

# Eragonard

MAGAZINE

2019



ENGLISH







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Fragonard Magazine No. 7 - 2019

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# Editorial

Fragonard's Odyssey

It is with the greatest enthusiasm that we have compiled this seventh edition of Fragonard Magazine, which gives us the opportunity to share our adventures, news, and favorites with you, our readers. We have all been dreaming of Greece, and so, we are inviting you this time to join us on an odyssey of Hellenic blues and divine perfumes. Greece at times seems near and at others far, but it always inspires us. And it shares many things with our own beloved Côte d'Azur: its Mediterranean culture, its sun-drenched shores, a sea of a thousand shades of blue, and its pungent aromas of dry scrubland and fig trees.

Blue is also the color of our flower for 2019: lavender, a magnificent raw material in perfumery and a timeless symbol of Provence. We wanted to revisit traditional lavender and give it a new and different olfactory dimension, a challenge we gave to Céline Ellena, a nose and creator, with whom we have often collaborated in these last several years. Céline was able to marry the strength of the flower's Provençal identity with very modern, fresh, and aromatic notes.

Our cultural programming for 2019 forms part of this journey to Greece. As the result of our exclusive partnership with the Benaki Museum in Athens, a number of magnificent old Greek costumes will be exhibited at the Musée Provençal du Costume et du Bijou, while the Musée Jean-Honoré Fragonard has two new related exhibitions: the first looks at representations of Greece in the work of 18th century European painters, and the second focuses on the work of two contemporary young Greek photographers.

It is always a great pleasure for us to share our news, which reflects the tastes and overall spirit of Fragonard. As is customary, we select and test our favorites, just for you. The soul of our company is made up of all the men and women who work for Fragonard, as well as our wonderful collaborators whom we feature each year. Our ambition is to bring you even more within Fragonard's large family!

In 2019, our motto comes from Socrates himself: "Happiness is pleasure without regret"!

Anne, Agnès and Françoise Costa





In 2019, Fragonard is celebrating lavender, a delicate, generous scent that sings of Provence. A sunny, blue melody that unfolds into many shades of azure. Lavender is a story of transmission and know-how, a timeless fragrance whose virtues have been known since Antiquity.

# Lavender

## THE BLUE SUN OF PROVENCE

Text: Charlotte Urbain / Illustrations: Agathe Singer / Photographs: Olivier Capp

*"All you need is a bouquet of lavender for people to talk to you in their strangely dense language of the essential liberties that represent all the charm of the highlands of Provence." – Jean Giono*



### ETYMOLOGICAL ORIGIN AND THERAPEUTIC VIRTUES

*Lavender yesterday and today*

Known since Antiquity, Ancient Romans used lavender to scent their baths and clothing. The word "lavender" derives from the Latin *lavandaria* (clothes to be washed) and the Italian *lavando* (the act of washing). Its etymology clearly shows that this plant has always been associated with cleanliness from the outset.

This ancient plant first came to France in the 13th century. Monks grew and distilled it to produce an essential oil that had antiseptic, calming, and healing properties; it was considered the solution to a number of ills. Still today, lavender growers have preserved the habit of rubbing a few lavender sprigs on bee stings or snakebites, which are common in lavender fields.

### PRODUCTION

*The blue sun of Provence*

Lavender cultivation in Provence intensified in the 19th century alongside the development of the perfume industry in Grasse. The city's perfumers were big consumers of this raw material, prized for its olfactory attributes, which range from aromatic freshness to earthy, woody notes. They used the essential oil in a large number of fragrances. Its geographical proximity facilitated the trade and distribution of this essence. Grasse redrew the landscape of Provence and painted it with wide blue-mauve strips. 20th century mechanization increased productivity, and the areas under cultivation increased accordingly. In Provence, entire families devoted themselves to cultivating lavender, which became their main, and at times only source of income. It is Provence's blue gold!



Precious and unique, essential oil of lavender from Haute Provence has been protected under an appellation, or AOC, since 1981. Each year, France produces more than 1,500 tons of essential oil of lavender (from all types of lavender), and still today, perfumery remains the industry that makes the greatest use of it, whether in perfume formulas or products such as soaps, shower gels, shampoos, and cosmetics.

HARVEST & DISTILLATION

*A savoir of know-how*

Sun-drenched Provence is the perfect terroir for lavender, and the know-how of local producers, which has been handed down from one generation to the next, is its essence. Lavender is harvested when the flowers mature and begin to fade slightly, in late June in the valleys and as late as August in the more mountainous areas. After cutting, the stalks and the ears are spread out in the sun to dry for a few days to remove all water before distillation. This traditional technique is called *préfané*, which basically means “pre-drying.” A second distillation method was invented at the same time as *préfanage*, called *vert broyé*, which means “fresh-grinding.” It involves distilling the stalks and ears without drying them beforehand. These two techniques are still widely used in Provence. Extraction has, on the other hand, not changed for centuries. Using a still, water vapor distillation yields the precious essential oil. Provence used to be full of small, family-owned distilleries that were often located right in the middle of the fields. A rustic still allowed growers to distill their harvest on the spot. With industrialization and mechanization, producers formed cooperatives, and since the 1950s, these cooperatives have combined their members’ harvests to distill them together.



The  
2019  
Lavender  
rendez-vous

THE PERFUMER’S APPRENTICE WORKSHOP

Discover the world of perfume, the time-honored know-how and secrets of perfumers, and create your very own eau de cologne! Led by a perfumery specialist, these workshops are sure to provide an unforgettable sensory experience to laypeople and professionals alike.

Duration of 2.5 hours, including a guided tour of the factory and museum in many of the world’s major languages. Reservations can be made on our website at [www.fragonard.com](http://www.fragonard.com).

AN OLFATORY DISCOVERY

Perfumers, or “noses,” can identify thousands of smells. Their imagination and creativity enable them to come up with an endless number of compositions. You too can learn about the three components of *Lavande*: blue lavender, indigo lavender, and purple lavender. Come discover the olfactory colors of lavender and try to identify these three universes at the *Lavande* 2019 perfume organs installed in all Fragonard factories and museums in France.

THE GARDENS OF THE INTERNATIONAL MUSEUM OF PERFUMERY IN MOUANS-SARTOUX

Created in 2007, these gardens have become a conservatory of perfume plants at the International Museum of Perfumery in Grasse. A natural space open to the public where people can discover, touch, and smell hundreds of plants with different scents, including lavender. With the aim of helping preserve the traditional plant varieties cultivated in perfumery, Fragonard is proud to provide financial support to the gardens at the International Museum of Perfumery.

Photo captions last page:  
1, 3, 6 and 8: Lavender fields in the region of Haute-Provence  
2: Dry lavender before distillation  
4: Bundled, fine lavender in the process of drying  
5: Distillation of *préfané* lavender  
7: Nicolas Aumage, producer of fine lavender



The  
France  
Lavande  
cooperative

FRANCE LAVANDE, AN ETHICAL, FAIR TRADE COOPERATIVE. Founded in 1984, the cooperative France Lavande collects the harvests of a hundred producers and assists them with the selection of varieties, production, and transformation of various kinds of lavender to improve the quality of their productions. Governed by an ethical, solidarity-minded code, producers also integrate respect and improvement of the environment into their practice. The values proclaimed in the charter are democracy, equality, equitability, and solidarity between producers, as well as respect, responsibility, honesty, loyalty, and trust.





# Make your own lavender shuttle

An old Provencal tradition, lavender shuttles (or spindles) have been used to scent clothing since the 18th century. Traditionally, they were given to newlywed couples as a symbol of happiness and love that was supposed to last until they celebrated their lavender anniversary (46 years of marriage) and beyond. Made with beautiful ribbons, it now functions as a wonderfully scented decorative object for your home. Here are the secrets to its fabrication, courtesy of Fragonard’s editorial team.

MATERIALS AND EQUIPMENT: 1.5 TO 2 M OF A BEAUTIFUL RIBBON - 34 LAVENDER SPRIGS - 1 PAIR OF SCISSORS



STEP 1

*Tie the stalks together*

Cut the lavender sprigs, preserving as much of the stalk as possible.

Remove the leaves, leaving only the stalks and flowers.

Bundle the sprigs and tie them together at the base using one end of the ribbon.



STEP 2

*Bend the stalks*

Bend the stalks (in pairs) back over the flowers.

Arrange the sprigs to give your bouquet an orderly appearance.

Keep the short end of the ribbon inside the sprigs.



STEP 3

*Braid*

Braid the stalks two over two, passing the ribbon alternately over and under the stalks.

Repeat along the entire length of the flowers. The ribbon offsets from one pair to another to form a checkerboard pattern (to do this, you need an odd number of pairs of stalks).



STEP 4

*Tie*

Finish the braid with a simple knot.

Wrap several times around the stalks and make two knots.

Cut any excess ribbon or stalks.



Lavande  
diffuser  
200 ml  
€30

**Lavender**  
FLOWER OF THE YEAR 2019

Lavande  
toilettries bag  
Bag (19 x 13 x 5 cm)  
Eau de toilette (7.5 ml)  
Shower gel (35 ml)  
Soap (30 g)  
Terrycloth towel (30 x 50 cm)  
€19 for everything

Lavande  
Eau de toilette  
50 ml - €18

Gift box  
of 4 Lavande  
guest soaps  
4x50 g - €12

Lavande soap dish  
17 x 11 cm - €6  
Lavande pebble soap  
140 g - €5

In 2019, Fragonard is featuring the generous, delicate scent of lavender in a perfumed line of six, limited edition products.

LAST OPUS IN THE  
**Soleil**  
LINE

Top notes: bergamot, mandarin, and cassis  
Middle notes: freesia, rose absolute, and jasmine  
Base notes: amber and cedar

Fragonard and the sun have been involved in a mad, passionate love affair for years! Going from the heart of the sun to the hearts of flowers is what inspires perfumers. It is always an enchanting journey. This is how *Cœur de Soleil* was born, the last opus in Fragonard's solar trilogy.

*Cœur de Soleil* eau de parfum, 50 ml, €35 / 100 ml, €47



# Fragonard & the Louvre

AN EXCLUSIVE COLLECTION FOR THE FRENCH NATIONAL MUSEUMS BY FRAGONARD

Fragonard took inspiration from the famous collection of ancient ceramics from Iznik in the Department of Islamic Art at the Louvre Museum in its first-ever collaboration with the French National Museums. Cushions, table sets, and decorative hanging items are just the beginning. Because the subject gave us so many ideas, we have made other colorful creations that are on the way as well!



# Tout ce que j'aime

## DISCOVERY GIFT SET

Perfect either to keep for oneself or offer as a gift, this gift box contains a bottle of eau de parfum and richly scented hand cream, enriched with argan oil, aloe vera and shea butter. The ideal gift to discover this classic line made from the most noble essences.



## CLOSET SCENT

A scent for your closets or your drawers, decorated with a cameo and made using a secret formula. Its fragrance can be reinvigorated with the eau de parfum mini-spray that also comes with it in this gift box.

Available in 6 fragrances:  
*Ma Rose, Ma Bergamote, Mon Oranger, Mon Immortelle, Mon Lys, and Mon Poivre.*

Gift Set, 7.5 ml spray and 30 ml scented hand cream, €24.  
Scented plaster, 7.5 cm diameter, €19.



# Being a Fragonard man

AFTER ALL, WHAT COULD BE MORE NATURAL?!



In the spring of 2019, the *Fragonard Confidential* boutique in Grasse is expanding to host a space for men: perfumes of course, but also fashion accessories and a number of gift ideas that are sure to please. This is also our occasion to present a brand-new line of men's shirts in cotton print, perfect for summer, and in ikat weave, which the ladies may well try to take for themselves!



► Boutique Fragonard Confidential,  
5 Rue Jean Ossola,  
06130 Grasse.  
Ph: +33 (0)4 93 36 40 62



## Valentin

THE NEW MALE PERFUME

In honor of a beloved man, Fragonard has created a new men's eau de toilette replete with romantic accents: top notes of bergamot, lemon, and lavender flirt with a burning heart of ginger, cardamom, nutmeg, and violet leaf, resting on a rich base of cedar, oakmoss, patchouli, vetiver, sandalwood, and vanilla.



**Valentin eau de toilette**  
100 ml, €28 / 200 ml, €40 / 600 ml, €60  
This fragrance is also available as a shower gel (250 ml, €10)  
and an aftershave balm (100 ml, €16).



# Pivoine

A NEW, ROMANTIC AND GENEROUS SCENT  
IN THE NATURELLES COLLECTION



Marrying watercolor with engraving, Fragonard’s *Naturelles fleuries* collection has a new look, as this range of four fragrances welcomes a new scent, *Pivoine*.

Envisioned in the spirit of softness, it distills fruity top notes over a heart of three pink peonies that rest on a base of iris, musk, and amber.

**ROSE DE MAI, FLEUR D’ORANGER, VIOLETTE, VERVEINE AND PIVOINE.**  
ON SALE AS OF APRIL 2019

Eau de toilette 100 ml, €26 / 200 ml, €38 / refill bottle 600 ml, €60 / shower gel 250 ml, €10 / body lotion, 250 ml, €15

## A CREATION with a big heart

Fragonard expresses its commitment to social causes\* by providing support to organizations such as EliseCare, which provides emergency medical care to civilian populations living in warzones. When Agnès Costa met Élise Boghossian in November 2016, she was instantly won over by the scale of Élise’s project, and by her energy and generosity.

An acupuncturist in Paris, a wife and mother of three, and the granddaughter of Armenian deportees, Élise always knew that she would devote her life to helping others. After earning her degree in neuroscience, she studied acupuncture and pain treatment at the University of Nanjing in China and in Hanoi, Vietnam. Since 2012, when she founded her NGO EliseCare, Élise Boghossian has left the comforts of her life in Paris once a month to treat victims in warzones. Armed with her needles and boundless determination, Élise has stared misery and pain in the face for a long time. Her NGO helps victims of the conflict that has rocked the area in and around Iraq (Iraqi Kurdistan, eastern Syria, and northern Iraq) to rebuild their lives, physically and psychologically.

Through her determination and fundraising abilities, she managed to reconfigure eight buses as specialized mobile dispensaries (which include an operating room, a birthing chamber, psychological counseling, pediatrics, and an infirmary) that travel to find abandoned populations, ones who are often squatting in areas outside already overflowing refugee camps. In France, the Ministry of the Interior has entrusted her with another mission: helping women who have been victims of sexual abuse as well as former sex workers who can no longer live in the country of origin.



Fragonard  
PARFUMEUR  
for  
ELISE CARE

After this first encounter, Agnès Costa envisioned a heart on a hand to symbolize the generosity and humanity of Élise Boghossian’s work. She created a simple, sober box that consists of a sculpted hand in which rests an engraved, heart-shaped soap scented with jasmine, Elise’s favorite flower. Hand in hand, Fragonard is proud to express its social commitment, alongside its customers. At a price of 25 euros, all sales are donated in full to this organization: a gesture of our solidarity to help EliseCare take on even more ambitious initiatives.

\* Each year, Fragonard designs a *charity bag* to support an orphanage in India.

Heart-shaped, sculpted, jasmine-scented soap 60 g  
Terrazzo hand-shaped soap dish  
€25





## ▲ A Provençale in Venice

In September 2018, the Musée Provençal du Costume et du Bijou had the privilege of contributing a complete outfit to "Homo Faber," the exhibition devoted to European craftsmanship held at the Fondazione Giorgio Cini in Venice. The *bastidane* outfit from the 1830s is a perfect example of the expertise with which dressmakers designed the quilted skirts so dear to Provençal women.



## "Or, bronze et rouille": a double winter exhibition in Grasse

Fragonard gave the incredibly talented Laurent Champoussin carte blanche at two sites. At the Musée Jean-Honoré Fragonard, he is exhibiting a photographic project about these three metals (gold, bronze, and rust) and their symbolism, which is connected to Fragonard's universe. The exhibition at the Musée Provençal du Costume et du Bijou juxtaposes clothing from the 18th and 19th centuries with the artist's photographs, which are remarkable for their sense of poetic and modern simplicity. The three materials of gold, bronze, and rust become three colors that are reflected in the clothing on show, which was staged by Eva Lorenzini, the museum's chief curator, and Clément Trouche, guest curator.

"Or, bronze et rouille," until April 14, 2019, at the Musée Jean-Honoré Fragonard Collection Hélène and Jean-François Costa, and the Musée Provençal du Costume et du Bijou, Grasse. Admission free.



## "Femmes du Tourisme" Trophy

For the ninth edition of its Trophy, the organization *Femmes du Tourisme* ("Women in Tourism") paid homage to three exceptional women who have worked hard to develop France's cultural heritage. Agnès Costa (Chair of the Board of Directors) was given the award in the "savoir-faire" category, alongside Marie Lavandier, Director of the Louvre-Lens Museum (the culture trophy), and Valérie Taittinger (the gastronomy trophy).



## ▲ A "Coup de cœur" for *Mon Oranger*!

Organized by the well known women's magazine *Elle*, the seventh edition of the Elle Beauty Awards was held on December 6, 2018 at the Grand Palais. The beauty teams from all the *Elle* magazines around the world selected the best beauty products of the year on this occasion, which included a lovely surprise for us: the eau de parfum *Mon Oranger* from the "Tout ce que j'aime" line, which won the "Coup de cœur" prize!



## The Royal Visit

The Èze village factory and laboratories had the great honor of welcoming HRH Prince Charles and the Duchess of Cornwall in May during their trip to the Côte d'Azur. The royal couple was given a guided tour of the factory, which specializes in manufacturing cosmetics, and then, they were treated to a soap-making workshop, where Prince Charles delighted in painting red beaks on the duck-shaped soaps. Their visit concluded at the perfume organ where, under the guidance of the nose Céline Ellena, the Prince and the Duchess each created their own perfume. An unforgettable and delightful experience for everyone involved!



## ► Thank you, UNESCO

On November 28, 2018, on Mauritius, UNESCO's inter-governmental committee entered the know-how of Grasse's perfumery into the world's Intangible Cultural Heritage, a historic event for our city and area. This prestigious recognition is also the result of more than ten years of hard work on the part of our elected officials and perfume companies who have pursued this status. The know-how regarding perfume in Grasse concerns three aspects: the cultivation of perfume plants, the knowledge of raw materials and their transformation, and the art of composing a perfume.



# 2018

## The major events of our year



When Florence Balducci dips her quill into her magical inkwell, she takes us along through a whirl of meticulous details, insects, and flowers to tell her marvelous stories. This artist and illustrator opened the doors to her fantastical world for us in this perfumed, poetic encounter.



# FLORENCE BALDUCCI

*in Wonderland*

THE NEW COLLABORATION FOR CHRISTMAS 2019

Interview: Elizabeth Bentz

**Tell us about yourself and your education.**

I spent my childhood looking at plants and animals with my Uncle Hilaire, a forest ranger in the Vosges mountains. That certainly contributed to the creation of my current bestiary universe. My degree from the École Nationale Supérieure d'Art in Nancy helped me to imagine and flesh out my penchant for offbeat ideas and for drawing. I then worked for more than twenty years as an art director at various advertising agencies.

**In 2011, you decided to devote yourself to your drawing. What are your sources of inspiration?**

I had the opportunity to test different means of expression, such as dance or theater, but drawing is ultimately what has always captivated me. I've always carried notebooks with me and I've even drawn blind, in my pocket, so that I wouldn't miss out on any part of a story.

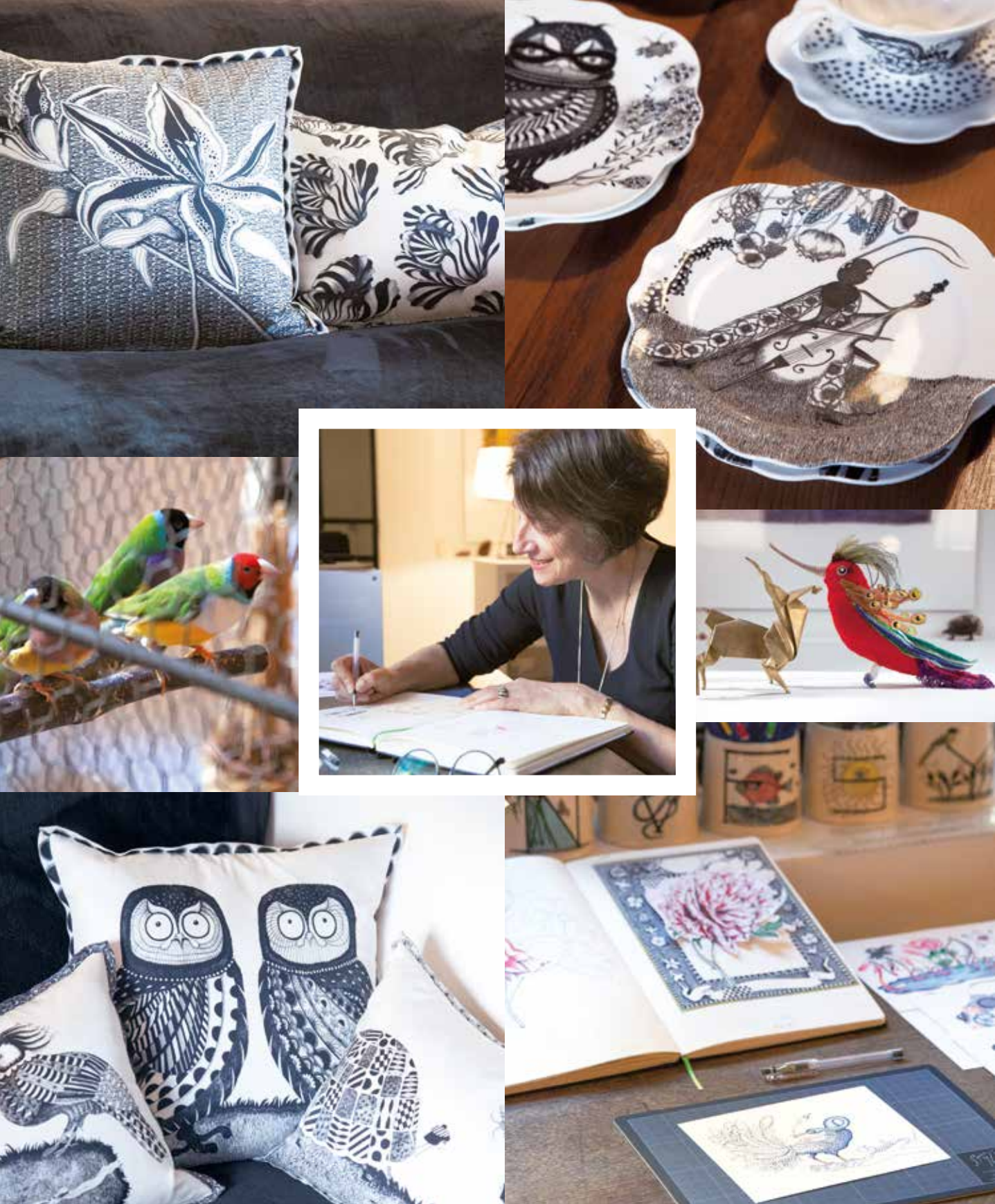
My inspiration often comes from literature, theater, museums, or art books. I can't imagine visiting a country that doesn't have museums or libraries. I can't draw without using words; my time spent as an adwoman definitely left its imprint on me.

**How did you come into contact with Fragonard?**

I had worked for houses such as Pierre Frey, Anthropologie, and Gien porcelain. When I went to Fragonard's Perfume Museum, I discovered the many treasures on show, and I was instantly drawn to this universe. I wanted to find out more about Fragonard, so I began visiting the boutiques and following Agnès Costa's Instagram account. I love how Fragonard mixes things; it's so inspired and inspiring. I just love it! This made me want to meet the creative team and propose a collaboration that mixes our two worlds.

**Can you tell us about your collaboration with Fragonard?**

When I showed my work on flowers, that's what prompted the collaboration. In no time, we began to imagine precious, illuminated boxes that would tell beautiful stories of flowers, to be opened this holiday season!





# Lionel Farnarier, the dynamic director of the *Fabrique des Fleurs*

by Radia Amar / Photographs: Olivier Capp



At the inauguration of the completely renovated *Fabrique des Fleurs*, we met with Lionel Farnarier, who has been the director of this manufacturing site for the last seven years. He joined Fragonard almost by chance more than twenty years ago. His exceptional career has been characterized by his boundless enthusiasm and optimism in the face of any challenge, together with his passion for the marvelous universe of perfumery.

“It’s a little strong, but it’s an interesting scent,” Lionel Farnarier cheerily tells me as he asks me to smell the contents of a strange jar sitting on his desk on the day of our interview. In fact, the aroma is as unsettling as it is original. Lionel

knows the Latin name of each flower and its role in the history of Grasse’s perfumery, then and now.

## A LOCAL BOY

Lionel Farnarier hails from a family whose roots lie between the shores and hills of the Cote d’Azur. He grew up under the loving eye of two grandmothers who gave him the essential values of the “people from around here”: the value of your word, friendship, hospitality, serving others, and sharing. His two grandfathers, one a perfumery chemist at Chiris in Grasse and the other, a violinist at the Nice Opera, nurtured his curiosity for the many things that uplift our souls. “I have been truly blessed in life. I’ve been lucky in both my professional and my personal life.

So, after everything I’ve been given, being generous seems only natural to me,” he confessed. Lionel Farnarier’s career path is not like the traditional one of most factory directors. It’s the kind of story worth telling to young people, the moral of which is that everything is possible, professionally speaking. After earning his baccalaureate in advertising and communications in the 1990s, Lionel was hired on a six-month temporary contract as a security guard for an exhibition of Jean-Honoré Fragonard’s paintings at the historic Fragonard factory. “I was dressed to the nines that day, wearing my best outfit, and Mme. Costa (ed – Françoise Costa is the founder’s great-

granddaughter who, together with her sister Agnès, has directed Fragonard for more than 20 years), happened to pass by the reception area. She saw me waiting in a corner and asked me what I was doing there. She probably took me for a representative at first. She asked me to follow her and after looking over my meager resume, she told me that she didn’t have anything to offer me in relation to my education at that time. I told her that I had just finished my studies and was just looking for ‘a job’ to get my start. And that’s how I became a museum guard! Two decades later, Mme. Costa promoted me to factory director of the *Fabrique des Fleurs*. Of course, between these two very important points in my career, I was given the chance to learn so much while working for Fragonard, to develop my abilities and slowly climb up the ranks in the sales department,” Lionel continued, the sincerity of his emotions visible beneath his constant smile.

## LEARNING AND TRANSMITTING THE BEAUTIFUL

“The Costa sisters have taught us all about patience and beauty. For example, they will always take the time to explain the importance of not leaving wilted flowers in a vase. While that may seem like just another detail, when you understand the underlying principle, you begin to look at the world, and your job, differently. We are incredibly demanding of ourselves, and we want to give every client who comes to visit us at our factories the very best.

I have the privilege of welcoming the whole world to the *Fabrique des Fleurs*. My team and I are ambassadors of a certain art of living that Fragonard has created, and we have to live up to that standard. Fragonard constantly inspires us to reach higher. I’m sure

I would have seen beautiful things if I had worked elsewhere, but at Fragonard, I am surrounded by the very beautiful!” he declared. As a director, the main value he transmits to each of his team members is a sense of service: a truly beautiful story.




## The new *Fabrique des Fleurs*

Expanded and modernized in 2018 by the architect François Muracciole, the *Fabrique des Fleurs* is Fragonard’s second manufacturing site in Grasse. Open year-round and providing guided tours in ten languages, its doors open on to a luminous main hallway where a video and a series of objects introduce visitors to the 90 years of this family business’ history. The “laboratory” side of things is featured prominently here. Visitors can discover the various techniques and tools used to control the quality of the raw materials that go into Fragonard’s fragrances, cosmetics, and soaps. A perfume organ transitions visitors to the packing rooms where conveyor belts move bottles that technicians will check carefully, one by one. A second assembly line has been added to the current one to allow for the filling of 600 ml bottles. Entirely redesigned and renovated, the soap manufacturing area rounds out the visit and leads to a large sales area. The *Fabrique des Fleurs* also hosts a large space where the perfumer’s apprentice workshops are held upon reservation, as well as a lovely aromatic garden that visitors can stroll through. This short terraced path allows everyone, young and old, to see and smell the perfume flowers that have made Grasse so famous (jasmine, rose, and tuberose) along with other plants that are often used to make perfume, such as verbena, citronella, sage, basil, mint, and lavender.

17, route de Cannes, Grasse - Ph: +33 (0)4 93 77 94 30

Open 7 days a week from 9:00 AM to 6:30 PM. Closed only on December 25.



A portrait of Delphine Tomps, a woman with short blonde hair, smiling and standing with her arms crossed. She is wearing a black sleeveless top. The background is slightly blurred, showing what appears to be an office or retail environment.

# Inside the distance-selling department with Delphine Tomps

Text: Radia Amar  
Photography: Olivier Capp

Several hundred orders come in daily through Fragonard's busy distance selling department, which is located in a new building adjacent to the *Fabrique des Fleurs* in Grasse. Delphine Tomps developed this service, which has proven critical to Fragonard's success. Distance selling is an art and a science for Delphine. She delights - and excels - in bringing her ideas to fruition so that customers who live far from our boutiques can still access our products through beautiful catalogues, an enticing e-shop, and exclusive, high-quality gifts that are emblematic of the company's joyous DNA. Delphine first joined Fragonard as a data entry specialist on a six-month contract. She had earned her degree in applied foreign languages and just had her first child. That was twenty-three years ago.

The department that Delphine directs has two distinct parts. A dedicated marketing team creates and manages the catalogues that regularly arrive in the mailboxes of Fragonard's customers, as well as the newsletters sent via email. "Most of our customers have visited one of our establishments at least once, be it a factory, museum, or a boutique. And once they discover our perfumes and beauty products, they remain loyal." Even though websites have become an essential

way to display a company and its products, printed documents remain a huge success with Fragonard's customers. "Mailings offer the considerable advantage of allowing our customers to discover our new fragrances through samples." The second team handles customer relations, logistics and order management. Delphine is a highly energetic manager who watches over all the employees in her department like the chief of her own tribe.

During that first temporary contract, she was offered the chance to "come up" to Paris for the start of Fragonard's great commercial adventure of the late 1990s: selling its products "on the computer!" "I remember all those 'on the computer' terms well. It was a revolution. I was truly lucky to be at the right place at the right time," Delphine confesses, clearly too humble to add that she was also "the right person" for the job. Her curiosity and desire to learn are boundless. Each year she marches off enthusiastically to the distance selling and ecommerce trade shows in Lille and in Paris, to India to help to creative team choose the exclusive gifts that will wow her customers, and to New Jersey for her annual meeting with the US logistics team that manages the sale of Fragonard's fragrances across the Atlantic.

The impetus for the first distance-selling catalogue came from Agnès Costa, who, as is often the case, proves to be well ahead of the

curve in terms of new ideas for the company. "These were the first baby steps in distance selling as we now know it. I feel incredibly fortunate to have been able to develop this service. I had to look for printers, partners, everything. Agnès and Françoise Costa were always ready to lend an ear, and they gave me the space to carry out my projects. The trust they put in me matters to me greatly. The department has grown; we were just four at the start, and now, we're fifteen," Delphine exclaims as she manages her small company within the company.

At the time of this writing, Delphine's department is getting ready for one of the highlights of the year: the year-end holidays. "Our peak time runs from October 15 to December 20. I have to make sure that each step goes smoothly. Sometimes I have to be a clown to keep my troops' energy levels and sense of humor up. And, as in any family, I'm always ready to roll up my sleeves and do what needs doing. I still love taking orders from time to time and talking to customers on the phone. This keeps me in touch with direct customer relations, which is the core of our work."





# TRAVEL





# THE FACES OF ATHENS

Text: Charlotte Urbain  
Photographs: Olivier Capp

Happy are those who, like Ulysses, have loved their journeys... and come across many wonderful people! The women and men portrayed in this article are the face of Greece today, heirs of its past, and builders of its future. The Fragonard editorial team met these five extraordinary individuals, who are all as generous as their smiles revealed them to be. Despite the economic crisis and people's many concerns, Athens nevertheless exudes a boundless energy and creativity. It was in early summer, and the rooftop terraces in the old city were already teeming with people. Our encounters and discussions took us to all corners of the city, from older neighborhoods to sites featuring the most contemporary architecture.





# Dimitris Pantazopoulos

INSPIRED INTERIOR DECORATION  
AND PASSIONATE DESIGN



Elegant and engaging, Dimitris Pantazopoulos could be Italian. With his sunglasses and salt and pepper hair, he uses *tu*, the informal you, with everyone, rolls his *r*'s, and speaks perfect French.

Born in Athens, Dimitris studied art history and interior design in New York. When he returned to Greece, his work led him quite naturally to renovate homes and design interiors. In the last several years, his projects have involved mostly traditional Greek houses on the islands. His style? Not having one. He goes out of his way not to impose his own signature. To the contrary, his goal is to find the identity of a place, and to harmonize it with the personality of its owner, thereby creating a unique universe. For Dimitris, a true home has a soul, and this must be palpable. His influences come from across the Mediterranean, from Italy, Turkey, and North Africa, and he in fact considers himself a citizen of this entire region. After several years he began to set aside his more daring, modern experimentations to focus on a more traditional vision, far from the covers of interior design magazines. He instead drew inspiration from Greek houses from the 70s and 80s, which he found less sophisticated than those in France, for example, but constructed and decorated with a wealth of local,

artisanal know-how. He feels great nostalgia for this simple beauty that has largely gone lost, because Greeks love the new and the modern, even a bit too much for his tastes. And whenever he is looking for inspiration, he goes to the Benaki Museum, whose collections remain of a vast and timeless wealth.

When he isn't working on his interior design projects, Dimitris is busy cultivating his other great passion: for the past ten years, he has been roaming through flea markets looking for antique intaglios and cameos which he has a jeweler in Florence mount onto settings. He uses ancient stones, some dating back to the Roman and even the Egyptian era: sculpted coral, jasper, *pâte de verre*, lapis lazuli and igneous rock, to name just a few. The combination with these colorful stones breathes new life into these miniature sculptures. Everything inspires Dimitris and guides his creative process, from Antiquity to 18th century Italy. And through his timeless jewels, he proudly reaffirms his Mediterranean identity.

He loves his city, Athens, less so for a beauty that is sometimes lacking, and more for its tremendous dynamism. The buzz of activity that is daily life in Athens is constantly morphing and always inspiring; he dives into the middle of it like a fish in water. Dimitris appeared to hold the keys that opened every door in the city. An indefatigable traveler, he left us in haste to catch a plane to finish a project on an island, but not before giving us a list of his favorite places, as well as the phone numbers of his friends.

**Dimitris Pantazopoulos' favorite spots:**  
The ancient Kerameikos Cemetery, Ermou (Gazi district).  
The restaurant Chrysa Chrysa, Eoleon 40 (Petralona district).  
The bar Baba au Rum, Klitíou 6 (Psiri district).

**Above and to the left:** Ring, "A rural Bacchanalia" Engraver James Tassie (1735-1799) from the collection of Baron von Brinkman (1764-1847).  
**Right page:** Kerameikos Cemetery  
**Previous double page:** View of the interior of the library at the Niarchos Foundation (left) and a detail of a classical sculpture at the Kerameikos Archaeological Museum (right).







Eva Karaïtidi

CUSTODIANS OF GREEK LITERATURE,  
A FAMILY TRADITION



Sweet and reserved, Eva welcomed us to her office full of objects, family photos, and floor to ceiling shelves overloaded with books. Tea and cake has already been served for us. Eva completed her studies in Paris and is fluent in French. She is the fifth generation of her family to direct Hestia, the oldest publishing house in Greece, founded in 1885. Her mother, who directed the company before her, transmitted her love of culture and literature to Eva. An emblematic figure, she was the matriarch of Greek intellectuals for many decades. A beautiful bilingual work in both Greek and French was published in 2015 to pay homage to her, consisting of letters from journalists, translators, musicians, writers and artists, native Francophones and Hellenists at heart, and all loyal friends of Mania Karaïtidi. It is now Eva’s turn to see that Hestia, the Greek goddess of the hearth and home, lives on. This is not an easy task, as competition is heavy and the Greek economy remains fragile.

Each year, Hestia publishes between thirty and forty books, and since 1927, it has also published a review, Nouvelle Hestia, a mainstay in the world of Greek arts and letters. The house prides itself in particular on its publications of the great Greek authors of the 1930s. Eva tells us about the descendants of these authors, with whom she still corresponds daily. Family histories intersect, and sometimes they collide and clash. Hestia is above all a human story. Eva also publishes a number of foreign writers, from Kundera, to Houellebecq, Céline, and Proust, in fact, many of the great French authors.

Despite the many difficulties that she evokes so modestly, Eva remains joyous and confident. Neither the closure of the Hestia bookstore in 2013, the meeting place for many Greek intellectuals, or of the National Book Center that same year have diminished her optimism. Eva told us, “Fortunately we now have the magnificent National Library, which was created using private funds from the Niarchos Foundation; that’s our medicine!” Dr. Eva Karaïtidi (she in fact earned her Ph.D. from the Université Sorbonne-Nouvelle-Paris 3 and is also a Chevalier des Palmes académiques) introduced us to her colleagues and took us down into the basement to discover more of this medicine, a veritable dispensary of literary riches. We reemerged, our arms laden with books, including the one about her mother; another on Greek Francophone authors, a Greek novel translated into French... just to name a few! And because the nourishment of the spirit goes hand in hand with that of the body, Eva then took us to lunch in a lovely, simple restaurant close by, the Taverna tou Psirri, so that we could continue our conversation.

**Eva Karaïtidi’s favorite spots**  
The National Archaeological Museum of Athens, Patission 44.  
The independent bookstore Politia, one of the best in Athens, on Askipiou, close to the trifecta of the the Academy of Athens, the old University, and the old National Library.  
The Niarchos Foundation, Leof. Andrea Siggrou 364, Kallithea 176 74. Taverna tou Psirri, Eschilou 12 (Psiri district).  
Ta Serbetia café and patisserie (facing the Taverna tou Psirri), where people come to savor the delicious *galaktoboureko*.

Above to the left: Mural, Psiri district.  
To the right: Bookshelves in Eva Karaïtidi’s office.



It is now Eva’s  
turn to see that  
Hestia, the Greek goddess  
of the hearth and home,  
lives on!



Her films are a collage of highly poetic images, ranging from the realistic to the dreamlike, which she uses to talk about contemporary Greek society.

## Eva Stefani

VISUAL POET OF CONTEMPORARY GREEK SOCIETY



A documentary filmmaker and visual artist, Eva Stefani uses video and Super-8 film to create her documentary films and visual poems. She was born “by mistake” in the US, but when she was just 1 year old, her family returned to Greece, where she spent the rest of her childhood. When she began her university education, she reestablished her connection to America and the rest of the world. After studying political science in Athens, she attended New York University and then the National Film and Television School in London. It would be in France, though, that she would discover her “great love,” documentary, through the films of Jean Rouch, the famous French filmmaker and ethnographer known for his practice of direct cinema. At the advice of a friend, she enrolled in the Ateliers Varan, a professional documentary film school in Paris. In her experimental works, Eva loves to mix formats and images. She combines Super-8 film that she finds at flea markets and historical footage from the National Archives with sequences that she films on her iPhone. Her films are a collage of highly poetic images, ranging from the realistic to the dreamlike, which she uses to talk about contemporary Greek society. Her favorite

Greek filmmaker is Alexis Damianos, an iconoclast of his era and a precursor of the French New Wave. She finds his work inspiring, also for its anthropological approach, especially in the film *To the Boat*, which was released in 1966. He filmed the reality before him, not preconceived ideas, much in the spirit of Jean Rouch.

Eva Stefani has received a number of prestigious awards for her work, including the Best Short Film at the *Cinéma du réel* international documentary film festival in Paris, and her films have been selected for internationally renowned festivals including the IDFA in Amsterdam, the Margaret Mead Film Festival, DocLisboa, and FIPA. And because her work straddles the worlds of cinema and fine art, she also participates regularly in exhibitions, mostly in Athens. She is currently preparing for an exhibition at the upcoming Venice Biennale.

Alongside her work as a filmmaker, Eva teaches in the Theater Department at the University of Athens. This is a way for her to pass on what she has learned and seen across our cinephile planet. She remarks that more and more of her students are women, unlike her generation, which was very male-dominated, and that these young women filmmakers have every bit as much as talent as their male counterparts. Yet the hurdles are many in Greece, aside from gender. The entire profession suffers from a lack of public investment, but luckily, the boundless creativity of her students seems mightier than the limitations of government budgets!

### Eva Stefani's favorite places

Seeing a movie in an open-air cinema, a Greek institution that is synonymous with summertime. Among the 90 or so such halls in Athens, Eva loves going to Nea Panathinaia (Mavromihali 165) to see old movies, a beer or glass of wine in hand. Her daily life revolves around the neighborhoods of Plateia Mavili and Neapoli, situated beneath Lykavittos Hill, which provides a stunning, 360-degree view of the city.

To the left: Nocturnal view of the Acropolis.



# Despina Geroulanou

THE VOICE OF THE BENAKI



Despina Geroulanou received us one summer morning on the terrace of the Benaki Museum café, situated in a former mansion in the swanky neighborhood of Kolonaki. The museum had just opened its doors for the day, but the café was still empty, except for two elegantly dressed old ladies, almost from another time, who were clearly loyal visitors. With five thousand years of history in her genes, Despina nevertheless lives in the now. She directs the boutiques at the seven sites of the Benaki. She speaks briskly and efficiently. She knows Fragonard well, and has already thought of all the possible collaborations to be done! Despina is a savvy entrepreneur who knows what she wants and what to look for, a talent that surely came to her as the result of her many professional lives. After studying philosophy at the University of Thessaloniki and theater at the Karolos Koun Greek Art Theater, she became an actress who performed for the most famous film and stage directors of the time, including Theodoros Angelopoulos. She then went to Paris to study drawing, sculpture, and the goldsmith's trade. In 1991, she organized her first sculpture exhibition in Athens, which would be followed by many others. Not only has she managed the Benaki Museum boutiques since 1994, but she is also a curator of decorative arts and design exhibitions. And as a member of the collector's family, she also sits on the Benaki Museum's Board of Directors.

The works in the Benaki Museum cover five thousand years of Greek history, and are located in seven different sites, each one having its own special areas of focus. The historic building on Koumbari is the Benaki family's former home. It exhibits works ranging from Greece's prehistory to 1922: jewels, ancient masks

and clothing, magnificent icons, paintings... the list of the museum's riches is simply too long to enumerate. Since the museum opened in 1930, other patrons and benefactors have decided to lend their support to this magnificent enterprise, allowing it to expand and place its theme-based collections across the city. Keramikos hosts the important Museum of Islamic Art, and the Ghika Gallery exhibits a collection of works by 20th century Greek artists that was put together by Nikos Hadjikyriakos-Ghika. Yiannis Pappas' studio, situated in the artist's house until 1960, was donated to the Benaki Museum by the artist's son, who wanted his father's sculptures to return to the place where they were created. The Vera Kouloura villa, named for the wife of a patron, hosts the Toy Museum, one of the most extensive in all of Europe, while the Pénélope Delta House in Kifissia hosts the historic archives. The latest offspring is the new, very modern museum, 138 Pireos, 8,200 m² in size, which houses the photographic and architectural archives (plans, drawings, sketches, etc.). Trying to see all these sites and collections is enough to make anyone dizzy, but fortunately Despina was there to guide us.

- The Benaki Museums / [www.benaki.gr](http://www.benaki.gr) /**  
Museum of Greek Culture, Koumbari 1, 106 74 Athens  
Museum of Islamic Art, Agion Asomaton 22, 105 53 Athens  
Ghika Gallery, 3, Kriezotou 3, 106 71 Athens  
Yannis Pappas Studio, Anakreon 38, 157 72 Zografou.  
Toy Museum, Poseidonos 14, 175 61 Palaio Faliro.  
Mentis Passementerie, Polyfemou 6, 118 54 Athens  
138 Pireos, Pireos 138 & Andronikou, 118 54 Athens



## An eclectic collector

A wealthy merchant and the descendant of a large family of the Greek diaspora, Antonis Benakis was born in Alexandria in 1873. Under the influence of his father, who was very involved in charity work and in organizing donations, Antonis began collecting Byzantine objects in Alexandria in 1895. After returning to Greece in 1926, he founded his museum in 1930, which he then donated to the Greek state the following year. He continued until his death in 1954 to donate new acquisitions on a regular basis, and worked tirelessly to ensure the museum's long-term financial security.

Opposite: interior view, exhibition room, Benaki Museum.



He pulled out dozens and dozens of three-hole dresses, some of which were signed by the greatest artists of their time: Warhol, Dalí, Helmut Lang, and Chayyan, among others.



## Vassilis Zidianakis

A MOST UNUSUAL ARTISTIC BEAR



With his large, jovial smile, Vassilis Zidianakis is the embodiment of good cheer. He welcomed us to his cultural center, a zany laboratory for contemporary art. Situated in the new, hip cultural area of Keramikos-Gazi, you still

need to be in the know to find this spot, devoid of all exterior markings. The Atopos Cultural Center is a mini Palais de Tokyo on an intimate scale. This typical 19th century Athenian home has a shaded interior patio where visitors instantly feel at home. The current exhibition, "TextMeLab" (in honor of Athens as the 2018 World Book Capital) asks visitors to remove their shoes already at the foot of the wooden staircase. A shapeless monster named Fluffy, made out of fake fur and who eats books, has taken over the space. This installation is by Antigoni Tsagkaropoulou, a Greek artist who is just twenty-five years old.

Then, as if nothing were, eyes sparkling and speech prolix, Vassilis showed us his collection of paper clothing from the 1960s. He pulled out dozens and dozens of three-hole dresses, some of which were signed by the greatest artists of their time: Warhol, Dalí, Helmut Lang, and Chayyan, among others. What a surprising discovery!

Enthusiastic and full of energy, Vassilis talks to us about his past and future projects, some fifty

exhibitions and events in just ten years. His energy is boundless. His work hovers between contemporary art, design, and fashion. The exhibition "Arrrgh! Monsters in Fashion" at the Gaité-Lyrique in 2013 was a lovely, ironic outburst. After studying ethnography and anthropology at the *École des hautes études en sciences sociales* in Paris, Vassilis discovered his predilection for costumes. His thesis was on liturgical dress in the Greek Orthodox Church.

His research into innovative fabrics led him to discover paper clothing, which he bought on eBay for close to nothing, at a time when no one was interested in this. Vassilis likes to compare himself to a bear. Comfortable in his own body and alert in his mind, he exudes a tremendously creative joie de vivre. We were sad to leave him to go to the Athens airport.

**Atopos Cultural Center, Salaminos 72 (Kerameikos district)**  
facebook.com/atoposcvc  
instagram.com/atoposcvc  
atopos.gr



Above and page left: Collection of paper clothing.



# Athens city guide

## MONASTIRAKI

**Couleur locale**  
The youthful ambiance makes this rooftop bar the ideal spot to grab a snack and a drink... and enjoy the view. Everyone sits at long wooden tables and mingles with their “neighbors,” a lovely way to meet new people!  
**Normanou 3, Monastiraki**  
(close to Psirri)

**Taf the Art**  
Right beneath Couleur locale, TAF is an art café that is slightly tucked away along a beautiful, shaded patio.  
**Normanou 5, Monastiraki**

**360°**  
Just as the name suggests, this rooftop has an open, unrestricted view of all of historic Athens, especially the Acropolis. Decorated with tons of plants, young Athens comes here for the famous cocktails.  
**Ifestou 2, Monastiraki**

**Hotel AthenStyle (hotel, rooftop bar and restaurant)**  
Ideally located and often very busy, this chic and trendy rooftop serves great cocktails. A live DJ adds to the festive environment.  
**Agias Theklas 10, Monastiraki**

**Six d.o.g.s**  
The alternative spot in Monastiraki: DJ, clubbing, exhibits, bar, and restaurant, all in a courtyard shaded by more trees than you would ever expect to find in downtown Athens. Don’t be fooled by the austere façade; walk down the stairs and come on in!  
**Avramiotou 6-8, Monastiraki**

**PLAKA**  
**Café Dioskouri**  
Right in the heart of Plaka, at the foot of the Acropolis, the tables are placed outside on the steps that lead up to the Acropolis (on the Agora side) along Areopagus Hill.  
**Dioskouron 13, Plaka**

**Forget Me Not**  
A 100% Greek concept store with a fantastic selection of design and home decoration items, as well as clothing and accessories.  
**Adrianou 100, Plaka**

**Boutique Heroes**  
A beautiful selection of jewelry, accessories, and small souvenirs, all made by Greek artists.  
**Aiolou 16, Plaka**

**Hotel Emporikon**  
Emporikon is a historic, 19th century hotel in a beautiful neoclassical building that was abandoned in the 1940s and then rehabilitated in 2014. In addition to its historical charm, the hotel is perfectly located.  
Our favorite!  
**Aiolou 22 A, Plaka**

**Restaurant Aiolou 68**  
A fish restaurant that is sure to please, both for its delicious menu and its stunning, luminous interior decoration.  
**Aiolou 22 A, Plaka**

**PSIRRI**  
**Ta Karamanlidika tou Fani**  
Delicious Anatolian Greek cuisine in a beautiful, renovated neoclassical space. The tables are arranged around the imposing U-shaped specialty foods counter, where you can also buy all kinds of organic, artisanal Greek products to take home, from charcuterie to honey and wine.  
**Evripidou 52, Psirri**

**Oineas**  
The owner is here to welcome you warmly to her small restaurant, plastered entirely with advertising posters. The cuisine is delicious and the desserts, unforgettable.  
**Aisopou 9, Psirri**

## OTHER NEIGHBORHOODS

**Philos Café**  
The food here ranges from traditional Greek cuisine to vegan “Buddha bowls” and scrumptious pancakes, and the staff is incredibly friendly and welcoming. All in an old, neoclassical house stripped down to its bare walls and left as is, spectacularly chic and contemporary.  
**Solonos 32, Kolonaki**

**Fabrica tou Efrosinou**  
The cuisine is based on all natural, organic ingredients, and the hospitality is as generous as the servings. The winemaker Athina is a co-owner, and her fantastic wines head up a list that is definitely worth sampling. A lovely restaurant in a quiet, residential neighborhood just south of the Acropolis.  
**Zinni Anastassiou 34, Koukaki**

**THINGS TO DO**  
Climb Philopappou Hill for the magnificent view of all of Athens.

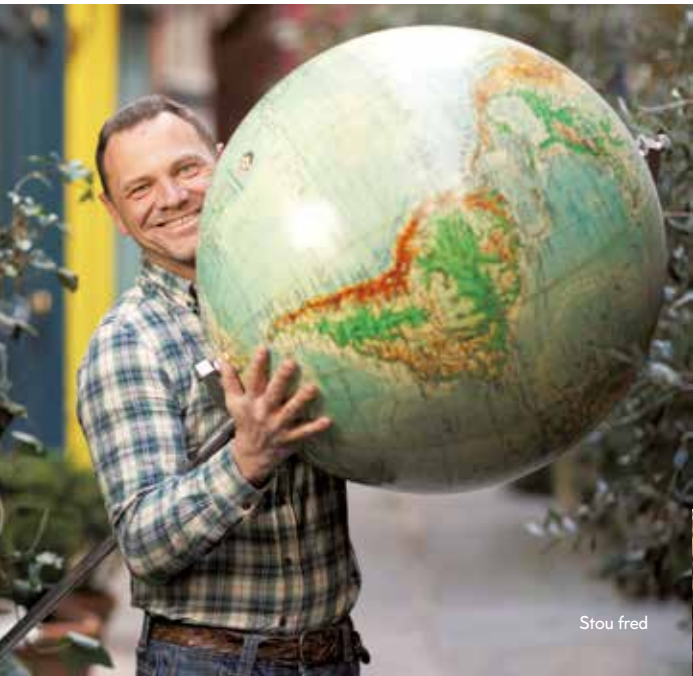
**GETTING AROUND**  
A very comprehensive website for Athens, with lots of content and practical information:  
<https://vivreathenes.com>  
<https://www.google.com>

## L'ATELIER DU PARFUM

Located in a chic neighborhood in Athens, L’Atelier du Parfum is a boutique that only sells perfume brands from the Mediterranean, including Fragonard. Genny Athanasopoulou, the director, discovered our firm on a trip to Grasse, and she immediately fell in love with Fragonard. With her warm smile and eyes sparkling with enthusiasm, she welcomes us wholeheartedly and tells us all about her clients’ top perfumes, including *Soleil*, *Toujours fidèle*, and her very own favorite, *Patchouli*, which she has been wearing for the last ten years!  
**L’Atelier du Parfum, Solonos 5, Kolonaki / [info@latelierduparfum.gr](mailto:info@latelierduparfum.gr) / [www.latelierduparfum.gr](http://www.latelierduparfum.gr)**



Yaya



Stou fred



Yaya

Here is a small selection of Greek places to help you discover, remember, or prepare for a trip to Greece!

## ATHENS IN AND AROUND PARIS

**Desmos bookshop**  
Founded in 1983, Desmos, which means “connection” in Greek, is Paris’ premier Greek bookstore. You can find all of Greece’s history on its shelves. It often brings together Greek aficionados through exhibitions, readings, and book signings with authors.  
**14, rue Vandamme, Paris, 14th arron.**  
**Ph: +33 (0)1 43 20 84 04**

**Yaya restaurant**  
Greece in Saint-Ouen! Known for its octopus salad, mezzes, and its rack of lamb, this luminous loft-restaurant immerses diners in an ambiance that feels 100% Greek. Yaya (which means “grandma” in Greek) also has a specialty foods boutique and two terraces.  
**8, rue de l’Hippodrome, Saint-Ouen**  
**Ph: +33 (0)1 44 04 27 65**

**Etsi restaurant**  
After working alongside Cyril Lignac and Michel Rostang, Chef Mikaela Liaroutsos, who is of Greek origin, decided to open her own restaurant behind Sacré-Cœur in Montmartre. The ambiance at Etsi (which means “like this” in Greek) is lively and the ingredients are fresh. A gourmet voyage from feta with chanterelles to baklava with honey and pistachio, by way of delicious homemade pita bread.  
**23, rue Eugène-Carrière, Paris, 18th arron.**  
**Ph: +33 (0)1 71 50 00 80**

**Stou Fred restaurant**  
From Paros to Paris... Since opening his first restaurant in the Cyclades in 2017, Fred Chesneau, the Globe-Cooker, has repeated the miracle, this time in the City of Lights. Located in the city’s oldest galleria, this Hellenic gem is Fred’s way of transmitting his deep love of Greek cooking, which he will no doubt reinvent to suit his own tastes!  
**223, rue Saint-Martin**  
**(passage de l’Ancre), Paris, 3rd arron.**



# GREEK WINE: THE DRINK OF THE GODS!

By Claudio Cambon, lover of wine and many things Greek

Although the Greeks did not invent wine (this distinction falling instead to Georgia), they did give us the idea that wine is sacred. They embodied this notion in the God Dionysus, who lived, died, and was resurrected each year, just like the grapes they grew, harvested, and transformed, as if by magic, into wine. For the Greeks, wine, more than any other libation, contained something of the eternal in it.

The rituals surrounding grapes have changed across the millennia, and the names of our Gods have as well, but the annual cycle of seasons has remained the same, and people in Greece have fortunately continued to make very, very good wine across a number of diverse terroirs, ranging from mountainous plateaus to the edge of the sea.

Since the Fragonard team frequently meets to test new perfumes, it seemed perfectly normal for us to get together and taste several Greek wines. The result? The following eight splendid wines that we have selected for you, which reflect only a small portion of the diversity that this beautiful country has to offer. They are all artisanal and organic, made with love and care. Making the most of both tradition and innovation, with one eye to the past and the other to the future, these talented winemakers know that a well-made wine retains, well, something of the divine about it. *Yamas* !\*

All of these wines are distributed throughout France by:  
Oenos FPL / [oenos.fpl@oenosfpl.com](mailto:oenos.fpl@oenosfpl.com)  
Georgios Ioannidis : +33 (0)6 66 79 18 40 / Thierry Bernard : +33 (0)6 12 26 20 95

A few caves in Paris and Nice:  
Cave Philovino, 6, place d'Estienne D'orves, Paris 9th arron. - Ph.: +33 (0)1 43 37 13 47  
Caves du Panthéon, 174, Rue Saint-Jacques, Paris 5th arron. - Ph.: +33 (0)1 46 33 90 35  
Daki Daia, 26, quai Lunel, Nice - Ph.: +33 (0)9 82 41 18 68  
Vini Mundo, 32, avenue de la République, Nice - Ph.: +33 (0)4 93 56 34 13



\* “Cheers!” in Greek.  
Abusing alcohol is dangerous to your health.  
Please drink responsibly.

**1**  
**Tetramythos**  
*Malagousia*  
This light white wine from the Peloponnese is both fruity and slightly mineral. It's perfect as an aperitif or with a white fish. Malagousia is an autochthonous grape that everyone assumed had disappeared until the 1970s, when a professor of enology stumbled across some vines by chance and resuscitated its cultivation. Today, Malagousia is once again a favorite throughout Greece.

**2**  
**Tetramythos**  
*Resiné*  
Retsina often evokes images of a strong, turpentine-scented brew, but the customary addition of Aleppo pinesap is so subtle here, that it surfaces as a delicate, oxidized note, and only at the end. This natural wine is aged traditionally, in terracotta amphorae.

**3**  
**Sclavos**  
*Robola*  
Cultivated between 500 and 800 meters above sea level, the Ionian Sea below and the bright sun above give this dry white wine its mineral, almost smoky notes, as well as its very slight fizz and hint of citrus. It very much holds its own, which makes it the ideal accompaniment to a number of dishes, from goat cheese to veal, and from eggplant all the way to grilled bell peppers.

**4**  
**Athina**  
*Assyrtiko*  
This grape is the best known of all Greek whites. Native to the island of Santorini, it grows in a highly volcanic soil that gives the wine its powerful structure and buttery texture. Eyes closed, you might mistake it for a dry Riesling from the Alsace, but its salty notes will eventually bring you back down to the edge of the blue Aegean. Perfect with a tuna steak, any number of spicy dishes, and, why not, bouillabaisse?

**5**  
**Sclavos**  
*Alchymiste*  
We tend to think of rosés as lighter than whites, never mind their color, but here is one from the western part of the island of Cephalonia that is truly between a red and a white, with the bouquet of the former and the taste of the latter. This surprising rosé has a lot of character, and it was one of our favorites.

**6**  
**Thymiopoulos**  
*Jeunes Vignes*  
Naoussa is an appellation located in the very north of the country, close to the border with North Macedonia. It is made from a single grape, xinomavro, which means “sour black,” and it is perhaps Greece's finest red grape. It reminded us of Nebbiolo from Piedmont and Pinot Noir from Burgundy.

**7**  
**Thymiopoulos**  
*Terre et Ciel*  
The older age of these vines (40 years, compared to the 7-15 years for *Jeunes Vignes*) lends even more elegance to this Naoussa, which is silky as a Barolo. When we tasted this bottle, some people imagined pairing it with a risotto with mushrooms, and others, with wild game. This was everyone's favorite. A wine that will keep for a good many years to come, perfect for special occasions.

**8**  
**Economou**  
*Sitia*  
This wine is made almost exclusively with liatiko, an autochthonous grape that grows only on a plateau in the eastern part of Crete. It never rains here between March and October, and the grapes get all their moisture from the cold, humid nights. The winemaker who produces this wine is known the world over for being exacting. He will only sell a wine once he is sure that it is ready, and in fact, this “new” vintage was from 2004! This is a sumptuous wine, characterized by its refined, maderized notes. Close your eyes, and you might think that you're in Porto for a second. The ideal accompaniment to a lamb tagine or a guinea fowl stuffed with chestnuts and sausage.





# Divine scents

IN ANCIENT GREECE

By Isabelle Bardiès,  
Chief Curator at the Musée de Cluny, Paris

Phaon was an old, ugly sailor who made his living ferrying passengers from the island of Lesbos to Asia Minor. One day, he unknowingly carried Aphrodite, who did not reveal her identity to him.

When Phaon refused payment for her passage, she gave him a scented ointment to thank him instead. When he applied it, he became so young and beautiful, that every woman who saw him fell in love with him, including Sappho, who killed herself after being shunned by him. Already in Antiquity, perfume was considered a powerful means of seduction.

The scents that captivated the Ancient Greeks have long since dissipated, but we have many sources that allow us to sketch out a history of perfume in Antiquity. Theophrastus was a philosopher and botanist who lived in the 4th century BCE. In his *Treatise On Odors*, he describes age-old rituals, especially the use of incense for funerals, as well as practices for the living to take care of their bodies. As heirs to Ancient Egyptian science, the Greeks had developed distillation techniques to create essences for their favorite scents, such as laurel, marjoram, iris, and cardamom. Theophrastus also provides the modern reader with a certain amount of vocabulary, the variety of which attests to the development of the art of perfumery in Ancient Greece. Perfume manufacturing combined a ground aromatic essence that was soaked in water or wine along with an excipient, usually a plant-based oil. These materials were combined either by soaking them at ambient temperature or by heating them in a double boiler. Resin or rubber was used as a fixative. Another work essential to our knowledge of ancient perfumes is *De materia medica* by Dioscorides, a Greek physician who lived in the 1st century CE. He reiterated much of Theophrastus’ writings, and he developed some of the recipes such as the rose oil formula in Vol. I of *De materia medica* that Theophrastus had described in Vol. XXV of his *Treatise On Odors*, and which his contemporary Pliny the Elder also mentioned in

“Perfumes, sounds, and colors correspond.”

Charles Baudelaire, *Correspondances*

Vol. XIII of his *Natural History*. This recipe uses rose as an aromatic essence, oil from green olives, almonds, sesame, or moringa as an excipient, honey, wine, or salt as fixatives, and orcanet or cinnabar for coloring. He gave us some of the secrets to the mythical scent of Aphrodite’s rose, which was, according to legend, made in her palace in Cyprus, as well as the most fashionable perfume of the time in Ancient Rome, when the verses of Virgil’s Eclogues infused the culture of the early Roman Empire. When we look at the paintings of cupids making perfume at Herculaneum and Pompeii, we see that love and perfume were allied in a tradition that was already then age-old.

Archaeology is another essential source that has revealed a lot about the place occupied by perfume, from the origins of civilization to Ancient Greece. Tablets in Linear B from the 12th century BCE unearthed at the Palace of Pylos (and now in the National Archaeological Museum in Athens) list various accounts that mention coriander to be used for perfume, as well as the significance of the saffron trade. From this same pre-Hellenic era, frescoes on Santorini depict women collecting crocuses and saffron (Image 1). These images from the second millennium BCE of the harvesting of flowers in part for cosmetics purposes were followed by the widespread use in Archaic Greece of vases to condition perfumed oils. During the 7th and 6th centuries BCE, Corinth exported thousands, if not millions, of small, globular vases called *aryballos* across the Mediterranean, which were filled with perfumed oils (Image 2). In the classical era, certain perfume vases were made in shapes that appeared to evoke the products used to make their contents, such as the miniature amphorae used to hold almond oil. And in a return to the Asian and Egyptian origins of perfume, bottles of millefiori molded glass (a technique imported from the Orient) were widely distributed by the Greeks, starting in the 5th century BCE. The luxury of these containers, which were at times even made out of rock crystal or precious metals, corresponded to the refinement

of their perfumed contents. All these vases remain largely silent about what they once held, though. Even if scientific research fills some of this void, the perfumes, sounds, and colors no longer correspond... But the legend of the erotic power of Greek perfumes remains, such as the one that Hera wore to win back her husband against the backdrop of the Trojan War (Iliad, Song XIV): “First she uses ambrosia to purify her desirable body. Then she takes a pleasing, divine oil, perfumed to her tastes. When this oil is dispersed on the bronze threshold of the Palace of Zeus, its scent spreads across the sky and the earth. She rubs it on her beautiful body... Zeus smells it and love captures his prudent heart, a love as strong as that of yore.”

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Verbanck-Piérard, A., Massar, N., et Frère, D., *Parfums de l'Antiquité*, [“Perfumes in Antiquity”], Musée Royal de Mariemont, 2008.



**Image 1:** Crocus gatherer, mural painting, Xeste 3, Akrotiri (Thera), 15th century BCE, National Archaeological Museum, Athens.  
**Image 2:** Corinthian aryballos with a frieze of warriors, 6th century BCE, Musée du Parfum Fragonard, Paris.



# The eye-shaped good-luck charm

IN THE COLORS OF THE GREEK FLAG!



What better way to chase off the evil eye than by making eyes back?

In that spirit, this eye-shaped good-luck charm is sure to become an endless source of inspiration over time. Its blue color, a sign of prosperity, recalls that of the water that nourishes the ground with its kindness. In Ancient Greece, such eyes were found on ships. They were placed above cradles to protect infant children. And there isn't a house in Greece today where you won't find this blue gaze watching over its occupants.

There are so many representations of this good-luck symbol that the evil eye doesn't even dream of venturing into its blessed territory!

1- *Athéna fouta*, cotton print, 100 x 200 cm, €45. 2- *Milos, Sifnos and Naxos*, small fish-shaped dishes, hand-painted ceramic, 23 x 12 cm, €25.  
3- *Delia pareo*, cotton print, 110 x 180 cm, €30. 4- *Cyclades*, toiletries bag, embroidered cotton, 32 x 18 cm, €35.



## Néfeli

A CLOUD OF FRESH AIR!

In Greek mythology the *Nephelai* are the nymphs of the clouds and rain. Using immaculate, white pitchers, they sprinkle the moisture they receive from their father, Oceanus, to water the earth and to feed their brothers the rivers, called the *Potamoi*. Imperceptible and invisible, they remain the essence of life on earth.

This mythological inspiration gave birth to *Néfeli*, a light, fresh fragrance that evokes the meeting of sea breezes and land in Greece. *Néfeli* combines notes from the Hesperides (bergamot, bitter orange, and neroli) with green, aromatic notes (fig leaf and wood, cardamom, and galbanum), around a sweet, floral and evanescent heart of rose, linden, and ylang-ylang. A divine fragrance, available both as a diffuser and a soap.

1- Porcelain diffuser with sticks, 200 ml, €35.  
2- Soap case (150 g) and porcelain soap dish, €20.



# KÉRYLOS

*the beauty of a Greek ideal*

Is it an “ancient-style” villa or a contemporary home? Kérylos is unique because it transcends time and space. This clever, poetic jewel is and remains the consummate expression of the timeless elegance of the Côte d’Azur.

By Adrien Goetz / Photographs: Olivier Capp

Kérylos is a living house bathed in the aromas of the Mediterranean. The Pointe des Fourmis in Beaulieu-sur-Mer looks like a Greek island that the gods placed somewhere between Nice and Monaco; olive trees, pines, and rose bushes blend with the palm trees of the Côte d’Azur.

The villa remains outside any notion of history. Emmanuel Pontremoli, architect and archeologist, designed this house in 1908 for the great scholar and enthusiast of Antiquity, Théodore Reinach, and his entire family. Despite all appearances, Kérylos is not a faithful reproduction of an Ancient Greek home, like the ones that were being excavated on the island of Delos during this same period. Kérylos means Halcyon, the legendary bird that built its nest

in the ocean. Théodore Reinach wanted all modern amenities for his family: electricity, a multiple water-jet shower to rival anything in the most sumptuous palaces of the French Riviera, and large windows that open out onto the sea. But the house is no mish-mash either. It’s what any architect from the 2nd century BCE would have made, had he been commissioned by a talented, wealthy man living in the 1900s. The result of this impossible encounter is unique. The paintings in the peristyle, which Reinach commissioned from the artists

Jaulmes and Karbowsky, have nothing to do with the heavy Pompeii-style compositions that one finds in the other neo-classical homes that had begun to spring up across Europe in the 19th century. The attenuated colors



recall the white-ground lekythos, the delicate, tall vases that Théodore Reinach loved, which were often used in antiquity to store oils and balms. It’s impossible not to think of the Vienna Secession when one looks at these mural paintings, which make the furniture and woven fabrics stand out.

In the Oikos, the family living room, a light-colored wooden chest opens up to reveal an improbable piano whose inscription is easy to decipher: *Pleielos epoesen*, or “Built by Pleyel.” The only piano built in Ancient Greece, it was once played by Gabriel Fauré. This object says everything about the Reinach’s sense of humor and a joie de vivre inspired by books, rest, music, and a love of seemingly impossible dreams that nevertheless came true. Reinach managed to decipher the First Delphic Hymn to Apollo, which was discovered during the excavation of Apollo’s Sanctuary in Delphi. Ancient music came back to life because of Reinach. His house was built in the same spirit: the dream of an ancient ideal that survives the ages, with its ornamental motifs that recall tree branches, seashells, bunches of grapes, and which has been transmitted from one generation to the next.

With its mosaics, frescoes, wooden ceilings and shutters, this house is the opposite of a museum. It is an invitation to contemplate universal beauty, a fragment of Greek thought that has remained accessible, one that inspired those who lived through the Dreyfus Affair, such as the Reinach family, which was highly involved in the social and political issues of their time. According to Théodore Reinach, the Ancient Greeks “discovered glory and they discovered beauty, and they colored this discovery with such elation and such an overabundance of life that the works they made still, two to three thousand years later, express the contagiousness of youth.” To come to Kérylos, now the property of the Institut de France, which brings scholars, artists, and writers together, and which is open to the public year-round, is to step fully into a world of myths and legends both joyous and tragic, an intact, inspiring fragment of our universal heritage.

VILLA KÉRYLOS Impasse Gustave Eiffel - Beaulieu-sur-Mer / Open every day from 10am to 5pm  
Free admission: €11.50 (full price) / For more information: [www.villakerylos.fr](http://www.villakerylos.fr)

## AN ANCIENT ROMANCE ON THE RIVIERA

A writer, journalist, and professor of art history at the Sorbonne, Adrien Goetz is the author of the magnificent novel *Villa Kérylos*, published by Grasset in 2017. Personal histories interwoven within a larger sense of History thrust the reader into the fabulous construction of this villa, and are interlaced with insights of great erudition. It is an ode to the culture of Ancient Greece, where each of the villa’s ornamental details becomes a subject. Adrien Goetz, *Villa Kérylos*, Grasset, 2017, €20.





A woman with dark hair, smiling, is standing in a room with ancient Greek-style murals. She is wearing a red dress with a dark floral pattern. The murals include a dolphin, a fish, and various geometric and floral motifs. The text 'THE HELLENIC ALLURE' is overlaid on the right side of the image.

# THE HELLENIC ALLURE

OF VILLA KÉRYLOS

BUILT IN 1908 BY THÉODORE REINACH, HELLENIST, ARCHEOLOGIST, AND ENTHUSIAST OF ANCIENT GREECE, VILLA KÉRYLOS IS ONE OF THE ARCHITECTURAL JEWELS OF THE CÔTE D'AZUR. IT SITS BENEATH THE FABLED CLIFFS OF ÈZE, JUST A FEW KILOMETERS FROM THE FRAGONARD FACTORY. THE GORGEOUS FURNITURE, THE PERISTYLE WITH ITS TWELVE COLUMNS, AND THE MOSAICS LOOSELY INSPIRED BY WORKS OF ANTIQUITY ARE THE IDEAL SETTING FOR FRAGONARD'S SPRING/SUMMER 2019 FASHION COLLECTION WITH ITS GREEK TOUCH. BECAUSE OF ITS AWARENESS AND APPRECIATION OF THE ART AND CULTURAL HERITAGE OF THE REGION, FRAGONARD WAS HONORED TO BE ABLE TO USE THIS RESIDENCE AND ITS INCREDIBLE TREASURES, A SUBLIME OSMOSIS THAT REVEALS ITSELF IN THE FOLLOWING IMAGES.





Left page: Pauline wears the terracotta cotton print dress *Médée*, €60.

Right page: Beatriz wears the saffron cotton print kurta *Ophélia*, €50 and the terracotta embroidered cotton voile dress *Ariane*, €130.





Left page: to the left, Stefania wears the teal kurta *Filomina* in embroidered viscose crepe, €90 and to the right, Barbara wears the teal cotton print kurta *Appolonie*, €50.

Right page: Sandrine wears the yellow, embroidered cotton print dress *Déméter*, €75.







Chloé, Léna, Beatriz, and Jessica wear the embroidered cotton crepe kurta *Sybil*, €80.





Left page: Léna wears the yellow, cotton gauze print dress *Vénus*, €70.



Right page: Agnès wears the terracotta cotton gauze print dress *Vénus*, €70, and Héléne wears the yellow, cotton gauze print kurta *Vénus*, €28.





Left page:  
To the left, Wenjun wears the red cotton print kurta *Antéa*, €50.  
To the right, Xiao Xiao wears the red, cotton block-printed cache-cœur *Némisis*, €55.  
Right page: Chloé wears the red, embroidered cotton print dress *Pénélope*, €60.





Left page: Stefania wears the blue, embroidered cotton print kaftan *Saba*, €55.



Right page: Pauline carries the red, canvas print bag *Kalika* with leather straps, €105.





Right page: Barbara wears the white, embroidered poplin dress *Fédora*, €85.

Left page: Sandrine wears the red, embroidered cotton print kurta *Corisa*, €50. Wenjun wears the white, embroidered cotton and linen kurta *Hermione*, €75. Pauline wears the rust-colored, embroidered cotton print dress *Zélia*, €75.





Left page: Léna wears the white cotton print dress *Néféli*, €65.

Right page: Assia wears the white, embroidered cotton kurta *Héra*, €85.





# ie rwe ls

To put the finishing touches on its Greek-inspired clothing, Fragonard's fashion team went looking for Greek artisans with unique and original expertise. Meetings and discussions led to two, very different selections that are representative of the country's cultural diversity: delicate, stunning jewels made by two highly inspired women!



## Sofia Papakosta

ANTIQUE JEWELRY REVISITED

A professor of history and archaeology, Sofia started making jewelry only five years ago, originally just as a hobby. Now, she creates pieces halfway between jewelry and haute couture. The macramé technique comes from the small village on the island where she was born: Karpathos, which lies between Crete and Rhodes. She once visited a friend on the island of Paros who makes necklaces, and this inspired her to do the same thing. A hobby became a passion and ultimately, a profession. Her daughter Cassiopeia, beautiful, and with her finger on the pulse of things, speaks English and helps her distribute her jewelry. Inspired by Ancient Greece and the Byzantine art still very present in the local culture, as well as the crafts of her native island, her jewels are true works of art. Delicate, luxurious, and original, they are made entirely with gold filigree and semiprecious stones. In 2017, Sofia was included in the exhibition "A Jewel Made in Greece," where she was awarded first prize!

You can find Sofia's work on Instagram @sofiapapakosta  
A selection of her jewels is featured in all Fragonard boutiques.



## Nefeli Karyofyli

GREEK ROCK'N ROLL AND ROMANTIC POETRY

Young, talented, with a beautiful mane of brown hair, Nefeli opened the door to her workshop for us: a large and luminous studio on the third floor of a building located in the city center of Athens. Half rock'n roll, half romantic, she showed us her most recent collection and explained her craft, all with a great sense of understatement. Although she at first thought she would become a painter, she has now worked for eleven years as a jeweler. After completing her studies in sociology and then in the goldsmith's trade, she launched her own brand, "Tree in Blossom," a beautiful, poetic image that reflects her art perfectly. Earrings, bracelets, pendants, all inspired by traditional Greek votive offerings. Animals, characters, and symbols of Greek culture that she describes as part of her universe and family. She combines and juxtaposes bright, shiny pieces of textiles with pieces of black metal decorates with thin, golden accents. Everything is meticulously made by hand: she cuts the metal with punches and then polishes, decorates, and draws on it. In the evening, Nefeli loves to walk across Monastiraki Square to the neighborhood of Plaka by way of a small street that runs along Ancient Greek monuments. Her art is like this Athenian neighborhood: a syncretism of a hip, bohemian youth that remains deeply attached to its cultural heritage.

You can discover Nefeli's work on her website:  
<http://www.treeinblossom.gr/>.  
Her creations are also available for purchase at all Fragonard boutiques.





# Listening, reading, and seeing



Jean Huèges, Agnès Costa and Charlotte Urbain took time out of their busy schedules to share their musical, literary, and cinematic selections from Greece. While their choices are by no means exhaustive or objective, they nevertheless are all tried and true favorites!

# Greek playlist

BY JEAN HUÈGES

Greece and its music are near and dear to my heart. It is for me the perfect escape whenever skies seem too gray. But to boil Greek music down to just the *sirtaki* would be a mistake, because there is so much more to it than that! There are so many melodies that touch me deeply, even when I only consider female singers, such as the famous Melina Mercouri. The list is almost endless, in fact. Even without understanding the words to the songs, when I listen to them, I do recognize the frequently recurring *s'agapo*, which means “I love you.”

**MELINA MERCOURI** If you dream of diving into the water like Melina Mercouri with the fishermen in the *Port of Piraeus* in the film *Never on Sunday* (Pote tin Kyriaki in Greek), it's surely because this woman gave viewers an unusual image of freedom and independence in 1960s Greece. The song taken from Jules Dassin's film (composed by Manos Hadjidakis, who won the Oscar in 1961 for best original song) has been sung the world over, but the first version was Melina Mercouri's, and she turned it into something like a national anthem for Greeks.

There is no better portrait of this excellent comedian and singer than the one written by Pierre Delanoë in his marvelous “Je suis grecque,” a song that Melina sang in French during her exile imposed on her by Greece's colonels. Her raspy smoker's voice, elegant and cheeky sense of humor, and her winning smile made her an icon of the resistance to the dictatorship. The irony with which she sang Offenbach's “I am a colonel's widow”! With both nostalgia and sadness in her voice, she evoked her beloved homeland that she hoped to see again one day, against all winds and tides. She did finally return to Athens, and after the fall of the dictatorship, she was twice named Minister of Culture. With this title in hand, she used her famous voice to defend Greece's historical and cultural heritage.

To round out this list, I would also have to include Giota Negka, Glykeria, Anna Vissi, Eleonora Zouganeli, Tzenia Koumerta, Alkistis Protopsalti and finally Marina Satti who belongs to the younger generation of Greek female vocalists.



**HARIS ALEXIOU** is what we would call a popular singer in the best sense of the word. She achieved stardom early on in her career in the 1970s, working with such well known composers as Georges Dalaras and Mikis Theodorakis.



**KATERINA VLAHOU** is an extraordinary artist who combines modern rhythms and sounds with a mix of instruments from Greece and elsewhere to create music that is decidedly Greek and contemporary.





# Greek readings

BY AGNÈS COSTA

## THE SEVENTH GARMENT

by Eugénia Fakinou

Serpent's Tail, 176 pages, 1992

“Women experience the greatest passion. They write history and they carry the weight of decisive moments on their shoulders.”

Three women of different generations describe their lives and their torments in their own words, blending them with the larger history of Greece to create a single voice, that of a country torn between a past fraught with beliefs and a present mired in an excess of individualism. This densely and vigorously written book is as enveloping as a dance of whirling dervishes that one is sad to see come to an end.

## VACANCES DANS LE CAUCASE

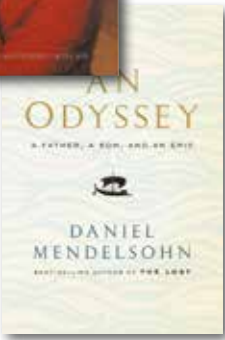
[“HOLIDAY IN THE CAUCASUS”]

by Maria Iordanidou

Co-published by the Institut Français d'Athènes and Actes Sud, 212 pages, 1997 (in French)

The portrait by Élisabeth Vigée Lebrun of a charming, impish young girl on the cover of this book is sure to entice anyone to read the adventures of this exhilarating young Greek woman. Departing from Istanbul in 1914 to spend two months with an uncle who lives in Russia, a fourteen-year old Anna finds herself lost in a land whose language she doesn't speak. On her own and using her astounding resourcefulness, she not only arrives at her destination, but she manages to survive four years of conflict without ever losing her sense of optimism, intelligence and joie de vivre. A hundred years old now, this remarkable book hasn't aged a bit. It is also a vivid window on the upheaval that Russia experienced between World War I and the Bolshevik Revolution.

Four moving literary works about women and men, fragments of people's lives marked by the many facets of their history, from the geopolitical to their daily lives. I begin with a novel by an author – an exception in my selection – who is actually American, whose work reminds us of our origins in Homer's *Iliad* and *Odyssey*, followed by three magnificent books by three contemporary Greek authors.



## LA CHUTE DE CONSTANTIA

by Yannis Makridakis

Éditions Sabine Wespieser, 180 pages, 2015 (in French)

Yannis Makridakis's writing uses interminable circumlocutions that give the impression of talking directly to Constantia, an aged, wrinkled woman, Anatolian Greek from Istanbul, devoutly orthodox, who reads a very long letter that her son-in-law has sent her. She comments on the letter as she reads it, alternately exclaiming and expressing her indignation. In her simple, honest language, she describes the complexity of Greek-Turkish relations for the reader. This inextricable knot pains each generation anew, like a wound that refuses to heal. An astonishing story whose breathtaking writing and unexpected ending leave readers reeling in astonishment.

## AN ODYSSEY: A FATHER, A SON, AND AN EPIC

by Daniel Mendelsohn

Knopf, 304 pages, 2017

More a personal story than a novel, this erudite and gripping book draws a parallel between Homer's great works, the *Iliad* and the *Odyssey*, and the lives of the author and his father. A timeless story of fathers and sons where each one discovers himself through the other, from the present day back to the dawn of time. When Jay Mendelsohn, age 81, decided to audit the course that his son Daniel was teaching on Homer's *Odyssey*, father and son began a great journey, confronting one another in the classroom and learning about one another on a ten-day cruise that followed in Ulysses' footsteps. The fascinating exploration of Homer's *Odyssey* is intertwined with the marvelous account of how a son and a father each rediscovered one another.

## UNFAIR WORLD

(ADIKOS KOSMOS)

by Filippos Tsitos

2012, 1 hour 47 minutes

The movie opens with images of a man who is clearly very drunk, sleeping on a park bench, his body perilously leaning off the... This scene becomes the metaphor for this man's life: a police detective who one day goes over to the other side, that of the poor and the oppressed. With his dark sense of humor and militant ambition, the director films generous, well-developed characters to express his feeble hope in the fate of human nature in an insensitive and merciless society.

## CASUS BELLI

by Yorgos Zois

2010, 11 minutes

Awarded at numerous festivals, this short film is a true work of cinematographic prowess. Filmed as a long take, the camera pans across a long waiting line that changes in place, social milieu, and environments. A crowd of people of all nationalities and ages are paraded before our eyes as we are led to the end of this chain, which is broken by a dramatic turn of events. A former assistant to Theo Angelopoulos, this young graduate with a degree in nuclear physics promises to deliver many more striking cinematic experiences. To be continued!

## JERKS (KOLOPAIDA)

by Stelios Kammitis

2012, 1 hour 17 minutes

Three young men, childhood friends, dream of a better future, far from the problems of modern-day Greece, with all its hardships and misfortunes. They give themselves a year to save money so that they can go live in Berlin. But on the eve of their departure, everything changes... Viewers accompany and discover the three characters on their last night in Athens.

# Greek films

BY CHARLOTTE URBAIN

## XENIA

by Panos H. Koutras

2014, 2 hours 08 minutes

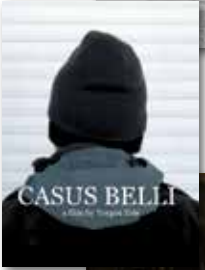
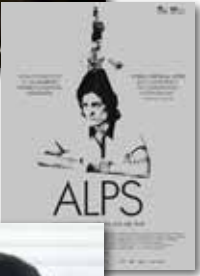
A new Greek odyssey. Xenia means “hospitality” in Ancient Greek. Two brothers of Albanian origin meet upon their mother's death to search for their father and obtain Greek nationality so that they can avoid deportation. This magnificently acted road movie takes us into the heart of Greek society, accompanied by the retro sounds of Patty Pravo, a highly popular Italian singer from the 1970s. Touching and moving, the film considers the country's deep malaise and social injustices with a sense of lightness and poetry. *Xenia* was presented at the Cannes Film Festival in 2014, as part of the *Un certain regard* selection.

## ALPS

by Yorgos Lanthimos

2011, 1 hour 33 minutes

Winner of the Golden Osella at the 68th Venice International Film Festival for best screenplay, this film immerses viewers in a very strange story: four characters are paid to play the parts of dead persons. Winner of the *Un certain regard* prize at the Cannes Film Festival in 2009 for his film *Dogtooth*, director Yorgos Lanthimos specializes in disturbing subjects, where people are pushed to their moral limits. The lighting, environments, soundtrack, and framing were all carefully chosen, and contribute to the film's surgical estheticism. Yorgos Lanthimos is the consummate example of the “Greek weird wave.”







*Artémis, Déméter, Hélios and Éros, velvet cushions, 45 x 45 cm, €25. Délos vases hand painted ceramic, 15 cm high, €15 each.*

# A HOUSE ON GREEK TIME

ANTIQUITY REVISITED, THE GODS OF OLYMPUS,  
SEA CREATURES, MEDALLION PORTRAITS,  
CYCLADIC BLUES, AND MINOAN BROWNS  
CELEBRATE THE HISTORY OF GREECE  
THROUGHOUT THE HOME.

PHOTOGRAPHS: OLIVIER CAPP







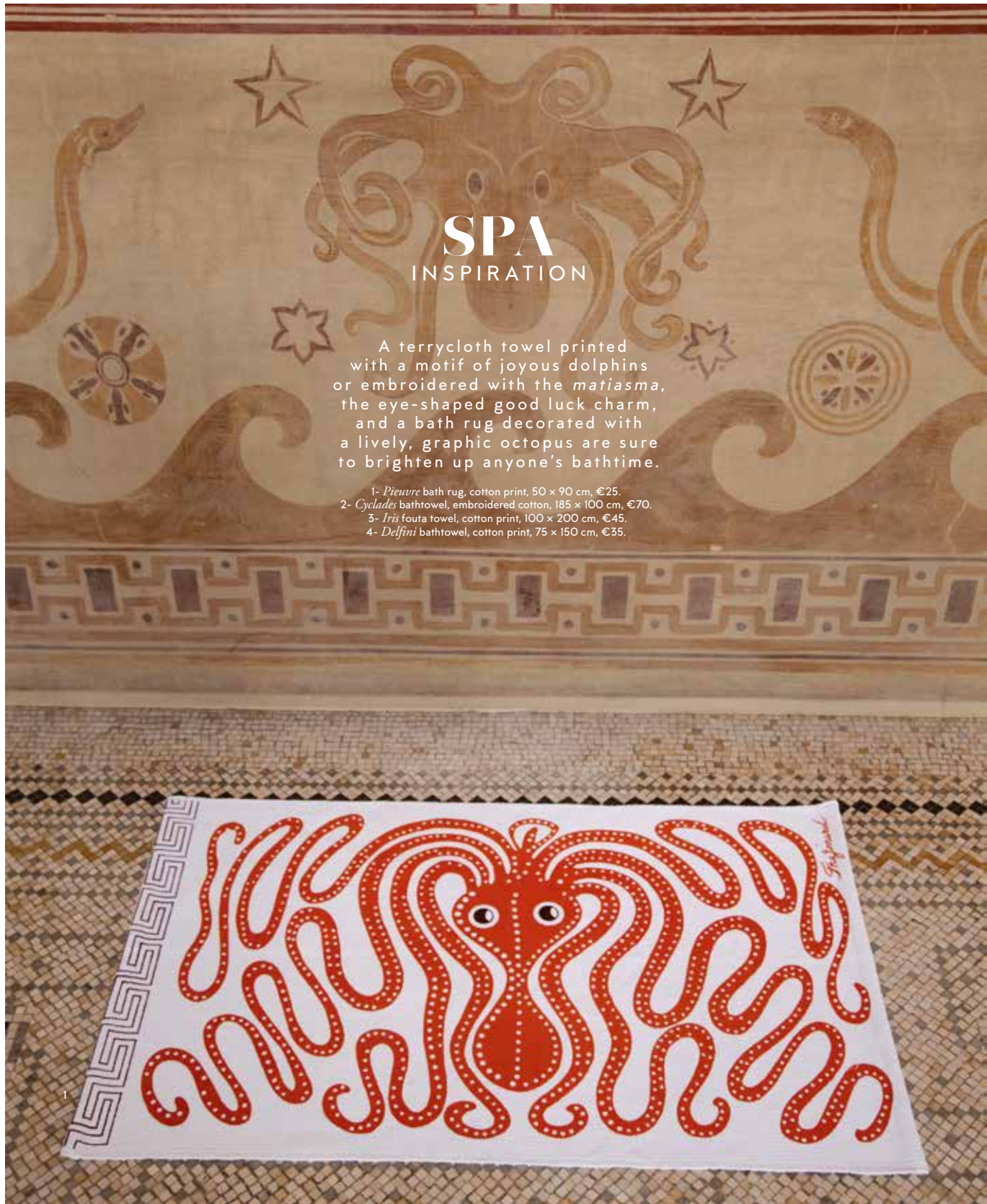
## AT POSEÏDON'S TABLE

The tables sit between  
sun and shadow, under the  
watchful eye of the gods  
of the sea.

- 1- Set of 4 *Orphée*, plates, decorated glass, 21 cm in diameter, €38.
- 2- *Poséïdon* tablecloth, cotton print,  
180 x 180 cm, €55 or 180 x 280 cm, €75.
- Set of 4 *Poséïdon*, napkins, cotton print, 40 x 40 cm, €16.
- 3- *Knossos* tray, lacquered wood, 40 x 30 x 4,5 cm, €50.
- Set of 2 *Knossos*, small dishes, decorated glass, 20 x 11 cm, €15.







# SPA INSPIRATION

A terrycloth towel printed with a motif of joyous dolphins or embroidered with the *matiasma*, the eye-shaped good luck charm, and a bath rug decorated with a lively, graphic octopus are sure to brighten up anyone's bathtime.

- 1- *Pieuvre* bath rug, cotton print, 50 x 90 cm, €25.
- 2- *Cyclades* bathtowel, embroidered cotton, 185 x 100 cm, €70.
- 3- *Iris* fouta towel, cotton print, 100 x 200 cm, €45.
- 4- *Delfini* bathtowel, cotton print, 75 x 150 cm, €35.



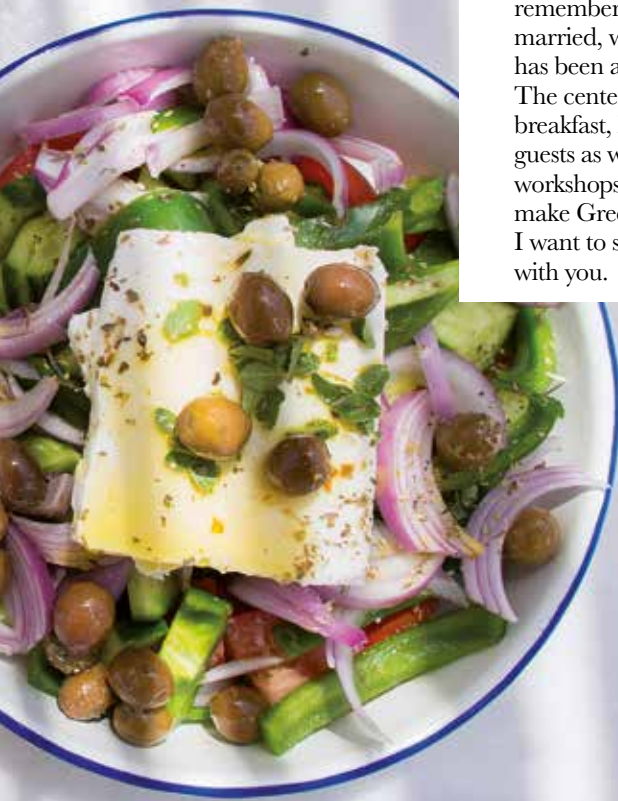




## KATERINA'S GREEK RECIPES

Photographs: Annette Spaan

*Kalimera!* My name is Katerina Sakelliou, and I live on the beautiful island of Poros, where I was born. I have been baking, cooking and roasting as long as I can remember. Soon after my husband and I got married, we started Odyssey Centre, which has been a dream come true for us. The center has its own bistro, where we serve breakfast, lunch and dinner to our apartment guests as well as to passers-by. We also offer workshops where we teach people how to make Greek food, which is my great passion. I want to share some of my favorite recipes with you.



*It's all about the feta...  
What ingredient is more characteristic  
for the Greek kitchen than feta cheese?  
And this is in my mind the best feta  
recipe ever!*



## FRIED FETA CHEESE IN PHYLLO WITH HONEY

**Serves 4 people**

### Ingredients

4 pieces of good quality feta cheese  
4 sheets of phyllo pastry  
Olive oil  
Honey

### Instructions

1. Spread out the phyllo.
2. Place a piece of feta cheese on a section of phyllo and fold it over to make a small parcel. Repeat with the other 3 pieces.
3. Pour some olive oil into a pan and heat at a medium to high temperature.
4. Place the feta-phylllo parcels in the pan and fry them for about 1 minute (or less) on each side. Be careful not to burn them.
5. Remove the feta-phylllo parcels from the pan and blot them dry on paper towels.
6. Drizzle with honey, and serve.







*Lemons are an endless inspiration to me. I use them in many different ways in my cooking, from soups to desserts. These sugared lemon slices go nicely with a cup of coffee and tea, a piece of chocolate, or on top of your favorite cake!*

## SUGARED LEMON SLICES WITH CHOCOLATE

**Ingredients**

**Serves 10 people**

- 200 grams sugar
- 200 grams water
- 5 lemons
- 150 grams chocolate

**Instructions**

1. To make the syrup, boil 200 grams sugar in 200 grams of water in a pan for 6 minutes. Let cool and return to a boil for another 3 minutes.
2. Slice the lemons into thin slices, and place them in the pan with the syrup.

3. Let the lemons simmer gently in the syrup for 10 to 15 minutes until the rinds soften. You want to cook them until the rinds are fully candied, but not any longer. Thinner slices will cook faster than thicker ones.

4. When they're done, gently remove the slices and lay them on a piece of parchment paper. Normally they should stand for 24 hours until they appear dry and shiny, but we often sneak them in the refrigerator so we can eat them sooner!

5. Melt the chocolate in a bowl. Dip the slices halfway in the chocolate and let them cool on a sheet of wax paper or a wire rack (but do not refrigerate them).

6. The lemon slices are now ready to eat! When I use them to garnish desserts, I like to dip them in sugar to give them a sparkle (either entirely or halfway).



*This dish is very special to me, because the basic ingredients, small fish with fresh lemons and olive oil from the farm, are so characteristic of Poros and our traditions. I grill the sardines on the barbecue to give them a slightly smoky flavor.*

## GRILLED SARDINES IN GRAPE LEAVES WITH LEMON SAUCE

**Serves 4 people**

**Ingredients**

- 20 sardines
- 20 grape leaves

**Lemon sauce**

- 2 lemons
- A pinch of red pepper
- A pinch of salt
- 1/2 cup of olive oil
- A bunch of fresh mint
- 2 cloves of garlic
- 1 slice of bread

**Instructions**

1. Wash the grape leaves thoroughly and let them dry.
2. Wash and clean the fresh sardines, and sprinkle the juice of one of the lemons over the fish.
3. Mix 2 tablespoons of olive oil and the salt in a small bowl. Add the sardines and let them marinate for about 10 minutes.
4. Mix in a blender 1/3 of 1 lemon with the skin (without the seeds), the mint, garlic, olive oil, salt and red pepper. Blend until smooth.

5. Take 1/3 of the mixture out of the blender and set aside for later.
6. Add the bread to the mixture and mix to thicken the sauce. Fill each sardine with this sauce, and wrap each sardine in a grape leaf.
7. Grill the stuffed sardines for about 4 minutes on each side.
8. Serve with the rest of the sauce, and if you feel like it some extra lemon.



# Olivier Capp's Greek home

PHOTOGRAPHER AT FRAGONARD







**Two-page spread:**  
Tapestry by Robert Debiève above a sofa upholstered with antique woven fabric from Kirghizstan. A Vallauris lamp sits on the Greek coffee table. Acapulco sofa (Sentou).



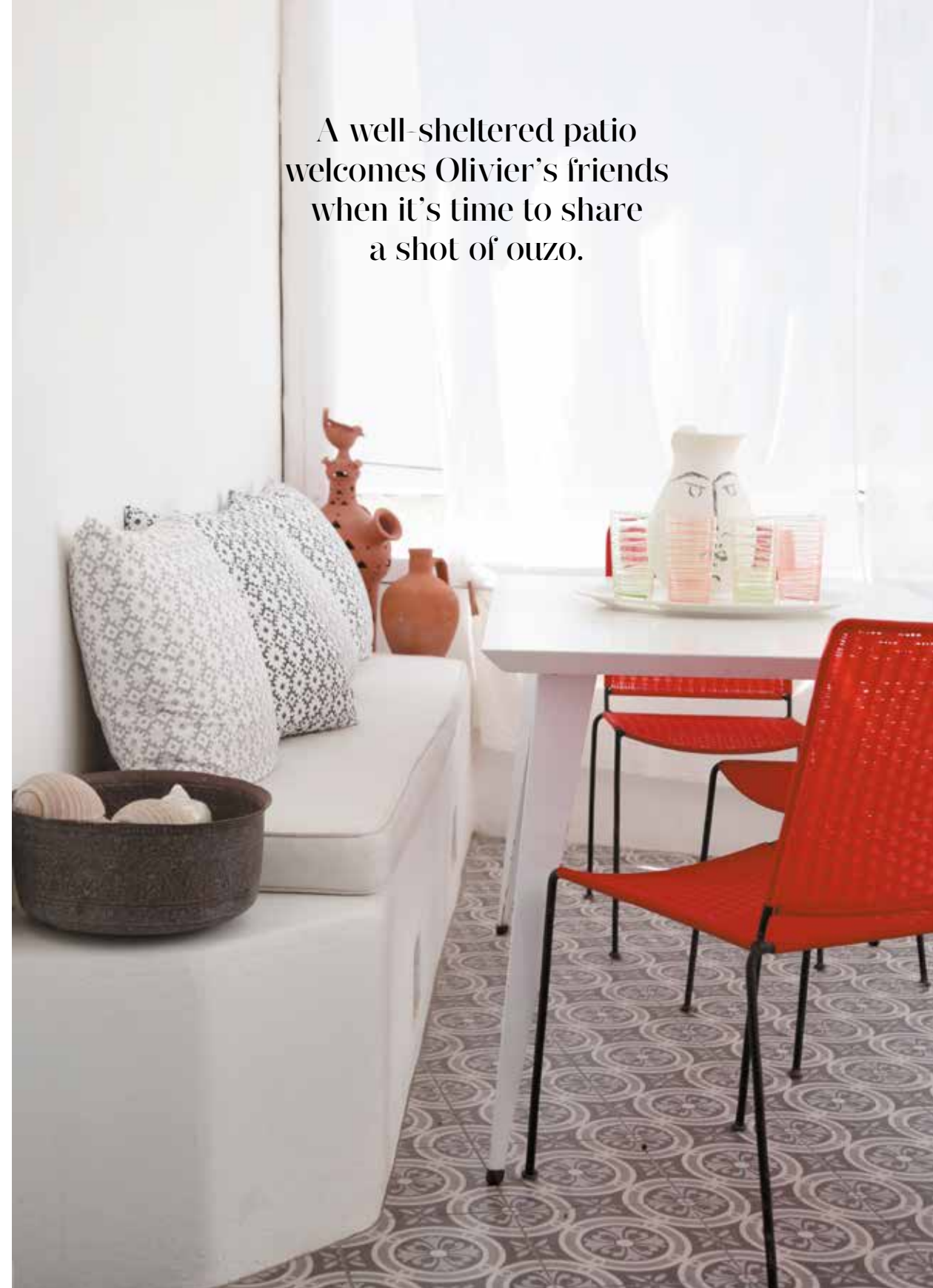
For years, Fragonard has been asking Olivier Capp to photograph his collections of perfumery and objects from daily life. He's modest and prefers to stay out of the limelight (which is exactly why we think of him as a good friend), but we did eventually manage to convince him to open the doors to his Greek pied-à-terre to us, a refuge that resembles him to a tee: warm and joyous. To make the space as luminous as possible, he asked the architect Emanuela Patrocchi to create openings in the thick walls and to eliminate all the small nooks and corners. And even if he claims to prefer eating at the local tavernas, a fully equipped kitchen opens out onto the main living room. Numerous traditional Greek objects live alongside French ceramics from Vallauris and HB-Henriot. All of the carefully selected decorations are artisanal and come from his many travels. The furniture is sometimes colored, often black and very graphic. This makes it stand out against the white walls, which are decorated with tapestries from the 1950s. The concept was to have an unpretentious space that is easy to inhabit, even for short stays, a place where that you can put down your suitcase, open the windows to a blue sky and, no matter the season, walk down to gaze at an equally blue sea!





**Left page:** A series of marine-themed plates and dishes from Vallauris and Sifnos sits on 1950s shelves by Adriaan Dekker. A photo taken in Naxos (by Olivier Capp) and ceramics by Vallauris and HB-Henriot hang above the chest of drawers by Werner Aisslinger (Pragmata Concept Store).

**Right page:** A ceramic pitcher from Bufile, and chairs by Imandeco.



A well-sheltered patio welcomes Olivier's friends when it's time to share a shot of ouzo.





**Left page:**

The shelves were designed to hold a collection of ceramics (Yria) and traditional Greek objects (The Antique Store), including old distaffs and an assortment of rakomelo cups (a drink made with raki, honey, and aromatic herbs). Acapulco sofa (Sentou).

**Right page:**

19th century Greek marriage chest.  
Breton ceramics by HB-Henriot.  
Earthenware jars, once used to store olives, adorn the patio.







In the bedroom, a photo taken on Tinos (by Olivier Capp), pillowcases by Fragonard. In the hallway, a collection of good luck charms from the world over.

In the spirit of a mood board, a series of clip frames that vary from one moment to another hang above the Violinist chair (Laboratorio creativo L'Abbate).



On Paros, Olivier Capp has become friends with many people who love Ancient Greek culture and its ancestral traditions and savoir-faire. Each in his or her own way tries to nurture and transmit their passion for what is more than just a job.



**Farmers**

Stavros Tsavalos and Katerina Papadimitriou fell in love with Paros in 1990. With the belief that the best way to preserve this island in the Cyclades is to enrich its vegetation, they acquired a 2.3-hectare tract of abandoned agricultural land in 2008 and decided to cultivate it according to the principles of permaculture. From 2008 to 2013, they replanted the vineyard along with 100 olive trees, the minimum required to drill a well. It was at this point that the farm really began to thrive and grow. They secured electricity in 2014, which allowed them to implement an ingenious, highly efficient irrigation system that Stavros had designed himself. It would take them three years to earn organic certification, in which time they had planted 200 new olive trees, 120 fig trees, 140 pomegranate, carob, almond, and acacias trees, rounded out with four thousand aromatic plants. Walking along the paths of their farm is the best proof that nature doesn't need any artificial chemicals to give the best of itself. Trying the Kamarantho farm's own olive oil, savoring its famous suma (an acquavit), tasting its honey, and eating its vegetables seasoned with aromatic herbs is a dream that Stavros and Katerina have turned into a beautiful reality!



**The Ceramicists**

After completing their studies in ceramics at Franconia College in the US and the Istituto d'Arte per la Ceramica in Faenza, Italy, Monique Mailloux and Stelios Gikhas founded Yria Ceramics in 1997. Their daughter, Ramona Ghikas, studied industrial design with a specialization in ceramics at the Central Saint Martins College of Art and Design in London. Mother and daughter have built their own workshop, a haven of peace and light where they create the pieces they sell in their beautiful boutique in Parikia, on Paros. They make everything from tableware and decorative objects for the home to porcelain jewelry, often on an exclusive basis for private events. Their inspiration comes directly from everything that is so beautiful about their environment: the sea and its fauna, the mountains and its vegetation, and of course, Greece's ancient traditions.



**The Antique Dealer**

Petros Avtiz is amazed that people can talk about a single object for hours on end. It was this sense of amazement that led him to open The Antique Store in 1999, where his enthusiasm for daily objects from the Greece of yesterday and of yore is on full display. From an early age, he was captivated by his uncle George Avtiz's work restoring antiques, a profession he then learned from him. His interests soon focused on *acroteria*, the architectural ornaments placed at the very top of pediments of Greek neoclassical buildings from the end of the 19th to the mid-20th centuries. In searching for these treasures from daily life, what captivates him is not just their form and usage, but the stories they tell. He derives particular pleasure from talking to old women in the villages, who often are able to explain the origin of such objects better than anyone. He regrets that younger generations show less and less interest in these marvels of craftsmanship, but given his boutique's success, it doesn't really seem as if all is lost!



# 4 Four acts of solidarity

NEAR AND DEAR TO OUR HEARTS

Text: Alexia Guillier

Whether it's hiring a caterer who employs immigrant women, giving a middle school student from a disadvantaged neighborhood the internship of his dreams, participating in a creative workshop led by an artisan from another part of the world, or helping youth from the *banlieue* launch their own businesses, Fragonard sheds a spotlight on four inspiring citizen initiatives that are having a huge social impact.

## LES DÉTERMINÉS, A SPRINGBOARD FOR ENTREPRENEURSHIP

At just thirty years old, Moussa Camara can boast of seeing more than thirty companies that have been set up by youth who come from the *banlieue* areas outside France's major cities. When he founded Les Déterminés in 2015, he wanted to combat the alarming rates of unemployment in these areas, and he used entrepreneurship as a way to promote a sense of inclusion. This non-profit organization, all of whose founding members work as volunteers, promotes civic development, education, entry into the working world, and culture by developing entrepreneurship in the *banlieues* and rural areas. It offers a support program that is completely free of charge to

motivated participants who want to grow their projects in sectors as diverse as tech, the restaurant industry, or human services. The sixteen individuals in each session begin with six weeks of intensive training, at the end of which market research, accounting, business plans, development strategy, marketing, the Web, and public speaking are no longer a mystery to them. The dynamic format of

the session includes hands-on training, meetings with inspiring professionals, visits to companies, and pitches to a jury. The second part consists of individual and collective support to foster a sense of independence and to help their projects succeed. This happens both through the organization and a network of institutional and private partners in the form of mentorship, regular meetings, and the establishing of professional connections. More than 150 people have already undergone this training, and at the time of this writing, the tenth class of *Les Déterminés* is being recruited, and for the first time, candidates are being selected from across France. Good luck to them! [lesdetermines.fr](http://lesdetermines.fr)



## VIENS VOIR MON TAFF, TO INSPIRE NEW VOCATIONS

In 2015, shortly after the Charlie Hebdo attack, Mélanie Taravant, Virginie Salem, and Gaëlle Frilet, lifelong friends, felt compelled to act. They wanted to break down social barriers by stimulating dialogue and interaction between the different communities that live in France. With their vast web of contacts (two of them are journalists), they came up with the idea of offering internships to 9th graders who come from families that don't have a lot of professional connections, and so, they created the non-profit Viens voir mon taff, which means "Come see my job." Given the inequalities in France's educational system, they wanted to help youth from disadvantaged areas get the internship of their dreams: a wonderful opportunity and a boost to help change their lives. With this simple but inspiring concept, they launched their platform, which puts prospective interns in touch with professionals who can help them discover their career by hosting them for five days at their company. The organization has already helped 800 youth across all of France, and apparently, it's just starting to hit its stride! [blog.viensvoirmontaff.fr](http://blog.viensvoirmontaff.fr)



## LA FABRIQUE NOMADE CRAFT AS A MEANS OF INTEGRATION

It all began one day when Inès Mesmer's mother told her off-hand that she had worked as an embroiderer in Tunis before she came to France. Without a network or connections or knowledge of the business, she had to leave her expertise behind in her country of origin. Shocked and astonished, the thirty-five year-old ethnographer began visiting immigrant and refugee centers looking for other artisans. This led her in 2016 to found La Fabrique NOMADE, which offers experienced immigrant artisans a six-month support program. It has three ambitions: developing immigrants' artisanal competencies and adapting them to a French economic and cultural context, helping them find employment in their field, and changing how society views them. The passion for their craft is often a catalyst for these individuals, and the program helps them find their true place in society and a renewed sense of meaning in their lives in the wake of their economic or political exile. Support also comes from a network of volunteer artisans willing to share their competencies and knowledge of their business. This too helps program participants to anticipate better the needs of companies who hire them. La Fabrique NOMADE also has a showroom located under the Viaduc des Arts and an e-shop that feature their creations. The showroom also hosts a variety of workshops in woodworking, embroidery, and ceramics to help people develop their expertise and to support artisans in the process. [lafabriquenomade.com](http://lafabriquenomade.com)



La Fabrique NOMADE  
Viaduc des Arts  
1 bis, avenue Daumesnil  
Paris, 12th arron.  
Metro Bastille or Gare de Lyon

## MEET MY MAMA NOT JUST ANOTHER CATERER

Launched almost two years ago, this start-up is somewhat of a revolution in the highly competitive world of food. Unlike traditional caterers, Meet My Mama promotes a global cuisine in an authentic and ethical manner. Youssef Oudahman, Donia Souad Amamra, and Loubna Ksibi, the three founders, share the same vision and values, which is what gives their project its strength: introducing people to the culinary talents of moms who have come from across the globe, whether as immigrants or refugees, and offering diners a new kind of experience that focuses on cultural transmission. The culinary journeys (from Peru to Sri Lanka by way of Tunisia) at their events are based on recipes that have been passed down from mother to daughter, and the experience they provide to everyone involved is convivial and eminently human and civic. Companies are increasingly looking for ways to act meaningfully, and so, Meet My Mama, which works for the emancipation of immigrant women, provides them with a fascinating cultural exchange that expresses their corporate values. Alongside its catering services, the start-up has launched Mama Academy to help train women chefs on the challenges and opportunities of the digital economy and more generally on how to manage their own company so that they can professionalize their activity and one day become independent businesspersons. We think that Meet my Mama's winning formula has a bright future! [meetmymama.com](http://meetmymama.com)





# Collecting, from father to daughter: a wonderful story of transmission

INTERVIEW WITH FRANÇOISE COSTA

Since opening the new Musée du Parfum Fragonard in the Opéra Palais Garnier district of Paris in 2015, Françoise Costa has continued to make new acquisitions on a regular basis. Over the years, she has managed to assemble one of the most beautiful collections of perfume-related art objects, ranging from Antiquity through the Age of Enlightenment to the modern day. Françoise Costa explains her choices as a collector and talks about the history of this exceptional collection, now two generations in the making.

By Charlotte Urbain

**Fragonard:** Fragonard has been a family-run perfumery for more than 90 years. Who began collecting old perfume bottles?

**Françoise Costa:** At the very end of WWII, my father created the very first perfume museum inside Fragonard's first factory after purchasing a collection devoted to perfume arts that covered almost two thousand years of history. It had been put together by an industrialist from Grasse who lived in Carthage, Tunisia. I think that since then, the pleasure of discovering and publicizing this heritage became embedded in the family's DNA, and by extension, into Fragonard's as well. In the perfume museums that our father conceived in Paris, the Musée Jean-Honoré Fragonard, which houses our parents' collection of works by painters from Grasse (including Jean-Honoré Fragonard, Marguerite Gérard, and Jean-Baptiste Mallet), and at the Musée du Bijou et du Costume Provençal that our mother founded, we have attached huge importance to sharing this history with our public, one that has made Grasse known worldwide for its know-how, artistic heritage,

and creativity. To make these collections thrive is a way for us to pay homage to our parents and to honor a tradition of which we are extremely proud. In fact, it's incredibly satisfying to acquire works to show them; keeping them jealously stored away somewhere would instead be so sad!

**Fragonard:** You are now in charge of managing the collections. Do you make different choices from your father?

**Françoise Costa:** When our father passed away in 2012, my sister Agnès and I were setting up the Musée du Parfum (Opéra), which was inaugurated three years later. I learned a lot from my father, but until that point, he was the one who had focused on expanding the collections. I consulted curators and scholars whom he admired to help me take stock of what we had and to identify areas where we could strengthen our collections. Our father put together so many complete sets, from Antiquity to the early 20th century, and so, we now have the freedom to look for objects that are unusual, surprising, or rare.





**BOTTLE**  
depicting a bird on which  
one can read the inscriptions  
“Faithfulness” around its neck  
and “He who neglects me,  
loses me” around its base. A box  
hidden in the base is locked with  
an agate set in gold.  
Porcelain, gold, enamel, agate  
England, Charles Gouyn  
for the “Girl-in-a-Swing”  
Factory, ca. 1750-1754

**INCENSE BURNER**  
Tripod decorated with felines  
Bronze, Roman art from the Orient,  
end of the 2nd-early 3rd century CE

**ALABASTRON**  
in the shape of a bounding hare  
Terracotta with black paint  
Corinthian workshop, Greece,  
6th century BCE

**BONBONNIERE  
BOTTLE**  
decorated with flowers  
and landscapes, with  
a bird-shaped stopper  
Enamelled metal  
and gilded metal  
Bilston, England,  
ca. 1765-67

**BOTTLE**  
decorated with a stork  
and a fox, animals drawn  
from a fable by  
Jean de La Fontaine  
Carnelian, gold  
Germany or England, ca.  
1740-50

**RING BOTTLE,**  
the stopper is hidden in the upper  
part of the ring, and the hollow  
ring itself is the perfume bottle.  
Opal glass, gold, and turquoise  
Northern Bohemia, workshop of  
Friedrich Eggermann, ca.1830.

I have a predilection for perfume rings and message bottles from the 18th century, such as this bird-shaped one bearing the message “Faithfulness” around its neck and “He who neglect me, loses me” around its base. Charles Gouyn made this for the Girl-in-a-Swing factory in the early 1750s.

**Fragonard:** The collection contains an astonishing variety of forms and materials. Is there a common thread in terms of representation that runs across the centuries? Are there any objects among the recent acquisitions that you could describe for us in particular?

**Françoise Costa:** As is the case with many decorative art objects, the representation of animals recurs frequently, whether in Ancient Egypt, the Renaissance, or even the 18th century. The elegance and skill with which artisans portrayed animals to decorate a perfumery object continues to amaze me. Consider, for example, two pieces from Antiquity that are extraordinary both in terms of their state of preservation and their representation: a hare-shaped alabastron made by a Corinthian workshop in the 6th century BCE, and a Roman incense burner decorated with felines, dating from the late 2nd, early 3rd century CE. Of course the symbolism has changed from one civilization to another. In the 18th century, we find many perfume bottles decorated with birds, veritable metaphors of romantic relationships. They are always executed with an infinitely delicate touch and a great sense of poetry, not unlike our painting by Jean-Honoré Fragonard, the *Young Girl Freeing the Bird from its Cage*. Birds often adorn stoppers, as for this magnificent bottle made out of carnelian, or this English bonbonniere bottle. There’s always a great story behind each exceptional object, and it’s often tied to an exceptional woman for whom artists rivaled one another in their creativity and ingeniousness. Our collection is obviously about the history of perfume, but the objects themselves allow us to reconstitute History with a capital H, as well as the customs, mores, and fashions of all these periods. Each bottle carries a number of messages that I love deciphering and showing to our visitors.

# OLFACTORY TALKS

AT THE MUSÉE DU PARFUM FRAGONARD

Fragonard is continuing its lecture series in 2019 for anyone interested in discovering the world of perfume. The lectures (in French) address a variety of topics.

**THURSDAY, FEBRUARY 14, 2019, 6:30 PM**  
An aromatician at a perfumer’s  
by Arnaud Bousquet

**THURSDAY, MARCH 14, 2019, 6:30 PM**  
A Proustian perfume  
by Antoine Compagnon

**THURSDAY, APRIL 18, 2019, 6:30 PM**  
Ancient beauty and divine perfumes  
by Isabelle Bardiès-Fronty

**THURSDAY, MAY 16, 2019, 6:30 PM**  
Aromachology, or how the olfaction of essential oils  
can guide our emotions  
by Patricia Canac

**THURSDAY, JUNE 20, 2019, 6:30 PM**  
Ancient perfumes: from archaeology to chemistry  
by Xavier Fernandez

**DURATION: 1.5 HOURS - FEE: €15**

**PLACE**  
Musée du parfum Fragonard  
3-5 square de l’Opéra Louis-Jouvet - Paris, 9th arron.  
Metro: Opéra, Madeleine / RER: Auber

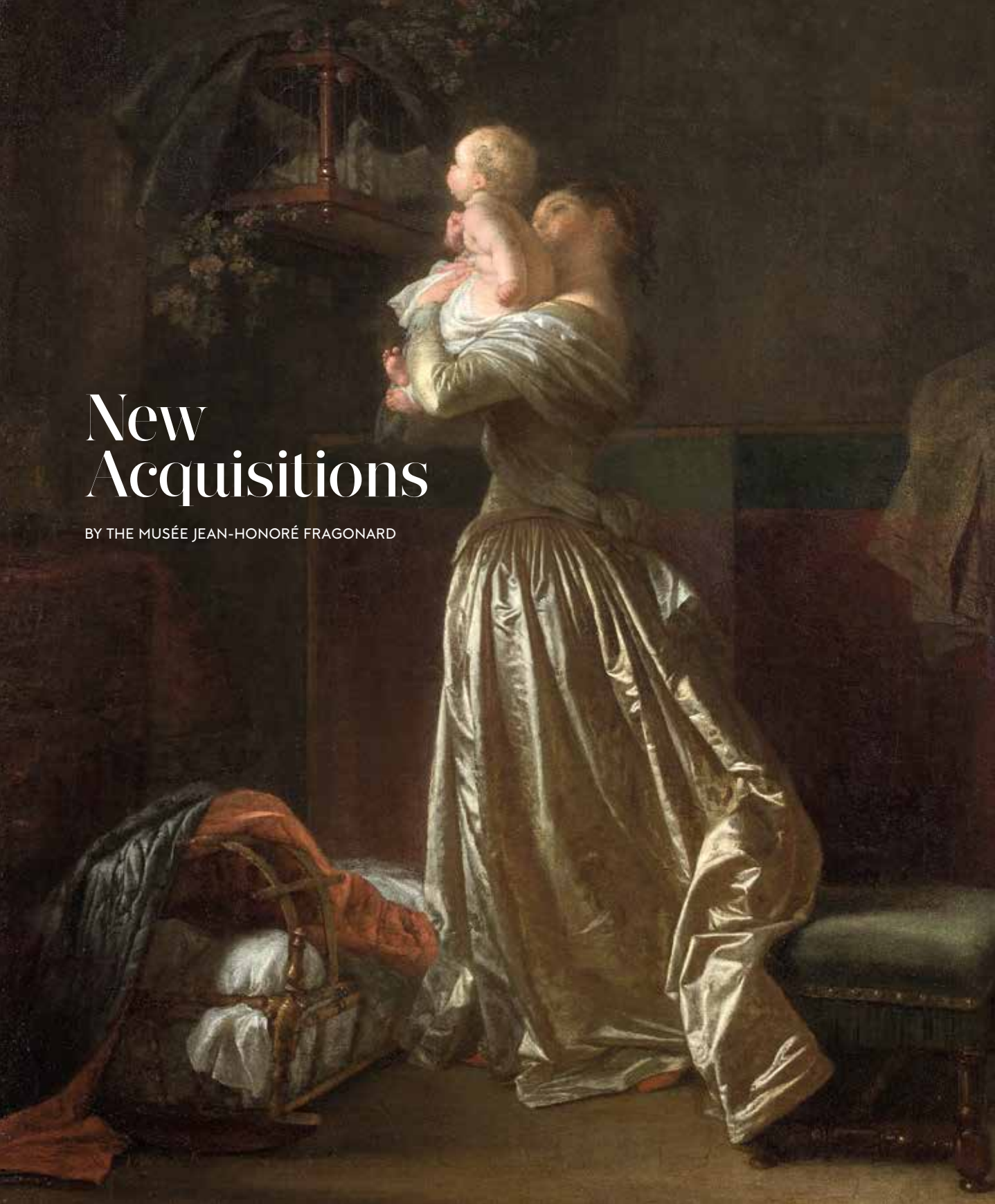
**RESERVATIONS REQUIRED**  
musee-parfum-paris.fragonard.com  
under the tab “Tours and Activities”

In partnership with the website [auparfum.com](http://auparfum.com)  
and the magazine [Nezshop.auparfum.com](http://Nezshop.auparfum.com)  
under the tab “Olfactory talks”



# New Acquisitions

BY THE MUSÉE JEAN-HONORÉ FRAGONARD



Since opening in 2011, the Musée Jean-Honoré Fragonard has followed the rhythms of its temporary exhibitions, but the rooms devoted to the permanent collection had never changed in design. Very recent acquisitions have instead given the museum the opportunity to redesign its layout.

Jean-Honoré Fragonard  
*The Precious Bird*  
circa 1785



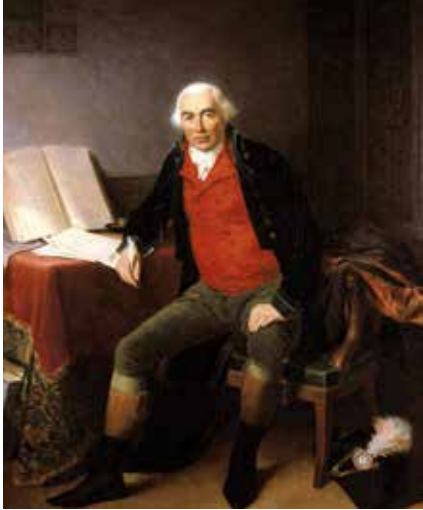
Jean-Honoré Fragonard  
*Portrait of a Child*  
1786-1788

## TWO PREVIOUSLY UNSEEN FRAGONARDS, INCLUDING ONE OF HIS MOST “REMBRANDTESQUE” COMPOSITIONS

Acquired just a few months ago, this small but dazzling, previously unseen *Portrait of a Child* by Jean-Honoré Fragonard now hangs next to a small painting by Marguerite Gérard that dates from that same year. The two artists often worked side by side on the same subject, each one asserting his or her own artistic identity. The same infant that Fragonard painted here also appears in a small painting at the Spencer Museum of Art at the University of Kansas, as well as in one of the most surprising discoveries in recent years.

*The Precious Bird's* reappearance a few months ago was an incredible surprise. According to Carole Blumenfeld and Jean-Pierre Cuzin, it resolves any doubts over his potential collaboration with Marguerite Gérard. The chiaroscuro lighting on the child and the leaning face of his mother in fact recall the Rembrandtesque light of *The Lock*. According to the description of the work made during the seizure of Duruey's assets and an engraving, Marguerite Gérard was inspired by *The Precious Bird*, but she changed the child's position along with several background elements. In Fragonard's painting, the movement of the figures through the space gives them a sense of realism, and they appear sculpted, as if in the round. The group appears to turn around itself. To the contrary, in Marguerite Gérard's *The First Caresses of the Day*, a veritable bas-relief, woman and child blend into the background. Aside from these formal aspects, the two artists differ in their conceptions of domestic scenes. Bathed in the delicate interplay of light and painted with a sense of roundness, the infant who looks at the “precious birds” hides his mother's face. In Marguerite Gérard's work, the mother is always the protagonist. She was not out to depict a “child king,” while Fragonard always focused on the infant. Isabelle Leegenhoek's remarkable restoration removed the many, thick layers of varnish that prevented a clear reading of this painting, and the image now appears once again in all its splendor.





Marguerite Gérard  
*Portrait of François-Yves Roubaud*  
1797

Marguerite Gérard  
*Inspiration*  
1824-1828



A MAJESTIC MARGUERITE GÉRARD

The Musée Jean-Honoré Fragonard, which owns more than twenty of Marguerite Gérard’s paintings, already held a large number of her portraits, most notably *Portrait of a Woman from Grasse*, which she painted during her stay in Provence in 1790-1791. The acquisition of *Portrait of François-Yves Roubaud* is, nevertheless, a first. This painting, which depicts the Deputy from the Var to the National Assembly and the National Convention is one of the most accomplished works of her career. The solidity of the composition, the emphasis on the model’s presence and bearing represent the culmination of Marguerite Gérard’s ten years of study and work in the field of political portraiture, and this painting made her one of the most accomplished portraitists of the 1790s. The entry into the museum’s collections of *Portrait of François-Yves Roubaud* also lets the people of Grasse rediscover a page from their own history, as the French Revolution provoked the rise of a class of important figures who worked tirelessly to make Grasse and the wealth of its countryside known to people far beyond the confines of Provence.

In April 2018, the Musée Jean-Honoré Fragonard also acquired one of the artist’s last paintings, which is one of her most developed and troubadour as well. In *Inspiration*, Marguerite Gérard appears to have taken her cues from her nephew Alexandre-Évariste and an entire generation of painters who worked in the “anecdotal” style and explored the role of the loved one in the pursuit of their careers of artistic distinction. Marguerite Gérard depicts a patron listening to music composed by her faithful musician, who, lost in thought, waits patiently for the woman’s verdict. The painter asserts the image of a woman of power and culture.

JEAN-BAPTISTE MALLET

Since 2011, the Musée Jean-Honoré Fragonard has made multiple acquisitions of late works by Jean-Baptiste Mallet. The career of this artist from Grasse was in many ways unusual. His gouaches from the 1780s and 1790s reveal a spirited artist who nevertheless did not fully master his craft until the 1800s, as shown by the development of his style and original



Jean-Baptiste Mallet,  
*Innocence and Fidelity*  
reviving Love,  
circa 1810

choice of subjects in paintings such as *Heloise at the Abbey of Paraclet* and *The Blessing*, both of which form part of the museum’s collections. *Innocence and Fidelity Reviving Love* belong to the same series as *Hymen*, which was acquired last year by the Musée Fabre in Montpellier – clear evidence that the place accorded to this painter since the Musée Jean-Honoré Fragonard opened its doors is bearing fruit. In these two compositions, both painted using the same format, Mallet depicts characters inspired by ancient statuary set against backgrounds that resemble those in Pompeian frescoes.

The artist humorously painted a young girl to embody Innocence and a dog to represent Fidelity, while a ribbon in Venus’ hair reads “always the same.”

The Musée Jean-Honoré Fragonard has also acquired *The Sleepwalker*, which belongs to another one of this artist’s series, of which the museum already owns all the engravings, including *Success*, *Cards*, *Getting Up*, and *Going to Sleep*. In the early 1810s, Mallet depicted a free woman who was formally inspired by the Medici Venus, imagining her activities far from prying eyes.

Musée Jean-Honoré Fragonard, Collection Hélène et Jean-François Costa / 14, rue Jean Ossola, Grasse / Ph: +33 (0)4 93 36 02 07 / Free entrance



François Gérard,  
*Flora caressed by Zephyr*,  
 1799, oil on canvas, 35.2 x 26 cm  
 Private collection

Antiquity was a wealthy terrain for exploration and especially projection for late 18th century artists, for whom Athenian and Roman heroines embodied different visions of French womanhood.

# Rome / Athens

THE TWO FACES OF WOMANHOOD DURING THE FRENCH REVOLUTION

by Carole Blumenfeld, Exhibition Curator

Greece played a critical role in the late 18th century imagination. In 1763, Baron Grimm claimed that “Everything in Paris is in the Greek style: the interior and exterior decoration of houses, furniture, fabrics, and jewelry of all kinds.” And twenty-five years later, writers, artists, and socialites were no longer content to dream of Greece; to the contrary, they wanted to be as close to the reality as possible. Élisabeth Vigée-Le Brun collected a number of precise details about the flavors, aromas, and usages of Ancient Greece from Abbé Barthélemy’s *Voyage of the Young Anacharsis in Greece*, published in 1788, to host her famous “Greek Supper,” where banqueters feasted on “old wine from Cyprus,” the sound of lyres, and the scent of myrtle and laurel. The impact of this event was such that the English, Austrian, Russian, and Italian press all raved about this “scene touched by genius” with “Corinna, Alea, Pindar, and soon, all the illustrations of Greece.”

With the onset of the French Revolution, this nostalgia for a pleasant Antiquity shifted subtly to incorporate the aspirations of advocates for women’s rights. While the Roman woman depicted by painters and writers, such as Cornelia, mother of the Gracchi, embodied female devotion to family and country, the Athenian woman, freed of her social fetters and rising above the weight of prejudice, symbolized the quest for knowledge and independence. Artists’ choices of subject matter in times of upheaval are hardly random, especially when censorship, be it actual or self-imposed, casts a shadow over causes that had previously been defended vigorously. The exhibition, scheduled to open in the summer of 2019 at the Musée Jean-Honoré Fragonard, represents something of a first, both for the works on display, most of which are privately held and have not been shown, and the interpretation provided of them.

The “graceful genre paintings” of Lagrenée, Regnault, Landon, Mallet, and Prud’hon, which were often regarded with disdain by the Revolutionary Salon’s critics and have barely been considered since, indeed merit further study. By combining the nobility of Antiquity with the grace of Leonardo, this genre embodies French Pre-Romanticism and opens a new chapter in 19th century art history.

From *Love fleeing enslavement*, commissioned by Madame du Barry’s last great love from the painter Vien, to Monsiau’s *Aspasia conversing with Athens’ most illustrious citizens*, viewers will be given the opportunity to decode the various political messages contained in the works. These issues, in the guise of a pure Greece, will allow viewers to discover texts that also advocate for women’s rights, such as the *Guide to the Boudoir*, *Erotic Essays on Athenian Maidens*, and *Greek Festivals and Courtesans*, which have much to say on the topic, underneath their libertine appearance. The exhibition will also present visitors with the definitions of romantic love presented by French artists at a time when poets and painters first tried to depict this subject in the most authentic and delicate manner possible. These games of love and chance, played by young people, as shy as they were jealous, all dressed “in the Greek manner,” foreshadow the writings of De Musset, Stendhal, and Flaubert. Purity and truth of feeling were also a way to rebel against a morality that, in the name of public order, sought to prevent French women from becoming the self-aware and free persons who were so admired throughout Europe at the time.

Exhibition dates: May 25 – September 22, 2019  
 Musée Jean-Honoré Fragonard  
 14, rue Jean Ossola, Grasse  
 Admission free / Ph: +33 (0)4 93 36 02 07



# The History of Greek Costumes at the Heart of Mediterranean Civilization

TREASURES FROM THE BENAKI MUSEUM

In 2019, a year that Fragonard has devoted to Greece, the Musée Provençal du Costume et du Bijou is hosting a first-ever exhibition of Greek costumes from the mid-18th to the late 19th centuries. This extraordinary event is being presented in partnership with the Benaki Museum of Athens.

A first-ever exhibition at the Musée Provençal du Costume et du Bijou in Grasse  
By Radia Amar

Greek costumes spanning a period of more than 150 years will be on show, a true first in Provence. Because Greece played such a central role in trade between East and West, it boasts an unrivaled diversity of global influences in its culture. “The crisscrossing of cultures in the Mediterranean endowed Greece from the 18th century on with a wealth of different costumes. This makes sense when we consider that the word ‘costume’ comes from the word ‘custom’,” explained Clément Trouche and Eva Lorenzini, Chief Curator of the Musée Provençal du Costume et du Bijou, who curated the exhibition together with Xenia Politou, Curator of Modern Greek Civilization at the Benaki Museum.

## EXTRAORDINARY PIECES

Presented as individual garments or as entire outfits that are at times composed of more than fifteen items, the pieces selected by these two experts from the collections of the Benaki Museum in Athens reveal the beauty and refinement of creations worn by both men and women, and which remain unknown in France. “Obviously marriage and ceremonial outfits will be the most represented, as these are what families have managed to preserve most often. Their sumptuous embroidery is just remarkable. These outfits were

made with a know-how that has been passed down from generation to generation across the centuries. Men wove the more complex garments in specialized workshops. Women wove pieces of costumes at home, such as shirts, which appear to be simpler, but which are just as refined; they also created items used to decorate their daily lives,” Clément Trouche went on to point out. Alongside the more luxurious garments worn for celebrations and the silhouettes inspired by the style of Amalia, Queen of Greece, more rustic – but just as sophisticated – costumes shed light on the lives of people from more humbler walks of life. The nomadic shepherd’s outfit from northern Greece from the second half of the 19th century is a perfect example. Jewelry forms an integral part of this exhibition. “The extraordinary jewels demonstrate the high quality of the craftsmanship, which knew few boundaries at this time, as it was influenced both by trade with the West and Greece’s proximity to Ottoman and Asian cultures.” More than twenty different areas are represented. Together they form a journey across all of Greece, from the farthest islands to the rugged mountains of Macedonia and Thrace, passing through the verdant landscape of Attica on the way: a fascinating crossing of the Mediterranean, a world that Fragonard cherishes.



“Treasures from the Benaki Museum: Greek Costumes from the 18th and 19th Centuries”  
May 25 – September 22, 2019 - Musée Provençal du Costume et du Bijou - 2, rue Jean Ossola, Grasse - Ph: +33 (0)4 93 36 91 42



# ETHOS

A SURVEY OF GREEK COSTUMES  
IN THE 21ST CENTURY

An immersion in Greek costumes (and customs)  
A photography exhibition by George Tatakis  
and Michael Pappas

MAY 25 TO SEPTEMBER 22, 2019  
PHOTOGRAPHY EXHIBITION "ETHOS"  
A survey of Greek costumes in the 21st century  
Musée Jean-Honoré Fragonard  
14, rue Jean Ossola, Grasse  
Ph: +33 (0)4 93 36 02 07, Free entrance

*Ethos* is a Greek word that refers to the customs and costumes of a group or ethnicity. It defines a set of values transmitted from generation to generation as they are lived in a certain geographical area. This exhibition features the comparative viewpoints of two young Greek photographers who began, at the same time and in the same places, to look at some of Greece's many traditions and to see what lives on.

Like France, Greece's many diverse regions are full of ancestral customs that are handed down from generation to generation and still practiced and experienced in people's everyday lives. Wearing traditional costumes for a wedding, to celebrate a religious festival, or to mourn the passing of a loved one is not unusual for many people in Provence, even if such acts at times seem unusual in the 21st century. This transmission of gestures and values is just as essential in certain regions of contemporary Greece.

George Tatakis and Michael Pappas show us this in this double series of photographs where time seems to have come to a standstill, even as life goes on! This exhibition echoes the permanent exhibition at the Musée Provençal du Costume et du Bijou by focusing on the predominance of women in various Greek, matriarchal ethnicities. We discover costumes made with new materials and worn by a youth who are like young people anywhere else in the world, growing up under the kind and watchful eye of the previous generations.

George Tatakis, an electrical engineer by training and profession, became a photographer because of his love for the customs and traditions of Greece, the Balkans, and other regions. His work has been published in a number of ethnographic journals. Tatakis' black and white images, which have become a reference point for other artists, pay homage to the work of photographers from whom he has drawn his inspiration.

Michael Pappas studied photographic arts and technique at the Leica Academy in Athens before starting to work for photo agencies in Greece and publishing his work in numerous, high-profile media outlets around the world. His interest in local traditions and customs spurred him to work on this joint project, which has given him the opportunity to externalize his obsessions into a world of color.





The photographer and creative director Grégoire Gardette is one of those creative minds who thrives in the shadow of his clients. A friend of Fragonard’s for almost 30 years, he has worked alongside Agnès Costa in publishing the firm’s catalogues, magazines, and brochures. His trained eye as a photographer and his penchant for the radiant sunlight so emblematic of the shores of the Mediterranean have long contributed to the brand’s esthetic development. In the neighborhood of Old Nice, where he has now set up shop, Grégoire reveals his creative territories to us: simplicity, purity, and beauty, which in his hands are ultimately expressions of a great sincerity.

# Grégoire Gardette

STANDING IN THE SHADOW OF THE LIGHT



HIS UNIVERSE

Grégoire Gardette has long built bridges between art and visual communication as a way to channel the inspirations that come to him from his many journeys, near and far, outside and in. He refuses to let later seasons diminish his creativity. His double G has become a recognizable signature in the many images and environments that he has developed for large hotels around the globe, as well as museums, brands, and major figures in the worlds of culture, luxury, lifestyle, travel, and perfume.

“I see myself as a designer who practices self-effacement; I am merely a medium between the subject and the spectator client.”

**THE MEDITERRANEAN: LINES OF WATER AND LIGHT**  
Anchored in the Mediterranean, Grégoire Gardette loves how its lifestyle blends warmth, relaxation, and elegance. “For me, the Côte d’Azur is just my port of registry. The South of France is such an incredible place, because it’s easy to leave and easy to come back to! The only way to grow and

understand the world is to travel. Nothing happens if you stay put.”

**GRÉGOIRE AND FRAGONARD, A FRIENDSHIP OF ALMOST THIRTY YEARS**  
“I met Agnès Costa in the South of France at a dinner at the home of the gallerist Catherine Issert in 1990. That’s also when we began working together. I have remained loyal to the Costa family since then. It’s been a pleasure to work with them on creating their catalogues and editorial documents.” Grégoire admires Fragonard and how it has

grown under the guidance of the Costa sisters. “They are uniquely complementary. They’ve been able to create a cosmopolitan brand with a French Riviera spirit that expresses the values of joie de vivre, happiness, and hospitality. I think it’s the only brand that allows people to find pleasure in an original and economical way. Fragonard’s goal is to make someone happy.”

**NOMADE L’ATELIER, HIS NEW ADVENTURE**  
GG Factory is becoming Nomade l’Atelier, a branding and design

firm that, under Grégoire’s creative direction, will continue to assist clients in conceiving and developing their visual territories. By focusing mostly on publishing, Grégoire appears to be going back to his roots. This year he will finish his first collection for Nomade Éditions, called “The great simple recipes.” In the spirit of the trend of “bistronomy,” this series of notebooks is the result of encounters with several chefs who are associated with a prestigious hotel. Paul, his twenty-five year old son, holds a master’s in graphic design and lives in Shanghai. As part of a graphic

design collective, he is in charge of Nomade Network Production, which works in new media and digital technologies: video motion, stop motion, and 3D. The new generation wants to ensure Nomade l’Atelier’s relevance in the digital age.

Nomade l’Atelier,  
12, rue du Malonat,  
Nice

Interview by Radia Amar





Left page:  
Zénaïde wears the  
blockprinted cotton  
dress *Aria*, €40.  
*Paros* woven straw  
basket with leather  
shoulder strap, €55.

Right page:  
Hélène wears the  
orange, cotton print  
dress *Zélia*, €30.



The bell is ringing! Summer vacation is here! Not long after arriving at the seaside cottage, the kids begin to ask if they can go outside to play in the water and sun. During these magical moments children's carefree nature rules the kingdom of Poseidon. For summer 2019, Petit Fragonard has created a capsule collection of light, colorful outfits, dresses, and kurtas, all of which promise a summer full of smiles and play.

# Splashing about

Photographs: Camille Richez





Left page:  
Above, to the left:  
Zénaïde and Hélène are  
wearing the cotton print  
kurta *Akilina*, €28.  
Above, to the right:  
Lucie and Hélène are  
wearing the cotton print  
and embroidered dress  
*Pénélope*, €35.  
Below, to the left:  
Noémie and Zénaïde are  
wearing the cotton print  
dress *Zélia*, €30.  
*Folegandros* woven straw  
basket, €60.  
Below, to the right:  
Mika wears the cotton  
print bodysuit  
*Petit poulpi*, €32.

Right page:  
Lucie wears the cotton  
gauze print kurta *Vénus*,  
€28.  
*Anafi* oven straw basket  
with leather shoulder strap,  
€40.  
*Odysseia* Cotton print pareo,  
€30.





THE SALE OF 15  
CHARITY BAGS  
PAYS FOR ONE GIRL'S  
EDUCATION  
FOR ONE YEAR.\*

\*For the last 7 years, Fragonard  
has provided financial support to  
the San Jose Puram girls' orphanage,  
located 50 km outside Delhi, India.

Maison Fragonard donates 100% of its  
proceeds on the sale of this bag to this charity.



Left page:  
Above, to the left:  
Louane and Mika wear  
the *Enora* outfit, €40.  
Below, to the left:  
Hélène wears the cotton  
print T-shirt *Déeses*, €30.  
Right:  
Noémie and Lucie wear  
the cotton print and  
embroidered top *Ciré*, €25.

Right page :  
Hélène carries  
the cotton canvas print  
charity bag, €25.  
Alexia and Noémie  
wear the cotton  
blockprinted dress  
*Artémis*, €60 and €45  
respectively.



Bulgarian rose, Egyptian jasmine, Indian tuberose... Natural ingredients are paramount in the marketing of perfumes and the minds of the general public, totally eclipsing the ones that are chemically synthesized. And yet, the secret of a beautiful olfactory esthetic lies in combining both kinds of ingredients.

Welcome behind the scenes to see how it all works.

By Laurence Ferat

# Natural & synthetic,

inseparable components of good perfume.

When you step into a perfumery and ask the sales staff for the composition of a popular perfume, they will probably only list the natural ingredients present in its top, middle, and base notes. This is understandable, given that they, or rather the marketing department staff, developed a certain sales pitch around them. The act of buying a perfume is by nature irrational, relying heavily on the projection of a sense of the imaginary. Unlike perfume “noses,” who are able to conceptualize and verbalize an aroma, the general public gravitates to tangible things such as the design of the bottle, a glamorous icon, or a trendy name.

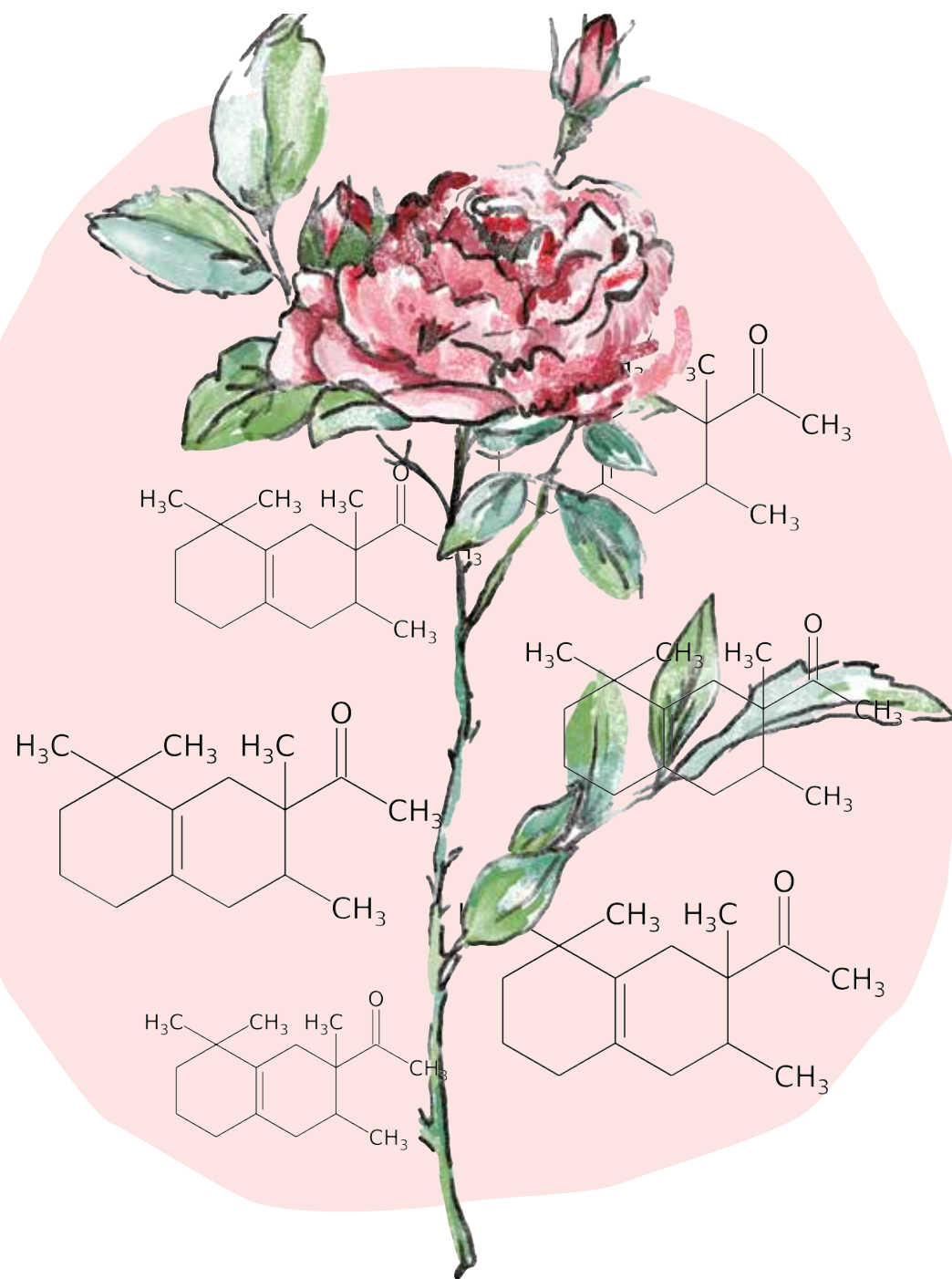
Basically, most people want a story that is transporting; hence, the semiological potential of natural materials whose exotic provenance makes people dream of faraway places, whether it's bergamot from Calabria or cedar from the Atlas Mountains. The fact that they have a readily identifiable image is also reassuring. To the contrary, spelling out the name of a synthetic molecule, let's say Iso E Super or Dihydromyrcenol, which is present in many men's perfumes, is not exactly enticing to the general public. Worse yet, their mysterious naming risks censure in an age where smartphone apps flag ingredients to be avoided and organic is championed more than ever. As a result, some consumers mistakenly think that a good scent

is necessarily composed in full or in part of natural ingredients, even though a perfume is ultimately not to be eaten.

## CHEMISTRY, THE BASIS FOR ABSTRACT FRAGRANCES

All we have to do is go back to the beginnings of modern perfumery at the end of the 19th century to see how much chemistry has contributed to this field. Before then, scents were entirely plant-based, with all the limits that this entails: little choice, low staying power, and a medicinal odor, among others. Not to mention frequent recourse to animal extracts, which we now consider unethical. The arrival of molecules (as synthetically generated ingredients are called) changed everything, especially by reducing the cost of perfume, which helped democratize it.

Looking back, we can see that the first blockbuster perfumes from this period all relied on one of these molecules. For example, Coumarin, which was obtained from the tonka bean in 1870 by an English chemist, was key to the success of Houbigant's *Fougère Royale* in 1884. Its notes of hay, almond, and tobacco combined with lavender, geranium, and oakmoss evoked the freshness of forest undergrowth. Similarly, without Ethylvanillin, there would be no *Shalimar*





from Guerlain, and without aldehydes, we wouldn't have any No. 5 from Chanel. The list of marvelous molecules behind many smash successes is long. Ironically, one of the amazing qualities of chemical processes is that they reproduce the natural, to perfection at that. "Smell a synthetically reconstituted rose scent and an essential rose oil, and everyone will tell you that the more natural note comes from the former, and that they prefer it," says Jean Guichard, the perfumer who created *Soleil* for Fragonard and the former director of the Givaudan school of perfumery. "This is due to the olfactory quality of the essential oil, which has unpleasant notes of artichoke and which is unable to evoke fully the purity of a petal's aroma in the early morning. A rose's freshest aspects are the most volatile, and they are lost in the distillation process, once the material is heated. Conversely, when you recreate a rose in the laboratory, you are able to assemble all its components, create this sense of likeness."

A NATURE THAT IS OFTEN "MUTE"

And rose still yields a scent during extraction, which is not the case for many plants that are classified as "mute." Lily of the valley is a perfect example, as interpreted by Edmond Roudnitska in Dior's famous *Diorissimo*, which he created in 1956 with the help of artificial ingredients. He said, "Nature may be generous, but synthesis is even more giving; it is a horn of plenty that has given perfumers thousands of products." Thus, fruits such as apple, black cherry, blackberry, and raspberry, which are present in most women's perfumes, can only be obtained through chemical reaction. The same holds true for water notes and abstract sensations of freshness. Olivier Pescheux of Givaudan surmised, "Without molecules, we would still be making eau de cologne or perfumes that waver between woody and aromatic notes." His associate Céline Ellena agrees. "When I envisioned *Pivoine* for Fragonard, nature was unable to provide me with an essential oil; splendid as the flower is, it's totally mute! So, I used Helional, Florol,

**Ironically, one of the amazing qualities of chemical processes is that they reproduce the natural, to perfection**

and phenethyl alcohol to mimic the scents of water, wind, and peony petals. I added some essential oils of geranium and ylang-ylang to create an ultimately delicate and transparent effect. I would never have been able to create a perfume so close to what one can smell in a garden without combining these two kinds of scents." Daniela Andrier, perfumer at Givaudan and author of Fragonard's best-selling *Fleur d'oranger*, used the image of stretch cotton fabric to explain chemistry's contribution to perfume. "This is a cotton with added spandex that adds high-tech performance and comfort, and which allows for shapes and a texture that fit our bodies snugly. This would be impossible to achieve with 100% raw cotton. The natural ingredients form a leitmotif, a frame within which the synthetics insert themselves. The natural ingredient has different attributes that give a sense of life and which fit differently on every person's skin. Synthetics are more monolithic, but they permit stable evaporation. This makes it interesting to combine them." Such technical notions probably are not that interesting to consumers, yet they would not be able to find a fragrance that remained constant across all of their purchases. Moreover, an essence necessarily smells differently from one season and place to another, just like wine. Another drawback to nature is that its field of possibilities is not infinite. It has become rare for suppliers to propose a botanical species with a scent that has never been smelled before, because most of the plants on our planet have already been analyzed in depth to study their potential emanations. Consequently, in recent years, novelties registered as natural come mainly from two new sources: either new extraction techniques (using more sophisticated means of distillation, or gas extractions that are more faithful, because they do not heat the material) or biotechnology, through the provocation of enzymatic reactions or biocatalysis in a flower or type of wood to create new scents. This is somewhat the principle of adding yeast to flour to make bread, or fermenting grape sugar to make wine.

Biotech has become a major area of current research, even if its inventions remain confidential. New scents must observe both ethical and ecological principles, in addition to being of olfactory interest; hence, the long process.

WHEN WILL COMPOSITION BE RECOGNIZED AS AN ART?

People often believe that natural ingredients are necessarily expensive, compared to chemicals, which are believed to be affordable. Yet, consider the case of citrus, which is often used to give a sense of bursting freshness (especially in colognes, where they form as much as 75% of the ingredients). Their price remains very affordable, as their exploitation depends on food industry sub-products. Sweet orange essential oil, which comes from rinds recovered from juice factories, sells for around €13 per kg. Conversely, some molecules sell for exorbitant prices, due to their sophisticated processes. For example, Muscenone, known for its clean and reassuringly round notes, sells at about €400 per kg. Ambroxan, a unique amber-wood scent, can also sell for several hundred euros a kilo.

Of course it's neither price nor the provenance of the ingredients that makes a perfume, rather its signature and power to evoke. These depend primarily on the talent of the nose who weaves the threads of the various materials, as if by magic. Olivier Pescheux mused, "Somewhat as in music, a harmony of scents consists of several, simultaneous notes. The molecule is the main note in such a harmony, because it immediately tells a precise, simple story. The natural essences that are added form the melody. For example, essential oil of patchouli contains more than a hundred components. I used 25% in my fragrance *Patchouli* for Fragonard, to which I added citrus to lighten the mix. At the same time, Pepper Wood, a spicy, woody molecule, forms a bridge between this flight of freshness and this husky wood, and (synthetic) musks bring softness and sensuality." This patchouli, which is alternately fresh, sharp, slightly floral, and then sugary, is more like a symphony than a solo. It also sums up very well why we buy perfume, because it takes us on a journey of the senses. How we travel there doesn't really matter, in the end. Many people point out that the composition of perfume should be considered as an art, alongside music, dance, and poetry.



CAREFULLY MONITORED INGREDIENTS

Have you ever been surprised to find that your perfume "no longer smells the way it used to?" It's possibly, if not probably, because one of its ingredients no longer complies with current legislation. The IFRA (International Fragrance Association, [www.ifraorg.org](http://www.ifraorg.org)) was founded by industry in 1973 to ensure the innocuousness of raw materials used in perfumery. It regularly issues directives (called "amendments") that regulate their standards of use. Companies must observe these amendments, which regularly reduce the scope of the possible. Time-tested ingredients have all been analyzed to detect any allergenic or toxic potential. A certain number of ingredients have already been prohibited or limited to very low doses, such as furocoumarins, which are present in bergamot, orange blossom, and grapefruit, methyl eugenol, which is used in nutmeg and clove, or oakmoss, which is present in Chypre or Fougère perfume families. Natural ingredients may also be cleansed in the laboratory of their irritant substances, but this impacts their smell. Hence, the growing interest in using synthesized molecules in formulae, given their extensive innocuousness testing prior to entering the market. To compensate for these restrictions, brands reproduce the banned substances as closely as possible, without, however, always achieving the same result. This is what leads to the often justified sensation that a perfume has changed. We just have to remember that it's for our own safety.



A RECIPE FROM THE EAST

# Japanese layering, Fragonard style

Layering is a 6-step cosmetics ritual used by Asian women to deep-cleanse their skin. After several trips to Japan, Niravone has become a fan. Here she shares her very own personal “recipe.”



1

REMOVE YOUR MAKEUP!

For a morning ritual, the first step involves using your traditional makeup remover. Oil is better at night, because it removes makeup from your skin more deeply, contrary to what people might think. Remove your makeup using your fingers; this way you'll also give yourself a mini-facial and stimulate your blood flow.

*Soins essentiels* Makeup Remover  
or *Vrai* Argan Oil.



2

CLEANSE!

I recommend using vegetable-based soaps for this essential step, which removes fat and cleans your face without being hard on your skin.

*Tout ce que j'aime* Soap,  
enriched with sweet almond oil  
and aloe vera.  
*Vrai* Vegetal Soap.



3

TONE UP!

Tonic lotion removes any chalky residue in the water on your skin and prevents your skin from drying out.

*Soins essentiels* Tonic Lotion  
with *Orange Blossom*.



4

REPAIR!

Serum protects, preserves  
and repairs your skin.

*Vrai* Facial Serum.



5

SUBLIMATE!

Pat gently around your eye  
to get any wrinkles or bags under  
your eyes to disappear.

*Vrai* Eye Contour Care.



6

HYDRATE!

Depending on your age, your skin,  
and the time of day, this final step serves  
to hydrate (day/night cream,  
anti-wrinkle cream, etc.).

*Royal Jelly* Face Cream  
(for normal to mixed skin),  
*Vrai* Anti-Aging Face Cream  
(for mature or dry skin).

## HOMEMADE EXFOLIATION RECIPE

Argan oil exfoliation  
(to be done once a week)

Ingredients: honey, argan oil,  
almond powder (for your face and neck,  
but avoid the area around your eyes),  
or cane sugar  
(for the rest of your body).

Mix 1 tablespoon of each ingredient  
(adjust the proportions as necessary  
to achieve the desired consistency), apply  
to your skin, and rinse off with warm water.  
You can use any leftover amounts as a mask  
for the ends of your hair.



You can find our products in our stores or online at [www.fragonard.com](http://www.fragonard.com).



# Inspiring Gardens

By Alexia Guillier and Charlotte Urbain



Nature is an endless source of inspiration. And when shaped, guided, or embellished by the human hand, it becomes a work of art, a space of powerful artistic expression, and a laboratory of emotions. Here are four gardens that each represent different poetic universes, four of Fragonard's favorites that we think everyone should see!

## **The *Jardin Agapanthe*, IN NORMANDY**

Located some thirty kilometers north of Rouen, the *Jardin Agapanthe* is the fruit of the landscape architect Alexandre Thomas' many, extensive labors. Conceived as his personal research laboratory, it is a unique garden that is constantly evolving and sure to surprise, no matter the season. It covers more than 9,000 m<sup>2</sup> of sandy ground where earth movements have been intentionally accentuated and plants staged alongside antique furniture, fountains, and other decorations. Like an antique dealer, this landscape architect combines exceptional plants of all ages, sizes, and shapes with a rigor that is at once traditional, daring, and exotic. He has fashioned a singular and highly poetic space, a maze of terraces and walls, basins and waterways that lead through a series of surprising environments.

*Jardin Agapanthe*  
1, impasse Agapanthe  
76850 Grigneuseville  
[www.jardin-agapanthe.fr](http://www.jardin-agapanthe.fr)  
Open Fridays, Saturdays, and Sundays  
(and Thursday during the high season)



Photographs: ©Laugery-Les Jardins de Marqueyssac-Dordogne

## **The Overhanging Gardens of Marqueyssac IN DORDOGNE**

The picturesque, historic 22-hectare park of Marqueyssac is a registered landmark. Its 17th century chateau is surrounded by extraordinary overhanging gardens. They consist of more than 150,000 hundred-year-old boxwood trees that date back to the second half of the 19th century,

when Julien de Cervel placed his esthete's imprint on the property. Using undulating motifs, winding, circular paths, small staircases, rotundas, he drew his inspiration from the Italian Romantic style. He was a devotee of fruit trees, organizing perspectives, and follies in boxwood, all of which are still shaped and trimmed by hand. Belvederes, rock gardens, waterfalls, and beautifully arranged green spaces line the shaded, six-kilometer walk. The panorama of these gardens that slope down for 130 meters

is breathtaking. The belvedere overlooking the Dordogne provides an exceptional vista over the entire Périgord valley, the river, its chateaux, and its villages, many of them considered among the most beautiful in all of France. The fantasy and roundness of this site classified as a "Remarkable Garden" leave visitors with a sense of softness and romanticism.

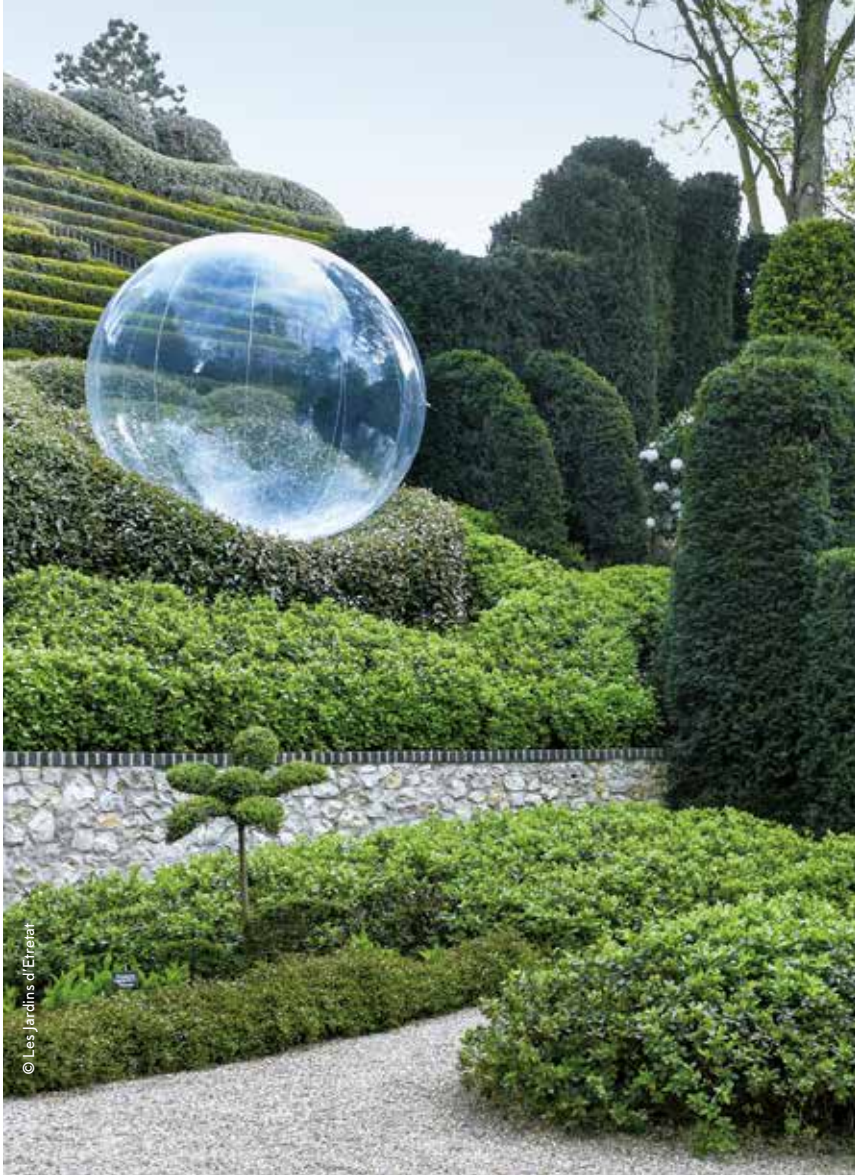
*Jardins de Marqueyssac*  
24220 Vézac  
[www.marqueyssac.com](http://www.marqueyssac.com)



The *Jardins d'Étretat*  
IN NORMANDY

The adventure began in 2014, when Alexander Grivko, the Russian landscape architect and admirer of Monet, learned that Villa Roxelane in Étretat was being put up for sale. This house was built by a friend of the painter, the famous comic actress Madame Thébault. It is a small green paradise overlooking the cliffs and the sea. After working for major clients around the world, Alexander knew that he wanted to construct his own personal, experimental garden on the property, which had fallen into escheat. He planted more than 100,000 trees and bushes, boxwood and yew trees, rhododendrons, orchids, and local varieties interspersed with more exotic species. It is a “neo-futurist” garden that nevertheless remains fairly disciplined, drawing its inspiration from Italian Renaissance and French classical gardens. A devotee of contemporary art, he has envisioned an open-air museum where artists create both temporary and permanent installations. The property is divided into a succession of smaller gardens, each one more enchanting than the next: *Éléments*, which echoes the movements of the ocean, the waves, and swells, *Étreintes*, which hosts wicker pieces by the artist Wiktor Szostalo, and *Émotions*, which exhibits the stunning sculptures of Spanish artist Samuel Salcedo, giant, round, and expressive human faces. Poetic and dreamlike, the walk lasts for about two hours, a journey that transports visitors through a marvelous world.

The *Jardins d'Étretat*  
Avenue Damilaville, 76790 Étretat  
www.etretatgarden.fr  
Open every day of the year



The *Moulin Jaune*  
IN THE ÎLE-DE-FRANCE

An exceptional clown, Slava Polounine came from the Soviet Union in France in the late 1980s. His show “Slava’s Snowshow” toured worldwide. In 2001, he created a magical site that is in many ways a reflection of himself: the Moulin Jaune, listed in 2014 as a “Remarkable Garden” by the

French Ministry of Culture. To set foot in this creative laboratory, home to a number of artists from the former Soviet republics, is to enter a space of pure poetry and marvel. Permeated with the circus arts, each corner of this immense park has its own color and sense of make-believe. In this very particular atmosphere, visitors themselves become actors for a day, disguised and made up according to a chosen



theme. Located just a half hour outside Paris, the site is only open for specific events, which have included purple picnics, Georgia Day, and the Festival of Spring, where experimental performances mix with shows and improvised dancehalls, always according to a certain theme. Residents and visitors alike participate in the place’s joyous art of living, a veritable lesson in happiness ultimately, an experience

that everyone should have! To find out about upcoming opening dates, please consult the garden’s website or Facebook page.

The *Moulin Jaune*  
1, sente du Moulin-Nicole  
77580 Crécy-la-Chapelle  
Website: moulinjaune.com  
FB : www.facebook.com/lemoulinjaune/

FESTIVAL  
DES JARDINS  
DE LA CÔTE D'AZUR

Mediterranean Dreams  
The theme of the 2019 Festival of Cote d’Azur Gardens is “Mediterranean Dreams.” It is an invitation to journey and to dream. The festival includes a competition for the best landscape creations by French and international teams in gardens along the Cote d’Azur in Antibes, Juan-les-Pins, Cannes, Grasse, Menton, and Nice, as well as pop-up gardens outside the competition in several towns in the Alpes-Maritimes department. In April, a number of workshops, presentations, unique visits, and conferences will be offered to all members of the general public.

This is also an opportunity to discover the 75 gardens open to the public in the area, 12 of which have been recognized by the government as “Remarkable Gardens.” The festival allows visitors to live an open-eyed dream along the perfumed paths of the Mediterranean shores of the Cote d’Azur.

As a partner since its inception in 2017, Fragonard provides festival participants a free mini-creation olfactory workshop on lavender, followed by a visit to the perfume plant garden at the *Fabrique des Fleurs* and tour of the factory’s manufacturing areas.

Olfactory workshop  
at Fragonard’s *Fabrique des Fleurs*  
Every Thursday from April 4 to 25, 2019,  
at 2:00 PM in French and at 4:00 PM in English.  
Reservations required  
at museeparfumparisfragonard.regiondo.fr/animation-  
olfactive-visite-jardin-de-plantes-a-parfum  
Workshop duration: approximately 1.5 hours  
La Fabrique des Fleurs,  
17, route de Cannes, 06130 Grasse

Festival of Cote d’Azur Gardens:  
<https://festivaldesjardins.departement06.fr>



by  
Charlotte Urbain, Alexia Guillier  
and Laurence Pallotta

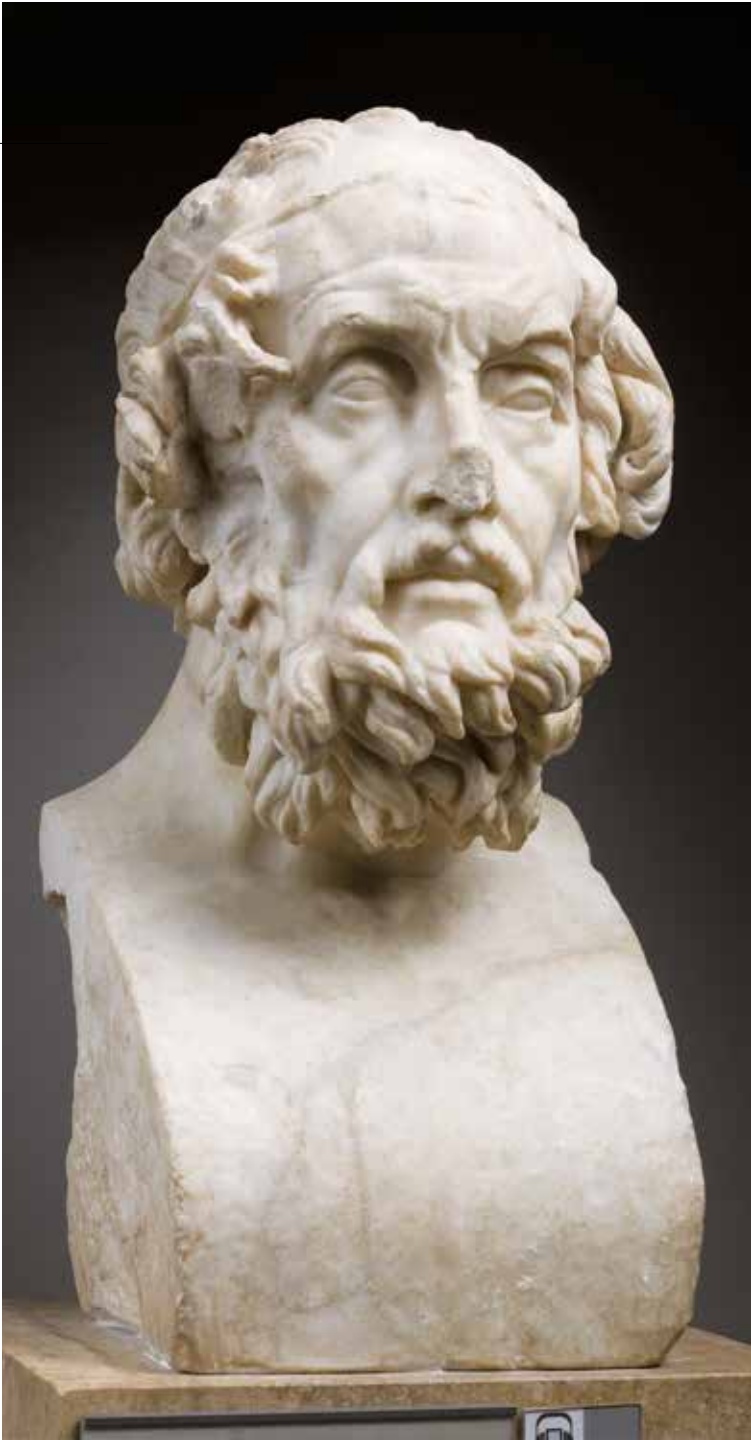
# The Louvre Lens

MARCH 27 – JULY 22, 2019  
“HOMÈRE”

Inaugurated six years ago, the Musée du Louvre-Lens has begun a new cycle of temporary thematic exhibitions. Since the exhibition “Homère” (which will run from March 27 until July 22, 2019) resonated with our year devoted to Greece, Fragonard’s editorial team wanted to highlight this magnificent, young, and dynamic museum, which is well worth the trip! This will be “the largest exhibition on Homer ever held in France,” Marie Lavandier, the museum’s director, tells us enthusiastically: an unprecedented exploration of the Homeric universe, including of course *The Iliad* and *The Odyssey*, but also more broadly, the mystery surrounding the poet and his lasting influence, even into the present day.

Musée du Louvre-Lens  
6, rue Charles-Lecocq, Lens  
Ph: +33 (0)3 21 18 62 62

Imaginary portrait of the poet Homer, 2nd century CE, after an original Greek bust sculpted in ca. 150 BCE. Paris, Louvre Museum © Musée du Louvre, distr. RMN-GP / T. Olivier



# Paris

MARCH 23 – SEPTEMBER 15, 2019  
TUTANKHAMEN: THE PHARAOH’S TREASURE

To celebrate the centenary of the discovery of Tutankhamen’s Tomb by British archaeologist Howard Carter, Paris welcomes this extraordinary traveling exhibition of more than 150 works, 50 of which are being shown outside Egypt for the first time ever. Starting with archival footage of the excavations in the Valley of the Kings, the exhibition takes viewers back in time to 1,400 BCE as they discover the ancient treasures of the Pharaohs.

Grande Halle de la Villette  
211, avenue Jean-Jaurès, Paris, 19th arron.  
Ph: +33 (0)1 40 03 75 75

Miniature canopic casket in effigy of Tutankhamen  
18th dynasty, Reign of Tutankhamen, 1336 - 1327 BCE  
Gold, colored glass, carnelian  
Luxor, Valley of the Kings, KV62, Treasury Chamber  
Photo credit: © Laboratoriorosso, Viterbo, Italy



MARCH 16 – JULY 14, 2019  
A GENERATION IN REVOLUTION.  
FRENCH DRAWINGS FROM THE MUSÉE FABRE, 1770-1815

The pivotal period of the French Revolution left its mark on a whole generation of artists who witnessed the complete transformation of their modes of creation. Some, like David, chose to mine classical history, while others preferred to depict intimate, picturesque scenes. Between neoclassicism and pre-romanticism, this selection of 80 drawings from the collection of the Musée Fabre in Montpellier reveals the finesse with which some of the greatest French artists of the time (Girodet, Prud’hon, Gérard, and Fabre) transitioned from the old world to that of the 19th century, in prelude to modernity.

Musée Cognacq-Jay  
8, rue Elzévir, Paris, 3rd arron.  
Ph: +33 (0)1 40 27 07 21

François-Xavier Fabre (1766-1837) - Académies: recto: nude figure grasping a stone cube - verso: figure with hand resting on hip, resting against a base - black chalk and stump, white chalk highlights, graphite preparatory sketch - 58x44 cm, 19th century. © Musée Fabre Montpellier Méditerranée, photo: Frédéric Jaumes

JUNE 18 – SEPTEMBER 22, 2019  
BERTHE MORISOT (1841-1895)

This exhibition traces the exceptional career of this woman artist who was a major figure of the avant-garde in Paris in the second half of the 19th century: Berthe Morisot. In her attempt to “capture something in passing,” she explored various themes of modern life, such as bourgeois intimacy, the newfound taste for holidays, fashion, and female domestic work. Her subjects and the speed of her execution reflect the temporality of her representation, as she constantly confronted the ephemeral and the passage of time.

Musée d’Orsay  
62, rue de Lille, Paris, 7th arron.  
Ph: +33 (0)1 40 49 48 14

Berthe Morisot, *The cradle*  
preparatory sketch in graphite pencil  
58x44 cm - 19th century  
© RMN- Grand Palais (Musée d’Orsay) / DR





MARCH 26 – JULY 21, 2019  
THE BLACK MODEL,  
FROM GÉRICAUT TO MATISSE

This exhibition adopts an interdisciplinary approach combining the history of art and the history of ideas to confront the esthetic, political, social, and racial challenges of depicting black figures in the visual arts, from the abolition of slavery in France in 1794 to modern times. It focuses mainly on the figure of the model, on the dialogue between the artist who paints, sculpts, engraves, or photographs, and the model, who poses.

Musée d'Orsay  
62, rue de Lille, Paris, 7th arron.  
Ph: +33 (0)1 40 49 48 14

Edouard Manet, *Olympia* © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski



FEBRUARY 19 – AUGUST 25, 2019  
CALDER-PICASSO

Alexander Calder (1898-1976) and Pablo Picasso (1881-1973), two of the 20th century's greatest artists, both explored figurative and abstract themes. This exhibition of more than 150 pieces looks at how the notion of "full and empty" expresses itself in their work, whether in resonance or as a difference. The eminently modern quality of Calder's and Picasso's approach prioritize the viewer's direct, personal experience in looking at their works by giving them obscure or even illusory perspectives.

Musée Picasso  
5, rue de Thorigny, Paris, 3rd arron.  
Ph: +33 (0)1 85 56 00 36

Pablo Picasso, *Portrait of a young girl*, April 3, 1936, Oil on canvas, 55.5x46 cm. Musée National Picasso-Paris, donation, 1979 © Picasso Estate 2018

MARCH 13 – JUNE 30, 2019  
THE NABIS AND DECORATION:  
BONNARD, VUILLARD, MAURICE DENIS

This exhibition devoted to the decorative and ornamental arts of the Nabis is a first in France. As pioneers of modern decoration, Bonnard, Vuillard, Maurice Denis, Sérusier, and Ranson advocated for a direct connection between art and life; they wanted beauty to form part of people's daily lives. From the group's founding until the late 1880s, decoration was a fundamental strategy for tearing down the boundary between fine art and the applied arts. The exhibition contains a representative selection of their paintings, drawings, prints, and various art objects, which are characterized by simplified forms and graceful lines often influenced by Japanese art.

Musée du Luxembourg  
19, rue de Vaugirard, Paris, 6th arron.  
Ph: +33 (0)1 40 13 62 00

Maurice Denis, *April* (detail), 1892 © Otterlo, Kröller-Müller Museum Collection



MAY 2 – AUGUST 12, 2019  
FORGOTTEN KINGDOMS:  
HEIRS OF THE HITTITE EMPIRE

The Hittite Empire, the rival power to Ancient Egypt, dominated Anatolia until about 1,200 BCE. In its wake, remarkably modern kingdoms emerged in what is now Turkey and Syria as the heirs to the political, cultural, and artistic traditions of this disappeared empire. This exhibition allows viewers to rediscover the legendary sites of this forgotten civilization, such as the majestic ruins of Tell Halaf. As part of an ongoing effort to protect endangered cultural heritage sites, the Louvre became a founding member of ALIPH, the International Alliance for the Protection of Heritage in Conflict Areas, in 2017.

Musée du Louvre  
Hall Napoléon  
Rue de Rivoli, Paris, 1st arron.  
Ph: +33 (0)1 40 20 50 50



Stele of the Scribe Tarhunpiyas, Department of Near Eastern Antiquities, Louvre Museum © Musée du Louvre, distr. RMN-Grand Palais / F. Raux



OCTOBER 22, 2019 – JANUARY 2, 2020  
THE ART OF EMBROIDERY IN THE MIDDLE AGES:  
FROM THE COLLECTIONS OF THE MUSÉE DE CLUNY AND BEYOND

Still barely known today, silk, gold, and silver embroideries were considered to be some of the finest, most expensive forms of textile production in the Middle Ages. This exhibition explores the specific characteristics of embroidery, as well as its connection to other arts, such as painting, by looking at a number of aspects including its production centers, influences, techniques, uses, embroiderers, and clients. Works from the Musée de Cluny's own collections will be shown alongside pieces on loan from some of Europe's major institutions, including the Victoria & Albert Museum in London and the Royal Museums of Art and History in Brussels.

Musée de Cluny  
28, rue du Sommerard, Paris, 5th arron.  
Ph: +33 (0)1 53 73 78 00

Embroidered leopards: embroidery with silk, gold, silver, pearls, and glass studs. England, ca. 1330-1340. Musée de Cluny, Cl. 20367

Marseille



JANUARY 25  
APRIL 22, 2019  
“VOIR LA MER”  
[“SEE THE SEA”]  
BY SOPHIE CALLE

In January 2019, five exhibitions at five museums across Marseille will present the work of visual artist, photographer, writer, and filmmaker

Sophie Calle: the Musée des Beaux-Arts, the Muséum d'Histoire Naturelle, the Musée Grobet-Labadié, La Chapelle de la Vieille Charité, and Château Borély – Musée des Arts Décoratifs, de la Faïence et de la Mode. These events form a remarkable itinerary that allows viewers to explore the many facets of this artist's work, and they represent an extension of her project *Sur les pas de Sophie Calle* [“In Sophie Calle's footsteps”].



# Avignon

**JUNE 7 – SEPTEMBER 15, 2019**  
**PICASSO. LEVER DE RIDEAU. L'ARÈNE. L'ATELIER. L'ALCÔVE**  
[“PICASSO. LIFTING THE CURTAIN: THE ARENA, THE STUDIO, AND THE ALCOVE.”]

The Musée d'Avignon celebrates Pablo Picasso's passion for spectacle. From the “Saltimbanques” (engraved in 1905) to the last erotic engravings in the “347” series (made between March and October 1968), Picasso never stopped exploring these themes in his printmaking work. From the big top to the arena, from the arena to the alcove, the artist reveled in the feats of the circus and bullfighting, as well as the relationship between painters and sculptors and their models, and last but not least, the battles of love that intertwine human bodies.



Pablo Picasso, *Le couple*, 1904, 380 x 275  
Musée Angladon  
© Succession Picasso 2018

**Musée Angladon**  
**Collection Jacques Doucet**  
**5, rue Laboureur, Avignon**  
**Ph: +33 (0)4 90 82 29 03**

# Cannes

**JULY TO OCTOBER 2019**  
**NIKI DE SAINT PHALLE**



Two art institutions in Cannes will pay homage to Niki de Saint Phalle, one of the most important women artists of the 20th century. Born in Neuilly-sur-Seine in 1930 and died in 2002 in California, Niki de Saint Phalle was a sculptor, painter, visual artist, and filmmaker. She created a number of works that made a huge impression on the general public and influenced an entire generation of younger artists. These two remarkable exhibitions will run all summer at the Centre d'Art La Malmaison and the Villa Domergue in Cannes.

**Centre d'Art La Malmaison**  
**47, La Croisette, Cannes (July-October 2019)**  
**Villa Domergue**  
**Avenue Fiesole, Cannes (July-September 2019)**

Niki de Saint Phalle, *Louise*, 1965  
Mixed media (wire mesh, fabric, wool, glue, etc.)  
68.3 x 96.2 x 44.5 cm. Unique piece  
Courtesy Galerie GP & N Vallois, Paris  
Photo: André Morin

# Nice



**JUNE 14 – LATE SEPTEMBER 2019**  
**ALAIN FLEISCHER,**  
**L'IMAGE QUI REVIENT**  
[“THE RECURRING IMAGE”]

As part of “Nice 2019, l'Odyssée du Cinema” the Musée de la Photographie Charles Nègre will exhibit the protean work of Alain Fleischer, an artist who has authored fifty books, three hundred and fifty films, and a large number of installations and photographs. Fleischer has systematically investigated and explored one main issue throughout all his works: what do images consist of, and what is the nature of images? This exhibition uses old and new images and installations to ponder a very specific question: what distinguishes a still image that one sets to motion from a moving image that one halts abruptly? Alan Fleischer has never stopped creating for the sake of entertaining us, in the best sense of the word, with images and installations that are as complex as they are playful, and which all seek to dismantle the illusion of the photographic image.

**Musée de la Photographie Charles Nègre**  
**1, place Pierre-Gautier, Nice**  
**Ph: +33 (0)4 97 13 42 20**

Happy days with Velasquez,  
1986 © Alain Fleischer, 120 x 180 cm

# Monaco

**JULY 6 – SEPTEMBER 8, 2019**  
**DALÍ, UNE HISTOIRE DE LA PEINTURE**  
[“A HISTORY OF DALÍ'S PAINTING”]

On the occasion of the thirtieth anniversary of his death and the centenary of his first exhibition, the Grimaldi Forum pays homage to the painter Salvador Dalí with an exhibition and event devoted entirely to him: *Dalí, Une Histoire de la Peinture*. The exhibition, curated by Ms. Montse Aguer, Director of the Dalí Museums, with the generous support of the Fundacio Gala-Salvador Dalí, brings together more than fifty paintings and thirty drawings made between 1910 and 1983 to illustrate the various stages of his artistic development. The retrospective also shows how Dalí participated in the various currents of 20th century painting. A constant runs throughout the show: his landscapes, where we see the influence that the great masters of painting had on his creative process.



**Grimaldi Forum**  
**10, avenue Princesse-Grace, Monte-Carlo**  
**Ph: +377 99 99 20 00**

Robert Whitaker, *Portrait of Salvador Dalí*, c. 1968  
Robert Whitaker © Fundació Gala-Salvador Dalí, Figueres, 2018

# Menton



**UNTIL APRIL 22, 2019**  
**JEAN COCTEAU'S LOVERS**

Jean Cocteau, poet, painter, draughtsman, author, filmmaker, faithful in love and friendship, considered the theme of “lovers” in the form of “fiancés” and “married couples” again and again throughout his career. This romantically themed exhibition features sixty works by this multitalented artist: drawings, lithographs, manuscripts, ceramics, and photographs from the museum's own holdings as well as from the Severin Wunderman Collection. One part of the *Immamori* come from the Musée du Bastion in Menton, which Jean Cocteau himself founded. There are twenty-one drawings depicting couples of lovers in imaginary settings inspired by the port of Villefranche-sur-Mer. It's impossible not to be charmed by these stylized figures locked in a passionate embrace, figures sketched along the edge of the sea, couples drawn in India, among many others, all exhibited for the first time in Menton. Visitors can also discover this master's drawings from *The White Paper* and his famous erotic drawings for *The Odyssey*, as well as the ceramics he made in the Madeline-Jolly studio.

**Musée Jean Cocteau**  
**Quai Napoléon-III, Menton**  
**Ph: +33 (0)4 89 81 52 50**

Jean Cocteau, *Fawns in profile*, 1958-1960  
Pastel and graphite pencil on paper, No. verso: 66.49



New places spring up alongside our boutiques in Paris and Provence each season. Among the various concept stores, restaurants, bars, and hotels, the teams at *Fragonard Magazine* have discovered a number of jewels for you in Paris, Avignon, Marseille, and Cannes.



Levantine

© Levantine

## PARIS

### KODAWARI RAMEN

29, rue Mazarine  
Paris, 6th arrondissement  
Ph: +33 (0)9 70 91 12 41

If you've never had ramen, it's basically a Japanese chicken and noodle soup! But you no longer need to travel 9,700 km to have the real thing and feel as if you are in the Land of the Rising Sun. Located in the Odéon neighborhood, Kodawari Ramen offers its clients a Japanese Zen sitting area in addition to the main room of the restaurant.



Kodawari



© David Duchon-Doris

### ALFRED SOMMIER

20, rue de l'Arcade  
Paris, 8th arrondissement  
Ph: +33 (0)1 88 22 33 44

Located in the heart of Paris a few steps from the Opera Palais Garnier, this prestigious 5-star hotel has preserved the soul of what originally was a family residence built in 1860. The 80 rooms and 22 suites, along with the garden, provide hotel guests with an authentic, refined setting.

### 42 DEGRÉS

109, rue du Faubourg-Poissonnière,  
Paris, 9th arrondissement  
Ph: +33 (0)9 73 65 77 88

Located in the 9th arrondissement, not far from the Church of Saint-Vincent-de-Paul, 42 Degrés is the first restaurant in France to offer a cuisine that is 100 % raw (meaning food that has not been transformed and only lightly cooked). The concept of serving exclusively organic, vegan, and gluten-free dishes has won over health-food devotees and carnivores alike!

### VERMILLON

5, rue de Calais  
Paris, 9th arrondissement  
Ph: +33 (0)1 42 41 49 68

A small restaurant that feels big! Vermillon is a neighborhood restaurant situated in the heart of Pigalle whose rich menu features fresh, seasonal, homemade dishes. If you like chocolate cake and good wine, this is the place for you!



© Louise Winfield





Horticus

**HORTICUS**

22, rue Yves-Toudic  
Paris, 10th arrondissement  
Ph: +33 (0)9 51 51 04 77

Are you looking for unique bouquets and creative flower arrangements? Look no further; you’ve come to the right place! Horticus specializes in urban gardening, combining fresh, seasonal plants with beautifully designed objects.



Levantine

**LE PARTI DU THÉ**

65, rue de Lancry  
Paris, 10th arrondissement  
Ph: +33 (0)1 42 00 96 38

Tea lovers will not be disappointed! For almost fifteen years, Le Parti du Thé has offered high-end teas for which only the best leaves have been selected. Located next to the Canal Saint-Martin, this small bar has almost 300 varieties of tea on hand.



Le Parti du Thé

© Le Parti du Thé

**LEVANTINE**

36, rue Bichat  
Paris, 10th arrondissement  
Ph: +33 (0)1 83 56 18 56

A friendly ambiance and copious portions of delicious Israeli cuisine characterize this new Hummus Bar. Located near the Canal Saint-Martin, it envelops diners in a hip, Middle Eastern atmosphere.

**INSTITUT GIACOMETTI**

5, rue Victor-Schoelcher,  
Paris, 14th arrondissement  
Ph: +33 (0)1 44 54 52 44

Located in the Montparnasse neighborhood, the Institut Giacometti opened its doors for the first time in June 2018. The more than 70 sculptures that populate this space have precisely reconstituted the Swiss artist's studio. Temporary exhibitions run here year-round as well.

# MONACO

**BEL ŒIL**  
23, rue de Millo  
Monaco  
Ph: +377 97 97 49 56.

Bel Œil is a name that perfectly sums up the intuitive approach and sure taste of this “Made in Côte d’Azur” interior decoration firm, which has just opened a showroom in the Condamine district. The boutique’s keen sense for design and contemporary furniture showcases trendy brands such as Cassina, Edra, Flexform, Flos, Fritz Hansen, Gervasoni, Living Divani, Magis, Meridiani, Molteni, Porada, among many others.



# NICE

**SUPER LOBSTER**  
12, passage Masséna  
Nice  
Ph: +33 (0)4 97 08 47 93.

Inspired by the seaside lobster shacks on the East Coast of the United States that he has imported to this side of the Atlantic, Nice’s own Grégory di Carlo has made this revisited version of street food based on American lobster a must in this city! Try the fresh lobster or eat a lobster roll (a well stuffed sandwich on a bun) along with savory fries, salads, coleslaw, sweet potato, or fresh corn, all in this charming setting.



© SuperLobster

**YOGA BIKRAM NICE**  
3, montée du Commandant-Octobon  
Nice  
Ph: +33 (0)4 93 56 96 36.

Emmanuelle, a yoga instructor, invites practitioners to try the Bikram or “hot yoga” method created by Bikram Choudhury. This involves executing 26 specific postures

and 2 breathing exercises in a strict order that lasts for 1.5 hours... in a room heated to 40 °C. It’s a test of anyone’s flexibility, endurance, and strength. The well-lit studio and comfortable changing rooms provide a supportive environment for one’s practice.



© BikramNice



ESSTRA

22, avenue du Maréchal-Foch  
Nice

Ph: +33 (0)4 93 54 06 45.

An urban organic specialty food shop and café-bistro are the concept behind this authentic spot created by Alexandra and Mathieu (the chef), which puts a premium on quality, local sourcing, and environmental awareness. The products that line the shelves and adorn the displays, like all the ingredients used in the dishes on the menu, come from small, organic producers in the region. Come here to fill up your shopping basket or sit down to try the daily special. Either way, you're guaranteed to enjoy rich, seasonal Provencal flavors!

CANNES

FRENCH

43 bis, rue Félix-Faure  
Cannes

A mix of "Fresh" and "French food," FRENSh combines the concept of fast food with tapas-style dishes typical of French cuisine, all made with fresh ingredients, from sandwiches to salad and dessert. How does it work? Order at the counter and eat there (on the terrace) or to go. The front window is riding the health trend of the moment, with its wide range of freshly squeezed fruit juices and smoothies, quiches, mixed salads, vegetarian and vegan dishes, along with a few desserts.



FRENSh

UVA

13, boulevard de la République  
Cannes

Ph: +33 (0)4 93 68 57 01.

Created in homage to the mighty grape, the tables at chef Christian Castel and pastry chef François Pietri's restaurant draws lovers of good wine to a seasonal, locally sourced, carefully prepared cuisine. A list of five hundred wines (from grand crus to small vineyards) goes hand in hand with the Mediterranean-inspired recipes. The decor is in natural wood, the chairs are comfortable, and the patio in the back and the bar are friendly. Gourmets welcome!



UVA

MAISON  
CHARLOTTE BUSSET

26, rue Hoche  
Cannes

Ph: +33 (0)4 22 78 00 87.

Noémi Burlaud is the founder of this tea salon whose menu -and talents- extend to the domain of salty flavors. In addition to making hand-made cookies, the house's star item, the pastry chef offers homemade, seasonal dishes and gourmet breakfasts, served all day long. The menu has flavors from the world over, and they all share one essential thing: fresh, high-quality ingredients.



Maison Charlotte Busset



©Maison Charlotte Busset



©Le Bâoli

CLOUD NINE  
BY BÂOLI

Port Pierre-Canto  
Cannes

Ph: +33 (0)4 93 43 03 43.

The perfect bar after a day at the beach or before a night out on the town! Located on the rooftop of the restaurant-club Bâoli, it overlooks the bay of Cannes and has a unique 360 ° panoramic view that is magical at sunset. The exotic, elegant decor is the perfect setting for sipping a creative cocktail or snacking on scrumptious finger foods.

VAR

L'ÉPICERIE BY BYBLOS

27, avenue Foch  
Saint-Tropez

Ph: +33 (0)4 94 56 68 39.

The peninsula's legendary hotel has opened a specialty foods shop that has its own mouthwatering café. The shelves and display windows are stocked with products selected or cooked by Vincent Maillard, chef of Rivea (the Byblos' restaurant), including olive oil from Moulin du Haut-Jasson, wines from Domaine Ott, Dom Pérignon champagne, homemade jams by Ortiz, homemade Provencal dishes, and pastries by Stéphane Marin, among so many other delectable items!



©Adrien Daste

©DR

Esstra





©Marc Domage

FONDATION CARMIGNAC

Île de Porquerolles, Hyères  
Ph: +33 (0)4 65 65 25 50.  
Open from early April to late October.

Édouard Carmignac decided to exhibit 300 works from his contemporary art collection to the public in the middle of the extraordinary Île de Porquerolles National Park. A visit to his foundation – a Provencal *mas*, or farmhouse, bathed in natural light with 2,000 m² of exhibition space and a 15-hectare garden dotted with sculptures – is a unique cultural experience immersed in a beautiful natural setting, where the salt air lets visitors know that they are never far from the sea.



©Marc Domage

PROVENCE

GINKGO

3, avenue Frédéric-Le-Play  
Marseille IX°  
Ph: +33 (0)6 27 46 82 50.

This ethically minded villa is a bed and breakfast with a decidedly environmentally aware cuisine. Located in the southern part of Marseille, its garden, vegetable garden, terrace, and home renovated by a brother and sister team form a green oasis in the middle of the city.



©GinkgoMarseille

This alternative site has three “green” suites and a “living” kitchen that uses produce from the vegetable garden as its main ingredients, coffee roasted at the foot of the nearby Montagne Sainte-Victoire, and Thierry Doumet’s “S.A.I.N.S.” wines.

FOR ATAO

8, rue du Chantier  
Marseille VII°  
Ph: + 33(0)9 86 73 90 08.

This former boathouse is a hybrid space that belongs to Delphine and Pierrick, half a lively coffee shop (Pierrick is the barista) and half a concept store featuring objects that are all made in France. The clothing, jewelry, accessories, furniture, and interior decoration objects combine to populate this colorful, trendy, and unusual space. One can spend hours here!



©Michel Minassian



©MD, Giancarina et Nhow Marseille

NHOW BY NH COLLECTION

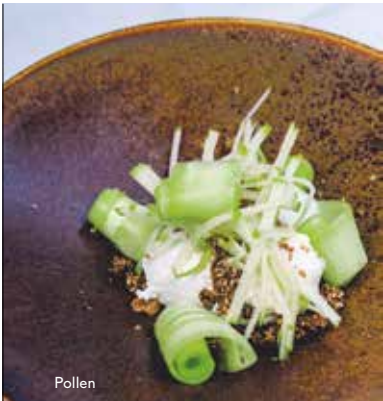
200, corniche du Président-John-Fitzgerald-Kennedy  
Marseille VII°  
Ph: +33 (0)4 91 16 19 00.

The former Palm Beach Hotel along the corniche has been entirely renovated by Marseille architects Claire Fatosme and Christian Lefèvre, in collaboration with Teresa Sapey. It is perfectly situated: facing the Mediterranean, between sun and sea, with a lively rooftop bar above the waves, and 150 rooms bathed with bright natural light. Its vintage southern style has become an emblem of Marseille: rowdy and energetic, diverse, and proud of its origins.

POLLEN

3 bis, rue de la Petite-Calade  
Avignon  
Ph: +33(0)4 86 34 93 74.

Look closely (and follow your nose!). Pollen is tucked away behind a *porte-cochère*, at the back of an old-style courtyard. The perfect place to stop on a stroll, to meet friends, or to share a romantic moment by candlelight. Much more than just a restaurant, this is a lively spot where chef Mathieu Desmarest brings people together



©Thomas O'Brien

around good food. He is in fact an artist who “lives” his cooking. He selects the best local products and transforms them with his precise palate and the passion of his profession.

LE NID

7, rue des Trois-Faucons  
Avignon  
Ph: +33 (0)9 63 61 70 64.

This space combines a yoga studio, a boutique featuring ethical, made in France home decorations, and a corner café serving organic, healthy, homemade food. This haven of wellbeing is a veritable cocoon, a snug nest! The glass skylight



©le nid

overhead bathes this gigantic hybrid space with a beautiful, diffuse natural light that gives it its charming aura.

VINOTAGE PÉNICHE À VINS

Chemin de l'Île-Piot  
Avignon  
Ph: +33(0)4 65 81 16 55.

A most unusual spot that calls out at happy hour, or even later: a wine barge docked along the banks of the Rhône. In addition to the wine tastings and sale of wines from the hold, there are artist exhibitions and music concerts that help bring this charming spot to life. Whether through a porthole or from the bridge, the view of the City of Popes is nothing short of splendid.



©vinotage



## 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  
06130 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

Musée du parfum Opéra  
3-5, square Louis Juvet  
75009 Paris  
Ph: + 33 (0)1 40 06 10 09

### Paris

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

### Paris

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

## FRAGONARD STORES

### Grasse

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

### Grasse

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

### Grasse

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

### 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  
Ph: +33 (0)1 43 43 41 41

### Paris

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

### Milan

Via Solferino 2  
20122 Milan  
Italie  
Ph: +39 (0)2 72 09 52 04

## AT THE AIRPORT

### Fragonard Stores

Nice Côte d'Azur Airport  
Terminal 1 and Terminal 2  
Ph: +33 (0)4 83 76 29 03

### Fragonard Corners

Roissy-Charles de Gaulle Airport  
Terminal AC  
Terminal E  
Terminal F

Marseille Provence Airport  
Terminal 1 and Terminal 2

[www.fragonard.com](http://www.fragonard.com)



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