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NEWS

Yves Saint Laurent collaborates with Charlotte Perriand in a meeting of iconic designers

Anthony Vaccarello curates a thoughtful exploration of Charlotte Perriand's modernist vision at Galerie Patrick Seguin on rue des Taillandiers, from 24 October to 22 November 2025.

By Marco Mansi
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Charlotte Perriand's designs on display at Galerie Patrick Seguin, Paris. Nicolas Bergerot

At Galerie Patrick Seguin in [Paris](#), a new exhibition brings together two icons of modern creativity: Charlotte Perriand and Saint Laurent. Curated by Anthony Vaccarello, creative director of Yves Saint Laurent, the show coincides with [Art](#) Basel Paris and offers a fresh reading of Perriand's furniture through the lens of fashion.

Four rare designs by Perriand, conceived between 1943 and 1967, have been reproduced in extremely limited editions from her original drawings or one-off models. There's the *Rio de Janeiro* bookcase (1962), designed to hold both [books](#) and artworks; the *Indochina* guest armchair (1943), rediscovered from a lost drawing; the *Mille-feuilles* table (1963), a sculptural composition of pale and dark wood once deemed impossible to make with the technology of its time; and the monumental *sofa for the Japanese ambassador's residence* in Paris (1967), which appears to float above the floor despite its remarkable weight.



In 1967, Perriand designed this sculptural sofa for the Japanese Ambassador's residence in Paris, which appears to float above the floor on its sweeping rosewood base. Nicolas Bergerot

'We accepted this collaboration at the invitation of Saint Laurent,' Patrick Seguin explains. 'We were drawn to the rigour and high standards that define Anthony Vaccarello's work. His approach to Charlotte Perriand's legacy, developed with the attentive participation of her heirs, shows a real understanding of her world.'

The link between Saint Laurent and Perriand runs deep. Yves Saint Laurent himself was an admirer and collector of her designs, drawn to their purity and modernity. Vaccarello's vision renews that connection, presenting Perriand's work as both historical and vividly relevant. 'These creations raise essential questions about heritage and craftsmanship,' the gallerist says.



Conceived in 1943 during a sojourn in Vietnam, the Indochina guest armchair has been faithfully recreated from a lost original drawing. Nicolas Bergerot

What could have been a simple homage becomes, in the hands of Vaccarello and Seguin, a dialogue between two creative worlds that highlights the enduring power of great design.