
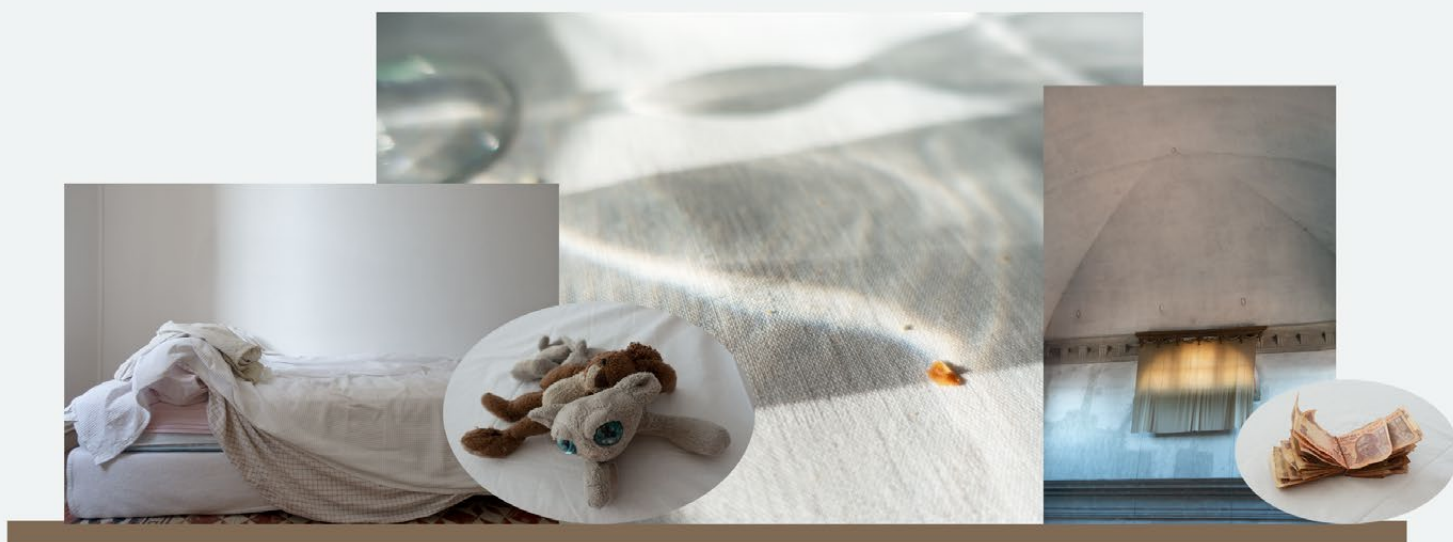


# Sillages

27.1.–31.3.2019

  
**PASQUART**  
PHOTOFORUM



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Image: Virginie Otth, *Compositions d'odeurs*, 2018-19

# Sillages

**With Christelle Boulé, Olga Cafiero, Roberto Greco, Thibault Jouvent, Virginie Otth**

Areas of creativity in principle far apart, one olfactory and the other visual, perfumery and photography nevertheless share certain issues and approaches. The exhibition presents the work of five photographers exploring the possible links between perfume and photography and offers the visitor visual and olfactory experiences.

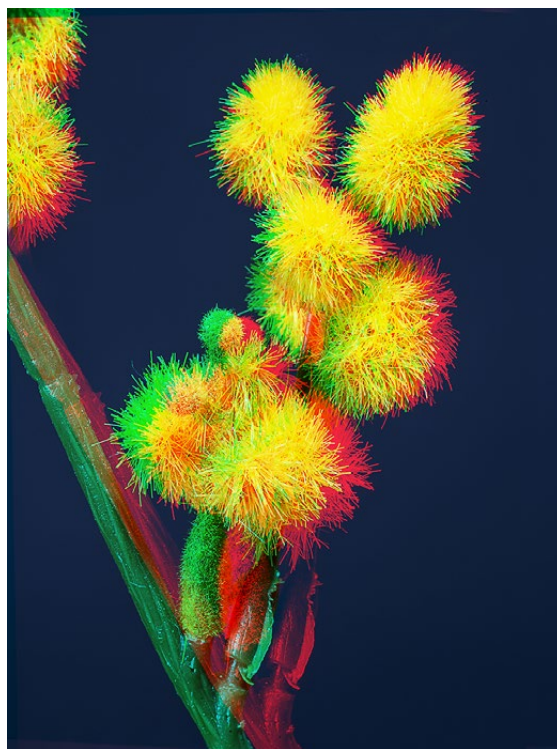
The artworks explore the common facets of fragrance and image, or visually interpret and bring into focus certain aspects of perfumery. They examine for instance the links between memory and smell as well as between memory and photography, confront and combine the molecules that give life to fragrances or silver images, consider perfumes and photographs as imprints and vestiges of an organism, or disrupt the traditional notions of artificiality and naturalness, of imitation of nature and representation.

This exhibition is the first of its kind: it addresses some common but underexplored aspects between visual and olfactory phenomena, and connects the creative processes of the fields of photography and perfumery. The artists' strong and unique universes offer fascinating visual interpretations of perfumery, a domain whose creations usually remain invisible to the naked eye. The works presented, the result of extensive research by the artists, have mostly not been exhibited until now or have been produced for the exhibition.

Exhibition curator: Danaé Panchaud



© Christelle Boulé



© Olga Cafiero

# Artists & artworks

## Christelle Boulé

(\*1984)

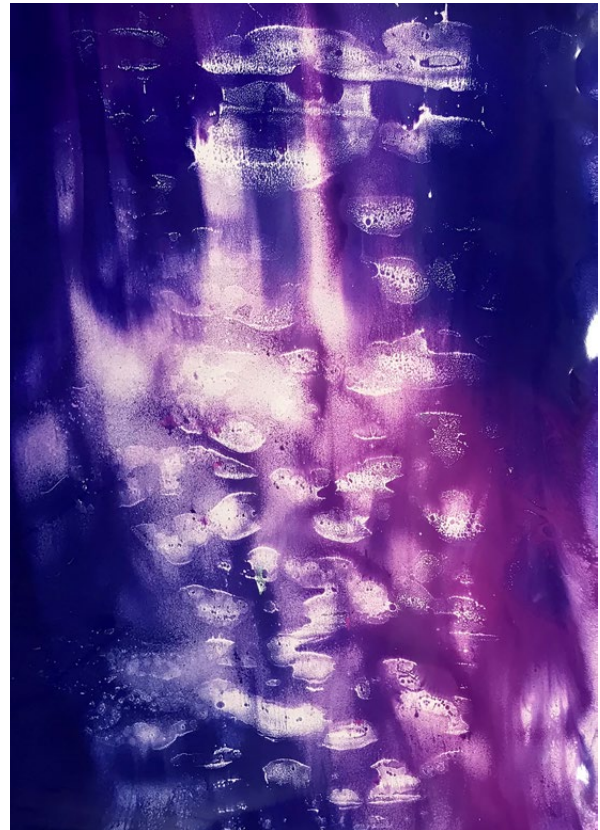
Christelle Boulé has been exploring for several years the chemical connections between argentic photography and perfumery. In several successive series, she has developed a singular, abstract and delicate pictorial language, where argentic photography reveals the visual imprint of a fragrance.

Her work is based on the contact between a perfume and a silver photographic paper. Abstract shapes emerge, which depend on the size and weight of the fragrance's molecules and form patterns, thus giving us an abstract visual representation that chemically corresponds to the composition of the fragrance. In the exhibition are featured three series of Christelle Boulé's work: the first series, very small format photograms in black and white; a second series of small formats in colour, and the artist's most recent works, very large formats in colour. The simultaneous presentation of these works, most of which have not been exhibited until now, allows visitors to follow the trajectory of her research and experimentations, and the development of her visual and chemical language.

Christelle Boulé's current work focuses on the creations of fragrance composer Francis Kurkdjian, who supports her artistic research and work, together with Marc Chaya, cofounder of Maison Francis Kurkdjian. The two colour series presented in *Sillages* were created exclusively with the creator's perfumes.

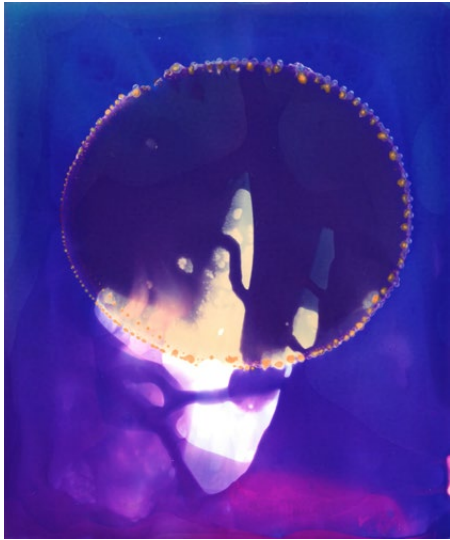


© Christelle Boulé

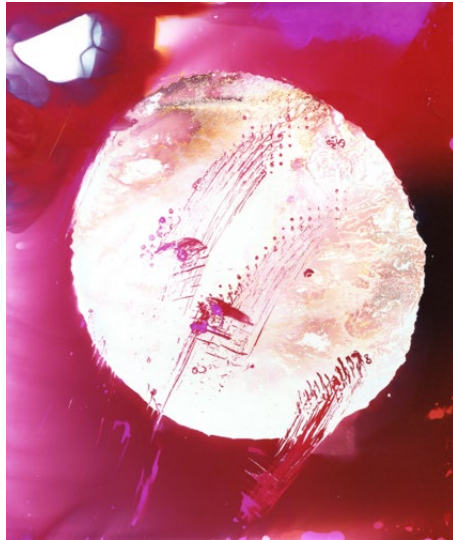


© Christelle Boulé





© Christelle Boulé



© Christelle Boulé



© Christelle Boulé

## Olga Cafiero

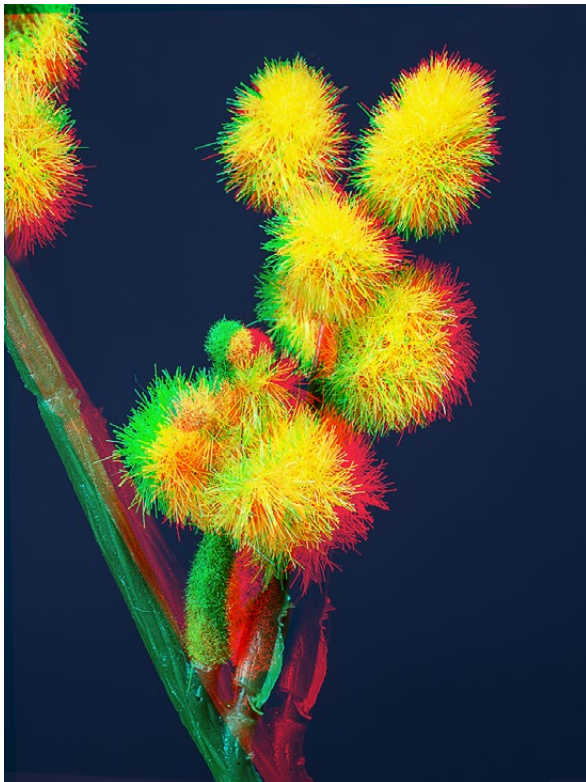
(\*1982)

Olga Cafiero has developed two new series for the exhibition that take as their starting point her reflections on the notions of natural and artificial, in photography as well as in perfume. Her images compare floral motifs – countless in the history of art, and recurrent in her recent photographic work – with the equally numerous floral interpretations of the history of perfumery. Playing with classic patterns and recent image technologies (3D, lenticular images), her work thwarts current conceptions of artificiality and naturalness to create sublimated images that celebrate both imitation and reinterpretation of nature.

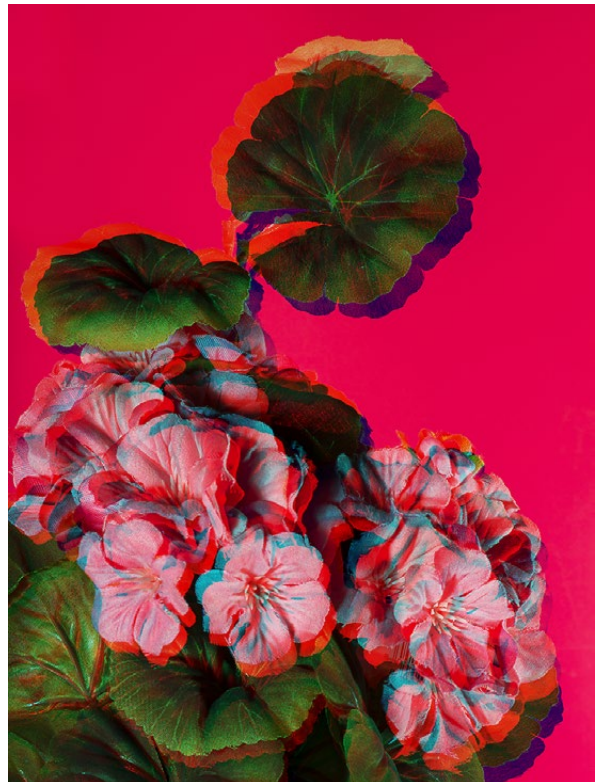
The first series is a herbarium or index, which refers to famous works in the history of photography, such as Anna Atkins', situated between artistic representation and scientific description. A selection of eighteen flowers widely used in perfumery are represented, such as rose, tuberose, jasmine or osmanthus. In order to highlight the complex relationships between artificiality and the representation of nature, and to claim them as legitimate spaces for creation – debates common to both photography and perfumery – the artist uses artificial flowers, some of them made to measure for the project by a specialised Italian workshop, as well as a photographic technique, 3D representation, which separates the different coloured layers of the image.

The second work is a triptych of lenticular prints, each combining five different images to give a complex floral composition, always changing according to the viewer's position, and impossible to capture as a whole at a glance. These images visually reflect the impression given by a perfume, where the odours are not all perceptible at the same time, but vary according to time and the diffusion of the molecules, and the smell of the person who breathes it.

The lenticular prints were made by Polygravia, Lausanne.

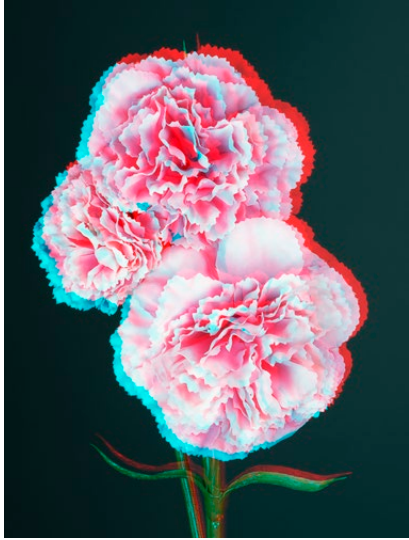


© Olga Cafiero



© Olga Cafiero





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© Olga Cafiero

## Roberto Greco

(\*1984)

Passionate about perfume for many years, Roberto Greco has been interested since the beginning of 2010 in completing his artistic photographic work with scents, and has proposed olfactory installations to accompany the presentations of his images in exhibitions, exploring the possible connections between visual and olfactory reception of his work.

In 2017, he took a new step in his research and collaborated with a nose to make an olfactory translation of a visual story. He created *Œillères–L'Objet Parfumant* with Marc-Antoine Corticchiato, nose and creator of the perfume house Parfum d'Empire. This perfume is one of the two parts of *Œillères*, which also includes a series of photographs. *Œillères* brings together flowers and bodies photographed like flowers, without artifice, but with the intention of transfiguring them. The artist thus intends to ask the viewer questions: what is beauty? Who decides what is beautiful or not or no longer beautiful? Perfumes and images are complementary, expressing in two different ways a similar story, thus inviting contemplation and introspection.

The exhibition presents the two chapters of the work. For the diffusion of the perfume in the exhibition space, visual merchandising students from CEPV–Centre d'enseignement professionnel de Vevey were invited, during a workshop given by the artist, to design prototype displays adapted to the exhibition context. Lucien Boesiger's device, entitled *Un instant*, was selected by Roberto Greco. The hourglass, which can be turned before removing a glass rod from it for perfume, echoes the passage of time in *Œillères*, and recalls the glass objects used for distillation, one of the extraction techniques used in perfumery.

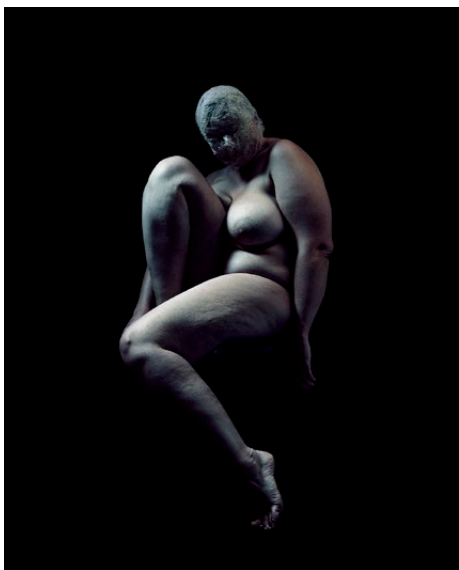
The olfactory device is produced in partnership with CEPV–Centre d'enseignement professionnel de Vevey, and with Glass Technology, Meyrin, and CK Mécanique, Cortébert.



Roberto Greco, *Œillères*, 2017



Roberto Greco, *Œillères*, 2017



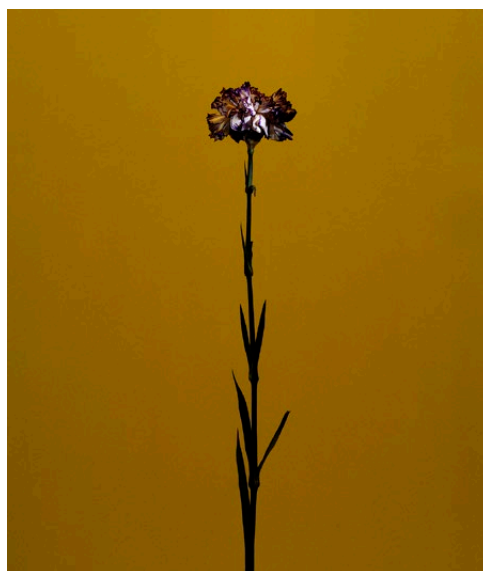
Roberto Greco, *Ceillères*, 2017



Roberto Greco, *Ceillères*, 2017



Roberto Greco, *Ceillères*, 2017



Roberto Greco, *Ceillères*, 2017



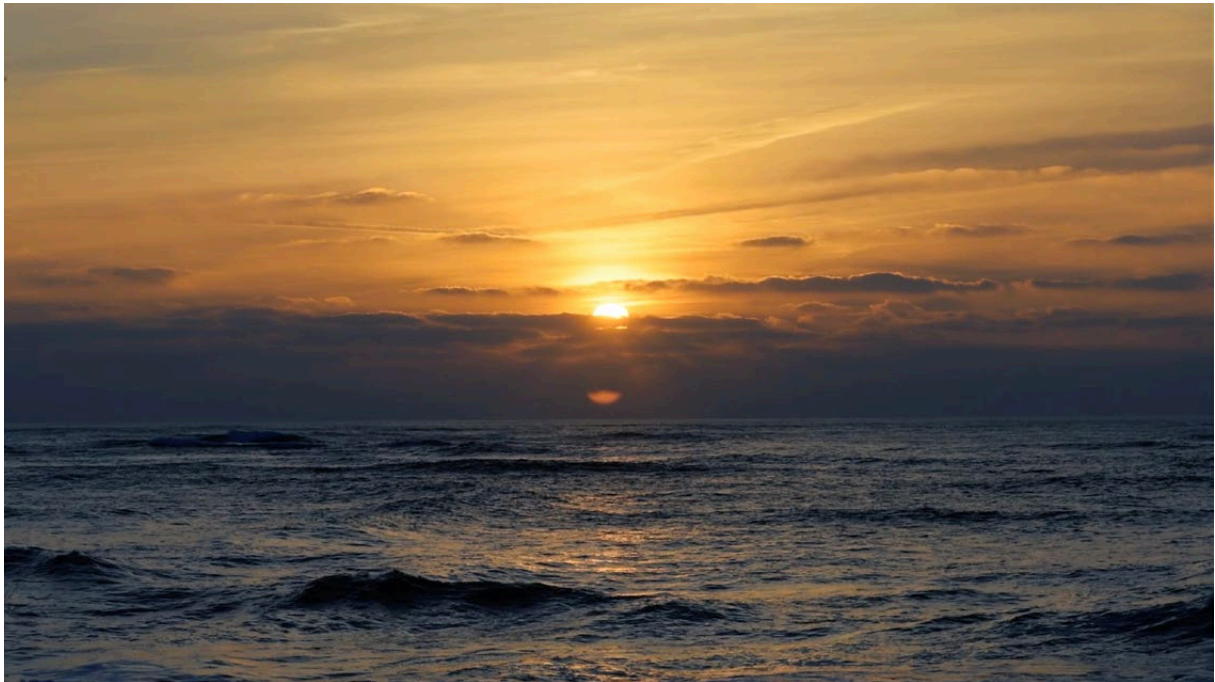
## Thibault Jouvent

(\*1991)

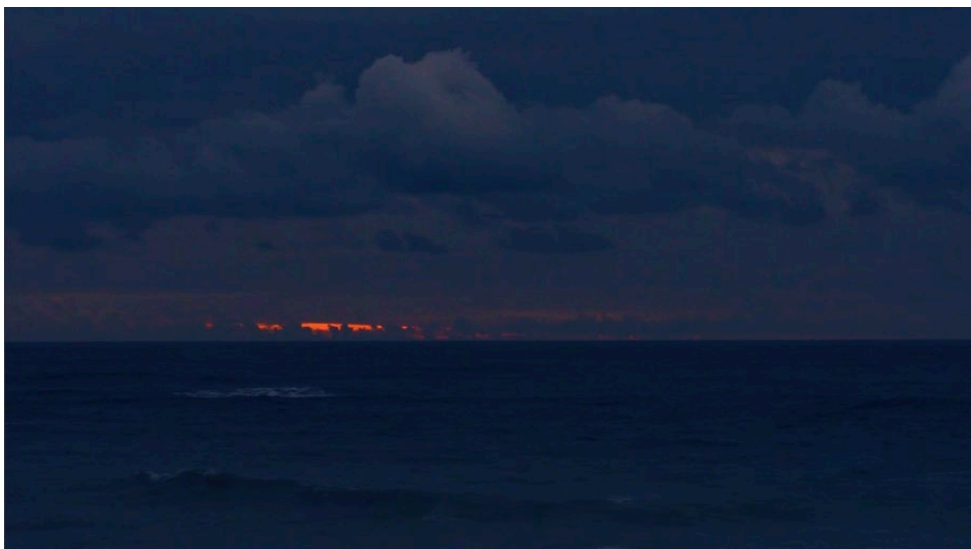
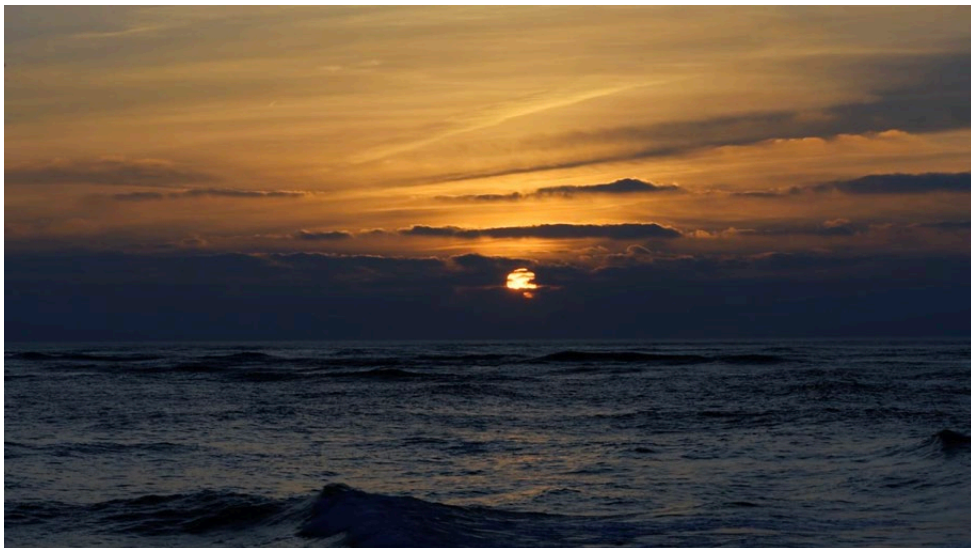
Thibault Jouvent's artistic work strives to make invisible phenomena visible to the naked eye, whether they are the infinitely large, the infinitely small, or phenomena affecting the other senses.

Since 2015, he has been conducting research aimed at visually translating olfactory phenomena, particularly those of perfumes. He is currently developing a series of short films that are intended as visual translations of scents and perfumes, to be presented as immersive installations including fragrances as well as images.

The exhibition presents the artist's latest video, *La Lune Rouge* [The Red Moon], a large tide filmed during a moon eclipse, accompanied by an olfactory device that allows the visitor to smell pure Calone, a synthetic molecule used in perfumery for its marine and ozone notes. Two representations of the sea, one visual and the other olfactory, confront each other and invite the spectator to contemplation.



Thibault Jouvent, *La Lune Rouge*, 2019



Thibault Jouvent, *La Lune Rouge*, 2019

## Virginie Otth

(\*1971)

Virginie Otth presents two new works created for the exhibition, which is part of her research on vision and perception, the limits and richness of the photographic medium, and its links to memory.

The first, *Cadre d'enfleurage*, is based on cold enfleurage, an ancient extraction technique used in perfumery, which consists in depositing flower petals every day for months on an emulsion of fat in which the scents will gradually transfer. The artist draws a parallel between this technique and that of silver photography, where the image is deposited through the camera on a silver emulsion sensitive to light.

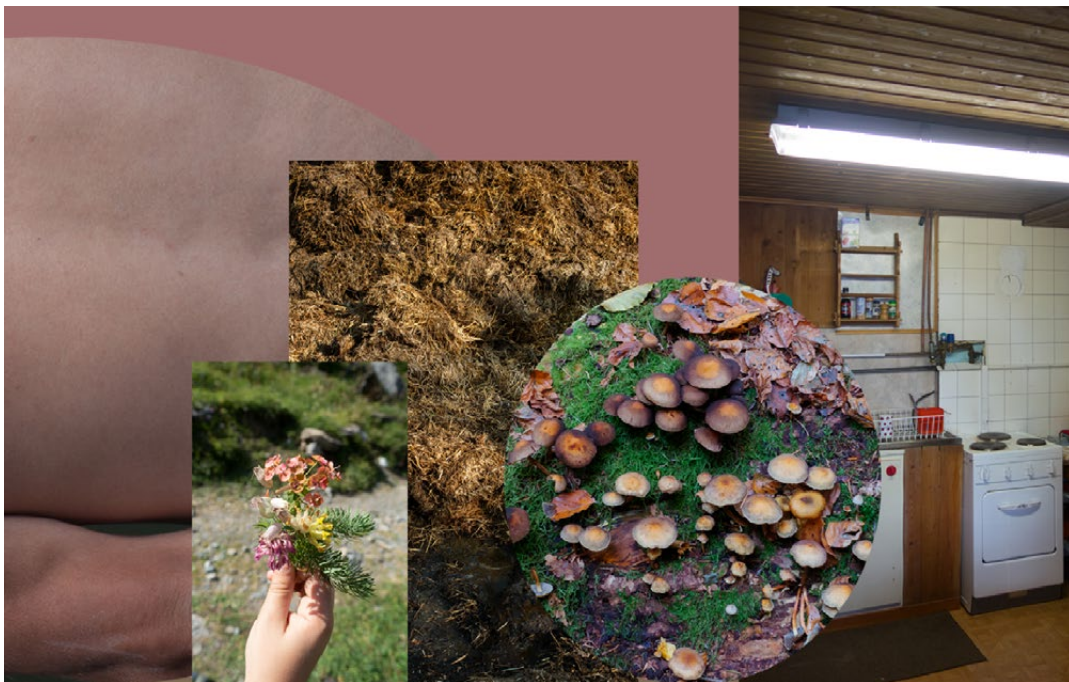
This 'smell extraction' in the small room of the Photoforum will last for the duration of the exhibition. This work is a reflection on the medium, the technical and poetic stakes of how to preserve a smell or an image. This absolute fantasy of retaining something from time, from an emotion. The object refers to photography with a tripod and allusion to the darkroom or the photographic frame.

An invigilator will perform the repetitive act of gently replacing the petals on the fat emulsion every day, but also removing them daily during visiting hours. The room will therefore be filled with the scent of roses every day. At the end of the exhibition, a *Sillages* fragrance will be created from the collected and processed emulsion.

The second work, *Compositions d'odeurs*, aims to evoke an odour, a perfume or the memory of it, through the image. Five 'scent compositions' bring together several images sparking our olfactory memory: an old kitchen, bed sheets, overripe apples, Mercurochrome, among many others.

The artist hypothesises that images, and more particularly photographs for their realistic clues, can evoke memories of smells. She is looking for these illusory traces of forgotten images and perfumes. They are fragmented narratives, vanished moments that sometimes reappear through an image or an association of colours and materials. Their grouping into compositions draws a parallel with perfumery, which also combines different smells into olfactory compositions.

The flowers in the enfleurage frame are selected and imported from northern Italy by Vivre en fleurs, Bienne. The wooden objects were made by Jacques Sprunger.



Virginie Otth, *Compositions d'odeurs* (détail), 2018-19





Virginie Otth, *Compositions d'odeurs* (détail), 2018-19

# Parallel exhibitions

At the beginning of 2019, three Swiss museums are dedicating an exhibition to perfume and olfaction. Complementary, the three exhibitions approach olfactory phenomena from the angle of photography (Photoforum Pasquart), design and the creation of perfume (mudac) and science and art (Musée de la main UNIL-CHUV).

## **Nez à nez. Contemporary perfumers**

**mudac, Lausanne**

**15.2. – 16.6.2019**

In the exhibition *Nez à nez– Contemporary perfumers*, we follow the trajectory and creative processes of those working in the complex and demanding world of perfumery. The aim is to give the public access to some of the insider secrets of a creative medium that touches us all. To show just how complex and diverse the world of perfumery is, the exhibition spotlights the creations of thirteen perfumers from various countries and backgrounds: men and women, at different stages of their careers, working independently, as head of their own brand or for a perfume house. The museum teamed up with the perfumers themselves and the experts from the specialist magazine *Nez* to select three fragrances by each creator to feature in the exhibition.

## **Quel flair! Odeurs et sentiments**

**Musée de la main UNIL-CHUV, Lausanne**

**15.2.2019 – 23.2.2020**

An exhibition produced in collaboration with the Centre interfacultaire en sciences affectives - UNIGE

The exhibition invites visitors to explore and test the incredible capacities of human olfaction, a sense that has long been underestimated in this species. By presenting a wide range of sensory experiences and artistic installations that echo them, it reveals the great sensitivity of the human sense of smell, the intimate connection of this sense and our affects, as well as its little-known role in social communication.

# Useful information

|                |   |
|----------------|---|
| Exposition     | Sillages  |
| Public opening | Saturday 26 January at 17.00  |
| Dates          | 27.1.–31.3.2019   |
| Hours          | Wednesday 12.00–18.00<br>Thursday 12.00–20.00<br>Friday 12.00–18.00<br>Saturday/Sunday 11.00–18.00<br>Monday/Tuesday closed |
| Venue          | Photoforum Pasquart<br>Faubourg du Lac 71<br>2502 Bienne  |
| Contact        | info@photoforumpasquart.ch<br>+41 32 322 44 82<br>www.photoforumpasquart.ch   |

# Support and partners

The exhibition is made possible by the kind support of the City of Lausanne, the Ernst & Olga Gubler-Hablützel Foundation, the Ernst Göhner Foundation and Polygravia.

The exhibition is produced in partnership with CEPV – Centre d'enseignement professionnel de Vevey; Vivre en fleurs, Bienne; Glass Technology, Meyrin; and CK Mécanique, Cortébert.

Photoforum Pasquart is supported by the City of Biel, the Canton of Berne and the Biel/Bienne-Seeland-Bernese Jura Union for Culture.



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