

Fragonard

MAGAZINE



Nº
14



CONTENTS

WHAT'S NEW

- P.5 - Fragonard loves lilac
- P.12 - Just out
- P.22 - The wings of success - a high-flying department!

ESCAPE

- P.24 - Lanzarote, voyage to the center of the earth
- P.36 - Retro Riviera
- P.50 - Marina Kellen French & her organic home
- P.54 - Lanzarote, a land of inspiration

GET INSPIRED

- P.73 - Antoinette Poisson x Fragonard, for the love of the 18th century
- P.78 - New faces on the Fragonard Women's Foreign Literature Prize jury!
- P.80 - In India with a Provençal American
- P.90 - The Fragonard art of the slash career
- P.92 - Dazzling

ADMIRE

- P.111 - Gilles Fuchs brings contemporary art to the Hills of Grasse
- P.112 - Evocations, drawing in an age of uncertainty
- P.114 - Madame de Sévigné, a legacy of French wit
- P.120 - Jean-Daniel Lorieux, the picture of happiness
- P.126 - Sport & Vacations, the birth of leisure
- P.132 - New acquisitions

SMELL THE ROSES

- P.139 - Cultivating the essence of a heritage: Fragonard, the perfumer turned farmer
- P.142 - Olfactory encounters
- P.146 - Scents of the 18th century at the Hôtel de la Marine in Paris
- P.156 - Quiz: Discover your ideal summer fragrance

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N°14

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Agnès, Anne
and Françoise Costa

Let's get 2024 off to a joyful and enthusiastic start by welcoming our readers to this year's number 14 magazine, swathed in the dazzling colors of Lanzarote! Forming part of the Canary Islands, this extraordinary little volcanic island, enjoying a mild climate with average temperatures of around 24 °C, inspired us for the preparation of Maison Fragonard's Spring-Summer 2024 season.

Prompted by a desire for purity, simplicity and astonishing architecture, our island adventure - a four-hour flight from Paris - unveiled a white paradise, adorned with the houses, sculptures and stunning gardens of César Manrique. Lanzarote also prompted us to plunge into the Seventies culture of artist-come-architect Jacques Couëlle, who built many houses on the Côte d'Azur.

Still in the Seventies vein, we invited iconic photographer Jean-Daniel Lorieux to shoot our Fragonard summer campaign at one of Jacques Couëlle's most beautiful houses, not far from Grasse. Jean-Daniel was a friend of our parents; he photographed our mother in her early days with us as children in the family pool. It was very moving seeing him again forty years on and we hope to spark the same delight with a show of his most famous works at our Jean-Honoré Fragonard museum in Grasse from June 8th to October 6th, 2024. He will be rubbing shoulders with Madame de Sévigné, another great "friend" of our mother Hélène Costa, who loved reading the marchioness's *Letters* at bedtime. We are dedicating a fabulous exhibition to Madame de Sévigné, her daughter Madame de Grignan and Madame de Villeneuve-Vence, their Grasse-born descendant who once lived at our mansion at 14, Rue Jean-Ossola. All three knew Provence very well. We will also be honoring sport at Fragonard's Provençal Costume & Jewelry Museum, with a not-to-be-missed Riviera retrospective entitled "Sport & Vacations".

Maison Fragonard is a magnificent family story that continues to blossom through the ages; our loyalty to our roots has forged the singular and original brand you see today. As always, everything you read, browse and admire in the following pages is written and produced by us. Even the models showcasing the Fragonard fashion collections are part of our team. Our magazine really is one of a kind!

WHAT'S

NEW





LILAC

A NYMPH IN OUR GARDENS

Embodying springtime and the gentle rebirth of our gardens, Lilac symbolizes romance and purity. Its delicate clusters are adorned with a myriad of trumpet-shaped blooms, varying from immaculate white to purple in color.

Text — Flora Giannotta
Photos — Benjamin Chelly
Drawings — Audrey Maillard

LILAC OF THE GODS

There are around twenty varieties of lilac, the most famous being the common lilac or *Syringa Vulgaris*. The botanical name *Syringa* means "reed" in Latin and evokes a legend cited in Ovid's *Metamorphoses*. According to Greek mythology, lilac is associated with the story of Pan, the god of forests and fields, who fell madly in love with a nymph named Syrinx.

However, indifferent to his love, she constantly eluded his gaze. Yet the more she hid, the more fervently the god desired her. One day, on her way back from Mount Lykaion, Pan saw her and began chasing her. To escape the god's uncontrollable passion, Syrinx fled across fields until she reached the peaceful waters of a sandy river. There, halted by the water, she threw herself into the river and was transformed into a reed. Just when Pan reached

out to grasp her, he found himself embracing not the nymph's body, but marsh reeds. Pan gathered a few stems and, binding reeds of different lengths with wax, made a flute. He named his flute "Syrinx" and declared "This will allow me to talk to you forever".

This decorative flower with its delicate scent is synonymous with love and romance: white lilac symbolizes innocence, while purple lilac represents budding love.



LILAC FROM NANCY

Exceptionally skilled horticulturists, the Lemoine family forever marked the history of botany and the world of flowers in the 19th century thanks to Victor Lemoine and his immense talent for plant hybridization. Unfailingly devoted to his vocation, he settled in Nancy in 1849 where he set about revolutionizing the world of flowers and in particular lilac. Aided and abetted by his wife Marie-Louise Lemoine, Victor Lemoine obtained the first double-flowered hybrids in 1876. But his greatest success was the double white lilac, created in 1890 and christened "Madame Lemoine" in honor of his wife.

This feat opened the way to a succession of extraordinary floral creations, including 214 "French hybrids", also crafted by the Lemoine family. Today, the legacy of the Lemoine family continues to prosper; most of the lilac varieties they created are now preserved at the Jean-Marie Pelt botanical garden in Villers-lès-Nancy.

A shrub belonging to the Oleaceae family, lilac grows wild in moderate to cold climates and can reach up to six meters in height. The magic happens in spring - in April or May -, when its delicate flowers, comprising four petals, bloom in hanging clusters known as "thyrses". In nature, the blooms are protected thanks to their bitter taste. The captivating perfume of lilac fills the air with its sometimes soft and delicate, sometimes floral, green and rose-like, and sometimes slightly aniseed and powdery scent.

LILAC, A SILENT FLOWER

Perfumers from the world over have tried to coax lilac into yielding its fragrant secrets, but to no avail. Just like lily-of-the-valley, lilac is referred to as "mute" or "silent", because its natural fragrance cannot be captured to create a perfume. Since no extraction process has ever been successful, the scent of lilac must inevitably be recreated in a laboratory. In today's perfumery world, there are two different ways of working with lilac: the so-called "headspace" technique and the synthesis method.

Invented in the 1970s, the headspace technique used in organic chemistry uses micro-sensors to absorb natural flower scents without altering them,

for example by placing a flower under a glass bell jar equipped with sensors and filled with a neutral gas. The gas absorbs the scents, the sensors analyze the collected gas, and the various components of the fragrance can thus be identified.

The more-artistic synthesis method involves the perfumer juggling with various natural raw ingredients and synthetic molecules to reproduce a particular scent. This interpretative method offers perfumers the freedom and creativity to express a personal vision that reflects their olfactory preferences, memories and experiences.



HEADSPACE TECHNIQUE



Inaugurated in 1758, the Jean-Marie-Pelt botanical garden was initially located in Nancy, then moved to Villers-lès-Nancy in 1974 and expanded. Ranked among France's foremost botanical gardens, it is situated in a wide valley, spans over 60 acres with 2,500 square meters of tropical greenhouses and is home to nearly 12,000 different plant species. It is particularly famed for its collection of over 200 heirloom varieties of lilac. Appreciated for its adaptability, resistance to cold and heady perfume, lilac has always piqued the curiosity of horticulturists, with the Lemoine family at their fore.

Jardin Botanique Jean-Marie-Pelt
100 rue du Jardin botanique
54600 Villers-lès-Nancy
Tel. +33(0)3 83 41 47 47
www.jardinbotaniquedenancy.eu/



**LILAS BY FRAGONARD,
A CREATION SIGNED
BY AURÉLIEN GUICHARD**

Aurélien Guichard embarked on the creation of *Lilas* by Fragonard guided by his memories and emotions, seeking to capture the very essence of lilac without physically smelling it. To him, transcribing the scent of lilac is far more than a simple olfactory process: it is an introspective journey combining visions, colors and textures. Free to interpret the flower's facets as he wished, he recreated lilac's highly-contrasted yet harmonious blend of dazzling freshness and powdery softness. And that is the story of *Lilas* by Fragonard - a refreshing fragrance exalted by warm and sensual harmonies.

Redolent with spring freshness, *Lilas* exudes the delicate fragrance of flowers laced with morning dew. Aurélien Guichard created fresh and delicately powdery green lilac top notes, inspired by the purple petals with their floral-come-spicy heart. The base notes of vanilla and musk pay homage to the sensual and warm facets of this opulent flower.

TOP NOTES
Lemon, blackcurrant, lime tree

HEART NOTES
Hawthorn, heliotrope, cloves

BASE NOTES
Violet, vanilla, musks

“Lilac is a flower of striking contrasts, combining very powdery notes with the characteristic freshness of spring flowers.”

– AURÉLIEN GUICHARD

- 1. EAU DE TOILETTE**
A green and heady fragrance, fresh and delicately powdery, with a floral-come-spicy heart. The base notes of vanilla and musk pay homage to the sensual and warm facets of this opulent flower.
50 ml - €22
- 2. DIFFUSER**
A subtle home perfume that fills the air with delicate, soft and powdery floral notes.
200 ml - €35
- 3. SOAP DISH**
A beautiful and functional glass soap dish, decorated with our flower of the year.
10 x 14.5 cm - €10
- 4. SOAP BAR**
Made at our factory, this artisan soap bar is delicately perfumed with *Lilas*.
140 g - €6
- 5. SET OF 3 GUEST SOAPS**
A pretty set of three engraved soaps, perfumed with our flower of the year.
3 x 75 g - €16



Acknowledgements: F. Pautz, S. Antoine, C. Nourdin, J.-F. Gonot from the Jean-Marie Pelt botanical garden in Villiers-lès-Nancy.

JUST OUT

New

Feminine fragrances

Our historic women's eau de toilette range has been embellished with new fragrances and a new dress code this year: Maison Fragonard took inspiration from its ancient Provencal textile collection to create colorful new motifs draped in geometric shapes and flowers, with each eau de toilette elegantly decorated with an exclusive design. We are celebrating this

year's fresh face with two brand new fragrances: *Mélodie* and *Fragonard*!

Mélodie, created by Louise Turner, is a fruity and floral eau de toilette oozing with juicy and sweet redcurrant, rose and vanilla. An ode to innocence and gentleness, it is a genuine voyage back in time to childhood days.

Mélodie Eau de toilette, 100 ml, €35; 200 ml, €48; 600 ml, €75

Created by Antoine Maisondieu, *Fragonard* breaks all the rules with a brand new olfactory experience. Elegant and feminine, this unique yet timeless eau de toilette is a firework display of fresh flowers, lily-of-the-valley, jasmine and orange blossom, dressed in deliciously deep notes of cedarwood.

Fragonard Eau de toilette, 100 ml, €35; 200 ml, €48; 600 ml, €75



New

◀ Belle d'Amour

Daniela Andrier, the talented nose and creator behind our most beloved fragrances, has imagined a new Fragonard eau de toilette paying tribute to angelica. Also known as "wild celery", this flower's pretty petals touch the heart like Cupid's bow... Perfumers love its powerful palette of scents ranging from green to floral, sweet and chypre. Daniela Andrier explored "the contrast of dazzling green and crunchy notes, echoing the addictive sweetness of vanilla." A new addition to our *Fleurs du Parfumeur* range, *Belle d'Amour* eau de toilette is a genuine voyage to the kingdom of love, unveiling a perfect balance between sweetness and sensuality. Succumb to the call of angelica flower blended with moreish notes of blackcurrant and vanilla.

Belle d'Amour Eau de toilette, 100 ml, €40



New

▶ Rêve d'une Nuit

Rêve d'une nuit embodies the essence of jasmine at dusk, when the heat of the day merges with the cool night hours. Karine Dubreuil has captured all the magic of a Provencal garden at the height of summer in this diffuser blending intense and generous swathes of jasmine with gentler facets of amber and cedarwood.

Rêve d'une Nuit diffuser, 250 ml + 10 sticks, €40



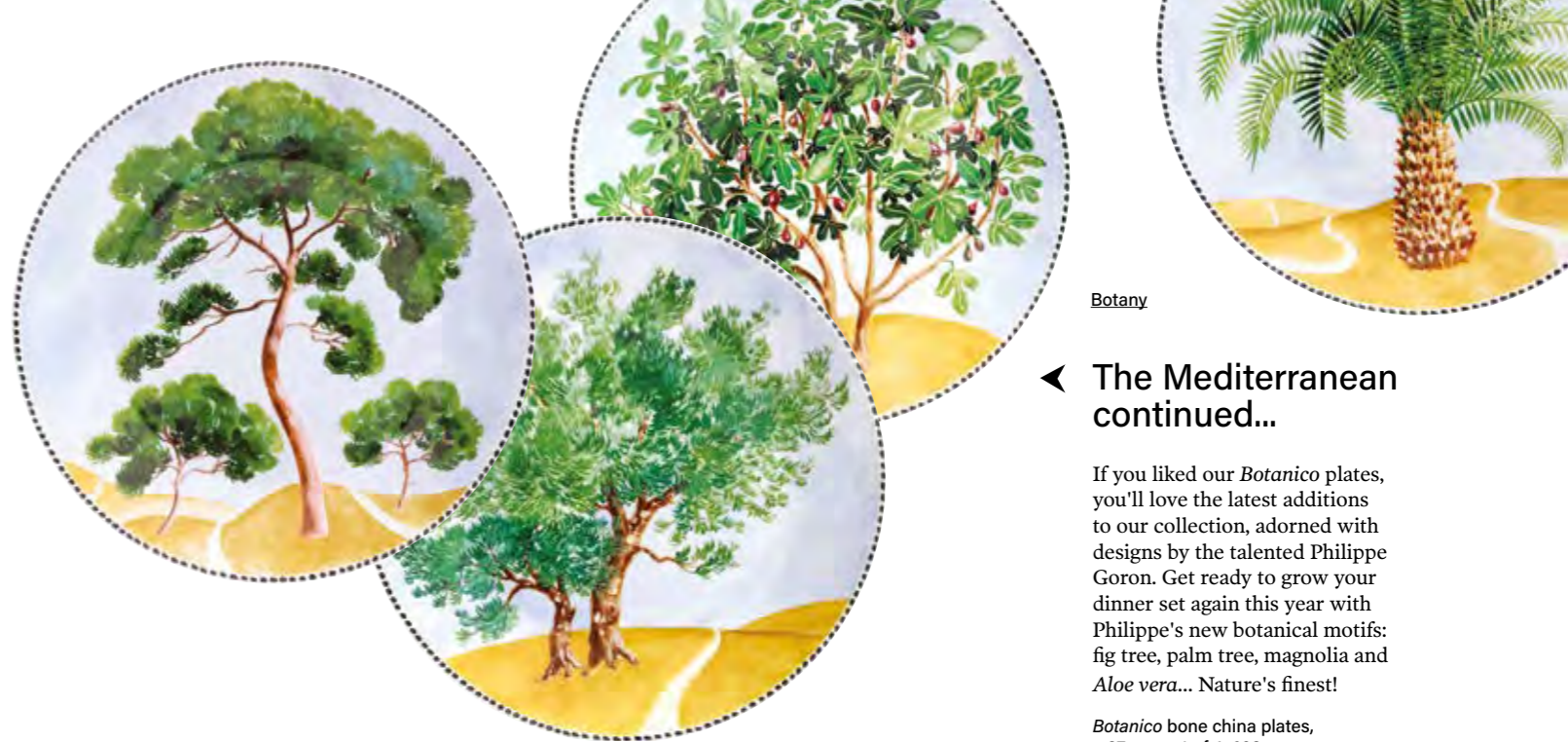


New

◀ **Bleu Riviera**

Created by perfumer Jordi Fernandez, *Bleu Riviera* is the new opus in our men's perfume range. A maritime olfactory escapade, this powerful sea spray combines bergamot, lavender and sage in an explosion of freshness and sweetness.

Bleu Riviera Eau de toilette
100 ml, €35; 200 ml, €48; 600 ml, €75
Bleu Riviera Shower gel, 250 ml, €12



Botany

◀ **The Mediterranean continued...**

If you liked our *Botanico* plates, you'll love the latest additions to our collection, adorned with designs by the talented Philippe Goron. Get ready to grow your dinner set again this year with Philippe's new botanical motifs: fig tree, palm tree, magnolia and *Aloe vera*... Nature's finest!

Botanico bone china plates,
ø 27 cm, set of 4, €68

Marseille

➤ **A sweet-scented stopover**

A new Fragonard boutique is opening its doors inside Marseille airport's Terminal 1 in June 2024! Spanning 60 m², the outlet will be unveiling the brand's fragrant worlds, from perfumery to fashion and lifestyle. A must-do stopover for travelers keen to sample French excellence.

Aéroport de Marseille,
13700 Marignane



Collaboration

Fragonard × Julie Murphy, a Franco-American collaboration celebrating Mediterranean beauty

The Med is her new muse... American artist Julie Murphy is bringing her maritime touch to our Spring-Summer 2024 Home collection. Julie lives in the picturesque village of Rowayton (Connecticut), where she takes her inspiration from the infinite nuances of the ocean and coastal landscapes. She fell in love with France's dazzling Côte d'Azur and the endless floral shades of its sun-soaked Mediterranean waters, now an intrinsic part of her painter's palette. Shown in galleries worldwide, Julie's works are embellishing a Fragonard summer capsule collection this year, featuring trays, trinket bowls, cushions, place mats, vases and more.

Discover her creations on pages 58, 59, 61 and 62





Charity Bag

◀ Fragonard solidarity

Fragonard has teamed up with Duppata for the second year in a row for the 2024 *Charity Bag*. Duppata is an association committed to the diversity and plurality of Indian decorative and popular arts. Shanuyar Chitrakar, the talented artist behind the design, is an expert on the pictorial traditions of Kalighat, in West Bengal. Once again, Fragonard will be helping to further children's education in India by donating 100% of proceeds from sales (excluding VAT) of this iconic bag to Indian orphanages and charitable associations.

Charity Bag,
100 % cotton, €25 each

Elisecare

◀ Hand on Heart

Fragonard has been supporting the association Elisecare through the sale of solidarity products since 2018. Following on from our soap/soap holder gift sets, Fragonard and Elisecare have imagined a magnificent *Hand on Heart* silk scarf this year, available in two colors - beige and emerald. All our turnover from scarf sales (excluding VAT) will go to the NGO Elisecare.

Hand on Heart silk scarf, 100 % silk,
100 x 100 cm, €100



Olfactory lectures

▲ A festival of fragrance at the Arab World Institute

The *Institut du Monde Arabe* (IMA) in Paris is paying homage to fragrance in the Arab world from ancient times to current day, with a series of Thursday lectures based around the *Parfums d'Orient* (Perfumes from the Orient) exhibition. Perfume has played a very special role in Arab-Muslim culture since Antiquity, when the so-called "perfume roads" opened up new exchanges with the rest of the world. Historians, researchers and perfumery professionals will be discussing perfumes from the Orient, from their uses in sacred rituals to body care, most-prized raw materials and trading routes... And of course, Fragonard will be adding its very own fragrant touches! If you can't be there, the recordings will also be available on the IMA's radio station and our À FLEUR DE NEZ podcast.

"Les Jeudis de l'IMA" Thursday lectures, "Parfums d'Orient", from January 18th to February 15th, 2024. Information: www.imarabe.org

Exhibition "Parfums d'Orient" until March 26th, 2024
Institut du monde arabe
Place Mohammed V,
1 rue des Fossés St-Bernard,
75005 Paris

Exhibition

▼ Perfume and toiletry essentials: pocket luxury at the Cognacq-Jay museum

Housed inside the Donon mansion house, in the beating heart of Paris's Marais quarter, the Cognacq-Jay museum is renowned for its magnificent 18th century decorative objects, furniture and paintings: a collection echoing that of Maison Fragonard, also dating from the era of Grasse-born painter Jean-Honoré Fragonard. From March to September, the museum is hosting an exhibition entitled *Luxe de Poche* (Pocket Luxury), turning the spotlight on perfumery objects and, especially, their containers. The exhibition particularly focuses on the uses of the various objects and their essential role in the social representation of elite classes at the time. Patch boxes, bonbonnières, green and gold Moroccan leather toiletry sets and eight-sided pomanders... Nine *objets d'art* from the Fragonard Musée du Parfum were selected by the scientific committee to feature in the exhibition. A genuine ode to the refined intimacy of the 18th century, the exceptional objects on loan (see below) strike up a fascinating dialogue with the Cognacq-Jay museum pieces, promising a new beauty boost for the Fragonard collection.

Exhibition "Luxe de Poche"
March 28th to September 29th, 2024
Musée Cognacq-Jay
8 rue Elzévir, 75003 Paris
www.museecognacjay.paris.fr

Carnelian and gold bottle and lacquered gold patch box, 18th century



Anniversary

The Fondation Maeght (1964-2024) celebrates 60 years of modern & contemporary art

Basking in the tree-filled hills of Saint-Paul-de-Vence, on the heights of the Côte d'Azur, the Fondation Maeght, founded by Marguerite and Aimé Maeght, is celebrating its 60th anniversary in 2024. The Foundation has become one of the region's foremost institutions in the space of a few decades. Isabelle Maeght, who took over from her grandparents – art dealers, collectors and, above all, visionaries who mingled with a plethora of avant-garde artists – and her father Adrien, describes the Foundation as a "big home, where we strive to hand down our passion." Her family's artist friends – Georges Braque, Alberto Giacometti, Joan Miró and many more – took an active part in building what was to become a genuine showcase for their work: their souls continue to live on there today. Raoul Ubac created a stained glass window and the Stations of the Cross for the chapel, Georges Braque drew his last work, *Les Poissons*, for the mosaic pool, Joan Miró painted the twenty works for his *Labyrinth*, Marc Chagall designed his first mosaic, *Les Amoureux*, a portrait of Marguerite and Aimé, Pierre Tal Coat built

the surrounding wall mosaic in tribute to the Lascaux cave, and Cristobal Balenciaga gifted the chapel with a 12th-century Spanish Christ. Georges Braque summed up the mindset of his peers, "We are modern artists, we want to show our work in modern venues, not mansions covered in moldings." Meanwhile, Fernand Léger promised, "If you create a place, I would even paint the rocks."

Today, the Marguerite and Aimé Maeght Foundation brings together over 13,000 works by the 20th century's greatest masters. The notoriety of the Foundation, now recognized as a public utility, has grown with its funding, sparking the need to "push back the walls". Various new spaces will be inaugurated for the 60th anniversary, increasing the surface area currently dedicated to exhibitions by 580 m² and doubling the museum space. The extension, cleverly designed by Italian architect Silvio d'Ascia, leaves the historic architecture created by Josep Lluís Sert intact. A fervent defender of the site and its wooded grounds – every day, she fights to preserve the magnificent pines adorning the property – Isabelle Maeght loves sharing her memories, "My grandfather Aimé had fifty ideas a second but my grandmother had a genuine vision; she was the guardian of the temple. My parents Paule and Adrien always did everything in their power to help artists." Maeght is a magnificent family affair, bringing together artists, poets, Riviera lovers and art buffs from the world over. Its story, reminiscent of that of Maison Fragonard, prompted the two Riviera institutions to join hands in designing a capsule collection celebrating the Foundation's 60th anniversary, available from the Fondation Maeght boutique and website from May 2024.

Fondation Maeght
623, chemin des Gardettes
06570 Saint-Paul-de-Vence
www.fondation-maeght.com





Collaboration

Sarah Raphael Balme and her living palette

Born on the other side of the English Channel, artist Sarah Raphael Balme's talent for color and emotion infuses her creations and everyday life alike. The daughter of an artist – her mother was a painter too – she inherited a fascination for art at an early age and grew up in a London home bathed in stories, paintings and books. *"I still dream about that house. People were always coming and going. My mother was a wonderful cook and storyteller; the meals, music and conversations were endless. It seemed natural to us at the time, but looking back, I think the constant flow of interesting people and happy times colored my outlook on life."* Today, Sarah's long-cultivated bohemian spirit and artistic freedom illuminate her artistic creations. Her very-decorative style is alive with characters, creatures and flowers, evoking worlds that are both realistic and mysteriously imaginary. The lines between myth, memories and nostalgia are blurred, capturing the attention and sparking the imagination.



Never without her brushes and canvases, Sarah is a master of gouache and watercolor; she loves the instant, lively and very-dynamic expression they offer. Her paintings have featured in collaborations with renowned brands. Her joyful, lighthearted world is the perfect match for Fragonard's hallmark flowers and colors. Sarah is currently working on the creation of new products for the Fragonard 2024 Christmas limited edition, combining our respective influences in a subtle game of hide-and-seek... Coming to you next winter!



"...the Christmas 2024 limited edition, coming to you next winter!"

The Wings of Success - a high-flying department!

There is one Fragonard team that works tirelessly in the wings of our factories and museums: our external relations department. This dynamic division carries the torch of Maison Fragonard worldwide, introducing our brand to overseas tourist agencies and telling our age-old story. Director of sales Cyprien Fabre manages his planisphere behind the scenes, remotely planning trips for some, markets to be developed for others, and programming a plethora of innovative offers. The day is a success when everyone involved is happy, whether customers, colleagues or travel professionals...

The Fragonard external relations department literally found itself grounded when Covid and the lockdowns arrived. Cyprien Fabre confirms, "Without travel, we had to completely rethink our way of working, so we could reach tourists directly." Thankfully, what could have become a new normal was quickly swept aside and today, human relationships continue to form the beating heart of every meaningful exchange.

Everyone has their favorite geographical area. Sales manager Casimir Kiendl tells me all about his typical day as a frequent traveler. He hops on planes like most people take the bus. Over the years, he has developed strategies to fight the accumulated fatigue and hours of jet lag: yoga movements on arrival and during the flight – even if they aren't easy when you measure 1.92 meters and are stuck on a plane between rows of cramped seats. But Casimir knows

he'll need to put French time aside and get straight into the local flow on arrival at his destination. Cultural codes change from one country to another and Casimir is a genuine chameleon. Even so, he never forgets his French etiquette: it works like a charm every time. In Japan, the ceremonial business card is no myth: Casimir once tried offering a digital version... Although his travels around the world may sound like the things dreams are made of, he admits they also involve a lot of solitude. Despite that, each new destination brings its own adventures and anecdotes. In Istanbul, his meetings always end with a philosophical discussion, while in Minsk, his local contact whisks him off to play a game of soccer with the former national team. What a memory! In India, he is often invited to regional festivals and even weddings. In Greece, people like to wind things up with a nice glass of ouzo.

Myriam Cluet trained in the hotel industry. She oversees several European markets including France, Italy and, especially, Germany. Her perfect knowledge of German (her grandfather was Swiss German and her grandmother from Alsace) allows her to travel the country with complete ease. Each time, she tells the family history of Maison Fragonard; it is a fundamental part of her meetings and always arouses plenty of interest and curiosity. Having worked in the most beautiful hotels on the Côte d'Azur, she knows the codes of the French hotel industry inside out: an attention to detail and faultless welcome that spark wonder and make all the difference when it comes to overseas customers.

Zhaohui Chen and Shu Wang spend much of their time crisscrossing the infinitely vast territory of China. They master the two cultures to perfection, "Chinese tourists love hearing about our ancient family history and know-how; they want to understand why France is the land of perfume."

The Fragonard external relations department could be likened to an airport: it has an in-flight crew and a ground crew. And the ground crew, represented by Toky Chiem and Gilles Bigi, has the equally difficult task of bringing to life, organizing, coordinating and ensuring the thousands of visitors to our factories and museums every year enjoy a truly unforgettable experience. Toky and Gilles love the endless variety their work offers, "Every customer has specific and different expectations. The magic of Fragonard is our ability to make them all happy!"

In reality though, it is less about magic and more the result of solid customer relationships, where patience, good humor and interpersonal skills are sovereign; the famous "Frago spirit"

handed down through four generations, which the external relations department continues to uphold throughout the world – as well as back home at the office.

The tourism of tomorrow is undergoing major shifts. Package tours are falling out of favor, with traveler expectations increasingly focusing on emotional experiences – a whole new paradigm Cyprien welcomes with enthusiasm: "The changes we are seeing help us reinvent ourselves every single day."



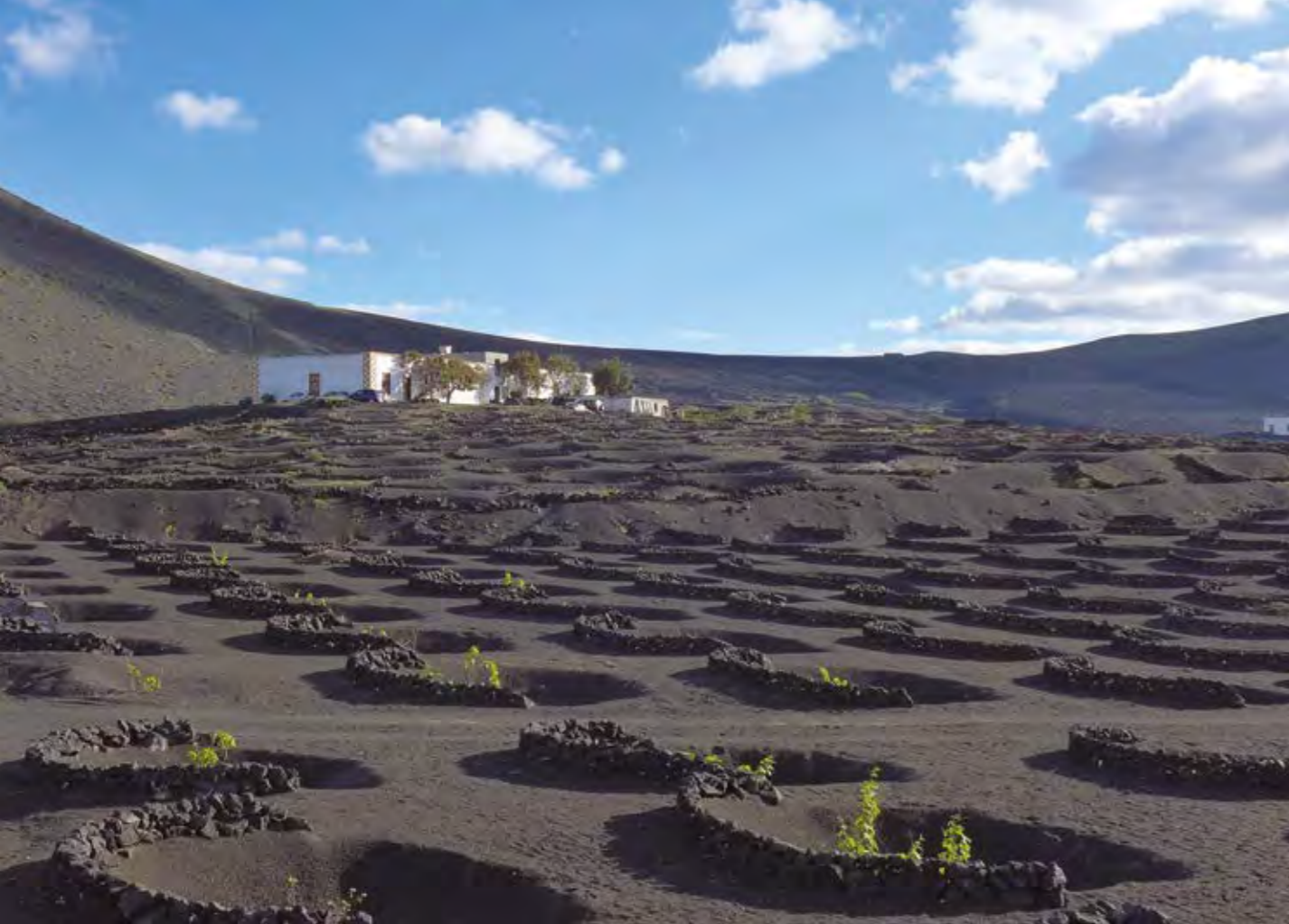
Left to right:
Cyprien Fabre, Myriam Cluet
and Casimir Kiendl

Surrounded on all sides by blue ocean waters, Lanzarote is nicknamed "the island of 300 volcanoes". Its bare earth, swept by maritime winds, is truly a sight to behold, oscillating between deepest black and virtually white blonde, via ochres, greens and grays... Rocky, radical and austere, the island's lunar landscape has provided the stage for numerous science fiction movies. Striking and magnetic, it whisks us back to the era of cave dwellings and primitive man battling against the planet's telluric forces. With its rich history and, especially, its incredible economic and tourist transition, modeled by artist César Manrique, Lanzarote is a time traveler's paradise...

LANZAROTE

VOYAGE TO THE CENTER OF THE EARTH

Text — Charlotte Urbain
Photography — Olivier Capp and George Webster



Vineyards
of La Geria Valley

A MILD AND WINDSWEPT CLIMATE

Located about a hundred kilometers from the southern coast of Morocco, Lanzarote is a little island measuring 57 km in length and 20 km in width. It is one of the seven islands forming the Canary Islands archipelago. Located far from

the continent, it has evolved in isolation from the rest of the world and is endowed with unique fauna and flora: a biodiversity endemic to the Canary Islands that warranted the UNESCO "Biosphere Reserve" label in 1993. Crucial for the preservation of nature, the distinction is essentially the fruit of artist César Manrique's tireless commitment. We will tell

his story further on. Rocky, rugged and desert-like, this volcanic island nevertheless benefits from a gentle climate. Temperature variations remain very small there; it is never too cold or too hot. The sun shines almost every day of the year. The wind blows too: never far away, the raging sirocco whips up sandstorms. Trees are rare. Between gentle sunshine and gusting winds, the island's inhabitants sway... and adapt.

GEOLOGY OF A WORLD-UNIQUE GRAPE

The men and women of Lanzarote have always strived to make nature an ally rather than an enemy that would, in any event, be impossible to beat. You need to be very ingenious to make the most of it. The inhabitants live in uncertainty: a volcanic eruption could wipe out their crops overnight, forcing them to start all over again. But nature knows how to be generous too. Ranging from blue to red, the lichens that lend the volcanic rock its incredible hues also work magic, turning it into fertile soil. Men have learned too that volcanic ash is an excellent heat insulator and farmers use

it to retain dew in the soil. Lanzarote may often resemble a vast, arid and uninhabited lava field, but its landscape is dotted with ingenious agricultural inventions - including one of the world's most astonishing. Winegrowing is a world-unique art here: orderly pits dug in the ground stand out against the dense black earth, with a little green dot - the vine - at their center. The local nectar is a genuine miracle crafted by the hand of man. The Geria region produces a sun-drenched white wine made with Greek Malvasia grapes, to be enjoyed chilled.

The grapes there are hand-picked from vines grown on trellises; each vine is planted in an individual pit of up to three meters in depth and five meters in diameter. The pits are sometimes protected by *socos*: crescent-shaped lava walls that shelter the harvest from the wind. Vegetation is rare in Lanzarote, where the most common plants are aloe vera and cactus. Another agricultural architectural feat: the Janubio salt flats. Located on the southwest coast, their patchwork of pastel colors and conical salt mounds are a feast for the eyes.

Janubio Salt Flats,
west coast of the island

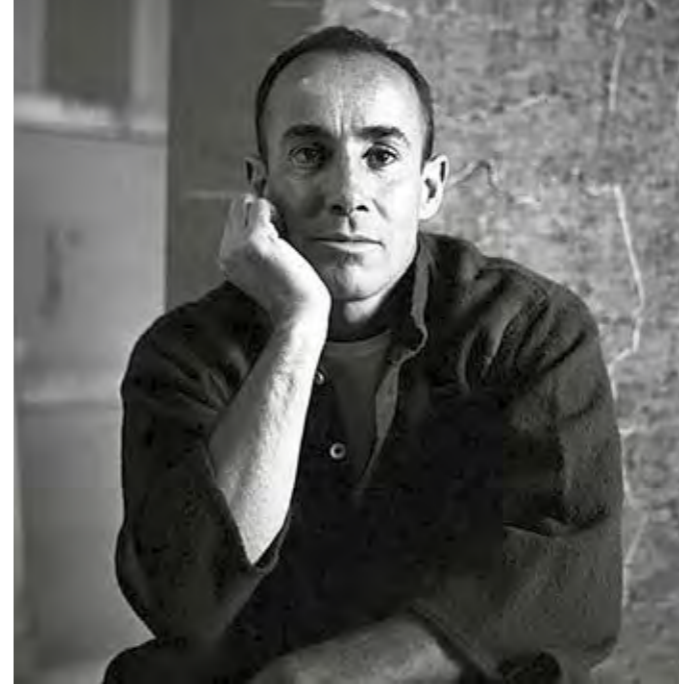


**CÉSAR MANRIQUE,
THE MAN WHO
MODELED
LANZAROTE**

Born in 1919 in Arrecife, on the island of Lanzarote, César Manrique was the island's most famous child as well as

its protector, its defender and, in a way, its second creator. After studying at the Academy of Fine Arts in Madrid, César delved into Spain's non-figurative artistic movement. His work was extensively shown, and he took the opportunity to travel

César Manrique
Foundation



*“Build a paradise on
the ruins of hell.”*

- C. MANRIQUE

the planet before settling down for a few years in New York, in 1964. After returning to his native island in 1966, bolstered by his encounters with American abstract expressionism, pop art and the top artists of the era, he saw Lanzarote in a new light: one that was both creative and protective. César Manrique proved that smart, environmentally-friendly, good and sustainable tourism is possible. Incredibly modern (especially for the time), his architectural work is nonetheless imbued

with learnings from the past, associating traditional limewashed white walls with the necessary geological constraints. No billboards, no buildings taller than two stories: as César Manrique strived to develop tourism to lift his island out of poverty, he became aware of the potentially fatal dangers of mass tourism and established various restrictions. His campaign to control tourism limited the building of infrastructures (a few mega-hotels, which should definitely be avoided,

do however line the coast). Respect for Lanzarote's natural and cultural heritage has since become a local mantra, making every visit to the island both unique and exceptional. César's artistic talent spawned works with an eye for detail. He even designed the door handle of the Jameos del Agua concert hall - a metal crayfish -, together with the lighting for the El Diablo restaurant and restroom signs at the Cactus Garden. These minute attentions lend the overall works their



©Elsa Jeanne on Unsplash





César Manrique
Foundation

splendor and the impression one is visiting an exceptional, historic and artistic site. César Manrique created an entire, intertwined and inseparable aesthetic ideology around the themes of nature-art and art-nature. He surrounded himself with fellow artists and local stakeholders to defend and carry out his projects.

An avant-garde ecologist, César Manrique understood that protecting the environment and nature is key to countering destructive mass tourism and ensuring the local people enjoy their home, without feeling they have been stripped of their land. He created an island-specific identity in harmony with nature, with the inhabitants of Lanzarote at its core. Tourism is certainly present and brings in a living, but it is not the essence of the island. Rational use of scarce drinking water, combined with sociocultural protection, has made Lanzarote a benchmark for the tourism of tomorrow. Launched in 1970, the bet continues to be a resounding success fifty years on. Thanks to César Manrique, travel experiences that contribute to the local economy while respecting nature and its cultural wealth remain resolutely possible in 2024!

“He created an island-specific identity in harmony with nature, with the inhabitants of Lanzarote at its core.”

Mirador del Río





LagOmar
1970

During shooting of the movie *The Mysterious Island* by Henri Colpi, based on the novel by Jules Verne, Egyptian actor Omar Sharif fell in love with Lanzarote and commissioned César Manrique to build him an extraordinary home there. Located in Nazaret, the house pans out over the hillside in tiers, embracing the rock and its cavities in purest Manrique style, offering splendid vistas over the plain and distant sea. Legend tells that, sadly, Omar Sharif never got to enjoy his purchase. An incorrigible gambler, he is said to have lost his house during a game of bridge just a few hours after his first day spent inside its freshly-painted walls...

Los Jameos del Agua
1966-1968

A narrow, winding staircase carved into the rock descends into the depths of the earth, unveiling a restaurant at the edge of an inland lake. Here, César Manrique used the geological structure of one of the world's longest volcanic tunnels, stretching almost six kilometers from the crater to the sea. Accommodating a restaurant, café, swimming pool, museum and auditorium, the various *jameos* dotted along this snaking piece of land epitomize the artist's hallmark architectural expression, blending nature, creativity and lifestyle.



THE SEVEN WONDERS

OF CÉSAR MANRIQUE



Mirador del Río
1973

As its name suggests, the Mirador is an extraordinary panoramic viewpoint, set on the heights of Risco de Famara cliff, to the far north of the island. Anxious to preserve the site, César Manrique successfully made the construction virtually invisible by covering it with volcanic rock. His signature circular spaces and expansive bay windows - perfect for admiring the landscape - are there too, along with a curvy, whitewashed interior. The vaulted cafeteria is bedecked with two gigantic ceiling lights forged out of rusted metal rods and plates.



El Taro de Tahiche,
César Manrique Foundation
1968

César Manrique's old home complete with its outbuildings. The artist picked this site on his return from New York due to its five natural volcanic bubbles, which he transformed into ultra-modern cave dwellings. The very-vogueish pools, lounges and bedrooms are all a nod to the Seventies. Inhabited by the artist until 1988, the house was subsequently turned into a Foundation, now hosting temporary art shows.



©Andi sur Unsplash

Timanfaya - The Fire Mountains
and restaurant El Diablo
1970

The El Diablo restaurant imagined by César Manrique was erected on the little island of Hilario, in the middle of the volcano park. Circular in shape as a nod to the traditional *socos*, the restaurant boasts panoramic views over the volcanic valley and bubbling geysers. Its center is crowned with a glazed well of light - also circular. And everywhere on the doors and signposts, a rusted iron devil "invites" visitors onto his lands... Tip: opt for an afternoon trip to avoid the coachloads of tourists.



Cactus Garden
1990

César Manrique's last work, the Cactus Garden, is an ode to nature. The immense metal cactus at the entrance gives way to a garden abounding with over 1,100 different and astonishing cactus species. Shapes, colors, textures... Cacti come in countless forms. César designed his surprising cactus-inspired furniture as a tribute to this vast diversity. Don't miss a visit to the very-retro café set at the end of the promenade.



House-Museum of the Farmer
1968

Nestling at the center of the island, Casa del Campesino (House-Museum of the Farmer) features various elements representing rural life such as a wine press, water tanks and interior courtyards, in tribute to the local and traditional architecture César Manrique was so fond of. You'll find a few local craft shops there too. At the crossroads of the adjacent roads, a monumental constructivist sculpture, built in white blocks and dedicated to fertility, soars fifteen meters into the air.

RETRO RIVIERA

With its pure lines and sensual curves, Marina Kellen French's incredible Sculpture House provided the perfect setting for our photo shoot paying tribute to the Seventies. We took a deep dive into the world of celebrated photographer Jean-Daniel Lorieux, who graciously turning his talented lens to a selection from our new Spring-Summer 2024 fashion collection. Our fashion designers Léna, Alice, Andréa and Édith slipped into their own creations to bring them to life and offer us a vibrant show!

Photos — Jean-Daniel Lorieux
Text — Flora Giannotta
Hair & makeup — Céline Cheval



Coquillage printed
cotton fouta,
100 x 200 cm,
€60



Léna is wearing
the **Louisa Rayures**
printed cotton
crepe shirt, €75

Right page:
Alice is wearing
the **Maria Aloe**
printed cotton
dress with
embroidered collar,
€95





Andréa is wearing the **Eulali** top in embroidered cotton net, €80; and the **Bouquet** fan in printed fabric and bamboo, €25

Right page:
Alice is wearing the **Alma** tunic and the **Rena Marbrée** hand-dyed cotton skirt, €85 each





Edith is wearing
the **Alice Flor** printed
viscose dress with
embroidered collar,
€90

Left page:
Léna is wearing
the **Monica** blouse
and the **Rena Tie
& Dye** hand-dyed
cotton skirt,
€95 and €100





Andréa and Édith
are wearing
the Lorena printed
cotton Paisley blouse,
€80

Left page:
Andréa is wearing
the Arya Cannage
printed cotton dress,
€110



George is wearing
the **Jean Découpage**
printed cotton shirt,
€70

Right page: Léna
is wearing the **Tina
Découpage** printed
cotton dress,
€95





Lucie is wearing
the **Sam** top and
the **Lou Starfish**
printed cotton skirt,
€55 each

Jim is wearing
the **Jean Vignes**
printed cotton
shirt, €70

MARINA KELLEN FRENCH & HER ORGANIC HOME...

Text — Charlotte Urbain



©Jean-Daniel Lorieux

The heiress to the Arnhold bank, founded in Dresden in the 19th century, Marina Kellen French is at the head of several foundations committed to health and the arts. A Francophile on her mother's side, she arranged to meet me at a typical little hotel in the heart of Paris between the Orsay and Maillol museums; an intimate and charming 18th century private house. Adorned with large sunglasses and couture jewelry, Marina Kellen French welcomes me in delicious French. Together, we take a trip down memory lane to revisit her family history, her Couëlle home in Castellaras and her love of art.

Family histories are often forged by migrations, political crises and wars. In the 1930s, the Nazi régime became a threat for many German nationals. Marina's parents, Anna-Maria and Stephen Kellen, hadn't yet met, but both were fleeing their German homeland. Her mother traveled to Paris where she studied fine arts, while her father headed to London, where he learned to master the wheels of finance. A few years later, they met in New York, then married in 1940. In parallel to his banking activities, Marina's father provided major financial support to New York's prestigious cultural institutions, including Carnegie Hall, the Met and MoMA.

Marina has continued her parents' philanthropic work since their death. She serves on several boards and, in turn, supports New York's cultural institutions. Her taste for art and France comes from her mother, with whom she visited Paris twice a year. For her mother, it was an essential breath of fresh air, tinged with nostalgia for her Parisian days as a student at the Beaux-Arts. For Marina, it was much less natural.

For a long time, she found the French "far too complicated". Yet, for reasons she cannot explain, her outlook has changed and softened since the death of her mother: she now appreciates France and her Couëlle home where she spends every summer, surrounded by her children and grandchildren. Located in Castellaras, a few kilometers from Cannes, the house is one of a series of five Sculpture Houses created by architect Jacques Couëlle in the Sixties (see opposite). Marina relates the history of this curious construction. Her mother, Anna-Maria, used to mix with artists at the time. She discovered Jacques Couëlle's project and immediately fell in love with it. Embracing the Bay of Cannes and surrounding mountains, the 360° view from the house is quite magical, while the construction itself is a genuine work of art. Out of respect for the architect's artistic ideals, Anna-Maria opted for a minimalist interior design: "My mother had very good taste." The sparse furniture (two lamps, a coffee table, a sofa, etc.) was commissioned from artists in vogue at the time - Giacometti, Calder, Miró, Picasso

and others -, whose creations aligned with the spirit of the house. Marina still remembers the visit to Giacometti's "very dirty" Parisian workshop. One day, François Thévenin, the sculptor who forged the bramble-shaped gates of the Couëlle houses and worked closely with the architect, said to Anna-Maria: "Madame, you have understood Couëlle." In turn, Marina strives to respect this resolutely organic abode. Aside from a few updated curtains and sofa coverings, the house remains identical to the one the architect delivered in the Sixties. Marina loves this place; it brings back so many good memories. Offering a refreshing green sanctuary in the scorching summer heat, her grandchildren appreciate it too. If Marina has maintained her ties with France, it is certainly thanks to her Sculpture House in Castellaras. In memory of her mother's taste for haute couture, eccentricity and originality, Marina was one of the foremost patrons of the "Shocking! The surreal worlds of Elsa Schiaparelli" show at the Museum of Decorative Arts in Paris (July 2022-January 2023): a project that propelled her onto the Parisian scene.

We leave Provence behind as the conversation turns to Parisian museums. Marina's love of art and, in particular, decorative art, runs in the family. At the age of 18, she purchased her first work: a wrapped sculpture by Christo, soon followed by a Jeff Koons. She appreciates the 18th century and contemporary artists alike. Her choices are always dictated by her personal taste and, although the Palace of Versailles leaves her cold, the Museum of Decorative Arts makes her melt. But what inspires her most is meeting people. She loves socializing with curators - she is "always learning" from them - and quenching her thirst for knowledge. "I could spend whole days in museums," she confesses to me. Lively and ageless, Marina Kellen French loves being around young people and "knowing what's going on". An esthete through and through, she has a passion for beautiful objects, whether ancient or modern. Her favorite painters are Van Gogh, Matisse and Hockney. Generous and curious, she opened the doors to her little Provençal troglodytic paradise, where the Fragonard team, accompanied by Jean-Daniel Lorieux, showcased the latest Spring-Summer 2024 fashion collection (pages 36 to 49).



JACQUES COUËLLE (1902-1996), THE "ANARCHITECT"!

"The Landscape House frees the space from everything that clutters it; it can even be built in very dense environments, without altering nature which remains sovereign. As it is partly covered and adorned with local vegetation, the Landscape House blends into its environment through mimicry."

Diametrically opposed to the modernist movement of the era and rectilinear architecture of Le Corbusier and his peers, Jacques Couëlle, born in Marseille, has always stayed close to his South of France homeland. Inspired by the coves, caves and curves of Provence, this artist-come-architect creates works in tune with his philosophical and aesthetic vision of a perfect harmony between man, architecture and nature. Initially vilified, his Sculpture Houses respect no architectural rules: their design is dictated by the sole desire to build a home that embraces the landscape and personality of its future owner. In 1946, Jacques Couëlle founded the Natural Structures Research Center and developed a rather obscure working technique, which he referred to as the "Tristan Test". It consisted of tracing the contours of the future construction and the comings and goings of its inhabitants directly on the ground, before transferring them to a wooden board, then a drawing. Each opening is designed in relation to the sun, to welcome in as much light as possible. Couëlle's apprentice, Antti Lovag, who took part in the construction of the Sculpture Houses, was the architect behind Pierre Cardin's famous Bubble Palace, crowning the Estérel hills on the shores of the Mediterranean.

LANZAROTE, A LAND OF INSPIRATION

Photos — Olivier Capp
Text — Flora Giannotta
Design — Laurence Botta, Sophie Jarreault, Jean Huèges

Our trip to Lanzarote inspired a brand new Home lifestyle collection celebrating the vibrant colors of volcanic rock, Seventies Spanish art aesthetic and dreams of sun-kissed island holidays... Plates, trays, tea towels and pillowcases promise to instill your home with Lanzarote's irresistible magnetism and vibrant energy. And what better than the curvy white walls of a Sculpture House by architect Jacques Couëlle to welcome Summer 2024's new arrivals?



Cactus bone china plates, ø 27 cm, set of 4, €68;
Cactus printed cotton napkins, 40 × 40 cm,
set of 4, €28; and Cactus printed metal vase,
18 × 10 cm, €30



Désert printed
metal tray,
32 x 23 cm, €40

Left page:
Carmen bone china
plates, ø 27 cm,
set of 4, €68





Sirène, Coup de soleil,
Coquillages et fleurs,
Femme au vase and Vue
mer printed cotton cushions,
45 x 45 cm, €45 each



Toi moi printed
cotton bath mat,
50 x 90 cm, €30



Sirène printed metal
tray, 31 x 31 cm, €55;
and Fenêtre et Palmiers
printed metal trays,
32 x 23 cm, €40 each



Fleur bleu printed
cotton tea cloths,
50 x 60 cm,
set of 2, €28



Papagayo bone
china plates, ø 27 cm,
set of 4, €68;
Flora salad servers,
stainless-steel and
enamelled aluminium,
set of 2, €45; and
Volcan printed
cotton tablecloth,
available in
160 x 160 cm and
160 x 280 cm,
€80 / €100

Poisson lacquered
wood tray,
30 x 40 x 4.5 cm, €65

Right page:
Sol luna printed
cotton pillowcases,
available in 65 x 65 cm
and 50 x 70 cm, €50





Poisson bone china plates, ø 27 cm, set of 4, €68; **blue** carafe, glass, 20 cm, €25; **blue-violet** glass vase, 9.5 x 20 cm, €30; **green-blue** glass vase, 13.5 x 27.5 cm, €55

Left page:
Mar bone china plates, ø 20.5 cm, set of 4, €48





Palmas bone china plates, ø 27 cm, set of 4, €68; Palmas salad servers, stainless-steel and enamelled aluminium, set of 2, €45; and Alegria printed cotton tablecloth, available in 160 x 160 cm and 160 x 280 cm, €80 / €100



Yellow carafe,
glass, 20 cm,
€25

Right page:
Lanzarote bone
china plates,
ø 27 cm, set of 4,
€68



GET
INSPIRED

ANTOINETTE
POISSON
×
FRAGONARD

FOR THE LOVE OF
THE 18TH CENTURY

Text — Flora Giannotta and Charlotte Urbain
Photos — Andrane de Barry



Set of 4 lavender soaps enriched with organic olive oil, 4 x 50 g, €18

Get inspired

This year, Maison Fragonard has invited talented Parisian publisher Antoinette Poisson to decorate its 2024 vintage olive oil bottles! The two French brands joined hands around their shared passion for the decorative art of domino printed paper, popular in the 18th century. Printed using a woodblock, domino paper was used to cover and bind books, decorate furniture, dress up boxes and adorn walls. Antoinette Poisson has been creating a beautiful world of its own since 2012, inspired by this time-honored technique. Entirely designed, printed and painted by hand, its domino papers come to life on a plethora of objects, including decorative items, fashion textiles, tableware and books. United in their love of ancient craft techniques, Fragonard and Antoinette Poisson have got together to create a limited edition inspired by the collections of the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) in Grasse. Flowers, olives and geometric shapes now adorn four products: the *Bois Dormant* olive oil, a set

of four soaps enriched with olive oil and perfumed with lavender, a scented candle in its domino paper box and a cookbook featuring our two brands' favorite recipes based on "Provençal gold" – aka olive oil. The fruit of our mutual passion for lifestyle, Provence and gastronomy, the Bois Dormant 2024 collection has never looked so good!



“United in their love of ancient craft techniques, Fragonard and Antoinette Poisson have got together to create a limited edition.”

Vincent Farelly and Jean-Baptiste Martin, co-founders and artistic directors of Antoinette Poisson.



COOKING IS OFTEN A FAMILY AFFAIR, HANDED DOWN THROUGH GENERATIONS. THIS YEAR, WE HAVE SELECTED TWO EXCLUSIVE RECIPES BASED ON OLIVE OIL: GRANDMA MARGUERITE'S OSSO BUCCO AND HÉLÈNE COSTA'S PROVENCAL-STYLE ARTICHOKE.



Above:
Recettes de famille,
recipe book, €18

Left page:
Bois Dormant organic olive oil,
500 ml, €25

MARGUERITE'S OSSO BUCCO

INGREDIENTS (FOR 4 PEOPLE)

4 slices of knuckle of veal
(with bone), each weighing 200 g
5 tbsp olive oil
100 g butter
125 g tomato paste
60 g flour
3 shallots
1 garlic clove
Salt and pepper
Bouquet garni
250 g spaghetti
100 g peas
150 g grated Gruyère cheese

Season the slices of knuckle of veal with salt and pepper and coat with flour.

Brown the meat in a casserole dish with the butter, then add the chopped shallots.

Sprinkle with a tablespoon of flour, then add 1 liter of cold water, the tomato paste, bouquet garni, crushed garlic, salt and pepper.

Bring everything to the boil, cover the pot and simmer for about an hour.

Cook the spaghetti and peas in boiling salted water until al dente. Drain the pasta and peas and spread in a large, buttered baking dish.

Place the veal slices on top with the sauce, then sprinkle with grated Gruyère cheese. Bake in a hot oven for 10 minutes.

PROVENCAL-STYLE ARTICHOKE

INGREDIENTS (FOR 4 PEOPLE)

3 very fresh, small artichokes
per person
100 g salted butter
1 large onion
100 g lardons
Olive oil

Remove the outer leaves of the artichokes, then trim the tops with a good knife, as if you were sharpening a pencil.

Put aside three centimeters of tail peeled separately.

Cut the trimmed artichokes in half if they are very small, or in quarters.

Brown the chopped onion with the lardons in a casserole dish.

Add the artichokes and their tails, season with salt, turn, cover and cook gently, stirring fairly regularly with a wooden spoon. Flavor with a dash of thyme.

Cook for approximately 20 minutes.

NEW FACES ON THE FRAGONARD WOMEN'S FOREIGN LITERATURE PRIZE JURY

Text — Charlotte Urbain

Created in 2022, the annual Fragonard Foreign Literature Prize rewards a female author translated into French. The prize flies the flag of the values so dear to Fragonard: embracing diverse cultures and shining a spotlight on talented women. Prior to unveiling the books selected for the 2024 edition, Fragonard is delighted to welcome three eminent new jury members this year: Clara Dupont-Monod, Liya Kebede, and Olivia de Lamberterie.

A growing family and prestigious new faces... The future of the Fragonard Literary Prize looks bright!



©Olivier Rollet/Stock

CLARA DUPONT-MONOD a writer extraordinaire

Clara Dupont-Monod is a Parisian journalist and literary critic. While continuing to write for the written press, she stepped into a career in radio; her literary review on France Inter has been going strong for ten years now. In addition to her job as a journalist, Clara is a novelist too. Her first novel, *Eova Luciole*, was published in 1998 by Grasset, and the most recent addition, entitled *S'adapter* (2021), won several awards: the Prix Femina, Prix Landerneau and Prix Goncourt des Lycéens. Since 2006, Clara has added another string to her bow: she is now an editor for two publishing houses, Denoël and Jean-Claude Lattès.



©Elijah Rousse

LIYA KEBEDE a literary commitment

Born in Addis Ababa, in Ethiopia, Liya Kebede is a model, actress and designer. Deeply committed to philanthropy, she founded the Lemlem Foundation, dedicated to improving the health of mothers and children worldwide. In 2007, Liya expanded her good work by creating the Lemlem clothing range, aimed at promoting the ancient Ethiopian craft of hand weaving. A woman of influence – *Time Magazine* featured her in their 2010 list of most influential people in the world – Liya is also an avid reader. More than a simple brand, her latest venture, Liyabrairie, is a genuine literary haven celebrating book lovers the world over. (www.liyabrairie.com).



©Elijah Rousse

OLIVIA DE LAMBERTERIE books, books everywhere

It's second nature to her: Olivia de Lamberterie is a bookworm extraordinaire. For twenty-two years, she was lucky enough to direct the literary section of *Elle* magazine, a job that led to some fabulous encounters, from Annie Ernaux to Patrick Modiano. She gets up at dawn to talk about the books she loves in the studios of *Télématin*, the France 2 breakfast show. On Sunday evenings, she tussles with other literary critics in *Le Masque et la Plume*, on France Inter. And as soon as she has some spare time, she writes books: *Avec toutes mes sympathies* (Renaudot essay prize) and *Comment font les gens*. To her, reading and writing are two sides of the same coin: a passion for words.



Jakuta Alikavazovic
author and translator

Élise Boghossian
founder of the NGO
EliseCare

Danielle Cillien Sabatier
bookseller (Galignani bookstore)

Clara Dupont-Monod
journalist and author

Alina Gurdziel
literary director

Liya Kebede
model, actress
and designer

Olivia de Lamberterie
journalist and author

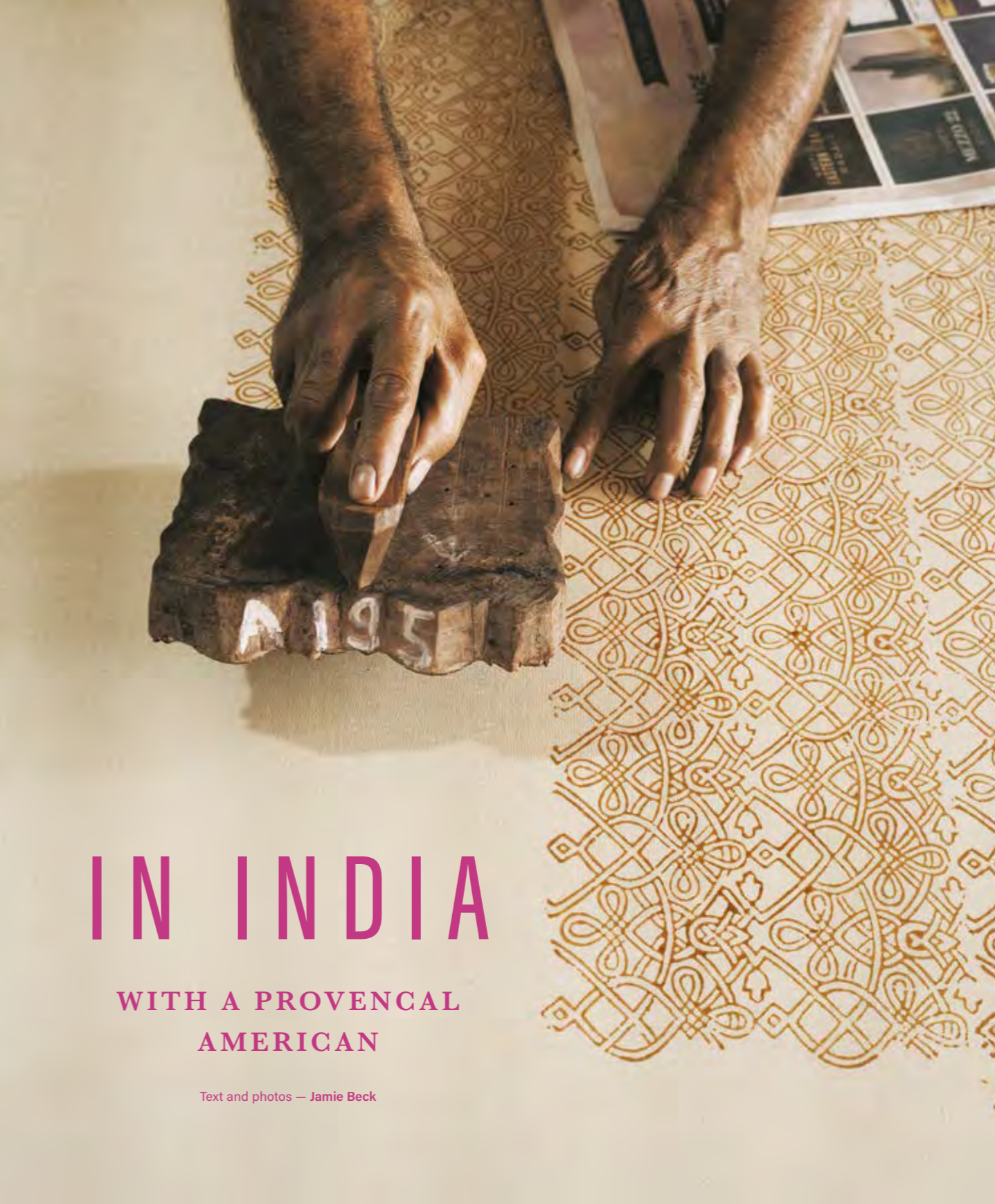
Maria Larrea
director and screenwriter

Daniel Medin
professor of literature

Mathieu Palain
writer and journalist

Charlotte Urbain
director of culture
& communication
(Fragonard)

Agnès Webster
CEO (Fragonard)



IN INDIA

WITH A PROVENCAL
AMERICAN

Text and photos — Jamie Beck

“There I was a week later, boarding a plane to Mumbai.”

India. It’s a hard question to answer when asked “how was it?” How can you answer, “*Everything*” and even come close to capturing what that could possibly mean. But before we open Pandora’s box, let me tell you how this unexpected journey came to be.

My name is Jamie Beck. I’m an American photographer living in the South of France, most known for my New York Times best selling book, *An American in Provence*. Through my art and life in the South of France I discovered the rich history of Fragonard’s Provençal fashion museum, fashion photography being my main professional trade before giving up my Manhattan commercial studio, for a small, natural light art studio in Provence some 7 years ago.

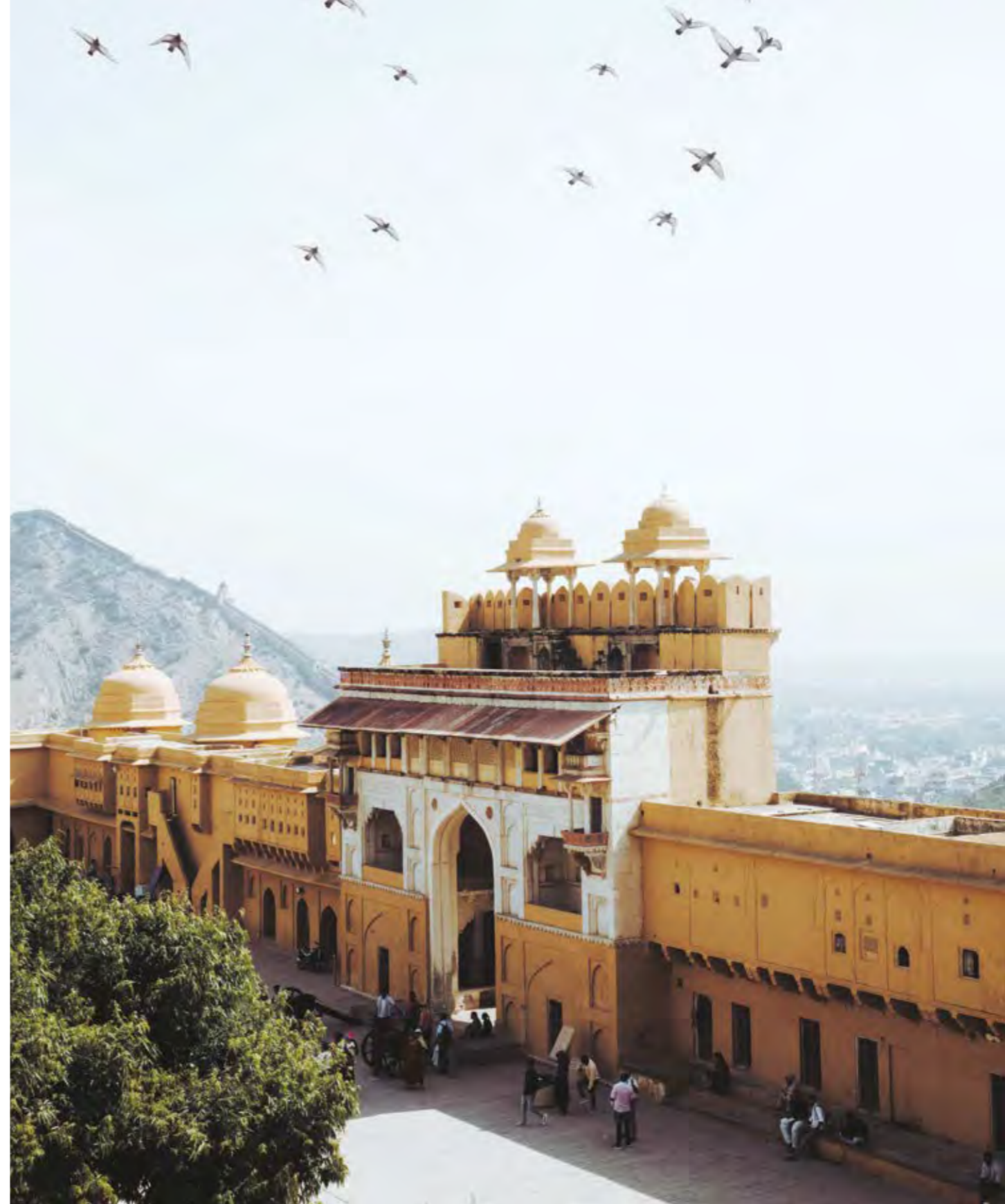
As a fashion photographer in New York, my job with clothing was focused on perfection and idealism, now in the South of France, it is about storytelling. When I first moved to France, I didn’t know anybody, I didn’t speak the language, and I had no one to photograph. So, I began photographing myself. Telling my story, documenting my evolution,

through photography and using fashion as the language tool. When I met the fashion team at Fragonard and experienced the museum in Grasse, fashion changed again for me. Cultural richness, history, craftsmanship, and how global trade affected influence then became a textile I could touch. Another layer of defining France in my journey of discovery.

Over lunch with the Fragonard team in Aix-en-Provence to celebrate their newest store opening, I mentioned visiting India was a dream of mine. As a photographer, I have had the privilege to travel the world for work most of my life, and yet, never to India. To my surprise, they responded by asking, “We are going next week, would you like to come with us?” I immediately said yes, and there I was a week later, boarding a plane to Mumbai.

It was night when we landed. Setting eyes on a new country is always beguiling. Before you become part of it and mix your world with theirs, and vice versa, at first you just look.

The Amber Palace in Jaipur, Rajasthan





Jaipur City Palace
Jaipur flower markets

Right page:
View from Humayun's Tomb
in Delhi, India

“First impression, India is a place of startling contrasts.”



How does the air play with the colors? What are the smells? How does the energy feel? What does the light look like? What is the cadence of the people? I watched out the passenger van window harrowing down a lane-less highway as we passed one of the world's largest slums. “Over 2 million people live there,” they tell me. “They have their own culture, their own pharmacy, everything.” I try to imagine that life which is hard to do as an observer from behind a glass window. And then, a minute later I find myself wandering down our hotel's perfumed hallways, fingering the garland of roses they adorned around our necks in welcome. I taste the sweet powdery pastries and think about how in one breath, you go from the poorest of poor, to the richest of rich. First impression, India is a place of startling contrasts.

As a passenger on this trip my job was to be an observer, something I am accustomed to as a photographer. My eyes would go on to gaze over the Gateway of India in Mumbai, India Gate In Delhi, to the Amer Fort Palace in Jaipur. Everywhere you look is something, someone, some story unfolding. The complexities of our human nature playing out in the

streets and through the architecture. Every belief system known on earth walking past each other at once in a chaos of people that can only be described as madness and yet, on their faces, the look of total normalcy. And then, you adapt. You let India begin to change you, to show you a world of everything.

I walked into the wood block studio, a traditional and ancient way of making colorful patterns on fabrics using carved wood blocks dipped in ink and stamped onto fabric. There is a drumming cadence in the rhythm of the artisans stamping away. Dip dip, stamp stamp, repeat. They lined it up perfectly. How do they do it with no other tools? It's so simple and yet so satisfying. We visit another studio, and another, and it begins to become clear to me that these fabrics not only made their way around the world for centuries but influenced French fashion, especially in the 17th and 18th centuries.

These wood block patterns that I have seen in museum paintings, in costume exhibitions, in recreations of bygone French eras were actually Indian by origin and just as coveted now, to this day, as back then. I adored the little floral prints, the joys of colors. The contrast, again, of the world of whimsy being created on linen to goats sleeping in the studio doorways in the center of one of the biggest cities in the world.

There was a moment when I saw a piece of floral fabric that took my breath away. I held it up to my chest to imagine what it would be like as a dress. When I looked up, the fashion team was staring back at me and they too, began to dream. Can we bring to life this journey to India with our adopted Provençal girl? If I could wear it, how would I wear it, and what would it look like back home in the South of France? We began to sketch what ultimately became this special capsule collection. Something lined in French history, its admiration to Indian craftsmanship, and put to practical daily use no matter if you're wandering through the flower market at sunrise in Jaipur or the Provençal farmer's market buying your daily groceries.



“Just when you think you’ve seen it all, India shows you a world of endless wonder.”



Left page:
Palace of Mirrors in Jaipur
Blockprint technique

Opposite:
The Arabian Sea from Maharashtra, India
Amber Palace in Jaipur

I could go on about the experience of India, but again, it's impossible to grasp everything India gives you. Peacocks watching you from tree tops, the beauty of a sari, the food, my god the food. Art, textiles, culture, population, traffic, rickshaws, fluidity, gardens, slums, palaces, animals, death, decay, newness, and just everything, everything, that we call life.

Sitting back in France, when I think about India now there is one vision that always comes to mind first. There I was standing in a dark windowless room on the top floor of the City Palace in Jaipur while the Indian guard

“We began to sketch what ultimately became this special capsule collection.”

told me to wait in the silent stillness. I heard the sound of matches igniting, and then, in a moment of total wonder, the room illuminated like a million twinkling stars in the night sky. I gasped and

felt that same beguiling emotion as when I first laid eyes on India. And that is her magic. Just when you think you've seen it all, she shows you a world of endless wonder, where life can still be, everything.



Comprising eight items - blouses, skirts and dresses - the Fragonard x Jamie Beck collection is inspired by the poetic floral motifs and prints of the 18th century, all originating from the Musée Provençal du Costume et du Bijou (Provençal Costume & Jewelry Museum) in Grasse. Embellished with handmade embroidery and screen prints, as well as traditional Indian wood block designs, the limited edition will be available in our boutiques from May 2024.



ANOUK ALBERTINI



THE FRAGONARD ART OF THE **SLASH** CAREER*



FRANÇOIS GAUDRÉ



PAULINE GARDETTE

*A slash career is one in which a person simultaneously has several different jobs/activities.

ANOUK ALBERTINI
Inspired by shapes and matter

“Each creation illustrates a tireless quest for artistic expression.”

Anouk Albertini's keen sense of esthetics was handed down to her by her father, an interior designer, and mother, a passionate art buff. After studying art at the Penninghen school, the very-competitive art market finally led her to the career she loves today at Maison Fragonard. Yet sculpture remained her deepest desire. Anouk blossomed when her two daughters were born and their arrival triggered an ardent desire to sculpt. Today, it is a passion that continues to fulfil and define her. Sculpture is now an essential part of her life that has helped build her character and turn her projects into reality. Her perseverance has paid off: the prestigious Amélie gallery has been showing her work since 2019.

www.anoukalbertini.fr
Instagram: anoukalbertinisculpteur
Galerie Amélie, Maison d'art
18, rue Séguier
75006 Paris
+33(0)7 56 87 90 68

PAULINE GARDETTE
The soul of a jewelry maker

“Creation is a freedom of expression, it transcends words and uses objects as a language.”

Pauline Gardette, who manages the Fragonard boutique in Nice, is gifted with her hands and loves crafting all manner of objects. She began creating jewelry during lockdown as a way of meaningfully passing the time. She has a real passion for designs made with Fimo modeling clay, which hardens in the open air. Nature is at the forefront of her inspired flowers and colors and today, her beautiful jewelry brings a glow to people's lives.

Instagram: atelier29_bypg

FRANÇOIS GAUDRÉ
Fashion designer

“When you sew, you give the fabric a 3D shape. It is an art that allows you to escape, meditate and, above all, transform.”

A creative artisan, François decided to join the Fragonard team when our boutique opened in Arles, after a twenty-year career as a costume maker and fashion designer. His grandfather, an upholsterer, and grandmother, a seamstress, sparked his passion for needlework, allowing him to forge a special relationship with sewing and very unusual approach to his art. Today, he hunts down old fabrics and turns them into magnificent creations. François crafts one-off pieces at his studio by recycling old textiles using vegetable dyes. He uses unexpected raw materials such as avocado skins and flower petals to ensure each item is both creative and sustainable.

Fragonard's Spring-Summer 2024 fashion collection is a deep dive into the fiery mineral landscapes of Lanzarote... For this year's edition, we crafted a series of lightweight, loose and summery models, magnificently flaunted by some of the Fragonard family's pretty women: Mélanie, Krista, Lorena, Melody, Barbara and Inès. Plunge into our powerful new designs, pictured here in the heart of the Estérel hills between azure Mediterranean waters and ochre rocks... Simply dazzling!

DAZZLING

Photos — Andrane de Barry
Text — Flora Giannotta
Hair & makeup — Céline Cheval

Inès is wearing the Plein Été printed modal blouse and pants, €70 and €75; and the Plein Été printed cotton pareo, 115 x 180 cm, €45



Barbara is wearing
the Sofia Fleurs dress
in hand-printed cotton
poplin, €180

Inès is wearing
the Rayures
hand-printed cotton
short kimono, €75



Lorena is wearing
the Alma Marbrée
hand-dyed cotton tunic,
€85



Mélanie is wearing
the Arya Cannage
printed cotton dress,
€110



Barbara is wearing
the Victoire Jacquard
woven cotton dress,
€105



Méloody is wearing
the Jo Tulips printed
cotton top, €50

Left page:
Mélanie is wearing
the Victoire Tie and
Dye hand-dyed
cotton dress,
€105





Barbara is wearing
the **Visages**
printed modal
blouse and pants,
€70 and €75

Left page:
Inès is wearing
the **Padma Palmiers**
printed cotton dress,
€50



Inês is wearing
the **Mayanka Fresque**
printed cotton kimono,
€60

Right page:
Krista is wearing
the **Maria Aloe** printed
cotton dress with
embroidered collar,
€95



Inès is wearing
the Anna Paisley
printed cotton
and linen dress,
€90

Right page:
Lorena is wearing
the Palav Montagnes
printed viscose dress,
€105





Mélanie is wearing
the **Juliette**
hand-embroidered
cotton blouse, €120



Lorena is wearing
the **Rosalia Vignes**
printed cotton dress,
€90

Right page:
Lorena is wearing
the **Waves** printed
cotton short kaftan,
€55



ADMIRE



AFTER THE MARCEL DUCHAMP PRIZE, GILLES FUCHS BRINGS CONTEMPORARY ART TO THE HILLS OF GRASSE...

Text — Charlotte Urbain

Anyone who knows Maison Fragonard well, will also be familiar with the name "Fuchs". Gilles Fuchs is the grandson of Fragonard's founder, Eugène Fuchs. His branch of the family entrusted the Costas with the future prosperity of the Grasse-based business, while his brother, Patrick Fuchs, took charge of the Florian confectioner. Meanwhile, Gilles headed off to Paris for over thirty years, where he became export director, then general manager and president of the Nina Ricci group. Today, he has returned to his homeland to bring an ambitious new project to fruition, focusing on the promotion and accessibility of art, embodied by the Centre d'Art des Collines de Grasse (Hills of Grasse Arts Center).

"Art is not a luxury but a must for feeling good about yourself."

- G. GAROUSTE

Renowned as the world's perfume capital, Grasse forms the beating heart of a thriving industry. There was a time when it welcomed renowned 20th century artists too: Nicolas de Staël, Francis Picabia and Sonia Delaunay, to name but a few. On this premise, Gilles wondered how he could coax artists back to his native town. How to restore Grasse to its former glory as the "arts capital of the northern Côte d'Azur"?

An eternal optimist and tireless agitator, Gilles has always believed that art is an essential part of life. He wanted to create an arts center far removed from the usual institutional temples and elitist giants; one that would be part of the town and in direct communication with its inhabitants. A sort of "art bistro".

A major French art collector, Gilles Fuchs is passionate

about contemporary art, considering it as an exceptional creative laboratory. His commitment to cultural patronage dates back over thirty years. Throughout his career, he has supported the work of artists and helped people get to know contemporary art - in particular the French scene, which he loves above all. In 1994, along with a few friends, he founded the Association for the

International Diffusion of French Art (ADIAF), which he chaired for many decades. In 1999, he launched the idea for the Marcel Duchamp Prize: the first collectors' prize devoted to French art. The project won the support of the Centre Pompidou and today, the Marcel Duchamp Prize is recognized worldwide. Gilles Fuchs' approach is resolutely humanistic. In his words, "understanding contemporary art requires a better knowledge of others". Committed to developing public access to contemporary art, his work evokes the words of famous French painter Gérard Garouste: "Art is not a luxury but a must for feeling good about yourself."

Fragonard is proud to be teaming up with the *Centre d'Art des Collines de Grasse* in Spring 2024 for this never-before-seen contemporary drawing exhibition at the Musée Jean-Honoré Fragonard. The following pages offer a glimpse of the show entitled "EVOCATIONS, drawing in an age of uncertainty".

EVOCATIONS

DRAWING IN AN AGE OF UNCERTAINTY

A never-before-seen exhibition at the Musée Jean-Honoré Fragonard, celebrating current-day contemporary artists from the world over. Exhibition from March 27th to April 27th, 2024

The fruit of passionate discussions between artists, gallery owners, curators, collectors, writers and art lovers, and lengthy reflections on our era in the light of Covid, war and current political crises, the EVOCATIONS traveling exhibition is designed as a simple presentation and promotion of contemporary art, intended to travel from town to town and museum to museum, meeting local citizens.

Although keenly aware of the disturbing anomalies and very negative, self-destructive trends in play all over the world, and despite the obstacles of fanaticism and dogmatism, the project participants remain committed to pooling their skills and working hand in hand on various platforms to promote authentic contemporary art that reflects our times.



Fabien Verschaere, France



Sandra Vásquez de la Horra, Chile



Gianni Dessi, Italy



Maria Pogorzhelskaya, Russia

The public exhibition features around forty drawings specially chosen for Grasse. Created by around twenty artists aged from 28 to 65 years, they reveal a deep emotion, a poetic vision of intimacy and fragility, and rich micro-narratives that relay an empathic and sensitive relationship with humans. The exhibition curator, Lorand Hegyi, began his research into contemporary drawing in the 2000s. It was a strange time, midway between the euphoria of a new millennium and the terrible shock of the attack on the World Trade Center in New York. An initial show entitled *Cabinet du Dessin* (Drawing Cabinet) was showcased at the Saint-Étienne museum. Since then, Lorand Hegyi has never ceased to enhance his project with new discoveries.

EVOCATIONS does not rely on modern techniques or complex video and audio installations; it focuses instead on the authenticity and simplicity of the dialogue between artist and visitor. Each work, alone with the viewer, is shown in its simplest form, sometimes without protective glass and simply pinned to the wall, to banish as many barriers as possible. The viewer's attention is guided into the depths of human experience, towards the obscure, exciting and unlimited realm of our inner world.

The participating artists are aware of life's fragile and vulnerable nature. At the same time, their work unveils a quest for empathy and an emotional intensity, fostering the creation of newfound sensitivity and freeing-up radical fantasy to evoke the infinite universe of human feelings. Already shown in Budapest, Naples, Paris, Salzburg and Bologna, the exhibition will be coming to Grasse in early spring 2024.

LORAND HEGYI, EXHIBITION CURATOR

Born in Budapest, Lorand Hegyi is an art historian and specialist in various contemporary periods. After working for over ten years as a teacher at the University of Budapest and researcher at the Academy of Science's Institute of Art History, he became a major player in exchanges between the East and West in the Eighties, through the organization of contemporary art exhibitions. He directed the Saint-Étienne Museum of Modern and Contemporary Art from 2003 to 2016, and Museum of Modern Art-Ludwig Foundation in Vienna from 1990 to 2001, where he developed one of the largest and most complex collections of contemporary art in Eastern and Central Europe. In parallel, he was tasked with curating international exhibitions such as *Abstract/Real: Reference Malevitch, Duchamp, Beuys* (Vienna, 1996), *La Casa, il Corpo, il Cuore: Construction of Identities* (Vienna, Prague, 1999) and *Spatial Design* (Barcelona, 2002). He also co-curated the Venice Biennale and Toyama Biennale, in 1993.

**Exhibition "ÉVOCATIONS,
le dessin dans l'âge de l'incertitude"
March 27th to April 27th, 2024
Musée Jean-Honoré Fragonard
14, rue Jean Ossola, 06130 Grasse
Free entry**

A portrait of Madame de Sévigné, a French aristocrat and writer. She is depicted from the chest up, wearing a white, off-the-shoulder dress with a large, ornate brooch at the bust. Her hair is styled in voluminous, curly waves. She is looking slightly to the left of the viewer with a calm expression. Her right hand is raised to her head, and her left hand rests on a red object, possibly a bag or a piece of furniture. The background is dark and indistinct.

MADAME DE SÉVIGNÉ

A LEGACY OF FRENCH WIT

Text — Alexandre Mahue

© RMN-Grand Palais (Château de Versailles) / Franck Raux

"I am enchanted with the singular beauty of this place. Yesterday was a heavenly day, and the spot from whence I had a view of the sea, the bastides, the hills, and the town itself, surpass everything I have ever seen. But what delights me more than all the rest, is Madame de Montfuron: she is really a charming woman, and it is impossible not to love her. A crowd of chevaliers came here to receive M. de Grignan at his arrival; names that were known, and names that were unknown; knights-errant, long swords, smart cocked hats, a spice of war, of romance, of embarkations, disembarkations, adventures, chains, slavery, captivity, and captives; all this, to one of so romantic a turn as I am, is inexpressibly delightful. M. de Marseilles paid us a visit yesterday evening, and today we are to dine with him. I tell you the affair is as good as done. The weather is so very bad at present, it makes me dull, we can see neither the sea, the galleys, nor the harbour. With all due respect to Aix, Marseilles is a very charming town, and more populous than Paris: it has, at least, a hundred thousand inhabitants; how many beauties there are I cannot pretend to tell, for I have neither time nor leisure for the calculation. The air in general is thick, so that, upon the whole, I had rather be with you. No place can please without you; and Provence surely less than any other. Thank God that you possess more courage than I do; but do not despise me for my weakness, nor laugh at my chains."

LETTER FROM MADAME DE SÉVIGNÉ
TO HER DAUGHTER FRANÇOISE,
MARSEILLE, 1673

In a letter to her dear daughter from Marseille dated 1673, Madame de Sévigné, who was staying in Provence at the time, spoke of her enchantment at discovering this great Mediterranean port. Back then, this splendid site was crowned with lush landscapes and streets bustling with colorful crowds. Madame de Sévigné occupies a very special place among the figures who best embody - and have left us invaluable descriptions of - France's Ancien Régime. Her immoderate taste for writing led her to engage in prolific and constant correspondence with her daughter Françoise, as well as a large network of correspondents across a kingdom at its apex at the time. The name *de Sévigné* continues to conjure up a woman whose legendary quick-wittedness and beauty were celebrated by her peers and the personalities who spearheaded the Grand Siècle. In evoking the exuberant Marchioness today, we aim to revive the memory of a heartfelt, committed woman driven by a solid artistic and literary culture, who took on an unusual motherly role for her era. The monument created by her delicious correspondence

- partially published several decades after her death on the initiative of her granddaughter Pauline de Simiane - has propelled her, despite herself, into the pantheon of hitherto essentially male writers.

At the dawn of the 21st century, a study of Madame de Sévigné's letters - their singular tone makes for lively reading - unveiled a pen that was both brilliant and spontaneous, facetious and extravagant, delicate and spirited; in short, a writing style that remains in many respects unique. The notoriety of this half-Parisian, half-provincial aristocrat was both precocious, since it was firmly established during her lifetime, and international, judging by her literary and iconographic legacy. The fruit of a lively mind and incessant curiosity, her rise to fame is even more remarkable in that it was forged through the ups and downs of an eventful existence, during which the Marchioness recorded her sentiments, joys and hesitations in writing, without imagining for a second that her missives would be published and that triumph would ensue. Although, by historical chance, Paris, Brittany and Burgundy were familiar lands to Marie

de Sévigné, her descendants remained exclusively Provençal until the late 18th century and, as life would have it, essentially feminine. Her heirs not only continued to play a genuine literary game in their 18th century correspondence; they also forged a growing cult of personality around their ancestor. Three centuries later, Madame de Sévigné's letters constitute a magnificent and moving between-the-lines portrait of the women who played leading roles in the country's social, artistic and literary life: six generations of exceptional women at the confluence of art, literature and power from the Grand Siècle to the Enlightenment and up until the eve of the French Revolution.

In the wake of Marie de Rabutin-Chantal, the former name of Madame de Sévigné (1626-1696), came first and foremost her daughter Françoise, who went on to become Madame de Grignan (1646-1705). Passionately loved by her mother, it was to her that Madame de Sévigné addressed most of her letters. After her wedding, Françoise settled in Provence, where she lived a life of luxury. She and her husband - then lieutenant general

of this province in turmoil - kept brilliant company, including that of Madame de Sévigné; memorable times related dazzlingly in the Marchioness's missives. Françoise's daughter Pauline, who later became Madame de Simiane (1674-1737), published - while carefully redacting - her grandmother's correspondence during the first half of the 18th century. After remaining secret for many years, the letters became worldwide bestsellers. On her return to Provence after a sojourn at the Palais-Royal alongside the kingdom's elite, Pauline proved to be a paradoxical figure, asserting herself as a woman of taste and protector of the arts, assisting the talented Joseph Vernet and other great artists of the time in decorating her Aix mansion, while leading a quiet life with resolutely rural overtones at her bastide in Marseille. Her two heirs, her daughter Madeleine de Simiane (1704-1774), wife of Alexandre de Villeneuve-Vence, and granddaughter Julie (1726-1778), in turn became icons of local society's most literary fringe. They notably took part in the "Court of Love", brought together in fine weather at the Provençal castles of gallant and witty minds from the Age of Enlightenment. Although



Madeleine fervently kept the flame and memory of her ancestors alive, Julie went on to hit the headlines with her dissipated and libertine lifestyle, pre-empting the final fling of a society marching towards the abyss of 1789. Apart from a temporary exhibition dedicated to Madame de Sévigné at Château de Grignan in 2017, where her daughter's former home still pays a vibrant homage to her, and a major retrospective at the Carnavalet museum in 1997, the famous

correspondent has been the subject of curiously few exhibitions, despite her *Letters* being republished many times. Today's detailed knowledge of her personality and the scientific study of her work owe much to the historiographers of the second half of the 20th-century and, in particular, tireless researchers Jacqueline and Roger Duchêne, who devoted much of their academic writings to the Marchioness and her entourage. We particularly owe them the magnificent arrival of *Madame de Sévigné Correspondence* in the Bibliothèque de la Pléiade collection, as well as an exhibition entitled *The Provençal People of Madame de Sévigné*, held fifty years ago in 1973 at the Cantini museum in Marseille. The event highlighted the prominent role of the Grignan family and their mother in the province during the Grand Siècle, in the light of their peers and political, literary and even social networks. The Hôtel de Villeneuve-Vence in Grasse (17th-19th century), a former property

of the family of Madame de Sévigné's granddaughters, now the head office of the *Musée Fragonard*, is both intrinsically familiar with this story and its players and an ideal venue for breathing new life, through this temporary exhibition, into the generations of women who won renown for their name, Provence and its history.

Accompanied by a specialist catalogue, the exhibition will be inviting visitors to explore a hitherto-unknown aspect of Madame de Sévigné: her lineage. It aims to throw a spotlight on the making of an image - and perhaps even an unparalleled legend - through the lens of de Sévigné's finest hours and multiple facets. Running from spring to fall 2024, the exhibition will feature over fifty major works from reputed public institutions and major private collections, including some never-before-seen works loaned by Madame de Sévigné's descendants. The didactic layout, with a hint of baroque, will feature such priceless works as rare and preserved autograph letters. Through a remarkable selection of portraits, souvenirs, manuscripts and works associated with the women

heirs to this legacy of wit, the Grasse exhibition will unfold the timeline of a fascinating century, offering an intimate and embodied journey through the generations evoked. It sets the year 1672 as its *terminus post quem*, corresponding to Madame de Sévigné's first stay in Provence and 1778 as its *terminus ante quem*, marked by the death of Julie de Villeneuve-Vence, great-granddaughter of Madame de Sévigné and a contemporary of Jean-Honoré Fragonard, Jean-Baptiste Mallet and Marguerite Gérard, whose exceptional works are exhibited on the museum's first floor.

In addition to a monographic exhibition, this compendium dedicated to Madame de Sévigné by the Musée Fragonard will bring literature, art and heritage together in France's perfume capital, where a rose bush bears the tender name of *Madame de Sévigné*. It will be welcoming the public and connoisseurs alike. If the Marchioness had received a similar invitation, perhaps she would have given a similar reply to that - not without humor - she wrote to her daughter in May 1671: "Long journeys are strange things. If we were always to

continue in the same mind we are in at the end of a journey, we should never stir from the place we were then in; but Providence, in kindness to us, causes us to forget it. It is much the same with lying-in women. Heaven permits this forgetfulness that the world may be peopled, and that folks may take journeys to Provence. Mine, therefore, will afford me the greatest joy I ever received in my life." This exhibition promises to bring the famous letter writer back to life, while leading us on an intimate stroll through the centuries and generations of inspired women for whom the taste for splendor, conversation, letters and the Arts was a genuine lifestyle.

Exhibition "Madame de Sévigné, l'esprit en héritage"
Exhibition curator: Alexandre Mahue
June 8th to October 6th, 2024
Musée Jean-Honoré Fragonard
14, rue Jean Ossola, 06130 Grasse
Free entry



MADAME DE SÉVIGNÉ A FILM BY ISABELLE BROCARD

From this winter onwards, for our greatest pleasure, Madame de Sévigné will be enjoying a renewed promise of eternity thanks to a captivating movie freely inspired by her work released in France on February 28th. Directed by Isabelle Brocard and starring Karin Viard, Ana Girardot, Cédric Kahn, Noémie Lvovsky and Robin Renucci, the movie highlights, in addition to Madame de Sévigné's maternal role, her multi-faceted personality and the venues that marked her existence. The minute work performed on the original texts, quality and care given to the sets and costumes, as well as the humanity of the various characters and the bonds they form through writing, unveil a woman who was both subtle and complex.

Madame de Sévigné, played by Karin Viard in the film by Isabelle Brocard, produced by The Film, 2023-2024, © Julien Panié.

JEAN-DANIEL LORIEUX, THE PICTURE OF HAPPINESS

PHOTOGRAPHY EXHIBITION
FROM JUNE 8TH TO OCTOBER 6TH
AT THE MUSÉE JEAN-HONORÉ FRAGONARD
(GRASSE).

Courrèges, Chanel, Dior, Lanvin, Cardin, Paco Rabanne, Claudia Schiffer, Salma Hayek, Johnny Halliday, Jacques Chirac... Jean-Daniel Lorieux has been photographing eminent models dressed by the world's top designers for almost sixty years, frequenting celebrities and renowned politicians alike along the way. Age-defying, tireless and consistently cheerful, he cares little about the passage of time, continuing to roam the globe and rub shoulders with the world's most beautiful women.

Text — Charlotte Urbain
Photos — Jean-Daniel Lorieux

©Axel Roumy



Left:
Olga, fashion by Pierre Cardin,
Ragazza Pop cover, 1972

Seductive banter, a touch of humor, memories of a time when advertising paid, cash on the nail and lavish images made with magnificent devices devoid of trickery or artificial intelligence... Jean-Daniel Lorieux is a living fashion photo with enough style to turn the entire profession green with envy. At the time,

nothing was ever too grand: a beach on the other side of the planet, a helicopter chasing a boat, a backdrop of New York skyscrapers, or the inauguration of a bridge in Bahrain with a police escort on motorbikes. Born in Paris in 1937, Lorieux comes from a family of engineers and railroad builders. After a rather strict



Above:
Li Sellgren, Fashion by Paco
Rabanne, *L'Officiel*, 1970

Right:
Triffie, V de V swimsuit,
Isla Meralda, 1985

Jesuit education at France's illustrious *École nationale supérieure d'arts et métiers*, he entered the René Simon drama class (Cours Simon) to avoid the army. He was young and wanted to live life to the full, but France was at war in Algeria. He was called up and for over

two years found himself in the midst of conflict, tasked with documenting what he saw "armed with a camera". Forever scarred by the horrors of war, he only wanted one thing on his return to France: to photograph beauty, blue skies and sunshine.

Admire

It has remained the yardstick of his work ever since. Keen to write a new chapter bathed in smiles, he left the black and white prints used in the army behind and switched to color, in perfect alignment with photographic trends at the time. The 1960s saw the beginnings of color film popularization: after decades of drifting and research, Agfa, Kodak, Fuji – Jean-Daniel Lorieux did an advertising campaign for them – and others finally began to market color films that were good enough for professional use. Color photography soon became fashionable, particularly in the women's press, creating a genuine springboard for Lorieux's career.

Although Jean-Daniel Lorieux likes to refer to Richard Avedon as his mentor – their lives crossed paths for a moment at the start of his career and it is no coincidence that Avedon, like Lorieux, began his career as a photographer during his national service –, Lorieux's images are also reminiscent of Irving Penn, Helmut Newton and Peter Lindberg. The golden age of photography flourished, in particular, on the pages and covers of the famous magazine *Vogue*, in which



they all took an active part. Jean-Daniel Lorieux belongs to a generation of artists whose work is hallmarked by light and elegance, but what makes him different is his little touch of humor and the mischievous wanderings off the beaten track that have forged his subtly offbeat

image. A door on a bridge, gigantic fish dangling from hands, high heels hanging from a diving board and liberated feet are just a few examples among many.

For this first museum retrospective, we favored the images that marked

Kim Riekenberg,
Madame Figaro,
Palais Bulles, 2022



an era and epitomize the "Lorieux touch". An eternal and passionate Don Juan, Jean-Daniel exalts the women he captures on film (he even married some of them) and reveres their bodies: the feminine beauty of his models shines through even the most improbable outfits and hairstyles. Long legs, a penetrating gaze and angular poses... They are dressed to impress. Despite the hypersexualization in vogue in the Nineties, Lorieux's models remain powerful and dominating - a trait he shares with another great name from the world of fashion photography: Helmut Newton.

Traversed by the esthetics of different decades, Lorieux's work leads us on a retrospective voyage through the history of fashion photography from the Sixties to current day. The exhibition retraces his magnificent journey, in which Courrèges, Cardin and Paco Rabanne models - all geometric structures and color blocking - rub shoulders with the seductive, baroque Nineties muses of Lacroix and Dior and nymphs frolicking with fish...

Jean-Daniel doesn't just exalt women, he has fun with the clothes they wear too,



Li Sellgren, fashion by Louis Féraud,
Cannes, 1970

weaving a dialogue between his model, the couture creation and the location. Shapes, colors and bodies echo each other in the recent shoot at Pierre Cardin's Palais Bulles, generating a new unidentified photographic object... His staging is flamboyant, his photos sunny and invigorating. Jean-Daniel pauses for a moment over a black and white photo I selected for the exhibition and says to me in all

seriousness but with a twinkle in his eye, "That one was tricky, we had to repaint the rock in Cannes white!". I was tempted to add, "Did you have to cut it too, so it followed the line of the skirt?".

Exhibition "Jean-Daniel Lorieux, photographe bienheureux"
Exhibition curator: Charlotte Urbain
June 8th to October 6th, 2024
Musée Jean-Honoré Fragonard
14, rue Jean Ossola, 06130 Grasse
Free entry

"SPORT & VACATIONS", THE BIRTH OF LEISURE

Text — Eva Lorenzini and Clément Trouche
Photos — Eva Lorenzini



Laced boots, bathing shoes,
skating boots and skates,
men's riding boots and boxing
gloves, ca. 1900-1910

For the first time since its creation, the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) is hosting an exhibition dedicated to a hot topic: sport! Two centuries ago, the Côte d'Azur's genteel lifestyle and delicious climate generated a new breed of vacation synonymous with sport, fostering a leisurely lifestyle that is still sought after today.

In the following pages, we will be looking back on the Côte d'Azur's incredible sports boom, from the first testimonials to the fashion for physical activity in the 1800s and its popularization in the century that followed. As we evoke the history of sport since Antiquity and the birth of the Olympic Games and first marathon, we can better appreciate how spectacularly things have changed. Should we remind our readers that sport was almost completely abandoned in Europe for many centuries? The *jeu de paume* - the ancestor of tennis -, fencing and dance, which Louis XIV turned in to academies, remained

the most common sporting activities up until the French Revolution.

In 1793, the arrival of the first treatise on gymnastics for young people in Germany, followed by the opening, in 1811, of a gymnastics club, marked the beginning of a new era in the world of sport. England soon stood out from the crowd, in particular with the advent of Rugby in the town of the same name, a sport destined to conquer the world. Various physical activities were subsequently incorporated in the British school curriculum and sport became a pillar of education. Meanwhile, France experienced a similar boom in sporting activities, which became compulsory in high schools, lycées and boys' schools in 1869.

In the first half of the 19th century, sporting practices were transformed into genuine leisure activities, with the creation of competitions such as horse races, rowing races and even archery contests. Sport brought people together, although social

“Women began to claim disciplines initially reserved for men.”



Bathing suit in woolen cloth and cotton braid, ca. 1895-1905
Walking and seaside dress in soft cotton muslin, lace and embroidery, ca. 1910

class continued to dictate its access. Gymnastics became the most popular sport in France and Germany and was recognized as having both educational and health benefits from the 1860s: it was thought to prevent the advent and development of diseases, particularly among children from working-class backgrounds. Clubs, federations and associations sprang up everywhere and athletic bodies were celebrated in large local and national parades and tournaments. Sport began to pace daily life and became the favorite recreational activity of virtually all western societies. Recommended for its health benefits from the outset, sport gradually became both an economic and political battleground.

In the first half of the 19th century, women's physical – then sporting – activities also went to new heights. Women began to claim disciplines initially reserved for men and to do so, adapted their clothing and way of life. Hygienists advocated physical education as a way of maintaining good health and strengthening that of future mothers. The century paved the way in terms of both clothing and body transformation and it is

important to note that when clothing fashions changed, the fabric, cut and embellishment of each individual item changed too. Hence, when a woman adopted a new look, over ten items of clothing, underwear and accessories had to be modified too, for example for an afternoon dress.

The hygiene, cosmetics and fitness columns in women's magazines such as the *Journal des Demoiselles*, *L'Écho de la Mode*, *Le Petit Courrier des Dames* or *La Mode Illustrée* became new favorites among a majority of readers, no doubt offering them a welcome escape from the activities then traditionally assigned to women. Horse riding, previously reserved for the elite and mainly for hunting purposes, saw the emergence of a new generation of leisure riders. Women rode side-saddle at the time, and took inspiration from men's fashion designed for the sport.

The Industrial Revolution, many political turnarounds, universal exhibitions instigated by Emperor Napoleon III in 1855, advent of fashion adverts in the press and opening of major bazaars and fashion houses, served to popularize

trends at the time and foster major societal upheavals through mass diffusion. The bourgeoisie became society's most powerful class, rich and eager to show off their wealth to the rest of society. Architecture, fashion and the role of leisure, in a life paced by work, were all hallmarks of a certain social, cultural and intellectual status.

The seaside became the most popular destination for the French bourgeoisie fleeing the smell and hubbub of the big cities, and the coasts underwent genuine urban metamorphoses. From north to south, shores were transformed and adorned with vast villas, becoming the theater of a carefree existence where entertainment and the delights of the destination and its climate cradled everyday life. With the advent of travel and settling of the first English and Russian tourists on the Côte d'Azur, various sports such as golf and polo triumphed on French soil. Always keen to keep up appearances and norms, the bourgeoisie on vacation enjoyed bathing in the sea, taking long walks, gambling at the casinos and indulging in many physical activities, to which boxing, tennis and even cycling – a resounding success – were soon added.

Water, once the enemy of civilization and the carrier of disease, became a paradigm of wellness. Sports journals and specialist magazines prospered on the Côte d'Azur from 1876 to 1914, with nearly eighty sports or sports-related publications appearing in Nice, Cannes, Antibes, Menton and Beausoleil.

Winter sports soon caught up and demand for leisure and physical activities was met with the creation of the first ski resorts, spa towns and seaside resorts for clients seeking cures and hot baths. Despite the snow and cold, ice skating, sledding, mountaineering and skiing became the favorite activities of thrill-seekers. Socializing met snow in the mountains as major inter-war changes, paid leave from 1936 onwards and employee benefits served to democratize winter sports. Comfortable individual chalets, resembling the houses built by the sea, soon rubbed shoulders with large development programs. Sanatoriums for respiratory diseases appeared in 1919, with an obligation to build at least one in each French administrative area. The mountain welcomed sports enthusiasts in the winter season and spa guests or nature lovers

in summer. Today, the many benefits of water continue to attract flocks of visitors to France's coasts, while bodily appearance and care remain a priority.

Running until 2025, the exhibition features several dozen male and female silhouettes shown in rotation to preserve the rare and sought-after sportswear sets, adapted to the seasons and vacation styles alike. A cyclist, an ice skater, a boxer, a rider and a golfer, together with swimwear, seaside wear and much more await visitors at the Fragonard Provençal Costume & Jewelry Museum from spring onwards. A must-do exhibition for all those interested in fashion and body consciousness over the last two centuries!

Exhibition "Sport et villégiature"
From March 30th to October 6th, 2024
Exhibition curators:
Eva Lorenzini & Clément Trouche
Musée Provençal du Costume et du Bijou
2, rue Jean Ossola, 06130 Grasse
Free entry



Skating dress in velvet and appliquéd silk, feather bonnet and muff, boots and skates, ca. 1898



NEW ACQUISITIONS

PRINTED CLOTHING
FROM THE 18TH AND 19TH CENTURIES

Printed quilted blanket,
caraco, cape, petticoat
and scarf acquired in 2023

Founded in 1997, the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) has never ceased to enrich its collections. The current directors of Maison Fragonard, Anne, Agnès and Françoise, were introduced to Provençal costumes by their mother Hélène Costa and grew to love them. Since their mother's death, they have never ceased to hunt down, purchase and collect donations of treasures hitherto locked away in closets. Often accompanied by Clément Trouche, head of the costume museum and its collections, they roam the roads of Provence in their mother's footsteps, crossing borders at the drop of a hat to seek out these guarantors of history and bring them back home. Instilled with a deep love of sharing, Anne, Agnès and Françoise entrust their finds to Eva Lorenzini, the museum curator, who examines them and ensures they are ideally preserved. Photographed and inventoried, the clothing items are then gifted with eternal life, sheltered from further transformation, wear and tear, or a poor understanding of their historic and heritage significance.

From the arrival in Marseille in 1580 of the first printed cottons referred to as *indiennes*, the women of Provence have never been afraid to mix their prints. Originating from India, the Orient or the Levant, these printed textiles initially dazzled the Mediterranean coast, then the rest of France, then the continent and, finally, the entire world. Local women sometimes dressed in these fabrics from head to toe; they remained loyal to the stunning *indiennes* for centuries, and still love them today. From 1648 onwards, towns and cities such as Marseille, Orange, Aix-en-Provence, Montpellier and even Geneva, Mulhouse, Nantes, Bordeaux and Jouy-en-Josas, near Versailles, became meccas of fabric printing in the 18th century, imitating and adapting *indienne* prints to Western fashions.

This cape, also referred to as a "mantle" in the 18th and 19th century inventories, is a perfect example of the fashion for and use of *indienne* prints on a black or brown background (dyed with *Rubia tinctorum* or dyer's madder). It was worn in cold or rainy seasons.

Generally produced in Alsace, or sometimes Jouy-en-Josas, the pale cotton fabric we see here is almost entirely printed with polychrome florals on a so-called *ramoneur* (chimney sweep) background, named after its very dark color. The printed fabric maker, called an *indienneur*, then glazed the cotton using wax and hard stone, to fill in the gaps in the weave and make it completely waterproof. The resulting luster lent the fabric a satiny shine and the crispness of taffeta.

“From the 18th century onwards, printed bodices were commonly referred to as caracos in Provence.”

The cape was placed over the shoulders and its large, wide hood enveloped the head and headwear, protecting them from heavy rain or the gusting mistral wind. Its trim – like that of the body – comprises a long strip of tiny, individually-sewn pleats, about twenty centimeters in width, lending it a certain balance.

The quilted petticoat presented here is made with an exceptional fabric. Manufactured by Oberkampf in Jouy-en-Josas, the textile appears to date from 1788-1790 judging by the very similar preparatory drawings kept at their museum. Part of the so-called *perse* family, this motif was still sold over twenty years after its appearance, as witnessed by an order letter dated 1812 sent from Toulon. In 18th century Provence, the love of these printed fabrics remained boundless until the Second Empire. Many were reissued in the years 1850-1860, when they were used to make very puffy petticoats in different colors. The one you see here is quilted with fabric from the late 18th or early 19th century; the weave and dyes used are identical to the painted imprints kept at the *Musée de la Toile* in Jouy. The stitching, assembly and addition of a – somewhat-contemporary for the time – printed fabric strip in the top section, date the manufacture and use of this item to the second third of the 19th century. With its remarkably fresh colors and superior-quality print that has survived the centuries, this beautifully-

made quilted petticoat from Marseille still has – we hope – many secrets to unveil!

From the 18th century onwards, printed bodices were commonly referred to as *caracos* in Provence. The most iconic are often made with cotton on a white or colored background and decorated with floral or geometric patterns. They were worn with matching or mismatched petticoats, dictated by the wearer's taste and the upcoming event. Their shape and sleeves evolved in line with fashion. Among the *caracos* acquired this year, two items appear to be of particular interest. The bodice on a white background, dotted with printed flowers and birds, is also made with fabric produced by Oberkampf in Jouy-en-Josas in the late 1780s. Its straight sleeves, stitched back and basques are typical of the bodices popular in Provence at the time. The lining in the center of the back made with *chafarcani* – a fabric printed in Persia or the Ottoman Empire –, also used to line the sleeves and body, shows the careful attention and imagination that went into reusing textiles destined not to be seen from the outside.



On the back of the Provençal cane chair, you can see a scarf printed using ancient woodblocks on a very fine cotton weave known as *cambraisine*. This linen fabric, renowned for its remarkable transparency, lightness and hold, arrived in Provence from Egypt, Bengal, the Orient and Persia from the 18th century onwards. The characteristic scarves and headscarves produced in the Arles region at the time to decorate headwear, stood out from the rest of the region. This square scarf on a yellow background, with a printed edging and central floral stripes, comes from an Arlesian family and is thought to date from 1780-1800. It instantly inspired

our fashion team, who redesigned the motifs and incorporated them in our summer 2024 Provence collection.

Placed at the rear of the composition, the large, quilted blanket also testifies to the preponderance of printed textiles in 18th and 19th century life. Several examples of this fabric have been recorded, some of which bear the stamp "Hartmann & Fils associés de Soehnée l'Ainé & Cie, Munster, Haut-Rhin". In 1770, the Alsatian entrepreneur Jean-Jacques Schmaltzer, one of the four founders of the first textile printing factory in Mulhouse, set up shop in Munster. A partner to

Pourtalès & Cie in Neuchâtel, the Munster factory established itself as a hub of printing excellence in the 1780s. André Hartmann joined the company in 1783 and joined forces with Soehnée l'Ainé in 1796. The stamp allows us to date the print from the following generation, as the words "Hartmann & Fils" only appear in the archives from 1818. This magnificent furnishing fabric illustrates the Munster factory's role in perpetuating traditional *indienne* prints and their prestige. With its novel exoticism, dazzling colors and printed branches adorned with large, two-dimensional imaginary flowers, this fabric naturally earned a place in Provence's quilt manufacturing industry at the time.

The *caracos*, quilted petticoats and blankets, capes and scarves made in the 18th and 19th centuries reflect a society, a lasting fashion trend and Provence's typical lifestyle alike. They form the backbone of the Provençal Costume & Jewelry Museum collection in Grasse, now the proud owner of several hundred examples of each clothing item.

Printed caraco and detail of *chafarcani* lining, ca. 1780

IN MEMORY OF A PROVENCAL COLLECTOR

A few months ago, we lost one of the icons of Provence's cultural landscape: Father Michel Ciccullo. His last role was at the parish of Fontvieille, near Arles, after serving as archpriest of the royal collegiate church of Sainte-Marthe in Tarascon. Alongside his pastoral and apostolic functions, Father Ciccullo was an amateur *santon* figurine maker. In fact, his passion for *santon* figurines drove him to restore countless 18th and 19th-century characters in wax, boiled cardboard or clay, found in churches throughout Provence or entrusted to him by local families. Using little pieces of fabric collected over the years, he adorned the figurines with costumes fashioned with the greatest historical accuracy.

His extensive knowledge soon established him as



a specialist in Provencal costumes and history. His research into Sainte-Marthe, as well as the Archbishop of Arles, Monseigneur du Lau d'Allemans (1738-1792), earned him the recognition of his peers, and he became an active member of the Academy of Arles for many years, taking part in its work up until the eve of his death. An avid scholar, esthete and great humanist, Michel Ciccullo's flamboyant yet humble personality left its mark on everyone who crossed his path.

For decades, he collected engravings, daguerreotypes, photographs and paintings representing women in the traditional costume of Arles from the 18th century onwards, together with textiles and jewelry that he willingly showed and loaned out to various events, happy to see them brought back to life. In 2017, he loaned a large amount of jewelry, hats and Arlesian clothing to a major retrospective on the painter Antoine Raspal (1738-1811), staged at the *Musée Provençal du Costume et du Bijou* (Provencal Costume & Jewelry Museum) and Jean-Honoré Fragonard museum in Grasse, then the Réattu museum in Arles until January 2018.

And that is how the relationship between our institutions and this man with a big heart was born.

Michel Ciccullo passed on numerous items to the Museon Arlaten in the 1990s and 2000s. After learning of our new Costume Museum project in Arles, he was determined – as his entourage will attest – to donate his collection to us. He wanted his jewelry and textiles to join those of his friend Magali Pascal, a costume historian from Arles whose collection was purchased by Fragonard in 2018 in the aim of safeguarding this extraordinary chapter in Provence's heritage and ensuring it lives on at a museum partly dedicated to it. But life decided otherwise. Just a few months after he passed away, virtually all of Michel Ciccullo's collections were sold off at various auctions and scattered throughout the region. However, thanks to Fragonard's proactive acquisition policy and our attachment to this dear man, most of the jewelry from his collection was saved: Fragonard successfully bid for 26 out of the 32 jewelry lots, now destined for future

exhibitions, safe, sound and spared from melting down – a sad fate that too often awaits ancient items.

Ironically or by a happy coincidence, much of the jewelry had been bequeathed to Father Ciccullo by his lifelong friend, Claire de Bovis, the only heir to the Bouchaud de Bussy family from Arles. Claire handed down the Bouchaud farmhouse to a community of monks that continues to uphold an agricultural, spiritual and social life there. Our future Costume Museum, currently under development, is set inside the Bouchaud de Bussy mansion house which, a few decades ago, still harbored these family jewels. Gold necklaces and chains with enameled clasps, gold, silver and diamond earrings and bracelets, enameled Maltese crosses, necklaces, crosses, ribbon pins, tie pins and heart-shaped openwork gold pendants will soon be adorning, once again and forever more, the historic 18th and 19th-century silhouettes of Arles there.

Set of jewelry, former Michel Ciccullo collection on an engraving of the Arles amphitheater, 17th century

SMELL

THE ROSES

CULTIVATING THE ESSENCE
OF A HERITAGE

FRAGONARD, THE PERFUMER
TURNED FARMER...

Text — Flora Giannotta and Charlotte Urbain
Photos — Olivier Capp



and has actively supported the International Perfume Museum gardens in Mouans-Sartoux since their creation. Our floral commitment took on a new dimension in 2018 when, thanks to the initiative of French congressman Jean-Pierre Leleux and the support of the Pays de Grasse Living Heritage Association, three essential ancient skills became part of UNESCO intangible heritage: perfume plant growing, perfume composition and knowledge of natural raw materials and their transformation. Already an expert in two of these professions, Maison Fragonard naturally turned to growing its own perfume plants – a skill that has a genuine meaning for us. And that is how the first fields of flowers grown by and for Fragonard were born!

The adventure began in Grasse's lower town in November 2021, where we took our first steps in the world of plant growing on a Fragonard family property, aided and abetted by expert gardener Rémy Bernard. Rémy tirelessly trims, plants, prunes, replants and organizes the modest grounds of this little estate steeped in old-world Provençal charm. Little by little, thousands of flowering plants embodying

the entire history of Grasse and Fragonard took root and bloomed there: 2,500 Centifolia roses, 2,500 Jasminum grandiflorum and 1,000 tuberose bulbs. These icons of the perfumery world are also endogenous to the Grasse area and, as such, deserve to be pampered and preserved. Two years later, in 2023, Fragonard was finally able

“And that is how the first fields of flowers grown by and for Fragonard were born!”

to reap the fruit of its labor. Hundreds of kilos of rose petals were gathered in May, followed by jasmine from August to November and, miraculously, tuberose – a flower with a scent as complex as the skills needed to grow it - from August to September. It wasn't easy: the crop demanded extensive expertise and passion, from the careful choice of high-quality bulbs to seasonal upkeep, planting, mulching and, finally, harvesting.

Lovingly gathered by Rémy, the flowers are then entrusted to the capable hands of Robertet, one of the seven manufacturers benefiting from the "Pays de Grasse Absolute" geographical indication. It is there that the transformation takes place and the flowers are magicked into raw materials. In addition to its flourishing harvests, Fragonard is already planning to increase its flower production and has now acquired a bastide surrounded by a 7.5 acres of farmland. Nestling in the hills of Grasse, this south-facing property offers an ideal surface area, promising an abundant crop of perfume plants. The project is set to see multiple flower

varieties bloom on a 5-acre plot, together with olive trees: they will be added to our Bois Dormant estate olive harvest, which continues to delight chefs every year! From perfumer to farmer... Maison Fragonard has taken the leap and come full circle, enhancing its Grasse perfumery know-how with the knowledge, preservation and promotion skills required to produce its perfume products from A to Z.



We did it! Maison Fragonard had been dreaming of expanding its expertise to the art of perfume plant growing for many years. In addition to the sheer beauty of this ancient know-how and, of course, our love of flowers, our project aimed to raise public awareness of the profession

in a spirit of sharing. Today, we are delighted to offer our visitors an opportunity to uncover the secrets of perfume making, from flower to bottle! Fragonard has been the proud owner of the perfume plant garden located next to our *Fabrique à Fleurs* factory for several decades now



©Gatien Wierez

AN 18TH CENTURY PERFUME AT THE HÔTEL DE LA MARINE IN PARIS

**IN THE STUDIO OF CHANTAL SANIER,
PERFUMIST AND CREATOR OF
THE ODORAMENTO EXHIBITION.**

Magnificently restored and inaugurated in June 2021, the Hôtel de la Marine lies a few blocks away from the Fragonard Musée du Parfum, in Paris. In the 18th century, the building was occupied by the ancestor of *Mobilier National* (National Furniture), otherwise known as the "Crown Furniture Guard". At the time, this institution, comprising depots, workshops and exhibition galleries, was in charge of selecting, purchasing and maintaining the king's furniture, from beds to simple chairs. Today, in parallel to its museum layout, the Hôtel de la Marine is inviting visitors on a foray into the olfactory world, under the magic wand of artist Chantal Sanier, who has transformed our 18th century bottles into fragrant objects.

Text — Charlotte Urbain
Photos — Olivier Capp

The palace changed hands after the French Revolution and was occupied, for almost two centuries, by the French Navy Ministry. In 2015, after they left the site, the building's management and restoration were entrusted to the National Monuments Center. The following four years of research and exploration unveiled wonders dating from the 18th century. The refurbishment, performed in respect of Grand Siècle decorative arts, restored the Hôtel to its former glory. The National Monuments Center invited Chantal Sanier, artist and creator of fragrances – she defines herself as a "perfumist" – to create an olfactory experience in keeping with the site and its era. And that is how the ODORAMENTO project was born.

Chantal Sanier discovered the stunning world of 18th century perfume bottles during her visit to the Fragonard Musée du Parfum

in Paris. A connoisseur with the keen eye of an artist, she selected bottles decorated with delicate birds from the most beautiful objects in our collection. They reminded her of the story of the mysterious "Cyprus birdies" (cf. insert) and she immediately glimpsed a magnificent symbiosis between the objects and bird symbolism in the 18th century.

With the help of historian Gatien Wierez, Chantal Sanier set about composing fragrances that would "call on the collective unconscious" for each object and each room, with a single constraint: no anachronisms allowed. Using six objects from the Fragonard collections shown in six spaces inside the Hôtel de la Marine, she created



six scents staged in novel, inspiring and expressive forms, designed to capture the eyes and noses of visitors. On the stairs at the museum entrance, Chantal pays homage to the domestics who washed and scrubbed the floors of this site for many years with a pure and simple smell of cleanliness, seemingly creating an airlock between the noisy, polluted streets outside and the museum's majestic solemnity. In contrast, her Chinese porcelain potpourri diffuses scents of wood smoke and waxed parquet flooring. A Cygne bottle in Madame's chamber exhales voluptuous chypre scents, while the sweet fragrance of mint fills Monsieur's room.

Born in Montpellier, Chantal Sanier has been taking part in preserving and safeguarding perfume plants and perfumery

Le Faucon in scented wax, a creation by Chantal Sanier.

techniques from her native region for many years. Montpellier played a major role in the world of apothecary fragrances before Grasse definitively stole the limelight. Montpellier was also the birthplace of one of the French court's most famous perfumers: Jean-Louis Fargeon. Chantal continues to love her hometown, where she gathers aromatic plants from her 1,480 acres of beloved garrigue; a little local artisan then distils them. Her fragrant objects - like those in scented wax on show at the Hôtel de la Marine - are imagined and created at her Parisian laboratory in a lengthy and



stirring creative process. With much emotion, she hands me her first prototype for our *Faucon* bottle, which has now grown wings... Bigger by far and dressed in pristine white, it is transformed, two hundred years on, into a new work of art.

Madame's Chamber,
Hôtel de la Marine, Paris.

©Gatien Wieriez



THE CYPRUS BIRDIE: WHEN EAST INFLUENCED WEST

Text — Charlotte Urbain

The dictionary of French medieval terms (1330-1500) defines the Cyprus birdie as a "Molded, perfumed ball in the shape of a little bird". The term is said to have originated during the Crusades: the Oriental objects brought back to Europe after the conquests were much coveted by the royal courts. At the time, the island of Cyprus, on the border between East and West, was a trading hub for these objects, including the very in-vogue birdie, used at the time to perfume interiors and protect them from disease. Historian Philippe Trélat* attests that, "Cyprus birdies are frequently found in Western inventories. Incense burners, designed to decorate the apartments of princely homes, came into fashion in the West in the 12th century." Eight centuries later, the name was borrowed by perfumers to designate the so-called "chypre" olfactory family and in 1917, François Coty created *Chypre*, an amber-scented mossy perfume exhaling notes of bergamot, neroli, rose, jasmine, patchouli and labdanum. Heralding a new genre, this perfume remains a modern perfumery benchmark.

* Philippe Trélat, "A Taste for Cyprus. Artwork and precious fabrics imported to the West from Cyprus (13th-15th centuries)", *Cahiers du Centre d'études chypriotes*, 2013.

Perfume bottle representing a bird bearing the inscription "Fidelity" around its neck and "Who neglects me loses me" on its base. Porcelain, gold, enamel, agate. England, Charles Gouyn for the Girl in a Swing Manufactory, ca. 1750-1754.



Swan-shaped perfume bottle, with the head connected to the rest of the body by a chiseled gold mount, forming the stopper. White bone china with colored highlights, gold. England, circa 1754.



OLFACTORY ENCOUNTERS

Enjoy a little teaser of the new Fragonard podcast À FLEUR DE NEZ, bursting with olfactory confessions in images and fragrances. Four very-different personalities will be unveiling their private lives through the scents of their childhood, the perfumes of their travels and the aromas that define their world. You'll find audio versions of the interviews on all music and podcast platforms.



All interviews are available from our website fragonard.com and the *À fleur de nez* podcast series.

Interviews by **Charlotte Urbain**
Photos — **Andrane de Barry**





LÉNA TORINO

FASHION MANAGER

Born in Grasse, Léna Torino heads up the Fragonard Fashion division. She welcomed us at her apartment perched on top of Montmartre, spectacularly spanning the zinc rooftops of Paris from the dizzy heights of the 6th floor. A cozy cocoon filled with colorful travel souvenirs and decorative objects from India, Romania, Mexico and Iran...



WHAT IS THE SCENT OF YOUR CHILDHOOD?

Mimosa! I was born in the Côte d'Azur hinterland and in February, the hills are filled with sweet-scented mimosa blooms. It really is a special time of year for people who live here.

WHAT PERFUME DO YOU WEAR?

Patchouli by Fragonard. It's my hallmark, everyone associates it with me, and I love its "spicy woodland" scent.

WHAT COUNTRY HAS MARKED YOU THE MOST IN TERMS OF SMELL?

India. I've been going there at least once a year for over ten years. The smells are incredibly contrasted there. I love it, but in a completely different way I also appreciate the very refined smells of Finland, particularly the saunas and their blend of wood and water vapor scents.

WHAT IS THE MOST DELICIOUS SMELL?

Well, I'm very attached to France so without hesitation I'd say the smell of croissants when I walk past a boulangerie!

WHAT WOULD HAPPINESS SMELL LIKE?

To me, happiness is the fragrance of the garrigue, with its mixture of thyme, lavender and broom.





ANTOINE RICARDOU

ARCHITECT

The founder of the Ateliers Saint-Lazare studio, Antoine Ricardou is an architect and designer. He imagines places, brands and products instilled with simple elegance and rooted in sustainability and heritage. Whether he's sailing or cycling, Antoine carries his notebook everywhere and draws everything that inspires him, using images to take notes.

WHAT IS THE SCENT OF YOUR CHILDHOOD?

Two scents come to mind: that of my mother's ink pen (she spent many hours writing cards and thank you letters) and that of our waxed wood floor.

WHAT SMELLS DO YOU COME ACROSS IN YOUR WORK?

I love working with raw natural materials such as wood, limestone and terracotta, but if I had to choose one, it would be that of the building site. When the walls are stripped and sanded a very strong, cold smell invades the whole house.

WHAT COUNTRY HAS MARKED YOU THE MOST IN TERMS OF SMELL?

The smell of eucalyptus in Australia, it grows everywhere there. I used to spend my time picking up eucalyptus leaves and putting them in my pocket. I discovered the scent there and have loved it ever since.

IS THERE A SMELL THAT PARTICULARLY MOVES YOU?

Yes, when I run in the Esterel hills in the South of France: I love the smell of dried earth baking in the sunshine and the plants that grow there. It moves me every time.

WHAT ARE YOUR FAVORITE SCENTS?

Orange blossom, fig and eucalyptus.





SOLEDAD BRAVI
ILLUSTRATOR

A graduate of the Penninghen School, Soledad Bravi is one of today's foremost illustrators, lending her talent to numerous brands. We delved into the colorful world of her apartment in the heart of Paris's 7th arrondissement, where comic book characters rub shoulders with kawaii figurines. Every corner of her home reflects her unique talent: bright colors, firm lines and always a touch of humor.



WHAT IS THE SCENT OF YOUR CHILDHOOD?

The scents of Spain – we used to go there every year during the holidays: sunshine, dried earth, thyme and rosemary.

WHAT IS THE MOST DELICIOUS SMELL?

Cake making! The smell of raw dough, melting butter and, especially, the cake baking in the oven. It's the promise of delights to come!

WHAT SCENT DO YOU ENJOY IN PARIS?

Lilac blooms in the Jardins du Luxembourg: it's really astonishing finding such a floral scent in the heart of the French capital! It's a fragrance that surprises me every time.

WHAT COUNTRY HAS MARKED YOU THE MOST IN TERMS OF SMELL?

The cherry trees blossoming in Japan. They're a feast for the eyes and the scent completely overtakes you: it's a real bolt from the blue and I'll never forget it.

WHAT WOULD HAPPINESS SMELL LIKE?

The smell of my two daughters. My eldest has a very characteristic scent of pear. My youngest has her very own fragrance too: a warm scent dotted with freckles.



GWILHERM DE CERVAL SOMMELIER

Sommelier and fervent foodie Gwilherm de Cerval was born in Paris. Cradled by French cuisine throughout his childhood, he is deeply attached to French lifestyle and the art of sharing. He discovered oenology during his hospitality studies alongside Franck Ramage. After starting out as a sommelier at some of Paris's finest hotels, he now has a slot on the *Très, Très Bon* TV show and is the author of the book *Le Petit Sommelier*, published in 2019.



WHAT IS THE SCENT OF YOUR CHILDHOOD?

The smell of a wood fire after a day out hiking. Wood smoke will always remain an intrinsic part of my childhood.

WHAT SCENTS WERE YOU BORN INTO?

The scents of cooking and, especially, spices: paprika, cumin and curry. My mother loved cooking.

DO YOU USE HOME FRAGRANCES?

Yes, I love perfuming my home with incense paper, it reminds me of the weekends spent with my grandparents.

WHAT SMELL MAKES YOUR HEAD SPIN?

Les Arbois-Pupillin from Domaine Pierre Overnoy. It's an absolutely incredible wine. Once you've tasted it, there's a "before" and an "after" in your life.

WHAT COUNTRY HAS MARKED YOU THE MOST IN TERMS OF SMELL?

Morocco and especially the souk in Marrakech with its intoxicating spice stalls.






QUIZ

DISCOVER YOUR IDEAL SUMMER FRAGRANCE!






Explore your personal olfactory world with this fun, five-question quiz curated by Fragonard. For each question, simply circle the flower or fruit of your choice and let us guide you to the summer perfume that fits you like a glove!

Text — Flora Giannotta
Illustrations — Audrey Maillard





Q1. YOU PREFER PERFUMES THAT ARE...

-  light and tangy.
-  delicate and radiant.
-  original and delicious.
-  sensual and heady.
-  sophisticated and singular.






Q2. TELL US MORE ABOUT YOUR IDEAL PERFUME'S PERSONALITY...

-  Bewitching and seductive, its wake lingers on into the night.
-  Charismatic and subtly assertive, it knows how to make an impression.
-  Creamy and innocent, it resembles a delicious candy.
-  Lively and dynamic, it oozes energy and freedom.
-  Natural and romantic, it refreshes you on a hot summer's day.






Q3. YOUR IDEAL PERFUME IS AS RADIANT AS...

-  the shimmering, dazzling colors of a rainbow.
-  a flowering meadow bathed in daylight.
-  morning sunshine sparkling on dewdrops.
-  a mysterious chiaroscuro with a mesmerizing atmosphere.
-  the warm, glimmering hue of the setting sun.

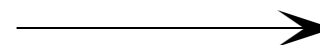
Q4. THE FINISHING TOUCH TO YOUR IDEAL PERFUME WOULD BE...

-  gentle.
-  sparkling.
-  addictive.
-  captivating.
-  sugary.

Q5. YOUR IDEAL PERFUME TRANSPORTS YOU TO...

-  an Italian escapade in a valley of citrus trees.
-  a tale of a thousand and one nights, blending enchanting spices and mellow harmonies.
-  a stroll in a flowering garden, where a refreshing breeze exalts the senses.
-  a fragrant and gourmet escape in a tropical land.
-  a walk in the forest, wrapped in the natural elegance of warm, earthy scents.

ADD UP YOUR POINTS AND DISCOVER YOUR IDEAL PERFUME!



CITRUSY

LIGHT AND SPARKLING, CITRUSY PERFUMES ALWAYS GIVE YOU A BOOST!



Eau des Vacances
Eau des Vacances eau de toilette is a tangy cocktail of citrus fruit and orange blossom, nestling on a bed of white musk.



Bigarade Jasmin
Bigarade Jasmin eau de parfum is a fresh and sparkling profusion of citrus fruit and jasmine flowers, mellowed with cedarwood.



Cologne Grand Luxe
Fresh and timeless, *Cologne Grand Luxe* eau de toilette is a firework display of citrus fruit soaring into petitgrain and sandalwood.



FLORAL

*ELEGANT AND GENTLE,
FLORAL PERFUMES
EXALT YOUR PERSONALITY!*



Fleur d'Oranger

Fresh and sensual, *Fleur d'Oranger* eau de toilette delights the senses with its harmony of tender Neroli blooms teamed with bergamot, jasmine and musk.



Jasmin Perle de Thé

Dynamic yet subtle, *Jasmin Perle de Thé* eau de parfum is a refreshing fragrance combining infused tea leaves and a cascade of jasmine.



Homme Éléphant

Homme élégant eau de toilette is the epitome of originality, blending woody notes and iris blooms with the sparkle of bergamot and cardamom.



FRUITY

*SWEET AND SPARKLY,
FRUITY PERFUMES ARE
IRRÉSISTIBLE TO YOU!*



Belle Chérie

A gourmand eau de toilette, *Belle Chérie's* heady mix of red fruit with a touch of heliotrope flowers and sweet vanilla is redolent with joie de vivre.



Bel Oranger

Bel Oranger eau de toilette is a firework display of orange blossom and sun-kissed Sicilian citrus fruit. Powerful and tangy notes of bergamot and petitgrain are mellowed with cedar and patchouli.



Valentin

Valentin eau de toilette unveils a world of succulent temptations. A smooth fragrance, where lavender and nutmeg meet sweet vanilla.



ORIENTAL

*WARM AND SENSUAL,
ORIENTAL PERFUMES
ARE YOUR ALTER EGO!*



Belle d'Arles

Opening on refreshing notes of bergamot, *Belle d'Arles* eau de toilette unfurls into the soft warmth of orange blossom absolute and amber.



Rose Ambre

Rose Ambre eau de parfum whisks you away to the Orient, with soft blackcurrant giving way to refreshing rose and intense amber.



Secret Absolu

The oriental wake of *Secret Absolu* eau de toilette is a tribute to precious oud. A blend of pepper and bergamot on an exotic bed of wood and tonka bean.



WOODY

*OVERFLOWING
WITH PERSONALITY,
WOODY PERFUMES ARE
YOUR SUMMER SIGNATURE!*



Belle de Paris

Belle de Paris eau de toilette blossoms on a dash of pear infused with powdery iris petals and warmed with cedarwood.



Beau de Provence

Reminiscent of fig trees and Mediterranean heat, *Beau de Provence* eau de toilette is a dynamic duo of fig and bergamot refreshed with mint, on a cozy bed of wood.



Eau du Séducteur

Woody and spicy, *Eau du Séducteur* eau de toilette exhales sensual masculinity. Cardamom and nutmeg add a touch of spiciness to gentler notes of tonka bean and sandalwood.

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