue*
Directed by Roland Petit, Casino de Paris, Paris, 1970
Felt-tip pen, ink, and gouache on colored paper
- 7-14
Sketch of a costume for "Miroir" in the revue "Venise" in *Zizi je t'aime!*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Ink and gouache on paper
- 7-15
Sketch of a costume for the revue "Cancan Cubain" in *Zizi je t'aime!*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Ink, gouache, and felt-tip pen on paper
- 7-16
Sketch of a costume for "La Sultane au turban bleu" in the revue "Le Réveil du Sultan" in *Zizi je t'aime!*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Ink and gouache on paper
- 7-17
Sketch of costumes for "Demoiselles de petite vertu" in the revue "Les Millionnaires" in *Zizi je t'aime!*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Ink, gouache, and felt-tip pen on paper
- 7-18
Sketch of a costume for "Final" in *Zizi je t'aime!*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Ink and pastel on paper
- 7-19
Sketch of costumes for the revue "Venise" in *Zizi je t'aime!*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Ink and gouache on paper
- 7-20
Sketch of costumes for "Balayeur" and "Première femme" in the ballet *Le Balayeur*, based on the poem by Jacques Prévert (never made), 1951
Gouache on colored paper
- 7-21
Sketch of costumes for the scene "La Rôtisserie" in the ballet *Cyrano de Bergerac*
Choreographed by Roland Petit, Théâtre de l'Alhambra, Paris, 1959
Ink and pastel on paper
- 7-22
Sketch of costumes for "Garçons" in the ballet *La Chaloupée*
Choreographed by Roland Petit, Copenhagen Opera, Copenhagen, 1961
Gouache and pastel on colored paper
- 7-23
Sketch of costumes for "Filles" and "La Mariée" in the ballet *La Chaloupée*
Choreographed by Roland Petit, Copenhagen Opera, Copenhagen, 1961
Gouache and pastel on colored paper

- 7-24
Sketch of a costume for the ballet “Rapsodie Espagnole” in the show *Festival populaire de Ballets*
Choreographed by Roland Petit, Palais de Chaillot, Paris, 1962
Ink on paper
- 7-25
Sketch for the set of the ballet “Maldoror” in the show *Festival populaire de Ballets*
Choreographed by Roland Petit, Palais de Chaillot, Paris, 1962
Ink and pastel on paper
- 7-26
Sketch for the set of the ballet “Maldoror” in the show *Festival populaire de Ballets*
Choreographed by Roland Petit, Palais de Chaillot, Paris, 1962
Ink on paper
- 7-27
Sketch of costumes for the ballet “Mascarade” in the show *Festival populaire de Ballets*
Choreographed by Roland Petit, Palais de Chaillot, Paris, 1962
Gouache and pastel on colored paper
- 7-28
Sketch for the set of “L’Église” in the ballet *Le Diable amoureux* (never made)
c. 1965
Gouache and pastel on colored paper
- 7-29
Sketch of costume designs for the ballet *Entrées* (never made)
c. 1962
Gouache and pastel on colored paper
- 7-30
“Love” greeting card from 1970
Printed paper
- 7-31
“Love” greeting card from 1972
Printed paper
- 7-32
“Love” greeting card from 1985
Printed paper
- 7-33
“Love” greeting card from 1989
Printed paper
- 7-34
“Love” greeting card from 1992
Printed paper
- 7-35
“Love” greeting card from 2000
Printed paper
- 7-36
“Love” greeting card from 2002
Printed paper
- 7-37
“Love” greeting card from 2007
Printed paper
-
- 8
Performing Arts – Textiles
- 8-1
Séverine Serizy’s dress
Design made for Catherine Deneuve for the film *Belle de Jour* by Luis Buñuel and based on the novel by Joseph Kessel, 1967
Wool baratheia; silk satin
- 8-2
Arlette’s dress
Design made for Anny Duperey for the film *Stavisky* by Alain Resnais, 1974
Gaufered silk crepe; silk chiffon
- 8-3
The Queen’s dress (Act I)
Design made for Geneviève Page for the play *L’Aigle à deux têtes* by Jean Cocteau, directed by Jean-Pierre Dusseaux at the Théâtre de l’Athénée-Louis Jovet, Paris, 1978
Stamped silk velvet and cut silk velvet; passementerie
- 8-4
The Queen’s dress (Act II)
Design made for Geneviève Page for the play *L’Aigle à deux têtes* by Jean Cocteau, directed by Jean-Pierre Dusseaux at the Théâtre de l’Athénée-Louis Jovet, Paris, 1978
Silk taffeta, organza and velvet; passementerie
- 8-5
Ensemble
Design for Zizi Jeanmaire for the revue “Ouverture” in *La Revue*, directed by Roland Petit at the Casino de Paris, 1970
Coat of ostrich and rooster feathers on organza; minidress with embroidery on cotton mesh
- 8-6
Sweater
Design for Zizi Jeanmaire for the revue “Mon truc en plumes” in *La Revue*, 1970
Embroidery and ostrich feathers
- 8-7
Dress
Design for Zizi Jeanmaire for the revue “What Is That Thing Called Love” in the show *Zizi je t’aime*, directed by Roland Petit at the Casino de Paris, 1972
Embroidered silk organza; ostrich feathers
- 8-8
Jacket
Design for Zizi Jeanmaire for the show *Zizi dans un spectacle de Roland Petit*, directed by Roland Petit at the Théâtre Bobino, 1977
Silk satin; pheasant and ostrich feathers
- 8-9
Sketch of a costume for Catherine Deneuve as Séverine Serizy in the film *Belle de Jour*, directed by Luis Buñuel and based on the novel by Joseph Kessel, 1967
Felt-tip pen and graphite pencil on paper
- 8-10
Sketch of a costume for Anny Duperey as Arlette in the film *Stavisky*, directed by Alain Resnais, 1974
Graphite pencil on paper
- 8-11
Sketch of a costume for the Queen in Act I of the play *L’Aigle à deux têtes* by Jean Cocteau
Directed by Jean-Pierre Dusseaux, Théâtre de l’Athénée-Louis-Jovet, Paris, 1978
Graphite pencil and colored pencil on paper
- 8-12
Sketch of a costume for the Queen in Act II of the play *L’Aigle à deux têtes* by Jean Cocteau
Directed by Jean-Pierre Dusseaux, Théâtre de l’Athénée-Louis-Jovet, Paris, 1978
Graphite pencil and felt-tip pen on paper
- 8-13
Sketch of a costume for Zizi Jeanmaire for the revue “Ouverture” in *La Revue*
Directed by Roland Petit, Casino de Paris, Paris, 1970
Felt-tip pen and graphite pencil on paper
- 8-14
Sketch of a costume for Zizi Jeanmaire in Le Show *Zizi Jeanmaire*
Directed by Roland Petit, Théâtre de l’Olympia, Paris, 1968
Felt-tip pen and graphite pencil on paper
- 8-15
Sketch of a costume for the revue “What Is That Thing Called Love” in *Zizi je t’aime !*
Directed by Roland Petit, Casino de Paris, Paris, 1972
Felt-tip pen on paper
- 8-16
Sketch of a costume for *Zizi dans un spectacle de Roland Petit*
Directed by Roland Petit, Théâtre Bobino, Paris, 1977
Felt-tip pen on paper
-
- 9
Homage to Artists
- 9-1
Cocktail dress-Homage to Piet Mondrian
Autumn-winter 1965 haute couture collection
Client’s piece-Atelier Blanche
Wool jersey
- 9-2
Cocktail dress-Homage to Serge Poliakoff
Autumn-winter 1965 haute couture collection
Prototype-Atelier Esdine
Wool jersey
- 9-3
Cocktail dress-Homage to Pop Art
Autumn-winter 1966 haute couture collection
Prototype-Atelier Blanche
Wool jersey
- 9-4
Cocktail dress-Homage to Pop Art
Autumn-winter 1966 haute couture collection
Prototype-Atelier Blanche
Wool jersey
- 9-5
“Les Iris” jacket from an evening ensemble-Homage to Vincent van Gogh
Spring-summer 1988 haute couture collection
Prototype-Atelier Jean-Pierre
Silk organza; embroidery

9-6
Evening ensemble-Homage to Georges Braque
Spring-summer 1988 haute couture collection
Prototype-Atelier Jacqueline
Embroidered silk gazar cape; silk satin dress

9-7
Evening ensemble-Homage to Georges Braque
Spring-summer 1988 haute couture collection
Prototype-Ateliers Yuksel and Renée
Cape in embroidered linen canvas; silk crepe, satin and chiffon dress

9-8
Wedding gown-Homage to Georges Braque
Spring-summer 1988 haute couture collection
Prototype-Atelier Renée
Tulle ; satin and sequins accessories

9-9
Dress inspired by Henri Matisse
Autumn-winter 1980 haute couture collection
Prototype-Atelier Esther
Silk velvet and moiré; silk satin and taffeta embroidery

9-10
Dress inspired by Henri Matisse
Autumn-winter 1981 haute couture collection
Prototype-Atelier Felisa
Silk taffeta and velvet

9-11
Jacket from an evening ensemble-Homage to Pierre Bonnard
Autumn-winter 1988 haute couture collection
Prototype-Atelier Jean-Pierre
Organza; embroidery

9-12
Dress-Homage to Pierre Bonnard
Spring-summer 2001 haute couture collection
Prototype-Atelier Colette
Organza

9-13
Evening gown-Homage to Pablo Picasso
Autumn-winter 1979 haute couture collection
Prototype-Atelier Esther
Tulle; embroidery in silk satin, faille, taffeta and velvet

9-14
Dress-Homage to Pablo Picasso
Autumn-winter 1979 haute couture collection
Prototype-Atelier Esther
Silk velvet; embroidery in silk taffeta, satin and ottoman

10 The Brides

10-1
"Babouchka" wedding gown
Autumn-winter 1963 haute couture collection
Prototype-Atelier Esther
Knit wool; silk satin ribbons

10-2-1
Wedding gown
Autumn-winter 1994 haute couture collection
Prototype-Atelier Renée
Silk damask lamé; silk taffeta; embroidery

10-2-2, 10-2-3
Bridesmaid's dresses
Autumn-winter 1994 haute couture collection
Prototypes-Ateliers Renée and Durандаud
Quilted silk lamé; silk taffeta; lace

10-3
Wedding gown
Spring-summer 1999 haute couture collection
Prototype-Atelier Colette
Lurex silk gazar

11 Yves Saint Laurent and Japan

11-1
Formal ensemble
Spring-summer 1963 haute couture collection
Client's piece-Ateliers Esther and René
Surah

11-2
Dress
Spring-summer 1963 haute couture collection
Prototype-Atelier Esther
Wool; organdy

11-3
Gala gown
Spring-summer 1963 haute couture collection
Prototype-Atelier Esther
Embroidered tulle

11-4
Evening gown
Spring-summer 1963 haute couture collection
Prototype-Atelier Esther
Embroidered organdy top; silk satin faille skirt

11-5
Yves Saint Laurent during his first trip to Japan, Tokyo, Kyoto and Nara, April 1963
Unknown photographer
Photo album

11-6
Yves Saint Laurent surrounded by his models during the presentation of his autumn-winter haute couture collection, Tokyo, November 1975
Unknown photographer
Silver gelatin print

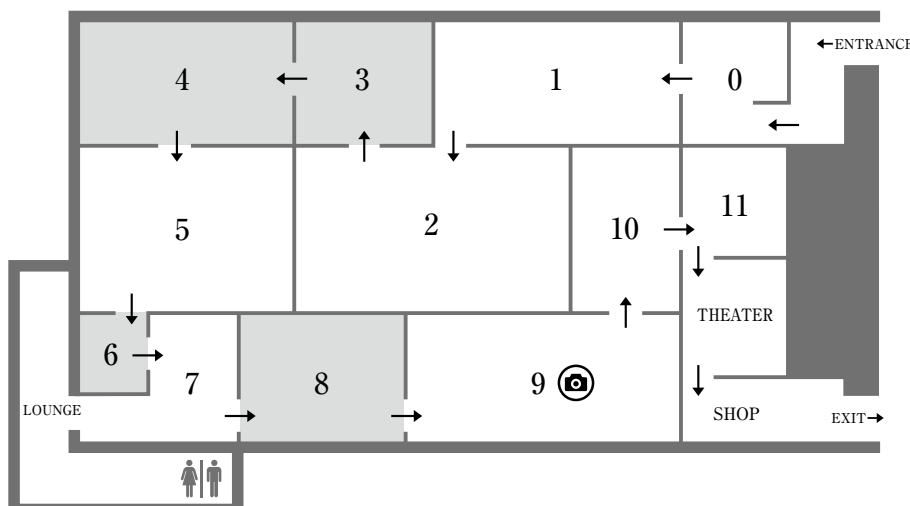
11-7
Presentation of the autumn-winter haute couture collection, Tokyo, November 1975
Unknown photographer
Silver gelatin print

11-8
Presentation of the autumn-winter haute couture collection, Tokyo, November 1975
Unknown photographer
Silver gelatin print

11-9
Soen, May 1963
Bunka Publishing Bureau
Collection of the Bunka Gakuen Library

11-10
Yukio Mishima, *The School of Flesh* (First Edition)
Shueisha, 1964
The National Art Center, Tokyo

11-11
Exhibition Catalogue of *Mode 1958-1990: Yves Saint Laurent*
Sezon Museum of Art, 1990
The National Art Center, Tokyo



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- There may be changes in works exhibited.
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