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Editorial

t is a great joy for us to produce this magazine each year, of which you are holding the 6th edition in your hands. Sharing our inspirations, adventures, and news has become a ritual that we adore. And bringing it all alive with pictures is even more fun.

2017 saw the birth of the new and very personal line of perfumes, *Tout ce que j'aime* ("Everything I love"). This was a chance to share our favorites from our collections. We have had the good fortune of working with prestigious perfumers who have concocted extraordinary, highly original scents for us. We have added to our history of innovation and commitment even more this New Year.

2018 begins with many new adventures. Verbena, a delicately scented flower and a plant with somewhat magical properties, is the leitmotif we have used to describe a world of dreams, fragrances, and poetry. And it was to Iran that our footsteps led us to design a collection that best reflects our eclectic, nomadic tastes. The art and history of the dreamlike cities of Persepolis, Isfahan, Shiraz, and Kashan inspired many new products as well as a new *Jardin du Parfumeur* in the shadow of pomegranate trees, whose delicate aromas enveloped us fully.

And finally, it is in memory of our dear father that we put together the 2018 cultural program for the Musée Jean-Honoré Fragonard, which will host an exhibition of his favorite painters: Jean-Honoré Fragonard, Marguerite Gérard, and their contemporaries. The evocative title, "Scents of the Forbidden," is a nod to his classical tastes.

We hope you enjoy reading this magazine as much as we have in compiling it. Have a great year and see you soon!

Anne, Agnès and Françoise Costa



Tout ce que j aime*

Pure perfume

Perfumers of happiness, Anne, Agnès, and Françoise Costa were inspired by their tastes and the things they collect to create a new line of perfumes made with only the richest essences. All these fragrances are highly personal and speak to the things they care about the most. They were created with love, to share everything that they love.

* Everything I love

Text: Charlotte Urbain

agonar

BERGAMOT

PERFUMERS OF THE INTANGIBLE

Tout ce que j'aime was born from the desire to share a philosophy based on the esthetics of perfume in its purest state and on our artistic tastes, which are as eclectic as they are selective. The cornerstones of this philosophy are an elegant but simple happiness, a pure and refined beauty, and ephemeral but essential scents.

We envisioned this collection as a kind of laboratory for olfactory experiences inspired by works of literature, idyllic landscapes, as well as old paintings and sculptures. Fragonard is becoming a perfumer of the intangible. We use delicate, refined notes to evoke imperceptible sensations that each person experiences in his or her own way.

The perfumes in this new collection represent the ideal library of a hedonist perfumer, a mosaic of scents that provoke olfactory sensations of pure happiness.

PURE PERFUME

An elegant, refined lily, a full orange blossom, a delicious rose, fresh, sunny bergamot, a wild but warm everlasting, a bold peppercorn, a tasty fougassette, a spicy ginger, and a celestial amber: beautiful materials, original and authentic, which give each fragrance its strong character. Their identity was constructed with an architecture lacking in frills or superfluities. They are uncompromising. These are the purest perfumes, made from luxuriant essences and absolute oils, because nothing is too beautiful when you love your work as an alchemist of happiness. Tout ce que j'aime turns up its nose to hasty diktats and trends. It prefers a perfumery that is ambitious, daring, and of the highest quality. Sincere and sublime, these fragrances belong to the people who love them.





ORANGE BLOSSOM: AN ODE TO A MYTHICAL FRAGRANCE

Typical of Grasse, a major symbol of perfumery, and an emblematic scent of the Maison Fragonard, Anne, Agnès, and Françoise Costa couldn't even have imagined a new perfume collection without this magnificent raw material. Designed for all aficionados, *Mon Oranger* is a new interpretation of this perfume flower that has so many sides to it. And for the first time, orange blossom has also inspired a very gourmet creation for the home reminiscent of the traditional brioche of Grasse, which is seasoned with orange blossom water: the *fougassette*.

Ma Fougassette

The historic quarter of Grasse is redolent with the sweet and delicious scents of *Fougassette*. Candle - 200 g - €35 Diffuser - 125 ml - €30





50 ml

Eau de parfum 50 ml - €45 Soap 150 g - €12 Scented plaster 45 g - €19



FROM INSPIRATION TO INTERPRETATION

Each fragrance in this new line is the result of many different sources of inspiration: olfactory, literary, and artistic.

For example, literary inspiration for the fragrance *Mon Gingembre* came from James Hilton's adventures in "Lost Horizon," in which the protagonists find themselves imprisoned in the cold, awe-inspiring mountains of the Himalayas. *Mon Poirre*, the men's perfume in this family, can be summed up with this quote from "Shantaram" by Gregory David Roberts: "I was excited and delighted by it, in that first Bombay minute, escaped from prison and new to the wide world, but I didn't and couldn't recognize it. I know now that it's the sweet, sweating smell of hope..."

Artistic inspiration comes from magnificent cameos transposed onto covers for candles or embossed on soaps. Two models face each other: the profile of a woman with elegant, curly hair and one of a young athlete. The cases were created using decorated papers that recall a sophisticated tradition dating back to the 18th century. Used to cover works, the interiors of boxes, trunks, or bureaus, this colored paper was manufactured by master craftsmen known as *dominotiers*. Printed as woodcuts and decorated with floral or geometric patterns, they inspired the first wallpapers.

EAUX DE PARFUM, SOAPS,

SCENTED PLASTERS, GIFT BOXES

The Tout ce que j'aime family consists of six eaux de parfum, six soaps, six scented plasters, and six gift boxes containing a perfumed hand cream atomizer (Mon Oranger, Ma Bergamote, Mon Lys, Ma Rose, Mon Immortelle, and Mon Poivre).

For the home, Tout ce que j'aime includes three candles and three diffusers (Mon Ambre, Ma Fougassette, Mon Gingembre).

Available in all Fragonard boutiques and at www.fragonard.com.



CANDLES, DIFFUSERS

Mon Poivre

A spicy and virile scent, Mon Poivre exhales a perfume of adventure in its wake.

> Eau de parfum 50 ml - €45 Soap 150 g - €12 Scented plaster 45 g - €19



In 2018, Fragonard has decided to celebrate the benefits of verbena and its enchanting leaves and flowers by devoting a delicate olfactory collection to this plant that includes soap, eau de toilette, home fragrance, and beautifully decorated gift items. This fragrance, developed by perfumer Céline Ellena, is characterized by its tenderness and freshness.

Text: Radia Amar / Illustrations: Agathe Singer



Verbena is used mainly to make herbal teas because of its many beneficial properties, primarily as an anti-inflammatory and a relaxant.

A SACRED PLANT. Druids called this healing plant ar gwenn, "the herb that cures all ills." These fine connoisseurs of plants wove crowns of verbena that they wore when uttering prophecies. In Latin, the name verbena originally meant "sacred plant," and in Ancient Rome, ambassadors would offer verbena branches to open negotiations. This flowering herb symbolized the perfect balance of harmony and inspiration, and it was also used to make love potions, to ward off bad luck, and to cure a number of ills. Still today in many countries, pure verbena remains an important plant for herbalists. Verbena is used mainly to make herbal teas because of its many beneficial properties, primarily as an anti-inflammatory and a relaxant.

THE SECRETS OF VERBENAS. There are

several types of verbena: pure verbena, lemon verbena, and tropical verbena. The first is used for its medical properties, while the second is known for its powerful, lemon scent, and the third, much less known, is a perfumer's delight.

Lemon verbena

Originally from the Andes, specifically Peru, lemon verbena was introduced in Europe in the 18th century. Its leaves emit a strong lemon scent when rubbed. The small flowers, white or mauve in color, blossom in rows. Lemon verbena is used in cooking as well as to make herbal teas and liqueurs.



Tropical verbena

Originally from Southeast Asia, the white to pale yellow flowers of this variety of verbena are used to make Eau de Cologne. Its essential oil is extracted through a hydro-distillation of its fruits, whose shape resembles that of peppercorns. It has a wide range of aromatic tonalities, from a fruity, lemony intensity to a floral lightness. Its essential oil is reputed to induce sleep.

. Pure verbena

Originally from Europe, pure verbena or wild verbena, with its pale violet flowers, has been known since Antiquity for its beneficial medicinal properties. Soothing and antispasmodic, it is used in phytotherapy to fight a number of illnesses. A FRESH FRAGRANCE. Fragonard invoked a purest verbena in the Verbenaceae family to create its signature fragrance for 2018. The perfumer Céline Ellena composed a fragrance that syncretizes three elements: sunlight, water, and earth. Verveine Fragonard is the result of this magical fusion that she has enacted and orchestrated. Characterized by its sparkling, lemony notes, the eau de toilette reveals top notes of tropical verbena reminiscent of grapefruit. The bouquet of ylang-ylang and jasmine at its heart maintains this intense sensation of freshness until it blossoms into a delicate harmony of sensual, woody notes of Atlas cedar, patchouli, and amber. The freshness and luminousness of verbena, together with the tenderness of its white flowers and the warmth of its woody, amber notes vield a sunny, elegant fragrance, a veritable bouquet of optimism!



Verveine 2018 Encounters

Introductory Perfumer's Atelier

Discover the age-old savoir-faire and secrets of perfumers as you compose your own Eau de Cologne using 9 aromatic essences, including citrus, orange blossom, and verbena... Welcome to Maison Fragonard's 2018 Perfumery Apprentice workshops! Led by a specialist-perfumer, these workshops give participants an experience that is both educational and enjoyable. The teacher will help you figure out the highlight of your fragrance, the main note that makes people fall in love with a scent. This fragrance is very fresh, and it can be highly feminine, masculine, or unisex, depending on the doses you choose. It will remain on your skin for about 4 hours. After filling your vial, you will receive a beautifully decorated pouch to protect it. The workshops end with a guided tour conducted in all of the world's major languages.

Duration: 2.5 hours Offered in Grasse, Èze and Paris. Reservations at our website: www.fragonard.com

Olfactory Atelier

A perfumer, also called a "nose," can identify several thousand smells. A perfumer's imagination and creativity are based on this knowledge, which allow him/her to come up with a virtually infinite number of compositions. This year, Fragonard invites visitors to discover and explore the olfactory secrets of Verbena. Luminous, natural, and harmonious, Verveine Fragonard is a very generous fragrance. The perfumer drew inspiration from the plants in her surrounding natural environment to create three worlds of scents that define this: sunlight, earth, and water. You will discover the olfactory colors of verbena and learn to recognize these three universes by using the 2018 Verveine perfume organs installed at all Fragonard factories and museums in France.

A brief history of the Verbena Field

The Gardens at the Musée International de la Parfumerie 979 Chemin des Gourettes 06370 Mouans-Sartoux - France

Ph. : +33 (O)4 92 98 92 69 www.museesdegrasse.com Open every day from 10:00 AM to 5:30 PM Admission price (full): €4

THE GARDENS AT MUSÉE INTERNATIONAL DE LA PARFUMERIE

Created in 2003, the Gardens have become a conservatory of perfume plants at the Musée International de la Parfumerie in Grasse, a green space open to the public for discovering, touching, and smelling hundreds of perfumed plants.

FRAGONARD, A HOUSE COMMITTED TO ITS TERRITORY,

THE PAYS DE GRASSE. Maison Fragonard is committed to the preservation of the traditional plants cultivated in perfumery. Together with the MIP, it is supporting the planting of the field for lemon verbena, or *Aloysia triphylla*. This magnificent field has 300 verbena bushes among which the public can walk and smell their fragrant leaves. Maison Fragonard is proud to support initiatives in education and the preservation of Grasse's heritage. Sharing and know-how have been core values since the firm's founding in 1926.

Maison Fragonard is also an active member of the organization *Amis des Jardins du MIP*, the Friends of the MIP Gardens, which brings together perfumery and cosmetics industry professionals to place their expertise and know-how at the service of protecting and promoting the tradition of perfumery.



A herbarium is a plant collection, a traditional art, and a scientific tool, a hybrid object that has continued to evolve over time. Come discover this unusual volume that we've dusted off for you!

The herbarium,

A HYBRID TOOL AND A LIVING TREASURE

by Trishad Atanga

WHAT IS A HERBARIUM?

Herbaria were often the result of someone's life-long work. Originally conceived for scientific purposes, their primary goal was to collect and catalogue a large number of plants for study purposes. Frédéric Danet, curator of the herbarium collection at the Lyon Botanical Gardens, defines the herbarium as "a collection of vegetables and mushrooms that have been dried, labeled, and mounted on sheets of paper."

As witnesses to living ecosystems, the collected species have considerable historical and scientific value. Each specimen confirms the existence of a plant species and provides us with information on its life cycle. Experts analyze the plants and their fibers to assess the transformations they have undergone, discover new areas of the world, and conduct specific, climaterelated analyses. In fact, herbaria are prized by a number of disciplines, including chemistry, medicine, and botany.

THE RETURN OF A HISTORICAL OBJECT

Herbaria have today become fashionable, but they have been used for centuries. It was in the 16th century that herbaria, and modern botany, began to develop in earnest. Until then, botanists had used illustrations or detailed descriptions of plants to analyze and study them. In 1530, Luca Ghini, an Italian physician and botanist, created a pressing system to collect, dry, and preserve plants on sheets of paper. This was the beginning of descriptive botany and the modern herbarium. The creation of the first chair in botany in 1533 at the University of Padua contributed to its recognition as a discipline in its own right.

The Age of Discovery saw the first explorations and the establishment of the first botanical gardens. European explorers brought home new species of plants and vegetables, and in 1546, Luca Ghini is generally believed to have established the first botanical garden in Bologna.

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The Museum of Natural History in Paris owns one of the oldest herbaria in the world, dating back to 1558. Consisting of 313 plants, it was created by Jehan Girault, a surgery student from Lyon.

HERBARIA AND FUTURE GENERATIONS

When kept under the right conditions, herbaria may last for hundreds of years and thus be transmitted from one generation to the next. Digital imaging technology now allows for them to be stored virtually, especially at public institutions for whom they represent precious records of the past.

The method for drying plants invented by Luca Ghini is still in use across the world today.

The presentation of herbaria has evolved over time, going from large sheets of paper to books that are carefully detailed, catalogued and designed. Originally a scientific tool, the herbarium also became a source of artistic inspiration. Precisely because it bears direct witness to the existence of many different kinds of plants, it drew the attention of many artists eager to reproduce nature as faithfully and accurately as possible. Among them, one painter in particular devoted his life to reproducing the beauty and endless variety of the plants around him: Pierre-Joseph Redouté.

PIERRE-IOSEPH REDOUTÉ. AN ARTIST IN THE SERVICE OF SCIENCE

Called "The Raphael of Flowers," the international influence of Pierre-Joseph Redouté (1759-1840) on contemporary artists and even the industrial sector remains undisputed, even today. Born into a family of modest means, the young painter quickly became specialized in botanical illustration. The 18th century in Europe was both a time of violent political and social upheaval and also the beginning of the Age of Enlightenment, a period of scientific profusion that resulted in numerous exploratory voyages across the world. Europeans were infatuated with flowers and plants, and these expeditions led to the discovery of many rare and exotic plant species.

Flemish flower paintings were all the rage at the time, especially those of Dutch painter and engraver Gérard Van Spaendock. Redouté worked in watercolor, particularly on vellum, a technique that allowed him to reproduce nature as faithfully as possible. His talent as an illustrator, his desire for accuracy, and the elegance of the colors in his paintings were quickly recognized. A consummate perfectionist, he also worked in stipple engraving to improve his drawings.

His talent opened the doors to the most important scientific projects, for which he was asked to illustrate new plants discovered on expeditions. He soon began to work

Make your own stylish, homemade herbarium!





A glass frame

there are many reasons to create your own herbarium. It's fun and educational,



Dried plants, or to be dried



A pair of scissors and a small pair of pliers



Arts and crafts accessories, such as lace, thread, or crêpe paper

with the greatest botanists of his day, including Jean-Baptiste de Lamarck, the French naturalist and original proponent of the theory of evolution.

As an illustrator of encyclopedias, a creator in the decorative arts, and a professor, Redouté wore many hats. He was a hybrid artist inspired by three principles: accuracy, exactness, and composition. He was eventually summoned to work in the service of Queen Marie-Antoinette, and was named Court Draughtsman and then Painter: A tireless worker; he left behind an immense body of work that continues to be studied and exhibited to this day.

The publishing house *Plume de Carotte* have issued several works specifically about herbaria in French:



Bernard Bertrand, (2013) *L'herbier oublié*, 192 pages.

Xavier Fernandez and Freddy Ghozland, (2010) L'herbier parfumé, histoires humaines des plantes à parfum, 224 pages.



Michelle Jeanguyot and Martine Seguier-Guis (2004) L'herbier voyageur, histoire des fruits, légumes et épices du monde, 168 pages.

Opposite: watercolor on vellum of a "Rosa Centifolia burgundiaca," circa 1820.

1

Gather the plants of your choice: leaves, flowers, herbs, or small branches. Let your imagination wander as you go about your collecting! If the plants you gather are not dry, place them between two sheets of newspaper and press them underneath a large, heavy book for a few days. When you pick your plants, make sure they are not wet so they won't mold.

2

Open the glass frame. Place the dried plants on the glass pane. Compose your painting by playing around with the various kinds of plants you have collected. Arrange them however you see fit! Cut the plants to adjust them to the size of the frame, select the parts that interest you the most, and add any accessories for decoration that you may want, such as lace or crêpe paper.

3

Carefully close the glass frame again and admire the results! You can hang your herbarium on the wall with some wire and a nail.







Verveine eau de toilette, 50 ml - €18



FRAGONARD 2018

A capsule collection celebrating our 2018 flower, verbena, the *Verveine* line consists of seven products, a fresh and transparent ode to nature.



Verveine gift pouch, Contains a 7,5 ml eau de toilette, a 35 ml body gel, a 30 g soap, and a 30 x 50 cm washcloth. €19 for the kit

Soap dish, 17 x 11 cm - €6 Pebble soap, 140 g - €4





Verveine gift set: 100 ml perfume and 75 ml perfumed body cream, €39 (available in April 2018) *Verveine* diffuser, 200 ml €30





The blue azure

We've begun a new collaboration with a traditional ceramics workshop in Portugal. This workshop, specialized in the traditional tiles known as *azulejos*, has produced an entire series of hand-painted ceramics for Maison Fragonard, a capsule collection composed of large and small plates decorated with bright blue drawings!

Set of 4 small plate, 21 cm in diameter – €55





Daïma, a new perfume FROM THE ORIENT

A delicious fragrance with sugary notes has come from the East to join the collection of Les Féminines perfumes. It is a gift of sweetness adorned in gold and velvet. Its top notes of bergamot, mandarin, and anise envelope a heart rich in floral, fruity accents of gardenia, almond, and peach. Daïma's fascinating wake of violet, heliotrope, and sandalwood leaves no one indifferent! The seventh child of this family, Daïma comes as a perfume and an eau de toilette, just like her sisters. Available in 100 ml, 200 ml and 600 ml versions, the Féminines collection of eaux de toilette represents Maison Fragonard's signature fragrances: Frivole, Étoile, Éclat, Émilie, Fragonard, and Île d'Amour. The bottles and cases feature a new design in blue, pearl gray, brown, and gold that create a harmony of colors and floral motifs inspired by Provencal textiles.

Eau de toilette rechargeable spray, 100 ml - \pounds 28 / 200 ml - \pounds 40 / 600 ml - \pounds 60 Perfume (only in golden metal bottles), 15 ml - \pounds 28 / 30 ml - \pounds 40 / 60 ml - \pounds 59 / 120 ml - \pounds 89 For sale at all Fragonard boutiques and at www.fragonard.com



The l'Aventurier

Launched in 2017, the eau de toilette L'Aventurier quickly became one of Maison Fragonard's ten signature men's fragrances. Virile, aromatic notes of lemon, amber and patchouli play off a base of vetiver, leather, and musk. This year, we are offering *l'Aventurier* in a gift set, which includes a 100 ml bottle of eau de toilette and a 100 ml body gel.

Gift set - €32 For sale at all Fragonard boutiques and at www.fragonard.com

The website www.musee-parfum-paris.fragonard.com showcases the collections of the Musée du Parfum in Paris, along with essential information about the museum. It has just been redone in 5 languages (French, English, Spanish, Italian, and German). The navigation has been made as simple and intuitive as possible to allow you, for example, to make online reservations for one of the monthly olfactory lectures.

> Musée du Parfum Fragonard 3-5 square Louis Jouvet, Paris 9th arrondissement. Ph.: +33 (0)1 40 06 10 09

NEW WEBSITE FOR THE Musée du Parfum

www.musee-parfum-paris.fragonard.com



FRAGONARD GETS BIG

Fragonard's enlarged boutique in Avignon now carries an extensive range of Fragonard's creations. The fragrances, prêt-à-porter, accessories, and home furnishings are all beautifully arranged in this new, bigger space.





under the sun of Saint-Tropez

Inaugurated in June 2017, the first Fragonard boutique in the Var is situated on a picturesque square, a stone's throw from the *Musée de la gendarmerie* and the *Hôtel de Paris*. You can find a vacation-inspired selection drawn from Maison Fragonard's complete, joyous universe in this sunny ambience: home furnishings, fashion, accessories, gift ideas, and of course, our fragrances.

> 7 place Croix de Fer, Saint-Tropez Ph.: +33 (0)4 94 56 15 15



With 4 pebble soaps in rose, verbena, violet, and orange blossom scents, the *Paris* and the *Riviera* gift boxes now have a new packaging decorated with beautiful drawings that evoke these tourist destinations so dear to Fragonard.

Paris and the French Riviera

IN PERFUMED GIFT BOXES





Gift box with 4 soaps - €12 For sale at all of Fragonard's boutiques in Paris and on the French Riviera



They are both tall, dark, and hip. Together, they form an inspired and inspiring duo. It was love at first sight for Fragonard and these two American dandies. We recently talked to the founders of PATCH NYC, and here's what they had to say.



A history... that matches!

Interview: Trishad Atanga

Tell us a bit about yourselves!

We are Don Carney and John Ross and we're designers. We started PATCH NYC in New York over 20 years ago. Now we are based in Boston, Massachusetts with a shop and gallery near our design studio. We design home decor and fashion accessories collections under the PATCH NYC label and we also collaborate with other companies on special projects. Our biggest inspirations? Vintage treasures and hand-made techniques!

How did you meet the team at Fragonard?

Knowing that we're always on the lookout for new inspirations, our good friend Nathalie Lété* introduced us to Agnès Costa and Jean Huèges, the fashion director, over a year ago.

When did you discover Maison Fragonard for the first time?

We have known of Fragonard for quite some time as it is a very

well-established house in the world of perfumery. For many years, we showed our collection twice yearly at *Premiere Classe* in the Tuileries Garden (an international trade fair that features the latest high-end trends in fashion and leather goods – ed) and we have always loved our visits to Paris. It is still one of our most favorite places to visit! Fragonard has such an impressive history and, to us, is a quintessential French label, so we are thrilled to be working together on this unique project.

How did you envision your collaboration with Fragonard?

We had wonderful discussions with Agnès and Jean about Fragonard and, in particular, the fragrance *Patchouli*. We were really inspired to create something special. We researched the history of patchouli and the symbolism of this fragrance before starting our creative process. We also sprayed the eau de toilette in our design studio for greater inspiration! There are so many interesting olfactory notes in this perfume, and so, we wanted to make something really colorful, very much in the spirit of Fragonard.

This is the beginning of a lovely Franco-American story for Fragonard, with a capsule collection for Christmas 2018!

*Nathalie Lété, artist and illustrator, collaborated with Fragonard on an exclusive capsule collection inspired by orange blossom.



Behind the scenes with Marie-Edith Roger de Villers

Passionate and energetic, the director of the southern division of stores for the Maison Fragonard, from Milan to Avignon, describes the demands of her workdays with spiritedness and humor.

Interview: Radia Amar

Marie-Edith's motto? "Keep a smile on your face and the whole world will be at your disposal."

When did you join Maison Fragonard?

I began in 2004 as a seasonal employee at the Fragonard Home boutique after a career working in events management on the Côte d'Azur. I've never left! I slowly climbed the ranks and was made the head of all the boutiques in the southern division. With the support of Maria, with whom I form a very effective two-woman team, I manage a dozen stores, from Avignon to Milan.

What does your week look like?

I spend three days each week in our boutiques, where I do a wide range of things, from sales to merchandising, which includes introducing new products, window design, optimizing the arrangement of our products, and of course talking with all our teams. I am there both to listen and to train them on the new collections. In the office, I am essentially responsible for making sure that all the stores under my charge run smoothly.

What do you most like about your job?

I love helping to open a new store! It is always challenging and highly motivating. I help with the installation, the recruiting, and training the teams, among many other things. Every opening is an adventure unto itself. And at times I have very unusual missions. For example, I once went to the Raffles Hotel in Singapore to introduce a product range that we had designed especially for them.

What values do you transmit to your teams?

Our management transmits very humane and professional values that I in turn try to share with our teams. We make sure that our customers are properly welcomed and received; this is something we truly take to heart. I love training new recruits in Grasse and helping them to discover the company's history and share our enthusiasm for what we do.

What is your vision for the evolution of the Fragonard Perfumery?

The house is almost a century old! It is both rooted in tradition and in step with the times. Our management has succeeded in bringing about this singular, very positive development. We believe that our customers clearly perceive our uniqueness, as they have fallen in love with our lifestyle lines that we have developed around our perfumes. Not many people are able to resist the charms of our products, not to mention their very reasonable prices.

An anecdote?

A visit by her Royal Highness, Princess Charlène of Monaco. She was very nice and she loved our fashion line, especially our shawls.

What is your favorite thing about working at Fragonard?

The amazing people I meet, especially my colleague Delphine, who has become like a sister to me.

What do most like wearing everyday?

I like things that are both casual and refined. Except in summer, I never take off my Fragonard shawls, day or night. They add such a warm, colorful touch. That's probably my signature look.

What is your relationship to the South of France?

I was born in Burgundy and came to the Côte d'Azur when I was 4 years old. I've spent most of my life here and think of it as home. I now live in Grasse.

What is your secret getaway where you like to go to relax?

The Plage des Graniers beach in Saint-Tropez. You take the boat at Sainte-Maxime, and after fifteen minutes, you come to the port of Saint-Tropez. Walk for ten minutes behind the citadel and you will come to this small, untouched bay dotted with just a few beach chairs. You can eat fresh fish here in this perfectly preserved setting.

A Florence Escapade

WITH MAX TIBERI



The head of Maison Fragonard's Paris boutiques shares his favorite spots in his hometown, the ever beautiful Florence. Max Tiberi came to Paris in 2003 and joined the Fragonard team in 2005. After helping open several of the Paris boutiques, he eventually found himself in charge of them all! "My workweeks have a pretty steady rhythm to them. I try to visit each of our seven Paris boutiques at least once every other week. I love working on a team basis. Between setting up the various collections for home, clothing, and perfumes, doing the windows, preparing orders, doing planning, and meeting with my teams, there's never a dull moment," Max tells us. His favorite moment ever during his time at Fragonard? "When I met Jean-François Costa (ed – father of the current directors) at the boutique on Rue des Francs-Bourgeois; what an impressive person he was! And my first time to Grasse, to

see where the company was born. That's where I discovered the magical universe that this family has created. I was charmed instantly!" An esthete and an epicurean, Max Tiberi goes back to Italy several times a year to see his family and to wander through the old streets of Tuscany's capital, something he never tires of doing. A guided tour! Tips collected by Radia Amar



Terrazza 45 in Fiesole

"As the name suggests, this restaurant has a terrace with an exceptional panoramic view of Florence and its monuments. Truly unique!" **Piazza Mino da Fiesole, Fiesole** (OO 39 055 59 72 59)



Trattoria Cibrèo "The ideal place to eat during the summer, situated in a buzzing neighborhood, serving

typical Florentine dishes." Via dei Macci, 112r, Florence (00 39 055 234 1100)

3

Osteria 4 Leoni "The perfect spot to have Florentine style tripe, as well as the fried zucchini known as frittelle. The lovely terrace sits on a charming, lively square." Via de Vellutini 1r, Florence (OO 39 O55 218 562)

4

Secinque "The organic, vegetarian, gluten-free menu is nothing short of succulent. The cuisine is refined and made with only the freshest local vegetables." Piazza della Passera, 1, Florence (OO 39 O55 274 1583)



Il Profeta

"This is one of the most warm and welcoming places in the city. The owner sets the tone. He loves taking the stage to make his customers feel at home. The menu features typical Italian dishes and an extensive list of local wines." Borgo Ognissanti 93r, Florence (OO 39 055 121 265)

6

The Mercato di Sant'Ambrogio "Come here to have lunch at la Trattoria da Rocco, a local eatery in this covered market frequented mostly by locals. My definition of the perfect comfort food, and for food this good, the price can't be beat." Piazza Lorenzo Ghiberti, Florence (00 39 055 234 3950)



cream makers in town. The 100% handmade ice cream comes in both traditional and innovative flavors, and the prices are very reasonable. The ice cream is only served to go, which is actually a good excuse to have it as you amble towards nearby Piazzale Michelangelo.' Via S.Miniato, 5, Florence (00 39 055 248 0617)



8

Il Café del Verone "A lovely place nestled right in the center of the Museo degli Innocenti, a new museum that has yet to be discovered by most tourists, but which contains an incredible wealth of artworks by the Della Robbias, Botticelli, and many others. It has a beautiful terrace that looks out over the city's rooftops." Museo degli Innocenti. Piazza della Santissima Annunziata, 13, Florence

(00 39 344 135 0244)

9

The Convent of San Marco

"Cosimo de Medici commissioned the restructuring of this 13th century convent, which forms part of the city's spiritual and intellectual heart. It houses the astounding frescos painted by Fra Angelico, including the Annunciation." **Piazza San Marco, 3, Florence**

(09 055 238 8608)



Museo della Specola "Located in the Palazzo Torrigiani, this institution is the oldest scientific museum in Europe. The core of its collections date back to 1775, with sections for both land and marine zoology. I used to love coming here as a child with my mother." **Via Romana, 17, Florence** (09 055 275 6444)



The Torrigiani Garden "This seven-hectare garden is the largest privately owned garden within a city's walls in all of Europe. It was renowned already during the Renaissance for its extensive botanical collection, as well as its numerous masonic symbols, such as the Temple of Arcadia. You have to take the guided tour to visit grounds." **Via dei Serragli, 144, Florence** (OO 39 055 224 527)

12

The Iris Garden "This green jewel showcases the flower that symbolizes the city. It houses all the specimens that have won the Florence Prize since 1957. The garden is only open to the public during the month of May." **Piazzale Michelangelo, 1, Florence** (OO 39 O55 483 112)



Volpaia "You have to keep some time to explore the countryside in the Val di Chianti, especially the medieval castle town of Volpaia, which houses the 14th century Church of San Lorenzo and the chateau where they make Castello di Volpaia Chianti." www.volpaia.com

a beautiful woman's carry-on bag

Étoile Perfume Fragonard's enchanting fragrance Etoile is easy to pack in your bag because of its elegant, unbreakable metal bottle. 30 ml gilded aluminium natural spray – €40





Royal Jelly Face Cream Practical for being compact, this cream is the ideal way to keep your face feeling fresh and well rested during your trip, due to the natural royal jelly's exceptional softening properties.
A Fragonard bestseller.
50 ml pot – €25



Impetuous, dynamic, and eager to discover things: the trademark qualities of today's female globetrotters! Since beauty is synonymous with comfort and freedom, we selected the essential things for her to slip into her carry-on: enveloping fragrances, precious oils, and body creams. This kit works perfectly for any trip, whether a weekend getaway or a long-term trip.



Toute Belle Kit 22 x 8,5 x 14,5 cm – €25







VRAI Argan oil Known for its hydrating, anti-aging properties, argan oil nourishes your skin all the way through and adds shine to your hair. 100 ml spray – €30





Mon Oranger – Tout Ce Que J'aime Gift Box This precious gift box contains a spray of Mon Oranger, an exceptionally refined and sophisticated fragrance. It also contains a scented hand cream enriched with argan oil, aloe vera, and shea butter. 7.5 ml spray and 30 ml scented hand cream – €24



AN ELEGANT MAN'S Carry-on bag

Mini Eau de Toilette Gift Box This gift box is a breath of freedom. It contains 5 sprays of Fragonard's signature men's fragrances: Beau Gosse, Désert, Toujours Fidèle, Eau de Hongrie and Concerto. Gift box with 5 mini-sprays 5 x 4 ml – €20





Mini Body Gel Kit These small, scented body gels contain all of Provence's sunshine and warmth. Fresh, citrus aromas of verbena and fig flower for men on-the-go. Kit with 4 mini body gels 4 x 70 ml – €14



Whether for a long trip or just for a quick getaway, this kit includes an adventure fragrance that helps the elegant traveler take care of himself during his journeys. A selection characterized by fresh notes and virile scents.



Homme Elégant Aftershave Balm This fresh and spicy balm has a concentrated elegance. Its small size and aluminum bottle means you can take it anywhere you go. 100 ml bottle – €16





Mon Poivre – Tout Ce Que J'aime Soap This cameo-decorated soap is generously scented and beautifully shaped. Rich in almond oil and aloe vera, it contains a trace of the lively eau de parfum Mon Poivre. 150 g soap – €12





Tout beau Kit 22 x 8,5 x 14,5 cm – €25



Olive Hand and Foot Cream

This hand and foot cream made with organic olive oil and shea butter nourishes and hydrates your skin all the way through, providing indispensable protection from harsh elements. 100 ml tube – €14







Diary



A voyage to the lands of

R



An unknown Orient of a thousand and one splendors
Is there anyone among us who has never dreamed of Scheherazade's thousand and one nights. of flying carpets. enveloping scents, dark beauties, demonic verse, and shining blue majolica? Far from all the clichés and preconceptions, Iran is an enchanting discovery. It is full of palaces, mosques, caravanserais, all built by the greatest architects of their time, from the Achaemenids to the Qajars. Many of them today are UNESCO World Heritage Sites in perfect states of conservation. It is the Orient in its greatest splendor. Present-day Iran is equally captivating, modern, and incredibly welcoming. Behind the rigorous façade, all the doors to Persia open swiftly. It's hard not to be seduced by so much beauty. The Fragonard team fell under its spell, and it hopes to introduce you to its charms as well!

Text: Charlotte Urbain / Photographs: Igor Borisov, Jean Huèges

THE HIDDEN FACE OF TEHRAN

Intimidating, dizzving, stunning, and polarizing, the city of Tehran is the economic and political heart of Iran. Travelers often complain about this city, because it is not readily accessible; its endless traffic, wide Sovietstyle avenues, and concrete buildings are not exactly what one would call charming. It takes a few days to decode the city, preferably in the company of a native Tehrani. The best places are often tucked away, out of sight, in someone's apartment, or on a patio in an old house surrounded by more modern buildings. The city is not immediately obvious, and therein lies its charm. Tehran breathes an air of glasnost, one that is fairly capitalist and bustling at that. On Friday night (which is like our Saturday night), a tour of the city's art galleries is not to be missed. Jetsetters, artists, intellectuals, and businesspeople all come to mingle at this weekly event. It's a great way to discover Iran's highly inventive

contemporary art scene and to learn about Iranian culture and daily life. But if modernity is not your cup of tea, you can always escape to the Golestan Palace, the most important vestige of the Qajar era, showcasing both the art of the Orient and its western influences in the 19th century. And if you want to see the court jewels, they are on display in a safe at the National Bank of Iran. This is admittedly a high surveillance visit, but well worth it. The collection of jewels and precious stones is truly unique.

SHIRAZ, THE CITY OF A THOUSAND COLORS

Head south and you will come to Shiraz, a city of orange gardens, pink-colored ceramics, and the land of poets. A major repository of Iranian culture (it was the capital of Persia in the 18th century), Shiraz is all about finesse and refinement.

Previous two-page spread:

Left: Detail of a dome from the Bazaar of Kashan - Right: Vakil Mosque, Shiraz

Page 35: 1 and 9: Details of Qajar paintings - 2, 4, 6 and 8: Details of ceramics, Golestan Palace - 3: The Fragonard travelers - 5: Azadi Tower 7: Ceramics from the Museum of Glass and Ceramics





"The mosques are decorated with mosaics of brightly colored roses, incredible flowers, and trees of life."



Far from the capital, a wind of freedom blows in Shiraz, going by the underground hangouts and hip new locales. The mosques are decorated with mosaics of brightly colored roses, incredible flowers, and trees of life. And as if these magnificent ceramics weren't enough, the praver hall in the Nasir-al-Molk Mosque is covered with equally multicolored stained glass windows that refract rainbows on the walls at various times of the day. Shiraz is also a city of gardens, filled with orange trees, palms, and flowers around a central pond; they are refreshing havens of peace and tranquillity. Built in 1879 by a family of wealthy merchants, the Narenjestan e Ghavam House is a magnificent site. In addition to its luxuriant garden, the house's decoration is also stunning, mixing Moorish arches with ceilings painted in a Victorian style.

For a change of scene, head to the Vakil Bazaar. Playful, happy children will soon approach, holding green and blue-feathered parrots. In exchange for a few bills, the parrot will randomly pick out a small blue piece of paper, folded in two. It contains a quatrain by the famous poet Hafez, whose tomb lies above the city (and which is a must-see).

Our friend Noushine translates the verses for us: "Toss a bouquet picked from your flowery face, and I will breath the aroma of the paths that you walk."

PERSEPOLIS: EMOTION CARVED IN STONE

A school trip! We were greeted by a swarm of very tiny, uniformed schoolchildren who jumped about happily amidst the ruins of their grandiose ancestors. It was here that the history of their country was first written. Founded in the 6th century BC by Darius the Great, Persepolis was the seat of the Achaemenid Empire. For centuries, Emperors received emissaries from across the entire world who brought gifts, precious objects, and various kinds of exotic animals. All that remains of their splendor is the beautifully sculpted stone that recounts the life of this wealthy empire and its long reign. The blend of Scythian, Greek, Mesopotamian, and even Egyptian influences is simply stunning. With incredibly fine lines, each detail is sculpted with the utmost precision: curls of hair, lions' claws, feathers of King Ahura Mazda.

Two-page spread: Nasir-al-Molk Mosque, also known as the "Pink Mosque," Shiraz

Left page: Shiraz

1: Detail from the Nasir-al-Molk Mosque – 2: Nouné taftoune, traditional Iranian bread – 3: Detail of a painted ceiling, Narenjestan Palace 4: Detail of a ceramic, Narenjestan Palace – 5: Narenjestan Palace 6: Young girl in Shiraz – 7: Boy with his parrot – 8: Detail of a ceiling decorated in ceramics – 9: Massoud Chichelgar's workshop.



Massoud Chishehgar, 5th generation master ceramicist

During the Bolshevik Revolution, Massoud Chishehgar family was forced to leave Azerbaijan. More than seventy years after his father settled in Shiraz, Massoud's workshop oversees the restoration of ancient ceramics in the city's historic mosques. He has carried on the work of his forefathers, and thereby become the living memory of traditional ceramicists. Massoud is one of the few craftsmen in Iran who have mastered the restoration of such historic works to perfection. Shiraz being so rich in mosques and ancient mausoleums means that his workshop steadily employs six highly experienced ceramicists, four craftsmen specialized in art and restoration, and two painters. He uses mostly natural colors and reproduces the designs and engravings he finds in books. He has produced tiles for Fragonard that recount Persian legends, such as the Lion-Sun, symbol of Zoroastrianism, or Rostam and his son Sohrab, heros of the Shah Name, the 10th century epic poem known in English as "The Book of Kings." Tiles rich in color and symbols, made and painted by hand in Shiraz.



"Visiting these ruins more than 2,500 years old was a very emotionally stirring moment."





Above: Léna Torino, Jean Huèges, and Agnès Webster in Persepolis

Opposite: Gate of all Nations, built by Xerxes the 1st, son of Darius the Great, Persepolis

Below right: Bas-relief of Ahura Mazda on the wall of the Palace of Xerxes the 1st, Persepolis.

Above right: Royal Achaemenid tomb and Sassanid bas-reliefs, Naqshe-Rostam





Above: Alleyway in the old city of Yazd Opposite: Flame at the Zoroastrian temple of Ateshkadeh Above right: View over the rooftops and the badgir wind towers Below right: One of the Zoroastrian towers of silence.









The art of representation has been mastered here to perfection. Visiting these ruins more than 2,500 years old was a very emotionally stirring moment. The view from the top of the tomb of Artaxerxes II over the green valley below is breathtaking. The sun at its zenith is so bright it's blinding, the blue of the sky is of the utmost purity, and all this history lay before us.

Just a few kilometers from Persepolis, one espies the four massive tombs of the Kings of Persia sculpted out of the cliffside. Cut into the rock, seven bas-reliefs depict scenes of war and conquest, including one of King Shapur the 1st, sitting atop his horse, before whom the Roman Emperor Valerian kneeled in allegiance, more than 5,300 km away from Rome...

THE MYSTERIES OF YAZD

Yazd is an oasis in the middle of the desert that was once a city of caravaneers. At the entrance to the city stand the richly colored towers of silence, imposing witnesses to Yazd's Zoroastrian past. Zoroastrianism was the religion of Persia before it converted to Islam in the 7th century; it is still practiced today by a few tens of thousands of people. Thus still speaks Zarathustra... Zoroastrians worship fire, which they consider to be divine, and they have kept a flame alive for more than 1,500 years (visible at the Ateshkadeh-e Yazd, the temple of fire in Yazd). Zoroastrianism is a monotheist religion based on the struggle between good and evil, light and dark, and life and death. Its founder, Zoroaster (also called Zarathustra), believed that two tendencies coexisted in all humans, one that tended towards the good and the other, towards evil, and that humans had to choose between them at their own responsibility.

The old city of Yazd and its rammed-earth streets reminded us of Khiva, its Uzbek sister city, which we visited in 2014. The city is dotted with a particularly ingenious architectural element: wind towers that provide cool air to people's homes. It is worth climbing up to a rooftop at sunset to contemplate these elongated, mushroom-shaped forms that punctuate the horizon. Called *badgir* ("wind trap" in Persian), this environmentally friendly climate control system is several centuries old.

THE MIDDLE OF THE WORLD ...

An ancient capital and a veritable jewel, Isfahan's splendor is a pleasurable shock to the senses. Not getting lost in its immensity is quite a challenge, and yet, letting yourself wander aimlessly in the alleyways of its enormous bazaar is highly recommended! Called the "middle of the world," the central square was built in the early 17th century at the behest of Shah Abbas I. It hosts the Shah's mosque, the Sheikh Lotfollah Mosque, the Ali Qapu Palace with its music hall covered with sculpted niches that serve to echo sound, and the Grand Bazaar. Aside from these many monuments, the square alone is an architectural marvel. Legend has it that its large surface area was also used to host polo tournaments, military parades, and other public events that served to remind the people of the king's might.

A coffee in the Armenian quarter is a must. Named for the hometown in Armenia that its inhabitants left over 400 years ago, "Little Julfa" is home to the oldest Christian community in Iran. With its aroma of incense, its gilding, and its representations of human figures in every color, Vank Cathedral, also known as the Church of the Holy Savior, stands in marked contrasts to the city's other architectural marvels. Its museum brings viewers up close to the wealth of a culture that sadly continues to wane.

Isfahan is a city where it is easy to meet young people. All you have to do is linger along one of the city's numerous, magnificent bridges where the sound of amateur musicians resonates along the rows of vaulted arches. You can hear any style of music here, from traditional songs to Iranian pop. And although the music flows freely, the water does not, to the exasperation of the city's residents, who bemoan increasing diversions to other desert cities for irrigating plantations (especially for pistachios).















Above: Si-o-se-pol Bridge, also known as the bridge of "33 arches" Opposite: Detail of the ceiling in the music hall, Ali Qapu Palace Above right: Interior of Vank Cathedral, Armenian quarter Above left: Dome of the Sheikh Lotfollah Mosque Below left: Detail of a miniature, Chehel Sotoun Palace

Two-page spread: Chehel Sotoun Palace (also known as the "Palace of Forty Columns")







"The Bazaar of Kashan is another gorgeous example of traditional Persian architecture from the 19th century. Time has truly stopped here."





Above: Antiques store in the Bazaar of Kashan Left page: Domes and basins in the Bazaar of Kashan

The river Zayandeh Rud ("the river that gives birth" in Persian) no longer flows under Isfahan's eleven bridges, which before the Arab invasion connected the Jewish quarter to the rest of the city.

KASHAN, CITY OF CARAVANSERAIS

Our journey ended in the old houses of Kashan's wealthy merchants. One last chance to discover, once more, the prowess of Persian artists. Each house is a small palace with breathtaking stucco decorations, painted tiles and murals.

To keep cool, houses were built below street level. All the rooms look out onto the central pool, surrounded by trees and plants. Stained glass windows, Qajar paintings in the niches, vaults sculpted in honeycomb pattern, endless mirrors... everything is decorated with the greatest attention to detail. The Bazaar of Kashan is another gorgeous example of traditional Persian architecture from the 19th century. Some of the spaces are undergoing renovation, but the ones that have remained as they were of an incomparable charm. Time has truly stopped here. A hot cup of tea here is also a must!

Underneath the austere surface of a religious government and the lugubrious black of so many chadors, the magnificence of Persian culture shines through constantly, whether in people's passion for poetry, their incredible politeness and delicate gestures, or in a bright majolica. All these details, as delicate as their mosaics, remind us that we are in Persia, the land of a thousand and one nights, and not a thousand and one mullahs. The beauty and cultural wealth has irrevocably soaked into us, and we leave with the precious words of Hafez emblazoned on our hearts: "In time of trouble, do not avert your face from hope, for the softest marrow abides in the hardest bone."

Where to go



TEHRAN

Divan: Located in a very chic commercial center in the northern part of Tehran, this restaurant is worth seeing just for its décor, especially its terrace, which has a sweeping view of Tehran. The food is, however, a little disappointing.

Divan, on the top floor of the Sam Center

Moslem: situated on the first floor of a building at the entrance to the bazaar (right next to the Golestan Palace), you'll have to push your way through dense

crowds, but it's well worth it, as the food is good and very reasonably priced. A lovely local ambience in this unpretentious eatery. Ph.: +98 21 5560 2275

Palladium Nuts: on the underground floor of the Palladium Mall, a boutique for dried fruits, pastries, and Iranian sweets that are just to die for! GB Floor, Palladium Mall, Alef Square, Avenue Moqadas Ardabili Ph.: +98 02122664549 www.palladiummall.com

Cafe Mahtab: a beautiful café located on the ground floor of the famous ASP Towers, a perfect place for a gourmet snack. N°60, ASP, Ph. +98 88054800

Basmeh Art shop: a concept store on the ground floor of the Iranian Artists Forum, Karim Khan Street, Haftetir Square.

Zeeen: a concept store on the 1st floor of the Palladium Mall. Alef Square, Avenue Moqadas Ardabili / www.zeeen.ir

Not to be missed in Tehran: Iran Jewelry Treasury: only open from 2-4:30 PM, an incredible treasure stored in the safe of the National Bank of Iran.

SHIRAZ

Haft Khan Complex: an entire building devoted to eating, with restaurants of different kinds on each floor. We loved the one on the underground floor, all in white, with its "tapchans" beneath tents. Excellent, refined, traditional Iranian cuisine, to the tune of live, traditional Persian music. A lovely restaurant!

Blvd Quran / haftkhanco.com Ph.: +98 071 3227 0000

Taropood Art Shop: located right next to the National Library & Archives in Fars, in the middle of a park, the incredible architecture of this place makes it the ideal spot to have a drink and a snack at the end of the day during the hot season. Come here after visiting the poet Hafez's tomb, which is only 10 minutes away on foot. Hafezieh Intersection, Shiraz, Fars / Instagram : taropoodartshop

Persian Café: our absolute favorite, a tiny café serving espressos and creamy ginger lattes, with handmade decor by the multi-talented artist owner Mehdi, who is kindness personified. At the corner of Rodaki and Ferdousi streets / +98 71 32338098

YAZD

Friend's House: a café, restaurant (make sure to reserve in advance), and a carpet and pottery store. Mom does the cooking here, and it's delicious! A beautiful, traditional Yazd home with an interior patio and pool. Fahadan neighborhood, Shahabolgashem Alley, next to the Ehramian School Yazd.friendshouse@gmail.com Ph.: +98 35 3622 42 41

Art House of Medhi Malek Zadeh: a café, restaurant, boutique, and art gallery with a singular view of Yazd. A must! Next to the Chehel Mehrab Mosque, Fahadan neighborhood Ph.: +98 919 211 59 66 yazd.arthouse@gmail.com

ISFAHAN

Marseille Café: genuine, delicious coffee in the Armenian quarter, with a nod to France's favorite port city. Vank Church Alley, Nazar Street / Ph.: +98 31 3628 0252

Arca: a large restaurant located in the Armenian quarter with a lovely, large interior patio. Mediterranean style Persian cuisine. Instagram: arcaferest Ph.: +98 9133030385

Traditional Banquet Hall: located right next to Nagshe-e-jahan Square and above the antique shops. Eat on the terrace at lunch, which looks out onto the magnificent dome of the Sheikh Lotf Allah Mosque, as the room inside is a bit heavy with cooking smells. There are no tables, only the traditional table-beds known as "tapchans." A lunch fit for a pasha! Naghsh-e-jahan Square Ph.: +9831 32200729

Roozegar café: a lovely little café with a cozy ambience and very welcoming staff, not to mention great coffee! Espadana Inn, close to Nagshe-e-jahan Square and the antique shops (just below the Traditional Banquet Hall restaurant). Ph.: +98 31 32234357

KASHAN

Manouchehri House: this guesthouse is not to be missed! Located in a traditional house that has been perfectly restored and tastefully converted. High on charm and excellent food. There is also a very pretty boutique in the hotel. Manouchehri House, n°49, Alley of the 7th Emarat, Sabet Alley

FROM THE TIP OF ONE'S NOSE... A BRIEF TIRADE!

During your trip to Iran, you will surely notice quite a number of beautiful women with a bandage over their nose. While Brazil may be the world champion of perfect rear ends, Iran now leads in rhinoplasty. In recent years, more and more women have let their noses, one of the only publicly visible parts of their bodies, go under the knife. (Men too!) It must be thin and straight, so they say. Nasal diversity is at stake, so here's to its swift liberation!

Essential travel glossary

Hello / Goodbye: Salam / Khodahafez

Thank you / Please: Mersi (rolling the "r") / lotfan

> Yes / No: Bale / Na

How's it going?: Khale toon chetore?

> OK: Boshe

Let's go: Berim

The bill, please: Soorat he sob lotfan

> Tea: Chayee





10 KEY FACTS ABOUT IRAN



Capitale: Tehran

Size: 1,648,000 km² (2.5 times the size of France)

Language: farsi

Currency: rial

National Holiday: April 1st (no joke!)

Flag: green (for Islam), white (for peace) and red (for bravery) in horizontal bands, with an inscription in the center of the word "Allah" written in the form of a tulip

Population: 82 million

Ethnicities: Persian, Azeri, Kurdish, Lur, Bakhtiari, Baloch, Armenian, Turkmen, and Qashgai.

Religions: Shiite and Sunni Muslim, Ba'hai, Christian, Jewish, and Zoroastrian.

List of UNESCO World Heritage Sites: 21 sites registered in Iran (including Persepolis, Yazd, and Golestan Palace).

In numbers and words, the jumble of the currency!

The official currency of Iran is called the Rial, and in November 2017, it traded at 40,000 rials to 1 euro. Even if there are four zeros to keep track of, so far, so good. But in reality, Iranians talk in their everyday lives of "tomans," which was the name of the currency under the Shah, and they like to shave off a few zeros, as they see fit. *If a well-informed man is worth two, a well converted rial is worth a thousand.*

A rug story

The largest carpet in the world is Iranian. It is 5,625 m² in size, and it took 1,200 weavers 18 months to weave 38 tons of cotton and wool!



10 WORDS TO KNOW:

Ark citadel

Badgir wind tower

Bazar the true center of any place's social, economic, and cultural life

Caravanserai stops along the Silk Road where merchants would rest and trade

Chaikhane

literally a "tea house," the equivalent of our working class cafés, where the food and the banter are both first rate

Hossein

3rd of the 12 imams of Islam, grandson of the Prophet Muhammad, revered by Shiites as his successor.

Nowruz Persian New Year (March 21)

Qajar

Persia's last royal dynasty (1786 to 1925), which extensively developed Iranian culture and added European influences.

> Shah king

Ta'arof a ritual of courtesy A new denizen of Paris who came here to free her voice, Iranian singer and musician Aïda Nosrat loves world music, all music, as long as it is beautiful. In fact, when she composes, she says in all humility that she does not create, that the melodies come to her. And today, she came to us to talk about her music, her country, and her life in Paris.

Aïda, in love with world music

Interview by Charlotte Urbain / Photography by Igor Borisov

It was an almost sunny morning when we agreed to meet Aïda at a studio where the Fragonard team was shooting its new fashion collection (see page 62 to 79). With her long brown hair, big, generous smile, Aïda discovered a collection inspired by her country, and was left pleasantly surprised. She touched the clothing, looked at it carefully, and chose a long kaftan with a red pattern to wear, the "Mandana." This is how she wanted to be photographed. *Balé, dorost shod!*

Fragonard Magazine: When did you come to France?

Aïda Nosrat: Almost two years ago, together with Babak, my husband and partner on stage. Our arrival in France was a new starting point for our musical career, with a new producer and musicians to accompany us, and a whole slew of concerts to give!¹

FM: What is your musical background?

AN: Unlike Babak, who is completely self-taught, I was classically trained. I started very young with the violin. My family listened to lots of music at home. My parents were painters who were always curious, very openminded music lovers. My mother sang all the time, and my father loved discovering new musicians: Peter Gabriel, Tracy Chapman, Sade, and so many others. I was born in Tehran, but my parents, who are Azeri, also listened to a lot of Turkish music. That's how I grew up hearing melodies from around the world. Babak introduced me to jazz, and especially to flamenco, as he is a

flamenco guitarist. This music is very popular in Iran, because it shares a lot of common elements with Persian music. I am an unconditional fan of Keith Jarrett, Tigran Hamasyan, Ibrahim Malouf, Django Reinhardt, Pat Metheny, John McLaughlin, and *manouche* jazz. I also learned how to sing Iranian classical music. There are no schools for that, and no scores. You learn everything from a master.

FM: Is it important for Iranians to learn classical Iranian music?

AN: No, it depends on each artist, but I had this idea in my head to build a bridge between all the cultures I love, which is why it was important for me to become proficient in all of them in some way, and that included traditional, classical Iranian music. When melodies come to me, they are always a mix of all these kinds of music.

FM: When I listened to your album for the first time, I was struck by the use of world music sounds from cultures that are as diverse as they are geographically removed from one another. You take us on a journey to the south of Spain, to Eastern Europe, and beyond. AN: At a certain point, I realized that most of the world music I listen to is based on Western harmonies with exotic, eastern elements. It's like when two people make love and create something new together. I decided to learn the essence of each musical style in order then to mix them. It wasn't just a question of harmony and atmosphere, but also creating a music of love between them.

FM: You released an album a few months ago titled MANUSHAN. I think that's also the name of

your music project? What does *manushan* mean?

AN: Manushan is an extremely ancient word in Indo-European languages. It has several meanings, including "human being," and we find it even in the famous Book of Kings. According to one legend, Saint Manuchehr was born in the Khorasan mountains, in an area that now lies outside Iran. This word has traveled from Rajasthan along the Silk Road towards Europe, and it brought all the cultures it found along the way, all the music, including manouche gypsy music. Manuchehr is still a very common first name in Iran; in fact, it's my father's first name! It was perfect for our music and our project

FM: How have French audiences reacted to your music?

AN: Very enthusiastically. They latched onto it right away! People often tell me that we are "very good travelers" (she laughs).

FM: Do you listen to French language music?

AN: I love French *chanson*: Edith Piaf and Jacques Brel, among others.

FM: Can you hear French music in Iran?

AN: Yes, of course. I don't remember names (she hums the melody to "*Et si tu n'existais pas*..." by Joe Dassin)... Charles Aznavour, who is of Armenian origin, is one of the best known singers.

FM: If you had to associate one scent with Iran, what would it be?

AN: That would be saffron, no doubt! Iranians use it constantly in their cooking, in rice-based dishes like rice pilaf, but also in pastries. You can find it for sale in every market. It's THE Iranian spice par excellence. I love how it smells. There are also fields of roses in Kashan called mohammadi roses, which are named for the Prophet. To me, Iran is the land of colors and scents, and each region has its own specific ones. We manufacture many different kinds of floral waters using rose, cumin, and other aromas. I absolutely love these intense, enveloping floral and fruit scents. They are surely the result of all the sunshine we have in Iran.

FM: What are your next projects?

AN: I'm recording a new album with Babak, and I also have a much more personal project about women. I would like to invite some of my female friends who are amazing singers to give them the opportunity to sing. And of course, lots of concerts planned with Babak. The next one is in Annecy, at the Théâtre Renoir on January 26, 2018.

- ¹ Women in Iran don't have the right to appear on stage in public.
- ² Iran is home to many ethnicities, of whom the Azeris are the largest group. Historically, they have lived mostly in the northwestern provinces, but they are also to be found in the capital and other major cities of Iran. As Turcophones, they differentiate themselves mostly in terms of their language.



CD ALBUM « Manushan », Aïda & Babak, with a 28-page booklet.

To hear the album and see a list of upcoming concerts, please visit www.accords-croises.com

Filmo graphy

by Charlotte Urbain

TASTE OF CHERRY by Abbas Kiarostami, 1997, 99 min

Winner of the Palme d'Or at Cannes in 1997, this absolute masterpiece is one of the great films of all time. A universal story about the desire to end one's life becomes an encounter between different social classes, from the highest to the lowest, all filmed amidst a vague, mountainous, desert-like landscape. Abbas Kiarostami has the rare talent of compelling his spectators to engage in a profound spiritual questioning, all the while preserving a sense of distance, even with a certain sense of humor at times.

> IRANIEN by Mehran Tamadon, in French, 2014, 105 min

Iranian is a veritable challenge, a documentary that you feel you are living through as you watch it. In Mehran Tamadon's carefully crafted features, the dialogue and the relationship between the characters are paramount. Precisely because they could not be any more different from one another, the director decided to step out of his comfort zone and invite four highly opinionated mullahs to his home to debate flashpoint issues. An intense but always courteous and often funny debate that brilliantly mirrors the grandeur of Iranian culture.



A SHORT IRANIAN FILMOGRAPHY

Iran is known for its highly talented filmmakers, who often win awards at the world's major film festivals. Their movies are a lovely way to discover the country. Here is a (very subjective) selection of four cinematic masterpieces, each one of which offers its own vision of contemporary Iranian society.

> A SEPARATION by Asghar Farhadi, 2011, 114 min

Winner of a César, an Oscar, and a Golden and a Silver Bear, A Separation was a resounding success among critics and numerous audiences (almost one million people saw the movie in France alone). While the headscarf is the most obvious sign of male-female relations promoted by Iranian domestic policy, the film succeeds in revealing their actual complexity. Ashgar Farhadi knows how to show without judging. The film depicts a magnificently staged and incredibly moving conflict between tradition and modernity.

NO ONE KNOWS ABOUT PERSIAN CATS by Bahman Ghobadi, 2009, 106 min

The director of this docu-drama says right at the beginning that the *"film is based on actual people and events."* Filmed in secret in 17 days before one of the two main actors went into exile, the film plunges viewers into the world of Tehran's musical youth.

An original pop-rock band makes plans at 100 km/hr. Their frenetic speed embodies all the angry energy of an Iranian youth willing to do anything to feel free: free to play, free to think, and free to love, against all odds.

AGNÈS COSTA'S IRANIAN READING LIST

The four works below cast an unflinching glance

AGINES COSTA'S IRANIAN READING LIST our works below cast an unflinching glance on contemporary Iranian society and provide a poignant view of a country in full transformation.

LA MUETTE Chahdortt Djavann In French, Editions J'ai Lu, 124 pages, 2011

A story as poignant as it is tragic, written with elegance and restraint about a young woman hopelessly devoted to her mute aunt. A striking narrative about lives repressed until the very end in the Iran of the mullahs, a magnificent and unforgettable work.

QUAND L'IRAN S'ÉVEILLE

In French, Editions de La Martinière,

A French journalist of Iranian origin recounts with sensitivity and grace

the two years she lived in Tehran

Between conservatism and a desire

Recommended reading for anyone

for modernity, Iranian society struggles

during the time of its opening

to the world in mid-2015.

to get out from underneath

and expectations often run

much higher than the actual

preparing a first trip to Iran.

12 years of embargoes,

progress achieved.

Mariam Pirzadeh

160 pages, 2016

CHAHDORTT DIAVANN QUAND RIAM PIRZADEH Azadi

CITY OF LIES Ramita Navai Public Affairs Books, 320 pages, 2014

A gripping, intimate portrait of a country between tradition and modernity. All along one of the longest avenues of the world that cuts across Tehran from North to South. Ramita Navai lets various voices describe their own city. An astonishing book where ordinary individuals live extraordinary lives to deal with an ultra-authoritarian regime that is constantly trying to repress them ... a must read!

AZADI Saïdeh Pakravan In French, Editions Belfond, 448 pages, 2015

Meaning "freedom" in Farsi, Azadi recounts the immense hope for freedom expressed by Iranian youth that was quickly quashed by Ahmadinejad's government. A young woman pays dearly for her wish for revolution. Unwilling to listen, she suffers inordinately for her ideals. The winner of two prizes upon its release, the Prix de la Closerie des Lilas and the Prix Marie Claire, Azadi will resonate in readers' hearts long after they put this book down.

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arash.mirmohammadi











Instagram is synonymous with freedom and creativity, which has made it a favorite among Iranians. Designers, photographers, creators, art galleries are among the many kinds of people who use it to share their worlds. The images are bold, and they reveal so much about Persian culture, their off-beat sense of humor, and their social demands.



shahrivargallery



Grenade trinket bowl 14,5 x 16 cm Marble, €28

Grenade soap dish 11,5 x 12,5 cm Marble, €20

pomegranate a highly feminine motif

Pomegranates are native to Central and Western Asia. Called ânâr in Farsi. they are a mainstay of Iran's culture and landscape. Round as an apple, the thick peel conceals a treasure trove of small, garnet-red, incredibly juicy seeds. The pomegranate has been depicted in Persian decorative arts since time immemorial, both as a flower and a fruit. It is in fact one of the most commonly used motifs, and one finds it in rugs, fabrics, ceramics, and just about everywhere else. For example, weavers use it endlessy! A symbol of femininity, fertility, and love, its delicate, fulsome image is considered as auspicious. Fragonard is using this symbolically rich motif in its new collection, and it has also paid homage to the pomegranate in an exclusive olfactory creation called "Persian garden."



Set of 2 Grenade trinket bowls 14 x 14 cm Glass, €20 Odes by Muhammad Hafez, 14th century Persian poet

The Persian Garden

Inspired by our journey to Iran, *Jardins de Fragonard* has added a ninth fragrance to the collection.

POMEGRANATE AND PEONY EAU DE PARFUM AND SOAP

On a beautiful, bright sunny morning, the garden of the palace of Shiraz awakens slowly. Taking advantage of the calm, the mythical bird *Simurgh* lands at the fountain's edge to drink to its fresh, clear waters. Its long, copper-colored feathers reflect brilliantly onto the marvelous surrounding garden of juicy pomegranates and lush, aromatic peonies. A delicious encounter of Persian myth and enveloping floral scents.

50 ml Eau de Parfum, €35 150 g Soap, €8 Soap set and soap dish, €16

HEAD NOTES: pear, bergamot, pomegranate

HEART NOTES: peony, rose absolute

BASE NOTES: cedar, oak



Léna is wearing *Persia,* an embroidered silk velvet jacket with a silk lining, €385 Travel is an endless source of inspiration for Maison Fragonard. In 2018, a variety of Persian motifs, colors, and images have come to decorate the dresses, kaftans, shirts, and kurtas that make up the collection. Colorful flowers, mosaics, and complex geometric and arabesque forms have been used to create a range of clothing that is simply joyous and luminous. When our teams modeled this line for Fragonard, they traveled in spirit to the Orient for the day. We wanted them to be photographed against a simple background to show off their smiles and natural beauty.







Siham is wearing *Laleh*, an embroidered cotton print dress, €75





Léna is wearing Deena, a cotton dress embroidered with broderie anglaise, €140

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Anouk is wearing *Payam*, an embroidered cotton kurta, €65



Yulia and Denise are wearing *Yasmeen*, a cotton print kurta, €40; Léna and Alexia are wearing *Azita*, a cotton print kurta, €50 and Alice is wearing *Fariba*, a cotton print kurta, €55

Right page: Léna and Andréa are wearing the *Romina* dress, €70



Alexia is wearing *Fariba*, a cotton print kurta, €55, and Yulia is wearing *Reza*, a cotton print kurta €60





Léna and Denise are wearing *Arya*, an embroidered cotton kurta, €85

11

TIE DYE

An age-old artisanal technique, tie and dye is the perfect way to let your imagination run free!

225

From left to right: Siham is wearing the blue Tie & Dye coton top, €65 Léna is wearing the blue Tie & Dye coton kaftan, €130 André is wearing the blue Tie & Dye coton wrap dress, €90

ORIGINS

Before becoming the hairstyle trend we all know, tie and dye was originally an artisanal cloth-dyeing technique. It consists of twisting and tying cloth and then coloring it in tubs of dye. Rolling and twisting the fabric yields complex shapes and beautiful color gradations. This technique became popular among hippies in the US in the 1960s, but it traces its origins back to Japan, where it is called *shibori*.

A PRACTICE FOR ALL TIMES AND ALL CONTINENTS...

Due to its simplicity, tie and dye has been used across all continents and ages. One merely has to tie,

twist, and soak fabric for beautiful patterns to appear, as if by magic. Shibori, which dates back to 8th century Japan, is generally considered to be the oldest known tie and dye technique. Japanese clothing makers used it to dve silk and cotton kimonos. Tie and dye's ease and accessibility was easy to learn and explains its rapid dissemination across the world. In Nigeria, it is known as adiré, a textile art using indigo that is highly prized among the Hausa people. In Thailand and Laos, it is called *mudmee tie and dye*, recognizable for its streaked or circular shapes, warm colors, and extensive color shading.

A TRENDY TECHNIQUE IN MANY DOMAINS

13 centuries old, we can find tie and dye everywhere, including in fashion, art, and design. People love the range of color and line. The patterns it creates often play with a sense of depth, volume, and perspective.



Fold, twist, and tie the fabric to create patterns large and small, striped, symmetrical, or spiral – whatever strikes your fancy!





Soak the fabric in a tub of color (try to use a light-colored fabric and a dark-colored dye).



3

Rinse



Unfurl the fabric and hang to dry. You can see the patterns you've created instantly!





Meet four exceptionally committed women with a big heart and an unwavering sense of conviction who are fighting the good fight.

by Radia Amar



Elise Boghossian

Elise Boghossian is an acupuncturist and doctor in Chinese medicine. Once a month, she leaves the comfort of her life in Paris to treat victims of war. Her NGO, EliseCare, brings together a large number of physicians and healthcare professionals who carry out amazing work in the field, especially in Iraqi Kurdistan, north of Iraq and east of Syria. Her goal is to help survivors rebuild their lives.

Scheduled to leave for Iraq the day after our interview, Elise Boghossian nevertheless freely gave us her time. An acupuncturist in Paris, wife, and mother of three, this granddaughter of Armenian deportees always knew that she wanted to devote her life to helping others. Trained in neuroscience, Elise studied acupuncture and pain treatment in China at Nanjing University and in Hanoi with Professor Nguyen Tai Thu, considered the "king" of Vietnamese acupuncture, which has anesthetic properties. The techniques she learned trigger the release of hormones that stimulate healing and neutralize pain, to the point that patients can be operated on without using drug-based anesthesia. "I felt immensely satisfied and fortunate, but very early on, I felt the need to give a greater sense of meaning to my life. I have always wanted to help people who have the least. I have to feel useful." She began in 2002 by creating a Chinese medical association called Shennong & Avicenna, which proved a watershed moment. "We began by promoting traditional Chinese medicine in France," but its mission soon extended into the humanitarian domain, first to the refugee camps in Calais, and then to Armenia, Jordan, Iraqi Kurdistan, and Svria.

Armed with her needles and boundless determination, Elise has stared misery and terror in the face for years. Her NGO has provided inestimable relief to areas where a lack of medicines remains a major problem. "You can't do anything when you're in pain. You can't sleep, and you can't even heal. Pain takes up all the space. We treat people suffering from major burns, paralysis from gunshot wounds, amputations, transplants, as well as from major psychological traumas." The results are clear. Elise was very quickly able to convince both healthcare providers and patients of the benefits of her knowledge, and she has even managed to train other acupuncturists on site.

Elise and all the professionals and volunteers working alongside her in her NGO EliseCare provide physical and psychological assistance to help victims rebuild their lives amidst a conflict that has gripped this area of Iraq for decades, directly and indirectly victimizing many, from former child soldiers to Yazidi ex-slaves. EliseCare's mobile dispensaries housed on colorful buses search for abandoned populations often found squatting outside already overfilled camps. One of these buses is for women and children who have suffered the worst atrocities. "Now, as the Islamic State is withdrawing and these areas have been freed, we are caring for people involved in the reconstruction, as well as infants, old people, former combatants, and pregnant women. The work to be done is almost endless."

Elise has recounted her story in her book *Au Royaume de l'Espoir, il n'y a plus d'Hiver* ("There is no Winter in the Kingdom of Hope"), published in November 2015 by Editions Robert Laffont. In this poignant narrative of her extraordinary journey, she always manages to describe the unspeakable with a sense of profound humanity and to convey her belief that life always wins out.

To make a donation, please visit www.elisecare.org



TOUTES À L'ÉCOLE ["EVERYBODY IN SCHOOL"] WITH Tina Kieffer

Journalist Tina Kieffer travels to Cambodia every 3 months. In 2006, she led the initiative to build the Happy Chandara School. Located in a rural area just 12 km from Phnom Penh, Happy Chandara provides high-quality education to young girls from the most destitute backgrounds. The goal is to prepare them for professions that will give them freedom and dignity.

"What triggered this? I went to donate some clothing at an orphanage while I was filming in Cambodia. There I met the girl who would become my 5th child, my daughter Shandara," Tina Kieffer confided. She immediately felt the need to do something for the young girls of this country, and so she decided to set up a school for them. An acquaintance offered to rent her a parcel of unused land. After moving several mountains, on November 7, 2006, 92 young girls attended their first day of first grade. "In poorer countries, when a family has an opportunity to send a child to school, they always choose the son. From infancy on, daughters are relegated to household tasks, and then they are asked to work to help support the family. This is why only one third of all the children who go to school across the world are girls," Tina emphasizes. At the beginning of each school year, Kieffer welcomes 100 new girls with the aim of seeing them all the way through their education. In the span of more than a decade now, Happy Chandara School has transformed into a regular campus hosting a middle school, high school, boarding school, medical center, and a professional training center. To help the girls makes their choices a reality, the school has organized professional internships - a first in Cambodia - job fairs, and meetings with professionals from different business sectors. And the organization even welcomes young boys, who are able to access the computer rooms every Wednesday. "The on-site staff is amazing. We regularly hold meetings via Skype between my visits. When I'm in France, I work mostly on our product projects that we conduct jointly with Sephora, la Flamme Marie-Claire, L'Occitane, and other brands such as Delacre, which is putting a cookie tin on the market this winter decorated by Sarah Lavoine. Our funding comes from the sale of these joint products, donations, and sponsorships." Anyone can sponsor a young girl's education starting at €20 a month (which ends up being €7, since 66% of the donations are tax-deductible ed). Every sponsor is regularly informed via newsletter, photos, and videos of the child they have sponsored. "The sponsorships provide the revenues that offer a long-term view into the future. We strongly encourage anyone who believes in this cause to join us with this formula." Happy Chandara School is currently preparing the very first class of schoolgirls, who started in 1st grade back in 2006, for their lives after they graduate from high school. "We are opening a hostel next year to host our first class of students who will be attending university." Happy Chandara has been an amazing adventure and such a source of satisfaction for Tina Kieffer. "The girls express an incredible sense

www.toutes-a-l-ecole.org + 33 (0)1 46 02 75 39

of resolve. They love to learn and it's working!"



Audrey Noeltner comment tu t'chappelle ? ["what's your name?"] the story of a solidarity-minded collective.

At just 30 years old, Audrey Noeltner is an activist determined to make the world a better place. Of Franco-American origins, Audrey was born and grew up in Paris' 18th arrondissement before moving with her family to New York and then Los Angeles, where her father was sent for work. After earning her degree in urban planning in Montreal, she came back to France and earned a Master's at Sciences Po. She has been working for the last ten years within different organizations for a more united, solidarity-minded world.

It was in Montreal that she first became aware of the plight of refugees. She became a volunteer at the YMCA in 2006, giving French lessons. "We taught refugees to speak French to help them become independent and able to navigate the city." When she returned to France in 2010, she decided that she wanted to continue her volunteer work. She began by tutoring at La Maison Verte, a community center located in the 18th arrondissement. She then cofounded "One, Two, Three... RAP!" to help young people in Paris and the Seine-Saint-Denis area learn better English through Hip Hop culture. Audrey found herself once again outraged at the status of many refugees in France, and so, she decided to act. "I simply put myself in their position and imagined the tables being

turned. What if there were war in France, and we had to flee to Africa? It is up to us average citizens to do something." So, she called the Porte de la Chapelle reception center, which is managed by an organization called Utopia 56. "I wanted to give French classes. They responded enthusiastically and suggested that I teach French to a group of unaccompanied minors from Afghanistan and Eritrea. Together with friends, we were able to offer classes every evening from 6 to 8 PM in a hostel kitchen. In a few weeks, the walls were covered with sheets of paper listing the alphabet and the basics of grammar and verb conjugation!" Bit by bit, Audrey and her friends extended their efforts past this improvised classroom to include football matches, recreational afternoons playing board games, and walks to explore Paris. These activities created so much joy for these young people. "Some of them came from rural agricultural areas and were totally illiterate. In just a few months, they made exceptional progress. Their ability to adapt and desire to learn are immense." Audrey noticed how much attention they paid to their appearance, even if they had to wash the one shirt they had every day. One day, one of them brought a perfume vial. "Watching them argue with one another because everyone wanted to spray some on themselves, I decided to contact Maison Fragonard, where I know someone. Ten days later, we received an invitation to participate in a Perfumer's Apprentice workshop. They were all enchanted by this experience. They were so proud to have each created their own fragrance!"

At the time of this writing in December 2017, Audrey is looking for partners (in terms of volunteers, spaces, etc.) to teach her French classes in the proper conditions, still under the auspices of Utopia 56. Her goal is to accompany these young people on visits to organizations that, like Fragonard, can provide activities to help these courageous youngsters escape the complexities of their daily life, even just for a few hours.

To make a donation or to help, please visit: www.utopia56.com fr.ulule.com/utopia-56/ utopiacoursfrancais@gmail.com



The desire to be useful while sharing moments of intense happiness."

Lactitia Camilleri

"I just fell in love with these kids." Laetitia Camilleri's mixing of her work as a Yoga and Pilates instructor and her humanitarian efforts began on a trip to Indonesia, when this dynamic 41 year-old woman from the Côte d'Azur visited an unusual orphanage in Bali called Yayasan Widya Guna.

"Most of the children here have relatively severe physical or mental disabilities. Even though the place is called an 'orphanage,' they're not orphans, and they go home every night to their families." Since the government has not provided any assistance to parents of disabled children, the villagers themselves organized to create this welcome center. The children come from poor backgrounds. The courage and enthusiasm against all odds of the adult volunteers who provide these children ages 5 to 17 with the happiest, most dignified daily life possible is nothing short of admirable. Many rural families in Indonesia consider the birth of a disabled child as a curse from God. "Before this center was founded, some of these children spent their days confined in a cage," Laetitia recounts. She now visits once every three months to offer her support to families who had no other alternatives. "Humanitarian work is unfortunately not that widespread in France. In Bali I have worked alongside people from England, Germany, and the US who are all inspired by the same desire to be useful while sharing moments of intense happiness." From Grasse, where she lives, Laetitia organizes yoga classes across France, often in unusual, luxurious places in the countryside or on the seaside. All the profits are used to support the quality of life provided to the children at Yayasan Widya Guna. Her efforts have vielded many results. For example: "They are fully independent, thanks to their small vegetable garden. One of the center directors told me that they would love to get a cow to offer the kids fresh milk, so I gave them the profits from my last workshop to buy a cow!" Laetitia's yoga workshops last for three, five, or ten days, and are open to men and women with all levels of experience. Combining her passion for yoga and her desire to support this school, she has now designed a special two-part workshop in Indonesia. During the first week, workshop participants will volunteer at the orphanage during the day and at night, they will stay with the children's families. This will give them a full immersion in Indonesian culture. The next week, participants will travel to an eco-lodge for a retreat that mixes voga, meditation, and sightseeing. Laetitia is currently working on creating uniforms for the children, and given her determination, it hardly seems as if she'll stop there!

For information or to contact Laetitia, please visit: www.fitharmony.fr www.yayasandwidyaguna.org contact@corps-pilates.com



Velvet cushions, 45x45 cm, 30x50 cm, €25

Set of 3 recycled glass vases, light blue, dark blue, green and turquoise, €40

Right page: Ispahan cotton tablecloth, 180x280 cm,€90



Caravanserai of a thousand treasures

Styling: Jean Huèges / Photographs: Olivier Capp

Inspired by the gorgeous mosaics of the palaces of Ancient Persia and their traditional motifs, the home collection for spring-summer 2018 abounds in richly colored objects. An exclusive range of cushions, plates, rugs, and other wonders that hold echoes of Isfahan, Shiraz, Tehran, and beyond!





1- *Taft* velvet cushion, 30x50 cm, €25

2- Ceramic soap dishes, *Fleur*, 16x15 cm, €22 *Poisson*, 15x11 cm, €18 *Leopard*, 17x13 cm, €22

3- *Suzani* cotton towel, 75x150 cm, €35

4- *Pompon* bracelets, €16 a piece

5- *Tiger* cotton rug, 50x90 cm, €25

6- *Victoria* necklace, €35

7- *Karaj* blacquered wood plate, 29.5x21.5x2.5 cm, €30

8- *Marjane* blacquered wood box, 17.5x10x6 cm, €22

9- *Qajar* printed cotton pouch with leather finishing, €18

10- *Ikat* cotton napkin, 75x150 cm, €35

11- *Babol* and *Laleh* lacquered wood box, 10x10x4.5 cm, €15

12- *Qajar*, printed cotton pouch with leather finishing, €18 1- Set of 4 *Mahan* glass plates, 21 cm in diameter, €32

2- Set of 4 Meybod glass plates, 17 cm in diameter, €22

3- *Grenade* glass vase, appr. 12 cm, €30

4- Nowrouz
polyester table set,
45x33 cm, €8

Right page: Shiraz cotton tablecloth, 160x160 cm, €70 and 160x280 cm, €90

Set of 6 glasses, 13 cm tall, €40 or 10 cm tall, €30





IMAGES: Jean-Honoré Fragonard and Marguerite Gérard, "The Bouquet," 54 cm x 45,5 cm, Private collection, 1/83-84 ST. LEVED

Forbidden, concealed messages, boldly disrobed bodies, and ancient secrets... This year, Maison Fragonard's museum in Grasse lifts the veil on a delicate, charming way of life to reveal some of its hidden aspects, from the 18th century to the present day.



By Radia Amar

When viewers today look at an 18th century canvas depicting a young man offering a damsel a rose amidst a bucolic setting, they perceive the delicateness of the gesture, but for the public of that time, on the eve of the French Revolution, such an apparently innocent scene was full of hidden messages. "In this case, exchanging a rose was clearly a proposition of a sensual nature," Carole Blumenfeld, curator of the exhibition *Scents of the Forbidden*, explains. This highly informative, thorough and entertaining exhibit at the Musée Jean-Honoré Fragonard helps viewers to decode the several levels of meaning and the many unsaid subtleties in these paintings.

THE SPECTATOR'S COMPLICIT SMILE

Carole Blumenfeld explains that "far from the airy, highly suggestive compositions of Boucher, Fragonard, and Baudouin, which Diderot criticized in the late 1760s as "frivolous compositions suitable for the boudoir of a petty mistress in the petty house of a petty gentleman," the genre painters of Marguerite Gérard and Louis-Léopold Boilly's generation devoted an entire segment of their careers to painting images that never explicitly show carnal interaction, but which instead incite the spectator's complicit smile at a *double-entendre*, similarly to Dutch paintings from the Golden Age, which excelled in their use of secret codes."

FALSELY CHASTE IMAGES

In the 1770s and 1780s, the Fijnschilders, or "fine painters," were all the rage in Paris. All the top dealers and major collectors only had eyes for paintings by Ter Borch, Netscher, or Mieris. Vermeer was just beginning to be "rediscovered" by Jean-Baptiste Pierre Le Brun. French genre painters responded to this fad not by painting copies or imitations, instead by depicting scenes that contained references to Dutch clothing or scenery, as well as to the "situations" that these Dutch painters had portrayed. They updated many of these motifs for their viewers, such as the girl reading a letter, the offering of wild game, or the soldier's gift. The use of this ambiguous repertoire was certainly a conceit for the painters, but it was also particularly flattering for patrons. Knowledgeable admirers were able to decipher much more than a less educated public, which merely saw images of elegant young women or of effete love scenes. Libertines could pass as penitent youth, and the boundaries between vice and virtue became very thin. Artists maintained a sense of ambiguity about the place and time of their subjects, as did the libertine writers of that same period, who always situated their intrigues in the Far East or India.

DECODING THE PAINTINGS

In bringing together some forty paintings, some of which were painted together by the two most famous painters in Grasse during the 18th century, Fragonard and Marguerite Gérard, (some of which have never been exhibited), the Musée Jean-Honoré Fragonard gives viewers an opportunity to discover the hidden meaning(s) of these images of young women, lying down with a "book that you only read with one hand," or plunged into sweet reverie after a furtive visit from a suitor, whose recent presence is revealed by a cape forgotten on a chair. Before venturing into these ambiguous, secret, feminine worlds, viewers will learn how suggestive the presence of a novel, distaff or two intertwined keys could be in the hands of Boilly or Marguerite Gérard. Nor were these painters without a sense of humor, as the last section devoted to comical scenes shows. They also freely borrowed gestures from theater or comic opera to portray the very moment when everything turns upside down, right before the Revolution took the lives of many of these libertines, who were too free.

The daughter of perfumer Claude Gérard and Marie Gilette, Marguerite Gérard was born in Grasse on January 28, 1761. She began to apprentice in the workshop of her brother-inlaw, the painter Jean-Honoré Fragonard, who was working in the Louvre in Paris. She was never ashamed to be compared with her famous teacher. From the end of the 1770s to the eve of the Revolution of 1830, Marguerite Gérard (1761-1837) held a position of privilege in Paris' art scene. Even if the paintings she made in collaboration with Fragonard are now some of the most famous paintings of the 18th century - such as The Stolen Kiss (Saint Petersburg, Hermitage Museum) -, Carole Blumenfeld's monograph has also lifted the veil on other facets of her career, especially her portraits and genre scenes, images that promotes the freedom of women that she painted during the Napoleonic era.

Jean-Frédérique Schall, "The Pranksters," 1792-95, 47 cm x 37 cm, Musée des Beaux-arts, Strasbourg.





Parfums d'interdit May 25 to September 23, 2018 Musée Jean-Honoré Fragonard. Hôtel de Villeneuve, 14, rue Jean Ossola, Grasse. Ph: +33 (O)4 93 36 O2 O7 Free admission

Louis Léopold Boilly, Suite de la douce impression de l'harmonie ("The sweet impression of harmony: a suite"), circa 1789-1793, oil on canvas. 31x40 cm, Private collection, all rights reserved.

A former fellow of the French Academy in Rome with a doctorate in art history, Carole Blumenfeld is a specialist in genre painting and portraiture in the late 18th and early 19th centuries. Her work on fantastical figures, *Une Facétie de Fragonard. Les Révélations d'un dessin retrouvé* ["Fragonard's Caprices: The Revelation of a Newly Discovered Drawing"] (Editions Gourcuff Gradenigo, 2013), changed our understanding of Fragonard as a portraitist. She has also published several papers on the artists of Marguerite Gérard's generation. As curator of the exhibitions *Marguerite Gérard, An Artist in 1789* (Paris, Musée Cognacq-Jay, 2009) and *Small Theaters of the Intimate: Genre Painting from Marie-Antoinette to Marie-Caroline de Berry* (Toulouse, Musée des Augustins, 2011-2012), Blumenfeld has shown how closely tied intimist portraits, scenes of gallantry, and images of family life were to the worldview of their patrons.



THE UNDERSIDE OF FASHION IN PROVENCE FROM THE $18^{\rm TH}$ TO THE EARLY $20^{\rm TH}$ CENTURY

Telling stories to narrate history is what inspires Eva Lorenzini and Clément Trouche, curators of this exhibition that disrobes women to understand them better.

Presented in chronological order, from the 18th to the early 20th century, the exhibition *Secrets in silhouettes* immerses viewers in the intimate details of the lives of Provencal women, whether residents of *bastide* walled towns, villagers, artisans, or from the middle class. The exhibition places several rare pieces that show silhouettes that are dressed or undressed in perspective. "The idea is to deconstruct the silhouettes to understand their architecture and structure to unveil the invisible to understand the social mechanisms embodied by people's clothing," Clément Trouche explains.

Baskets, cage crinolines, corsets, lobster tail bustles, faux-culs, undershirts, bathrobes, stockings, garters, quilted and trapunto petticoats for weddings or for everyday wear... Viewers will discover pieces that are at times very rustic, and at others extremely refined, and which make use of the finest materials, including mousseline, lace, silk, and fine embroidery. In addition to the great care expended in making these hidden works, often of an immaculate whiteness, a number of details emphasize the flirtatious intentions of these women of all ages. For the first time ever, the *Musée Provençal du Costume et du Bijou* lifts the veil on the secrets of these silhouettes, which often transmit messages of love and details only visible in an intimate setting.

Starting in the 18th century, luxury and elegance came to permeate even the most intimate details. Despite a certain disparity in wardrobes, fashion gazettes allowed women from the countryside to rival their city counterparts, and their ingeniousness led to the creation of extremely refined pieces. The Musée Provençal du Costume et du Bijou was able to supplement this exhibition with loans from the Fondation Alexandre Vassiliev and from private collections.







Secrets de silhouettes March 30 to September 23, 2018 Musée Provençal du Costume et du Bijou 2, rue Jean Ossola, Grasse. Ph.: +33 (0)4 93 36 91 42 Free Admission

I – Under a lady's gown, circa 1825, first petticoat in batiste cotton and petticoat in trapunto cotton. Openwork stockings and silk satin shoes with leather soles. Collection of the Musée Provençal du Costume et du Bijou.
 Bustle, circa 1870-75, Private collection.
 Soft bodice in silk brocade with a linen backing, circa 1780. Collection of the Musée Provençal du Costume et du Bijou.

In its commitment to beautiful art books, the Maison Fragonard regularly publishes and co-publishes works about its collections, major exhibits held in its museums, and the art of living in Provence.

FRAGONARD Through its many pages By Radia Amar



Antoine Raspal Pinxit

The catalogue for the exhibition Antoine Raspal, held at the Musée Jean-Honoré Fragonard in Grasse in 2017, this abundantly illustrated work with texts by Clément Trouche, the exhibition's curator, immerses readers in the life and complete works of this painter from Arles. Well known to collectors of historical textiles, Antoine Raspal (1738–1811) meticulously reproduced Provençal clothing in this works. 208 pages, in French. €28





Objets du parfum, confidences d'un collectionneur

In this beautiful book that was first published in 2008 by éditions Aubanel, Jean-François Costa (former director of the Fragonard perfumery and father of its current directors) presented his collection of perfumery-related objects, ranging from Antiquity to the 20th century. All these objects are now on exhibit at Fragonard's four perfume museums. Editions Aubanel. 180 pages, in French. €35



Le Musée Provençal du Costume et du Bijou

The official book of the Musée Provençal du Costume et du Bijou was republished on the occasion of its 20th anniversary. An important reference for fans of historic Provençal textiles, this radiant work pays homage to the enthusiasm of Hélène Costa (mother of Fragonard's current directors), who assembled an extraordinary collection during her lifetime. The pages of this book let readers discover the intimate, cozy ambience of the museum, the treasures it houses, and how clothing has changed in Provence over the years. **89 pages. €28**

Les dessins oubliés de Fragonard

This small catalogue was published to celebrate the exhibition at the Musée Jean-Honoré Fragonard in 2014 of a previously unknown series of drawings by Jean-Honoré Fragonard, which are of great documentary interest to an understanding of this artist's biography. 29 pages, in French. €12



Catalog of the Musée Fragonard

This work indexes the works that form the permanent collection of the Musée Jean-Honoré Fragonard, which was inaugurated in 2011 in the Hôtel de Villeneuve in Grasse. This exceptional collection that once belonged to Hélène et Jean-François Costa includes canvases by Jean-Honoré Fragonard, Marguerite Gérard, and Jean-Baptiste Mallet. Its artistic and historical value transcends the regional, and this book allows art lovers to learn more about these three painters who were all from Grasse. **161 pages. €26**

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Hélène's recipes

The art of hospitality is embedded in the Costa family's DNA. Designed as a beautiful, oldfashioned cookbook, this book includes the favorite Provencal recipes of Hélène Costa, mother of the company's current directors. A lover of the Provençal way of life, she had a boundless enthusiasm for historical fabrics and traditional recipes (authentic pan bagnat, bell peppers with anchovies, pissaladière, zucchini gratin, onion omelet. Swiss chard tart, among many others), which she prepared to perfection. Her daughters wanted to share her marvelous recipes with everyone, in her own handwriting and illustrations. 57 pages. €15



À la table du Bois Dormant The Bois Dormant kitchen cookbook

The Bois Dormant kitchen cookbook Sprinkled with family anecdotes, this book of delicious recipes elegantly illustrated with drawings by Agathe Singer and photographs by Martin Morrell provides a genuine sense of atmosphere. It highlights the recipes of Chef Michel Mommessin, who, together with his wife Mireille, cooked for many years at the Bois Dormant, the home of Hélène and Jean-François Costa in Grasse. Its four main chapters focus on vegetable gardens, the sea, the earth, and the garden of earthly delights. 158 pages. €24



Fragonard, for the love of perfume

This lavishly illustrated volume celebrates Maison Fragonard's 90 years by narrating the history and growth of this family-owned and operated business: its values, its heritage, its passions and inspirations, its savoir-faire, and its collections of art objects, 18th century paintings, and historic Provencal clothing. As readers scroll through the pages of this book, they will enter a poetic universe, where photographs and drawings harmoniously enrich the insightful and informative texts that will interest any fan of perfumery, art, and admirable family sagas. **207 pages. €28**



AN OFFICE WITH A VIEW

Photographs: Olivier Capp



Françoise and Agnès Costa love to meet up, whether at the historic perfume factory in Grasse or at the fashion offices in Paris. Here, they discuss their latest acquisitions of old perfume bottles for the museum's collections.





he copper dome and bronze wings of the statues atop the Opéra Garnier jutting up against the blue sky offer a stunning view from Fragonard's Paris offices! When the weather is good, the golden angels reflect the rays of the sun to remind us of Grasse, where Maison Fragonard was born. It is here that I happily spend my days, my vagabond spirit in the company of Agnès Costa as we dream up the collections that are designed and perfected by our formidable team of designers and product managers, not to mention our very able communications department. In such an unusual workplace, so often bathed with sunlight, Indian engravings, old paintings, colored photographs, and art objects from around the world offer both moments of escape and sources of inspiration. People's doors are always open and the various departments share more than just an office space. A color, a text, or a scent instantly leads to interactions and exchange. Everyone is encouraged to give their opinion, and our office is often a beehive of activity, almost like the actual beehives I espy on the rooftop of the Opéra from my window!

Jean Huèges

Jean Huèges, creative director, prepares the next home line with Marion Berton, Denise Savalle, and Niravone Boun-Xûn.







The fashion design studio works on the next collection, a joyous collaboration between Léna Torino, Alice Guiraud, and Andréa Ménard.





A meeting to choose scents for a new perfume with the communications team: Trishad Atanga, Christine Heng, Charlotte Urbain, Agnès Costa, and Alexia Guillier.





106 Fragonard Magazine




These iconoclastic talents show us the world in new ways. They are bold, inventive, and their life journeys are quite unusual as well. Here are their portraits.

LYANE GUILLAUME, AT TABLE WITH UZBEK WOMEN

Lyane Guillaume only publishes one book a year. She likes to take her time. Lyane describes herself as an expatriate writer, because she spends a lot of time immersing herself in the language and culture of a place to penetrate its depths as much as possible. Her new novel *1001 jours en Tartarie* ("1001 Days in Tartary") takes readers on an intimate journey through Uzbekistan as seen through the eyes of women living between Muslim traditions and a Soviet past. A story for polyphonic voices sung around a shared meal, a delicious documentary fiction that pays tribute to an entire people.

"I draw a distinction between traveling and living abroad. They're totally different in terms of time and perception," she explains. Lyane Guillaume has been a teacher, a theater actress, journalist, and above all, a writer. After earning her degree in literature, Lyane followed the young man she had fallen in love with, who then became her husband. An archaeologist turned cultural attaché, he was sent abroad for work. Lyane's adventures began in Afghanistan, where she arrived three months before the Soviet invasion. She was living in Delhi when Indira Gandhi was assassinated, and she discovered Uzbekistan during the final years of Karimov's reign. "For someone who had always dreamed of writing, it was easy to find things to write about! Luck, curiosity, and my lust for life rendered my husband's career and my passion for writing compatible." Lyane lived in Uzbekistan from 2012 to 2016. "I felt at home the moment I arrived in the capital Tashkent. I knew right away that I would feast in describing the women of this country. And I really mean 'feast!' She became friends with her landlady, who began inviting her to gaps. Meaning "word," these are single-gender meals prized among Uzbek friends. During these women-only dinners hosted by her landlady, Lyane, who speaks Russian, observed, listened, and took testimony,

all while discovering the local cuisine, especially plov, the national Uzbek dish made of browned meat and rice, mixed with raisins and slices of carrot. "I found these women, each in their own way, lively, funny, and fascinating, both very removed from my experience and yet, somehow very familiar. They recounted their lives - marriages, divorces, the 1966 earthquake, the national cotton harvest - and told me stories, fables, and legends. They joked, laughed, and sometimes guarreled." This is how she mined the materials for her new novel, which is told as a series of interviews and stories that are interlinked or which encapsulate one another. They form a colorful depiction of these women of today and yesterday. At once epic, moving, and funny, this narration for what might astonish French women even more is that Uzbek women won the right to vote long before they did, in the 1920s!

Lyane Guillaume currently lives in Moscow. Having danced classical and jazz ballet in France, Odissi in India, and Uzbek dance in Tashkent, her next work embodies her passion for dance: a novel about Diaghilev's Ballets Russes and his star Tamara Karsavina in particular.

* Tartary is the word that Europeans gave to Central Asia, starting in the Middle Ages and until the 20th century.



"I wanted to pay tribute to the courage and lucidity of the women of this country."



Mille et un jours en Tartarie ("A Thousand and one days in Tartary"), in French Éditions du Rocher €20,90



"What inspires me these days is working in my garden. I've come to look at my profession from a totally different perspective, with a sense of total freedom."

NICOLAS POURCHERESSE: THE GENUINE AND THE TASTY, WITH FEELING

Nicolas Pourcheresse is one of those talented chefs who always has a million irons in the fire. He founded the experimental restaurant Le Vagabond in Lille, where he came up with a bold new concept: clients reserve a table online, but they find out what they're having only when they actually arrive at the restaurant; it's always a surprise. And if you're looking for the chef, you'll find him in his garden.

After earning several Michelin stars and numerous honors, and especially after leaving his indelible imprint on Le Clarance (the prestigious 5-star boutique hotel located in the historic part of Lille), Nicolas Pourcheresse decided to embark on a new phase of his career when he inaugurated his restaurant Le Vagabond in the summer of 2016. "When I turned 45, I felt the need to reinvent my career, to reinvent myself, actually." Le Vagabond is truly his place, through and through. Nicolas was involved in every detail of setting up this project, from the warm, casual decoration to the creation of a bold concept based on the vegetables from his own garden. There's no set menu here. The chef serves a menu du jour based on vegetables from his 2,000 m² permaculture garden located in Bondues, less than 20 minutes from the restaurant. "We're about to take over another plot that's 15,000 m² in size, also in Bondues. That will let me grow an orchard with fruit trees and create my ideal, agro-forestry garden," he explains. Pourcheresse has fashioned a simple, comfortable, and refreshing universe, both in terms of his cooking and in the ambiance of his restaurant, one that is based on working the earth with patience, using traditional methods, in an attempt to preserve the ecosystem and biodiversity. His garden is also home to three beehives, a chicken coop, and soon, a passive house. This approach cannot help but enrich the taste and creativity of his cuisine. Each day, Nicolas and his team pick fruits and vegetables that find their way immediately to the dinner table. "People who eat here are choosing a wilder path, a healthy, natural elegance over ostentatious, overwrought cooking," the home page of the restaurant's website reads. Many customers agree with his philosophy; with only 14 settings, the restaurant is always full, and reservations are not merely recommended, they're required. Every day, both regulars and the curious are treated to a feast for their eyes and taste buds. Pourcheresse's generous, colorful, and fresh seasonal cooking always provides diners with new sensations. A Michelin star for *Le Vagabond*? "That's not what I'm looking for. I don't have any expectations, but it would certainly be a lovely recognition. What inspires me these days is working in my garden. I've come to look at my profession from a totally different perspective, with a sense of total freedom."

What's next? A new restaurant is scheduled to open sometime in 2018, also in Lille. Clearly, it will be about sharing experiences, generous cuisine, and his amazing vegetables. www.le-vagabond.net



VANESSA BALCI AND THE ESTHETICS OF WASTE

Vanessa Balci's paintings, made entirely of plastic waste washed up on beaches in the Landes, embody environmental activism through art.

Vanessa's artistic adventure began on a beach in the Landes, in the beautiful seaside village of Contis. Struck by the plastic waste littering the pristine sands, she naturally began picking up all the detritus around her that the tide had washed ashore. She had meant to throw it away, but "when I began handling these multicolored plastic fragments, I realized that I found them beautiful, in and of themselves. I then began making compositions, on a completely intuitive basis, as an autodidact." Her first works made in the summer of 2010 testify to her penchant for abstraction. She works at a small scale, gluing the multiform fragments to the canvas without coloring, cutting or otherwise modifying them. She uses the detritus as she finds it on the beach in all its singular beauty. Once assembled, all these pieces of garbage meld like brushstrokes to compose a painting. "My ambition is to use art to propose a new esthetics of waste. I am changing its trajectory by telling a different story that is open to viewers' multiple interpretations. This gives all this beach plastic another life. I work by myself and my paintings are formed exclusively of waste that I myself collect, on average 100-150 kg per year," Vanessa explains. She pursues her artistic militancy even when she travels. For example, in 1997, she discovered that the port of Istanbul was chock full of garbage. "I quench my

obsession wherever I happen to go. It's a universal problem that indiscriminately afflicts all humans." Vanessa Balci's paintings have grown in size and their subject matter has become more figurative with the use of micro-waste, specifically granules called "siren's tears." Before pouring and casting, industry fabricates and loses trillions, decillions, even centillions of these raw plastic pearls that end up in our oceans and the stomachs of marine fauna. They measure 2-5 mm in size and are often sand-colored. "To illustrate this other aspect of plastic materials in marine environments, I couldn't reasonably go smaller than 1 millimeter." Armed with her fine pincers and sieve, Vanessa has set her sights on these pearls for her new series, which she has called "Peep Show." "On this dive into my world of the infinitely small, I hijacked the theme of the pearl, jewel of the sea's depths, to provide my own interpretation of Vermeer's masterpiece, Girl with a Pearl Earring. My young woman made of 13,000 pearls is the first work in this series, which will have seven paintings in all, 1 by 2 meters in size, and which will form a septych!" Each of the next paintings will revisit the gaze of major female figures in the artistic pantheon. This is Vanessa Balci's way of opening her viewers' eves to the damages wrought on the world's oceans. www.facebook.com/VanessaBalci



The Children's WORKSHOP

HISTOIRE

TERRE

Some great ideas for today's families: a recipe as healthy as it is fun, ideas for cultural activities, and books full of surprises that are far more entertaining than a tablet!

PHOTOGRAPHS: IGOR BORISOV

Left page: Darya is wearing the children's cotton print kurta *Donya*, for children ages 2-12, €30 Opposite: Romy is wearing the children's cotton print kurta *Azita*, for children ages 2-12, €25

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Above: Hélène is wearing the children's cotton print kurta *Donya*, €30 Eléonore and Darya are wearing the children's cotton print *Salomeh*, €25 Above right: Hélène is wearing the cotton print children's dress *Aida*, €30 Right: Romy is wearing the cotton print *Dara* outfit, €40

Right page Top left: Eléonore and Romy are wearing the embroidered cotton print dress *Salma*, €30 Above right: Yumi, Eléonore and Hélène are wearing the cotton print kurta *Anahita*, €25 Below right: Eléonore is wearing the embroidered cotton print dress *Salma*, €30, and the 2018 charity bag, €25





CHILDREN



*For the last 6 years, Fragonard has provided financial support to the San Jose Puram girls' orphanage, located 50 km outside Delhi, India. <u>Maison Fragonard donates</u> 100% of its proceeds on the sale of this bag to this charity.







Lithuanian artist Elena Selena takes children along a fairytale walk through an extraordinary garden that changes considerably after night begins to fall... What is that creature whose eyes shine so bright in the moonlight? This beautiful book unfolds into a painting made of several, finely laser-cut pages. Seven incredible pop-ups in dark blue tones plunge young readers in a mysterious universe of plants and animals. *Jardin bleu*

Ages 3+. In French, 16 pages. Gallimard Jeunesse. €25



Discover a new world in these 30 nursery rhymes and lullabies from 10 countries in West and Central Africa. Sung by genuine singers using traditional instruments, these tales take us on a 50-minute journey from Cameroon to Mali by way of Senegal and Togo. This beautiful, limited edition set also contains a book that translates each nursery rhyme, as well as an illustrated diptych by Élodie Nouhen, the perfect decoration for your child's room... or even yours! *Please note:*

A link and code included in each book enable readers to download an online version in MP3 format. Comptines et berceuses du Baobab For all ages, from infancy onwards. In French, 48 pages. Didier Jeunesse. €29.90

An extraordinary storyteller!

Consisting of a CD and a book illustrated by the highly talented Aurélia Fronty, this set presents three traditional Moroccan stories. The narrator, Halima Hamdane, fills her mischievous stories with Arabic words, taking children who follow along on a fabulous journey of sounds. *Please note:*

A link and code included in each book enable readers to download an online version in MP3 format. Yassir la chance et autres contes marocains Ages 6+. In French, 40 pages. Editions Didier Jeunesse, €17.70



This amazing album can really only be discovered in your room, after nightfall. The UV lamp provided with the book reveals the printing that otherwise remains invisible to the naked eye, and it allows children to explore the colorful secrets of a mysterious attic. In all those shadows and under all that dust, brightly colored images slowly emerge, as if by magic. Follow the adventures of Oscar, a little boy who uncovers a very special object with a thunderous past... The author, Mona Leu-Leu, who holds a master's degree in visual education, specializes in paper design.

Le grenier Ages 4+. In French, 40 pages. Seuil Jeunesse. €15.50









CULTURAL ACTIVITIES

RIVIERA FAMILY SUNDAYS AT THE ESPACE DE L'ART CONCRET

These docent-led family tours are tailored for children ages 6-13 and their parents. Families follow an entertaining and educational path through the château's rooms, which host both temporary exhibits and selections of Concrete Art from the museum's permanent collection of contemporary works. Sundays 3-4:30 PM. €3 per adult, free for children. Reservations required. Espace de l'Art Concret . Donation Albers-Honegger, Château de Mouans. Mouans-Sartoux. Ph.: +33 (0)4 93 75 71 50 Espacedelartconcret.fr



PARIS REGION A VISIT AND WORKSHOP AT THE NATIONAL ARCHEOLOGY MUSEUM

After visiting the museum, children ages 6 and up can participate in a parent-children workshop to learn more about Paleolithic art. Participants discover the gestures and methods used by our ancestors by creating a painting using models exhibited in the museum. Duration: 2 hours. Wednesdays, Saturdays, Sundays, and every day during school vacations. €10 + entry fee of €5.50 (free for children) **Reservations required:** Ph: +33 (0)1 34 51 65 36 or online at reservation.man@gmx.fr Musée d'Archéologie Nationale. **Domaine National** de Saint-Germain-en-Laye, Place Charles de Gaulle, Saint-Germain-en-Laye. Ph.: +33 (0)1 39 10 13 00

Wraps are a kind of wheat or corn tortilla that you can fill however you want. They're a nice change from a traditional sandwich made with bread, and they can even become a whole meal. With different ingredients on the table, everybody can make their own, custom wrap! A chance to have fun with your children while educating them about a balanced diet.

> RECIPE Colorful Wraps

Preparation: 20 minutes / Cooking: none



For 4 persons:

- 4 tortillas
- 4 slices of smoked trout
- 2 avocados
- 1 mango
- 1 cucumber
- 4 big leaves of lettuce
- 4 tablespoons of yogurt
- Fresh mint or dill leaves
- Bean sprouts
- Salt and pepper

Mix the yogurt and chopped mint leaves in a bowl. Add salt and pepper. Wash the lettuce leaves and remove the hard parts.

Peal the avocados, and slice or crush them with a fork.

Cut the cucumber and mango into julienne strips.

Put a tortilla on the counter. Begin by placing the lettuce leave. Cover with the yogurt mixture.

Add a slice of smoked trout, and then alternating strips of cucumber and mango. Add a few bean sprouts as well.

Roll the tortilla tightly.

If you're not going to eat the wraps right away, roll the wraps in paper and seal with a piece of tape or string.

A few variations on the garnishes: Slices of marinade, grilled chicken breast, carrots, omelet, ham, artichoke hearts, mushrooms... among many others!

This recipe was drawn from the cookbook *Recettes gourmandes pour enfants récalcitrants* (Gourmet children's recipes for picky eaters) by Amandine Geers and Olivier Degorce. This book contains 45 recipes that encourage cooks to create healthier versions of all the dishes children usually want (French fries, burgers, pizza), to invent new flavor pairings (croissants with chevre and figs, crème de chocolat and amaranth), and ultimately, to embark on a journey of new flavors (vegetable curry, Moroccan salad, and Hawaiian maki, just to name a few).

In French, 120 pages. Editions Terre Vivante, l'écologie pratique. €12 www.terrevivante.org





In December 2016, Maison Fragonard began a series of olfactory presentations at the Musée du Parfum Opéra for perfume devotees and lovers. One Thursday each month, speakers lecture on topics ranging from a perfumer's work to the role of perfume during the Renaissance, the links between the sense of smell and the brain, or how people perfumed themselves between the two world wars. A few portraits from the first rich and diverse lecture series

Yohan Cervi

What is your profession?

I am a perfume critic for the olfactory magazine Nez and for the online magazine Auparfum.com. My specialty is the history of modern perfumery, and I am also a diehard collector of old perfumes. I recently co-wrote a book titled Les 111 parfums qu'il faut sentir avant de mourir ["The 111 perfumes you have to smell before you die"] and, together with two partners, I co-founded Maelstrom, an independent laboratory for creating perfumes.

What is your connection to perfume?

I discovered perfume by chance, when I was about 11 years old, by sampling the various flasks in my family's bathroom. Seeing my nascent interest, my grandparents gave me a copy of Rebecca Veuillet-Gallot's *Le Guide du Parfum* ["A Perfume Guide"]. This incredible work was one of the first books to take a critical look at perfume in France. It was a revelation for me. I learned about the great perfumes of the 20th century, which I then came to know directly. Some of these creations have disappeared while others have turned into classics. They all have fabulous stories to tell that relate to the social, artistic, and historical movements of their time. My enthusiasm for this field kept growing, and I started to put together a large collection of old, well-preserved perfumes to enrich my own olfactory culture, of course also for the pleasure of wearing them. I love sharing these scents with people when I give presentations.

Do you have a favorite object in the Musée du Parfum?

That would definitely be the old perfume labels exhibited under glass. With all their bright and sophisticated colors, sometimes overwrought but always poetic and inspired, they reflect the perfumery of their time.



Do you have a particular story to share with our readers?

During one of my lectures, a man about 70 years old was moved to tears when he smelled a historic perfume I was presenting that day. His mother had worn that perfume, but he had never known its name: *Après l'Ondée* by Guerlain. This kind of anecdote testifies to the power and intensity of our olfactory memories and the emotions tied to scents, which arouse recollections, even distant ones, lost moments that can summon the vision of loved ones.

Michèle Bimbenet-Privat

What is your profession?

I am the Curator of Holdings at the Louvre Museum. In the art objects department, I look after our very beautiful collection of precious metal objects, snuffboxes, and porcelain and fine china.

What is your connection to perfume?

At my previous job at the National Renaissance Museum in Ecouen, I curated an exhibition titled "The Bath and the Mirror," which explored hygiene and beauty practices during the Renaissance. With the invention of the printing press, there was a massive dissemination of knowledge during this period. I became obsessed with the many different small books on "beauty secrets" as well as with the small objects tied to cosmetics and perfumes.

Do you have a favorite object in the Musée du Parfum?

Pomanders, of which the Musée du Parfum has several beautiful examples wrought in silver or vermeil. They are true jewels. I had made note of several Renaissance portraits of stern-faced Northern European Burgomasters holding pomanders. When I examined the kind that opens up into quarters like a small melon, I was able to read the names of the substances that each segment contained, for example thyme. benzoin, or lemon, all highly sought-after fragrances known for their therapeutic powers. Perfume and care were one and the same for these leaders, who were responsible, among other things, for ensuring the health of their citizens.



Do you have a particular story to share with our readers?

To my great joy and surprise upon opening a pomander in the Fragonard collection, I found its original content, a chunk of ambergris that had even retained some of its original scent. I'm sure it hadn't been opened for centuries.

Sophie Motsch

What is your profession?

I have been in love with miniature objects since I received a dollhouse for my 10th birthday. I am a curator in the 17th and 18th century department at the *Musée des Arts Décoratifs*, whose motto is "The beautiful of the useful." I work with jewels and objects from daily life. I particularly love the museum's collection of 260 flasks, boxes, toiletry kits, and objects that are no longer in use, such as *boîtes à mouches* (boxes for applying beauty marks) or *vinaigrettes* (precursors of smelling salt vials).

What is your connection to perfume?

My interest in perfume goes back to my childhood. to the smell of my mother's perfume, which I also now wear, and that of my grandfather and of a great-aunt, the scents of which are still with me to this day. I had gone in Search of Lost Scents of people I love, and one day during my wanderings, I happened upon it. It was Jardins de Bagatelle. When I closed my eyes, I had this sensation that she was standing right on front of me. Perfume's power to evoke is so strong, it's almost supernatural. This is why I am also very sensitive to associations between perfumes and places.

Do you have a favorite object in the Musée du Parfum?

My favorite object in Fragonard's collection is a silver perfume spray in the form of a wicker basket of flowers. The first time I saw it, I was astonished by how small and delicately crafted it was. And aside from its extraordinariness, what I love about this object is the melding of form and function through esthetic qualities that reveal an incredible level of expertise in its making.



Do you have a particular story to share with our readers?

In 1998, as I was traveling to New York, I discovered *Herba Fresca* by Guerlain at an airport shop. Like a lightning bolt, it instantly summoned a childhood memory of my grandfather mowing the lawn, as bees buzzed through the air above him.

I still have this sensation when I wear this perfume, which also now reminds me of that first trip to New York.

Annick Le Guérer

What is your profession?

I am an anthropologist, historian, and philosopher who has been working for 30 years on the sense of smell, scents, and perfume. I am the author of several books, including *Les pouvoirs de l'odeur* ["The Power of Smell"] and *Le parfum : des origines à nos jours* ["Perfume: From its Origins to the Present Day"].

What is your connection to perfume?

While I was studying at the Sorbonne, smell was considered an inferior sense and was not really studied. Along with Alain Corbin, Piero Camporesi, and Georges Vigarello, I was one of the first historians to consider it more seriously. Our work appeared at the same time as Patrick Süskind's book, and it contributed to the considerable interest our societies have in smells and perfume.

Do you have a favorite object in the Musée du Parfum?

Civet, without a doubt. It is an animal substance that is now prohibited, but whose use in perfumes was once essential as a fixer. It has now been replaced by synthetic materials.



Do you have a particular story to share with our readers? Whenever I smell a walnut shell, I instantly see the garden of my childhood, our vacation house, and the Seine flowing below.

Céline Ellena

What is your profession?

Celine Ellena, daughter and granddaughter of perfumers from Grasse. The general public and the media often sum us up with one small word: a "nose!" In fact, we imagine olfactory narratives through the proper combination of aromatic raw materials to create a perfume, eau de toilette, or extract for the big and small moments of your life. Perfumers weave memories.

What is your connection to perfume?

I have a sweet and powerful bond to perfume that was formed in my earliest childhood, when my perfumer grandfather would take me to his garden to teach me about plants and have me smell them. He would rub leaves between his hands and place them under my nose. "Go ahead, smell!" he would tell me, and then, "What do you think? Tell me." Since then, I have loved telling invisible stories, stories with fragrances!

Do you have a favorite object in the Musée du Parfum?

I would say the enfleurage chassis. These are olfactory souvenirs of a perfumery from another time, one that was both astute and artisanal, when people used to take their time, when the human hand was part of the creative process. These chassis have become something of a ghost, and unfortunately our noses can no longer appreciate the smell of the "fat" that draws the enfleurage extracts to the surface.



Do you have a particular story to share with our readers?

I remember the first perfume I created for a body gel brand. I was asked to envision a fragrance that was fresh, delicious, joyous, and tender, like a beautiful vacation day. I developed a vanilla-lemon perfume as I was nibbling on Italian cookies. I asked the sales person to bring a package of these lemon meringue cookies that had inspired me to the meeting! The client immediately accepted the perfume. It turned out that the person who selected the perfume collection loved the same type of cookie!

Hirac Gurden

What is your profession?

I am Director of Research in Neurosciences at the National Science Research Center (CNRS). My lab research is on understanding how the brain represents smells. It's a matter of decoding the dialogue between the brain structures that make up the olfactory system when they smell and thus perceive a scent. This perception only takes a fraction of the second, and yet, how much the brain accomplishes in such a brief span of time! This is an extraordinary journey into the brain's networks that I try to share with as many people as possible.

What is your connection to perfume?

We all know the famous food reference of "Proust's Madeleine." My Proustian moment is called Baklava, because my first olfactory memories come – as they do for so many of us – from my Armenian family in Istanbul, where I was born. So, the smells of my childhood come from the kitchen, but they are also closely tied to the incense burned in Armenian churches. I would recognize their scent among a thousand others.

In hindsight, I realize that I didn't assign that much importance to my sense of smell for a long time. It was science that immersed me once more in the effluvia of the past, in the few years I worked in a lab in New York. My professional interest led to a personal interest. As the philosopher Robert Debré once said. "What do we do best in life? We encounter." This notion is primordial in the world of perfume, because there is one way that each of us encounters perfumes. The stories that creators of perfumes tell us transport us and speak to our imaginations, and we can partially comprehend this magic through neuroscience, by traveling along the twists and turns of our brains. But only partially, because there is - and I hope there always will be - a quotient of mystery to this olfactory journey.

Do you have a favorite object in the Musée du Parfum?

Scents and perfumes are in "essence" precious, not necessarily in terms of their price, rather due to the emotional, hedonic, and mnesic bond we form in our brains in response to these sensory stimuli. The objects we have fabricated across the centuries to preserve, transport, and keep perfumes close at hand fascinate me. They summarize what I call the three "S" of perfume, present throughout human history, from shamans to the contemporary perfume industry: salubrity, spirituality, and sex.



Do you have a particular story to share with our readers?

I was invited by jazz pianist and composer Laurent Assoulen to give my first lecture on the sense of smell. I don't know why, but I thought this would be a relatively informal encounter among just a few friends. I didn't prepare at all and I certainly didn't bring any illustrations of the brain. When I saw the immense Sacem amphitheater completely full, I must confess that I wanted to run away! I was so ashamed to be there without anything to present to all these experts who were expecting a seminar worthy of the occasion. So, I tried to find the simplest words with which I work for a general public that is not familiar with the brain or the mechanisms of perceiving smells and perfumes. To my great surprise, I clicked with my audience, and they were full of questions for me.

Jean-Marie Martin Hattemberg

What is your profession?

I specialize in the industrial and artistic heritage of 20th century French perfumery, and I am the author of *Précieux Effluves* ["Precious Effluvia"] (éditions Milan – 1998), *Isabey, parfumeur depuis 1924* ["Isabey, Perfumer since 1924"] (éditions Gourcuff Gradenigo – 2014), and co-author of *Worth, Une Dynastie d'Elégance 1858-1954* ["Worth, A Dynasty of Elegance: 1858-1954"] (Thames & Hudson, September 2017).

What is your connection to perfume?

As a historian, technician, legal advisor, and spokesperson for luxury brands in contemporary perfumery, my desire to specialize in this domain began during my adolescence. Being a collector and curator by nature, I began to collect and spare from destruction perfume flasks and objects from the preindustrial period from 1880 to 1960. I was struck by the beauty of these works of art, the highquality materials used to manufacture them, and their brief lifespan, and I was generally curious to learn the secrets to the expertise of these luxury craftsmen. Touching, smelling, and seeing constitute the intrinsic values of a perfume, which is above all a unique emotion for each person. By delving into the rich past of the pioneer perfumers of the early 20th

century, I was able to identify a portion of these emotional masterpieces that have mostly disappeared, but which many people are happy and surprised to rediscover in the present day.

Do you have a favorite object in the Musée du Parfum?

René Lalique's *Carré ronces* bottle created for René Duval, founder of *Parfums de Volnay*, because I own the archives of this house and its founder, which are very dear to me!



Do you have a particular story to share with our readers?

Objects travel, just as humans do. I once bought a flask of Caron's La Fête des Roses which was sold from 1949 until the 1960s. It has since disappeared. This was in Paris in 1979, at *Porte de La Villette*, at the old scrap metal market. A few years later, in the old souk in Cairo, Egypt, I found its luxury case, which I did not yet have. This way, the object became complete! It just goes to show that there is no such thing as chance; the objects you dream of or that you covet find their way to you one day.

Discover the 2018 program of upcoming lectures at musee-parfum-paris.fragonard.com (under the heading "Tours & Activities")

Notebook

Paris

UNTIL SEPTEMBER 9, 2018

MUSÉE YVES SAINT LAURENT PARIS INAUGURAL EXHIBITION

In this inaugural exhibition of the new Musée Yves Saint Laurent Paris, a 1.5 hour tour takes viewers through the old house of couture where Saint Laurent's creations were born from 1974 to 2002. Sketches, accessories, photographs, personal objects, films, and 50 haute couture models bear moving witness to this legendary designer's creative genius.

Musée Yves Saint Laurent Paris 5 avenue Marceau, Paris, 16th arrondissement Ph.: +33 (0)1 44 31 64 00



MARCH 7 - JULY 15, 2018

FOUJITA'S GOLDEN YEARS: 1913 – 1931

More than a hundred of Foujita's major works retrace the exceptional life of this artist who was the most important Montparnasse painter of East Asian origins. The exhibition focuses mainly on the first Parisian period (1913-1931) of Foujita, who was born in 1886 in Tokyo.

Musée Maillol 59-61 rue de Grenelle, Paris, 7th arrondissement Ph.: +33 (0)1 42 22 59 58 Foujita, Jugglers, 1926. @ Fondation Foujita / Adago, Paris. 2017

APRIL 10 - JULY 15, 2018

ASIAN INFERNOS AND GHOSTS

This exhibition immerses viewers in a world of ghosts, shadows, and fearsome, fantastical creatures. A journey to the edge of the real to explore these fascinating themes through religious art, theater, cinema, contemporary creation, and manga.

Musée du quai Branly - Jacques Chirac 37 quai Branly, Paris, 7th arrondissement Ph.: +33 (0)1 56 61 70 00

Painting of the ghost of Oiwa, signed Ikkyo © Musée du Quai Branly – Jacques Chirac, photo: Claude Germain







OCTOBER 17, 2018 JANUARY 26, 2019

BARON CAMPANA AND HIS COLLECTION

The Louvre and the Hermitage Museum in Saint Petersburg have teamed up to present, for the first time in 160 years, a complete image of the immensely rich collection of Baron Campana, which he had assembled between 1830 and 1850. Made up of more than 10,000 pieces (archeological objects, paintings, sculptures, and modern art objects), it is considered the largest private collection of the 19th century, and it includes a number of masterpieces, such as the Sarcophagus of the Spouses.

Louvre Museum, Hall Napoléon Rue de Rivoli, Paris, 1st arrondissement

Sarcophagus called the "Sarcophagus of the Spouses," Louvre Museum, Department of Greek, Etruscan, and Roman Antiquities © Louvre Museum, dist. RMN Grand Palais / Philippe Fuzeau

MARCH 9 - JULY 23, 2018

MARY CASSATT, AN AMERICAN IMPRESSIONIST IN PARIS

This is the first major retrospective of Cassatt's work in over 100 years. More than fifty works (oils, pastels, drawings, and engravings) will showcase the career of Mary Cassatt (1844-1926), the sole American, female figure in the Impressionist movement who, after being discovered by Degas in 1874, exhibited regularly alongside its masters. From a wealthy American banking family of French origin, Mary Cassatt grew up in France, attended the Academy of Fine Arts in Pennsylvania, but then returned to Paris. This cultural duality plays out in her unique style. A portraitist of the intimate, she is particularly famous for her modern approach to the subject of mother and child.

Musée Jacquemart André 158 boulevard Haussmann, Paris, 8th arrondissement Ph.: +33 (0)1 45 62 11 59



Mary Cassatt, *Seated woman with a child in her arms*. Circa 1890. Oil on canvas, Bilbao, Museo de Bellas Artes de Bilbao. © Bilboko Arte Ederren / Museoa-Museo de Bellas/ Artes de Bilbao

UNTIL JULY 9, 2018 ARTISTS & ROBOTS

This avant-garde exhibition invites viewers to come discover works created by artists with the assistance of increasingly capable robots. Thirty works provide access to an immersive and interactive virtual world with a heightened sensory experience of the body, where notions of space and time have been turned on their heads.

Grand Palais 3 avenue du Général Eisenhower, Paris, 8th arrondissement Ph.: +33 (O)1 44 13 17 17

Reflexao #2. 2005 © Raquel Kogan / photo: Domingues Freitas



OCTOBER 17, 2018 JANUARY 14, 2019 RENOIR, FATHER AND SON: PAINTING AND CINEMA

As he liked to recall, Jean Renoir was also the "son of." When he was born in 1894, his father, Pierre-Auguste Renoir was considered a master of French art. At 25, when his father died, Jean inherited hundreds of paintings and became an actor in the market for Impressionist art in the early 1920s before striking out on his own, first as a ceramicist, and then ultimately as a film director. This exhibition explores the rich and sometimes paradoxical dialogue between a father and his son.

Musée d'Orsay, 1 rue de la Légion d'Honneur Paris, 7th arrondissement Ph.: +33 (0)1 40 49 48 14

Pierre-Auguste Renoir. *The Swing*, 1876. Oil on canvas, 92 x 73 cm Paris, Musée d'Orsay. © Musée d'Orsay, Dist. RMN-Grand Palais / Patrick Schmidt



SEPTEMBER 26, 2018 - JANUARY 21, 2019

MYTHICAL VENICE, A FLAMBOYANT 18[™] CENTURY

This exhibition pays homage to the art of *la Serenissima*, with works by Piazzetta, Tiepolo, Canaletto, Corradini, and Brustolon, which will be punctuated by appearances by comedians and musicians in the exhibition spaces.

Grand Palais 3 avenue du Général Eisenhower, Paris, 8th arrondissement Ph.: +33 (O)1 44 13 17 17

APRIL 6 - AUGUST 19, 2018 AL MUSICA

For the first time ever in France, the Philarmonie de Paris will present an exhibition on Arab music to celebrate the wealth of an ancient heritage still largely unknown in the West and the intense creativity of artists from 22 countries who carry on these traditions today.

Philarmonie de Paris 221 avenue Jean Jaurès, Paris, 19th arrondissement Ph.: +33 (0)1 44 84 44 84

OCTOBER 17, 2018 - MARCH 4, 2019 CUBISM

A selection of works signed by the likes of Georges Braque, Pablo Picasso, Juan Gris, Fernand Léger and Henri Laurens on show at the Centre Pompidou pays homage to the very new way of looking at the world that these artists brought by inventing cubism.

Centre Pompidou Place Georges-Pompidou Paris, 4th arrondissement Ph.: +33 (0)1 44 78 12 33

JUNE 1, 2018 - JANUARY 6, 2019 ZAO WOU-KI, SPACE AND SILENCE

Zao Wou-Ki (1920 – 2013) left his native China in 1948 to come to Paris during a career that spanned 3 continents, from Asia to Europe and the United States, whose lively sense of creativity he greatly appreciated. This exhibition emphasizes the universal scope of his art by reuniting, for the first time ever, a large number of polyptychs and large-format paintings from major European and Asian collections.

Musée d'art moderne de la ville de Paris 11 avenue du Président Wilson Paris, 16th arrondissement Ph.: +33 (0)1 53 67 40 00

Riviera

UNTIL APRIL 1, 2018 THE PALAIS LASCARIS, REVISITED!

Palais Lascaris bears superb witness to the golden age of the County of Nice and is an excellent showcase for 17th and 18th century art. It has invited eighteen contemporary artists to exhibit their works and demonstrate their artistic practices, which express a sense of continuity with the concerns of artists in the past. These include Arman, Denis Castelas, Claude Gilli, Natacha Lesueur, Ben, Cédric Taneuv, and Cédric Teisseire.

Palais Lascaris 15 rue Droite, Old Nice Ph.: +33 (0)4 93 62 72 40



Bracelet decorated with a magical eye found on Sheshong II's mummy. Circa 930 BCE. Gold encrusted with lapis lazuli, carnelian, and white porcelain. © Egyptian Museum, Cairo.

JULY 7 - SEPTEMBER 9, 2018

THE GOLD OF THE PHARAOHS – 2,500 YEARS OF GOLDSMITHING IN ANCIENT EGYPT

More than 150 exceptional works on loan from the Cairo's Egyptian Museum have been included in this exhibition, all from the royal tombs of ancient Egypt. The myth of an Egyptian Eldorado dates back to earliest records of antiquity. The deserts surrounding the Nile Valley held an abundance of minerals used to create gold jewels that often contained brightly colored stones such as dark blue lapis lazuli, green feldspar, or red carnelian. Vases made of gold also testify to the splendor of the lives of kings and their courtiers.

Grimaldi Forum. 10 avenue Princesse Grace, Monaco Ph.: +377 99 99 20 00

OCTOBER 27, 2018 - JANUARY 30, 2019 THE INVISIBLE SENSE OF SMELL

This interactive and participatory exhibit seeks to awaken visitors' olfactory emotions. Eléonore de Bonneval, a "photographer of aromas," highlights the role that our sense of smell plays in our daily life through works that lie at the crossroads of journalism, neuroscience and art installation.

Musée International de la Parfumerie 2 boulevard du Jeu de Ballon, Grasse Ph.: +33 (0)4 97 05 58 00





Pablo Picasso – Veiled woman, seated model, and Rembrand's head – Paris, January 31, 1934 Copper etching. Artis's proof printed by Lacourière in 1937, bearing the note "Ready to print" and signed, 44.4 x 33.1 cm – 277 x 197 cm (actual image size without the margins) – Picasso Museum, Paris Donation, 1982, Mp1982-94 © RMN-Grand Palais (Musée national Picasso-Paris) / Thierry Le Mage © Picasso Estate

UNTIL MARCH 26, 2018

UNSEEN DRAWINGS BY FERNAND LÉGER

Kept until now in collections, these drawings by Fernand Léger made between 1904 and 1920 exhibit a great purity of line and form, and they reveal the intimacy of the artist, both in terms of subject matter and the simplicity of their formats and techniques.

Musée Fernand Léger 255 chemin du Val de Pôme, Biot Ph.: +33 (0)4 92 91 50 20

Portrait of André Mare, graphite pencil on paper 1901. © RMN-Grand Palais / Gérard Blot. © ADAGP, Paris, 2017

UNTIL APRIL 29, 2018 PICASSO, THE VOLLARD SUITE

Consisting of an exceptional series of 100 engravings, this exhibition forms part of the "Picasso-Mediterranean" concept promoted by the Picasso Museum in Paris, which has brought more than 60 institutions together around 40 exhibitions scheduled between 2017 and 2019. The 100 gravures presented in Cannes were commissioned by Ambroise Vollard, a man of letters obsessed with artist books. Unfortunately the publisher's premature death in 1939 left a lot of unanswered questions about the final form he envisioned for these 100 works by Picasso, because it is difficult to find a common thread among them. The mystery remains unsolved...

Centre d'art La Malmaison 47 boulevard de la Croisette, Cannes Ph.: +33 (0)4 97 06 44 90





UNTIL JUNE 10, 2018

CARLOS CRUZ-DIEZ & THE DONATION ALBERS-HONEGGER CONCRETE DIALOGUES

Cruz-Diez, the French artist of Venezuelan origins, is a historic figure in op art and international kinetics. He has been invited to offer a new view on the site's holdings by setting his own works against a selection from the permanent collection.

Espace de l'Art Concret Mouans-Sartoux Château de Mouans, Mouans-Sartoux Ph. : +33 (0)4 93 75 71 50

JUNE 16 - OCTOBER 15, 2018

FROM PICASSO TO VALLAURIS, LIVING CERAMICS

Co-organized by the Musée national Picasso La Guerre et la Paix and the Musée Magnelli de la céramique in Vallauris, this exhibition features Picasso's sculptures as part of the "Picasso Méditerranée 2017-2019" Program.

Musée national Pablo Picasso, La Guerre et la Paix and Musée Magnelli, musée de la céramique Place de la Libération 06220 Vallauris Ph.: +33 (0)4 93 64 71 83

JULY 6 - NOVEMBER 4, 2018

INSPIRING INSPIRERS MARTHE, GALA, DORA ET AL.

Throughout the history of art, women have alternatingly been muses and creators, inspiring many artists and nourishing their art. Who can imagine Bonnard without Marthe, Dali without Gala, Picasso without Fernande, Dora, and Jacqueline, Monet without Blanche, Renoir without Gabrielle. Maurice Denis without Marthe, Maillol without Dina Vierny, Vuillard without Misia, or Giacometti without Annettte? From Monet and Renoir to Picasso, passing by way of Bonnard and Dali, this exhibition highlights the power and the role that these women played in the works of these painters.

Musée Bonnard

16 boulevard Sidi Carnot Le Cannet Ph.: +33 (0)4 93 94 06 06

Provence

UNTIL MARCH 11, 2018 BOTERO, A DIALOGUE WITH PICASSO

Despite their different origins, histories, and trajectories, Fernando Botero and Pablo Picasso shared common geographical and cultural points of reference. From an early age, Colombian artist Fernando Botero (born in 1932) looked at the work of Pablo Picasso (1881–1973), admiring its rich palette, monumentality, and sensual volumes. This exhibition showcases Botero's prodigious production from a new perspective, by exploring his artistic affinities with Pablo Picasso. The sixty or so of Botero's works (oils, works on paper, and sculptures) are set against twenty major works by Picasso, mainly from the collection of the Musée national Picasso-Paris and the Museu Picasso in Barcelona.

Hôtel de Caumont – Centre d'Art 3 rue Joseph Cabassol, Aix-en-Provence Ph.: +33 (0)4 42 20 70 01 Pablo Picasso - Portrait of a lady, after Cranach the Younger II - 1958 - Gravure - 64 x 53.5 cm - Barcelona, Museu Picasso - © Picasso Estate 2017 © Photo: Museu Picasso, Barcelona / Gasull Fotografia





UNTIL FEBRUARY 10, 2018 MICHEL HADDI – POP STYLE ICONS

A fashion photographer who was a member of an elite circle of photographers who transformed fashion work into true artistic creations, Michel Haddi worked for magazines including *Vogue*, *Harper's Bazaar* and during the 1980s, 1990s, and 2000s. He also photographed a number of French and American celebrities, some of which have become iconic, such as his series *Kate Moss*. Organized in conjunction with the gallery ONO Arte Contemporanea in Bologna, this exhibition contains sixty large-format portraits of David Bowie, Nicolas Cage, Martin Scorsese, Uma Thurman, Lenny Kravitz, Sarah Jessica Parker, Liza Minnelli, Halle Berry, Jean-Paul Belmondo, Angelina Jolie, Keanu Reeves, Laetitia Casta, Heath Ledger, and many others.

La Galerie McArthurGlen Provence Mas de la Péronne, rue de la Quenouille, Miramas

UNTIL JUNE 24, 2018 PICASSO'S IMAGINARY JOURNEYS

From the shores of the Mediterranean to the edge of Africa, Pablo Picasso's work changed shape along an intellectual itinerary through a territory that knew no borders, where the arts intermingled and a sense of poetry prevailed. Dreaming of a way to mediate between his art and his Mediterranean reference points, Picasso didn't have time to travel, fearing that this would take away from his creative output. To travel virtually, he visited muscums, chatted with his friends, went to flea markets and collected objects and photographs from elsewhere in the world. Aside from his trips between Spain and France and his short trips to Holland (1905), Italy (1917), Germany (1919), and Poland (1948), he rarely traveled in Europe, and his passport bears no stamps from faraway countries. With a hundred of Picasso's works paired with masterpieces from the collections in Marseille's museums, this exhibition retraces all the crucial periods of this master's artistic development

Exhibition held jointly at the Centre de la Vieille Charité and MUCEM.

Centre de la Vieille Charité 2 rue de la Charité, Marseille Ph.: +33 (0)4 91 14 58 80 MUCEM 7 promenade robert Laffont, Marseille Ph.: +33 (0)4 84 35 13 13



FEBRUARY 10 - JULY 1, 2018

MUSES... WOMEN, MODELS, ICONS. DIVAS...

Intended as an allegory of muses as seen by modern and contemporary painters, sculptors, photographers, and filmmakers, this exhibition features works by artists from the 19th century to the present day who took inspiration from their relationship to their models, including Jean-Michel Basquiat, François Bouché, Henri Cartier Bresson, Lucien Clergue, Yves Klein, Aki Kuroda, Henri Manguin, Orlan, Babeth Montagnier, Djamel Tatal, Willy Ronis, Sacha Sosno, and many others.

Musée Regards de Provence Avenue Vaudoyer, Marseille, 2nd arrondissement Ph.: +33 (0)4 96 17 40 40

Henri Manguin, Nude in front of the ice, 1908, oil on canvas 55 x 46 cm © Jean Bernard

UNTIL MAY 13, 2018 WALKS IN THE LIGHT OF THE VAUCLUSE

Philippe Jaccottet's poems converse with Michel Steiner's works, inviting viewers to contemplate oil paintings and drawings of regional landscapes, all made from 1900 until the present day. "How this world sparkles in the morning, days of sun and northerly wind, mountains light and blue." "Dusty light, shimmering, streaming light. Dry, parching light, sparkling light."

The many artists include Pierre and Antoine Grivolas, Henri Boyer, Charles Vionnet, Claude Firmin, Clément Brun, René Seyssaud, Eugène Martel, Alfred Lesbros, Louis Agricol Montagné, Auguste Chabaud, François Omer, Gabriel Breuil, Gustave Vidal, Henri Rodet, Jean-Claude Imbert, Jean-Marie Fage, Patrick Joanin, Gilbert Bottalico, and Vincent Broquaire.

Musée Louis Vouland 17 rue Victor Hugo, Avignon Ph.: +33 (0)4 90 86 03 79 Antoine Grivolas (Avignon 1843 - Golf-Juan 1902) *The arbor*, Undated (before 1900), Oil on cardboard, Private collection. © Fabrice Lepeltier





APRIL 7 - SEPTEMBER 30, 2018 ALFRED LATOUR, FRAMING HIS OWN TIME

The Musée Réattu explores the recently rediscovered photographic work of Alfred Latour (Paris 1888 – Eygalières 1964), a multiform artist who worked as a painter, engraver, designer, and illustrator, and for whom photography was both a working tool and a means of expression in and of itself. From street views of Paris to landscapes in the Alpilles mountains, his photographs poetically and tenderly evoke daily life in 1950s France in a very humanist vein.

Musée Réattu 10 rue du Grand Prieuré, Arles Ph.: +33 (0)4 90 49 37 58

Eygalières, undated



NOVEMBER 9 DECEMBER 9, 2018 SECOND NATURE

The biennial of digital arts has returned to Provence with the theme "Levitation." Alongside the exhibitions, numerous performances, conferences, an international digital art fair, electronica music concerts, and workshops for young people will be held in various places between Marseille and Aix-en-Provence, especially in the brand-new, avant-garde The Camp, the fabulous European campus devoted to exploring the future.

Aix and Marseille, various sites. www.secondenature.org



Notebook

New places spring up each season in the areas around our boutiques in Paris and Provence, from concept-stores to restaurants, bars, and hotels. The team at Fragonard Magazine have tracked down a few special places for you to discover the next time you are in Paris, Avignon, Marseille, or Cannes.



by Radia Amar, Laurence Pallotta, Trishad Atanga, Alexia Guillier

PARIS



This small concept-store not far from the Church of Saint Roch features a selection of unusual, decorative objects, jewelry, fashion accessories, and linens for the home. The brand's founders, Brigitte Giraudi and Chieko Tanaka, propose a hybrid universe that is a veritable meeting point between France



and Japan. Located on three floors, the exhibited products link different periods as antique and contemporary blend in collaborations, original creations, and a brilliant selection of gorgeous objects.



Métro Quatre Septembre

POKE BAR 24 rue du 4 Septembre Paris, 2nd arrondissement Ph.: +33 (0)1 70 69 94 32

A stone's throw from the Opéra Garnier, this small eatery has reinvented Poke,



the traditional Hawaiian salad made with chunks of raw fish. The place is never empty. At lunch, locals and people who work in the area come in droves to taste the tasty, generous dishes made with vinegar rice or salad, a homemade marinade and an assortment of varied side dishes. Try the Signature Pokés (the basics) or let your imagination run wild and compose your own bowl.



Métro Hôtel de ville

MAISON ALEPH PARIS 20 rue de la Verrerie Paris, 4th arrondissement Ph.: + 33 (0)9 83 03 42 02

At Maison Aleph, Myriam Sabet, a Parisian of Syrian origins, delights



in her guests discovering Middle Eastern pastries that bear her signature French touch. From Jordan to Israel and on to Syria, these sweets made of phyllo pastry and dried fruit are a feast for the palate and the eyes! The kadaifs, baklavas, and mouhalabieh are delicious, even more so with a cup of mint tea or a glass of homemade rose water.



Attro Saint-Paul LA MOUETTE RIEUSE 17 bis rue Pavée Paris, 4th arrondissement Ph.: + 33 (0)1 43 70 34 74

"This is not a bookstore." That's how Yannick Burtin, founder of La Mouette Rieuse, describes this hybrid space where people can come to read, buy a book or graphic novel, admire an exhibit, and even eat! In this all-digital age, this multicultural space has dusted off the traditional bookstore model. A large concept-store on three floors with a warm and cozy wood décor, its main mission remains promoting and democratizing access to books for everyone.





I e Camondo

In this chic restaurant not far from the Parc Monceau, just a stone's throw from the eponymous Musée Nissim de Camondo, young chef Alexis Tadic has crafted a menu that marries bistro cuisine with flavors ranging from Italian to exotic, like shrimp kimchi or roasted sesame-beef tartare. The desserts are made by chef Christophe Michalak, renowned worldwide for his daring and delicious creations. The chestnut-flavored Mont Blanc ice cream is a treat, as is the yuzu lime tart.

> Métro Madeleine YEM'A 41 rue Godot de Mauroy Paris, 9th arrondissement Ph.: +33 (0)1 42 94 07 73

Bowls are *the* thing this season. As beautiful as they are tasty, their flavors range from the familiar to the exotic, always delighting the palate. In the best spirit of food trends, Yem'a serves varied and balanced meals that are as close to all-natural as possible. The menu includes vegetarian and gluten-free dishes made with fresh



produce, including soups, focaccias, gourmet crumbles, and fruit juices. A fresh spot, right in the heart of the 9th arrondissement!

Mácro Jacques Bonsergent MACON & LESQUOY 37 rue Yves Toudic Paris, 10th arrondissement Ph.: + 33 (0)9 53 92 89 70

Named for the two founders, Marie Macon and Anne-Laure Lesquoy, the brand Macon & Lesquoy was founded six years ago and has just opened its first boutique in Paris, close to the Canal Saint-Martin. This small store with its intimate, chic décor, sells handmade jewelry and heat-transfer badges that have made the brand so well known.



A bold, gently ironic universe of unusual, originally designed accessories.



LE RENARD BAR 38 rue Sambre-et-Meuse Paris, 10th arrondissement Ph.: + 33 (0)1 53 20 07 33

Little brother to the l'Ours bar, le Renard is a new, affordable place to hang out in place Saint-Marthe. The highly inventive, tasty cocktails are all at the same price. There are nine specialties created by the staff, modeled on the delicious *Pomme d'Api*. The ambiance is festive and good-natured, and the wooden

décor is mellow. To fill any hungry stomachs, the bar also serves excellent



tapas, including smoked buffalo mozzarella, tapenade, pecorino, and hummus.



Métro Oberkampf BANOÏ 129 rue Amelot Paris, 11th arrondissement Ph.: + 33(0)1 71 93 48 75

Banoï is a lovely, intimate restaurant that has reinvented the Vietnamese spring roll. Chef My-Ly Pham proposes an utterly original menu set against a light wood décor reminiscent of restaurants in Vietnam. Try the gourmet salmon-teriyaki roll or the surprising shrimp-mango roll covered



© Banoï

in delicious pickles and onions. The accompanying nuoc-mâm sauce, peanuts and sesame mayo are a delight.

Métro Voltaire - Léon Blum

VG PATISSERIE 123 boulevard Voltaire Paris, 11th arrondissement Ph.: + 33 (0)9 67 80 13 42

After Chef Bérénice Leconte was diagnosed as being lactose-intolerant, she decided to open this lovely, entirely vegan bakery. The sweetness of the pastries quickly makes you forget there's no butter or milk in them. The recipes are delicious and refined, and have already garnered quite a following. Whether outside on the terrace or indoors, you can have a croissant, vanilla flan.

or a lemon hazelnut tart with a coffee in this simply, cleanly decorated locale.



Mátro Ledru Rollin MARCELLE 9 rue Antoine Vollon Paris, 12th arrondissement Ph.: +33 (0)9 83 24 82 18

Located along the square Trousseau, the restaurant Marcelle sounds like the children's names that are once again becoming fashionable. It serves up a simple, but refined cuisine, and the helpings are generous! The dishes on the menu are elaborate and tasty, and cooked with fresh ingredients. The tapas with Ossau-Iraty cheese and thyme and oregano focaccia are a favorite. There's even a vegetarian dish! Chétro Lourmel RÜØJNØB 83 avenue Félix Faure Paris, 15th arrondissement Ph.: + 33 (0)1 70 22 68 77

Rüøjnøb is a new lifestyle concept-store for home decorations and furnishings. When you walk through the doors of this Scandinavian-themed store, you will discover a cozy, loft-like space where Ouafa and Ouadir await you with the warmest of welcomes. The couple spent several years nurturing their idea for this space, which expresses their passion for home decoration and travel. This small chic, Nordic spot, where everything for the home

O VG Påtisserie



Rüøjnøb

has been carefully considered, is a must for all Parisian design lovers.

Métro Place de Clichy

LE BISTROT DES CINEASTES 7 avenue de Clichy Paris, 17th arrondissement Ph.: + 33 (0)9 67 55 40 34

Movie lovers looking for a nice, quiet place will love this bistro tucked away above the Cinéma des Cinéastes. This artist's hangout has just gotten a makeover, and the decorations pay homage to film pioneer Georges Méliès. The selection of wines, ciders, and cocktails is



extensive, as are the food offerings: a big burrata for two, fresh octopus or marinated beef salads, vegetarian tart with baby spinach ... the dishes are exquisite and bound to quell anyone's hunger pangs.

Métro Place de Clichy L'ARRIERE COUR 9 rue Biot Paris, 17th arrondissement Ph.: +33 (0)1 80 06 67 35

L'Arrière Cour is a jewel located in the 17th arrondissement, tucked along the tiny rue Biot. It's an island of peace, a perfect place to brunch. The highly imaginative chef-barman concocts incredibly refined cocktails and the wine list only has the owner's favorites, each one of which is transporting. Last but not least, the amuse-bouches and the gourmet dishes will delight even the most demanding of palates.



Métro Place de Clichy CASERO 9 rue Biot Paris, 17th arrondissement Ph.: +33 (O)1 80 06 67 35

Empanada lovers, Casero will not let you down! Sophi is there to welcome you with a smile to this Argentinian restaurant next door to l'Arrière Cour, in the heart of the Batignolles neighborhood. She is full of suggestions to help you discover the many flavors



of these small pockets stuffed with meat, vegetables, or fish. The décor is beautiful, simple, and uncluttered. A lovely find!

Métro La Chapelle SOHAN CAFE **TEHERAN-PARIS** 30 boulevard de la Chapelle Paris, 18th arrondissement Ph.: + 33 (0)1 42 40 15 66

A hybrid space, Sohan Café is a wonderful place to meet and discover a new world. Whether with family or friends, you can sample the Franco-Iranian cuisine, pick up a few items in their shop, or let yourself be seduced by their selection of artworks and artisanal products. Sunday features a brunch with a 100% local menu. Don't miss the Faloudeh. an ice cream dessert made with lemony rice noodles



^O Bistrot des Cinéaste

^A

laced with rosewater. The perfect place to discover a slice of Persian culture.



L'IMPRIMERIE HOTEL 15 rue Victor Méric 92110 Clichy Ph.: +33 (0)1 41 40 64 00

Built on the site of the former Paul Dupont printing works, this chic, contemporary 4-star boutique hotel is located just 10 minutes outside Paris. Behind the large front door, a beautiful, incredibly quiet green space awaits you. It has been carefully and tastefully decorated to make you feel as if you were in your own home, and its rooftop is the perfect place to organize an afterwork or to hold any other kind of celebration.

Métro Porte de Cligmancourl FLEA CURIOSITY & COFFEE 7 rue Voltaire 93400 Saint Ouen

The city of Saint-Ouen is known mainly for its flea market, the famous *Marché aux Puces*, but it also has lovely home decoration boutiques and curiosity shops,





including Flea, Curiosity & Coffee, a hybrid space that is not to be missed! Travelers in spirit, Tom and Léa created a unique café-cum-secondhand goods store where everything is for sale. Come here for a coffee and to peruse the many items for sale!

MONACO



This bubbly Danish mother-daughter duo has just opened this new art gallery. Annette and Caroline Birch are showing works by the painter Asger Jorn, one of the founding members of the CoBrA movement in Paris in the 1940s. Walasse Ting, Jan Voss, and Pinot Gallizio are some of the other artists exhibited by this family of art dealers, which also owns a gallery in Copenhagen.

O Valeria Maselli



CImprimerie Hôtel

INDOCHINE 25 boulevard Albert 1er Monaco Ph.: +377 92 05 22 22

"Indo" for Indian cuisine and "Chine" for Chinese cuisine: that's the concept behind this new "street food" restaurant. In the kitchen, Karishman concocts meals with fish and meat in curry or masala sauce, and brochettes with rice,



noodles, and vegetables. The naans are made using the restaurant's own traditional Tandoor oven.

NICE



TRÉSORS PUBLICS 11 rue du Pont Vieux Old Nice Ph.: +33 (0)4 97 08 19 67

A store for groceries, fashion accessories, toys, and even hardware! All of the products selected for this new concept-store in Nice are made in France, with pride of place given to companies classified as "living heritage" (EPV). The team at Trésors Publics is full of gift ideas that embody the fundamentals of the French way of life: Duralex glasses, Opinel knives, AOP olive oil from Nice, Espadrilles from Mauléon, Peugeot pepper grinders, and much more. The store features more than 250 items, many of which are less than €15 each.



BLUE COAST 18 chemin de Saquier Nice Ph.: +33 (0)4 97 07 95 08

Inspired by craft beer and the artisanal breweries in the US, Natasha Frost-Savio and Roberto Savio decided to dive into this trend that is growing the world over.



For Natasha, who spent her childhood in Beaulieu-sur-mer, Nice was an obvious choice. And you can tell that she wanted to pay tribute to this region she loves by the depiction of the Cote D'Azur on the packaging. Their craft brewery is open to the public on Saturdays from 12-8 PM for tastings, sales, and tours of the brewing facilities.

> C LES ATELIERS ILLUSTRÉS Port Neighrbood, 9 rue Emmanuel Philibert Nice Ph.: +33 (0)4 97 19 39 64

This brand-new children's bookstore has a wide selection of literature for young people that has been carefully hand-picked by a team of utter devotees



© Gini Hélie

who have been conducting workshops in municipal libraries across the region for years. Authors and illustrators do readings and signings here throughout the year, and the bookstore also organizes creative workshops when children are out of school. MARINETTE 13 rue Colonna d'Istria Old Nice Ph.: +33 (0)4 93 88 29 52



This gourmet spot with its lovely retro décor is an eatery, pastry shop, and tea salon. Their generous homemade creations are a delight; don't miss the 3 different sizes of gluten-free, molten chocolate cake, the meringue Pavlova, or the apple tart with a caramel core and Breton shortbread crust.

HÔTEL JAY 21 rue Meyerbeer Nice Ph.: +33 (0)4 92 26 71 90

Located just a few steps away from the Promenade des Anglais, the decoration of the rooms and small apartments in this hotel immerse guests in the world of the 1920s. In the spirit of "The Great Gatsby," the hotel has numerous period pieces of mahogany veneer furniture, leather easy chairs, and shimmering textiles.





THE HEALER 16 boulevard Jean Jaurès Nice Ph.: +33 (0)7 86 98 68 21

Frédéric Leloup opened this health food store to promote an ultra-healthy lifestyle just a few months ago. It offers a wide range of freshly squeezed juices, as well as a lunch menu consisting of beautiful, organic salads developed by a nutritionist using seasonal produce.



NICE & CANNES

This new space for artistic creation was founded by Paul Conti, a geologist by training. During its first year, it also exhibited the roughly hewn sculptures of Sonia Cervantes, as well as Raimond Hommet's colorful creatures of the Promenade des Anglais.

CONFISERIE FLORIAN 8 rue Jean Ossola Grasse Ph.: +33 (0)4 93 70 35 56

For almost a century, the confectionery Florian has transformed the fruits and flowers of the Alpes-Maritimes region into delicious sweets using only artisanal techniques. Their new boutique in the historic city center of Grasse sells a wide selection of chocolates, candied fruits, jams, crystallized flowers, syrups, and beautifully wrapped gift baskets.





Located within the enchanting setting of the Villa Carmella, this new holistic meditation and yoga center organizes 3-day workshops to help you let go



completely. An Ayurveda teacher, Magali Mazzei also offers participants customized, individual support on a long-term basis.



GALERIE INATTENDUE 651 boulevard Pierre Sauvaigo La Colle sur Loup Ph.: +33 (0)6 69 64 45 68

Divided into 4 large rooms, the 450 m² of exhibition space in this new gallery highlight the work



of local photographers. One room is fully devoted to collectors.

CANNES AND SURROUNDINGS

SPA MONTAIGNE 4 rue Montaigne Cannes Ph.: +33 (0)4 97 06 09 95



The spa in the Hotel Montaigne hosts an indoor pool, Jacuzzi, steam room, 5 treatment rooms, and an exercise room aross 250 m² of space. Located in the heart of Cannes, this very Zen spot is the ideal place to treat yourself to a relaxing massage or an express facial treatment.



A new hotel with just 18 rooms, Villa Claudia is an oasis of serenity just a few steps away from the rue d'Antibes. The freshly restored 19th century villa presides over a wooded garden of more than 800 m². The art deco interior decoration renders homage to film, especially to movie icon Claudia Cardinale, whose many black and white portraits adorn the walls of the rooms and common areas.





Maison Rouge hosts a Moroccan-style brunch every Sunday. The buffet features a wide assortment of warm and cold *mezze*, along with two kinds of tagines, a salty and a sweet couscous, and a number of tasty Maghrebian desserts. Located in a former stonecutter's house,



this warmly furnished Moroccan restaurant also has a plant-filled patio, a true oasis to enchant the senses.

MON PETIT BIKINI 352 chemin de la Nartassière Mouans-Sartoux Ph.: +33 (0)4 93 75 35 28

The website founded in 2010 by Cannes resident Audrey Liautaud to sell bathing suits online has morphed into a dynamic startup that is opening its first concept store in Mouans-Sartoux. It features a trendy selection of more than 35 international brands of bikinis, as well as a number of fashion accessories to make your day at the beach that much more elegant.

MAISON

CHARLOTTE BUSSET 7 rue du 11 novembre Mouans-Sartoux Ph.: +33 (0)4 93 75 36 98

After having sold her delicious, organic cookies at markets throughout the region, Charlotte led a crowdfunding campaign that resulted in the recent opening of her very own "Next Generation Cookie Shop" located the heart of Mouans-Sartoux. Specialized in vegan, gluten-free cookies, she is constantly concocting delicious, contemporary flavors such as green tea matcha and chocolate, or salty caramel and pecan.



VAR



LES ROCHES ROUGES 90 bd de la 36° division du Texas Saint-Raphaël Ph.: + 33 (0)4 89 81 40 60

The Hôtels d'en Haut have now added a seaside element to their collection of mountainside hotels. Located at the foot of the Estérel Mountains, Les Roches Rouges sites on a beach facing the Îles d'Or. With its late 50s modernist architecture, this hotel designed by the architectural duo Festen has 50 rooms and suites that all look out onto the big blue. In addition to its two pools, one of which is fed with seawater, the hotel also hosts an Esthederm Spa, a beach restaurant, an indoor restaurant, and 3 bars.



Who has never heard of the legendary Papagayo club? Founded in 1958 by Frangy Malortigue and his brother Doudou, the club was taken over by a certain Claude François in 1962. Since then, stars from Donna Summer to Eddie Barclay,



Johnny Halliday, Tom Jones, Régine, and Claudia Cardinale have stopped in here and brightened St Tropez's nightlife. Entrepreneur and globetrotter Franklin Malortigue is now running this temple to the night, which has been transformed into a flamboyant restaurant open every evening until 6 AM. Now called Gaïo, the restaurant serves "Nikkei Food," Japanese-inspired dishes that include an interpretation of St Tropez's famous tart, featuring yuzu and passion fruit.

> GINETTE NY 3 rue du Marché Saint-Tropez Ph.: +33 (0)9 70 95 69 61

After New York and Paris, the jewelry brand Ginette NY has just inaugurated its third boutique in Saint-Tropez. Originally from Marseille, designer Frédérique Dessemond traces her roots to the South of France. The boutique was designed by the architect Isabelle Stanislas. Everything in the store revolves around the counter,

MARSEILLE



allowing customers to casually discover the fine, minimalist gold and diamond jewelry.



Surrounded by grapevines, this rural hotel feels almost like a guesthouse. The stone villa located 3 km from the beach at Escalet with 17 elegant suites is specialized in "Happy Yoga Retreats" organized by major centers such as Paris' Le Tigre Yoga Club.





LA SÉLECTION BY SOPHIE FERJANI 45 rue de La République

Marseille Ph.: + 33 (0)4 91 19 04 09

A decorator who has hosted a number of television programs about interior decoration, Sophie Ferjani has opened her own dream boutique in this port city: a space for her to showcase her absolute favorites, along with capsule collections of objects and furniture, and to host meetings with the decorators who make up her team, workshops, and to provide all kinds of DIY tips. MAISON MÈRE

25 rue de La République Marseille Ph.: + 33 (0)4 91 19 04 09

The founders of this high-end clothing store are avid collectors and hunters of rare clothing and footwear. Their 200 m² space features vintage finds, all in perfect condition. Anyone who enters will want to get something, whether it's a one-of-a-kind piece. from another time or an ageless "cult" item. Purists are sure to find things they love here!



JUPITERS 89 rue de Lodi Marseille Ph.: + 33 (0)6 16 77 60 75

Elisabeth and Ginger's boutique is a goldmine! It's chock full of items they have selected with love and care, including lamps, objects that are useful or simply decorative, small furniture, accessories, healthcare products including handmade soaps, essential oils bottled in Corsica certified Ecocert, as well as plants to make your very own urban jungle.



©Elisabeth Diakité

THE BABEL COMMUNITY 70 rue de La République

Marseille Ph.: +33 (0)4 95 09 87 21

This ensemble located in the heart of Marseille offers a "new urban experience" through the various services many of us look for



in cities: a co-working space, a café-restaurant, a gym, a theater, and housing units furnished like hotel rooms on the 3rd to the 7th floors of the building. Whether you're a citizen of the world or an urban nomad, this new genre of space is inspired by our contemporary notions of sharing, interaction, and mobility.



It was Elisabeth and Marie's passion for Indian bread that led them to dream up this delicious, street-food style eatery. They make their own naans using flour from the Moulin Céard mill, which they garnish with all sorts of yummy ingredients, from butcher-fresh meat to local fish and vegetables, all served in a setting that is decidedly feminine, cozy, and original.





GREEN LOVE 22 boulevard Louis Salvator Marseille Ph.: + 33 (0)4 88 86 82 75

This juice bar and vegetarian eatery founded by Sarah and Maxime also hosts a deli counter featuring delicious homemade cookies and cakes that are 100% green.



A la carte? Try the healthy and copious Love Bowl of the season, the daily special, vegan burgers cooked in all kinds of inspired ways (Creole, Lebanese, Provençal, Moroccan, etc.), freshly squeezed juices, and desserts... all made with love. Sit down or take out.



Behind the terrace of this Italian brasserie and delicatessen is a true laboratory for fresh pasta! People come here to have food the way it is made in Italy, choosing from succulent pasta dishes served with any number of sauces. In the evening, during afterwork



sessions, the *trattoria* serves charcuterie and cheese antipasti.

AIX EN PROVENCE



LE CHAT QUI TRICOTE 28 rue Constantin Aix-en-Provence Ph.: + 33 (0)9 81 24 64 24

This boutique (whose name means "The Cat Who Knits") used to be just a trendy wool haberdashery, but now it's also a gourmet tea salon with a sweet and savory menu, where you can come knit or talk with experts about techniques and materials during DIY workshops. In the evening, the salon becomes a lively cocktail bar. The Cat Who Knits becomes the Cat Who Clinks a Glass!



MATCHA Montée du Château Vieux Cucuron Ph.: +33 (0)4 86 78 55 96

Matthieu and Charlotte are the two chefs behind this contemporary village restaurant in the Lubéron (open year-round), serving an honest, creative, seasonally based cuisine to the faithful and the curious, even to tourists passing through. The recipes are carefully crafted almost exclusively with local products: cream of butternut soup, ricotta gnocchi with sage and lardo, roast monkfish, purée of Grenoble broccoli, cabbage with caramelized potatoes, and crème brulée for dessert all come from the most recent menu. The mood here is always lively and joyous.

©MatCha

CHÂTFAU FONTAINEBLEAU Route de Montfort sur Argens Le Val Ph.: + 33 (0)4 94 59 59 09

Located in the heart of Green Provence. this elegant estate belonging to Jean-Louis Bouchard consists of a fort, grapevines, forest, olive orchards, and a waterfall that make this a very attractive eno-tourism destination where a sense of nature is all-encompassing. Valérie Courrèges,



a renowned enologist, conducts wine tastings and pairings, serving aperitifs made from local products with different cuvees of Château Fontainebleau's own biodynamic wines.

AVIGNON

and organic vegetables, and an NGO that gives classes and workshops for parents and their children. We love this place! This ark dedicated to well being also hosts voga classes and harmonic chant soirees.



HYGGF **25 Place des Carmes** Avignon Ph.: + 33 (O)4 65 81 06 87

Hygge means "well being through coziness" in Danish, and this was the concept behind this organic, Nordic-inspired eatery where you come to the counter with your plate in hand to serve yourself from a seasonal menu of gluten-free dishes, vegan recipes, and bowls of the day. It's all about conviviality and comfort for the founder and globetrotting restauranteur, Jacques. We love the beautiful terrace!



③Eric d'Hérouville



LA DIVINE COMÉDIE 16 Impasse Jean-Pierre Gras Avignon Ph.: + 33 (0)6 77 06 85 40

5 "curiosity suites" make this place a very atypical and charming inn. Tucked away behind ancient walls and surrounded by an English garden, it also has a space devoted to wellness.

It's hard not to fall for this tastefully decorated hôtel particulier that mixes pictorial art with period furniture. The site, created by Gilles Jauffret, Laurent Andrieu, and Amaury de Villautrey, is sure to provide travelers with a lovely experience of Provence.



Séverine Durmaz is behind this meeting point floating on the Rhône River. With its beautiful riverbank terrace. the site comprises a collective of alternative medicine therapists, a bar serving herbal teas, fruit juices,



FRAGONARD FACTORIES AND MUSEUMS

Grasse L'Usine Historique 20 bd Fragonard 06130 Grasse Ph.:+33 (0)4 93 36 44 65

Grasse La Fabrique des Fleurs Les 4 chemins - 17 route de Cannes 06130 Grasse Ph.:+33 (0)4 93 77 94 30

Grasse Le Musée Provençal du Costume et du Bijou 2 rue Jean Ossola O6130 Grasse Ph.:+33 (0)4 93 36 91 42

Grasse Le Musée Jean-Honoré Fragonard 14 rue Jean Ossola 06130 Grasse Ph.:+33 (0)4 93 36 02 07

Eze-Village L'Usine Laboratoire 158 avenue de Verdun 06360 Eze-Village Ph.:+33 (0)4 93 41 05 05

Paris Le Musée du Parfum Capucines 39 bd des Capucines 75002 Paris Ph.:+ 33 (0)1 42 60 37 14

Paris Le Musée du Parfum Scribe 9 rue Scribe 75009 Paris Ph.:+ 33 (0)1 47 42 04 56

Paris Le Musée du Parfum Opéra 3-5 square Louis Jouvet 75009 Paris Ph.:+ 33 (0)1 40 06 10 09

FRAGONARD BOUTIQUES

Grasse Fragonard Maison 2 rue Amiral de Grasse 06130 Grasse Ph.:+33 (0)4 93 40 12 04

Grasse Fragonard Parfums 2 rue Jean Ossola 06130 Grasse Ph.:+33 (0)4 93 36 91 42

Grasse Fragonard Confidentiel 3/5 rue Jean Ossola 06130 Grasse Ph.:+33 (0)4 93 36 40 62

Grasse Petit Fragonard 10 rue Jean Ossola 06130 Grasse Ph.:+33 (0)4 93 36 51 51

Cannes 103 rue d'Antibes 06400 Cannes Ph.:+33 (0)4 93 38 30 00

Cannes 11 rue du Docteur Pierre Gazagnaire 06400 Cannes Ph.:+ 33 (0)4 93 99 73 31

Eze-Village 7 avenue du Jardin Exotique 06360 Eze-Village Ph.:+33 (0)4 93 41 83 36

Nice 11 cours Saleya 06300 Nice Ph.:+33 (0)4 93 80 33 71

Saint-Paul de Vence Chemin Sainte-Claire 06570 Saint-Paul de Vence Ph.:+33 (0)4 93 58 58 58

Marseille Les Voûtes de la Major 20 quai de la Tourette 13002 Marseille Ph.:+33 (0)4 91 45 35 25

Avignon 20 rue Saint-Agricol 84000 Avignon Ph.:+33 (0)4 90 82 07 07

Saint-Tropez 7 place Croix de Fer 83990 Saint-Tropez Ph.:+33 (0)4 94 56 15 15 Paris Fragonard Saint-Honoré 207 rue Saint-Honoré 75001 Paris Ph.:+33 (0)1 47 03 07 07

Paris Fragonard Carrousel du Louvre 99 rue de Rivoli 75001 Paris Ph.:+33 (0)1 42 96 96 96

Paris Fragonard Marais 51 rue des Francs Bourgeois 75004 Paris Ph.:+33 (0)1 44 78 01 32

Paris Fragonard Rive Gauche 196 bd Saint-Germain 75007 Paris Ph.:+33 (0)1 42 84 12 12

Paris Fragonard Haussmann 5 rue Boudreau 75009 Paris Ph.:+33 (0)1 40 06 10 10

Paris Fragonard Bercy Village Chai n°13, cour St-Emilion 75012 Paris Ph.:+33 (O)1 43 43 41 41

Paris Fragonard Montmartre 1 bis rue Tardieu 75018 Paris Ph.:+33 (0)1 42 23 03 03

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