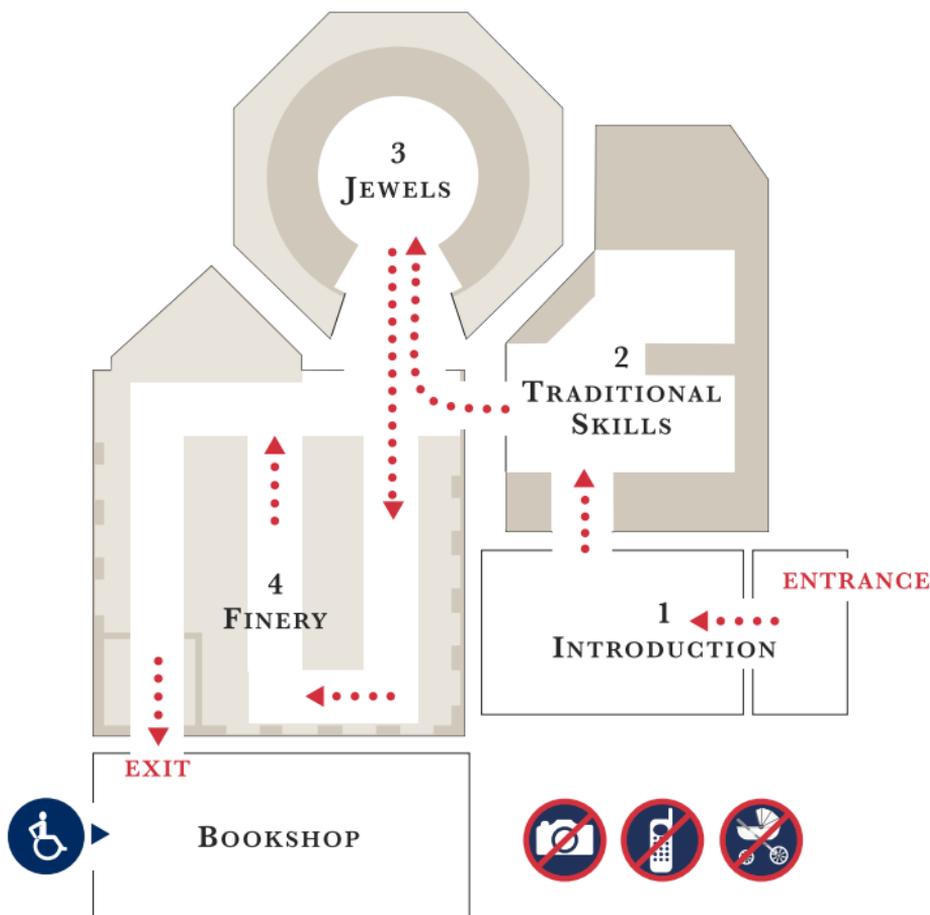


PIERRE BERGÉ MUSEUM OF BERBER ARTS



FLOOR PLAN OF MUSEUM

Printed guides in English are available to use in Rooms 2, 3 & 4



FONDATION
JARDIN MAJORELLE

PIERRE BERGÉ
MUSEUM OF
BERBER ARTS

Jardin Majorelle Marrakech

Room 1 INTRODUCTION

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 several different countries. Quite rightly, the Berbers have always been proud of their culture which they have continuously maintained, despite the trials and tribulations they have encountered.

It seemed completely natural to establish a museum in Marrakech, which is in Berber country, and in the Jardin Majorelle, created by an artist who painted many scenes and portraits of Berber men and women.

— Pierre Bergé

On 3 December 2011 the Berber Museum was officially inaugurated in the former painting studio of Jacques Majorelle. More than 600 objects from the Rif to the Sahara desert offer a rich panorama of the various indigenous tribes, the most ancient of North Africa. They demonstrate the richness and diversity of the still-vibrant Berber culture.

The oldest objects on display date from the 18th century, and the most recent from the 1960s. For many of them, their shapes and usage are still prevalent today.

The permanent exhibition was specially designed for the collection, and includes photography, films, audio and music tapes which transport the visitor into the world of the Berbers of Morocco.

Room 2 TRADITIONAL SKILLS



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

Room 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 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.

Room 4 FINERY



Costumes

Berber groups from the Rif to the Sahara, whether sedentary or nomadic, are renowned for their finery. Clothes, jewellery and accessories are used to define their identity.

Berber men and women create their 'festive costumes' using the weaving, colours, jewels and motifs particular to each group. As a result, large gatherings, such as marriages and *moussems*, are filled with a diverse and exuberant variety of finery.

Carpets

Since the Neolithic Age, Berber carpets have been woven by women using a vocabulary of signs and techniques specific to each region. This symbolic, disease-preventing, esoteric lexicon, whose meaning has been lost over the centuries, has been passed from mother to daughter for generations.



Music

Berber music, which is very rhythmic, accompanies songs and dances performed during celebrations and important events. The music groups are mixed, and are dressed in traditional costume. The most common dances are the *ahidous* (Middle Atlas), the *ahouach* (Souss region) and the *guedra* (a trance-like dance, from the south of Morocco to the Sahara).



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