

INTERVIEW



CREATOR OF ARTISTIC PERFUMES

Anaïs Biguine

What happens when literature meets perfume?

Anaïs Biguine - the visionary behind the brands **Jardins d'Écrivains** (including **Splash Cologne**), **Les Cocottes de Paris**, **Gri Gri**, and **Chapel Factory** - shows us that every book, every memory, and every symbol can have a scent.

Thanks to **Perfumeria Greta**, her creations have been enchanting Polish fragrance lovers for years. Now, Anaïs Biguine has agreed to unveil a glimpse of her world.

In the first of a series of interviews, she speaks about her fragrant universes in an **exclusive conversation for you**. She answers questions that intrigue our readers and enthusiasts of niche perfumery.

This is a journey into a world where words turn into fragrance.

IN THE GARDENS OF IMAGINATION

A Conversation with the "Writer of Scents" – Anaïs Biguine

In Anaïs Biguine's world, perfume is not an accessory – it is a story we wear on our skin.

There are artists who paint with images, others who write with words, and still others who compose with music. **Anaïs Biguine** chose fragrance – the most subtle, yet the most evocative of all artistic mediums. Literature and perfume – two domains that may at first seem distant – intertwine in her hands into a single language: the language of emotion and imagination.

For years, Anaïs has been proving that a book can not only be read but also felt – she is truly a "**Writer of Scents**." Her creations are literary portraits, spiritual landscapes, and narratives woven from notes that lead us into worlds filled with symbols. Each flacon is like a small novel captured in drops of essence – sometimes inspired by writers, at other times by spirituality, bygone Paris, or the art of tattooing the skin.

PERFUMERIA GRETA: In August we celebrated Book Lovers Day. Your perfumes are often literary portraits – do you remember the moment when you first thought: "a book can have a scent"?

ANAÏS BIGUINE: *Jardins d'Écrivains* was born from a moment of revelation, during a visit to Victor Hugo's house in Guernsey. That aesthetic encounter opened within me a new space – the idea that literature could take the form of fragrance. Since then, the source of inspiration has felt inexhaustible.



On the occasion of Book Lovers Day, celebrated this past August, I invited Anaïs for a virtual conversation – about literature, about fragrance, but also about memories and dreams that are as fragrant as the most beautiful perfumes.

This is the first in a planned series of interviews that will gradually unveil her extraordinary universe.

A book can be a fragrance, and a fragrance – a book. In both cases, it takes just one opening to be swept away by the story...

LITERATURE AND SCENTS

PERFUMERIA GRETA: In August we celebrated Book Lovers Day. Your perfumes are often literary portraits – do you remember the moment when you first thought: “a book can have a scent”?

ANAÏS BIGUINE: *Jardins d'Écrivains* was born from a moment of revelation, during a visit to Victor Hugo's house in Guernsey. That aesthetic encounter opened within me a new space – the idea that literature could take the form of fragrance. Since then, the source of inspiration has felt inexhaustible.

PG: If you could step into the world of one novel and experience it only through scents – which book would it be?

AB: *Every atmosphere has its own olfactory profile. Fragrance ingredients have the power to transport us into settings, moods, even entire stories. It's like immersing yourself in a novel – only through the nose rather than the eyes.*

PG: While reading, do you ever find yourself “smelling” the characters or the places, the way others imagine them visually?

AB: *Of course! It has become a professional habit. When I read, I sometimes “smell” the characters or the places, just as others picture them in their mind's eye. Besides, Patrick Süskind and his Perfume practically invite such an exercise.*

PG: Which writer, in your opinion, would have the most surprising scent – and why?

AB: *There are many writers whose “scent” could be surprising. But what is surprising to one person may seem entirely natural to another. Personally, I try to adopt the perspective of the literary genre itself, to better understand the mechanisms of writing. The provocateurs are certainly the most surprising – yet they are not the ones I hold in esteem.*



CREATIVE PROCESS

PERFUMERIA GRETA: Does it ever happen that a fragrance is first born as a word or an image in your imagination, and only later takes the form of a perfume composition?

ANAÏS BIGUINE: *Yes, sometimes a fragrance is first born as a word or an image in my imagination. But each creation follows its own path – the process is not always the same.*

PG: When do you feel that a fragrance has become a “finished story”?

AB: *The moment when a fragrance becomes a “finished story” is much like arranging words into sentences. You first need to understand the olfactory pyramid in order to choose the notes like words. Then comes the more technical work – seeking balance, so that the composition becomes whole.*

PG: Are there fragrance notes you would never use, because they don't fit into your literary vision?

AB: *Fifteen years ago, there were notes I didn't like – for example, vanilla or tuberose. But over time I realized that each ingredient has its own potential. It is a matter of interpretation. Today, I know that all of them can be interesting.*



WORLDS OF THE BRANDS

PERFUMERIA GRETA: Each of your brands has a different character: Jardins d'Écrivains breathes literature, Chapel Factory – spirituality, Gri Gri – tattoos, and Les Cocottes de Paris – the Paris of bygone days. Are these different sides of your personality, or rather worlds you travel into as an artist?

ANAÏS BIGUINE: *I love narrative perfumes most of all – the kind that do not follow trends, but tell a story, reveal a genesis. Each of my brands explores a different field of interest. In the case of Gri Gri, the inspiration was the “language of the skin” – although personally, tattoos have never fascinated me.*

PG: Are there moments when the worlds of these brands begin to intertwine and engage in a dialogue?

AB: *That's a very perceptive question, because indeed, I often experience “intersecting destinies” between my brands. Like the fates of characters meeting within a novel. This happens most often between Les Cocottes de Paris and Jardins d'Écrivains, but also between Chapel Factory and Gri Gri.*

INSPIRATIONS AND DREAMS

PERFUMERIA GRETA: If you could create a fragrance inspired not by a book, but by music, a painting, or a film – what would it be?

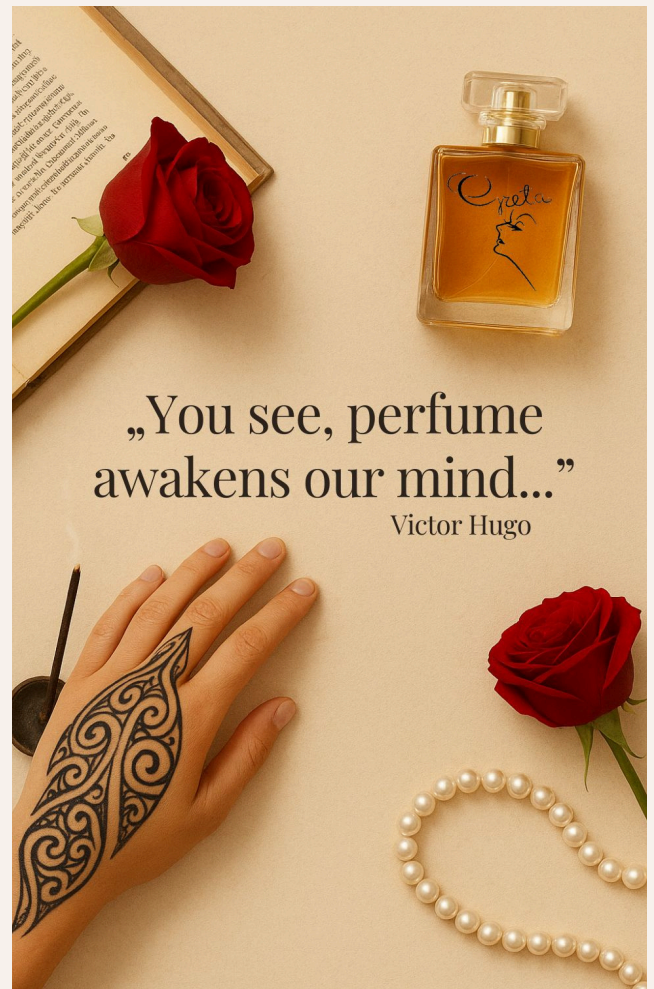
ANAÏS BIGUINE: Music, painting, film – all of these art forms are simply asking for an olfactory interpretation. I have so many ideas in my mind! Almost too many... Sometimes I have to hold myself back, so as not to be swept away by this creative fever.

PG: Do you have a “perfume dream” – a fragrance you haven’t yet been able to create, but one you dream about?

AB: *Yes, for several years I’ve been carrying a dream within me – to create a fragrance telling the story of the great Sarah Bernhardt.*

PG: Fragrance has the power to transport us in time. To what moment of your life would you like to return, if one bottle could make it possible?

AB: *If I could travel through time by means of a fragrance, without hesitation I would choose the birth of my children.*



PERSONAL NOTES

PERFUMERIA GRETA: With what fragrance would you describe your childhood?

ANAÏS BIGUINE: *The scent of my childhood? Eau de Rochas – my mother’s perfume.*

PG: And with what fragrance – your day today?

AB: *Today smells to me like Erborista Chapel Factory.*

PG: And finally – if you could leave our readers with one sentence about the power of literature and fragrance, what would it be?

AB: *I would like to conclude with a quote from Victor Hugo, which is especially close to me and so very true: “You see, perfume awakens our mind.”*

PERFUMERIA GRETA: Thank you, Anaïs, for the time and heart you devoted to this interview. It is a true joy for me to share your words with our readers and with the fragrance-loving community in Poland. I know that your answers will spark their imagination, just as your creations have been inspiring me for so many years.

ANAÏS BIGUINE: Thank you for the invitation. I was delighted to answer your wonderful questions. ;)

I hope my answers shed a little light on my creative process.



As you can see, speaking with Anaïs Biguine feels very much like experiencing her perfumes – each thread is like another note, which, woven into the whole, creates a story full of meaning. She shows us that perfume can be so much more than an accessory to daily life. It can be a memory, a journey through time and space.

Anaïs does not merely compose fragrances; she reveals how literature, art, and everyday life can meet and find a common language in a bottle of perfume. In her stories, one can sense the passion that unites two worlds – that of scent and that of words – making each flacon a little book written in a different alphabet.

Perhaps this is the true magic of her art: fragrance, like literature, allows us to relive what is fleeting and to hold on to what is most precious.

And this is only the beginning of our journey – ahead lie more interviews, in which we will discover other facets of her creations and her brands. For now, let us immerse ourselves in her words and her scents, which – as Victor Hugo once said – have the power to awaken our minds.

With all our heart, we thank **Anaïs Biguine** for allowing us to glimpse into her world – woven from notes, words, and emotions.

This interview is like her perfumes: subtle, multi-layered, and full of meaning.

May it serve as a keepsake of our many years of collaboration, and also as a promise of future conversations, where we will continue to discover new chapters of this extraordinary "**Writer of Scents.**"

— **Perfumeria Greta**