

Fragonard

MAGAZINE



Nº
16
ENGLISH



SMELL THE ROSES

- P. 5 – What's new
- P. 14 – Fragonard loves lemon blossom
- P. 28 – Charlotte Urbain, director of culture & communication
- P. 30 – Philippe Costamagna, curator of the Fragonard museums

GET INSPIRED

- P. 34 – Land of civilizations & sea of cultures: Andalusia and Tunis, our summer stopovers
- P. 46 – Hélène's flowers
- P. 68 – Agnès Costa, a legacy of literature
- P. 70 – Hélène's home

ADMIRE

- P. 92 – A spot of beauty!
- P. 94 – The height of men's fashion
- P. 96 – Portrait of an Arlésienne
- P. 98 – In the wings of the future Fashion & Costume Museum in Arles
- P. 114 – At home with Clément Trouche at his 18th-century house in Arles
- P. 120 – Hélène's home
- P. 122 – *Grasse Matinée*, a leisurely morning at the museum!
- P. 124 – Adèle de Romance, a liberated painter
- P. 128 – Women unveiled and men in bloom, another face of Afghanistan
- P. 132 – A very fragrant Age of Enlightenment!

DREAM

- P. 136 – A stroll through Provence
- P. 140 – A Mediterranean dream
- P. 152 – Evelyne Bruckner, an esthete and collector with a heart of gold
- P. 154 – Voluptuous tuberose
- P. 158 – When colors have a scent...

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Hélène and her daughters,
Grasse, 1968

Our mother, Hélène Costa, left us treasures from a magnificent region... And that region is, of course, Provence, her homeland and the place that stole her heart.

Hélène possessed a timeless beauty and elegance that went happily hand in hand with her sharp mind, generous spirit and sparkling sense of humor!

Among her many passions, we – her three daughters – inherited her taste for collecting, her love of her birthplace, and her insatiable thirst for travel.

In this very special year, we are committed to honoring her memory by celebrating the wonderful tolerance and *joie de vivre* she demonstrated through her costume collection,

patiently curated out of her devotion to Provençal culture.

A decade ago, in tribute to her, we renewed ties with her dear friends Magali Pascal and her daughter Odile, both Provençal costume collectors and historians. After Magali passed away, our lasting friendship with her daughters allowed us to acquire much of her exceptional collection.

Our ambition was to bring together the treasures collected by these two exceptional women, to form a meaningful legacy. Today, the combined efforts of their six daughters have fostered the creation of the Fashion & Costume Museum, designed by talented architects Karl Fournier and Olivier Marty from Studio KO, in an old mansion in the heart of Arles.

We will be celebrating the museum's opening in early July 2025 with an ambitious debut exhibition titled *Collections-Collection*, curated by our young director Clément Trouche, who is driven by a boundless passion for Provençal costumes.

Fragonard is, of course, immensely proud of this dual tribute to our beloved Provence.

We warmly invite you to join us in Arles from July 2025 for this exceptional chapter in Maison Fragonard's history. And for those of you who are unable to be here in person, the talented Fragonard team has lovingly crafted this magazine from A to Z, to bring the experience to your door.

— Anne, Agnès & Françoise Costa

SMELL THE ROSES

SMELL THE ROSES

5

FRAGONARD AND ORANGE BLOSSOM

OVER 20 YEARS
OF PASSION!

Orange blossom is to Fragonard what roses are to love... The house emblem since its birth in 2004, our *Fleur d'Oranger* eau de toilette has won acclaim far beyond our frontiers. Demure yet seductive, this radiant white fragrance imagined by Daniela Andrier has now inspired its very own collection. Fragonard has crafted an eponymous range around this iconic scent, adorned with dazzling orange blossom and enriched with new scented products, in celebration of over two decades of passion.



For the skin

Fleur d'Oranger Eau de toilette

An elegant and timeless new bottle now envelops our iconic fragrance: a fresh and delectable symphony of citrus kissed by Mediterranean sunshine. Orange blossom, bergamot, tangerine and jasmine exhale sensual, addictive notes on a soft base of musk.
100 ml, €38; 200 ml, €52;
600 ml, €78

Fleur d'Oranger Intense Eau de parfum

Orange blossom meets a flamboyant bouquet of white flowers in this intense eau de parfum version. Sensual jasmine, bergamot and tangerine blend harmoniously with a musky, woody base, for the promise of a captivating sillage.
50 ml, €50

Fleur d'Oranger body cream

This new body cream enriched with shea butter generously nourishes, awakens and envelops the skin in a delicious floral veil.
200 ml, €24

Fleur d'Oranger hand cream

Formulated with argan and sweet almond oils, this new, delicately scented hand cream is a best friend to sensitive skins.
75 ml, €12

Soap & soap dish set

This wonderfully fragrant soap engraved with orange blossom is a genuine feast for the senses. It is available as part of a set, complete with a decorated bisque porcelain soap dish reminiscent of the orange tree.
Soap set 140 g, €24

Fleur d'Oranger mist

A new perfume mist instilled with airy scents of orange blossom. Its gentle notes caress the skin with a powdery scent.
250 ml, €26

Fleur d'Oranger shower gel

Scented with orange blossom, our new, more eco-friendly shower gel formula offers unrivaled sensuality, topped with soft, silky skin.
250 ml, €13

For the home

Fleur d'Oranger diffuser

Citrus fruits flourish between land and sea in the sunshine of Provence, cradled by the Mediterranean breeze... Our *Fleur d'Oranger* diffuser is an invitation to stroll in the shade of orange trees, swathed in scintillating floral scents. Fans will be pleased to learn that a 500 ml version is now available, sporting a chic, contemporary design.
200 ml, €37; 500 ml, €85

Fleur d'Oranger Intense candle

Its sunny fragrance combines the delicacy of white flowers and freshness of citrus fruit. Presented in a bisque porcelain holder, it instills the home with a soft, warm ambience.
200 g, €36



Marseille

All aboard for the city of ancient Greeks!

A new Fragonard boutique opened its doors in the central area of Marseille airport's Terminal 1 in June 2024. Blending tradition and modernity, the 60 m² space was designed by Ateliers Saint-Lazare to showcase our collections. And our boutique swept up

all the votes on Partner's Day! With 97% customer satisfaction, it is currently Marseille airport's most popular boutique. A must-do stop-off for globetrotters seeking French excellence.

Marseille Airport,
Terminal 1
13700 Marignane



Makeover

A facelift for our pouches

Our aptly-named *Pochons* (pouches) eau de toilette collection is dressed to impress even more this year, with delicate cotton embroidered pouches woven with gold and silver, and bottles topped with a gold stopper and simple, resolutely modern label. An attention to

detail designed to exalt these exceptional, classic women's fragrances, icons of Maison Fragonard. What's more, the novel, artisan pouches can, of course, be repurposed as makeup or jewelry bags. Win-win!

Eau de toilette, 200 ml, €50

Collaboration

YSÉ ✿ Fragonard
for the love
of summer

Fragonard has teamed up with the Parisian lingerie brand Ysé for the first time this year to create a capsule collection celebrating the brands' respective know-how, societal and environmental commitments and personal taste. Renowned for designing timeless and sensual lingerie that embraces women's natural forms, Ysé – a Parisian brand *par excellence* – has traded its roots for a touch of Provence, borrowing Fragonard's signature sunny, vibrant textiles for the collaboration. Formed in 2012, Ysé's mission has always been to "weave beauty, quality, and sustainability". As a certified B-Corp, the brand demonstrates a deep commitment to the environment and human rights. But its ambitions go beyond a simple label: each season, it strives to offer more upcycled products, better sustainability and a larger selection of Made in France items, perfectly in line with Fragonard's own philosophy.

The collection features four swimsuits, a fouta, a pareo, two makeup bags, hand fans and a quilted bag. This year's summer nights promise to be dreamy, thanks to the two stunning long dresses, while cooler temperatures call for the chic flared pants and crop top. Launching in early June, these summer wardrobe essentials are available in two exclusive prints: cheerful sunflowers dancing in the sunshine and a deep blue motif inspired by

the 19th-century Provençal kerchiefs on show at the Fragonard *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) in Grasse, perfect for twilight tours. An ode to long summer days!

On sale at the Fragonard and Ysé boutiques from early June.



Solidarity

Fragonard loves
Elisecare

Fragonard has been supporting the association Elisecare since 2018 through the sale of the now-iconic 'Hand on Heart' soap and soap dish gift sets. Founded by Élise Boghossian, the NGO Elisecare provides medical and psychological aid to refugees in conflict zones. All proceeds (excluding VAT) from sales of the gift set are donated to the association, contributing, for example, to the boring of several wells in Ethiopia in 2024, offering durable access to clean water for 10,000 people – a vital aid to communities in a region ravaged by civil war and drought. This year's seventh edition features

two exclusive and highly symbolic gift sets: a *Fleur d'Oranger* soap nestling on a bisque porcelain soap dish in the shape of two joined hands, and a set of four heart-shaped *Fleur d'Oranger* guest soaps.

Set of 4 *Fleur d'Oranger* guest soaps, €25
Fleur d'Oranger soap and bisque porcelain soap dish, €25



Poetic

Flower
ladies

Playful and poetic, this plate collection adorned with a symphony of flowers is an ode to femininity. Sometimes mysterious, sometimes romantic and sometimes bubbly, our flower ladies promise to bring a song and dance to every table. Their delicate design and countrified feel are perfect for your sunny summer meals.

Femmes Fleurs plates, porcelain, Ø 20.5 cm, set of four €55



Collaboration

Pierre Frey × Fragonard A mutual love of motifs

"This is a very special year for us, so we wanted the fourth vintage of our *Bois Dormant* olive oil, from the olive grove surrounding our family home in the hills of Grasse, to be decorated by a dear friend of our mother Hélène", confides her daughter Agnès. Our choice naturally went to maison Pierre Frey, whose founder – Pierre Frey himself –, was a long-time family friend. His son, Patrick, at the helm of the house for nearly fifty years now, enthusiastically agreed to work with us to pay homage to his father and renew the old family ties. Pierre Frey is a magnificent house, lauded for its sumptuous, eye-catching, one-of-a-kind textiles. "This collaboration has also strengthened our bond, rooted in a shared love of beauty and family-run houses that continue to uphold a warm and nurturing spirit", adds Agnès Costa. Choosing a design proved difficult, but the enchanting mermaids designed by Irène Rohr in 1945, while Pierre Frey was still alive, ultimately won everyone's heart. Draped in turquoise blue reminiscent of the Mediterranean Sea, this year's olive oil is an ode to aquatic legends and their deities, steeped in a poetic, summery atmosphere.

Bois Dormant olive oil,
500 ml, €22



MUST-READ:
Plunge into the world of Pierre Frey with Alain Stella's beautifully illustrated book, chronicling almost a century of creative genius, combining innovation, aesthetics and a taste for perfection. A tribute to the keen eye of the house's founder and talent of his son Patrick, for whom art and culture are a genuine way of life. A treasure to savor!

Alain Stella, *Pierre Frey: Textiles, Wallpapers, Carpets and Furniture*, Editions Flammarion, 400 pages, €75

Delicious

Jamming with our queen of flowers...

If you're a fan of delicious breakfasts and sweet treats, read on! Fragonard has teamed up with Confiture Parisienne, a delightful brand founded in 2015 that is currently reviving traditional artisan jam-making with a range of irresistible, unique and exquisite creations. Crafted in Paris using typical Provençal ingredients, our jam – the fruit of this wonderful

collaboration – celebrates the union of two regions. Presented in an elegant box adorned with Provençal designs inspired by our Costume Museum collections in Grasse, it combines the delicately tangy flavor of tangerine with the sweetness of orange blossom. High in fruit (and low in sugar – the brand's hallmark) and lovingly cooked in a copper pot, it is perfect spread generously on a crispy baguette or simply savored straight from the spoon!

Tangerine & orange blossom jam,
200 ml, €20



Majestic

Paul Poiret, majestic bottles

Housed in the Louvre's Marsan wing, the *Musée des Arts Décoratifs* (Museum of Decorative Arts – MAD) offers a vast overview of decorative arts, from the Middle Ages to current day. From beauty to utility, the objects on display offer a wonderful testimony to France's legendary lifestyle, echoing that of Maison Fragonard. As part of its exhibition dedicated to Paul Poiret, the MAD is shining a spotlight on perfumery, one of the many talents of this prolific designer who revolutionized Parisian haute couture in the early 20th century. A couturier, interior designer and pioneer of modern perfumery alike, Poiret created around forty evocatively

named fragrances, including the iconic *Rosine*. The exhibition delves into the many facets of his career, including fashion, furniture and even gastronomy, offering a deep dive into Poiret's rich and eclectic world. To celebrate this exceptional event, five exceptional perfume bottles from the Fragonard *Musée du Parfum*, testifying to the bold creativity of various cultures, will be on show alongside examples from the *Musée des Arts Décoratifs*.

Exhibition *Paul Poiret, couturier, décorateur et parfumeur*
June 25, 2025 to January 11, 2026
Musée des Arts Décoratifs
107, Rue de Rivoli
75001 Paris



Rosine bottle by Paul Poiret,
glass, France, 1925

2025 FRAGONARD LOVES

LEMON BLOSSOM

Text — *Leslie Gogois & Marine Rebut*
Photos — *Roberta Valerio*
Illustrations — *Audrey Maillard*

In 2025, Fragonard is celebrating the beautiful fragrance of lemon blossom with a limited edition you can learn all about in the following pages! Welcome to a deep dive into the rich history, gastronomic delights and secret gardens of an iconic Mediterranean fruit...

A TOUCH OF HISTORY...

Enowned for its zesty freshness and talent for healing everyday ailments or enhancing culinary preparations, the lemon boasts a rich history. Part of the Rutaceae family, of the *Citrus* genus, it is the offspring of a happy marriage between the citron and bitter orange – an origin that sparked debate for many years. Referred to as the 'apple of Medes' in the Persian Empire, it is also prettily nicknamed the 'golden apple', in reference to the legend of Hercules in the Garden of the Hesperides. It is rumored that Nero consumed it in large quantities to counter the evils of possible poisoning and protect himself from snake bites.

Born 3,000 years ago in the Kashmir region, the iconic citrus fruit later embraced the climate of Mesopotamia, where the Hebrews learned to cultivate it during their exile in Babylon. Charmed by its delightful color and unique taste, the Arabs spurred its popularity throughout the Mediterranean basin from the 10th century onwards. The lemon was brought back to France from Palestine by the crusaders, making its way into the medieval diet as a seasoning and marinade.

It was also used to fight against the successive waves of plague: incorporated into Carmelite lemon balm water, it helped cleanse the body. Its rind was also burned to repel rodents, whose fleas were known to infect humans.

The fruit continued to travel under the sails of Christopher Columbus, who imported lemon seeds to the Caribbean before moving on to the sunny lands of Florida and South America in 1492. Today, the Mediterranean region remains its flagship production hub, with Spain on top of the podium closely followed by Italy, home to six out of the seven European PGI (Protected Geographical Indication) regions. The seventh, located in France, is Menton, nicknamed the 'town of the lemon', which celebrates its pride and joy every year in February. Its renown is also owed to a legend: the people of Menton say that when Adam and Eve were banished from paradise, they took a freshly-picked golden lemon with them. As they roamed the world in search of the most beautiful place to plant it, they came upon the majestic town of Menton, a fertile land that reminded them of the lost Eden...

Lemon made its entry into the perfumery world in the late Middle Ages, when the first alcohol-based compositions appeared and distillation techniques were fully mastered. Its essence featured in many 'miraculous waters' formulated by monks, forerunners to the 17th century Eau de Cologne.

NOTHING GOES TO WASTE

A ZEST FOR LIFE

A 'cold expression' technique is used to extract the scent molecules from the lemon rind. This method consists of grating the rind to release its precious essential oil. Once the essence has been collected, the so-called 'rectification' method is used to eliminate all non-volatile materials, which are prohibited in perfumery. The material is heated slightly in a still to preserve its olfactory properties as much as possible.



A LITTLE SEED WITH A BIG SECRET

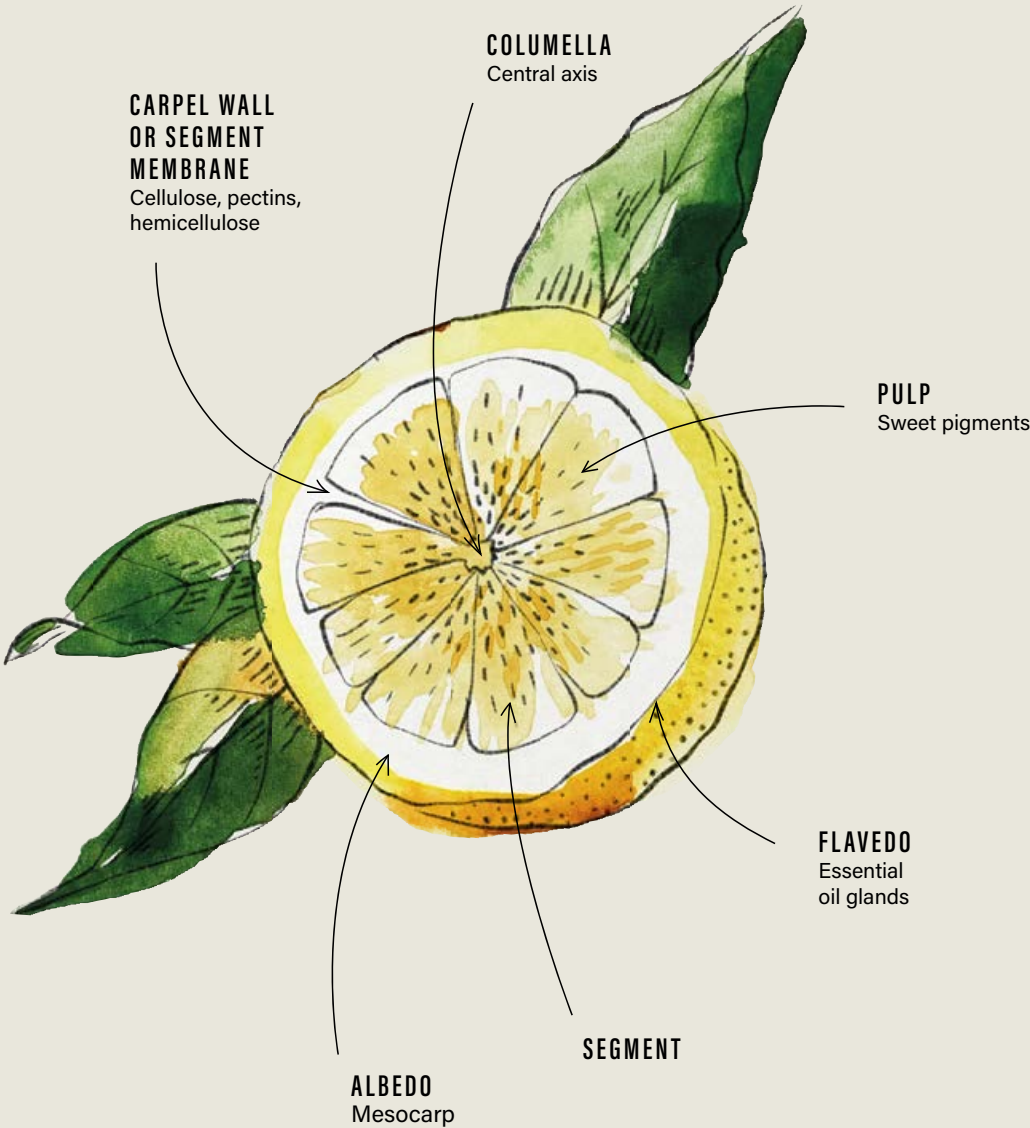
Lemon leaves and twigs are distilled in a still when the unripe fruit is just the size of a small seed. The plant materials are brought to a high temperature to extract the essential oil. This technique is based on the evaporation of water vapor and its ability to absorb scented particles.

LEMON BLOSSOM, MAJESTICALLY SENSUAL

Lemon blossom exhales a soft, waxy, green and powdery scent, similar to that of its cousin, orange blossom. Its freshness and floral sensuality are highly appreciated in perfumery. Although most plants are resistant to high temperatures and hence traditional distillation techniques, lemon blossom is somewhat tricky and requires volatile solvent extraction. In this technique, the plant matter is dissolved using a solvent, which is then evaporated. The raw materials are stacked on different levels in a large vat pierced with many small holes, then liberally bathed in the solvent to release the scent molecules. Several baths are necessary to obtain a paste called a 'concrete', which is then filtered until only the precious nectar remains.



ANATOMY OF A LEMON



IN THE WINGS OF *FLEUR DE CITRONNIER*

A CREATION SIGNED
KARINE DUBREUIL-SERENI

Born in Grasse, perfumer Karine Dubreuil-Sereni has collaborated with the world's top perfumery houses. She is the talented nose behind Fragonard's new *Fleur de Citronnier* eau de toilette and exclusive scented collection. Karine explains, "the challenge was to create a perfume dedicated to a flower that is not actually used in perfumery. So, in a way, I had to extrapolate on a fantasy and imagine a perfume that evoked lemon blossom using ingredients which, when assembled, would reproduce the scent of this beautifully heady white flower."

Unlike its cousin orange blossom, lemon blossom cannot be distilled. Orange blossom comes from the bitter orange tree. Its fruit, which can only really be used to make marmalade, is of little interest to producers, so the flowers are picked and distilled to create orange blossom essence, or Neroli essence, which can be transformed into orange blossom water for perfumery and cooking.

The story is very different when it comes to lemon trees. If the flowers are picked, the lemons would obviously never grow. And since lemons are both abundant and prized throughout the world, the fruit has remained the star of the show. However, lemon blossom could equally be harvested and savored. "We actually did some tests with the very talented chef Jacques Chibois. He took lemon flowers from his citrus garden to enhance some of his dishes, lending them crisp, floral notes," recalls Karine Dubreuil-Sereni.

"For *Fleur de Citronnier*, I wanted a very fresh fragrance, with fairly transparent floral notes, a subtle wood and musk base, and some fruity facets. I especially used Sicilian lemon essence obtained from distilled lemons, then added lemon petitgrain essence – its very green notes are captured by distilling the tree's leaves and twigs. Lemon essence is very frequently used in perfumery, but lemon petitgrain essence is much rarer."



“

"FOR *FLEUR DE CITRONNIER*, I WANTED A VERY FRESH FRAGRANCE, WITH FAIRLY TRANSPARENT FLORAL NOTES, A SUBTLE WOOD AND MUSK BASE, AND SOME FRUITY FACETS."

— Karine Dubreuil-Sereni

For her composition, curated with the precision of an haute cuisine recipe, Karine Dubreuil-Sereni added other citrus essences, in particular bergamot and grapefruit, chosen for their sparkling personality. As she explains, all that her *Fleur de Citronnier* needed now was persistence: "Citrus notes are extremely volatile and do not linger on the skin. It is up to us as perfumers to find a way to anchor them. That's the role of the elegant base, provided by red cedar, white amber and white musk. The challenge was to stay faithful to the top note, while making it last."

TOP
Italian lemon, grapefruit,
Argentina lime, Brazilian orange

HEART
Italian lemon petitgrain,
wild jasmine, green apple

BASE
red cedar, white musk,
white amber



1. EAU DE TOILETTE
In 2025, Fragonard is celebrating the sparkling freshness of lemon blossom with *Fleur de Citronnier*, an invigorating citrus perfume exuding delicate floral and citrus notes. A luminous fragrance upheld by dazzling petitgrain and effervescent Italian lemon, mellowed with Brazilian orange and noble jasmine and amber.
50 ml – €22

2. DIFFUSER
Floral and delicate, the enchanting *Fleur de Citronnier* diffuser brings a delicate, fresh and comforting scent to the home.
200 ml – €37

3. SOAP DISH
This glass soap dish, decorated with the flower of the year, combines esthetics and functionality.
10 x 14.5 cm – €10

4. SOAP BAR
Crafted at the Fragonard workshops, this artisan soap bar is delicately scented with *Fleur de Citronnier*.
140 g – €6

5. SET OF 3 GUEST SOAPS
Beautifully sculpted and scented with the flower of the year.
3 x 75 g – €16



LEMONS & THE CÔTE D'AZUR

The Côte d'Azur was traditionally a cradle of figs and olives. Lemons arrived here from Asia – specifically Northern India and Malaysia – in the Middle Ages and gradually began to conquer the entire Mediterranean basin, including the Côte d'Azur, where the climate is ideal for lemon growing.

© Benjamin Chelly



'GOLDEN APPLES'

Production was initially a very confidential affair, as Gilles Deparis, a trained botanist and director of the Menton and Riviera Exceptional Gardens, recalls, "The lemon is a natural hybrid, probably

a cross between the citron and bitter orange. A rare delicacy, reserved for the elite, it was even referred to as the 'golden apple'. Visually, the fruit had to be impeccable, with a flawless rind. That's why the *limoneuses*, the women in charge of lemon harvesting, kept their nails cut short."

Lemon trees were planted as far back as the 14th and 15th centuries in Menton, which was under the protectorate of Monaco at the time. The region's unique climate, sheltered from cold winds by the mountains with only tiny temperature variations, produces exceptionally high-quality,

sweet-tasting lemons, with a thin peel and sweet, fragrant albedo (the pith, or white layer under the rind).

Monaco relinquished Menton in 1861. "An inventory was undertaken during the handover, with over 2,000 lemon trees counted at the Palace of Carnolès, the Grimaldi's former summer residence, which spanned just 3.7 acres. It's important to note that at that time, lemon trees surrounded the town and covered the hills and land close to the sea. It truly was a golden age," relates Gilles Deparis.

EXCEPTIONAL GARDENS

"The Palace of Carnolès has an incredible history: letters dating from the time of its construction state that the Prince of Monaco first and foremost wanted a garden, then a palace that would complement the garden, and not the other way around as was usually the case," reveals Gilles Deparis.

Today, this breathtaking venue is home to 140 varieties of citrus fruit: the largest citrus collection in Europe. Now a listed monument and open to the public, the palace is at the heart of a vast refurbishment project, designed to shine the spotlight even more on its citrus trees.

Another must-see location: the *Serre de la Madone*, currently celebrating its 100th anniversary. "This estate, designed by

Lawrence Johnston, was built between 1924 and 1939. An Englishman living on the Côte d'Azur, Johnston gradually bought up plots of land, even creating 20 acres of gardens on an 80-metre slope. It was his acclimatization dream, harboring numerous rare plants and tree species from the world over."

"Today, we're planning to rework an entire hillside that was threatening to collapse onto the estate and plant it with citrus trees to double the Carnolès collection. We also want to make it a venue for exhibitions, talks, concerts and cooking workshops dedicated to citrus fruit," enthuses Gilles Deparis.

After many prosperous years, lemon growing nearly fell by the wayside, with production virtually at a standstill in the 1960s and 1970s. Fortunately, thanks to the work of enthusiasts such as Gilles Deparis and the APCM (Association for the Promotion of Menton Lemons), awarded a PGI label for the Menton lemon in 2015, the lemon tree is set to enjoy a bright future on the Côte d'Azur once more.



THE PALACE OF CARNOLES

LEMON BITES!

An endless source of culinary inspiration, lemons are the perfect partners to a tasty, comforting treat. Jean-François Barberis and Victoire Finaz unveil their star recipes...

JEAN-FRANÇOIS BARBERIS, A LEMON-LOVING PASTRY CHEF

Jean-François Barberis, Head Pastry Chef at the Carlton Cannes, loves incorporating Menton lemons, reputed for their delicate aroma and sweet taste, in his creations, in homage to his Provençal roots. This young chef, who earned his spurs alongside Joël Robuchon at the Hotel Metropole in Monaco, has just invented a lemon meringue tartlet specially for the Carlton.

The new recipe showcases various citrus fruits: Menton lemon, of course, as well as lime and yuzu married with the subtle, grassy notes of green shiso. The topping is placed on a Breton shortbread base seasoned with a pinch of salt.



“
LEMON IS DELICATELY AGGRESSIVE, IT HAS THE POWER TO ENHANCE FLAVORS. FOR ME, IT IS THE SALT OF PÂTISSERIE.”

PALACE STYLE LEMON TART

A RECIPE CREATED BY JEAN-FRANÇOIS BARBERIS

Breton shortbread
Mix the butter and sugar in a bowl, then add the almond powder and flour previously combined with the yeast. Add the egg yolks once the dough is smooth. Refrigerate for about 1 hour. Roll the dough to a 1 cm thickness on a baking tray covered with parchment paper, then bake the shortbread in the oven at 160 °C for 14 minutes. Cut out 10 cm circles using a cookie cutter.

Shiso jelly
In a saucepan, bring the water to the boil with the sugar to make a syrup. Add the agar-agar and boil again. Leave to cool, then pour in the lemon juice. Add the shiso leaves and blend into the cold, jellified syrup. Pass through a fine strainer.

Lemon cream
Rehydrate the gelatin in a bowl of cold water. Bring the lemon juice to the boil in a saucepan. Add the sugar and egg mix. Remove from the heat, then add the rehydrated, drained gelatin and butter, mixing constantly with a whisk.

Soft yuzu biscuit
Using a blender, whisk the egg whites and sugar, then add the egg yolks, almond powder and yuzu zest. Add the melted butter. Spread the mixture on a baking sheet, then bake in the oven at 170°C for 14 minutes. Leave to cool. Cut out 10 cm circles (same diameter as the shortbread).

Italian lemon blossom meringue
Bring the water to the boil with the sugar and lemon blossom to make a syrup. At the same time, whisk the egg whites using an electric mixer. When the syrup reaches 121°C, remove it from the heat and pass through a fine strainer to remove the flowers. Pour into the whisked egg whites and continue to beat until cold.

Tartlet assembly
Spread a thin layer of lemon cream on the Breton shortbread. Place the soft yuzu biscuit on top. Add the shiso jelly and leave to set. Then add the rest of the lemon cream. Top the tartlets with Italian lemon blossom meringue using a piping bag. Color the meringue slightly using a cook's blowtorch.

For 12 tartlets

Breton shortbread
250 g salted butter
100 g caster sugar
38 g almond powder
200 g flour
1.2 g baking powder
38 g egg yolks

Shiso jelly
17,5 cl water
60 g caster sugar
10 g agar-agar
17.5 cl lime juice
6 g green shiso leaves

Lemon cream
2.5 g gelatin
12.5 cl Menton lemon juice
112 g caster sugar
125 g eggs
112 g butter

Soft yuzu biscuit
120 g egg whites
100 g caster sugar
80 g egg yolks
140 g almond powder
20 g yuzu zest
120 g butter

Italian lemon blossom meringue
15 cl water
160 g caster sugar
5 lemon blossoms
80 g egg whites



CHOCOLATE & LEMON BY VICTOIRE FINAZ

Victoire Finaz is a passionate chef. This radiant young woman has just launched a chocology school with the ambition of training people in the art of taste. "Lemon is a fascinating ingredient: on the one hand, it is extremely common, on the other, there are so many varieties that it becomes an exceptional product. It is also very divisive – people can either love or hate its acidity."

Her chocolate and lemon pairing isn't a given – it is rare to combine chocolate with acidity and very few chocolatiers venture to do so. But Victoire Finaz was keen to create a lemon tart ganache. "My chocolatier and I developed a crispy ganache coated with dark chocolate. I wanted it to be honeyed and well-aired to give a smooth, velvety texture in the mouth."

In terms of taste, I opted for the explosive flavor of lime. I love the duality between comforting Ecuadorian dark chocolate, with its sweet, spicy notes, and the crescendo of lemon." A genuine technical feat, as lemon can easily cause a ganache to curdle... Launched thirteen years ago, this chocolate recipe has since become one of the icons of Victoire's repertoire.

Speaking of lemon blossom, she remembers a magical moment with citrus fruit grower Philippe Sebi: "Michel Guérard's pastry chef introduced me to Philippe after a magnificent lunch there. I remember the first time I discovered lemon blossom, it is so beautiful and fragrant. I've already worked with orange blossom but never lemon blossom. It's so inspiring!"

“
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ON THE ONE HAND,
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THERE ARE SO MANY
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IT BECOMES AN
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PRODUCT."

For 4-6 tartlets

Sweet cocoa pastry

125 g softened butter
100 g icing sugar
30 g almond powder
30 g unsweetened
cocoa powder
2 g fleur de sel
1 large organic egg
100 g semi-wholemeal
flour (T80)
120 g bread flour (T65)

Lemon cream

1 gelatin sheet
75 g butter
120 g caster sugar
3 small eggs
10 cl lemon juice
3 cl lime juice
20 g lemon zest

Tips

You can decorate the tartlets with some classic grated lime zest, or homemade Chantilly cream gently colored with a cook's blowtorch! You can also sprinkle them with some matcha green tea using a tea strainer, creating a circle in the center of the tart.

LEMON TARTLET WITH A SWEET COCOA PASTRY

A DESSERT CREATED BY VICTOIRE FINAZ

Sweet cocoa pastry

Beat the softened butter into a smooth cream. Add the icing sugar and blend in with a spatula. Mix in the almond powder, cocoa, salt, then the egg. Pour the two flours into a mixer bowl (or large bowl). Pour the previous preparation onto the flours. Using the paddle attachment (or a dough scraper if by hand), mix the dough until smooth. Shape it into a ball, flatten it with your hand 3 times, then cover with plastic wrap and set aside in the refrigerator overnight.

The following day, remove the dough from the refrigerator and roll out thinly, to a thickness of a few millimeters. Cut out circles and line the tartlet molds. Prick the dough with a fork then bake in an oven preheated to 180 °C for 15 minutes.

Lemon cream

Place the gelatin sheet in a bowl with cold water and let it soak for 10 minutes. Melt the butter in a saucepan, then add the sugar, eggs, lemon juice and zest. Stir constantly with a whisk and bring the mixture almost to boiling point. When the first bubble appears, remove the saucepan from the heat and whisk again while adding the gelatin sheet previously drained with your fingers. Pass the cream through a fine strainer, then cover with plastic wrap and chill in the refrigerator for 4 hours. Remove the cream from the refrigerator, mix it again, then place it in a piping bag and fill the pastry bases.



CHARLOTTE URBAN

Text — Jean Huéges
Photos — Andrané de Barry



DIRECTOR OF CULTURE
& COMMUNICATION

Dear Charlotte,

I would like to paint your portrait in the shape of a letter, or rather a postcard sent from distant climes. The reason is simple – we met in Central Asia and, as time went by,

we journeyed to many countries together: Iran, Mexico, Bhutan, Greece, India... But let's not get ahead of ourselves!

When we are reminiscing, we often recall that time Agnès and I arrived in Tashkent at dawn.

Despite the exhausting flight, we were all smiles when you arrived at our hotel. Agnès couldn't wait to discover the Uzbekistan artisans, and you had a passion for the world-unique Uzbek ikats and suzanis. You had already forged working relationships and created two clothing collections with a Kyrgyz sewing workshop. A mad week followed, crisscrossing the country and meeting with craftspeople. Our incredible enthusiasm was better than dopamine – you shared your finds with us and ours jaws dropped every time! You told me that you had 'found your alter-egos'... Our journey together was set to continue.

A graduate of the National Institute for Oriental Languages and Civilizations in Paris, you devoted the first part of your career to the former Soviet Union countries. A Russian-speaker, passionate about the cultures of Soviet Central Asia, you worked for many years for the French Ministry of Foreign Affairs and UNESCO in Russia, Kazakhstan and Kyrgyzstan.

Your mother passed the travel bug on to you as a child, and you immediately shared with us what was to become our mantra: "work while you travel, and never forget to be amazed!" It is a marvelous way to penetrate the intimacy of a culture and a country through enriching human exchanges, rather than through the lens of tourism. As Montaigne wrote, "It is good to rub and polish

our brain against that of others." You are convinced that travel is an essential part of personal enrichment.

Two books in particular prompted you to explore Central Asia: the accounts of Ella Maillart – a Swiss traveler, writer and photographer who roamed the Soviet Union in the 1930s – and Nicolas Bouvier's *The Way of the World*, which tells the story of his journey from the Balkans to Afghanistan.

You joined Fragonard – a wonderful playground and source of inspiration – as Director of Culture & Communication. Your other passion, photography, is also inherited from your mother, who worked for many years in the photography department of the newspaper *Le Monde*. When you were little, she used to take you to the openings of all the photography shows in Paris – officially for the *canapés*, but you clearly found the images just as nourishing!

You curated your very first photography exhibition at the Museum of Fine Arts in Kyrgyzstan, while you were working there. The photographer, Éric Gurlan, worked with a 6×6 film camera, at a time when digital had become the norm. As head of Fragonard's Culture department, you invite one or more photographers to show their work every year. How could one ever forget the incredible images by Sergei Prokudin-Gorskii that now adorn your office? Since then,

you have continued to offer a yearly perspective combining art and travel, and as your desires generally align with Agnès and Françoise Costa, it is easy to agree on a photographer.

Carte blanche, projects galore, and the promotion of Maison Fragonard's rich and diverse legacy... There are so many subjects to explore and showcase that your work is the antithesis of monotony: the art of perfume has no secrets for you, and neither do the ancient bottle collections shown at our museums.

Some may describe us as 'strong willed', but our relationship is always warm and friendly. And our oh so inspiring escapades have forged wonderful forever memories! To those who aren't lucky enough to know you personally, I recommend listening to your *À Fleur de Nez* podcasts on the topic of perfume, smells and olfaction.

Perfumes and travel are inseparable sources of inspiration... So, what will the next destination be, dear Charlotte? Agnès probably knows the answer!

Sincerely Jean

PHILIPPE COSTAMAGNA

Texte — Charlotte Urbain
Photos — Olivier Capp



CURATOR OF THE FRAGONARD MUSEUMS

A Doctor of Art History, Florentine portrait specialist and author of numerous reference works, Philippe Costamagna joined Maison Fragonard as museum curator last October. His specialty is unusual: he is an 'attributionist' – or expert in determining the paternity of a painting – , attributing or deattributing works based on his many years of museum experience.

A graduate of the École du Louvre and Sorbonne, Philippe Costamagna enjoyed a lengthy career as an art historian and connoisseur of Florentine Renaissance portraits (the subject of his thesis focusing on the period 1500-1539). He lived in Florence for many years as part of his research and refers to the city as "the world's greatest art history library". The 16th-century Florentine painter Pontormo is his second favorite subject, and was the focus of his doctoral thesis. As a postdoc at Harvard, Philippe also contributed to several exhibitions before being appointed as director of the Palais Fesch-Musée des Beaux-Arts in Ajaccio, a position he held from 2006 to 2024. The museum collection (France's second largest Italian painting collection after the Louvre) mostly consists of the legacy of Cardinal Joseph Fesch, uncle of Emperor Napoleon I. Philippe was active in refurbishing and restructuring the building, restoring and organizing the collection, and enhancing the museum's renown through his exhibitions and scientific research.

His first encounter with the Costa family goes back to the 1980s. One day, he accompanied an antique dealer friend to Sunday lunch at the home of Jean-François Costa, the bold and brilliant director of Maison Fragonard at the time. Philippe soon became a regular family lunch guest. His conversation and knowledge of art history, especially painting, fascinated Hélène

and Jean-François. Their daughters, Anne, Agnès and Françoise, soon became his dear friends and Philippe even moved into Agnès and Françoise's home in Grasse for a time, while he was writing his thesis. He remembers the launch of mail order sales and spending his evenings with Hélène and the sisters designing catalogues. "We were young and happy; Agnès had thrown herself into modernizing the family business and Hélène was always so kind. She constantly encouraged her daughters, while Jean-François was the strict one!"

Whether perfumery objects or works of art, Jean-François Costa always knew what he wanted, but he hated 'negotiating'. So, Philippe Costamagna did it for him – and took the opportunity to give him some subtle advice. His grandparents from Nice had instilled him with a marked taste for the 18th century, which intensified in the company of Jean-François. The greatest masterpiece in the Maison Fragonard collection is without a doubt *The Visit to the Nursery* by Grasse-born artist Fragonard himself, expressing the quintessence of his immense talent. Philippe Costamagna exclaims, "It's all there: his delicate, precise brushstrokes, the quality of light, the spontaneity. He was an impressionist before his time!"

As curator of the Fragonard museums, Philippe aims to shed even more light on the house's vast collection of perfumery objects, paintings by Grasse masters and Provençal costumes.

The extraordinary completeness and variety of the three collections, and their superb condition, fascinate him. He never ceases to praise the work accomplished year in and year out by Françoise Costa, unearthing objects and works with an evermore demanding eye for quality. He plans to create a website inventorying all these treasures, to further the reach of the collections worldwide and provide researchers with easy access to them. The other – essential – part of his job will involve organizing temporary exhibitions. His lengthy experience at the Ajaccio museum has taught him the importance of layouts and scenography in serving a subject or theme. His first major event this year, in collaboration with exhibition curator Carole Blumenfeld, is the *Adèle de Romance, peintre libre* exhibition from June 14, 2024 at the Jean-Honoré Fragonard museum in Grasse. With his expert eye and good humor, visitors are set to enjoy a magnificent show. And it's just the start – Philippe Costamagna is brimming with ideas for future projects, and looks forward enthusiastically to bringing more of the Fragonard collections to life.

► Must-reads:

Eye Stories, Paris, Editions Grasset, 2016, 272 p.
Napoleon's Tastes, Paris, Editions Grasset, 2021, 304 p.
(In French only)

GET INSPIRED

GET INSPIRED

AGNÈS

A TRAVELER'S SOUL

Her friends call her 'the gallivanter!' Agnès loves nothing more than roaming the world guided by her inspiration. She is inhabited by Hélène's traveling soul and taste for new climes – a legacy that has forged Fragonard's creative spirit, that she continues to uphold today through her cherished books (she created the Women's Foreign Literature Prize in 2022 in tribute to her mother) and many travels.

Fabrics printed by Indian artisans using carved wooden blocks, the meticulous work of Vietnamese embroiderers, or the search for ancient objects and traditional crafts in countries near and far... The sky is the limit for Agnès and her creative crew. She loves sharing her treasures too – a passion matched only by that of drawing and interpreting them. With her hallmark enthusiasm and *joie de vivre*, her Provençal roots follow her wherever she roams.

Today, she has set down her bags in Tunis and Andalusia to tell the story of Hélène's boundless love for the Mediterranean.



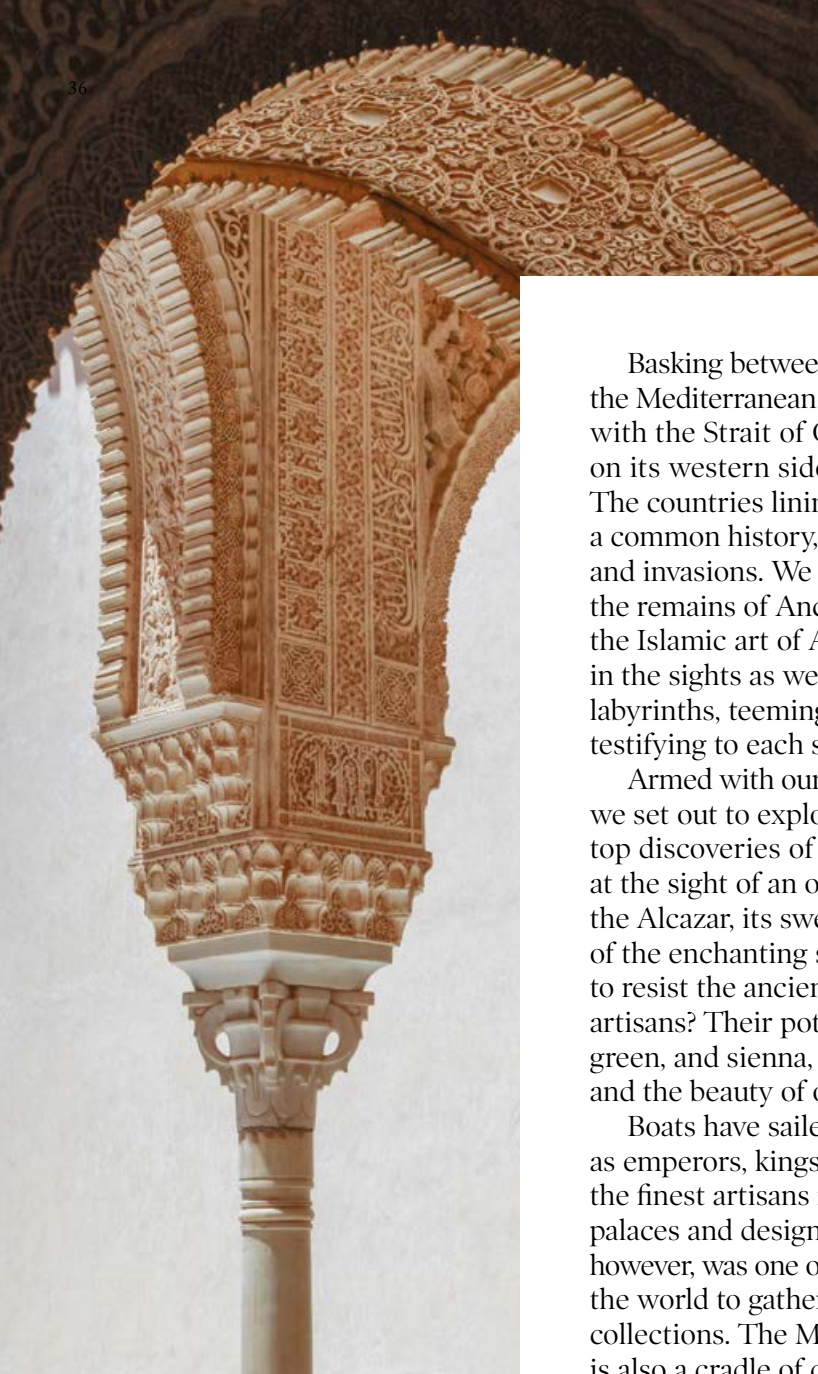
Agnès and Hélène Costa, Maillane, 1994

GET INSPIRED

LAND OF CIVILIZATIONS & SEA OF CULTURES

Text — *Agnès Costa & Charlotte Urbain*
Photos — *Olivier Capp*





ANDALUSIA & TUNIS

OUR SUMMER STOPOVERS

Basking between Europe and Africa, the Mediterranean Sea connects two continents, with the Strait of Gibraltar (just 14 km long) on its western side and the Suez Canal to the east. The countries lining the Mediterranean shores share a common history, crisscrossed with conquests and invasions. We were naturally thrilled to discover the remains of Ancient Rome in Tunisia and the Islamic art of Andalusia, and simply drink in the sights as we roamed these architectural labyrinths, teeming with a multitude of influences testifying to each successive empire.

Armed with our pencils and primed for inspiration, we set out to explore what turned out to be our top discoveries of the year! We were awestruck at the sight of an orange grove in full bloom at the Alcazar, its sweet, homely fragrance reminiscent of the enchanting scents of Fragonard. And how to resist the ancient craftsmanship of the Tunisian artisans? Their pottery, with its rich shades of ochre, green, and sienna, warmly echoes that of Vallauris and the beauty of our beloved Provence.

Boats have sailed these waters for centuries, as emperors, kings and rulers eagerly hunted down the finest artisans from both shores to build their palaces and design their gardens. Our conquest, however, was one of inspiration. Every year, we travel the world to gather fresh ideas for our summer collections. The Mediterranean – our cradle –, is also a cradle of civilizations: a boundless and wondrous source of creativity. We decided to focus on just two destinations this time: Andalusia and Tunis. Join us as we set sail along the shores of the Med!

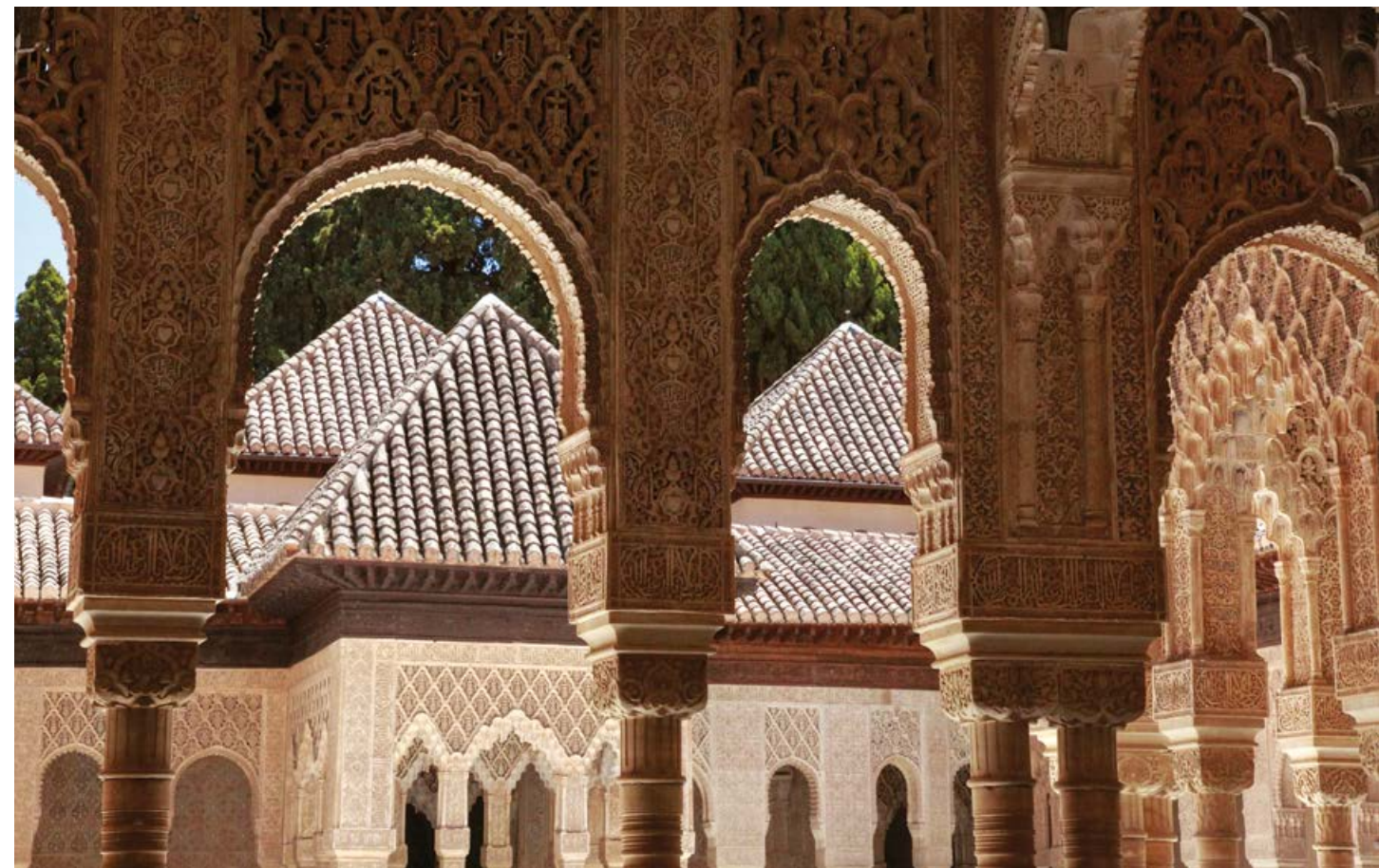
The Court of the Lions, Alhambra, Granada
Previous double-page spread: View of the Alhambra, Granada

GRANADA

THE FRUIT OF EVERY PASSION

We touched down in Malaga before heading to Granada. Known as *Granata* in ancient times, the city's name comes from the word for pomegranate, although its origins remain a subject of debate. It may be derived from the Arabic *Gart Al-Yahud* ('pomegranate of the Jews') or *garnata* ('hill of pilgrims'). Divided by the Darro River, which flows between the hills of the Alhambra and Albaicín, Granada sprawls across the heights – and its absolute splendor is definitely worth the climb!

The city's crown jewel, the Alhambra Palace, is perched atop one of the city's three hills, boasting breathtaking vistas. A masterpiece of Moorish architecture, the citadel offers a genuine voyage through the ages and their architectural traditions. The Alhambra features a succession of gardens, courtyards, fountains and palaces, including the spectacular Palace of the Lions. While the layout is reminiscent of our Christian cloisters, the intricately carved columns and twelve white marble





Alhambra Gardens, Granada

Addresses:
➤ **Manuel Morillo** is an exceptional artisan specialized in straw marquetry: an extremely meticulous art in which each motif – decorative or figurative – is formed using tiny pieces of colored straw glued onto a base.

1, Calle Ánimas, Centro, 18009, Grenade
➤ Savor a glass of *horchata de chufa* in the enchanting, Oriental setting of **Dar Ziryab**. Horchata is a quintessentially Mediterranean

drink that originates from the ancient Greek orgeat – a delicate blend of barley and almonds.

Teteria Dar Ziryab, 11, Calle Calderería Nueva, Albaicín, 18010 Grenade

lions conjure up the Mughal architecture of Rajasthan, India. The stucco work, colorful tile panels and honeycomb domes offers nods to every Mediterranean civilization. A symbol of power, this expansive, solemn complex cannot fail to impress. Granada is also the birthplace of one of the 20th century's most influential European poets: Federico García Lorca. Executed in 1936 by Francoist militias, his work is profoundly infused with Andalusian folklore. Lorca was a musician too, and composed numerous melodies in the flamenco style, a tradition deeply rooted in the region. Andalusia is the beating heart of flamenco and birthplace of such legendary artists as Enrique Morente, who boldly pushed the genre's boundaries to the dismay of some purists. To experience Andalusia to the full, you need to feel its music, and after a day spent roaming the city's treasures, we were keen to immerse ourselves in the raw power of flamenco, expressing the soul of a people. The somber, haunting voices of the singers, accompanied only by guitar notes and the rhythmic sound of clapping hands, resonate in synchrony with the sensual and deliberate movements of the proud dancers, from a graceful flick of the wrists to a sway of the hips. A perfect fusion of Arab and Christian cultures, echoing the timeless beauty of the Alhambra's courtyard gardens.

drink that originates from the ancient Greek orgeat – a delicate blend of barley and almonds.

Teteria Dar Ziryab, 11, Calle Calderería Nueva, Albaicín, 18010 Grenade



View of the Mosque-Cathedral, Córdoba

CORDOBA, THE CITY OF THREE RELIGIONS

Before we even set foot in Córdoba our imaginations were already overflowing with images of its mosque with a thousand columns, embossed leatherwork, and famous philosopher Seneca. Although the leather and the philosopher only remain in memory, they have nevertheless left a certain imprint on the city. Córdoba's Mosque-Cathedral, often referred to simply as the Mezquita, is the epitome of Andalusian syncretism. As we cross the threshold, a Roman mosaic stretches out beneath our feet – a relic from the ancient Temple of Janus.

Marble columns stand to attention as far as the eye can see, many of them originating from Christian and Visigoth churches, including the Basilica of Saint Vincent, once located on this very site. The mosque, erected in the 8th century, is instilled with a hushed atmosphere, in stark contrast to the bright sunlight outdoors. It takes a few seconds for our eyes to adjust to the soft, subdued light. Paced with signature 'horseshoe' arches typical of Umayyad architecture, alternating stone and brick, the Mezquita is checkered with imaginary white and ochre lines.

"Paced with signature 'horseshoe' arches typical of Umayyad architecture [...] the Mezquita is checkered with imaginary white and ochre lines."

The mihrab, richly decorated by Byzantine artists, still lies in its original location, facing the cathedral's walls.

At the center of this majestic mosque stands the cathedral itself – an impressive structure where Gothic and Proto-Baroque vaults intertwine, topped with a Renaissance dome. We stepped outside to revel in the tranquil gardens and serene water features, before climbing the bell tower and lapping up the panoramic view unveiling the scope of the site and its architectural evolution.

Córdoba is also home to one of Spain's oldest synagogues, hence its nickname, the 'city of three religions'. The Jewish Quarter lies a stone's throw from the mosque. Next to the synagogue, a little courtyard glimpsed at the end of a tiny lane caught our attention. A hidden church revealed itself as we passed through the gate, its nave adorned with blue majolica tiles. Everything feels so harmonious here in this blend of cultures and we find ourselves daydreaming for a moment, *"if only Cordoban architecture could inspire our contemporaries"*.

Columns of the Mosque-Cathedral, Córdoba



SEVILLE, SPLENDID AND FESTIVE

The capital of Andalusia, Seville, is now a buzzing economic and cultural hub. Lively, fascinating and radiant, it embodies the very essence of the region, while offering up a melting pot of current-day Spain. Multicultural, diverse and varied, its treasures are too numerous to mention, but our hearts went out to the Alcazar and Casa de Pilatos. Like many Mediterranean landmarks, these buildings rest on Roman foundations, on which Christian, Visigoth, and Muslim constructions alike were grafted over the centuries, before returning to Christian hands. The royal Alcazar is a perfect example. Originally a Muslim-Arabic complex erected in 8 AD, it was greatly and magnificently expanded in the centuries that followed. A jewel of Mudejar art (the term used to designate Spanish Muslims after the 11th century), this fortified palace has been pampered by the finest artisans, from its beginnings in the Arabic Umayyad era to its transformation into a Christian royal residence, where Charles V's wedding was celebrated in 1526. Words cannot describe the beauty of this place, as you wander through the palace rooms and stroll the surrounding gardens.

More contemporary and less monumental, the Casa de Pilatos is a wonderful illustration of life in a 15th-century palace. A listed monument since 1931, the house blends Mudejar, Gothic,

and Renaissance styles to perfection. Richly decorated with colorful majolica and azulejos, its central courtyard is adorned with four Roman statues. With its tranquil pools,



Basilica de la Macarena, Seville



Casa de Pilatos, Seville

lush greenery, coffered ceilings, vaulted arches and painted walls, the decoration is so intricate that it's impossible to take in every detail, no matter how hard we try. Seville is also home to the vast Plaza de España, a popular meeting place for flamenco fans, as well as Santa María de la Sede, a former mosque converted into one of Europe's largest cathedrals. The city's lively quarters and scenic walks along the Guadalquivir River are all part of the charm.

Addresses:

► Enjoy a drink and tapas at Seville's oldest institution, **El Rinconcillo**. Founded in 1670, it prides in its authentic Sevillian ambience and décor. Tapas are served at the counter downstairs, and you'll find an old-fashioned restaurant upstairs.
40, Calle Gerona, Casco Antiguo, 41003 Seville

► Andalusian artist duo Luciano Galán and Daniel Maldonado are the talents behind **Exvotos**.

Merging ceramics, sculpture and traditional religious inspiration, they create decorative objects overflowing with imagination at their studio – a magical address resembling a cabinet of curiosities.
33, Calle Castellar, Casco Antiguo, 41003 Seville
www.theexvotos.com

TUNIS, AN ANCIENT AND ARTISTIC CITY

We spent a few days on the other side of the Mediterranean too, exploring a city that feels both close to home and infused with exotic charm. Poised at the crossroads of Western and Maghrebi cultures, Tunis, a city dressed in white, offers all the warmth and hospitality of a young, dynamic population. One of the Arab world's most beautiful medinas nestles in the welcoming shadows of this sun-kissed city. Founded at the end of the 7th century, it was originally surrounded by fortifications and majestic gates. Artisans display treasures of craftsmanship on their bustling stalls, without ever succumbing to the temptations of mass tourism. Behind the magnificent, intricately designed and brightly colored doors of the city's noble houses, known as *dars*, secret gardens and tranquil fountains exhale a delightful coolness. The medina of Tunis is home to one of the most remarkable ensembles of mosques, Quranic schools and tombs. Visitors can marvel at the stunning remains of Tunisia's ancient sites, including maritime-inspired mosaics, fire arts, steles and sarcophagi, at the National Bardo Museum.



Minaret of the Al-Zaytuna Mosque, Tunis



"Tunis is the 'little sister' of our French Mediterranean shores. Natural, simple and modern, the city is alive with young creators"

A museum tour is the perfect prelude to exploring nearby Carthage, founded by the Phoenicians. Here, we are reminded that Hannibal's elephants once shook the might of Rome, before the Romans went on to seize the city, building a theater, baths and luxurious villas on its ruins. Sidi-Bou-Saïd is a picture-postcard Mediterranean village draped in blue and white, somewhat reminiscent of the Cyclades. It is crisscrossed with lanes lined with Arabo-Andalusian style houses. Studded doors abound here, rubbing shoulders

with a plethora of intricate, wrought-iron balconies. As we sip a lemonade in the shade of blooming bougainvillea, the memory of Baron Rodolphe d'Erlanger comes to mind: he fell in love with this village as a young man and had a magnificent home built there. The governor, or Bey, agreed to protect the property in 1915. Tunis is the 'little sister' of our French Mediterranean shores. Natural, simple and modern, the city is alive with young creators, artists and artisans bathing joyfully in the generous sunshine that graces our climes.

17th-century traditional door at the Medina, Tunis

Addresses:

➤ **Hôtel Dar El Jeld.**

This charming boutique hotel features sixteen suites arranged around a little lemon garden, together with a terrace overlooking the medina and spa. 5-10, Rue Dar El Jeld, Tunis www.dareljeld.com

➤ **Dar El Jeld.**

One of the city's oldest gastronomic restaurants, serving traditional cuisine, located just opposite the hotel at the heart of the medina. (+216) 71 56 09 16 dar.eljeld@gnet.tn

➤ **Tinja.** Specializing in furniture and decoration, Tinja was founded by Yasmine Sgar and Mehdi Kebaier to showcase traditional craftsmanship while cultivating a creative, eco-friendly philosophy. 72, Rue Nouiri, 2036 La Soukra, Tunisia www.tinja.co



HÉLÈNE'S FLOWERS

Photos — *Andrane de Barry*
Hair and makeup — *Céline Cheval*

La Fontaine may have considered the cicada idle, but the Mediterranean people love how her song paces our summer days! Provence is a place dreams are made of, a picture-postcard of undulating olive trees and sunbaked old stones. This Provençal escapade marks Maison Fragonard's return to its roots and pays homage to Hélène Costa, who cherished her region's elegance and traditions. With their vibrant colors and plays on stripes, flowers, symbols and ancient motifs, this year's silhouettes – an ode to the Fragonard spirit of sharing – joyfully set the mood.



Malena and Alix are wearing the *Rosa Tournesols* printed cotton dress, €60
Previous page: Loréna is wearing the *Sofia Jardin* hand-printed cotton poplin dress, €180



Isséina is wearing the *Dîner d'Été* printed and quilted cotton vest, €85



Hounaida is wearing the *Deva Bouquet Chikankari* hand-embroidered cotton voile blouse, €120; and the *Aubin* cotton voile petticoat, €80
Right page: Malena is wearing the *Rosalía Bandana* printed cotton dress, €75





Alix is wearing the *Arya Suzani* printed cotton dress, €100
Right page: Hounaida is wearing the *Constance Losanges* printed cotton dress, €90





Left page: Malena is wearing the *Sofia Jardim* hand-printed cotton poplin top, €90
Léa is wearing the *Hena Bouquet* printed cotton blouse, €90





Isséina is wearing the *Louisa Rayures* printed cotton gauze shirt, €80; and the *Ava Rayures* printed and embroidered cotton gauze shorts, €70





Left page: Malena is wearing the *Salomé Arabesques* printed cotton canvas blouse, €90
Léa is wearing the *Denisa* embroidered cotton blouse, €95; and the *Dîner d'Été* printed and quilted cotton vest, €85





Left page: Isséina is wearing the *Rosalia Bandana* printed cotton dress, €75
Lucie is wearing the *Rosa les Pins* woven and printed cotton dress, €80; Loréna is wearing the *Noélie Cilletts* hand-printed cotton blouse, €95





Isséina is wearing the Gloria Aroma hand-printed cotton shirt, €85
Right page: Alix is wearing the Maria Rayures Blé printed cotton dress with broderie anglaise details, €95





Left page: Nathan is wearing the *Jean Soleil* printed cotton shirt, €70
Isabel is wearing the *Karolina Retro* printed cotton dress, €100





Lucie is wearing the *Maria Rayures Blé* printed cotton dress with broderie anglaise details, €95
Right page: Malena is wearing the *Vivi Rayures Blé* printed cotton top with broderie anglaise details, €50



Agnès Costa is a great lover of literature and avid reader, who never takes a train or plane without three or four books tucked under her arm. Created by her in 2022, the Fragonard Women's Foreign Literature Prize rewards overseas female authors whose works have been translated into French. In just three years, the prize has forged itself a comfortable slot in the competitive world of literary ceremonies, thanks to Maison Fragonard's renown and the quality of the jury members. Pending this year's awards, Agnès Costa tells us how she became a 'literaddict'!

AGNÈS COSTA, A LEGACY OF LITERATURE

Interview — Charlotte Urbain

AGNÈS, WHEN DID YOU FIRST START READING AND WHAT DID YOU READ AS A CHILD?

My love of reading goes back as far as my first childhood memories. I grew up with a book in hand, sharing the *Bibliothèque rose* and *Bibliothèque verte* children's collections with my sisters and always avid for new discoveries and adventures. The first 'real' books that stood out to me were sagas: once I'd finished all of the Enid Blytons and Agatha Christies, I moved on to the sixteen volumes of *Jalna* by Mazo De la Roche, which I initially read out of order, then again in order. Her imaginary world became part of my life – I was so caught up in it, I ended up feverishly inventing my own sequel.

As I grew up, I continued reading epic works; I read all of Balzac in one go, then all of Maupassant, all of Aragon, and Druon's *The Accursed Kings*. I also devoured Daphné du Maurier's rather 'feminine' books, offset by the works of Boris Vian and Vladimir Nabokov, which I loved too. I went on to discover J. M. G. Le Clezio, a sublime and enigmatic author.

WHO GAVE YOU YOUR TASTE FOR READING?

My mother was a big reader. Her library took up a huge cabinet, and before returning to boarding school, I used to pick out a few novels for the week, without always asking her permission.

I will never forget the day I was summoned to the mother superior's office. To my great surprise, my mother was waiting there with my confiscated bedside book. It was Flaubert's *Salammbô* (I must have been 12 years old at the time). My mother responded to the angry nun with a big smile and a white lie, saying she had lent me the novel quite innocently. On the way back in the car, she couldn't stop laughing and assured me that she would always encourage my love of literature, adding, in her motherly voice, "Next time, ask my opinion!" That story might seem very old-fashioned now, but it sealed our shared love of literature and desire to share our literary discoveries with each other.

WHAT DID YOU READ AS AN ADOLESCENT?

I moved on to Lawrence Durrell and his magnificent *Alexandria Quartet*, *Bomarzo* by Manuel Mujica Láinez, Oscar Wilde and Romain Gary. I loved Virginia Woolf and Stephan Zweig too – their novels, historical biographies and correspondence have profoundly shaped my literary culture.

HOW DO YOU MANAGE TO JUGGLE YOUR VERY BUSY LIFE AS A COMPANY DIRECTOR AND YOUR PASSION FOR READING?

I read whenever I can – on planes, trains, but mostly at night. My regular bouts of insomnia have at least one advantage: they allow me to indulge my passion, or what some might call my 'addiction'! I like to surround myself with more books than I can read. I share my discoveries with my sisters, friends and colleagues, and talk about them on my Instagram account. I'm thrilled to have created the literary prize three years ago – it has introduced me to another world, that of publishing and literary criticism. Nothing delights me more than meeting with the jury and talking with passionate professionals and authors I've never met; many have gone on to become real friends. Selecting the twenty or so nominees, then debating, defending and critiquing our choices until we concur on the novel that best represents the Women's Foreign Literature Prize, is a wonderfully lively and joyful experience! Our shared passion is a powerful driving force in bringing to life a literary prize fostered by a perfumery house.

CAN YOU RECOMMEND ANY BOOKS TO PROLONG OUR TRAVELS IN ANDALUSIA AND TUNISIA?

Among the books in the running for the next Fragonard Prize, I love the novel by Tunisian author Amira Ghenim. *A Calamity of Noble Houses* is a polyphonic work, with six different narrators relating, in their own words, their feelings and the weight of their education and culture on the same night – a night that plunged a young mother into a dark fate. It's a real literary gem, very sensitive and modern. Among the women I admire, Tunisian author Gisèle Halimi's struggles are well-known – more than her personal life. She wrote a magnificent autobiographical account of her childhood in Tunisia and the people who influenced her career. We mentioned Gustave Flaubert earlier – he had a marked taste for the Orient, which he especially owed to his travels in Tunisia. Contrary to my old mother superior, I highly recommend *Salammbô*! The plot is set in Carthage in ancient times. *Carmen*, by Prosper Mérimée, is a classic set in Andalusia, and an ode to free and passionate women! Novelist and historian Tariq Ali wrote a very interesting book on the end of Muslim domination in Andalusia. And finally, if you fancy a thrilling, lighter read, I would recommend Peter May's *A Silent Death*.

► MUST-READS:



Carmen by Prosper Mérimée, Edition Adrien Goetz, Folio Classique, 2018, 160 p.



Salammbô by Gustave Flaubert, Folio Junior, 1995, 416 p.



A Calamity of Noble Houses by Amira Ghenim, Editions Philippe Rey, 2024, 496 p.



Milk for the Orange Tree by Gisèle Halimi, Gallimard Blanche collection, 1988, 400 p.



A Silent Death by Peter May, Actes Sud, 2022, 432 p.



Shadows of the Pomegranate Tree by Tariq Ali, Sabine Wespieser Editeur, 2009, 416 p.



HÉLÈNE'S HOME

Photos — *Andrane de Barry*

Hélène Costa created her own, unique art of entertaining. At her table, elegance and tradition rubbed shoulders happily with simplicity and a bouquet of flowers freshly picked from the garden that morning. Guests felt privileged when they were invited to share a family meal. The atmosphere was always joyful and the refinement palpable yet discreet. Redolent with the vibrant color of flowers in the Riviera sunshine, Fragonard's new Home lifestyle collection is a tribute to the memory of those timeless moments...



Lagon printed cotton tablecloth, available in 160 x 160 cm and 160 x 280 cm, €80 / €100
 Previous page: *Floraïson* printed cotton tablecloth, available in 160 x 160 cm and 160 x 280 cm, €80 / €100

Retour de marché printed cotton tea cloths, 50 x 60 cm, set of 2, €28





Tournesols stainless-steel and enameled aluminum knife and spoon, €12 each; Elixir de jouvence porcelain mug, 45 x 33 cm, €18; Fleurs des prés glass bowls, Ø 9 cm, set of 3, €22

Jardin fleuri printed cotton tablecloth, available in 160 x 160 cm and 160 x 280 cm, €80 / €100





Champêtre printed cotton teacloths, 50 x 60 cm, set of 2, €28; *Tournesols jaune* stainless-steel vase, 18 x 10 cm, €24

Au jardin melamine plates, Ø 26 cm, set of 4, €35; *Florella* and *Rosalinda* earthenware dishes, Ø 33 cm, €100 each; *Champêtre* printed cotton napkins, 40 x 40 cm, set of 4, €28; *Champêtre* printed cotton tablecloth, available in 160 x 160 cm and 160 x 280 cm, €80 / €100





Left page: Calanques Rocher printed polyester table mat, 45 x 33 cm, €12
Marguerite glass bowl, Ø 16 cm, €25; Paisley rose kaki cotton napkins, 45 x 45 cm, set of 4, €48; Paisley kaki round cotton table mat, Ø 38 cm, €22





Suzani, Bisou, Paisley rose and Paisley vert coconut fiber doormats, 45 x 75 cm, €25 each
 Right page: Mélodie hand-painted stainless-steel watering can, €45; Mélodie hand-painted stainless-steel jug, €50





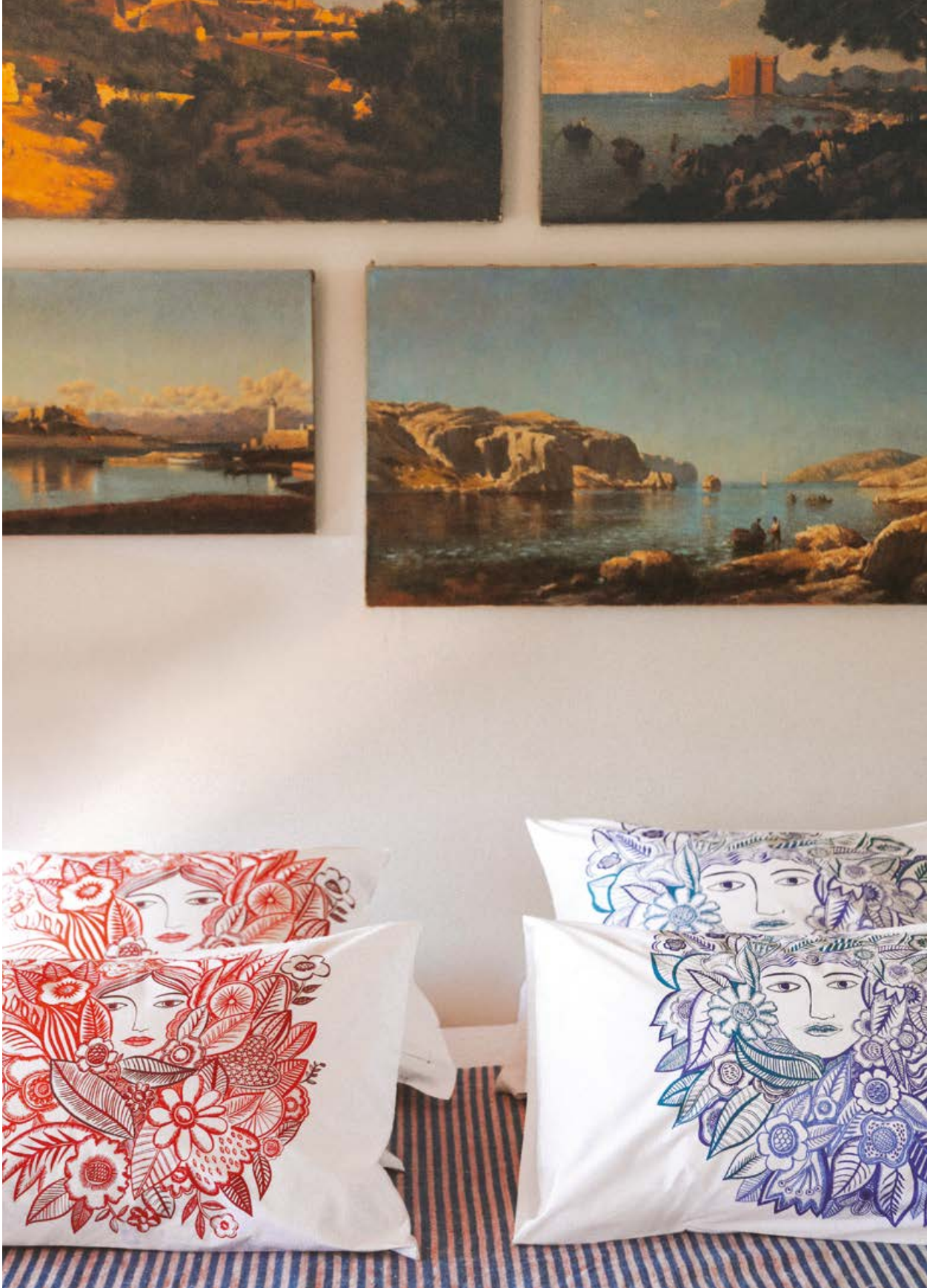
Epuisette glass plates, Ø 17 cm, set of 4, €38; Epuisette printed cotton napkins, 40 x 40 cm, set of 4, €28; Epuisette stainless-steel and enameled aluminum cutlery, set of 2, €45; Epuisette printed cotton tablecloth, available in 160 x 160 cm, 160 x 280 cm and 160 x 360 cm, €80 / €100 / €140



Coquillages embroidered cotton napkins, 40 x 40 cm, set of 4, €35; Dans l'eau enameled aluminum napkin rings, set of 4, €40



Calanques printed cotton storage bag and toiletry bags, €65, €45, €35 and €28
Right page: Cache Cache printed cotton pillowcases, available in 65 x 65 cm and 50 x 70 cm, €50





Livres d'Italie and Livres orientaux printed cotton cushions, 40 x 50 cm, €45 each

*Cartes postales iron tray, 21 x 21 cm, €30; Bijoux provençaux and Rubans ariésienness iron valet trays, 12 x 21 cm, €24 each
Cameo iron valet tray, 13 x 13 cm, €20; Lettres françaises iron tray, 35.5 x 35.5 cm, €55*





Calanques lacquered wood tray, 30 x 40 x 4.5 cm, €70
Right page: Calanques printed cotton teaclths, 50 x 60 cm, set of 2, €28



ADMIRE

ADMIRE

FRANÇOISE

A PASSIONATE COLLECTOR

Born into a family of collectors, Françoise was predestined to follow in their footsteps. Her mother Hélène crisscrossed her beloved Provence in search of treasures to embellish her life's work. Today, Françoise pursues her quest from her office in Grasse, where she tirelessly hunts down objects that make her heart sing.

She can spend countless hours chasing an unusual perfume bottle, a barely-worn costume stowed for centuries in a forgotten closet, a shimmering velvet ribbon worn by an Arlésienne, or a painting to adorn our walls. Auctions, antique dealers, Instagram accounts, or simply friends of friends who know about her passion... Anything goes when it comes to satisfying her thirst for collecting and sharing the beautiful objects showcased at our museums!



Hélène and Françoise Costa, Grasse, 1995

A SPOT OF BEAUTY!

EXQUISITELY REFINED, THIS NEW ADDITION TO THE FRAGONARD MUSÉE DU PARFUM UNVEILS A WORLD OF FRAGRANT SECRETS.

Text — *Eva Lorenzini*
Photos — *Olivier Capp*



Patch boxes – iconic accessories coveted by the 18th-century aristocracy – epitomize the elegance and refinement of their era. These exquisite containers were designed to hold 'beauty spots', little scented patches made of black fabric or silk taffeta that ladies and gentlemen used to apply to their faces. The patches were not just decorative, but had a language of their own. Their placement on the face conveyed subtle messages: a patch placed near the mouth hinted at flirtation, while one on the cheek

suggested gallantry. They also served a practical purpose, enhancing the whiteness of the complexion, concealing blemishes and signaling adherence to a nuanced social etiquette. Often opulent in design, patch boxes were both functional accessories and a symbol of status, testifying to the elegance and refinement of the elite. The example showcased here, reflecting exceptional craftsmanship, may be the work of the renowned Chelsea Manufactory in England.

A MINIATURE WORK OF ART

This unique patch box features intricate ornamentation and a sophisticated design. The front shows the delicately enameled face of a woman with masked eyes and striking red lips adorned with diamonds and rubies, evoking the world of theater and the games of seduction associated with the Rococo era. She is surrounded by a lavish gold garland, in the animated style popular in the 1740s-1760s. The mask and its symbolism seem

to suggest an Italian *commedia dell'arte* influence. Equally refined, the rear of the box is adorned with polished agate. This semi-precious stone, with its marble-like texture and natural patterns cherished in decorative arts, lends the piece a uniquely luxurious touch.

The fine enamel work, gold framing and overall elegance of this box are characteristic of the Chelsea Manufactory in London. In operation from 1743 to 1769, it was one of the first European producers of bone

china and a hub of technical innovation that reflected the ambitions of its founders. One of them, Charles Gouyn, played a pivotal role in the manufactory's early days, while pursuing a parallel career. Gouyn left Chelsea around 1748 to establish his own factory, making luxurious little objects known as Gouyn toys. These included perfume bottles, practical and ornamental snuffboxes and patch boxes coveted by the aristocracy for their delicacy and refined decoration. A similar item

– formerly part of the Rienzi collection – is housed at the Museum of Fine Arts in Houston. The MET in New York possesses a bone china box by the Chelsea Manufactory, adorned with a masked face, and another example can be found at the Victoria & Albert Museum in London. A rare and precious legacy of English decorative arts, this patch box is also a fascinating testament to the material culture of the 18th-century, whose creations, down to the smallest detail, were designed to captivate, intrigue and reflect the status of their owners.



Bone china and gold, attributed to the Chelsea Manufactory or Charles Gouyn, mid-18th century

THE HEIGHT OF MEN'S FASHION

Text — *Clément Trouche*
Photos — *Eva Lorenzini*

In 2024, Maison Fragonard acquired a remarkable addition to its textile collection: a men's ensemble dating from 1785-1790. The costume – in virtually perfect condition – revealed a hidden gem: the manuscript of a theater play tucked into its left pocket. Descendants of the illustrious Count Antoine Joseph Philippe Walsh de Serrant, born on January 18, 1744 in Cadiz, Spain and deceased on February 3, 1817 in Saint-Georges-sur-Loire in Brittany, had borrowed this exceptional attire for a performance at the family chateau. The ensemble consists of a coat and matching breeches, as was

customary for grand occasions or ceremonies at the court of the King. It is crafted with ribbed brown silk, adorned with a geometric pattern. The edges, collar, sleeves and pocket trim are lavishly embroidered with flowers and feathers in silk thread. The design is further enhanced with silver sequins and star-shaped blue glass beads. The motifs are echoed on the waistcoat, in a deeper color and embellished with scattered flowers.



*Men's ensemble, embroidered silk,
Walsb de Serrant family,
circa 1785-1790*





PORTRAIT OF AN ARLÉSIENNE

Text — *Clément Trouche*
Photos — *Eva Lorenzini*

This clever arrangement of folds, known as the 'chapelle', rests on a black bodice or 'eso'

Jules Salles, *Young woman in Arlesian costume amid the ruins of an amphitheater*, circa 1841-1845, Fragonard collection, Fashion & Costume Museum, Arles.

This portrait marks a new addition to our collection of paintings of Arlesian women, forming a fascinating window onto the customs and traditions of the 19th century. Coiffed with a silk velvet ribbon decorated with geometric flowers, this young woman embodies what her contemporaries refer to as the 'Roman' style. Her face is framed by a crisp white 'cleanliness' neckerchief and stomach piece, layered with a printed, fringed shawl in wool, tulle, or cashmere. This clever arrangement of folds, known as the *chapelle*, rests on a black bodice or *eso*. The model is wearing a double-stranded necklace, probably made of braided hair, from which hangs a little gold cross. Her pose and hairstyle are romantic, and she is wearing a gray skirt adorned with little flowers climbing a delicate trellis. A decorative gray silk apron completes the look.

Renowned for his large-format feminine portraits, Jules Salles offers us a more modest painting here, in which the model's face

takes center stage. Salles mastered 1840-1850 Arlesian costumes to perfection, and his drawings are shown at several regional museums.

The Roman amphitheater depicted in the background is still overgrown with vegetation. In fact, Provence's rich Roman heritage was clogged with hundreds of lodgings dating from the Middle Ages, until it was unveiled through archaeological digs and restoration efforts in the 18th and 19th centuries. One can easily imagine that the artist focused first and foremost on his model before placing her in this staged architectural setting, a popular playground and focal point for painters and art enthusiasts at the time.

Maison Fragonard has always been driven by a desire to share and hand down its legacy to future generations. Today, we are thrilled to announce the opening of a new museum in the center of Arles. Echoing the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) in Grasse, home to the Hélène Costa collection since 1997, the new museum aims to put the history of fashion and costume into perspective, while bringing a lively new focal point to the city.

Text — *Clément Trouche*
Photos — *Andrane de Barry*

IN THE WINGS OF THE FUTURE FASHION & COSTUME MUSEUM IN ARLES

THE HÉLÈNE COSTA & MAGALI PASCAL
COLLECTIONS

GENESIS OF THE PROJECT

The vision for the museum took root many years ago in the minds of passionate collectors and costume historians Odile and Magali Pascal, but the project really took off when the Pascal family were invited to the *Collection of an Arlésienne* exhibition at Maison Fragonard in Grasse in 2015, which introduced Côte d'Azur audiences to the silhouettes previously featured

in their books. A few years later, just before Magali Pascal passed away, the Costa sisters came up with the idea of preserving this extraordinary piece of heritage through a new museum. Agreements were reached, and Agnès and Françoise spotted the perfect location for the future venue while they were out strolling through the center of Arles. Whether by chance or destiny, a discreet phone call secured the acquisition of this dream location – the Hôtel

Bouchaud de Bussy –, soon to be repurposed for its new role. Arles-born Clément Trouche, a fashion historian and Provençal costume specialist, now director of the Fragonard Costume museums, also played a key part in the project: his deep ties to the region, coupled with over 20 years of renowned expertise, were instrumental in bringing the vision to life.



HÉLÈNE COSTA

Hélène grew up in Cannes, near Forville market in the historic heart of the city. During the war, she met Victor Tuby, a charismatic figure who founded the Académie Provençale in 1919, dedicated to preserving



and upholding Provençal traditions. The Academy members sang and danced in costume; it was a way for many young people to get together during the curfews. After the war, the young folk groups traveled far and wide, enjoying a breath of fresh air and new horizons. A book on Provençal costumes published in the 1980s revived enthusiasm for the subject. Traders and aficionados alike began collecting often-neglected garments that had fallen by the wayside. The revival went hand in hand with a thirst for knowledge, and the lack of specialist literature on the topic made the hunt even more thrilling. Hélène, a demanding customer who took great care over the condition and quality of each piece, enjoyed crisscrossing the country to meet with antique dealers and sellers – a passion that prompted her daughters to suggest creating a museum where she could protect her collections and share them with as many people as possible. Today, they continue to uphold their mother's memory by enriching the collection with new acquisitions every year, in a spirit of transmission loyal to the Maison Fragonard philosophy. A source of pride and inspiration alike, printed camisoles, petticoats, dresses and men's ensembles adorn the various exhibitions. Today, the three sisters roam Provence in turn, in search of treasures from the past, committed to bringing home items scattered far and wide over the years. The collection benefits from a vast iconography too, with swatch books and rare and precious jewels completing the museum's scientific objective.

MAGALI PASCAL

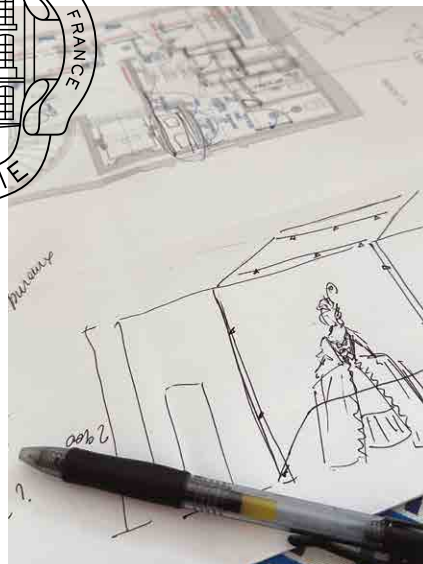
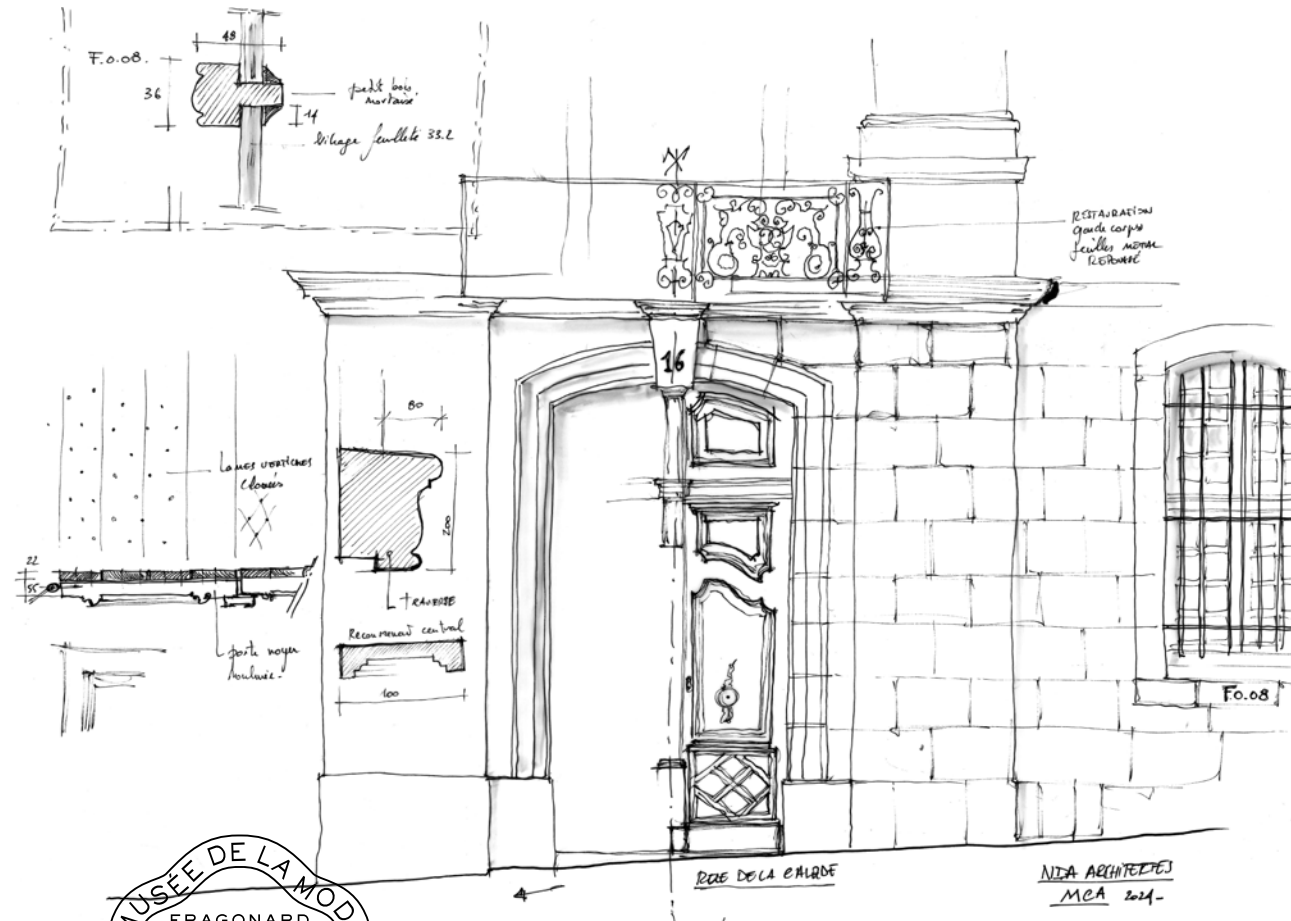
Born in 1925, Magali Pascal was honored with the title of Knight of Arts and Literature in 2010, in recognition of her work as a historian and researcher. She is the author of three reference works and, along with her daughter Odile – a costume and jewelry historian and tenth Queen of Arles –, owns one of the world's largest historic fashion collections. Thanks to their research, mother and daughter have offered the city of Arles, Provence and beyond a fascinating insight into the evolution of fashion since the 18th century. No one captures the essence of Magali's relationship with her collection – and the profound meaning it has brought to her life – better than she herself: "A collection is only justified if it serves to improve our knowledge, if it brings together enough items to reconstruct entire costumes and hence unveil and serve history. At this stage, we feel somewhat overwhelmed. The collection never ceases to surprise us. It demands interpretation. Today, rather than us shedding light on the collection, the collection is enlightening us with the immense weight of humanity it harbors. Almost without us realizing it, the collection has developed like a child growing up – one we think we know but continue to discover. It gives as much to us as we give to it, providing we take the time to look at it and listen to it. Every garment bears the trace of the unknown, long-gone woman who once wore it. Over time, this woman imposes her image, whispering her story, her joys, her concerns. We begin to dream. She comes alive in our minds, in our hearts. Like her, and with her, we bring the costume



together by favoring one item over another. It is she who guides us and inspires us in terms of pace and style. Our job is to find her true reflection by placing her back in her home environment, expanding our vision and listening to her attentively. That is when the choices made become a celebration." A close friend of Anne, Agnès and Françoise Costa, Odile Pascal is deeply committed to her role as part of the project's scientific committee.

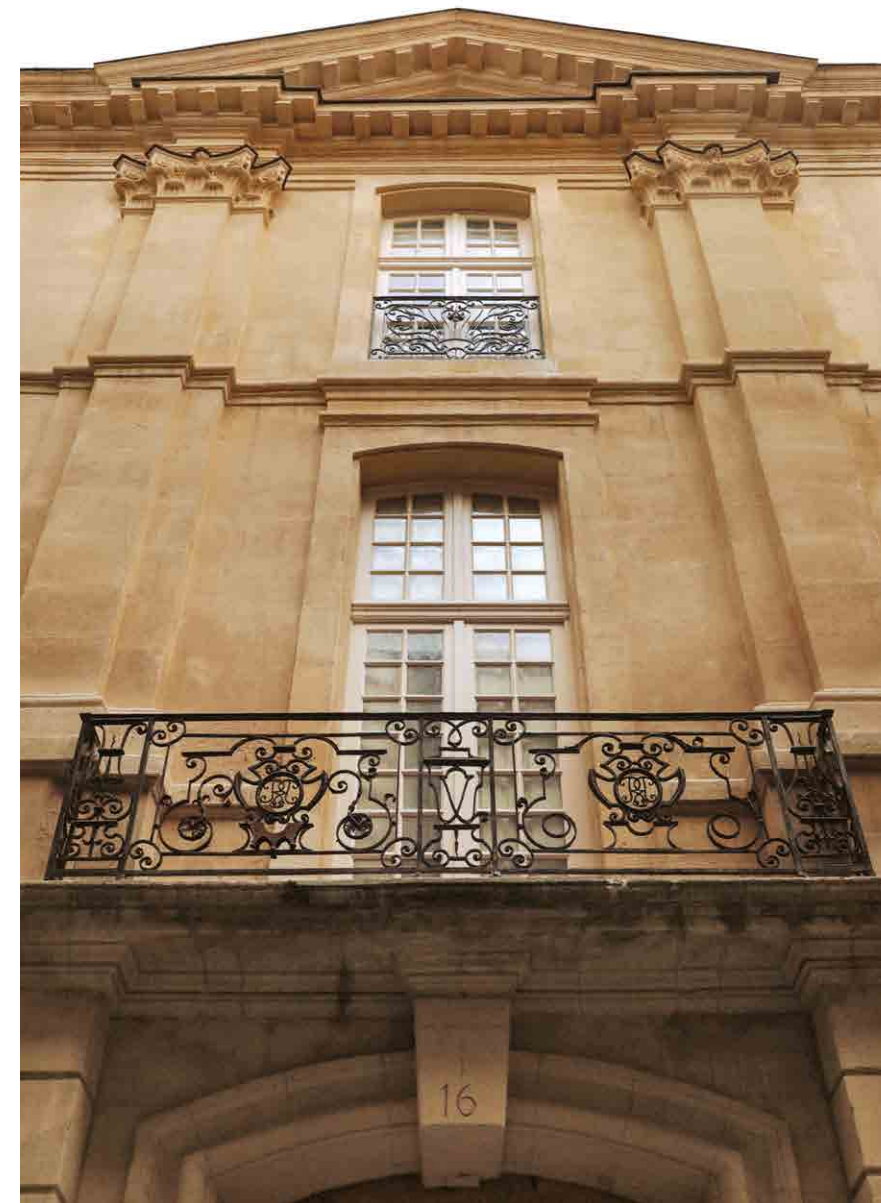
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"A COLLECTION IS ONLY JUSTIFIED IF IT SERVES TO IMPROVE OUR KNOWLEDGE, IF IT BRINGS TOGETHER ENOUGH ITEMS TO RECONSTRUCT ENTIRE COSTUMES"



“

WITH A GROUND FLOOR
SPANNING APPROXIMATELY
300 SQUARE METERS,
THE PROPERTY FEATURES
THREE STORIES, A CENTRAL
COURTYARD [...] AND
MAGNIFICENT 18TH-CENTURY
FAÇADE.



AN EXCEPTIONAL VENUE

The Hôtel Bouchaud de Bussy over the centuries.

The property of numerous different owners, this mansion, located 16, Rue de la Calade in Arles, stands as a testament to the architectural legacy of Provence's gentry. The family, whose name remains tied to the property, has contributed many illustrious figures to the city. The façade offers a striking example of classical architecture, very similar to that of the town hall erected a few decades earlier. The city's archives reveal that the property was purchased by Julien de Donines in 1648, after which it changed hands regularly. One of its owners lent it to the city council for eight years, and meetings were held there during construction work on the town hall in 1675. In 1723, the building was purchased by Jean-François de Bouchaud de Bussy, the king's counsel in Arles. The family had set up home in Provence as far back as in 1471, and many prominent members of Arlesian society – consuls, officers, and Knights of the Order of Malta and Saint Louis – bore its name. Pierre Anne Honorat Bouchaud de Bussy, a naval captain, sailed the Mediterranean during the French Revolution, leaving behind extensive written documents as well as ledgers and journals, providing valuable insights into the everyday life of an aristocratic Arlesian family at the turn of the 18th and 19th centuries. He also played a key role in irrigating the soil, of Camargue, to spur the development of agriculture.



The Hôtel Bouchaud de Bussy served as a maternity clinic from 1960 to 1980, before becoming a tourist hotel with about thirty rooms until 2018. After full restoration and removal of the modern additions from its days as a clinic and hotel, the building's original proportions have now been restored. With a ground floor spanning approximately 300 square meters, the property features three stories, a central courtyard and former stables. Its outstanding grand staircase and magnificent, 18th-century façade offer a fitting testament to its historic grandeur. Graced with a superb classical design, the façade has all the typical features of its era: a commanding portico, columns framing the main windows and bearing an intricately molded pediment, and harmoniously spaced openings. Once the grand doors swing open, the vestibule, leading to a spacious courtyard, offers an inviting haven to visitors and passersby alike.



With her expert eye and benevolent gaze, Odile Pascal has played an active role in bringing every stage of the future museum to life. Here, she reflects on the birth of the collection and her vision of costume, constantly seeking the perfect blend of aesthetic and historical coherence in the many items that make up an outfit. Today, the puzzle of the Arlésienne wardrobe is complete.

ODILE PASCAL

THE ART OF ARLESIAN COSTUME...

WHEN AND HOW DID YOU START COLLECTING ARLESIAN COSTUMES?

I was 14 years old. My friends loved dressing up, so I wanted to join in the fun. At first, it was just the typical little girl's dream of dressing like a princess, but I soon realized that I craved something more genuine. That's when my mother and I started hunting down beautiful, antique costume pieces with their authentic fabrics. It was back in the Seventies.

WHAT WAS YOUR HUNTING GROUND?

Back then, no one cared about 'old rags', so every week we headed out to roam the flea markets. We used to come home loaded with bagfuls, then spend hours sorting through them and dating each item... Thrifting is all about surprises; you don't want to set out with preconceived ideas. My mother was very intuitive: she didn't go looking for 'pretty' items, but instead focused on anything with potential historical value. Her approach was ethnographic from the outset. To truly understand costume, we needed items from all social classes, from country folk to royalty. It wasn't so much

about the prestige of a piece, but rather the story it told that fascinated her.

DO YOU REMEMBER YOUR FIRST BUYS?

Yes! They were *plechouns*: little, 18th-century scarves that were placed on hats. What's special about the Arlesian costume is that it's made up of a myriad of items, which need to be carefully assembled according to their affiliation, era and, of course, their patterns and colors. The key is total coherence: both esthetic and historic. To make sure we got it right, we would do research at the Museon Arlaten, dive into libraries and archives, and study old paintings. I'm much more cautious with photos though, as they can be misleading. In the late 19th and early 20th centuries, it was fashionable to dress as an Arlésienne, and some photographers offered it as part of their services.

HOW DID YOU FEEL WHEN YOUR COLLECTION WAS HANDED OVER TO THE FUTURE MUSEUM?

I'm infinitely grateful to Agnès and Françoise Costa. Thanks to their incredible work and dedication, our collection has been preserved intact and whole.



My mother would have hated the idea of it being scattered, because its true value lies in its completeness. As for me, it feels as though I've accomplished my mission. I cataloged the entire collection, sorting and recording the items one by one. The one thing I did keep is a cloak embroidered with flowers and strawberries I came across at a fair in Barjac, in the Gard area, in a plain old box. That piece alone sums up my entire philosophy and passion for recreating ancient costumes from multiple garments. The collection has deepened our knowledge and fueled our research, helping us recreate today's extensive wardrobe of coherent Arlesian ensembles. My father also played a part in compiling this vast body of work. After he retired, he became an archivist and published a weekly press review on costumes and jewelry. In addition to our clothing collection, we are also donating 1,100 works from his resource library on the history of fashion, art, and textiles.

Interview by — *Charlotte Urbain*
Photos — *Eva lorenzini*



© Noel Manalili

STUDIO KO

Famous names Karl Fournier and Olivier Marty from Studio KO were selected for the refurbishment work and interior design of the future museum. Discreet but immensely creative, this dynamic duo of architects met on the benches of the Beaux Arts before forming their agency in 2000. Now an international benchmark, Studio KO employs around 60 staff in Paris, London and Marrakech. Karl and Olivier advocate a timeless aesthetic that reflects their lifestyle vision,

blending traditional know-how, local and sustainable materials, and a taste for clean, contemporary lines. Quality of light and environment set the tone for each project, with a special focus on the building's story. Studio KO's distinguished achievements include the design of the Flamingo Estate, combining lush greenery and raw materials in Los Angeles, as well as the Chiltern Firehouse in London, with its unique ambience, and Francis Ford Coppola's apartment in New York. Following on from

the prestigious Yves Saint Laurent Museum in Marrakech, the Fashion & Costume Museum reflects their desire to embrace heritage through the creation of beautiful, custom settings. Karl and Olivier were immediately seduced by the Hôtel Bouchaud, keen to play with the friction created between their contemporary world and the site's classic allure while carefully respecting the building's historic value and the special care needed for the fragile textile collection. The result resolutely lives up to their creative talent.

The ambitious restoration work on this historic building, and its transformation into a museum, unfolded over several years. A contemporary staircase, designed by Studio KO, was installed behind the façade, which was also entirely and meticulously restored. The museum's atmosphere was crafted after extensive research into the textures and colors of Provence in bygone days. Studio KO opted for shiny floors reminiscent of Marseille's traditional tiles, incorporating glossy black manganese pigments into the floors of the ground level. The walls evoke the canvas sails of boats that once traveled up the Rhône, transporting goods from the world over. As visitors move through the space, the walls transition from a warm hemp beige to darker tones, culminating in the hallmark deep black of the 18th-century Arlesian *droulets* (short-sleeved jackets) – a technical feat achieved using a gradient limewash technique. A gilded brass door, reminiscent of a Provençal jewel, opens onto the museum's magical collections, including items from over three centuries ago.

EXCEPTIONAL KNOW-HOW

Photos — *Patrick Trouche*

The museum's transformation brought together a myriad of very talented and often little-known artisans and professionals. Today, we would like to pay tribute to their exceptional know-how. From minds that dream to hands that draw, sand, cut, weld, join, glue, plane, pour and shape, each brought their own, priceless contribution, working shoulder to shoulder to create a magnificent symphony. Today, we would like to introduce you to just some of these exceptional artists and restoration specialists.

NDA AGENCE

Nathalie d'Artigues is no stranger to the art of restoring Arles' architectural heritage. Working hand in hand with Rocio and Jonathan, she meticulously examined every corner of the building to ensure its original decorative and architectural features were preserved.

ROCIO RODRIGUEZ AND JONATHAN FOUCAUD, HERITAGE ARCHITECTS, WITH NATHALIE D'ARTIGUES



STUDIO KO

Alongside Karl and Olivier, Johanna and Marie are the kingpins of the interior design and museum layout. They liaised with all the contractors, particularly on site.

JOHANNA ETOURNEL, PROJECT MANAGER, AND MARIE BAUDU, ASSISTANT PROJECT MANAGER

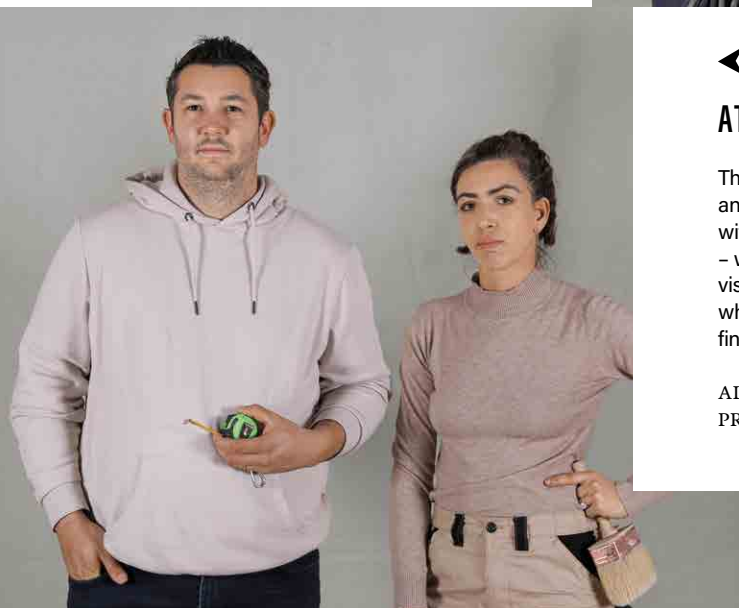




FERNANDEZ FILS

This Arles-based company is renowned for its exceptional restoration work on the city's historic stonemasonry. Their cheerful and dynamic team were a ray of sunshine everywhere they went, from the rooftop to the cobblestones of the central courtyard.

CÉLIA FABRE, PROJECT MANAGER, CLÉMENT LOPES, SITE MANAGER, JULIEN CARMELLINO, CLÉMENT BOYER AND JEAN FERNANDEZ (CENTER)



ATELIER JEAN-LOUP BOUVIER

This workshop specializes in the restoration of plaster, gypsum and lime renderings. The ceiling of the historic staircase decorated with gypsum – the only one that had resisted the passage of time – was meticulously restored. Tinted renderings now accompany visitors through the successive parlors. Special thanks to Alice, who successfully managed to recreate the gradient limewash finish requested by Studio KO.

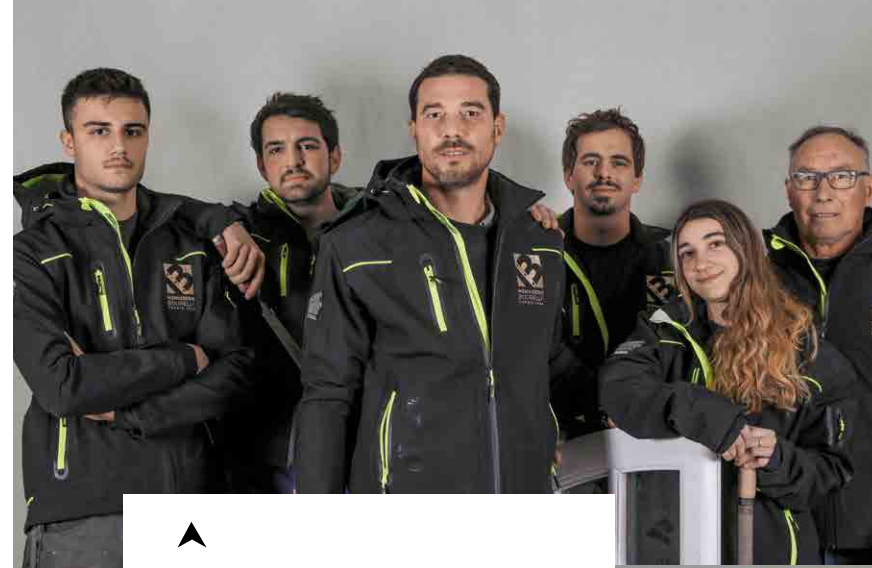
ALICE WASSON AND FABIEN CARRACOSA, PROJECT MANAGER.



TONELLO

Tonello is a familiar name in Arles and the world over. The fourth generation of specialists in granite and mosaic floors, the company is also the author of the cast marquetry on display at the Fragonard boutique in Arles. They created the ground floor flooring and monumental staircase in cast concrete, based on the Studio KO drawings.

BRUNO FACHIN AND NICOLAS TONELLO



MENUISERIE BOURRELY

Led by Fabien, this firm produced 40 small-paned wooden windows with crosspieces based on the exact model of the only remaining original window, and completely reconstructed the carved entrance door, to restore the façade's original aspect.

PATRICE BOURELLE, SARAH GOUACHOU, JEAN LAUNAY, JOAN RAMIREZ, BENOÎT SARRAZIN, FABIEN BOURELLE, (CENTER)



CRV PATRIMOINE

The initials say it all: *Construire* (build), *Restaurer* (restore), *Valoriser* (enhance). They poured their extensive expertise into refurbishing the interior and exterior frontages to restore the Renaissance frontage on Rue Balechou, complete with its decorative lambrequins.

QUENTIN CAMURATI, DIBRIL SIDIBE AND GEORGES EHLING, SITE MANAGER.



CKAT AMÉNAGEMENT

This firm created the curved walls of the staircase designed by Studio KO. Their ingenious lightweight partitions are the secret to the museum's novel layout, as well as the insulation necessary to preserve the works, without altering the various original features in any way.

BRUNO SÉVERIN, SITE MANAGER, MATHEUS SOUSA AND ALEXANDRE ARMENGOL, PROJECT MANAGER





COLLECTIONS-COLLECTION

THE MUSEUM'S DEBUT EXHIBITION

After five years of building and restoration work, the *Musée de la Mode et du Costume* (Fashion & Costume Museum) is finally opening its doors. This exceptional venue invites visitors to explore custom-designed exhibition spaces nestling at the heart of the building, including a large gallery on the first floor. *Collections-Collection*, the museum's debut exhibition, unveils how two collections came together from the far sides of Provence, resulting in a truly magnificent celebration of the history of French Mediterranean costumes and the evolution of textiles. The chronological layout offers a comprehensive overview of Provençal fashion since the 18th century. Iconic costumes and key pieces from the Costa and Pascal collections are now proudly on display at this long-awaited new venue, promising a dazzling discovery journey showcasing never-before-seen items, both recently acquired and generously donated. The mysterious Arlésienne who greets visitors at the museum entrance offers a tantalizing glimpse into the secrets of her boudoir, as she readies herself to step into the limelight...

Photos — *Fanny Terno*



**Exhibition *Collections-Collection*,
July 6, 2025 to January 5, 2026
Musée de la Mode et du Costume
16, Rue de la Calade, 13200 Arles**

ARLESIAN SHADOWS

BY
CHARLES FRÉGER,
ARTIST AND
PHOTOGRAPHER

Interview — *Marine Rebut*

Photographer Charles Fréger invites people to view the world through a fresh, unexpected lens. Straddling the line between real and imaginary, this internationally acclaimed artist is fascinated by communities with a specific affiliation, where identity and tradition are expressed through attire. Driven by an insatiable curiosity, he crisscrosses the globe, crafting vibrant portraits that capture his subjects in their environment and explore how archetypal figures are created. His work – a blend of poetic vision and pictorial precision – focuses on the collective, whether through uniforms, workwear, or colorful costumes. Charles Fréger blurs the lines and plays with the concept of timelessness. At the request of Maison Fragonard, he has created a striking video work for the upcoming Fashion & Costume Museum, portraying

Arlésiennes silhouetted against a backlight.

HOW DID YOU BECOME A PHOTOGRAPHER?

I was destined to become a farmer like my father, but I soon realized that art would play a significant role in my life. It was more than just a calling – it was a real necessity. I trained at the Beaux-Arts in Paris, where I fell in love with Flemish painting. I gradually started to incorporate images into my paintings, then went on to use my own. Photography became an obvious choice and I swapped my brushes for a camera. I explored the discipline through my own experiments, focusing primarily on portraits.

YOUR WORK STRADDLES THE LINE BETWEEN ART

AND ANTHROPOLOGY AND DELVES INTO THE ROLE OF COSTUME ACROSS CULTURES. WHAT DREW YOU TO IT?

The core focus of my work is revealing individuality within uniformity. I'm not very nostalgic or attached to traditions – my interest in community is mainly focused on esthetics. There's something cold and conceptual about uniforms that really appeals to me. The outfits fascinate and inspire me, especially because they are a source of pride to those who wear them. While there is an obvious ethnological angle to my photos, it is simply there as a reference. I don't cultivate it, my approach is, above all, artistic.

FRAGONARD INVITED YOU TO CREATE A WORK FOR ITS UPCOMING MUSEUM. CAN YOU TELL US MORE ABOUT IT?

I've been delving into regional cultures for the past decade. After exploring Brittany, Alsace, and the Basque Country, I'm currently focusing on Provence. The projects all revolve around the representation of a culture and how we are reappropriating and rediscovering it in the 21st century. Although the issue of cultural recognition isn't my priority, there is definitely a strong desire to come together and create a shared identity – to feel you have something in common with your neighbor. I helped install videos for the museum as part of its vast overview of Provence. Using the backlit silhouette technique, I filmed the ritual of Arlésiennes getting dressed in their traditional costume. The nine cameos unveil their delicate movements, the art of folding and the meticulous way ribbons are arranged

on their head; an art passed down from mothers and godmothers to daughters. The result is poetic and the dim lighting of the videos helps immerse the viewer in the intimacy of a bygone era. More than just an icon, the Arlésienne is the quintessence of Provençal culture and embodiment of an image exported worldwide through postcards and photography.

DOES CLOTHING CARRY A MESSAGE?

Yes, clothing is generally an embodiment. By wearing it on our shoulders, we wear the culture of our community. It is often coded – even more so in the case of traditional costume.





ADMIRE

AT HOME WITH CLÉMENT TROUCHE

AT HIS 18TH-CENTURY
HOUSE IN ARLES

Text — *Marine Rebut*
Photos — *Andrane de Barry*

Clément Trouche's family has lived in Arles for several generations and at 37 years old, preserving and honoring Provence's heritage is now his *raison d'être*. He became director of the Musée Souleiado at the age of 23 and, alongside Eva Lorenzini, has been curating two exhibitions per year for Fragonard's *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) for the last ten years. Since 2019, he has been passionately working on developing the brand-new Arles museum: a vision forged over two decades with Odile and Magali Pascal, and now Fragonard – in particular Agnès and Françoise Costa who made it all possible. Today, he welcomes us to his charming 18th-century home, nestled in the heart of the Roquette quarter, on a leafy street bathed in the soft light of the Rhône River.





ADMIRE

WHEN DID YOUR PASSION
FOR HISTORY AND PROVENÇAL
COSTUMES BEGIN?

My passion goes back to my early childhood. My family has always been involved in local culture and Arlesian costume fascinated me from a very young age. I remember one pivotal and rather amusing moment as if it were yesterday: in my last year of kindergarten, I took part in the traditional end-of-year performance. All the little girls had on the obligatory hat, but I was immediately drawn to one wearing a young woman's Arlesian costume, complete with its iconic headdress. I can promise you I didn't let anyone else take her arm (laughs). And the passion didn't wane during my teenage years either – I spent countless hours sketching Arlésiennes in my schoolbooks...

WHAT DO YOU ENJOY MOST
ABOUT YOUR WORK?

The work itself! I feel incredibly lucky to wake up happy every morning. I'm very proud to uphold the values of sharing and handing down so dear to Maison Fragonard – it's more than just a job to me, it's a constant mission, even when I'm on vacation. What captivates me most about costume, apart from the traditional aspects, is the way women managed to use it as a unique mode of expression. Behind every item, there is someone who has imagined it, designed it and brought it to life. It's up to us to reproduce it accurately, not just because it's beautiful, but because it holds meaning when seen through the lens of the stories and origins we uncover.





YOUR INTERIOR DOESN'T FOLLOW TRENDS OR FASHIONS, IT'S A GENUINE REFLECTION OF WHO YOU ARE...

As you can see, I'm not exactly a minimalist even though I'd love to be! I've created a place I feel good in, but it's a fertile environment too – it nurtures my imagination. The house has what I would call perfect proportions. It was designed in 1753 by someone who truly understood balance. The layout is elegant but unpretentious, the light is beautiful, and it has good energy. We restored it entirely as a family. I travel a lot, so the house is my sanctuary. Even more than that,

the cluttered but curated décor – a mix of Provençal objects, souvenirs from my Indian trips with Agnès and Georgian rugs – embodies my inner world, the behind-the-scenes of my own little story.

THERE'S A LOT OF ATTENTION TO DETAIL HERE AND EVERY OBJECT SEEMS TO TELL A STORY. IS THERE ONE YOU'RE PARTICULARLY FOND OF?

There are lots! I'm sentimental and materialistic at the same time. I love objects for their own sake. Like costumes, I'm always curious about their history and purpose. Every object is chosen for its unique resonance and how

it harmonizes with those around it. I must admit, I'm not very comfortable with today's standardized interiors and their fleeting lifespans. I often wonder which item I would take with me if there was a fire, but the answer is rarely obvious. If I had to choose one, I'd say the large 18th-century mirror from Beaucaire. It's a gift I cherish as much as the person who gave it to me. It hangs on a walnut panel, flanked by two wall lamps from the same era. When I light my candles in the evening, they make the gilded wood sparkle and the atmosphere shimmer. It's pure magic!



"I hunt for treasures everywhere [...] I love coming across that special item that makes my heart sing"

HAVE YOU GOT A FAVORITE ROOM OR SPOT?

Not really, because I enjoy swapping my objects around – it's a great way to rediscover them and get them to interact differently, which appeals to my contemplative soul. So, I create fleeting tableaux that allow me to appreciate every room in my home at different times of the day. I like to decorate them with seasonal flower bouquets too.

COULD YOU SHARE SOME OF YOUR CULT ADDRESSES WITH US?

I hunt for treasures everywhere – Arles of course, but also throughout the region. I often go to the market in Villeneuve-lès-Avignon on Saturdays, the Carpentras market on Sundays, or stop off to say hello to my favorite antique dealers in Isle-sur-la-Sorgue. Apart from that, it's really a question of chance. I love coming across that special item that makes my heart sing, like the portraits of Arlésiennes I'm so fond of. Some of them end up a long way away, so if I can, I make a point of bringing them home!



EMBROIDERED,
WOVEN AND PRINTED FLOWERS
IN THE HÉLÈNE COSTA
COLLECTION

HÉLÈNE'S GARDEN

Text — *Clément Trouche*
Photos — *Eva Lorenzini*



A spring breeze will be blowing on the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) in Grasse from March onwards, as a glorious display of embroidered, printed and woven flowers gets ready to bloom on dresses and costumes swathed in the colors of Provence.

Born twenty-eight years ago, the museum houses the beloved collections of Hélène Costa, the fruit of a lifelong passion upheld today by her three daughters. The treasures include a large quantity of floral designs dating from the 18th century. This new exhibition, in the beating heart of the flowers and fragrances of the Grasse region, pays tribute to the museum's founder Hélène Costa, a botany enthusiast who loved composing elegant bouquets with flowers from her garden as if she were creating a beautiful ensemble.



Floral layering is a consistent theme in Provençal costumes: a quilted or boutis petticoat was worn under a printed skirt, embellished with a fashioned silk bodice topped with a tulle or embroidered muslin fichu to create a look that remained in fashion from 1750 until the early 20th century. And although floral fabrics reigned in their home kingdom, the French capital was no stranger to the craze.

Fabrics were embellished with flowers from the 18th century onwards and new techniques emerged. During the Empire period, delicate muslin and intricately woven cashmere shawls graced the streets of high society. The 19th century brought the rustle and bustle of Lyon silks, elaborate trims from Saint-Étienne and the exquisite lace of Chantilly and Lille, as well as the printed cottons and gauzes of Mulhouse, all coveted by the gentry. Flowers were everywhere, adorning homes from floor to ceiling and coquettish women from head to toe.

This three-pronged exhibition on the floral theme pays tribute to the ingenuity of artisans and talent of designers, while offering a voyage through centuries of fashion celebrating nature. Alongside precious fabrics, it showcases jewelry and whimsical adornments blending mineral and vegetable. Borrowed from botanical jargon, the terms *mille-fleurs*, *bonnes herbes*, *herbiers*, *jardiniers* and *semis* were used to describe the various motifs. Vivid and colorful, this magnificent exhibition brings an idealized and dreamlike vision of nature to life.

Exhibition *Le Jardin d'Hélène*
(Hélène's Garden)
March 29 to November 3, 2025
Musée Provençal du Costume et du Bijou
2, Rue Jean Ossola, 06130 Grasse
Free entry

Amadeo Luciano Lorenzato, *Untitled* 1973, oil on canvas, 51 × 41 cm
 Courtesy of the artist for Collection Silvia Fiorucci and Mendes Wood DM.
 Copyright The Artist. Photo by EstudioEmObra.



GRASSE MATINÉE, A LEISURELY MORNING AT THE MUSEUM!

Grasse Matinée, the art of leisure – the second exhibition curated by the *Centre d'Art des Collines* (Hills of Grasse Arts Center) in Grasse – will be setting up home from March 15 to April 27, 2025, at the Jean-Honoré Fragonard museum. At the helm of the project: Grasse-born art collector and agent provocateur Gilles Fuchs.

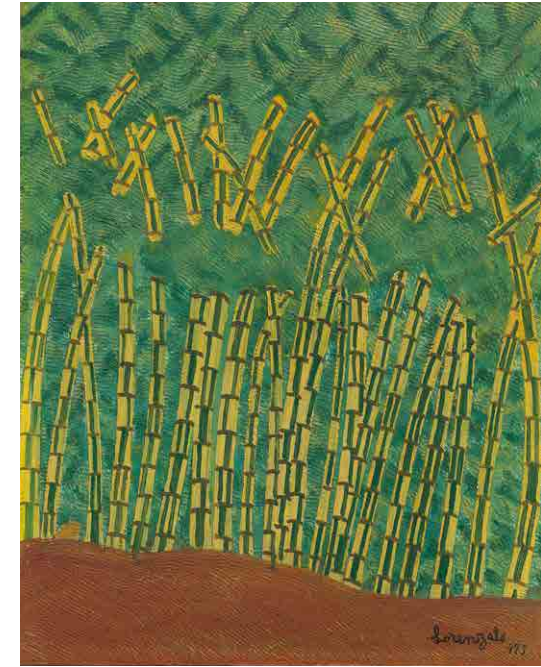
Text — Charlotte Urbain

Leisure time is a rarity these days! Gilles Fuchs, Julien Carreyn, and Axel Dibie have brought together around fifteen contemporary artists, including Julien Carreyn, Louise Sartor, Luciano Lorenzato and Richard Tuttle, to offer visitors a space for reflection, escapism and creative idleness. Together, the works on show explore a fundamental question: how can we reclaim time for ourselves? Anne Bourse's installation *Around Sex O'Clock* (France, 1982), originally showcased at the 2023 Prix Ricard, captivates with its reflective surfaces embodying the essence of stretched time. The sculptures of Richard Tuttle (United States, 1941) and Naoki Sutter-Shudo (France, 1990) evoke the leisurely art of Sunday pottering with exposed nails, screws, string and strips of wood: a kind of metaphysical DIY dedicated to crafting objects with no clear function aside from that of creating an ephemeral harmony that fosters contemplation. Meticulously prepared with an initial layer of plaster applied using a fork, the paintings of Amadeo Luciano Lorenzato (Brazil, 1900-1995) invite us to surrender to the art of cloud-watching, or lose ourselves in a serene bamboo forest.

As the project unfolded, curators Julien Carreyn, Axel Dibie and Gilles Fuchs were guided towards the multifaceted theme of *leisure time* and everything it evokes – slowing down, strolling, remembering and sometimes even forgetting. Various other artists, including Marcel Duchamp, Salvo, Mimosa Echard, Stéphane Calais, Luigi Ghirri and the Quistrebert brothers, will also be showcased as part of the exploration of these essential-yet-trivial, mundane-yet-enthralling windows of time.

The Jean-Honoré Fragonard Museum additionally harbors a significant collection of 18th-century paintings by Marguerite Gérard. Setting aside the daily tasks of motherhood, Gérard's work too focuses on the notion of *leisure time* – reading, music, playing with pets and letter writing – spent on a small selection of amusing and fulfilling activities. The meticulous attention to detail in her works suggests that they were painted over an extended, linear period, a rarity in today's fast-paced world. This orderly existence stands in stark contrast to the libertine world embodied by Jean-Honoré Fragonard, in which young, carefree characters are often portrayed indulging in lighthearted pleasures suggesting uninhibited freedom, in sharp contrast to the more constrained, sometimes even confined, reality of women's lives as portrayed in Marguerite Gérard's works.

The exhibition offers its own current-day interpretation of the art of leisure through the lens of contemporary artists working across various media (painting, sculpture, video and photography). A past-meets-present exploration of a timeless theme that each visitor can interact with in their own way... Freely.



Amadeo Luciano Lorenzato, *Untitled* 1987, oil on wood, 32 × 24 cm
 Courtesy of the artist for Collection Silvia Fiorucci and Mendes Wood DM. Copyright The Artist.
 Photo by EstudioEmObra.

Exhibition
Grasse Matinée. L'art du temps libre
(Grasse Matinée, the art of leisure)
March 15 to April 27, 2025
Musée Jean-Honoré Fragonard
14, Rue Ossola, 06130 Grasse
Free entry

ADÈLE DE ROMANCE, A LIBERATED PAINTER (1769-1846)

The Jean-Honoré Fragonard museum is paying homage to Adèle de Romance this year, following on from its summer 2023 exhibition dedicated to the Lemoine sisters and their cousin Jeanne Élisabeth Chaudet. A contemporary of Grasse's Marguerite Gérard, this painter's brilliant and tumultuous destiny embodies the extensive opportunities offered to talented artists in the late 18th and early 19th centuries.

TWO SISTERS, TWO DESTINIES

Adèle de Romance had a younger half-sister, Angélique de Romance, whose personal life lived up perfectly to their father's expectations. The Marquis Godefroy de Romance thanked God for having "given him a son-in-law as virtuous and worthy as the Viscount of Guébriant", the spouse of Angélique. Keen to "offer my daughter a more substantial token of my fondness for her", his gestures of trust towards the Viscount multiplied. Angélique de Romance, Viscountess of Guébriant, never had to work, and she awaited the return of the Bourbons to the throne of France,

Exhibition curator
— *Carole Blumenfeld*

after the fall of Napoleon I, before founding a family. Adèle de Romance was born thirteen years before Angélique and was the fruit of the marquis' illegitimate relationship with a liberated bourgeoisie, already mother to two illegitimate children. Adèle was recognized by her father when she was 8 years old and inherited his name – a condition imposed by the marquis when he married Angélique's future mother, the daughter of farmer-general Le Roy de Senneville, in 1782. At the Hôtel de Senneville on Rue Royale, where she was 'adopted' – in her father's words –, she enjoyed one of the largest collections of Nordic and French paintings ever assembled, including many works by Fragonard and Casanova. Mindful of her education and well-being, the Marquis de Romance approved of her choices wholeheartedly, from her passion for painting to the birth of her first child at just 18 years of age. In 1790, he saw fit to give his blessing to Adèle's marriage to the miniaturist François Antoine Romany: a poor match, with the sole purpose of conferring a status

*Portrait of Joseph Guillaume de Paul,
Director of the Marseille Academy
of Letters, Honorary member of the
Marseille Academy of the Arts*
Oil on canvas
61 × 49.5 cm
Private collection





Adèle de Romance
Young portrait
1804
61 × 50.5 cm
Paris, Musée Marmottan Monet

on his daughter. When the marquis left France in August 1791 to defend the counter-revolutionary ideas so dear to him, Adèle de Romance found herself obliged to forego her partly aristocratic origins and make a living from her paintbrushes.

NO FEAR OF JUDGEMENT

Necessity is the mother of invention! Adèle took part in the Painting and Sculpture Fair in Paris in 1793. She had recently divorced Romany the miniaturist, happily retaining his surname

if not his aspirations. A few months earlier, Romany had confessed his fear of "criticism, it can ruin your nights and I am not ambitious enough to expose myself to it". Adèle, on the contrary, feared neither criticism nor scandal. Similarly to Marguerite Gérard, who made a name for herself from 1787 thanks to a series of small portraits depicting prominent personalities, Adèle de Romance began taking advantage of the celebrity status of her models, such as the singer Vestris or actor Fleury.

Adèle Romany, Adèle Romance dite Romany, Adèle de Romance

ci-devant Romany, Adèle Romany de Romance... Throughout her life, Adèle played with a plethora of surnames that she chose for herself and chose to sign at the bottom of her paintings. For four decades, she lent herself to the public arena, presenting dozens of works – mostly portraits in which she spoke as much about herself as she did about her subjects, sometimes unveiling their identities or simply their initials... She portrayed people of theater, people of literature and people of the world, together with figures from her real and reconstructed family. A front-row spectator to over five decades of upheavals, she relished the political and social context that propelled portraiture into the limelight. More than many other artists, she managed to capture her models' desire to reinvent themselves. From her father – a loose-moraled 'man of the world', now hostile to any family members he suspected of being sympathetic to the revolutionary cause – to her mother's friends, born into the bourgeoisie and deceased as ladies of the manor, the young woman staged a gallery of portraits in the image of France as a whole. Adèle de Romance

"More than many other artists, she managed to capture her models' desire to reinvent themselves."

was a part of history at a time when painting took on an unprecedented role. During the Directory period, Republican critic Pierre Jean-Baptiste Chaussard did his utmost to explain that, "the portrait, a fairly insignificant genre in a monarchy, in which one man is everything and everyone else is nothing, must acquire a new level of interest in a Republic, where it can consecrate virtues, talents, services and memories. In a Republic, we respectfully salute images of the hero, the useful man, the estimable woman. Therefore, from a moral and political standpoint, it is appropriate to uphold the portrait genre."

WHY AN EXHIBITION?

Unlike the works of Adélaïde Labille-Guiard and Élisabeth Vigée-Le Brun – the last two women to enter the Royal Academy of Painting and Sculpture in 1783 –, the creations of their younger counterparts Marguerite Gérard, Marie-Victoire Lemoine and Adèle de Romance were not lucky enough to join the royal collections, the cradle of today's national collections.

Fate was unkind to them, repeating previous patterns of exclusion despite the achievements of the French Revolution. To pay tribute to these painters, who managed to make a living from their art – sometimes more successfully than their peers –, we had to track down their works one by one. With the exception of the rich corpus preserved at the Comédie-Française and the *Portrait of Joseph Souberbielle, chief surgeon of the Imperial Guard*, recently acquired by the Musée de la Gendarmerie Nationale, paintings by Adèle de Romance are not only a rarity in French public collections, but they are also rarely exhibited. Many of her portraits have remained the property of her models' descendants, who were kind enough to part with them, for the very first time, for the duration of the Grasse exhibition. This year's exhibition at the Jean-Honoré Fragonard museum aims to shine a spotlight on a woman who understood, at an early age, that culture and artistic gifts were powerful passports to acceptance – regardless of one's origins – and a voice in a world dominated

by men. We can but hope that soon, other museums will want to lavish her with the same consideration enjoyed by fellow artist Marguerite Gérard in recent years, with two dedicated permanent rooms at the Jean-Honoré Fragonard Museum, and several paintings showcased at the Louvre, Nationalmuseum in Stockholm and Sterling and Francine Clark Art Institute in Williamstown, since the publication of her monograph in 2019.

Exhibition
Adèle de Romance, peintre libre
(Adèle de Romance, a liberated painter)
June 14 to October 12, 2025
Musée Jean-Honoré Fragonard
Hélène & Jean-François Costa collection
14, Rue Jean Ossola 06130 Grasse
Free entry

Wounded, ravaged, exploited on all sides and in continuous mourning for decades, Afghanistan is nevertheless a land of too-often hidden beauty (of which the burqa is, of course, the foremost symbol). Since the Taliban took power on August 15, 2021, they have relentlessly strived to render women invisible, stripping them of their faces, voices and education. This exhibition, bringing together the work of two photographers – one Afghan, the other French – unveils Afghan women and men adorned with flowers, with the aim of honoring beauty wherever it is found and unmasking another face of Afghanistan.

WOMEN UNVEILED AND MEN IN BLOOM

ANOTHER FACE OF AFGHANISTAN



PHOTOGRAPHY EXHIBITION
BY FATIMAH HOSSAINI & ORIANE ZERAH

Exhibition curator — *Charlotte Urbain*

Nearly twenty years to the day after the September 11, 2001 attacks, the Taliban reclaimed Kabul from the Americans in a weakened and corrupt state. Before that, the decade-long war waged by the Soviets against the Mujahideen had ended in failure. In the 19th century, the British had also attempted to conquer this land in vain, caught in a struggle against the Russians in the 'Great Game' of colonial powers. A mountainous country with peaks soaring to over 7,000 meters, nestled between Iran to the west, Pakistan to the southeast and the former Soviet Union countries to the north (Turkmenistan, Uzbekistan, and Tajikistan), Afghanistan is a melting pot of ethnic groups with diverse languages, cultures and religions, including Pashtuns, Tajiks, Hazaras, Uzbeks, Aimaqs and Heratis. A major crossing point on the Silk Road, this land has been trodden by conquerors such as Cyrus the Great, Alexander the Great and Genghis Khan, and was central to the great pre-Islamic empires. Relentlessly fought over for its resources renowned since Antiquity, Afghanistan is rich in deposits of every precious stone except diamonds, and is the world's

primary source of lapis lazuli. Its landscapes and people have long fascinated the great travelers of modern times, sparking a romantic mythology introduced to France by the diplomat Joseph Arthur de Gobineau (author of *The Lovers of Kandahar*, 1876) and later nurtured by figures like Joseph Kessel (*The Horsemen*), Nicolas Bouvier, Ella Maillart and Christophe de Ponfilly in his film *Massoud, the Afghan*. Afghan, Fatimah Hossaini has captured images of women freed fleetingly from their burqas and dressed in traditional dress, in a tribute to the multiple ethnic groups that populate her country and their stunning craftsmanship. Passionate about the shimmering colors and embroidered patterns of these 'textile jewels', Fatimah stages her heroines with loving care, showcasing their power and grace. Her work titled *Beauty in the Heart of War* speaks to the hidden splendor of these women erased by endless conflict. "I am convinced that true peace is born from the acceptance of diversity and the recognition and respect of our differences. By celebrating these distinctions, we reveal a more beautiful world." She trained in Iran, where her parents still live today, studying



Above and left page, Fatimah Hossaini, *Pearl in the Oyster*, from the *Beauty Amid War* photo series

photography at the University of Tehran. Against her mother's wishes (her family is part of the Hazara ethnic group, persecuted by the Taliban), she returned to Kabul in 2018. Forced to leave her country a second time, she has lived in France since the return of the Taliban. Fatimah now travels the world, sharing her message and ensuring the silenced voices of Afghan women are heard through her images. A fervent lover of Afghanistan, French-born photographer Oriane Zerah has lived in Kabul since 2011. After a brief, three-week exile in August 2021, she decided to 'return home' despite having sworn never to live under a Taliban regime – an audacious,

Kalim and Kapil, Khost Province, Afghanistan, 2021,
Photo Oriane Zerah



almost irrational choice. As a free and independent female photographer (lest we forget, depictions of the human body are forbidden in Islam), she embodies everything and more that the Taliban abhor. After training in dramatic arts, Oriane worked for *Théâtre du Soleil* before discovering photography in 2010. A keen traveler, she has spent time in India and Pakistan. In addition to her photo reports for the international press, she shares Fatimah Hossaini's passion for capturing unexpected hidden beauty, tracking it down in every corner of the country. Living in Afghanistan has allowed her to appreciate the people's love of flowers, surrounding themselves with blooms from the first day of spring. The theme inspired her book *Afghanistan, Roses under the Thorns*, first published in 2023 by Images Plurielles, portraying smiling, sensitive men proudly holding or smelling a rose, or placing it on their traditional woolen hat or *pakol*. As uninformed Westerners, we would be wrong to perceive these men as effeminate: their extraordinary refinement is very typical of Eastern culture. In a dialogue made possible through the lens of photography, Afghan men offer flowers to unveiled Afghan women without a care in the world. The exhibition creates an imaginary realm, where every flower is allowed to bloom, where men no longer carry weapons and women are free to sing and dance. We live in hope that these images may influence minds and perhaps even inspire change. After all, let us recall the incredible power of the 1967 iconic image

The Young Girl Holding a Flower, by the great French photographer Marc Riboud. Everyone knows it – the 17-year-old woman standing up to American soldiers armed with bayonets, clasping a fragile flower in her hands. Afghanistan is a country of many faces and this exhibition unveils the most beautiful of them all, filled with color, joy and hope. A different face, revealed through two photographic projects driven by the same vision and ambition, blending seamlessly despite their differences. These two talented photographers remind us that the fleeting and extremely fragile beauty of flowers – glorified by Persian poets and artists throughout history – exists and is just waiting to be nurtured. For beauty is immortal and transcends all else. We would therefore like to leave the last word to these magnificent verses by Afghan poet Nadia Anjuman, beaten to death by her husband in 2005, taken from her poem *Illumination* (from the *Dark Flower* collection): Behold the exaltation that paints my vocal cords, What is this fire, this strange wonder, that nourishes me? Here, the fragrance of the soul perfumes the body of my dreams, I know not from which mountain, from which peak of hope, Here, a new breeze blows upon the season of my end, From the halo of light, a transparency, a luminescence comes to me.



Maël, Parwan, Afghanistan, 2020, Oriane Zerah

Exhibition
Femmes dévoilées et hommes en fleurs, un autre visage de l'Afghanistan
 (Women unveiled and men in bloom, another face of Afghanistan)
 June 14 to October 12, 2025
 Musée Jean-Honoré Fragonard
 Hélène & Jean-François Costa collection
 14, Rue Jean Ossola 06130 - Grasse
 Free entry

Interview — Charlotte Urbain

A VERY FRAGRANT AGE OF ENLIGHTENMENT!

FROM CANDY TO TOBACCO,
AND WIGS TO BOTTLES, ART HISTORIAN ÉRIKA
WICKY ENLIGHTENS US ON THE HOWS
AND WHYS OF PERFUME IN THE 18TH CENTURY.



© Aïcha Limbada

Érika Wicky is an associate researcher at the Rhône-Alpes Historical Research Laboratory (LARHRA) and a Doctor of Art History. She was awarded a junior professorship in Olfaction at the University of Grenoble Alpes in 2023. We met Érika at the *Luxe de Poche* exhibition at the Cognacq-Jay museum – featuring several pieces on loan from the Fragonard Musée du Parfum –, where she shared her latest discoveries on olfactory culture in the Age of Enlightenment.

CAN WE REALLY DEFINE THE OLFACTORY CULTURE OF AN ERA?

The approach is somewhere between sensory anthropology and art history: it consists of gathering, comparing and studying a variety of sources. We look at medical objects and treatises relating to olfaction, as well as literary and artistic works and even everyday things such as hygiene and odor nuisances (think the neighbor's smelly trash!). This very wide and eclectic scope of study helps us piece together what olfaction might have meant in a particular time period.

HOW WERE PERFUMES USED IN THE 18TH CENTURY?

There was a genuine fragrance frenzy in the Age of Enlightenment, with perfume burners and exquisite potpourri people used to fill with fruit peels, spices, and dried flowers. Everything was scented, from furniture to clothing, fans and even tobacco. Perfumers were both makers and merchants, offering an array of products – scented soaps, perfumed gloves, pomades, hair powders, fragrant waters, hand pastes, beauty patches, makeup and aromatic sachets. Perfumery went far beyond personal hygiene in those days, even if that's



Eight-sided pomander decorated with vermeil and silver figures, probably by Antoine II Morelot, Dijon, circa 1680-1683

hard for us to imagine now. There were no strict rules about mixing scents either. Perfume practices were so varied that I don't think it was really a problem if you had a handkerchief scented with rose extract and a wig dusted with Marshal's spicy hair powder. Interestingly, some treatises underline the close ties between perfume and confectionery, showing how bonbons were infused with a favorite fragrance and stored in elegant bonbonnières. During the Directory period, a little group known as the *muscadins* chose an extravagant way to express their opposition to the French Revolution. These young royalists famously ate musk-flavored bonbons that gave them what people called 'Ancien Régime breath'. Although anecdotal, this story was often recounted in the 19th century, showing how something as simple as perfume could become a symbol of political conservatism.

WHICH RAW MATERIALS WERE MOST POPULAR IN THE 18TH CENTURY?

According to many historians – Alain Corbin among them – the mid-18th century ushered in a genuine olfactory revolution. People became much more sensitive to smells, and the formerly popular heavy, overpowering scents were deemed unbearable. No one is entirely sure what caused this shift, but developments in personal hygiene probably had something to do with it. As a result, animal-based scents such as musk and civet began to fall out of favor. Instead, people started gravitating towards more gentle and sophisticated

fragrances. Rose, lavender, jasmine, iris, orange blossom and lemon became all the rage, earning the Grasse area widespread renown. Rumor has it that Marie Antoinette toned down her perfumes too and, in the same vein, swapped out her heavy brocades for airy silk muslin!

DID MEN AND WOMEN WEAR DIFFERENT FRAGRANCES AT THE TIME?

Everyone wore perfume in the days of the Ancien Régime, men and women alike, and it was much frowned upon by the Church. In his famous fable *The Crow and the Fox*, La Fontaine warns us of the dangers of vanity too: eager for flattery, the crow ends up losing his precious piece of cheese... The notion of men's and women's fragrances only appeared in the 20th century, but by the turn of the 19th century, men began to be accused of 'reeking of perfume'. The British, who were at war with France at the time, had a field day with the reputation, joking that the French wore so much perfume that it wouldn't be long before they started firing scented cannonballs!

WITH THE EXTREME LUXURY AND BEAUTIFUL CRAFTSMANSHIP OF OLD PERFUME BOTTLES – FRAGONARD SHOWS SEVERAL MAGNIFICENT EXAMPLES AT ITS FRAGONARD MUSÉE DU PARFUM – WOULD IT BE FAIR TO SAY THAT PERFUMERY WAS RESERVED FOR THE ELITE?

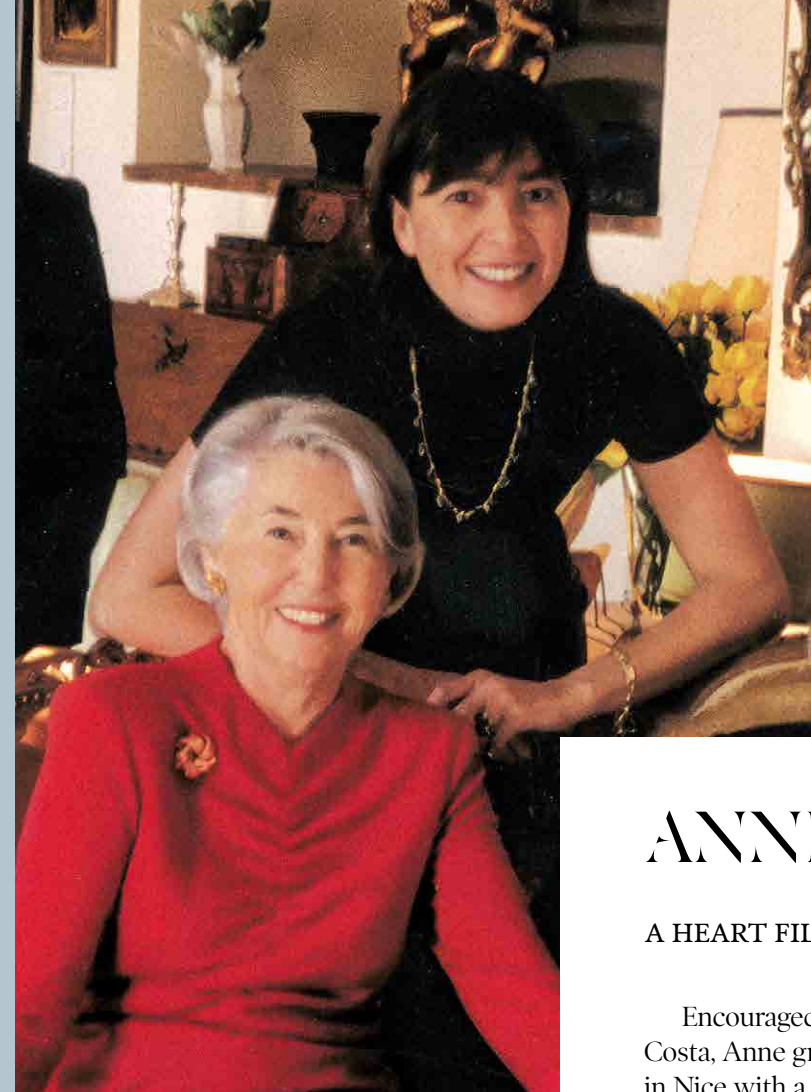
Yes, these objects were reserved for a particular class of people

and it's thanks to their value and rarity that they have been preserved over time. The challenge with historical research is that it tends to focus on one segment of society – and the one that is best documented is, of course, the ruling class. While we have records of perfumes at the French court, we know far less about the habits of the middle class, and even less about those of the working class or rural folk. That said, as perfume production became industrialized in the 18th century, there was no doubt an albeit limited democratization of perfume use. Accounting records kept at the National Archives show that in 1778, the perfumer Houbigant, for example, had numerous customers from very different walks of the aristocracy. The upper classes bought perfumes from Houbigant too, and we know that some scented products were later sold under the counter, directly on the streets, no doubt to people who were less fortunate.

Enjoy listening to Érika Wicky's Olfactory Confessions on the Fragonard *À fleur de nez* podcast. The podcast is available with English subtitles on our YouTube channel.



DR EAM



Hélène and Anne Costa, Grasse, 1996

ANNE

A HEART FILLED WITH PROVENCE

Encouraged and supported by her mother Hélène Costa, Anne graduated from the Faculty of Medicine in Nice with a PhD. She formed sincere and lasting friendships during her lengthy studies and, like her mother before her, is deeply attached to the values of loyalty and consistency. She loves her region and loves introducing people to the Côte d'Azur. Today, she is delighted to share her favorite insider's addresses – places where she loves to stroll, savor a bite to eat, enjoy a classic outing with loved ones, or an off-the-beaten-track hike on the heights of Grasse.

A book on her favorite things to do and see is set to be published in 2025, illustrated with pretty watercolors by Alice Guiraud, also born on the Riviera.

A STROLL THROUGH PROVENCE

ANNE'S ADDRESSES

My mother, Hélène Costa, was a true Provençal who loved her region and its traditions, poetry and culture. We were lucky enough to inherit her taste for beauty, simplicity and Provence's legendary *art de vivre*. Today, in these pages, I'm delighted to be able to share a few addresses with you that she loved or I particularly love! This is obviously just a small selection from the towns and cities where you'll find a Fragonard boutique, or simply favorite haunts that I feel are worth a mention.

Illustrations — Alice Guiraud



GRASSE

Café des Musées

A simple and delicious eatery serving salads and Grasse specialties at friendly prices from 9 a.m. to 6 p.m. every day of the year.

1, Rue Jean Ossola, 06130 Grasse



SAINT-PAUL-DE-VENTE

Maeght Foundation

Its elegant architecture and top-tier exhibitions are simply iconic. An ode to modern art, where visitors can enjoy a gourmet snack in the shade of lofty umbrella pines.

623, Chemin des Gardettes,
06570 Saint-Paul-de-Vence

La Colombe d'Or

Run by the same family for three generations, La Colombe d'Or is a haven of peace lined with truly magnificent paintings. Pamper yourself with a deep dive into art, luxury, peace and pleasure!

Place du Général de Gaulle,
06570 Saint-Paul-de-Vence





NICE

Hôtel du Couvent

This 18th-century former convent, nestled in vast grounds, is a wonderful escape, where imprints of the past combine delicately with absolute refinement. 88 quiet rooms, 3 restaurants and Roman baths for an unforgettable stay...

1, Rue Honoré Ugo, 06300 Nice

ANTIBES

Hartung-Bergman Foundation

This address pays homage to two great artists who loved each other and loved the Riviera. Painters Hans Hartung and Anna-Eva Bergman left us at the end of the last century, but their studio lives on. Tucked away in a magnificent olive grove, it is a fitting tribute to their militant, minimalist oeuvre, away from the usual Côte d'Azur hubbub.

73, Chemin du Valbosquet,
06600 Antibes



SAINT-TROPEZ

Glacier Barbarac

Their artisan ice creams are an absolute dream! I particularly recommend the Tarte Tropézienne flavor...

2, Rue du Général Allard,
83990 Saint-Tropez

MARSEILLE

La Marine des Goudes

Serving refined cuisine by Chef Langlère in a tasteful décor, this iconic fish restaurant (now part of the Cecil Food Club) is a must. Savor just-caught fresh fish courtesy of local fishermen as you gaze over the little port of Les Goudes. Classics with a twist include bone marrow with bottarga, ceviche with a chimichurri sauce and fish soup. Simple and delicious.

6, Rue Désiré Pelaprat,
13008 Marseille



Pavillon Southway

Nestled in an elegant pavilion steeped in the atmosphere of Provence, this art gallery is a combined studio, exhibition space, artist's residence and guest room. A unique venue dedicated to the beauty of everyday life, where domestic art and craftsmanship reign supreme in the capable hands of the flamboyant Emmanuelle Luciani. Inspired by Jean Cocteau's Santo Sospir villa, the décor combines pastel frescoes and original, eye-catching little objects.

433, Boulevard Michelet,
13009 Marseille



A woman with long dark hair, wearing a blue and white patterned dress with a wide orange belt, stands on a rocky shore. She is looking out at the sea under a clear blue sky. The foreground is filled with large, dark, textured rocks.

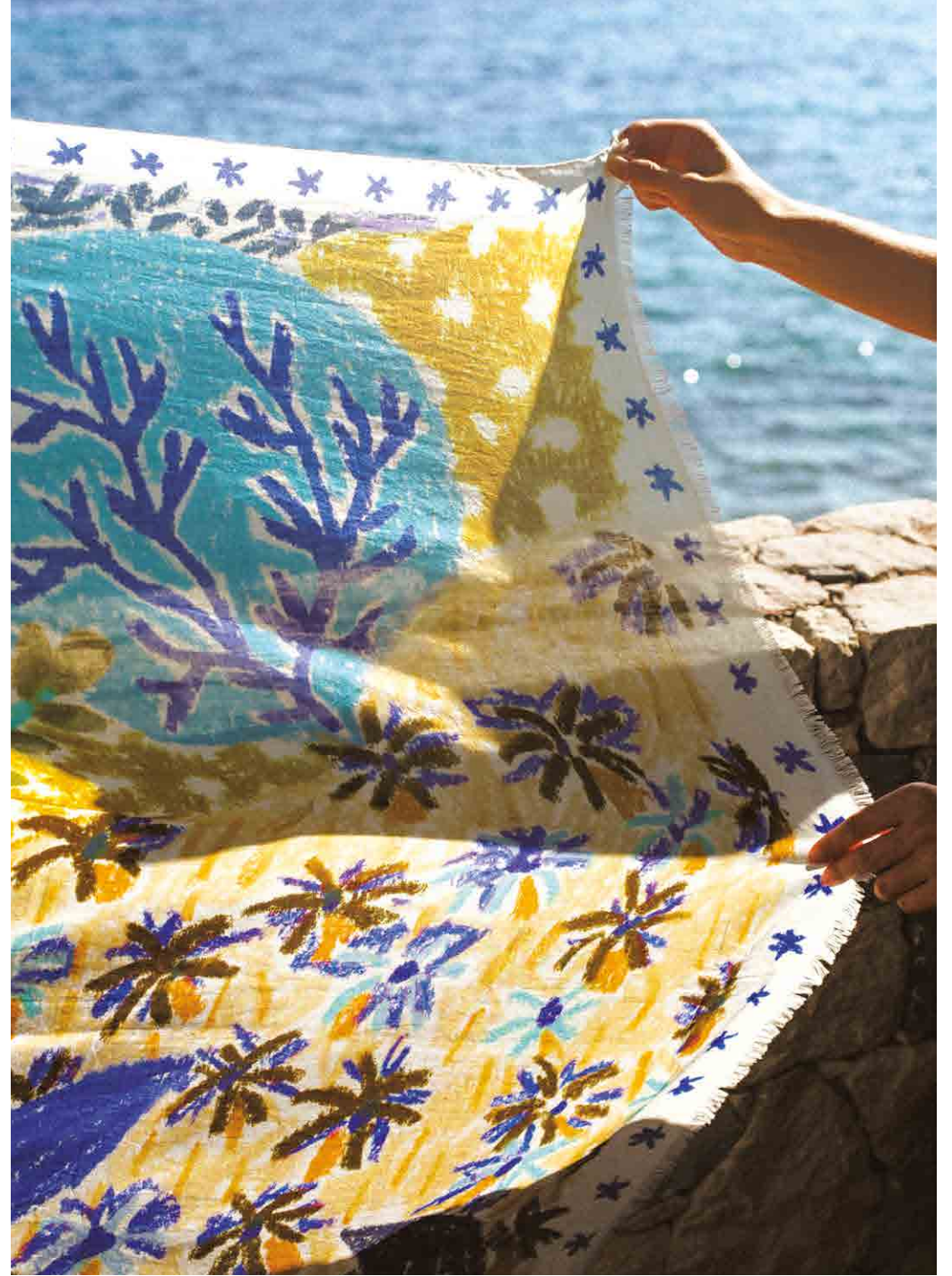
A MEDITERRANEAN DREAM

Poised on Mediterranean shores, Evelyne Bruckner's house is a paradise on earth. A former monastery, restored with artful taste, its authentic beauty – a magnificent backdrop for our Spring-Summer 2025 fashion collection – charms from the get-go. Swathed in this year's gorgeous creations, its dreamy elegance was a match made in heaven for our creative team!

Photos — *Andrane de Barry*
Hair & makeup — *Clémence Terzian*



Jardin Marin printed cotton voile pareo, 110 x 180 cm, €46





Andréa is wearing the *Priyanka Bouquet* printed cotton smocked top, €75
Right page: Léna is wearing the *Vichy* printed woven cotton pareo, 100 x 180 cm, €58





Barbara is wearing the *Gina Corail* hand-printed cotton poplin dress with embroidered collar, €185
Right page: Andrea is wearing the *Sofia Corail* hand-printed cotton poplin blouse with embroidered sleeves, €135





Andréa is wearing the *Annika Jardin* printed cotton and embroidered blouse, €125
Right page: Céline is wearing the *Tia Pavots* hand-printed cotton dress, €120





Edith is wearing the *Louisa Pétales* printed cotton crepe shirt, €80
Right page: Barbara is wearing the *Dîner d'Été* printed and quilted cotton coat, €260



EVELYNE BRUCKNER

AN ESTHETE
AND COLLECTOR
WITH A HEART OF GOLD

Interview — *Charlotte Urbain*
Photos — *Andrane de Barry*

A former student of the Brussels Centre for Fine Arts, Evelyne Bruckner is a woman of taste who loves sharing her passions. She graciously agreed to let us use her home as the backdrop for the Fragonard Spring-Summer 2025 fashion collection. The foundations of this 11th-century former monastery date back to Roman times, and its ancient monk's cells and vegetable garden still offer magnificent reminders of its origins. Basking on Italian shores, gazing out over the Mediterranean Sea, the spot is wonderfully secluded.

Evelyne Bruckner loves art, and her home has been carefully curated down to the smallest details to accommodate her large and varied art collection – here a Greco-Roman glass bottle, there a Renaissance painting –, and ensure its owners are always immersed in a world of beauty.

Thoughtful and caring, Evelyne invites me to sit on the sofa facing



Evelyne is wearing the *Olga Gravure* printed & quilted cotton jacket, €130

the splendid view from the living room – she wouldn't tolerate the idea of me not enjoying it, even for a few minutes. Anyway, the decision isn't mine to make and I am delighted to accept it all: the Belgian chocolates she offers me (Evelyne Bruckner was born in Charleroi), the coffee she serves me, the magnificent scenery beyond the bay window and, of course, the works of art all around. I express my surprise at the eclectic nature of her collections, and she tells me the story of her meeting with famous Belgian art lover and antique dealer Axel Vervoordt,

now a dear friend. They worked together over twenty-five years ago, when Evelyne and her husband were undergoing a radical move from a cold, modern apartment to a charming house that needed a complete makeover. A genuine pioneer, Axel Vervoordt immediately saw how he could bring old and new together in a permanent poem. "Twenty-five years on, I still don't want to change anything here. Axel's elegant and timeless taste so aptly reflects him as a person!" What she loves most of all is his talent for artfully mixing styles and eras, in perfect

alignment with the couple's desires (Evelyne's husband, also a collector, was a fervent fan of Basquiat from his beginnings, while she is passionate about the 15th and 16th century Flemish schools). "His daring staging his always impressed me," adds Evelyne, recalling Axel Vervoordt's days as an exhibition curator at the Palazzo Fortuny. He had borrowed a Basquiat painting from her for the Venetian palace at the time, and surrounded it with Neolithic steles. The stunning result had brought her to tears.

The Bruckner collection consists of works that make the couple's hearts sing, acquired during their travels and visits to exhibitions, galleries and museums. "We worked backwards, starting with very contemporary art, then moving on to ancient art." Art has always been a part of Evelyne's life and she enjoyed drawing even as a child – a passion she has passed down to her children. "When my daughters were little, I loved teaching them how to draw from works by Chagall, De Kooning, Niki de Saint Phalle and Bacon. Although they have very different styles, their work is remarkably light and carefree; they are wonderful, self-taught mavericks." Whenever she has a free moment, she paints at the studio she has set up inside the house. "Some people meditate. I'm no good at that, but sitting down at my easel allows me to relax and recharge my batteries. Those moments are precious." She perfects her technique regularly alongside her peers, taking part in workshops when her busy schedule allows. She mainly paints still lifes. The great classical painters are

still her heroes, and she never misses an opportunity to visit a new exhibition.

Between New York, Brussels and the Italian Riviera, Evelyne Bruckner strives to share her collection with as many people as possible, humbly, discreetly, and in all simplicity. Her ambition? To continue supporting art and artists, wherever her heart leads her.





VOLUPTUOUS TUBEROSE

Founded in Grasse almost a century ago, Maison Fragonard crafts world-renowned perfumes at the company's local factories. In recent years, we have also started cultivating flower fields showcasing endemic varieties such as *rosa centifolia* and *jasminum grandiflorum*. We love the land and are immensely proud to uphold the Grasse perfumery know-how listed as UNESCO Intangible Heritage in 2017. After rose and jasmine, tuberose is putting down roots in the Fragonard flower fields – we celebrated the second harvest in late summer 2024. Discover the history and voluptuous secrets of this often little-known flower.

A stirring symbol of eroticism and femininity, mesmerizing tuberose never fails to astonish. Dressed in pure white, the scent it exudes at dusk inspires far beyond the frontiers of perfumery. Native to Egypt, India and Mexico, tuberose was introduced into Europe in the 16th century

by a French missionary, who had brought it back as a trophy from his travels. A summer favorite for many years at the court of Versailles, tuberose has been a source of fascination since the dawn of time. Used by the Aztecs to flavor chocolate, its aromatic and medicinal virtues were also prized by the Egyptians, who believed its starry petals accompanied the dead into the afterlife.

Legend tells that tuberose played an important role in the reign of the Sun King. As the flower is thought to upset pregnant women, his mistress, Madame de La Vallière, is said to have had bouquets of it placed in her bed to reassure the queen. Ironically, this woman in the shadows went on to bear four of Louis XIV's children... In current-day India, majestic tuberose adorns the bedrooms of newlyweds and is said to

Text — *Marine Rebut*
Photos — *Eva Lorenzini*



*After
rose and jasmine,
tuberose is putting
down roots
in the Fragonard
flower fields.*

bring good fortune and foster loving relationships. In Hindi, it is nicknamed the 'perfume of night'.

This herbaceous plant, which can grow up to a meter in height, blooms in clusters and flourishes in warm, sunny climes. Part of the Agavaceae family, it includes over ten varieties, of which 'pearl' tuberose is the best known. It is mainly cultivated in India and Egypt, but has also spurred the renown of the Grasse region, where it blossoms between August and October.

Reputedly the most enchanting white flower of them all, tuberose is also the plant kingdom's most fragrant bloom. Its warm, heady, opulent scent can linger for 72 hours after it is picked and somewhat conjures up the DNA of its more timid cousins, gardenia and orange blossom, with its waxy, green and almond notes. Its chiaroscuro nature closely resembles that of jasmine, yet it exhales deeper, creamier notes, and a bodily – even somber and animal – aura as it decomposes: a complexity owed to the indole molecule. Émile Zola evoked the sophistication of tuberose in his famous novel *Nana*: flirting with narcotic notes, it plays an instrumental role in the life of Zola's heroine, a late 19th century dancer and courtesan. Its reputation combines scandal and humor. It is said that in Provence, in days gone by, young unmarried people were forbidden from walking through a tuberose field alone at night. Provocative *par excellence*, tuberose is a perfumer's dream, but its many facets can be a daunting challenge.

Sometimes earthy, sometimes sunny and sometimes as milky as a ripe coconut, tuberose is the unrivalled star of oriental fragrances. Charming and demanding, tuberose requires lots of tender loving care, with plenty of sunshine, a fertile, well-drained soil and shelter from winds likely to damage its fragile stems and generous blooms. After the three to six-week flowering period in late summer, the bulbs should be dug up and stored in a dry place until the following

spring. However, as nature is sometimes temperamental, you may have to wait until the following year... Tuberose is a treat you have to earn!

Most plants are resistant to the high temperatures required for distillation, but tuberose, like most white flowers, is capricious. The 'cold enfleurage' technique emerged in Antiquity, and its heyday lasted all the way until the 1950s. Today, solvent extraction has taken its place in industrial production.



Blue, red, green, yellow... Modern art loves color, and Fragonard loves colorful fragrances! A fascinating collaboration and unique exhibition at the Grimaldi Forum Monaco from July 8 to August 31, 2025.

One summer afternoon, Didier Ottinger, deputy director of the Centre Pompidou and Sylvie Biancheri, CEO of the Grimaldi Forum Monaco, along with Catherine Alestchenkoff, director of cultural events, traveled to Grasse to share their *Couleurs!* exhibition project with the Fragonard team. Eye to nose, they unveiled their burning desire to give colors a scent.

COULEURS !

WHEN COLORS HAVE A SCENT...

Text — Charlotte Urbain

The *Couleurs!* exhibition at the Grimaldi Forum Monaco in summer 2025 will be showcasing over a hundred masterpieces from the Centre Pompidou collection, in a stunning layout designed to emulate a color wheel. In addition to iconic works of modern art from the Parisian collection, this landmark exhibition will be offering visitors a synesthetic fusion of color, scent and sound, in an unprecedented collaboration between art historians, designers, composers and perfumers.

Couleurs! opens with a nod to *Colour Chart: Reinventing Colour, 1950 to Today* – a show presented at the MoMA New York in 2008, focusing on the shift in the use of color in art around 1950, from phenomenological (rooted in the sensory world) to ready-made abstract borrowed from the color

charts used in industry. The exhibition showcases iconic works by Francis Bacon, Andy Warhol, Natalia Gontcharova, Henri Matisse and Tamara de Lempicka, displayed according to the color sequences of the 'chromatic discs' created by Isaac Newton, Johann Wolfgang von Goethe and others – a source of inspiration for artists in the first half of the 20th century.

Seven monochromatic spaces, each with their own sound creation composed by Roque Rivas and produced by IRCAM, and ambient scenting developed by perfumer Alexis Dadier in collaboration with Maison Fragonard, extend onto a room in the same color, staged by architect and interior designer Marion Mailaender, who selected furniture and objects from

the Centre Pompidou's collection to pair with the works of art, in a series of installations evoking home interiors.

White, red, rose, green, black, blue, and yellow: visitors are invited to amble among the seven colors, immersed in a sensory experience. What does green smell like? What does the scent we associate with it reveal? How does green affect my mood? Even without realizing it, we all experience sight, smell and hearing synesthetically. For example, it is easy to describe the scent of freshly cut grass as 'green'. By surrounding that same green, interpreted by some of the 20th century's greatest artists, with sound and scent, *Couleurs!* immerses visitors in a never-before-seen world: I see, therefore I hear and smell.

SEVEN COLORS & SEVEN SCENTS

A specialist in perfumes and scents, perfumer Alexis Dadier created his own olfactory interpretation of colors for the exhibition. During a workshop created by IRCAM to address the challenge of putting sounds into words (defining sounds and scents often presents similar challenges), the exhibition committee compiled a list of words, emotions and sensations for each color, and compared their olfactory viewpoints with those of the perfumer. Every color is a source of inspiration, as well as a multitude of interpretations that Alexis Dadier shared with us. "In *Correspondances*, Charles Baudelaire wrote, 'Perfumes, colors and sounds answer one another', evoking the world of the senses and the synesthesia that binds them. My work as a perfumer and creator encourages me to experiment with the associations between the five senses. My role is to capture, in a scent, the vision of a brand that uses words, colors, shapes, images, music and sounds to express their objectives. I aim to create an interpretation that speaks to as many people as possible; a perfume that sparks emotions."

YELLOW, the color of sunshine, synonymous with summer days, vacations and golden beaches. Alexis Dadier's scent is, of course, sunny and joyful with a nod to the Côte d'Azur, blending citrus fruit (bergamot, lemon, grapefruit), mimosa (and its honey-scented golden clusters) and saffron.

ROSE is both a flower and a perfume! The queen of flowers in perfumery and one of Grasse's most iconic raw materials, the rose was the inspiration for Alexis Dadier's olfactory illustration. Crafted with rose absolute and geranium essence, its pinkish hue is softened with notes of lychee.

Passionate **RED**, blood red, succulent red... Red berries (raspberry and blackberry) with their intense, juicy color, synonymous with childish pleasures, are piqued with blackcurrant bud and a hint of blood, conveying the ambivalence of this fascinating color embodying passion, desire and violence alike.

BLACK inspires, like the work of Pierre Soulages. It conjures up tarmac on a steaming wet road after a storm; a telluric concentrate of greasy automobile dust and hot tar soiled with rings of oil. Alexis Dadier's intriguing black is summoned by angelica root, cistus and vetiver.

BLUE immediately conjures up infinite expanses of sea and sky merging on the horizon. Whether seafoam or ultramarine, blue is synonymous with water that cleanses us both literally and figuratively. Marine harmonies, lavender and musk illustrate the color blue.

WHITE can be cold and clinical or soft and muffled, like footsteps crunching in fluffy winter snow; the unique atmosphere and subdued sounds of a landscape blanketed in white. To convey this universe, Alexis Dadier used icy notes of menthol embellished with gentle accords of cotton and white moss.

This composition brings together all the **GREENS** of nature, from the soft green of spring meadows to the dark green of moss-laden forests, or that of freshly mown wet grass. It is sometimes fresh, light and gorged with sap, sometimes rooty, rough and leafy. Galbanum, ambrette, fig tree and patchouli illustrate these 50 shades of green...

Exhibition *Couleurs!* Masterpieces from the Centre Pompidou July 8 to August 31, 2025 Grimaldi Forum Monaco 10, Avenue Princesse Grace, 98000 Monaco www.grimaldiforum.com

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BOUTIQUE BERCY VILLAGE
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**MUSÉE PROVENÇAL
DU COSTUME ET DU BIJOU**
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FABRIQUE DES FLEURS
Les Quatre Chemins
17, route de Cannes
06130 Grasse
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06130 Grasse
+33 (0)4 93 36 91 42

BOUTIQUE MAISON
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06130 Grasse
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BOUTIQUE CONFIDENTIEL
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06130 Grasse
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PETIT FRAGONARD
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ET DU COSTUME**
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& DEPARTMENT STORES

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Nice-Côte d'Azur Airport
Terminals 1 & 2

Marseille Provence Airport
Terminal 1

FRAGONARD CORNERS
Roissy-Charles de Gaulle Airport
Terminals 2 A, C, E and F

Paris-Orly Airport
Terminals 2 & 3

LE BON MARCHÉ
24, rue de Sèvres
75007 Paris

LA SAMARITAINE
9, rue de la Monnaie
75001 Paris

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