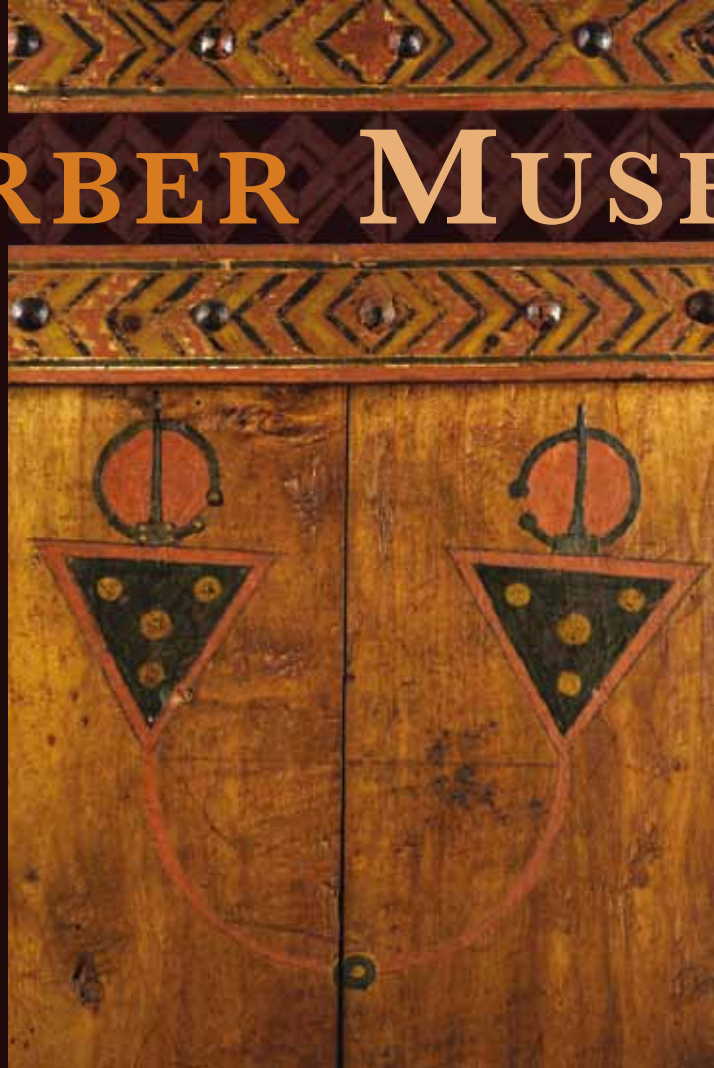




BERBER MUSEUM



Front door of house (detail), Anti-Atlas, Berber Museum, Jardin Majorelle.

Jardin Majorelle

Museum Bookshop Café Boutique

OPEN EVERY DAY

Winter: 8am – 5.30pm Summer: 8am – 6pm The month of Ramadan: 9am – 5pm

Rue Yves Saint Laurent, Avenue Yacoub El Mansour, Gueliz, Marrakesh, Morocco

Tel : + 212 (0)5 24 31 30 47 www.jardinmajorelle.com



PRESS RELEASE

THE BERBER MUSEUM

Jardin Majorelle, Marrakech

OFFICIAL INAUGURATION

Saturday 3rd December 2011 at 6.30 pm

Under the High Patronage of His Majesty King Mohammed VI

The Jardin Majorelle and Mr. Pierre Bergé,
President of the Fondation Pierre Bergé - Yves Saint Laurent

are honoured to announce the official inauguration of
the **Berber Museum**

in the presence of Mr. Frédéric Mitterrand,
Minister for Culture and Communication of the French Republic.

PRESS

Saturday 3rd December 2011 from 2.30 to 4 pm

Private visit of the Berber Museum

Meeting with Mr. Pierre Bergé

and the Museum's scientific team

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I. INTRODUCTION TO THE PROJECT

For the first time in Morocco, a museum will exclusively display a collection of Berber objects originating from diverse regions of Morocco, from the Rif to the Sahara.

The scientific team which guided the conception of the museum is composed of: **Salima Naji**, architect and doctor of anthropology in Rabat; **Romain Simenel**, ethnologist, researcher at the Institute for Research and Development in Rabat; **Ahmed Skounti**, anthropologist at the National Institute of Archeological Sciences and Heritage in Rabat.

The renovation of the Museum as well as its scenography were carried out by **Christophe Martin**, a French architect who also conceived the presentation of the exhibition *Yves Saint Laurent and Morocco**, seen by over 65,000 visitors. At his side, **Björn Dahlström**, French museologist, was responsible for museum project.

At the heart of the Majorelle Garden, the former museum of Islamic art has been entirely renovated to become the Berber Museum and to preserve this collection of Berber art in conditions of presentation and conservation in conformity with international museum standards.

With a floor space of over 200 m², the Museum displays more than 600 objects, in a compelling panorama on Berber culture in Morocco.

Maps, explanatory texts – in French, English and Arabic -, photographs, archive films and audio-visual documents specifically designed for the museum guide the visitors throughout their journey.

Four thematic rooms

1. **The Berbers**
2. **Traditionnal skills** (craftwork, everyday objects, festivals or ceremonies)
3. **Jewels** (an exclusive panorama of Berber jewels from Morocco)
4. **Finery** (costumes and weaving, arms, doors, carpets and Berber musical instruments)

* The *Yves Saint Laurent and Morocco* exhibition presented at the Jardin Majorelle from 28th November 2010 to 15th March 2011, then at the Villa des Arts, ONA Foundation, Casablanca from 15th April 2011 to 15th July 2011.



THE BERBER MUSEUM

Since my arrival in Marrakech in 1966, I have been fascinated by Berber culture and art. Over the years, I have collected and admired this art which extends over many different countries at the same time. Quite rightly, the Berbers have always been proud of their culture, continually, despite the trials and tribulations that they have met.

In Marrakech, Berber country, in the Jardin Majorelle, created by an artist who had painted many Berber scenes, men and women, it was completely natural for the idea of this museum to develop.

It is with great pleasure and pride that we open it to the public, to share with them our enthusiasm, and to lead them in the footsteps of a culture which is still very much alive.

Pierre Bergé



Jacques Majorelle, Berber woman, Marrakech, 1921.



1. THE BERBERS

The *Imazighen* (singular *Amazigh*) also known as the Berbers are among the original peoples of North Africa. Their myths, legends and history span 9,000 years, back to the Proto-Mediterraneans. They have achieved unity by keeping up their unique language and culture which are, like their land, both African and Mediterranean.

The Berbers of Morocco share this duality, reflecting the diversity of their nature and stormy history. Through contact with other peoples of the Mediterranean, they created kingdoms but also vast territories organised into powerful, democratic, war-mongering, tribal communities. Both aspects of this social political organisation have left a mark on recent historical events and the two millennia of the country's history. As opposed to the pagan Mediterranean kingdoms of Antiquity, Berber empires developed inland and were Muslim. Judaism continued to be practised, and the Sunni Islam majority gradually took on a Berber hue with its brotherhoods, zaouias, marabouts and rituals.

The roots of the Berber culture go deep down into Morocco's proto-history. They are illustrated by a strong link with their land, a sense of community, hospitality, sharing food and a specific relationship with spirituality. Its openness to many influences whether Mediterranean, African, Oriental, European or international have defined its current characteristics.



Imilchil region, High Atlas.



The Berber language, an Afro-Asiatic idiom, is the melting pot of the history and culture of the country. It has outlived most languages of Antiquity such as Ancient Greek, Phoenician, Latin or Egyptian. It used to be written but is now mainly oral. Though there are fewer now that can speak it, the language is nevertheless still used by a substantial number of Moroccans. A true symbol of identity, the language crystallizes political demands and unleashes passions. The recent recognition of the country's Berberity would seem to signify a will to preserve the language for future generations including its ancient alphabet called *tifinagh*.

The exhibition is divided into three sections: (1) Know-how, both tangible and intangible, which transforms a great diversity of raw material into artefacts for daily use or ceremonial use. (2) Sets of jewels that illustrate age-old beliefs and knowledge. (3) A sense of grandeur expressed into costumes, weapons, weaving and decorated front doors. All these objects invite the beholder to appreciate the beauty of Berber art across rural Morocco. They testify to the rich diversity and creativity of this culture.

Ahmed Skounti

Anthropologist at the National Institute of Science,
Archaeology and Heritage of Rabat.

(Please see the map on the following page)

Principal places of origin of the exhibited objects

The Berber domain flows over a vast crescent which extends from the Mediterranean to the fringes of the desert including the land towards the Sahara (beyond the Tekna); the Atlantic plains of Casablanca and Rabat; the Fes-Saïss basin, and the Tingitanian peninsular. In all these places the study of the place names and the culture, both material and immaterial, show evidence of a very real Berber influence.

The Berber language

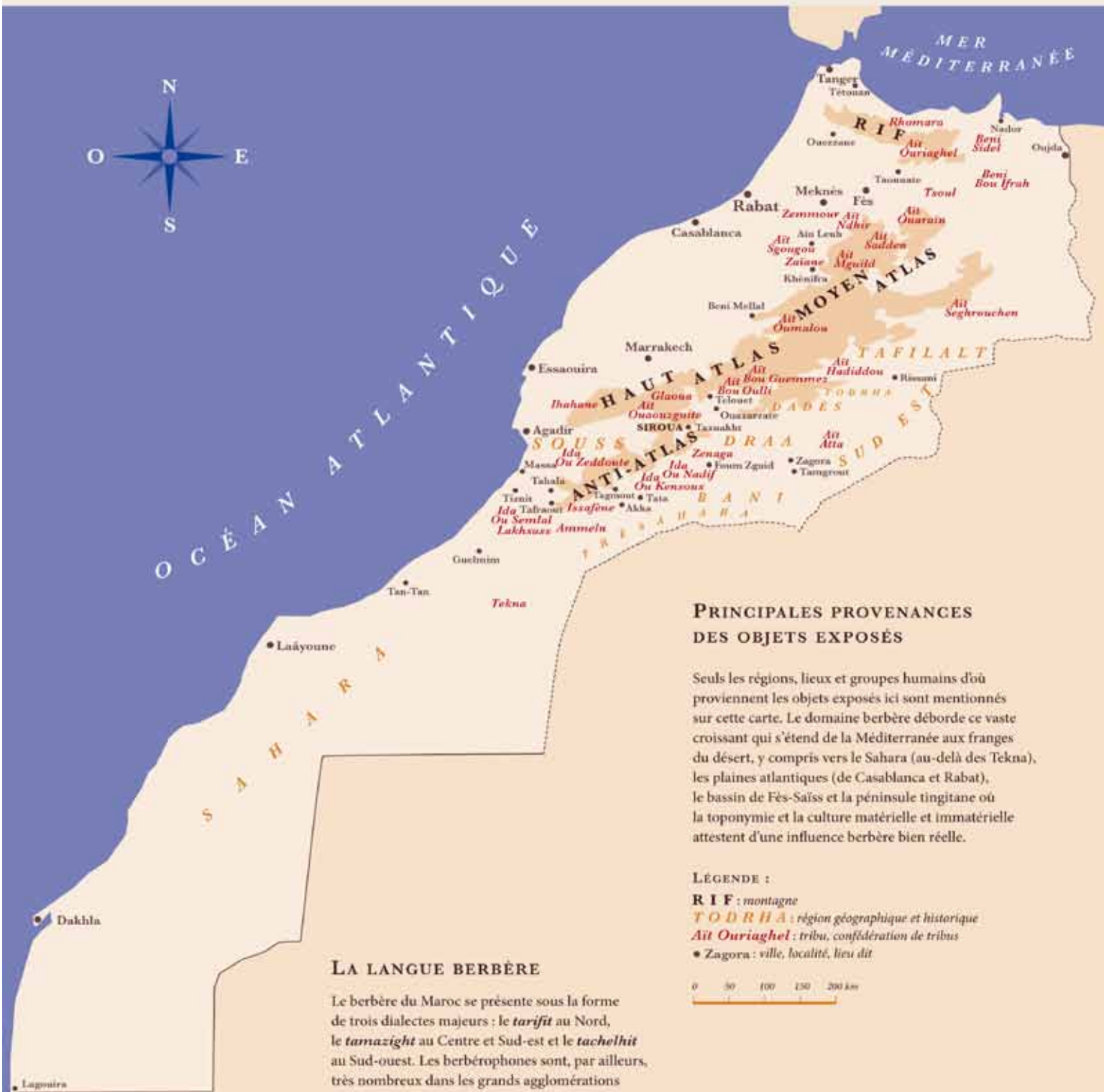
In Morocco, Berber is represented by three major dialects: *tarifit* in the North, *tamazight* in the Centre and South-east, and *tachelhit* in the South-West. In addition, there are large numbers of Berber-speakers in the large urban areas such as Casablanca, Rabat, Fes or Tangier. Since the creation of the Institut Royal de la Culture Amazighe (IRCAM) in 2001, an attempt has been made to standardize the Berber language. Its goal is to raise the language's visibility in the Morocco of today.

LE ROYAUME DU MAROC



O C É A N A T L A N T I Q U E

M E R M É D I T E R R A N É E



PRINCIPALES PROVENANCES DES OBJETS EXPOSÉS

Seuls les régions, lieux et groupes humains d'où proviennent les objets exposés ici sont mentionnés sur cette carte. Le domaine berbère dépasse ce vaste croissant qui s'étend de la Méditerranée aux franges du désert, y compris vers le Sahara (au-delà des Tekna), les plaines atlantiques (de Casablanca et Rabat), le bassin de Fès-Saïss et la péninsule tingitane où la toponymie et la culture matérielle et immatérielle attestent d'une influence berbère bien réelle.

LÉGENDE :

- R I F** : montagne
- T O D R H A** : région géographique et historique
- Aït Ouriaghel** : tribu, confédération de tribus
- Zagora : ville, localité, lieu dit



LA LANGUE BERBÈRE

Le berbère du Maroc se présente sous la forme de trois dialectes majeurs : le *tarifit* au Nord, le *tamazight* au Centre et Sud-est et le *tachelhit* au Sud-ouest. Les berbérophones sont, par ailleurs, très nombreux dans les grands agglomérations urbaines comme Casablanca, Rabat, Fès ou Tanger. Depuis la création de l'Institut Royal de la Culture Amazighe (IRCAM) en 2001, un effort de standardisation de la langue berbère a été entrepris. Elle est appelée à bénéficier de davantage de visibilité dans le Maroc d'aujourd'hui.



Middle Atlas Berber, Midelt Region.

« As for moral virtues, one can cite: respect for one's neighbours; the protection of guests; the observance of obligations and commitments; faithful adherence to promises and treaties; resolve in misfortune; indulgence towards the failings of others; renouncement of vengeance; kindness to the unfortunate; respect for the elderly; veneration for men of science; hatred of oppression; resolve before states; determination to win in matters of power; devotion to God in matters of religion. »

**Ibn Khaldun (1332-1406)
Kitab al-Ibar, 1377**



2. TRADITIONAL SKILLS

The items displayed here show the rich diversity of Berber traditional skills or *savoir faire* – whether in wood, leather, pottery, metalwork, or basket weaving – all demonstrate the variety of craftsmanship. The dominant geometric designs on domestic objects for both everyday or festive use, such as ritual objects, are often based on human forms.



Traditional skills, basket-making and weaving display. Musée Berbère, Jardin Majorelle.



Man's fringed bag, *choukara*. Rif.



Portable stove, *kanoun*. Rif.



Man's boots. Ait Ouauzguite, Siroua.



Mosque pulpit, *minbar*. Anti-Atlas.



3. JEWELS

An expression of tribal identity and of the social status of the woman who wears them, jewels are also a form of savings, available when the economic fortunes of a rural society dictate. They are all made of silver, using three techniques and designs according to each region: casting, chiselling and filigree; then enamelling, nielloing, engraving and the insertion of coloured cabochons. This is the work of remarkable, often itinerant, artisan silversmiths. The necklaces are created by the women who combine amber, coral, amazonite and silver elements depending on the style of their region. There are many materials and symbolic shapes with disease-preventing virtues.



Jewelry, Northern Morocco & High Atlas. Musée Berbère, Jardin Majorelle.



Souss jewelry.



Headdress. Central Anti-Atlas.

« The custom of these women is to wear solid silver hoops or rings in their ears. Some of them wear up to four. Also, to attach their garments on to their shoulders, they use special rings in the form of buckles, which are so thick that they sometimes weigh up to an ounce. They also wear, around their fingers and legs, special silver bands – but only the nobles and rich, because the poor, not having the means to load themselves so heavily, wear only iron and copper there. »

**Leo Africanus (1488-1530)
Description of Africa**



4. FINERY

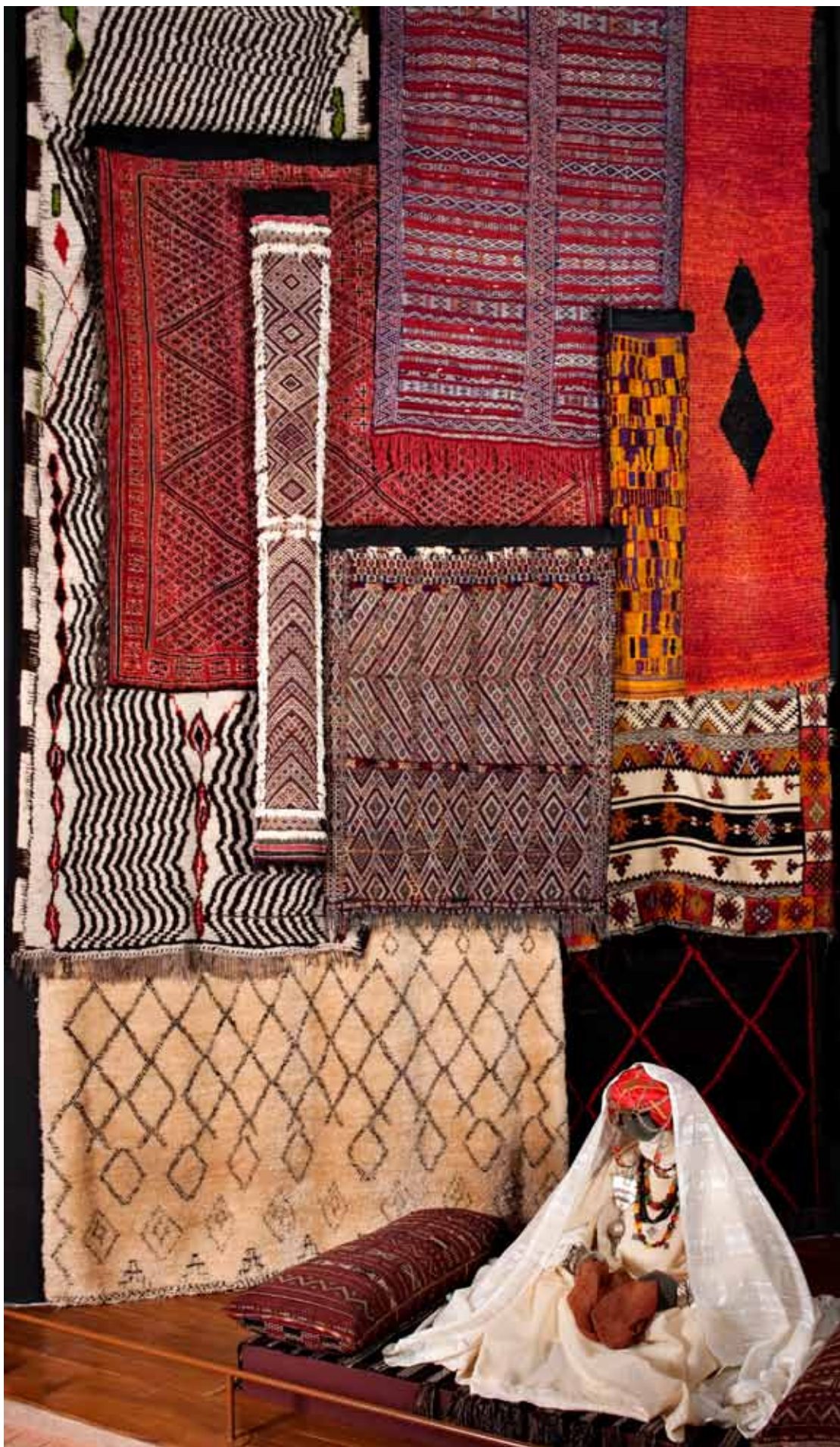
Berber groups from the Rif to the Sahara, whether sedentary or nomadic, are renowned for their finery. Clothes, jewellery and accessories define their identity. Within the framework of a codified system, Berber men and women create their 'festive costumes' using the weaving, colours, jewels and motifs particular to each group. As a result, it is not monotony that one sees at large gatherings – marriages, moussems – but rather a diverse and exuberant variety of finery.



Finery, Berber figures. Musée Berbère, Jardin Majorelle.



Ait Atta woman, South-east & Zemmour man, Middle Atlas.



Berber carpets & Beni Sbih woman. Musée Berbère, Jardin Majorelle.



Tambourine, *bendir*. Sud du Maroc.



Front door of house & detail of painted fibulas. Anti-Atlas.



The Scientific team

Salima Naji

Architect DPLG and Doctor in anthropology, Rabat

Romain Simenel

Ethnologist, Institute of Research for Development, Rabat

Ahmed Skounti

Anthropologist, National Institute of Science, Archaeology and Heritage of Rabat

The Berber Museum

Architecture & scenography

Christophe Martin

Museology

Björn Dahlström

Costumes' reconstitution

Valérie Simonneau with Sarah Pinson

Audiovisuals

Cyril Métreau

Lighting

Sébastien Debant

Graphic design

Anthea Pender



III. PRACTICAL INFORMATION

Jardin Majorelle and Berber Museum

Avenue Yacoub El Mansour Rue Yves Saint Laurent
40090 Marrakech – Morocco

Open everyday from 8.00 am to 5.30 pm

Access for people with disabilities

Fees

Garden : 40 DH

Museum : 25 DH

The Library

The Museum Library contains a collection of reference books on the Berber culture.

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IV. THE JARDIN MAJORELLE

History

In 1919 the French painter Jacques Majorelle (1886-1962) took up residence in the medina in Marrakech (then a French protectorate) with which he fell in love.



View of the Jardin Majorelle © Claire de Virieu.

In 1922 he purchased a palm grove just outside Marrakech and in 1929 he commissioned the Villa Boussafsaf to be built in a classical moroccan style. Yves Saint Laurent and Pierre Bergé acquire this Villa in 1980 and rename it Villa Oasis.

In 1931 Majorelle commissioned architect Paul Sinoir to build him an Art-deco style workshop of astonishing modernity. He set out his primary living space on the first floor and made a vast artist's studio on the ground floor to paint his huge decorative works.

Fond of botany, he created a botanical garden around his villa structured around a long central pool, with a variety of different environments, planted with lush vegetation in which

hundreds of birds nested. The garden is a living and evolving work of art made up of exotic plants and rare species that he brought back from his travels around the world: cactus, yuccas, water lilies, white water lilies, jasmines, bougainvilleas, palms, coconut trees, banana trees, bamboos... embellished with fountains, ponds, water features, ceramic jars, avenues, and pergolas...

In 1937 the artist created an ultramarine blue that was both bright and intense: known as Majorelle blue, he used it to paint the walls of his villa, and then the entire garden transforming it into a living tableau which he opened to the public in 1947.

Following a car accident, Majorelle was repatriated to Paris where he died in 1962. The garden then fell into neglect. In 1980, Pierre Bergé and Yves Saint acquired the garden to save it from property developers and to bring it back to life.

Following the death of Yves Saint Laurent in 2008, Pierre Bergé decided to donate the Jardin Majorelle to the Fondation Pierre Bergé – Yves Saint Laurent. The Garden welcomes over 600,000 visitors each year, tourists and locals alike. It is open every day of the year and employs over 70 people. On request, students enrolled in Moroccan schools can visit the Garden free of charge. The profits are used to support other projects in Morocco.



Majorelle, a Moroccan oasis, **by Madison Cox***

The Majorelle Garden, situated in the oasis of Marrakech in the south Moroccan desert is one of the most enchanting, even mystical gardens of the century. Created over a period of forty years, the entire garden is surrounded by walls and is made up of a tangled labyrinth of intersecting walks and levels, and Moorish and Art deco style buildings in bold colours, all set amid a gigantic and opulent array of exotic plants and trees from far-off lands. Conceived as both a sanctuary and a laboratory by the French painter Jacques Majorelle, it is unique in its genre and of rare force. [...]

Like Claude Monet, Majorelle was one of the greatest plant collectors of his time and his garden served as a backdrop for his paintings. Again, like Monet, Majorelle, ever on the lookout for new plants, financed botanical expeditions. He imported rare varieties and communicated with other collectors with botanical gardens the world over. [...]



View of the Jardin Majorelle © Claire de Virieu.

*Madison Cox: Landscape designer and author of several books on gardens including, *Artists' Gardens and Private Gardens of Paris*. Text from the book *Majorelle*, texts by Pierre Bergé and Madison Cox – Photographs by Claire de Virieu. Imprimerie nationale Editions, Paris, 2007



The Museum and Garden Shops

The **museum shop** offers a large selection of works primarily dedicated to Morocco. All the art forms associated with the country are represented: architecture, the decorative arts (woodwork, plasterwork, zellige...), garden art, jewellery, costumes, photography... A significant section is dedicated to fashion and particularly, to Yves Saint Laurent who with Pierre Bergé restored the Majorelle Garden and opened it to the public.

The boutique is also an art gallery with a large array of old photographs, watercolours, drawings, and engravings from the 18th and 19th centuries. The works have been selected by Patrick Martin who headed the department of Books and Manuscripts at the auctioneers Christie's for 17 years. His criteria of choice are highly specific: everything that is shown in the gallery must have a connection with Morocco, the countries of the Islamic world or Africa. Thus, since July, rare photographs of Morocco from the 1920s by Studio Félix, the first photographic studio to open in Marrakech, have been on show. Another obvious choice in the museum shop: 18th century engravings of Moroccan flowers and birds by Wolfgang Knorr and Jean Michel Seligman and coloured at the time. A few rare drawings of medinas and country landscapes by Adolphe Aze, a French artist who travelled to Algeria and Morocco, are also presented in the space.

When Pierre Bergé decided to open the **Majorelle Garden boutique** in 2001 his objective was to offer visitors high-quality, hand-crafted Moroccan products as well as objects in the spirit of Yves Saint Laurent's creations.



It was only natural that he entrusted the artistic direction of the Majorelle Garden boutique to Bernard Sanz in 2005. Rich from thirty years of experience in the world of men's fashion (Hermès, Yves Saint Laurent, Balmain), Bernard has a sound knowledge of Moroccan arts and crafts, acquired during twenty years of frequent roundtrips between Paris and Morocco. Today, Bernard Sanz lives in Marrakech where he devotes himself entirely to the Majorelle Garden boutique. Fascinated by the work of the embroiderers, and the leather, wood and iron craftsmen, he tirelessly searches for the best among them, working with them directly and without intermediary. Extremely demanding in terms of quality, he also attaches great importance to the human factor and forges strong ties with these talented individuals. As a result of his encounters, he develops the range of products offered at the boutique.



One finds a selection of Liberty tunics, embroidered jackets, hand-woven, embroidered throws, and multi-coloured silk babouches, all handmade by Moroccan craftsmen. Bernard makes his own “couture” jewellery blending in traditional Berber elements.

Yves Saint Laurent, of course, is honoured through accessories in which colour is omnipresent, such as the Four Seasons scarves, heart necklaces, embroidered cushions, passementerie clutches and belts.

Accompanying Pierre Bergé’s desire to breathe new life into traditional, high-quality craftsmanship, Bernard Sanz has revived a taste for the traditional earthenware made by the women of Morocco’s Rif Mountains since the Phoenician era (6th century BC). As a result, the grandmothers of that region have taken up pottery again to train their granddaughters. The boutique contains finds a fine selection of everyday objects as well as small stylized animal-shaped toys that the women used to make with the left-over clay, to the great pleasure of the children. Other ceramics, the magnificent terracotta from Tamgrout in the Moroccan desert, offer a wide selection of forms and pieces.

The boutique welcomes visitors to the Majorelle Garden all year round during the opening hours of the Garden.

The Café Majorelle



In its shaded Moroccan courtyard, the **Café Majorelle** welcomes visitors throughout the day when the garden is open. It offers two types of breakfast (continental or Moroccan) and an *à la carte* lunch (salads and hot meals). One can enjoy cold drinks and mint tea at any hour.

It is the ideal place to enjoy a moment of bliss under the trees and white bougainvilleas of the terrace or inside in a beldi-style Moroccan room with a fireplace to provide warmth during the winter.

V. THE FONDATION PIERRE BERGÉ - YVES SAINT LAURENT



The Pierre Bergé -Yves Saint Laurent Foundation opened in 2002 is the result of forty years of creation. It retraces the history of fashion as created by Yves Saint Laurent, fashion that reveals the inner workings of society. By making use of masculine codes, he brought women a sense of security and daring whilst preserving their femininity. These clothes are part of 20th century history. They have accompanied women's emancipation in every domain, be it personal, social or political.

Forty years of passion combined with memories that are transformed into new projects, thus continuing this long-begun adventure.

The mission of the Pierre Bergé -Yves Saint Laurent Foundation, a state-recognized foundation since the 5th of December 2002, is to:

- **Conserve** 5,000 garments, 15,000 haute couture accessories and 35,000 sketches and other items that bear witness to Yves Saint Laurent's creativity;
- **Organize exhibitions:** fashion, paintings, photographs, drawings etc.;
- **Support** artistic, cultural and educational projects.

In 2010, the Foundation was given the Jardin Majorelle in Marrakech, saved by Yves Saint Laurent and Pierre Bergé in 1980, and which will become The Berber Museum in 2011.



Coming soon to the Foundation

Costumes de Kabuki, collection Shochiku (titre provisoire)
from March 7 to July 15, 2012

Du côté de chez Jacques-Emile Blanche (titre provisoire)
from October 10, 2012 to January 27, 2013

Exhibitions at the Foundation

Gisèle Freund, L'Œil frontière, Paris 1933-1940, 2011

Saint Laurent rive gauche, La révolution de la mode, 2011

David Hockney : Fleurs fraîches, 2010

Vanité. Mort, que me veux-tu ?, 2010

Les derniers Maharajas, 2010

Le costume populaire russe, 2009

Jean-Michel Frank, un décorateur dans le Paris des années 30, 2009

David Seidner Photographies, 2008 / 2009

Une Passion marocaine Caftans, Broderies, Bijoux, 2008

Yves Saint Laurent Théâtre, Cinéma, Music-hall, Ballet, 2007 / 2008

Yves Saint Laurent Nan Kempner, une américaine à Paris, 2007

Yves Saint Laurent Voyages Extraordinaires, 2006 / 2007

André Ostier Photographies, 2006

Yves Saint Laurent Smoking Forever, 2005 / 2006

Robert Wilson Les Fables de La Fontaine, 2004 / 2005

Yves Saint Laurent Dialogue avec l'art, 2004

Touring of the Yves Saint Laurent Retrospective, Petit Palais, 2010

Spain

Fondation MAPFRE, Madrid

From October 5, 2011 to 8 January 8, 2012

United States of America

The Denver Art Museum

From March 25 to July 7, 2012



Overseas exhibitions

Morocco

Yves Saint Laurent et le Maroc, Jardin Majorelle
Marrakech, from November 27, 2010 to March 18, 2011
Yves Saint Laurent et le Maroc, Villa des Arts, Fondation ONA
Casablanca, from April 15 to July 17, 2011

Brazil

Viagens Extraordinarias, Centro Cultural de Brasil
Rio, 2009

United-States of America

Yves Saint Laurent Style, de Young Museum
San Francisco, 2008 - 2009

Canada

Yves Saint Laurent Style, Museum of Fine Arts
Montreal, 2008

Spain

Dialogo con el Arte, Fondation Caixa Galicia
La Coruña, 2008

Sponsorship

Festival d'Automne à Paris
Palais de Tokyo : Modules Fondation Pierre Bergé - Yves Saint Laurent
Musée du quai Branly
Nuit Blanche 2010
Amis de Jean Cocteau
Jean Giono Prize
Médiathèque Musicale Mahler
Institut Français de la Mode (French Fashion Institute)
Association Nationale pour le Développement des Arts de la Mode
(National Association for the Development of the Fashion Arts)

