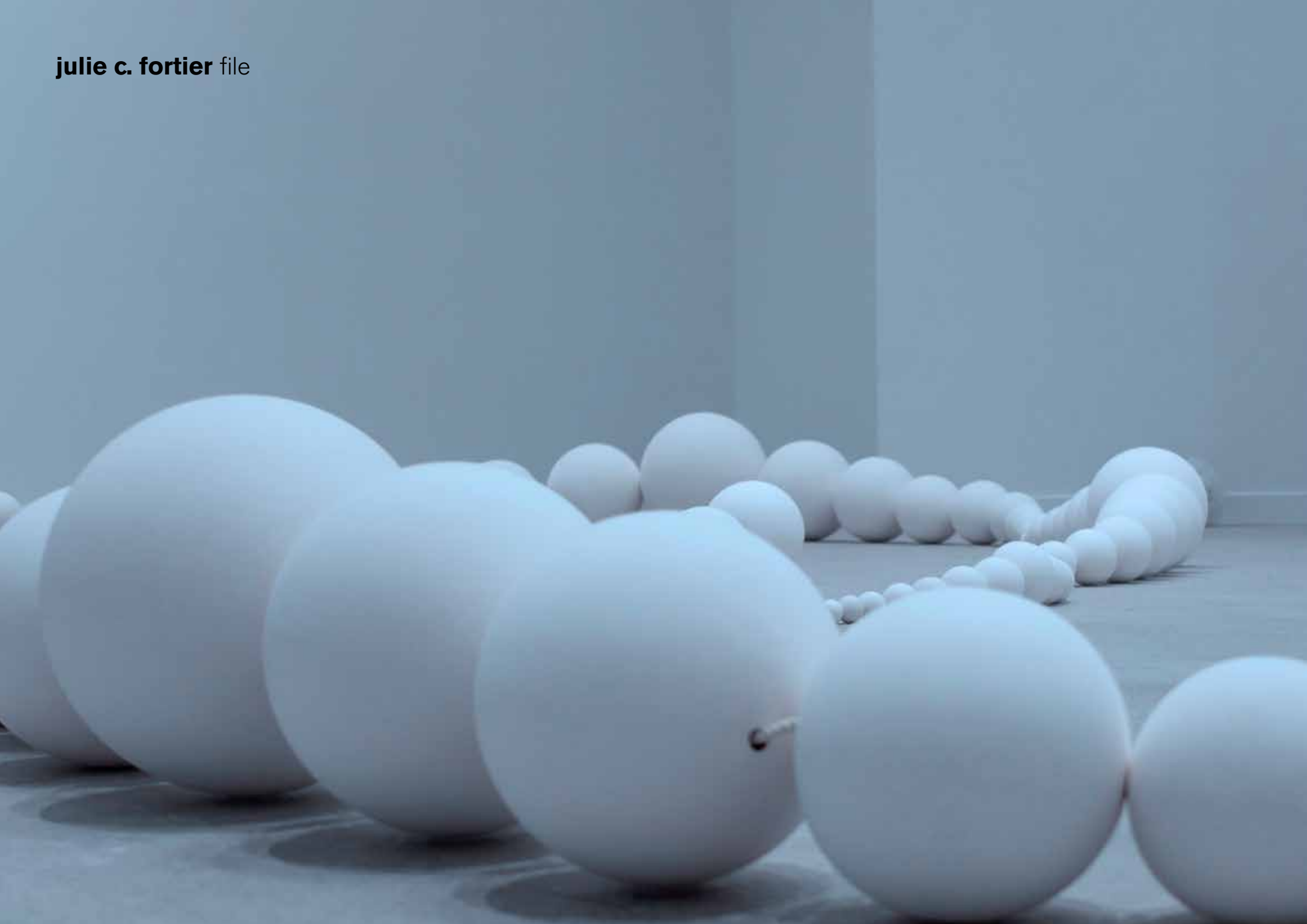


julie c. fortier file



biography

Born in 1973 in Sherbrooke (Quebec, Canada), she lives and works in Rennes.

Julie C. Fortier explores various aspects of time through the highlighting of processes of erasure, hollowing out, and recollection. Since 2013, scents have become her preferred medium. Their mnemonic and emotional power alters the ways in which memory is engaged in the representations and narratives she creates. The fleeting and elusive nature of scents captivates her, as does the paradoxical aspect of an absence that is nonetheless present, invisible yet intimately penetrating. Her work takes the form of perfumes, installations, drawings, and even olfactory performances.

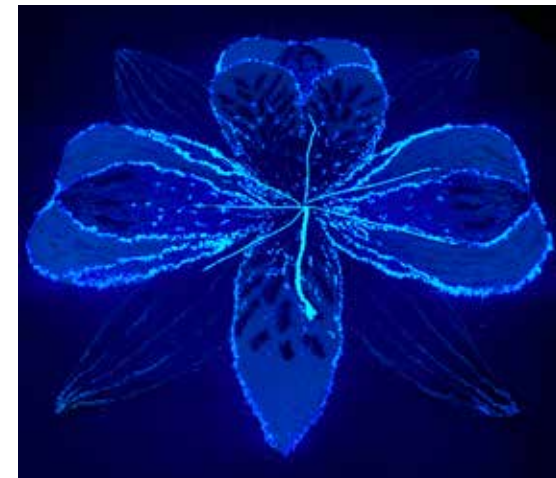
Graduating in 2015 from the Cinquième Sens perfume school in Paris, she primarily formulates using natural ingredients, some of which are sourced directly from the sites of her exhibitions, in order to create portraits of landscapes. She also regularly collaborates with chemist Olivier R.P. David to develop new extractions and explore new characteristics of her ingredients, leading her to constantly renew her approach to olfactory materiality and the relationships woven through it.

Represented by the Luis Adelantado gallery in Valencia, Spain since 2020, her work has been exhibited at La Terrasse art space in Nanterre and the Chapelle des Calvairiennes in Mayenne in 2024, at the Maif Social Club in Paris in 2023, at the Galerie du Dourven in Trédrez-Loquémeau and the Martell Foundation in Cognac in 2022, at L'Été Photographique de Lecture, the EDF Foundation in Paris, and the International Perfume Museum in Grasse in 2021, at Château d'Oiron in 2020, at La Tôlerie in Clermont-Ferrand in 2018, at the Museum of Fine Arts in Rennes in 2017, during Nuit Blanche in Toronto in 2016, at Tripostal during Lille3000 in 2015, and at the Emily Harvey Foundation in New York in 2012.

Clara Muller

Julie C. Fortier
44 rue Alphonse Guérin, 35000 Fance
+33 (0)6 11 41 73 15
julie@juliecfortier.net
www.juliecfortier.net
www.ddabretagne.org/julie-c-fortier
www.instagram.com/juliecfortier
www.facebook.com/juliecfortier

julie c. fortier olfactory textile works



View of *Loving Flowers*, during the exhibition *I Will Follow You to the Border of Your Scent, Where the Light Tears a Little*, La Terrasse Art Space, Nanterre, October 11 – December 21, 2024.

Loving Flowers (Alstroemeria)

2024, Hand-tufted wool carpet, fragrance

200 x 185 x 8 cm, 3 lightings: daylight, ultraviolet light, darkness.

Produced with the support of La Terrasse.

“The overhead perspective offered on this oversized Inca lily transports us into a view that seems to resemble that of winged pollinators. Through this

amplification, the work alters the scale of our perception, both in terms of physical dimensions and in the importance given to this living being and its interdependencies. The soft and fluffy materiality of the carpet invites us to rest on the welcoming body of the flower, just as insects do when they come to feed on its pollen or nectar. And while, in daylight, the subtle colors of this alstroemeria already form

unique patterns on the tufted surface, other signs are revealed to our eyes when the lighting conditions change: the radiations of black light expose lines and spots, which some insects, capable of perceiving ultraviolet or polarized light, use to reach the reproductive structures of the flowers. At the heart of the flower, the artist has also added a fragrance of her own creation, as if to give a voice to this mute lily.”

— Clara Muller



View of *Your Breath is My Horizon*, during the exhibition *I Will Follow You to the Border of Your Scent, Where the Light Tears a Little*, La Terrasse Art Space, Nanterre, October 11 – December 21, 2024.

Your Breath is My Horizon

2024, Olfactory textile installation, 10 silk panels of 146 cm in width x 300 cm in height, beech wood suspender

Produced with the support of La Terrasse

“Long used to relieve ailments and embalm the breath, cloves also have dyeing properties. Here, the artist wanted to exhaust the possibilities offered by

the spice through different mordanting and shading techniques, creating a voluptuous landscape to be traversed in the silk. While the patterns and format evoke the traditional Chinese painting theme of ‘mountain and water,’ this also reminds us that, under the Han dynasty, court officers had to place a clove in their mouth before addressing the emperor.”

— Clara Muller



View of *Feeling the Breath of Color*, during the exhibition *Sentiences, Listening to Color*, Abbey of Maubuisson, Saint-Ouen l'Aumône, March 28 – September 1, 2024.

Feeling the Breath of Color

2024, Olfactory textile installation, 54 silk panels ranging from 85 to 157 cm in width x 300 cm in height, beech wood suspender

Acknowledgements: Emilie Moreau-Métier and Caroline Collet

Produced with the support of the Abbey of Maubuisson

Knowing that sensory perception is multimodal, it engages several senses that influence each other. One might ask about the correlation between

scent, color, and texture. Can scent enhance the perception of colors and textures, and vice versa?

This project offers an experience of multisensory wandering through a multitude of suspended fabrics. These fabrics have been dyed with dye plants, some of which are also used in perfumery, such as myrtle, goldenrod, saffron, chamomile, clove, sandalwood,

broom, quinine, turmeric, pistachio, eucalyptus, etc. The dyeing process through immersion and successive baths has been highly fragrant and generated color gradients and moiré effects. Today, there remains a residual scent from this process. Even though it is subtle, the wandering offers multiple and immersive perspectives at the intersection of olfactory perception, the visual perception of colors, and the haptic perception of the textures of the different types of silk.



View of *The Probable Gravity of Waves*, during the exhibition *The time we need*, Maif Social Club, Paris (FR), Sept 30, 2022 – Feb 24, 2023.

The Probable Gravity of Waves

2023, Olfactory installation, 3 perfumes, 3 hand-tufted wool carpets, 195 x 190 cm, 140 x 150 cm, 200 x 180 cm

Produced with the support of the Maif Social Club and the General Delegation of Quebec in Paris

“The Probable Gravity of Waves consists of three carpets, each representing an island connected by a network of white fibers. It is primarily a way of bringing the question of the environment to the scale of our

home, thus encouraging reflection on how we inhabit the Earth. But the shapes of the carpets also resemble those of the brain. By interpreting brainwaves as a true landscape, the artist offers us a motionless journey, one that speaks as much to the needs for both interiority and exteriority. The olfactory work, distinctively created on each carpet, ultimately forms a collective harmony, reminding us of the need for shared thought in addressing the societal challenges ahead.”

— Anne-Sophie Bérard



The Probable Gravity of Waves

2023, Perfume edition, 4 perfumes in 10 ml bottles

Produced with the support of the Maif Social Club and the General Delegation of Quebec in Paris

The three perfumes from the installation are now offered as a collection of 4 perfumes, with the fourth being a blend of the first three. They are designed as landscapes of waves, linking our relationship with water and our brainwaves, bridging different scales, from our cells to the landscape.

Sleep is a fruity-green-amber fragrance designed as a landscape of Delta & Theta waves. It aims to stimulate cellular regeneration and memory. It activates the production of oxytocin and promotes trust, security, and attachment.

Relaxation is a floral-powdery fragrance designed as a landscape of Alpha waves. It aims to hydrate and soothe the nervous system. It activates the production of dopamine and serotonin. It promotes well-being, joy, and deep awareness.

Vigilance is a woody-aromatic fragrance designed as a landscape of Beta & Gamma waves. It aims to stimulate the immune system. It activates the production of adrenaline and endorphins. It promotes concentration and problem-solving.

Synchronization is a floral-woody fragrance designed as a landscape of synchronized waves. It aims to balance brainwaves. It stimulates synergy between the left and right brain. It reduces mental fatigue and alleviates anxiety.



photos Agence La Lanterne

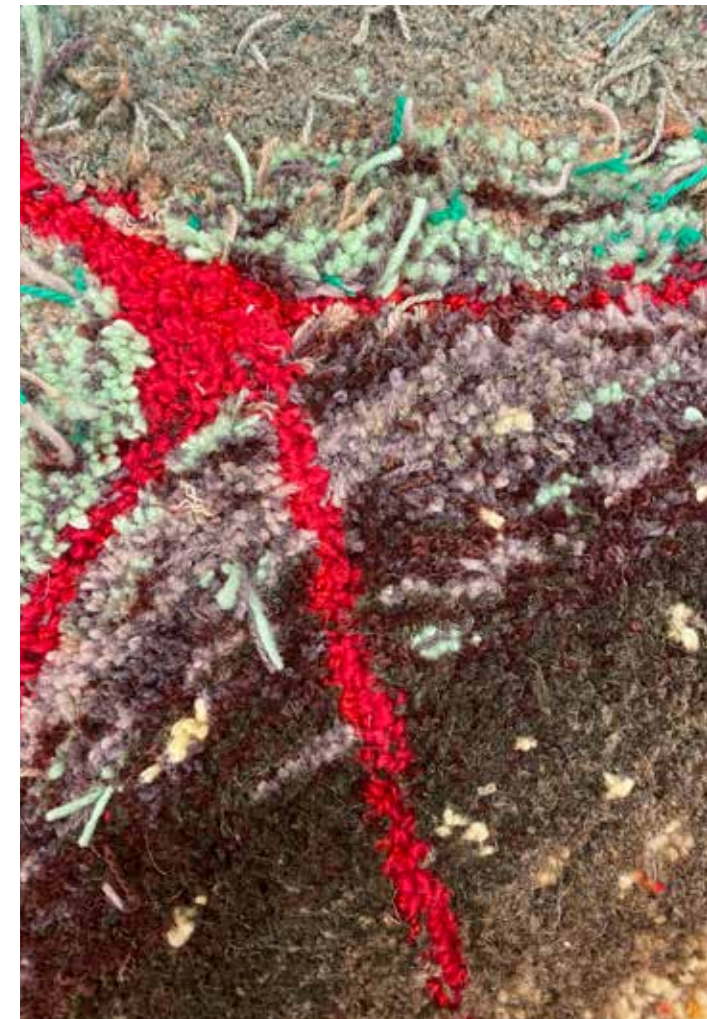
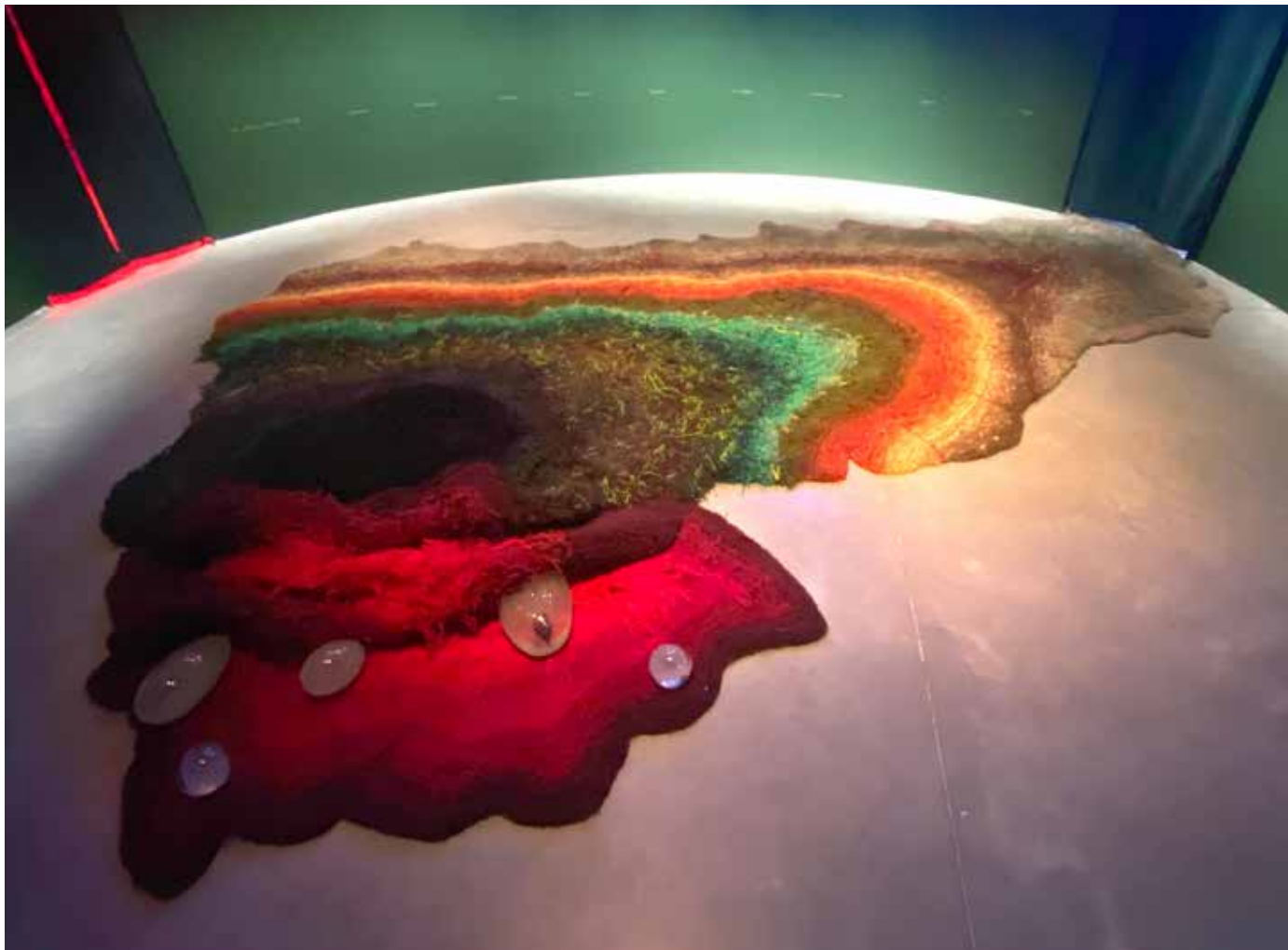
Views of *Tense Expectation* during the exhibition *Feeling the Heart of the Mountain*, La Galerie du Dourven, Trédrez-Loquémeau (FR), June 18 – September 18, 2022.

Tense Expectation

2022, olfactory installation, 2 perfumes, metal carrier, calcite stone and quartz, hand-tufted wool carpet 280 x 500 x 150 cm, text.

Produced with the support of the Galerie du Dourven

Can one wait until one is petrified? Can one wait until one oneself becomes a landscape? Sailors and farmers are familiar with this yearning waiting, turned towards the environments on which they depend. The installation is constructed like a slice of the maritime coast, beginning from its magmatic origin, passing by its granite chaos, its ploughed land and its moors, and finally sliding towards the ocean. Two scents oppose and complement each other, that of the worked earth and that of the crystalline sea.



Views of *Let the horizon salivate* during the exhibition *The end is in the beginning, and yet we continue.*, Fondation Martell, Cognac (FR) April 6 – November 6, 2022

Let the horizon salivate

2022, olfactory installation, 3 perfumes, 5 solid glass seeds, hand-tufted wool carpet 486 x 580 x 30 cm, text.

Glassmakers Jean-Charles Miot and Laetitia Andrigetto

Letter painter Christophe Chagneau

Thank you: Lisa Valencia, Alexandra Bessette and Victor Derudet

Produced with the support of the Martell Foundation, Cognac on an invitation of Nathalie Viot

This installation proposes to adapt elements of landscape to a domestic scale. It takes the form of an olfactory carpet that reveals a coloured pattern of geological strata. Alternating colours, and growing more and more dense and voluminous, as if the ground itself were becoming animal, it allows a glimpse of a hole, out of which poke seeds of stratified glass. Three scents punctuate this landscape-carpet, mingling in

the exhibition space according to users' movements; an invitation to go on an immobile and comfortable journey.

The circulation of odours summons other spaces, ghosts, memories in those who let themselves be immersed, sketching a singular geography of the interior for each individual.



Burning patience
I feel what is no longer here
Between dog and wolf
Let the horizon salivate

2022, 4 multiples of perfumes, each in a hand-sewn woollen case
 50 ml, 12 copies of each
 12 ml, 36 copies of each
 thanks to Maloù Thérin and Alexandrine Trolé
 Produced with the support of the Martell Foundation, Cognac

Patience ardente, presents green, fresh and aromatic notes of crushed leaves enhanced by the acidic and bitter odour of grapefruit skin. Contrasting bursts of blackcurrant, at once dusky and luminous, fruity and vinous, lend it depth.

Je sens ce qui n'est plus là offers a heart of yellow flowers with notes of pollen, honey, and buttered

brioche, at once mellow and gourmand.

Entre chien et loup is more muted, with woody facets, built mainly around an oakwood absolute, warmed by the soft, hot, dry flames of opoponax and benzoin.

Que salive l'horizon is a subtle blend of the three previous perfumes. It recalls a forest in winter with soft hints of wood, enhanced by resinous and sparkling notes that open to a warm and luscious heart of honey and pollen.



Views of *And the Beasts have arisen from the Mountain* during the exhibition *Like a Drowsy Shiver*, Micro-onde Art Center, Vélizy Villacoublay (FR), January 27 – March 24, 2018.



And the beasts have arisen from the mountain

2018, olfactory installation, 9 fur coats, 9 wooden racks, 9 porcelain necklaces, 9 perfumes, each coat is 50 x 75 x 200cm

Produced by the Vélizy Villacoublay Micronde Art Center (FR)
thanks: Olivier R.P. David and the CCE laboratory of ENSA Limoges

Nine used fur coats are placed on fragile stands and strewn around in space. Each is adorned with a pearl necklace from which emanates an odor. To make them, I respond to the clues given by each coat: the type of fur, its

traces of wear, the inscriptions on the label, the peculiarities of the cut and the olfactory residues. I have tried each time to paint a portrait of the women who could have worn them. In new condition, fur coats have a great value that depletes almost entirely when used. The volatile nature of value, in the image of desire, speaks volumes about these objects that we inherit. The uncomfortable odour contributes to the discomfort.

julie c. fortier, olfactory drawings and paper installations, textual works.



View of *Stories of Winds* during the exhibition *Le Dourven in caravan*, Le Dourven Art Center, Loquémot, July 6 – 24, 2024.

Stories of Winds

2024, 4 olfactory drawings on 300 g scented paper, oak frame 53 x 38 cm
Produced with the support of Le Dourven Gallery

Histoires de vents was produced as part of the touring exhibition of the Dourven Gallery in the summer of 2024. Following the Ciaran storm, the gallery was

deprived of its exhibition space for over a year. The four drawings tell different stories of the wind: from the breeze to the swell, to turbulence, and finally to the gust. The texts printed in white on the white paper are revealed by the colored perfumes that are sprayed day after day. These perfumes were formulated from the maceration of plants gathered from the Dourven site, offering a color chart of this unique landscape.



View of *Colored Waters* during the *Captive Colors* exhibition, Art Center La Chapelle des Calvairiennes, Mayenne, Nov. 15 - Dec. 15, 2024.

Colored Waters

2024, 5 olfactory drawings, pine frame 53 x 73 cm

Perfume edition, 5 perfumes in 10 ml bottles

Produced with the support of the Abbey of Maubuisson and the Chapel of the Calvairiennes

Five perfumes have been created using ingredients used to dye the fabrics of the *Sentir le souffle de la couleur* installation, giving a smell of their colors.

Green offers a fresh and crisp scent of glazed leaves. The aromatic notes of sage and angelica are supported by laurel, juniper berries, and mate, giving a rather dry green scent.

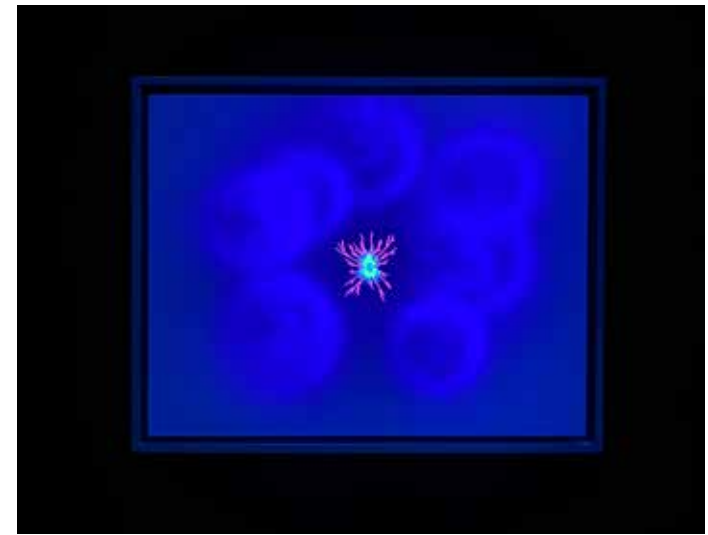
Yellow is composed of extracts from enchanting yellow flowers such as artichoke, goldenrod, broom, and narcissus, enhanced by myrtle, turmeric, and citron, resulting in a perfume that is both honeyed and tart.

Orange presents a sharp, luminous scent that is almost iridescent. Sweet and bitter orange is the highlight, supported by the fruity notes of chamomile and the spices of cardamom and saffron.

Red is an incandescent perfume of clove dressed in mastic and incense, offering a burning and enveloping fragrance.

Violet is a perfume with sweet and floral accents, based on lavender, bergamot, and violet notes, supported by the spiciness of pink peppercorns and the floral scent of Ho wood.





View of *The Loving Flowers* during the exhibition *I Will Follow You to the Border of Your Scent, Where the Light Tears a Little*, Art Space La Terrasse, Nanterre, Oct. 11 - Dec. 21, 2024.

The Loving Flowers

2024, 9 olfactory drawings, 44 x 54 cm pine frame.

9 perfumes, 3 types of lighting: daylight, ultraviolet light, darkness.

Produced with the support of La Terrasse.

“By examining the ingredients of her perfumer’s palette under black light, Julie C. Fortier discovered that many of them, under these conditions, triggered unexpected color perceptions. It is thus, guided by chromatic

proximities between raw materials, that she created nine fragrances whose hues only reveal themselves outside the solar spectrum. Each of these drawings, to be approached first by the nose, is inspired by a flower that lacks fragrance but possesses other qualities. Besides the color – given to the drawing by odorant substances extracted from other plants – black light also reveals the patterns of nectar guides specific to each chosen flower. These guides, sometimes

invisible to the human eye, help insects in their search for nectar and take very diverse forms depending on the plant families and species: concentric circles, radial lines, dots, or patches of varying size and density, etc. In the absence of fragrance emanating from their corolla, these signals sent by the flowers to their allies prove all the more necessary for the maintenance of their mutualistic relationships.”

— Clara Muller



View of *Citrus Mundi* during the exhibition *On the ground, Group Show*, Luis Adelantado Gallery, Valencia, May 25 – Sept. 15, 2020

Citrus Mundi

2020, Seven olfactive drawings on 300 g perfume paper in a circular cherrywood and brass frame, 70 cm in diameter

Collection Inelcom Foundation

Citrus Mundi is a series of seven olfactive drawings, each of which evokes a family of citrus fruit: citrus paradisi (pomelo, grapefruit), citrus medica (cidro, citron), citrus sinensis (naranja, orange), citrus reticulata (mandarina tangerine), citrus auratiifolia (lima acida, acid lime), citrus lemonum (limon, lemon), citrus hystrix (lima makut, makrut lime).

The perfumes were designed after a visit to the Todoli Foundation, which houses more than four hundred varieties of citrus. Each drawing attempts to recreate the scent of the respective fruits, as well as that of a tree that grows in a specific region between the mountains and the Mediterranean coast. The scent of the fruits is in harmony with the aromatic odours of the garrigue, the Mediterranean scrubland: thyme, rosemary, pistachio mastic, pine, laurel, juniper, and myrtle, as well as the marine notes of the

Mediterranean.

"We always run after the setting sun, most likely to keep the night at bay. Certain travellers by sea, others across the mountains. A voyage is always rough, but each landscape imprints itself on us, nourishes us and softens us. With every new environment, we adapt, we mix. Then others go somewhere else, diversify again. Today we are innumerable. We have gone around the whole garden, it is not what we see it as, it is as we believe it to be: a paradise."



Views of *LUX* during the exhibition *Time as Horizon*, Château d'Oiron (FR) July 11 – October 31, 2020



photo Charly Muller

photos Aurélien Mole

LUX

2017-18, 12 perfumes, circular wooden frame 70 cm diameter, white perfume paper printed in white.

Satrted during the research Laboratory Arts & Aliments, Esba Talm Angers for the project *Nutrisco & Extingo* and developed for the exhibition *Le Temps pour Horizon* in Le Château d'OIRON 15 juillet - 15 octobre 2020

LUX is a perfume-portrait of the gardens around Oiron Castle every month of the year. It is made from the plants picked in its gardens month after month. Using plants that are not necessarily in their olfactory climax and which could be the residues of the gardener's passage gives a singular perfume, but it reflects above all this relation to the light from which plants derive their energy. Like a cyclical journey through space and time, the perfumes evolve over the months, creating colored clouds and drawing us along in their wake.



Views of *Wildscreens, Red Maple*, during the exhibition *Wildscreens*, Florence Loewy by artists, Paris (FR) April 19 – June 7, 2014

Wildscreens

2014, The Red Maple

2014, The Linden

2014, The Charred Cedar

olfactory drawing on 300 gr perfume paper, framed in a silkscreened plexi-glass box, 55 x 75 cm

Wildscreens is a series of olfactory drawings developed from a short autobiographical text telling a precise olfactory memory of a tree. This text is silkscreened on a sliding door to be able to feel the different perfumes soaked on a sheet of white perfume paper.

photo Aurélien Mole



Views of *Sap and Blood*, during the exhibition *Wildscreens*, Florence Loewy by artists, Paris (FR) April 19 – June 7, 2014

Sap and Blood

2014, bookmark, N & B laser printing on perfume card 300 gr perfumed with 2 perfumes, 4.5 x 14.25 cm, editions 100 copies

Sap and blood is a bookmark edition reminiscent of a memory. It is scented with a fragrance of sap and a smell of blood. The 100 bookmarks are scattered in the books of the bookstore.

photo Pierre Courtin



Views of *Male Habitus* during the exhibition *On Both Sides of the Broken River*, Cultural Center Le Volume, Vern-sur-Seiche (FR) November 8 – December 18, 2017

Male habitus

2015, black and white laser printing text, 50 ml perfume sealed with black wax, plastazot foam, photo archive box, 21 x 30 x 3.5 cm, single copy reduced size for the confidante: 2.5 ml perfume sealed with black wax
Produced with the help of the DRAC Bretagne

Reconstitution of the scent of the disease from a confidence collected.



photos Mathilde Giron

View of Effervescence during the Expérience #17 "For Ever" exhibition, Pommery Estate, Reims (FR), May 2023 – May 2025.

Effervescence

2023, olfactory installation, 4 perfumes, 25,000 perfume touches, 280 x 600 cm

Produced by Julie C. Fortier for Vranken Pommery Monopole
Thanks to Maëlle Adi, Maeva Moratille, Émile Levrey, Lu Fengyue, Elisa Mazereel

Effervescence is an installation that offers a pattern of bubbles made with thousands of perfume blotters, painstakingly glued one by one to the wall. Along

with this tactile and visual vibration, four specially composed scents are added. These were created using aldehydes, a family of specific ingredients in perfumery. While they are synthetic products, they can also be found in nature. They are very powerful and, regardless of their own scent, give a remarkable diffusion and radiance to compositions. Here, four directions were chosen to translate this state of effervescence and carefree lightness that we all need so much. The first is light, like the morning breeze

drying laundry in the rising sun. The second, more floral, recalls lilac and lily of the valley—flowers whose scent lifts us from the winter stupor. The third, more citrusy and luminous, oscillates between orange blossom and sweet orange juice, all warmed by incandescent incense and gourmand opopanax. The last, rounder and more gourmand, has cinnamon notes that the very dark roses can exhale in the evening when the sun sets, like a final languid sigh before nightfall.



Views of *Dissolve the landscape* during the exhibition *To Smell the Heart of the Mountain*, La Galerie du Dourven, Trédrez-Loquémeau (FR) June 18 - September 18, 2022

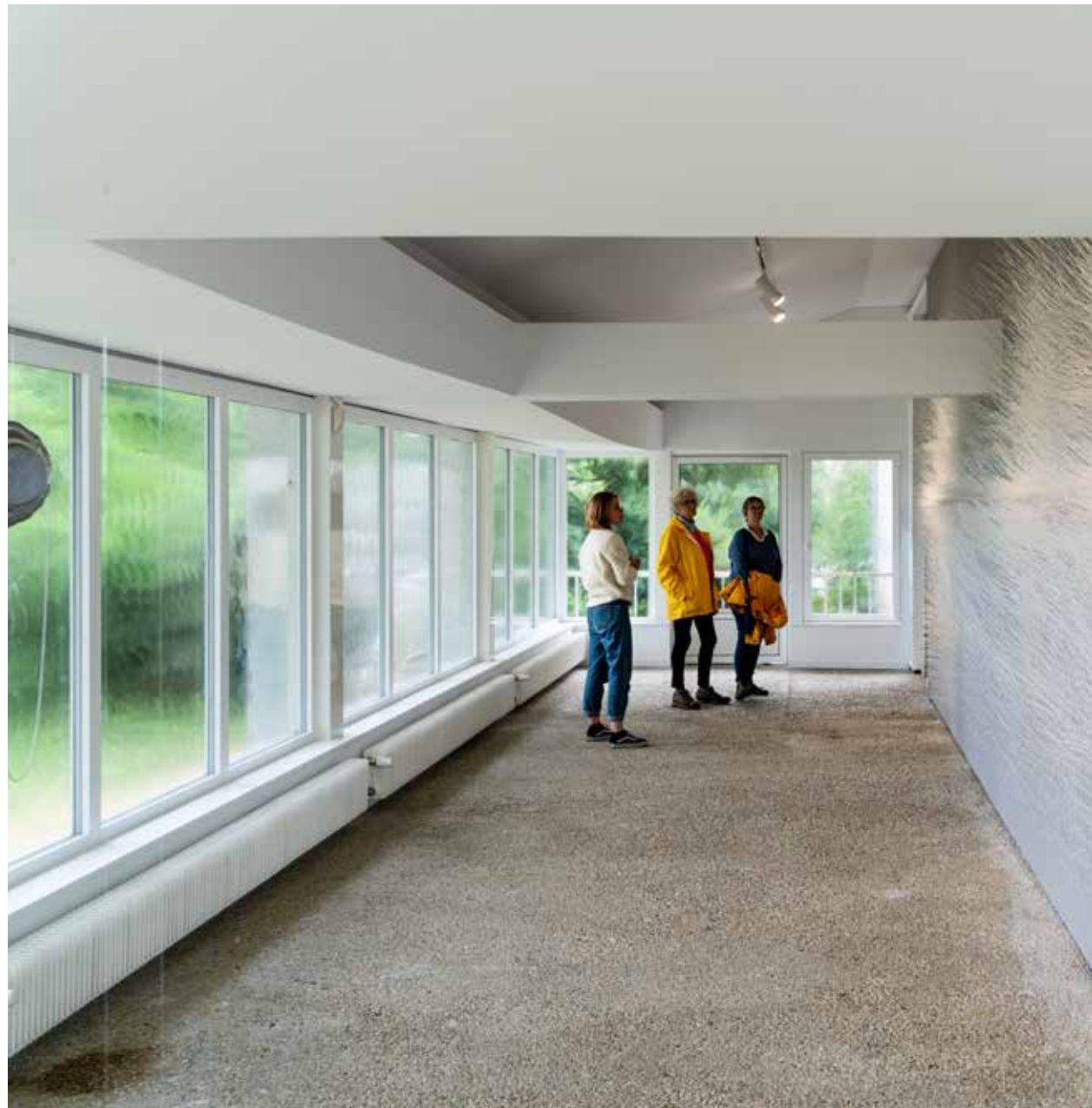
Dissolve the landscape

2022, olfactory installation, 4 perfumes, 40,000 perfume keys 872 x 450 cm

Produced with the support of the Galerie du Dourven

When mist invades a landscape, it plunges us into a nebulous blindness that brings its odours to the fore. Here, four scents punctuate a cloud of perfume

blotters; they were designed from plant samples harvested in the Dourven park. The first is green and watery, the second an animal floral with notes of honey, the third is woody with a rising head of cypress and a warm, enveloping sylvan heart, and the last has a smell of fresh hay.



Views of *Dissolve the Landscape* during the exhibition *To Smell the Heart of the Mountain*, La Galerie du Dourven, Trédrez-Loquémeau (FR), June 18 - September 18, 2022

Dissoudre le paysage (Dissolve the landscape)

2022, Vaseline intervention in the windows.
Produced with the support of the Galerie du Dourven

The windows in front of the installation of the perfume keys were coated with a thin layer of Vaseline, applied in circular movements in order to distort the landscape.



Views of *The Revenge of the birds* during the exhibition *The Revenge of the birds*, Rurart, Rouillé (FR) March 29 – June 25, 2019

The revenge of the birds

2019, olfactory installation, 25,000 black perfume blotters, 1 perfume
Produced with the support of Rurart.

The sacrificial fumes were offered to the gods to feed them or to communicate with them. They were also meant to cleanse bodies and spaces during healing rituals. This olfactory installation composed of thousands black perfume blotters features hairs, feathers, a cloud, swirls of smoke or a murmuration of starlings. The blotters diffuse a smell of aromatic smoke in the room made from ingredients traditionally used in fumigations such as tobacco, cedar, sage, sweetgrass and incense. A becoming-smoke of birds that reminds us of their strength and at the same time their fragility.



Views of the exhibition *The Untouchables*, La Crypte d'Orsay (FR) March 8 – April 8, 2018

The Untouchables

2018, olfactory installation, 50,000 black perfume blotters, 2 perfumes
Produced by La Crypte d'Orsay (FR)
thanks: DR Olivier R.P. David, Clara Hamandjian, Agnieszka Kraozowicz,
Gabriella Lopez, Alice Quentel and Sybille Raphael

"Designed specifically for The Crypt of Orsay, The Untouchables offer an olfactory installation. Thousands of black perfume touches cover the central pillar and compose a strange hairiness that spreads to the ceiling. It plunges us into a phantasmagorical universe, the tales of

childhood and these hairy monsters, carpeted in the bed of the imagination. The perfumes are made from rare sources. Prescribed because of their allergenic potential (ambergris, raw bergamot, karanal, etc.). The two 'untouchable' perfumes invest The Crypt with a confusing familiarity. And it's the power of the scents that turn an ominous scruffy disturbing creature into a comforting soft toy, as if it were now possible to caress the unfathomable scent of our memories. "Rémy Albert

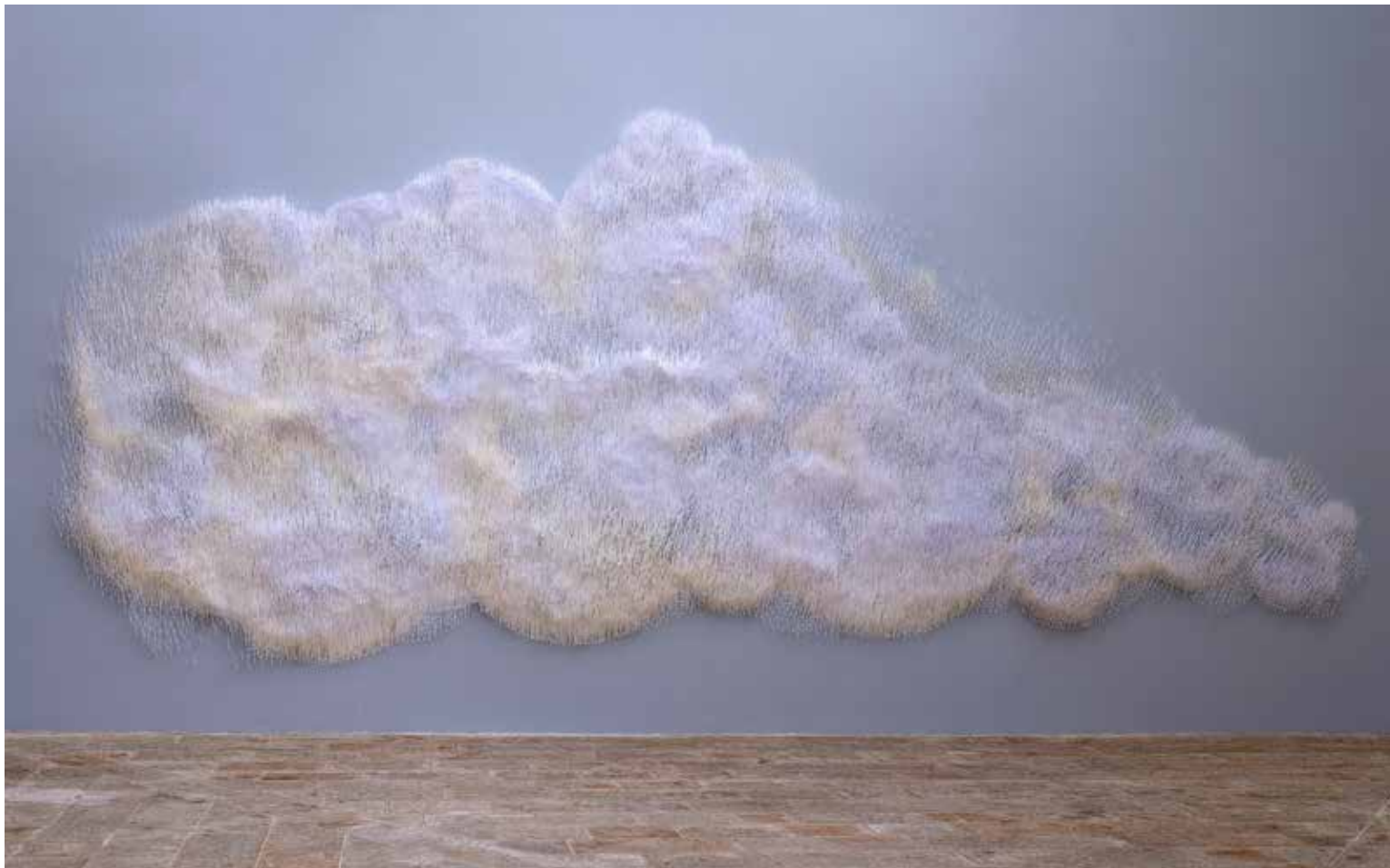


Views of *Horizon* during the exhibition *Architextures de paysage*, Château d'Oiron (FR)
curators Maryline Robalo et Marie Cantos, March 25 – June 4, 2017

Horizon

2017, olfactory installation, 10 000 perfume blotters, 6 perfumes, variable dimension

Horizon deploys in the exhibition space a line of perfume blotters that interferes between the works. Some of them are imbued with different smells, so as to recreate a walk in the forest. Odors move with the movement of the air, sometimes a green odor tickles us, then another wetter calls us, an odor of earth, humus, or an animal seems to follow us and escape us.



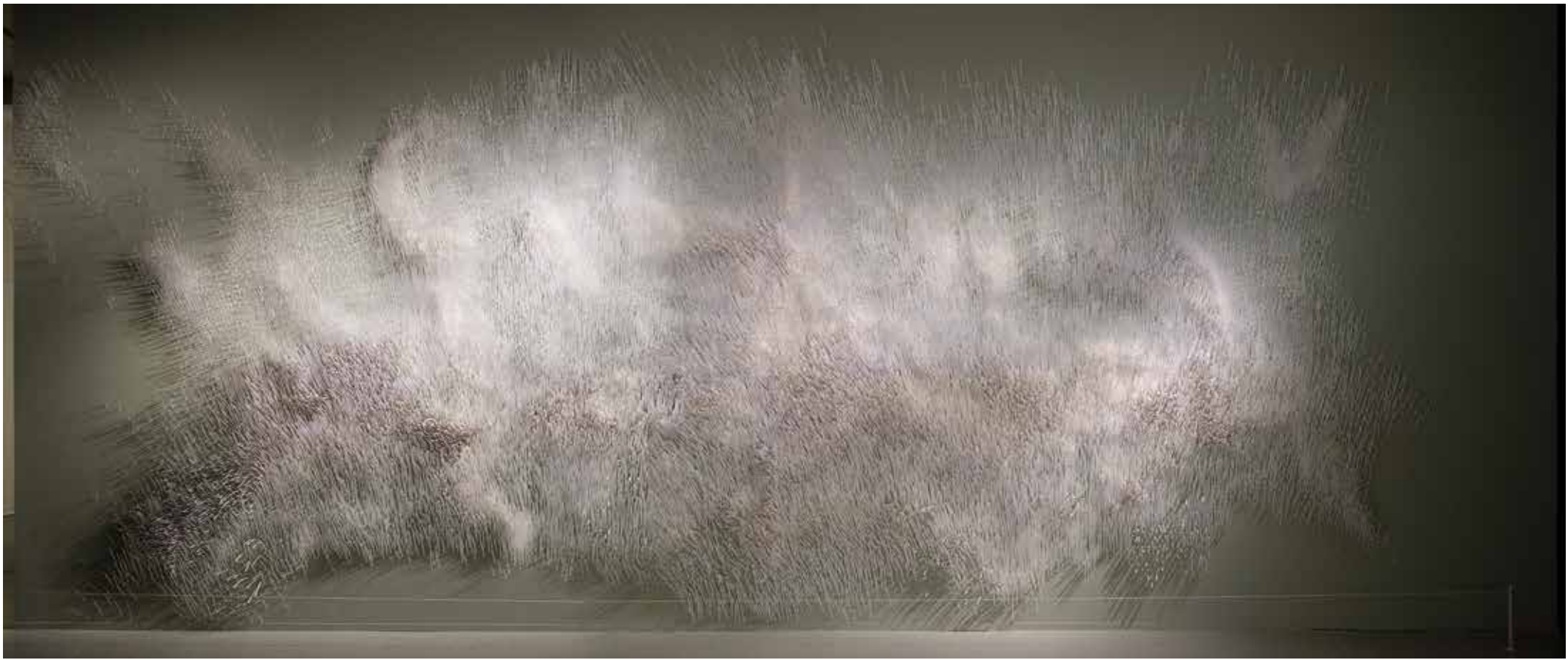
Views of *Ascension* during the exhibition *It was a dream that was not a dream*, Musée des Beaux Arts de Rennes (FR) September 30, 2017 – February 4, 2018

Ascension

2016-17, olfactory installation, 150,000 perfume blotters, 4 perfumes,
1200 x 600 cm
thanks Louise Déry, Pierre-Olivier David and Fabien Vallos
curator Anne Dary

This installation proposes an olfactory landscape to walk

with to inhale and discover four smells successively. The first evokes a threatening black sky with notes of smoke, leather, plastic and tar. The second blows a gray wind laden with rain, smog, dust. The third, cooler, is reminiscent of a pink morning, damp greenery and earth. The last, suggests a white haze, opaque and motionless.



Views of *The Hunt* during the exhibition *You must change your life!*, Tripostal, during Renaissance of Lille 3000 (FR)
September 27, 2015 – January 17, 2016

The Hunt

2014, olfactory installation, 100,000 perfume blotters, 3 scents
900x 450 cm

This installation covers the entire wall with scent blotters to recreate a meadow or fur. Three very dense areas at

nose height receive three different scents. The first is the reconstitution of a wet meadow, the second is an odor reminiscent of the warm coat of an animal, and the last is the reconstitution of the smell of blood. The three scents challenge the perception and interpretation of the abstract landscape created by the blotters.



Views of *The Hunt* during the exhibition *Vertigo*, Centre d'art Micro-onde, Vélizy Villacoublay (FR) April 28 – June 30, 2014
Here the installation count 80 000 perfume blotters, 600 x 700 cm



Views of *The Ember Eyes* during the exhibition *Wildscreens*, Luis Adelantado Gallery, Valencia (ES) January 25 – March 29, 2019

The Ember Eyes

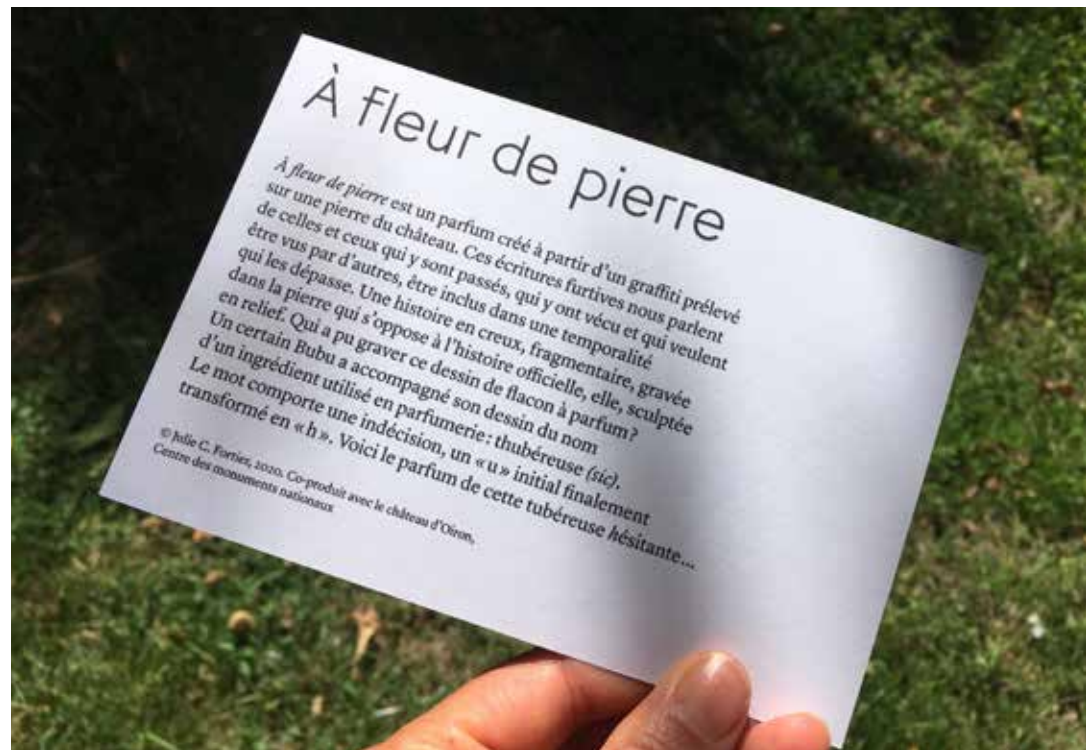
2019, olfactory installation, 1 perfume, vinyl text

This installation diffuses in space a smell of hot ember and undergrowth. The spectator crosses the space to read the text on the back wall making a first experience of the smell. After having read the text, his experience is transformed,

the story read is superimposed on the first olfactory impressions.

«We had a terrain on the edge of a lake where we would camp in the summer. It was the last one at the end of a dirt path. At the end of the bay, after the marshes, reigned a mountain whose bare cliff faced the lake. When night fell, we built a large fire. The coyotes were howling. It seemed unreal to me, and the shadow of the cliff made it even more

worrying. I watched the cliff, afraid to see its ember eyes. I don't remember who told me that story; it was probably my father. Recently, I learned that the English name of that bay means "dark red gemstone." Is it a reference to the story of the ember eyes? In the fall, when we were climbing the mountain, I was hoping to see the coyotes. Since then, I have tried to go back twice, but I have never managed to find the path again. It is marked out, and yet I get lost.»



A fleur de pierre

scented postcard, scented varnish and B&W offset printing on 300 gr perfume paper, 10 x 15 cm

co-produced with Le Château d'Oiron, Center des Monuments Nationaux

The stone not only reveals to us a geological history, a technical history of its exploitation, but it is also the support for furtive writing: the graffiti present in all the buildings of the castle. They tell us about those who have been there, who have lived there and who want to be part of history, but

here it is hollow, carved in stone, fragmentary ...

From the inventory of graffiti only one was chosen because it has a design of a perfume bottle and the name of an ingredient used in perfumery: tubéreuse (sic). Here written with an H, it's about imagining the scent that could have filled this bottle. What could this tuberose be with an H? Each scent card is printed with this graffiti taken from an exterior wall of the castle and scented with the scent of tubéreuse (sic) created for the occasion.

Like a blond stone exposed to the wind and heated in the sun, our tuberose is luminous, vertical and distinguished. Its warm and velvety scent like a skin betrays the excess of the night with notes of coffee, tobacco and chocolate. Skillfully dressed in narcissus and spicy carnation, it swirls like a beast's fleece. She moves, she dances until she is exhausted. His last sigh exudes notes of vetiver, patchouli enhanced with the spicy tip of elemi.

Fantasmies & A Fleur de Pierre & Le Temps pour Horizon

no1 cologne accord

no2 jasmine-iris-sandalwood accord

no3 rose-violet-patchouli accord

A Fleur de Pierre, floral-gourmand accord

Le Temps pour Horizon, marine-spicy accord

2020, perfume edition, 10 ml in a cardboard box with laser print in black & white

Co-produced with Le Château d'Oiron, Centre des Monuments Nationaux

Fantasmie No. 1 is a floral aromatic perfume. A cheerful woman strolls through the garden as a storm rumbles in the distance. She enjoys the flowers of the mock orange bending under the rain. She inhales the scent of neroli adorned with the aniseed freshness of angelica. The plants gleam and crackle under the downpour, while she stays dry under her enormous umbrella.

Fantasmie No. 2 is a floral spicy perfume. A woman rests by the crackling fire. Falsely languid, her scent of jasmine advances like a supple panther with an intoxicating breath. She stretches and envelops us with spicy notes of cinnamon, clove, and ginger. Then, she nestles into velvety sandalwood, polished by the resins of styrax and opopanax.

Fantasmie No. 3 is a floral woody perfume: A radiant woman returns from the garden, arms full of intoxicating roses. She twirls, her cheeks flushed with her enthusiasm. The swirl of her light fabrics fills the air with the freshness of wind through trees and earthy undertones. A final sigh of petticoats leaves a mixture of violet, iris, and a bright touch of saffron floating in the air.

A Fleur de Pierre is like a blonde stone exposed to the wind and heated by the sun. Our tuberose is

luminous, vertical, and distinguished. Its warm, velvety scent, like skin, betrays the excesses of the night with notes of coffee, tobacco, and chocolate. Expertly dressed in narcissus and spicy carnation, it moves like the coat of a wild beast. It sways, dances until exhaustion. Her final sigh exhales notes of vetiver, patchouli, and a sharp note of elemi.

Le Temps pour Horizon was built around a molecule: dimethyl sulfide, which has the unique ability to smell like sea spray when highly diluted. This molecule, produced in part by phytoplankton, plays a key role in cloud formation and climate balance. Surrounded by natural ambergris, wheat absolute, and menthol, its scent is fresh and spicy, enhanced by immortelle absolute. It opens up to a horizon, a space, a breath that feels both tangible and unattainable. Two temporalities oppose each other—one unchanging, the other fleeting.





Views of *The Collection* during the exhibition *A time for boldness and commitment - From their time (5)* – French Private Collections in the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, March 12 – May 8, 2016

The Collection

2016, perfume spray on silk pouch
eau de toilette edition, mouth-blown glass bottle 60 ml, in silk-screen
printed cardboard box 14.5 x 14, 5 x 4.2 cm, with a text of Julie Portier
serigraphed on tracing paper, hand-rolled silk pouch,
edition of 25 + 5 EA

Realized with the generous support of Alain Le Provost

Acknowledgments: Dr. Olivier R.P. David, Lavoisier Institute, University of
Versailles and Aptar Beauty + Home

Collectors sometimes have funny ideas. Like those of creating a perfume called the collection can be a stimulating source of paradoxes. Perfume is by nature volatile, but this time, I wanted it to be extremely fleeting, elusive or dazzling as it is, for me as an artist, the compulsion of the collector. Thanks to the chemist Olivier David of the Lavoisier Institute at the University of Versailles, I discovered a panoply of molecules usually abandoned by perfumers.

Too ephemeral or difficult to master, they constitute a part of the composition that offers a fugitive olfactory experience. Indeed, this perfume, to touch and feel in a white silk pouch, has an extremely limited duration. After 5 minutes it will have vanished leaving only a ghost. It will necessarily recur to renew the intensity of the experience.



Views *Tiranny of Distance Throught Language* from the exhibition *Tiranny of Distance*, an exhibition between TALM-Angers (FR) and Tinflats Los Angeles (US) curators Art by translation and Flax, November 8 – 30 2018

Tiranny of distance through language

2018, olfactive installation, table, pen, printed perfume blotters, 3 perfumes, variable dimensions

Produced by Art by Translation research Laboratory

This project was realized for an exhibition taking place

simultaneously in Angers and Los Angeles. A first perfume was proposed in the two exhibition spaces. In each place, it was presented on a table facing the other place of exhibition. The spectator was asked to write on the table their impressions about the perfum and its ingredients. From the responses obtained in Angers a second perfume

was made and sent to Los Angeles. From the responses obtained in Los Angeles a third perfume was made and sent to Angers. The answers obtained and the perfumes thus produced point out the cultural gap that comes into play in the reception of a work.

A photograph showing two women sitting on a wooden bench. The woman in the foreground is wearing a blue long-sleeved shirt and a floral vest, and is writing on a piece of paper with a blue pen. The woman behind her is wearing a grey sweater and a dark patterned vest, and is also writing on a piece of paper with a white pen. They are both looking down at their papers. The background is a plain, light-colored wall.

2016, olfactory performance
Produced as part of Marcher, Camper, Flotter organized by think think think,
Nantes, 27th to 29th May, 2016
Design and manufacture office: Nastassia Erhel and Julie Guerry
Acknowledgments: Yoora Jeong, Anne-Marie Da Costa Lopes

received will confide to me. In this confidence, I try to reconstruct an olfactory memory by presenting different scents and odours associated with the many steps that punctuate a hike. Walking and immobility are at the heart of memory, these bouquets can be simple materials drawn from my olfactorium or perfumes that I created during my projects. They are sensed successively according to the exchanges and constitute a singular olfactory ecosystem each time.



Views of *Cartel* from the exhibition *Cash check or charge*, Arondit Gallery, Paris (FR) June 10 – July 14, 2017



Cartel

2015, Spray perfume on labels, B & W laser printing on perfume card.

Eau de Parfum edition, 50ml, cardboard box, N & B laser printing
11.3 x 7 cm, edition of 25 numbered and signed copies

Cartel is a perfume that accompanies the viewer when visiting the exhibition. It is likely to exercise some control over the people who surround this tour of the exhibition. The viewer is invited to spray a scent on a card that

makes a mobile wall text office. The scent invades little in the exhibition space according to the movements of the audience.

Cartel has been painstakingly developed taking into account the inhalation effects of each of the ingredients embedded in its formula. Composed of more than 95% of premium raw materials, the formula of this perfume is a luxury that can be found in the perfume market. The edition

is a 15% eau de parfum which is optimal to hold on the skin and offer a haunting awakening.

Its head, rising and medicinal, has notes of citrus, camphor and resins. It promptly infers a heart freneringi scent of flowers and aromatics.

Deep complex tones of spices and wood support the composition with powdery and balsamic notes modulate and shine through.



Herbography

2017-2018, collective work with Florian Reigner, Julie Pécune and Raphaël Courteville directed for the Festival des Fabriques at Jean-Jacques Rousseau Park, Ermenonville (FR)

7 perfumes on printed perfume cards 10 x 15 cm presented in a pop-up factory.

Herbography is from a sample taken on July 14th. We sniffed around the garden to extract odors and colors. After

identifying the plants, we chose onions, ground ivy, common oregano, meadowsweet, suaveolens mint, mugwort and purple loosestrife that we picked at dusk and dawn. The latter on a sort of walk, a stroll, a break, a primer for storytelling and dialogue. They were presented to the public in a pop-up factory deployed for the occasion. The smells were given to smell on perfume cards including drawings representing the parts of the park where the plants were picked.



Views of *Oracle*, olfactory performance during *Art Brussels*, Spain Embassy, April 24, 2019

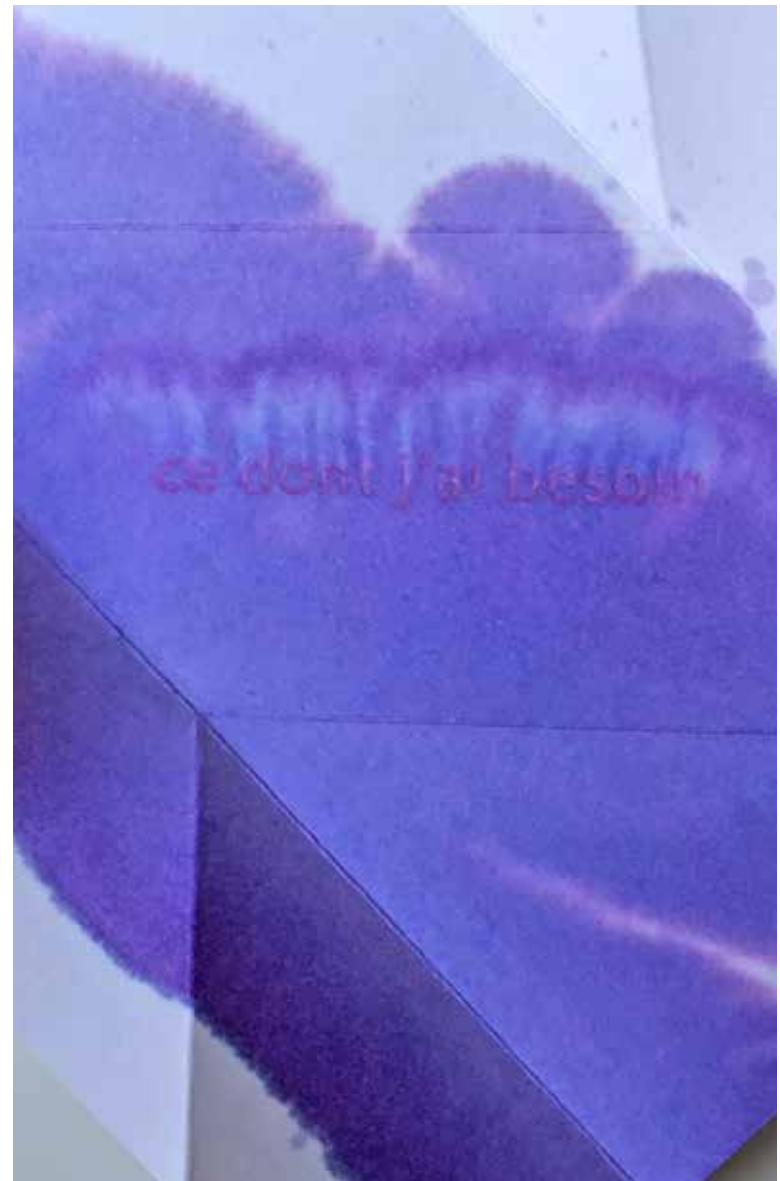
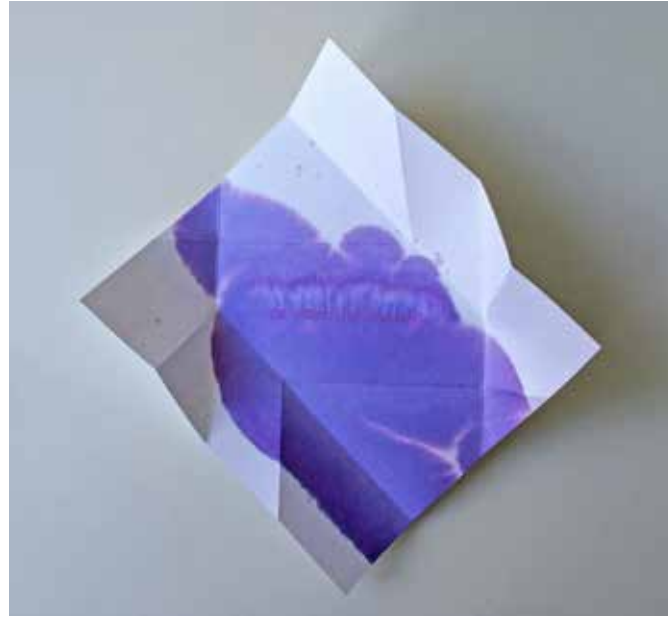
Oracle

2017, olfactory work, 5 perfumes in 5 bottles mouth-blown at the CIAV Meisenthal, presented in a wooden box 11 x 16 x 40 cm, 9 x 140 mm perfume blotter, digital printing in reserve.
edition of 3 + 1EA.

produced by Pôle Art.santé and the University Hospital of Rennes

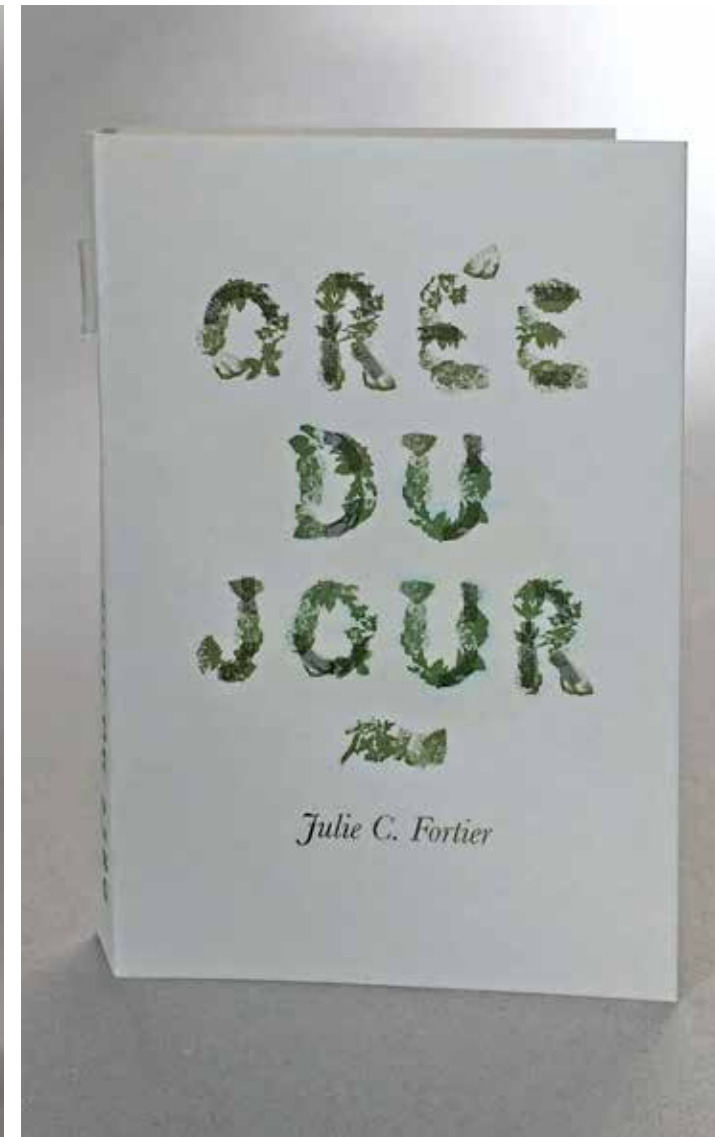
Oracle is composed of five colored perfumes presented in mouth-blown bottles within a case. The viewer is invited to pick a blotter and dip it into one of the five perfumes offered. The

color of the perfume reveals the cryptic text printed in reserve on the blotter. The encounter between color, scent, and text becomes the basis for reflection and opens up a discussion, an exchange.



2017, edition, 5ml bulb in paper envelopes, offset and digital printing,
15 x 15 cm.
edition of 225
Typography © Jocelyn Cottencin

In the edition, the buyer is invited to break the bulb and spread the colorful perfume inside the envelope to reveal the oracle. There are 93 different oracles and 5 flavors: red, purple, brown, blue and green, each combination is unique.



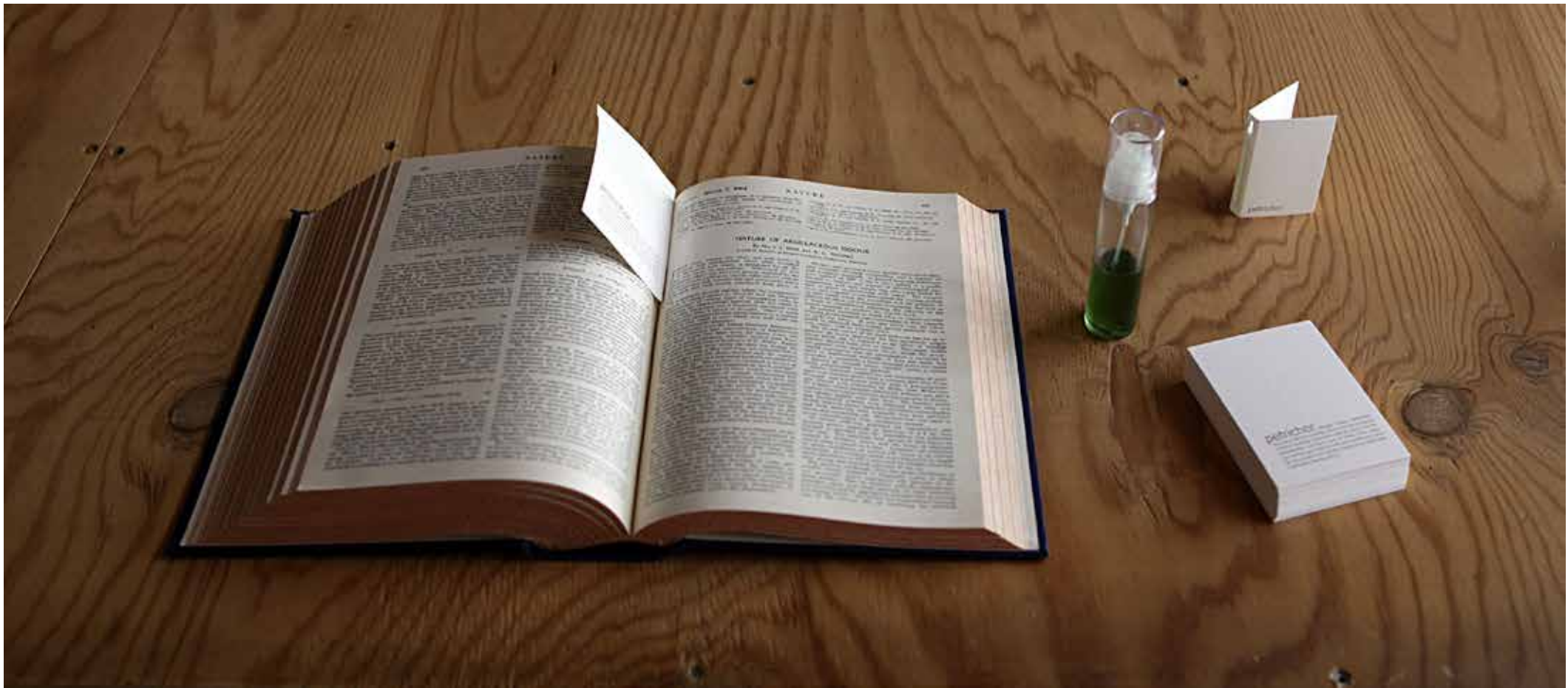
Daybreak

2016, perfume in three exhibition bottles, 500ml, edition of 3, produced by 49 North 6 East - Regional Contemporary Art Fund of Lorraine and the CIAV of Meisenthal

1 ml perfume samples, Zuber Rieder premium perfume card 300 gr / m2, Typography © Jocelyn Cottencin
produced by 49 North 6 East - Regional Contemporary Art Fund of Lorraine

Daybreak, an air of Eastern France! It is through scent, reverie and poetry that the artist Julie C. Fortier has plunged into the heart of this vast territory. Associating the scent of pines with those of the moist earth and the fresh rustle in the leaves, this fragrance reveals a landscape with many facets. Through the East, its carrier, like a messenger, will make perceptible, through everyday use, the fact of living in a common space and sharing it. To breathe immoderately!

The design of the exhibition flasks was made in collaboration with the glass masters of the CIAV Meisenthal. The idea was to match three different molds from the CIAV's library to make it a chimeric bottle that would speak both of this heritage and this fusion of these three regions. It contains the distillation which in the future turns into a promise. From the very experimental process arose three different flasks that form this series.



Views of the exhibition *Petrichor*, La base d'appui d'Entre-deux, Nantes (FR) May 24 – June 29, 2013

Petrichor

2013, perfume + Revue Nature 1st quarter of 1964, impregnated bookmark of perfume petrichor. single copy.

Samples 1.5ml inset, offset 110 x 80 mm printing on old Holland paper 250g / m2. Edition of 300 copies

Entre-Deux, Nantes, 2013 as part of the residency: public space under the influence of mobility.

thanks Dominique Favier and Gaël-François Jeannel, IFF France

Petrichor refers to the particular fragrance of humidified dry soil. Conceived as an intimate and public work, this perfume dematerialises the form of soil as an odor. Its wearer is invited to discreetly pass it on in public places and make volatile what was located.



Views of the exhibition *Chrématisitique*, CNEAI, Chatou (US) July 5 – December 9, 2014

The Smell of Money

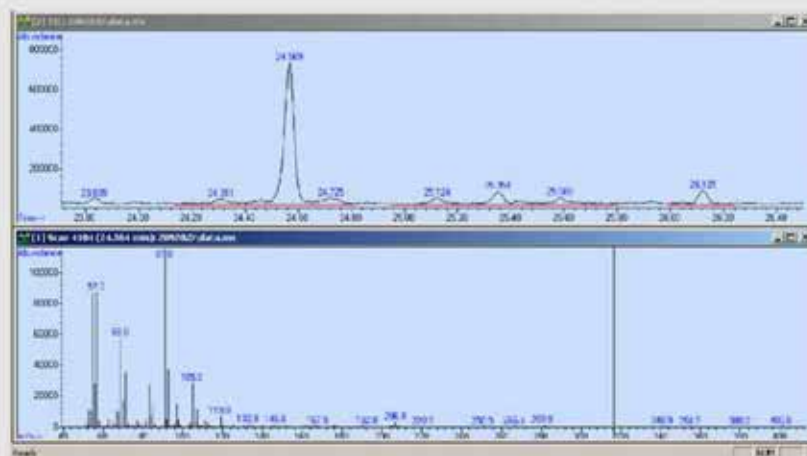
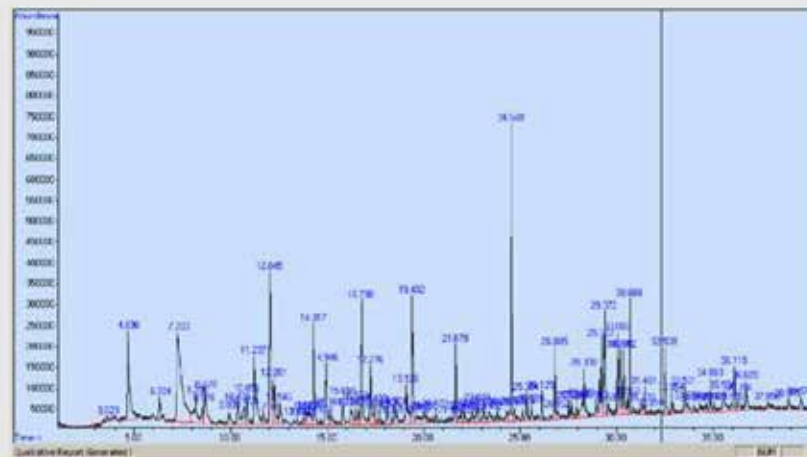
2013, box 15: perfume 1 L, paper bundles 120 x 62 mm (ticket 5 euros), contribution for the exhibition *Chrematistics* commissaires Fabien Vallos and Jérémie Gaulin

Edition perfume, samples 1 ml inserts, laser prints 120 x 62 mm on old Holland paper 300g / m². Edition of 100 thanks Dominique Favier and Gaël-François Jeannel, IFF France

After a new chromatographic analysis of a 5 € bill, a formula was extracted and the smell of money could be initiated. This proposed fragrance is to be sprayed on a sized paper of a 5 € bill so as to add an olfactory higher value to the single sheet of paper.

L'odeur de l'argent

Analyse chromatographique en phase gazeuse couplée à un spectromètre de masse effectuée sur un billet de 5 euros le 6 septembre 2012 dans les laboratoires d'IFF (International Flavors and Fragrances inc.) à Neuilly-sur-Seine. Remerciements Dominique Favier et Gaël-François Jeannel.



Après cette première analyse, l'adage se confirme : l'argent n'a pas ou peu d'odeur. Les molécules retrouvées sur le billet ne sont pas du tout ou très faiblement odorantes. Aucune possibilité de retracer un éventuel parcours, de dire s'il est sale. Le billet demeure pour l'instant muet.

Money has No Smell

2012, contribution for *Chrématisique* publication,
curator Fabien Vallos, www.chrematisique.fr
thanks to Dominique Favier et Gaël-François Jeannel,
IFF France

julie c. fortier, olfactory works, sculptural installations, porcelain, and more



Vue de *My Reflection in Your Tears*, lors de l'exposition *I Will Follow You to the Border of Your Scent, Where the Light Tears a Little*, Art Space La Terrasse, Nanterre, 11 oct. - 21 déc. 2024

My Reflection in Your Tears

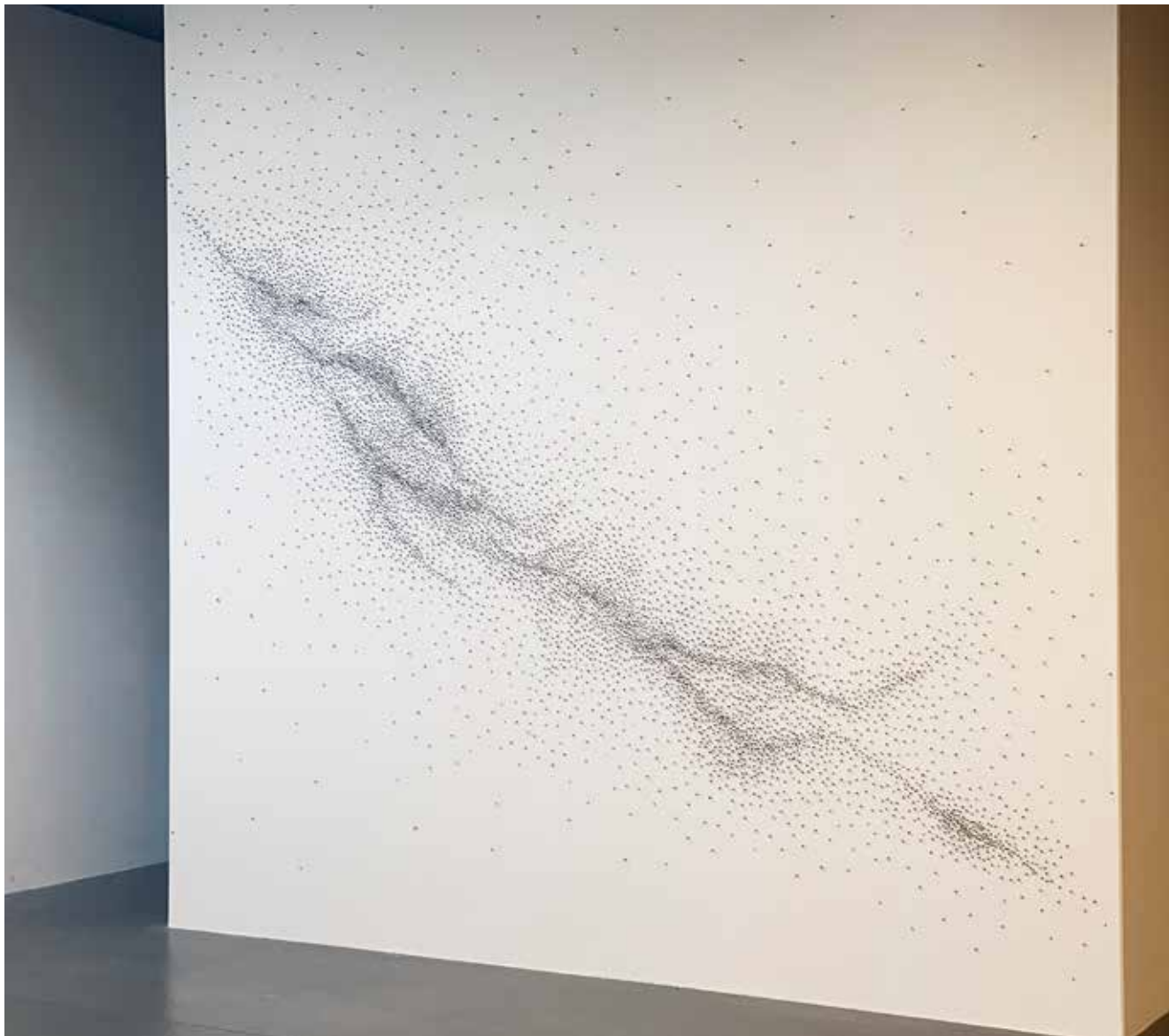
2024, olfactory installation, 4 sections of Lebanese cedar wood, 55 cm width x 200 cm height, 45 cm width x 161 cm height, 45 cm width x 137 cm height, 45 cm width x 103 cm height, 4 lacquer perfumes

Produced with the support of La Terrasse

“The fragrant resins that certain trees release from their wounds have long fascinated humans, who have sought to collect them through the technique of tapping. On these slices of Lebanese cedar, oval depressions at face height receive

regular sprays of perfumes composed exclusively of these resins: spruce, fir, pine, myrrh tree, frankincense tree, lentisk pistachio, etc. Over time, a lacquer will form in this spot, to be smelled in a face-to-face encounter with the tree.”

— Clara Muller



View of *The Migration of stars* during the exhibition *I Will Follow You to the Border of Your Scent, Where the Light Tears a Little*, Art Space La Terrasse, Nanterre, Oct. 11 - Dec. 21, 2024.

The Migration of Stars

2024, olfactory installation, cloves, variable dimensions

Produced with the support of La Terrasse

"The clove tree, whose dried flower buds are prized both in cooking and perfumery, is native to the Moluccas Islands. Since ancient times, cloves have

been part of transcontinental trade, leading to various forms of conflict, displacement, and exploitation. This fragrant starry sky, drawn in negative with the spice, tells the story of trade routes and migrations—whether chosen or imposed—while evoking the stellar navigation techniques used over millennia."

— Clara Muller

This installation of cloves embedded in the wall to form a Milky Way tells the story of exile, forced migrations, the thousands of hands, and the warmth of the sun drying the flower buds, which turn from pinkish-green to black. An inverted Milky Way is drawn in tribute to these thousands of exiled and exploited people, burned by exhausting labor.



Views of *The Fall* during the exhibition *The revenge of the birds*, Rurart, Rouillé (FR) March 29 – June 25, 2019

The fall

2019, olfactory sculpture, 382 porcelain and mouth-blown glass beads 3 to 26 cm in diameter, cotton rope, sterling silver clasp, 120 x 350 x 120 cm
Produced with the support of Rurart, the CCE Ensa Limoges laboratory and the Angers College of Art and Design.

How to reintegrate finery to the landscape? Here the necklace is oversized on the scale of a small waterfall. Frozen in its fall or erected like a totem, it diffuses a smell of wet undergrowth enhanced by sacred scents of sage and incense. The smell emphasizes this borrowing we do to nature and animals to us as so many ways to draw the landscape on our bodies.



Views of *The River Broke* during the exhibition at La Tôlerie Clermont-Ferrand (FR) June 28 – September 15, 2018

The Broken River,

2018, olfactory sculpture, 124 porcelain beads, cotton rope, sterling silver claps, perfume, variable dimensions

Produced by the Micononde ART Center, Vélizy Villacoublay, the CCE laboratory of ENSA Limoges and La Tôlerie, Clermont-Ferrand (FR)
thanks: Olivier R.P. David and Florian Reigner

How can an object, a necklace, which functions to attach a beloved to us, become a landscape element? When it is enlarged and deployed in space? Beginning with the phenomenon of the homing-of- the-salmon, who navigate their native rivers to spawn and die, due to their sense

of smell, I wanted to work on the issue of attachment. I created a smell from molecules that can be found in sexual secretions, others are pheromones all mixed with chamomile and sandalwood giving a very carnal quality to the latter. This scent is diffused into space by porous porcelain beads

photos Aurélien Mole



Views of *The River Broke* during the exhibition *Comme un frisson assoupi*, Art Center Micro-onde, Vélizy Villacoublay (FR) January 27 – March 24, 2018



Views of *The Trap* during the exhibition *Darwin's Tree*, FRAC Limoges (FR) June 27 – November 3, 2018

The Trap

2018, olfactory sculpture, 131 porcelain beads, from 3 to 40 cm diameter, cotton rope, sterling silver clasps, perfume, variable dimension
thanks to : Olivier R.P. David and Florian Reigner
Produced by Laboratoire CCE Ensa Limoges

The necklace is mounted as a loop like trap for coyote. The porous porcelain beads spread into the exhibition space a fragrance composed with the molecule that predators detect when their prey are injured.



Views of the collection *Trappeur*

collection trappeur

2018, edition of necklace to perfume in collaboration with PARISRENNES Porcelain, Sterling Silver 925, Polyester100%, Alcohol denat, aqua, perfume. 10 ml, Inflammable. Do not swallow
thanks to: Olivier R.P. David et le laboratoire CCE de l'ENSA Limoges

A sensitive collection of perfume jewellery made up of three models: the Castor necklace, the Belette necklace and the Coyote pearl drop. Nine perfumes created by Julie.C Fortier are associated with it.

- a** heady perfume tuberose accord, spices and tobacco
- c** sophisticated perfume accord Iris and cedar
- e** innocent perfume chill rose accord and red shiso
- l** sensual perfume accord Roman chamomile and sandalwood
- m** bright citrus-leather accord perfume
- o** playful scent accord violet flower and fir balsam
- r** affirmed perfume vetiver accord, juniper berry and clary sage
- s** panoramic fragrance pink accord, raspberry with metallic and ozonic notes
- x** mystic perfume accord incense, patchouli and myrrh

Porcelain beads are rolled by hand during Julie.C Fortier's residency in the laboratory CCE ENSA Limoges in 2017.

Random editing according to a schematic diagram drawn for each model.

Nb: Porcelain beads capture and diffuse odors. Depending on the usage, the natural shades of the perfumes can color the pearls and change the nuances of the jewel.



Views of *Immunity* during the exhibition *Object of tenderness*, Michel Journiac Gallery, Paris (FR) April 5 – 17, 2018

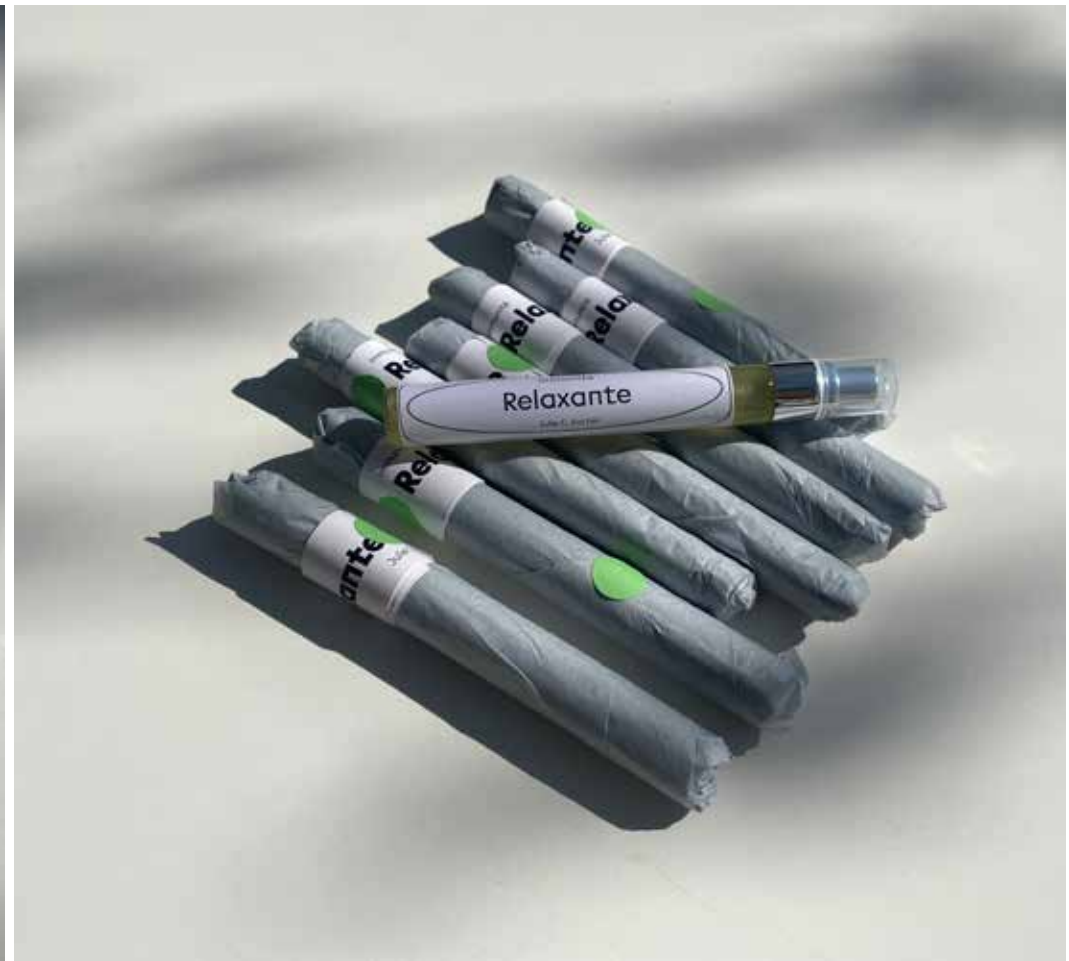
Immunity

2018, porcelain, polyester yarn, 2 perfumes, 5 x 170 cm

thanks: Olivier R.P. David

Produced with the support of the collective Empreinte

Crying both relieves and creates a feeling of well-being through the production of endorphins and prolactins. Thus the idea of consolation is like a manifestation of tenderness. I made, one by one, by hand, tears of porcelain hung on the wall in two lines at an interval of 4 cm (the average width between the two eyes). They are heated to a precise temperature, to achieve a porosity that enables to diffuse two odors specially designed for that room. Composed from molecules and extracts some of which are known to promote the production of endorphins, others have euphoric, soothing and immuno-stimulant effects. The work therefore produces aesthetic but also chemical effects on the body and emotions.



Immunity

2025, 2 perfume edition, Alcohol denat, aqua, perfume. 10 ml, Inflammable.
Do not swallow

Stimulante and Relaxante

Crying both relieves and creates a feeling of well-being through to the production of endorphins and prolactins. The two perfumes composed from molecules and extracts some of which are known to promote the production of endorphins, others have euphoric, soothing and immuno-stimulant effects. The perfume therefore produces aesthetic but also chemical effects on the body and emotions.



Views of *The Witness* during the exhibition *The Revenge of the birds*, Rurart, Rouillé (FR) March 29 – June 25, 2019

The witness

2019, olfactory installation, 9 porcelain projectiles inserted into the wall, 9 porcelain cartridges placed on the floor, 2 perfumes

Produced with the support of Rurart

I remember the strong impression of a work by Jimmie

Durham exhibited at the Museum of Modern Art in the city of Paris. It was a slice of an imposing tree in which rifle bullets from the Second World War were stuck. I then wondered if these bullets had also got through men and if human blood had mixed with the sap.

The trees are witnesses whose temporality goes beyond ours, they incorporate the ecological upheavals and some bear in them the trace of the conflicts between the men. Monument of resilience, they remind us that our role should be modest in the dynamic balance of ecology.



Views of *On the day the flowers froze*, during the exhibition *Like a drowsy shiver* Centre d'art Micro-onde, Vélizy Villacoublay (FR)
January 27 – March 24, 2018



On the day the flowers froze

2018, 3 olfactory capsules, glass, porcelain, oak wood, scented crystals, 10 x 45 x 35cm, produced by the Micronde Art Center Villacoublay (FR)
thanks: DR Olivier R.P. David and the CCE laboratory of ENSA Limoges

A series of three frosted capsules made of glass and porous porcelain. Certain molecules used for the composition

of perfumes are in the form of crystals. It consists of composing simple accord of three or four molecules and making them crystallize on the surface of the glass like frost on a window pane in winter. Porcelain being porous, leaves the perfumes to gently diffuse. The capsules attempt to control the volatility of the usual transition and inversely make it last as long as possible.



Views of *Time for horizon* during the exhibition *Time for horizon*, Château d'Oiron (FR) July 11 – October 31, 2020



Time for horizon

2020, perfume, salt water bottle, fossilized limestone
co-produced with Le Château d'Oiron, Center des Monuments Nationaux
Thanks Didier Poncet et Olivier R.P. David

Based on the different geological and architectural histories of stone, two appellations were particularly striking for their poetry: the stones of expectation and the deposited. In

both cases, their time is suspended. They form reefs that resist. The stone brings us back to a petrified temporality, vestiges of life and movement, of confrontation between the elements. The construction of the perfume is based on a molecule: dimethyl sulfide, which has the particularity of smelling sea spray when it is highly diluted. This molecule, produced by phytoplankton, among other things, plays a

major role in the formation of clouds and in the equilibrium of the climate. Surrounded by natural ambergris, wheat bran absolute and menthol, its scent is fresh and at the same time spicy as it is enhanced by immortelle absolute. It opens onto a horizon, a space, a breath that seems both palpable and inaccessible. Two temporalities are opposed: one immutable, the other volatile.



Views of *What I stole to the sun* during the exhibition *The Revenge of the birds*, Rurart, Rouillé (FR) March 29 – June 25, 2019

What I stole to the sun

2019, perfumed hand cream, perfume, gold powder, pocelain plate 25 cm diameter

Produced with the support of Rurart

The anointing is a coating that sets apart. Here the hand cream is saturated with gold powder and perfume, making

its screen function visible and noticeable. In the manner of Midas who could no longer feed himself because everything he touched turned into gold, the viewer develops a hyperconsciousness of his own hands that almost separates them from his body. It questions the possibility or the impossibility of touching what surrounds us and the consequences that this implies.



Views of *Pantosmia n°3* during the exhibition *Time for Horizon*, Château d'Oiron (FR) July 11 – October 31, 2020



Phantosmia

n°1 cologne accord (sound of storm, rain)

n°2 jamin-iris-sandalwood accord (chimney fire sound)

n°3 rose-violet-patchouli accord (sound of birds in the forest)

2020, olfactory and sound installation, 3 perfumes, 3 perfume diffusers, acoustic speakers

co-produced with Le Château d'Oiron, Center des Monuments Nationaux

Phantosmia, a form of olfactory hallucination, is the

perception of an odor without a physical presence. The erasure of the importance of women in the monument's yet essential history, wives, mothers, has left little information. Some monograms carved in stone, dates of birth, death, those of their children, sometimes some anecdotes, character traits appear in correspondence and texts written most often by men. The design of the three fragrances is based on this

fragmentary history, to make an invisible presence perceptible.

Three installations using an olfactory nebulization and sound diffusion device trace the outlines of a multifaceted female presence. Like ghosts, the smells move through space in the air currents. Each sound reveals a landscape in which these presences evolve.

photos City of Toronto



Views of *Ascension* during the exhibition *Facing the Sky, Nuit Blanche*, Toronto 2016, October 1, 2016, curator Louise Déry



Ascension

2016, olfactory installation, 4 perfumes diffused in the public space during
Nuit Blanche of Toronto
curator Louise Déry

system of diffusing perfume Sigmacon

Thanks : José Martin, Fabien Vallos and Olivier Pierre David

This installation proposes an olfactory landscape to cross.
During their ascension through a tunnel of concrete

with illuminated arches, the visitor discovers successively four smells. The first dark and dense with notes of smoke, leather, plastic and tar, the second evokes smog, dust, the third cooler reminiscent of morning dew, greenery and earth and the last a morning mist at the water's edge. Passing through this perfumed tunnel, the visitors will carry some of these molecules with them acting as a messenger of an evanescent public art.

photo Sébastien Pluot



Views of the exhibition *Art By Telephone Recalled*, Emily Harvey Foundation, New York (US) November 15 – December 15, 2012.

Sentinel

2012, olfactory installation, glue gun on the ground, variable dimensions Proposal for the exhibition *Art By Telephone Recalled*, CNEAI (FR), CAPC of Bordeaux (FR) ESBA TALM Angers (FR), San Francisco Art Institute (US) Emily Harvey Foundation New York (US) curators: Sébastien Pluot and Fabien Vallos, Nov. 15 - Dec. 15 2012

Connect a glue gun and lay it on the floor. (If necessary, protect the floor with cardboard or board.) Allow the gun to warm up for the duration of the exhibition and make sure that the gun is always loaded with a tube of glue. It will emit a smell of overheating or even burning in the gallery space.

julie c. fortier culinary and olfactory performances and installations

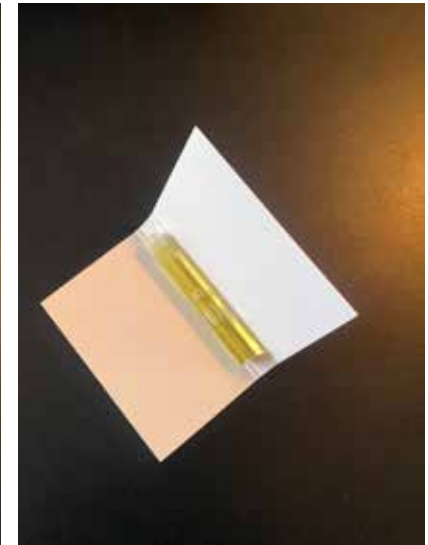
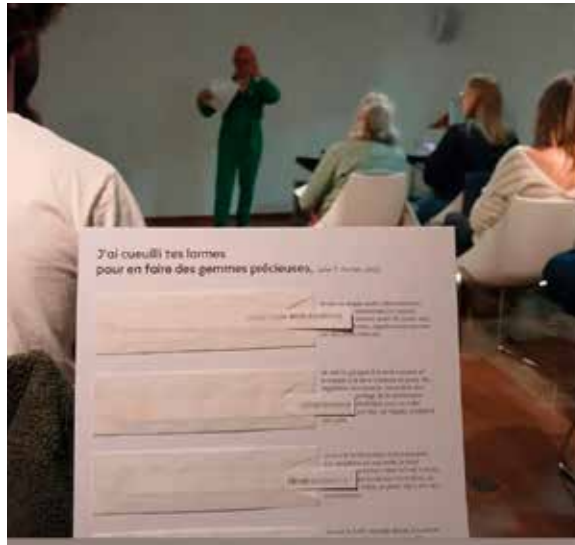


photo Vesna Bonaci Doric

Views of the performance *I gathered your tears to make precious gems* at Le Jeu de Paume Art Center, Paris, March 7 & 8, 2025

I gathered your tears to make precious gems

2025, olfactory performance-conference, 6 fragrances

Ma collection de larmes fragrance edition, 1.5ml laser print on Olin paper, 100 copies

Produced by Jeu de Paume, Paris for the Paysages mouvants Festival

The fragrant resins that some trees drip from their wounds have long held a fascination for human beings, who set about harvesting them using the gemmage technique. -Clara Muller

These precious gems come from a natural phenomenon that enables them to heal their wounds. Why are these drops from plants called "tears"? If crying soothes and generates well-being, thanks to the

production of endorphins and prolactins in humans, can plant secretions also soothe us? The various uses to which they are put prove that they can, for these resins constitute a powerful chemical arsenal. Here, the performer is the one who smells. Smell to create an inner spectacle where colors, sensations, landscapes and memories emerge like sophisticated special effects, generating moving representations of a landscape that wishes us well.



Views of *Eau succulente* during the exhibition *The end is in the beginning, and yet we continue.*, Fondation Martell, Cognac (FR) April 6 – November 6, 2022

Succulent water (Installation)

2015-2022, culinary and olfactory installation, 6 experiences, 6 perfumes,
6 porcelain bowls by Manon Clouzeau
ash wood table designed and realized by Victor Derudet and Augustin
Gaud
6 glass jars and mouth-blown carafe by Jean-Charles Miot and Laéticia
Andrigetto
text Géraldine Longueville

Produced by the Martell Foundation, Cognac

An updated interpretation of “eau de cologne” in the form of a culinary and olfactory installation, *Eau succulente* revisits the traditional perfume, which originally had gustatory, medicinal and cosmetic functions. The installation proposes to relocate the sense of taste to the nose. The sense of

smell becomes the means of experiencing food. Each experience is accompanied by a perfume that acts as a condiment.

The culinary and olfactory experiences were designed to gradually progress in a crescendo that reveals the structure of the final perfume: succulent water.



Views of the performance *Succulent Water* at Café B, Paris, March 25, 2015

Succulent Water

2015, culinary and olfactory performance, 8 experiences, 6 flavors Black Garlic at café B, Paris March 25th, 2015

curator Geraldine Longueville, Chef Virginie Galan graphic design atelier Commune

edition menu, Riso print, 41.7 x 24 cm, edition of 40 perfumes, 50 ml in cardboard box with a text by Geraldine Longueville, print Riso, 10.7 x 17, 5 x 3.5 cm, 40 copies

Produced with the help of the DRAC Bretagne

Succulent water is a collaborative project between Chef Virginie Galan and the curator and mixologist Geraldine Longueville and myself. For this meal at Café B we worked to rethink and relocate the source of taste in the nose. Smelling becomes the way to accommodate dishes. Each dish is accompanied by a scent that acts as a condiment. Succulent water proposes to revisit the traditional "eau de cologne" which originally had as much a use as a taste,

as medicinal as cosmetic. This menu has been conceived in 8 experiences of handwashing in the garden water, the cologne cocktail to perfume inside our body and 6 dishes each accompanied by a perfume. The culinary and olfactory experiences were designed in a crescendo so as to make visible the structure of the final perfume: succulent water



The Revenge of the Birds

2016, olfactory performance and tasting
edition face cream, 15 ml,
edition of 15 exemplaries

Produced as part of the Inédits # 9 program by Aurélie
Djian, Maison Rouge, Paris November 10, 2016

The path of perfume is, in many cultures, the privileged way to communicate with the divine and to fight against the corruption of our bodies as mere mortals. Perfumes

and smoke mark both the link but also the gap that exists between humans and the gods.

This performance is specially designed for the "room of headpieces" at La Maison Rouge. Particularly inhabited and charged with magical energy and spirit, it offers the ideal context for four gestures associated with the divine: ablution, fumigation, tasting and anointing. Four small rituals have been proposed as so many experiences that can lead to a modified state of consciousness.



Tune the leaves (*Accorder les feuilles*)

2017, culinary and olfactory performance in 9 experiments on 31st March, 2017

On an invitation from Black Garlic: curator Geraldine Longueville, Chief Virginie Galan, Graphic Design Atelier Commune

As part of the exhibition *Tes mains dans mes chaussures* at The Gallery of Noisy-le-Sec, curators Vanessa Desclaux and Emilie Renard.

menu edition, NB print on salmon paper 21 x 29.7 cm

hand cream edition, 30 ml, 45 pieces

Around a scent chord of root, flower and leaf, a dinner is deployed with the tasting in poles where several dishes, raw, cooked and fermented, convoque different memories and temporalities of manufacture.

Menu

Garden hydrolat and grape marc

Rosemary, lemon balm, Cognac marc

My mouth is a cathedral, cocktail

Kombucha with Pu'erh black tea, vodka, turmeric root, rose syrup, fleur de sel

Kombucha fermentation: 21 days

Pu'erh tea Kang Zhuan Vintage, 1992

Purchased and tasted at La Maison des Trois Thés

on February 16, 2017, Maturation: 25 years

Radishes and kumquats kimchi style

Round radishes, kumquats, pink pepper, fennel,

Korean chili Gochugaru

Fermentation: 15 days

Salmon gravlax with red beets and spices

Fermentation: 2 days

A raw flower bud, a stone pestle

Purple artichokes, anchovies, garlic, olive oil

Beef snack with sage butter - Crusted parsnips

salt and slow cooking

Beef maturation: 70 days

Pebbles, black garlic and fresh spring fruit

Black garlic fermentation: 20 days

Tuning leaves, hand cream

Olive oil, avocado, rose, turmeric and black tea

Limited edition of 45.

Dishes are accompanied by bread made by

Julie C. Fortier at the Galerie the same day.



Pure Water

2016, perfume to drink

Eau de Toilette edition, 10 ml glass bottle, in cardboard box with 11.5 x 1, 5 x 1.5 cm color laser-coated printing, edition of 50

Produced as part of Marcher, Camper, Flotter organized by think think think, Nantes, 2016

Acknowledgments: Yoor Jeong, Anne-Marie Da Costa Lopes

Pure water is an elixir concocted from the plants of my garden. Literally a scent to drink, it has been developed by successive macerations of aromatic and medicinal plants. This elixir for toning, digestion, antistress and antioxidant virtues, revives the origins of the perfume at the crossroads

of hygiene, medicine and cosmetics. It can be worn on the skin as perfume, sprayed in the mouth to refresh the breath or drunk in small quantities to detoxify. The elixir was presented as a cocktail accompanied by bouquets of leaves and plants from my garden, such as glacial ficoïde, sedum spectabilis, burnet, etc.



Dog's FOOD

2015, culinary and olfactory performance for dogs and their masters 3 courses, 3 perfumes Restaurant Belle de jour, 19th July 2015

On the invitation of a Dog Republic, and as part of their project Promenade Museum taking part in Beaufort Beyond Borders - 5th edition of the triennial of contemporary art along the Belgian coast

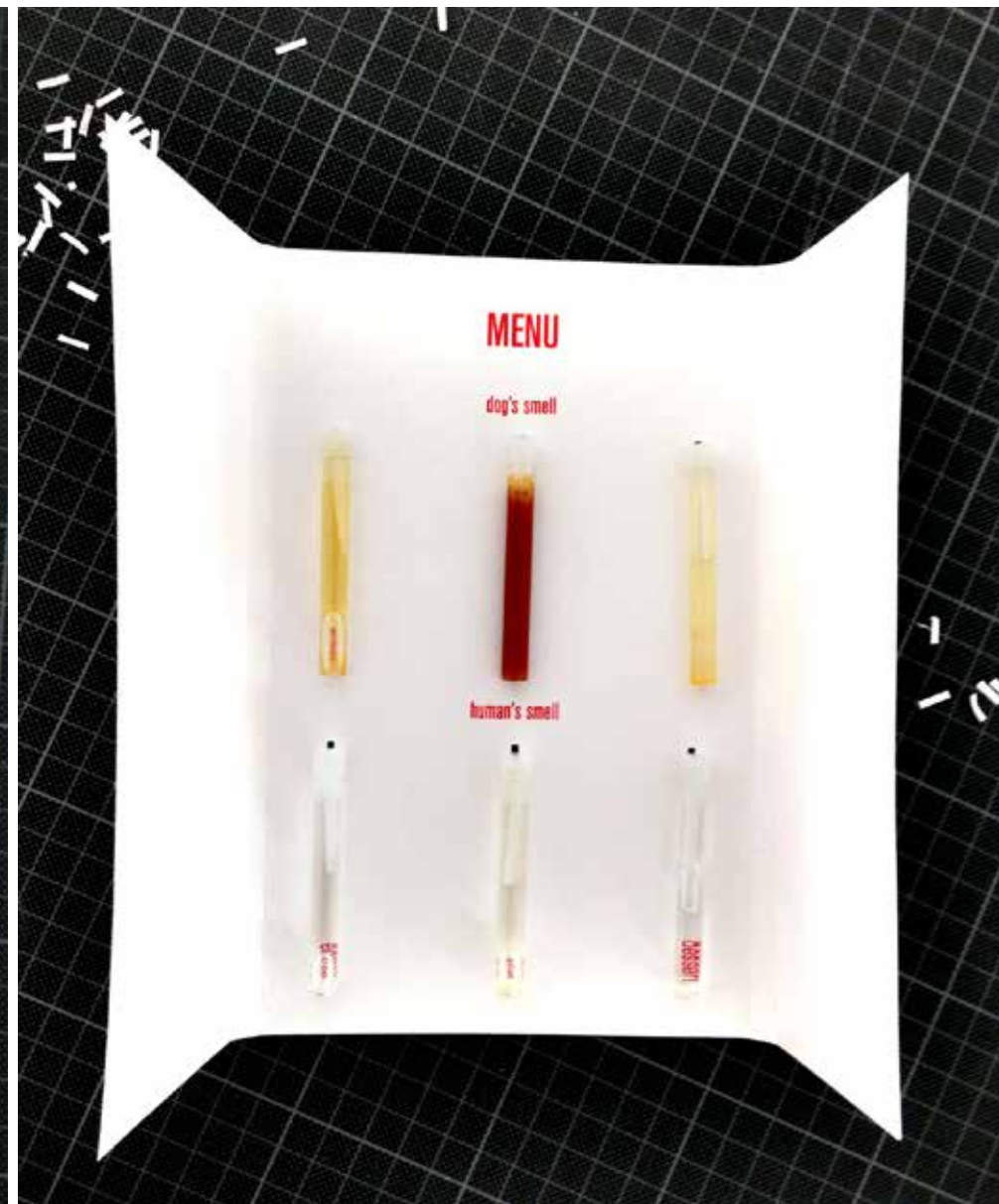
menu edition, 6 x 1ml, color laser printing on perfume card ..21 x 29.7 cm, 20 pieces

A meal for dogs and their masters

It's about going through this experience to make the relationship between the masters and their dogs to allow the masters to better understand the universe of their dog. I started from the observation that dogs apprehend the world with their smell which is incomparably more sensitive than that of humans. Indeed, the dog benefits on average of 100 cm² of olfactory cells against 3 cm² in humans. On the other hand humans have more taste buds 9000 against

1700 in the dog. The pleasure of eating, for the dogs, passes mainly by the sense of smell and for people more by taste and the prolonged mastication. The menu was composed taking into account the dietary needs of the dog and opting for quality ingredients that were in season.

The dogs could not read, the menu was presented as scents.



Dog's FOOD

2015, edition menu, 6 x 1ml, color laser printing on perfume card .21 x 29.7 cm, 20 pieces

Dogs unable to read, the menu was presented as odors in two different concentrations so that the masters can realize the difference in perception of odors between themselves and their dogs.



Views of the performance *Corporate*, restaurant CDD, Paris August 24, 2013

Corporate

2013, culinary performance

Edition perfume, samples 1 ml inset, laser printing 110 x 85 mm on old Holland paper 300g / m2. Edition of 30

CDD Restaurant, Paris, August 24, 2013

thanks to Tiphaine Calmettes, Baptiste Brévert, Aurélie Ferruel and Laéticia Bély

The Corporate project takes on an Arab-Muslim tradition of sprinkling scented water on the heads, faces and hands of guests before they enter the house. This aims to abolish the olfactory difference brought by the stranger, the scented water neutralizes its odor and makes it accessible to the family. Corporate, the scented water created by Julie C. Fortier is also the menu of the meal served at the ephemeral restaurant CSD. The forty ingredients that make up its formula are the aromas encountered during the evening. Integration becomes incorporated.



photo Nyima Leray



Views of the performance *Vanitas Malus Pumila* during the performance *Vanilla Sky, Nuit des 4 Jeudis*, FRAC Bretagne, Rennes (FR) January 30 2014

Vanitas malus pumila

2013, performance, printed dress, belt, cards laser prints color on satimat 300 gr, 5 perfumes: The promise, the eagerness, the contentment, the gluttony and the damage.

thanks Margaux Germain

Perfume edition 5 x 1.5 ml, laser printing 297 x 90 mm on 250g paper.

Edition of 30

thanks Dominique Favier and Gaël-François Jeannel, IFF France

The edition *Vanitas malus pumila* (vanity apple tree) declines in five fragrances successive states of the apple of the flower to its decay.

During the performance, the spectator draws a card. According to the card drawn, it is perfumed with one of the five perfumes: The promise, the eagerness, the contentment, the gluttony or the damage.

julie c. fortier olfactory scenographies, collaborations

photo Christophe Raynaud De Lage



The bouverie

2024, perfume, co-produced with compagnie Madie Bergson at the invitation of Faustine Noguès for the play Les Essentielles.

The perfume La bouverie was created to be diffused during the play Les Essentielles directed by Faustine Noguès. She takes an interest in a usually hidden space, an industrial slaughterhouse, to reveal its

working conditions. We flirt with enchantment, fascination and repulsion, redoubled by the scent of the bouverie. The scent translates into odor the space where cows are crammed together before being killed, passing from the status of living beings to that of objects. Drawing on the room's

universe of fairytale, gore and chic, I accompanied this animal and human scent imbued with stress with extremely heady and expensive materials such as natural oud, rose, jasmine and so on. The fragrance is powerfully animalic, but adorned with a heady, powdery heart of aromatic hay notes.



Summer nights

2023, perfume, co-produced with La parenthèse at the invitation of Christophe Garcia for the eponymous dance opera.

Les nuits d'été fragrance was created to be diffused during the eponymous show choreographed by Christophe Garcia. It attempts to convey

the scent of a landscape at nightfall, when the sky still gleams faintly on the horizon.

The earth is warm, exhaling the scent of slightly pungent humus. The plants, tired by the sun's ardor, come to their senses and exhale a refreshing

greenness. Flowers perfume the air with honeyed, slightly animal scents, like bewitching traps. And the trees exude their camphorated, vanilla-like resin. Like a majestic cloak, the fragrance **unfurls and envelops you languorously.**



Views of *L'un L'autre*, Marché de Lerre, Bordeaux (FR) November 26 – 29, 2014



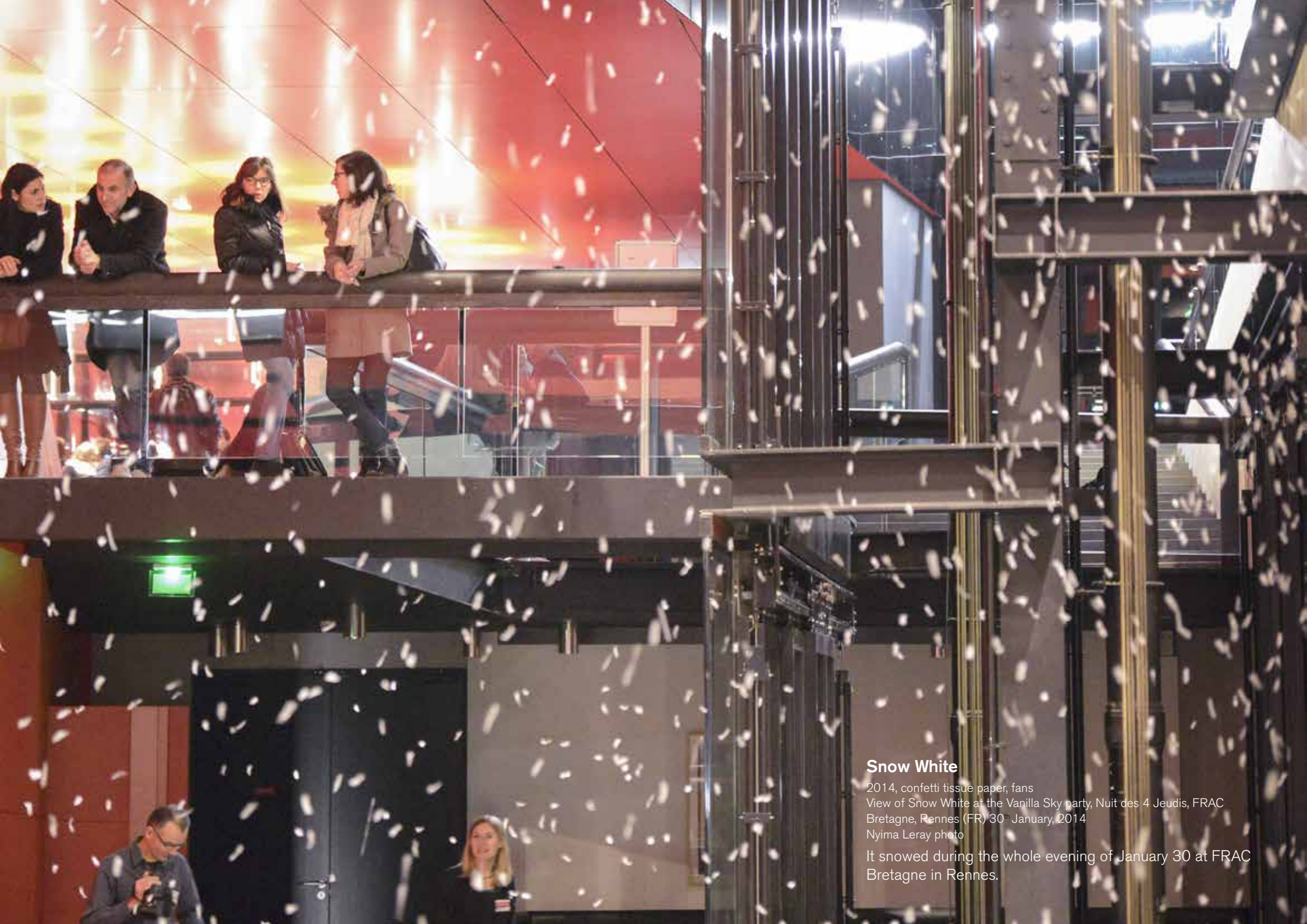
photo Pierre Planchenault

Each Other

2014, creation of the *compagnie des Limbes*
 of and with: Solène Arbel, Romain Jarry and Loïc Varanguien de Villepin
 Texts Günther Anders and Emilie Emily Dickinson
 Olfactory stage design Julie C. Fortier
 Light artist Hervé Coqueret
 Sound Benjamin Wünsch
 Produced with the help of the DRAC Bretagne

For this olfactory scenography, 3 scents were created and used in different ways. The first *The Meadow* was produced at the beginning of the performance in order to evoke a place. The scent creates a subliminal image in the viewer's head and sets a scene for the action that will follow. The second odour *The Blood* was used to create a

reciprocal relationship between the viewer and the actor who was reading a text on Hiroshima. This smell causes a slight physical discomfort. The last, *The Man who saw the bear* establishes a relationship of promiscuity between the spectator and the actors. Indeed this very carnal and very intimate odour abolishes the distance between the spectator and the performer.



Snow White

2014, confetti tissue paper, fans
View of Snow White at the Vanilla Sky party, Nuit des 4 Jeudis, FRAC
Bretagne, Rennes (FR) 30th January, 2014
Nyima Leray photo

It snowed during the whole evening of January 30 at FRAC
Bretagne in Rennes.



photo Nyima Leray

Views of *Eternal Snow* during the performance *Vanilla Sky, Nuit des 4 Jeudis*, FRAC Bretagne, Rennes (FR) January 30, 2014

Eternal Snow

2014, cosmetic cream saturated with anti-aging active ingredients, on a agar agar piece, cosmetic spatulas, 40 cm diameter x 40 cm high

Eternal Snow is a mountain of cosmetic cream saturated with an active anti-aging agent. Like a vanity, the material that should fight against sagging skin, collapses into itself throughout the evening.

julie c. fortier photo, video, installation



View of Waiting for the rain, during the exhibition I'll follow you to the border of your scent, Where the light tears a little, La Terrasse Art Space, Nanterre, Oct. 11 - Dec. 21, 2024



Waiting for the rain

2024, installation, 400 drops of phosphorescent glass suspended wooden frame, nylon threads.

Produced by La Terrasse, glass manufactured by ArcamGlass

"This rain, frozen like a photographic snapshot, is made up of 400 drops of phosphorescent glass whose singularity is only revealed when darkness falls. With this suspended installation, Julie C. Fortier's invites us to look up as soon as we enter the exhibition, as if to announce that our gaze will have to become mobile, curious, scanning the space between sky and ground, exploring the variations offered by light and shadow, and perhaps letting ourselves be won over by the invisible, so as not to miss any of the works." Clara Muller



Views of *It's beautiful when it shines!* during the exhibition *Smell the heart of the mountain*, La Galerie du Dourven, Trédrez-Loquémeau (FR)
June 18 – September 18, 2022

It's beautiful when it shines!

2022, installation, silver plated metal trays, stainless steel chain,
200 x 200 x 75 cm

Produced with the support of the Galerie du Dourven

I started from something a fisherman said about the moment when fish are taken out of the water: "It's beautiful when it shines!" A fishing line and its lures is not so different from a necklace and its pendants. The two have a shared function: to attract. A necklace is an ambiguous object that links a loved one to the person to whom it is offered. Here we see trays of silver metal connected by chains and suspended in space, perhaps representing an oversized necklace, a fishing line and its lures, or an improbable school of fish that swim through the landscape in the background...



Careful, I bite

2022, in situ installation, quartz and plaster

Produced with the support of the Galerie du Dourven

Pieces of quartz from a stone found on site in Dourven are implanted directly into the wall like a child's teeth. On the opposite wall, a bite mark has been hollowed out, as if an unlikely character inhabited the place. The bite corresponds to the action of biting, or designates the wound left by this action. It can be an attack or a sign of affection, a way to appropriate and ingest or a way to defend oneself. Physiological need or irrepressible impulse; in all cases the emotional stakes are high. It represents a discharge of strong tension; it marks the space.

Views of *Careful, I bite*, from the exhibition *Smell the heart of the mountain*, La Galerie du Dourven, Trédrez-Loquémeau (FR)
June 18 – September 18, 2022



Views of *Le coeur de la montagne* and *La porte* from the exhibition *Sentir le coeur de la montagne*, La Galerie du Dourven, Trédrez-Loquémeau (FR) June 18 – September 18, 2022

The heart of the mountain The door

2022, color photograph, digigraphie on barite paper 64.5 x 50 cm
color photograph, digigraphie on barite paper 50 x 64.5 cm
Produced with the support of the Galerie du Dourven

The two photographs show exceptional rock formations that reveal a long, vertiginous passage of time beyond human comprehension. They open up space for a possible fiction: an improbable, beached cetacean made of quartz and a strangely symmetrical door.



Sediment

2020, photograph lambda print.

co-produced with Le Château d'Oiron, Centre des Monuments Nationaux

An image of sediment photographed in Oiron. An improbable reef exposed to the weather and the passage of time.



photo Jean-Manuel Salingue



Views of the exhibition *C'était un rêve qui n'était pas un rêve*, Musée des Beaux Arts de Rennes (FR) September 30 2017 – February 4, 2018

Roadhouse (It was a dream that was not a dream)

2016, color stereo HD video installation, 16: 9, 16 min.

images: Hervé Coqueret and Julie C. Fortier

editing: Aël Dallier

Yannick Casanova calibration

sound mixing: Martin Gracineau

house model, wood, cardboard paper, 50 x 100 x 35 cm

projection room 400 x 400 x 230 cm

Produced with the support of the Canada Council for the Arts

This installation presents the model of a bungalow type house on a tripod geometer. Further on, an improbable hut, like a tied up package in the Museum space, serves as a screening room. To enter is to pass through to another dimension, into another scale of time and space. Inside is projected a film on the moving of a house (the same as the model) on a journey that seems to be being repeated, like a strange or disturbing recurring dream.



juin 2006



mai 2007



décembre 2008



septembre 2009



août 2013



janvier 2015

Durable Memory

2006 - 2015, 10 color photographs, digital print on birch plywood photo variable dimensions on 70 x 50 cm
collection 1% artistic collection of the Ille-et-Vilaine departmental library for the Pipriac antenna

During a shoot in the forest in Quebec in June 2006, surprised to see the trail, which I used to follow, completely destroyed by a logging company. Since then, I have

documented the evolution of the forest by attempting to redo the same photographic frame of memory year after year during each of my stays in Quebec. This series shows the evolution of human intervention in the forest and, since the summer of 2010, the slow recovery of vegetation on the exploited site. Moreover to look at the sustainable development of the forest in its economic and environmental functions, the evolution of the photographic framing

reveals the effects of time on memory. Indeed, relying on the memory of details of the landscape to try to reframe the same picture every time: the mountain, the caravan, the forked tree. But each time, elements prevent me from discovering all of these details. The composition of the image, dependent on my memory, develops and evolved just like the forest.



View of *Sunrise (from solstice to solstice)*, during the exhibition *I'll follow you to the border of your scent, Where the light tears a little*, Espace d'art La Terrasse, Nanterre, Oct. 11 - Dec. 21, 2024

Sunrise (from solstice to solstice)

2013, color stereo HD video, 16: 9 format, 26 min.

Produced with the support of Entre-deux, as part of the residency: public space under the influence of mobility.

The sunrise, from the winter solstice to the summer solstice, filmed from a train.



Views of the performance *Fondu enchaîné*, presented on the 11th March 2011 during the exhibition *Plutôt que rien : démontage*, Maison Populaire, Montreuil (France), January 19 – March 26, 2011.

Crossfade

2011, lighting performance March 11, 2011 in the exhibition *Rather than nothing: deinstalling*, Maison Populaire de Montreuil (FR)
curator: Raphaële Jeune, Jan. 19 - March 26, 2011

The exhibition *Rather than nothing: deinstalling* consists of

a quotidien succession of proposals made by the invited artists. It is written in time rather than in space.

My intervention consists in making a dissolve in the exhibition space during the day allotted to me, between the proposal of the day before: a video projection of Emilie

Pitoiset, and that of the following day: a box left blank in programming. To achieve this crossfade, I set a lighting with the spotlights available on site and gradually increased the light intensity so as to incrementally erase the video projection.



Sunset

2009, mute color HDV video, 16: 9 format, 2 min. 23 sec.

images: Sébastien Pesot

Produced with the support of La Criée, Center for Contemporary Art in Rennes

Static shot on a country landscape, in which a house slips to disappear behind the horizon.



Views of the exhibition Julie C. Fortier, *Home Cinema*, La Criée, Contemporary Art Center, Rennes (France), February 19 – April 3, 2010.

Maison Desjardins

2009, video installation HDV on two screens, stereo color, format 16: 9, loop 6 min.

Images: Julie C. Fortier and Shawn Bédard

Editing and Calibration: Aël Dallier

Produced with the support of La Criée, Contemporary Art Center of Rennes

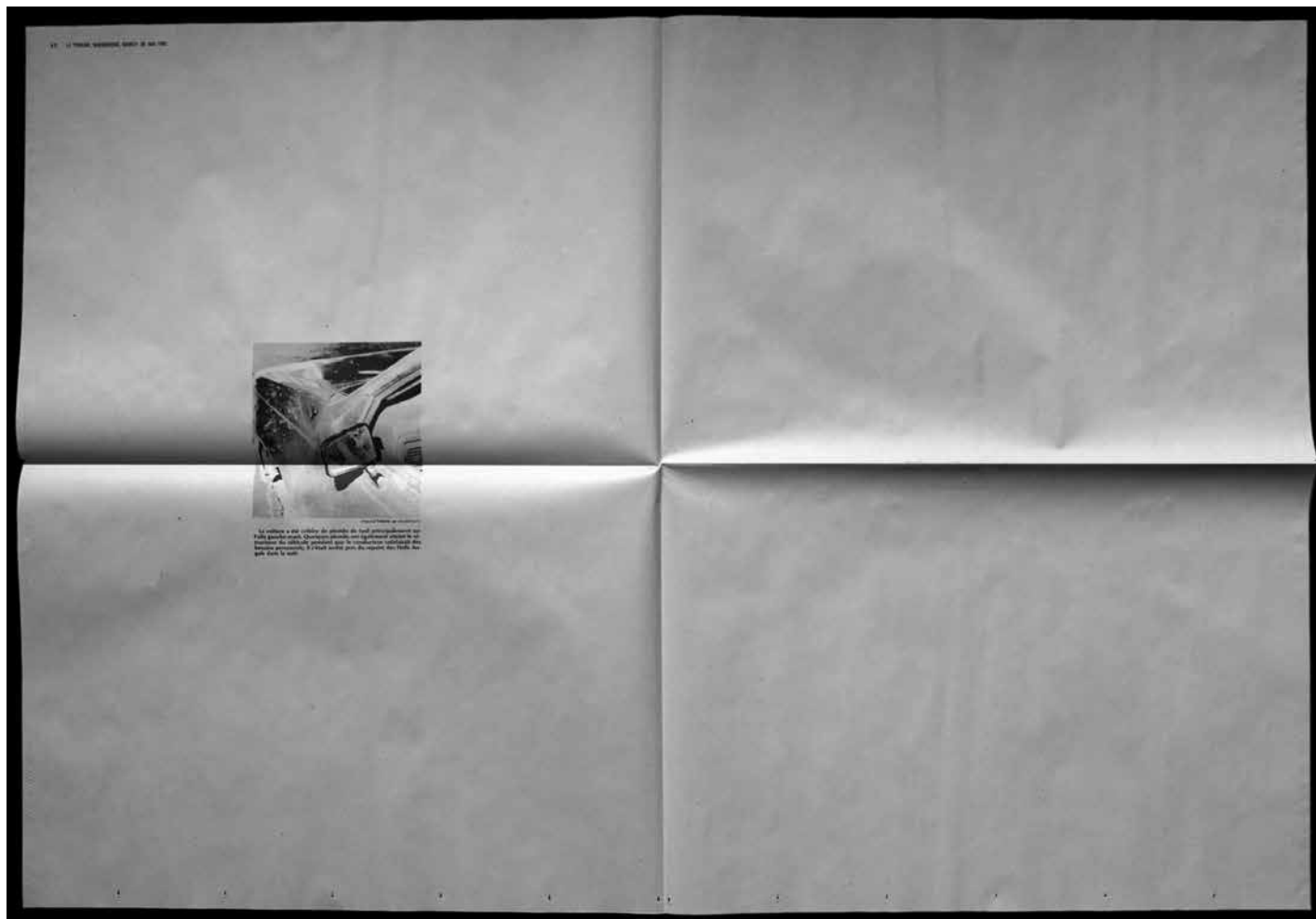
“This project at the origin: a lottery of a prefabricated pavilion. Every year in March, a house is assembled, decorated, furnished and open for visitation in the parking

lot of a shopping center that serves as a place for exhibition. Visitors can buy ticket for the lottery. Once the winner has been designated, the house is dismantled and transported to its final foundations in a subdivision.

Maison Desjardins, simultaneously shows the assembly and dismantling of this pavilion. Construction and deconstruction are constantly in question and this game creates an in-between into which the viewer slips.

Today the house is an object that many dream one day to own. Yet here in a more melancholy representation. Like the “Sears Decor” store sign in the background, the house is reduced to the status of a “built/removed” decor that is possible to shift, opening to the perceptions of wandering and uprootedness. “

Carole Brulard, release of the exhibition Cinéma-Maison, La Criée, Center for Contemporary Art, Rennes



Views of the exhibition Julie C. Fortier, *Home Cinema*, La Criée, Contemporary Art Center, Rennes (France), February 19 – April 3, 2010.

The Tribune, Sherbrooke, Saturday May 25, 1985

2009, newspaper stock Printing B & W on offset press on offset paper 82 x 58 cm, 10,000 copies Produced with the support of La Criée, Center for Contemporary Art of Rennes

Reproduction of the memory of a news item plunged in the newspaper La Tribune in the city of Sherbrooke (Quebec, CA), dated Saturday, May 25, 1985. "The car was riddled with rifle shots mainly across the front fender. The shots have also reached the rearview mirror of the vehicle while the driver has his personal needs satisfied; stopping near the Hells Angel's hideout in the night. "



Views of the exhibition Julie C. Fortier, *Cinéma-Maison*, La Criée, Contemporary Art Center, Rennes (France), February 19 – April 3, 2010

Cine Park

2006, 35 mm color mute film, 3 min. 50s., Projector 35 mm, projection screen.

Produced with the support of Sherbrooke Town and the Canada Council for the Arts.

Installation produced by La Criée, The Center for Contemporary Art, with

the support of La Fonderie / Théâtre du Radeau, Le Mans

Cinéparc shows a cinematographic projection device in a showroom. The 35mm film projected on a big screen is accompanied by its descendent in projector mechanics. The image presents a still on a movie screen during the day.

The screen stands on the landscape and assembles like a mask over of the image. So there is an object dimension and as scale, but not in its function as a screen. Because it is a white rectangle, dust and scratches caused by the wear of the projected film appear in the loop, generating a film in the film.



Views of the exhibition *Cross values*, Contemporary art biennial, Rennes (France), May 16 – July 20, 2008

House

2008, wood, 455 x 640 x 650 cm

Co-produced with the support of Frac Bretagne and the Ateliers de Rennes
- Biennial of contemporary art, 2008 edition
FRAC Bretagne collection

The labor bill proposed by Les Levine in his book *House* (1971) presents several photographs of the same wooden



© Les Levine 1971, New York/Steendrukkerij de Jong & Co., Hilversum, The Netherlands 1971.

house in ruins. «Each photograph in this book is a working plan for a sculpture or monument. The person who acquires this book should attempt to erect one according to the scale of the space that he find available. He may do this alone or in conjunction with a group. When he has finished his work on the monument or is tired of it, he should send photograph to Les Levine, 181 Mott Street, New York, New York 10012, United States»



Four Seasons Estate

2006, photography colour, lambda print on aluminum 73 x 57 cm

Photograph of a caravan found in a forest, completely scratched and destroyed, gradually overgrown by vegetation. A melancholic ruin in the middle of a bucolic landscape, the photograph displays the disappearance of the caravan.

Views of the exhibition Julie C. Fortier, *Go West Young Man !*, Centre Clark, Montréal (Québec, Canada), January 10 – February 16, 2008.

photo Bettina Hoffmann



90.1 FM

2007, sound installation, car radio, 4 speakers, 122 x 100 cm

Produced with the support of the Canada Council for the Arts

This installation features a car radio built into a wall. The

radio is on 90.1 FM frequency. The sound broadcast at each presentation changes depending on the location and the ability to or not capture something.

Views of the exhibition Julie C. Fortier, *Go West Young Man !*, Centre Clark, Montréal (Québec, Canada), January 10 – February 16, 2008.



White fishing

2005, video projection, DVD stereo colour, loop 15 min.
Produced with support from Canada council for the arts

The large snowy landscape seems to be like a frozen frame.

In the front of the image we can see a tip-up for ice fishing. All the video is showing the time spent waiting for a catch which will be signals by the movement of the tip-up and the sound of the bell.



Untitled

2005, photography colour, lambda print on aluminum 80 x 60 cm
collection Town of Rennes

I photographed, from a car rolling at high speed, a wind mill stopped with blades just starting to disappear in a thick fog. This photography reverses confrontation between fixity and moving image which is usually played in my videos. Here, an object whose remarkable characteristic is the movement is made irremediably static by the photography. Paradoxically, the displacement of the car seems to print a movement to the landscape which includes the wind mill.



Revolution

2007, video projection, HDV stereo colour, 5 min.

Produced with support from Canada council for the arts

Fixed shot on a group of five wind mills with one of them turn backward.



Views of the exhibition Julie C. Fortier, *The End*, Galerie Art & Essai, Université Rennes 2 (France), November 16 – december 16, 2005.

The End

2005, in situ installation, 5 cars, 6 emergency exit light boxes BAES, stickers
Produced with the support from the Galerie Art & Essai and Prospektus

This installation transform the space of the gallery into an underground parking only with minimal intervention : park 5 cars, mark the ground and adding 6 emergency exit light boxes. The worrying experiment of the absence is the starter of an non ending intrigue.

elements of the project

Bicyclette 2005, miniature electric motor constantly turning the wheel rear, produced with the support of the Ministère de la culture et de la communication - DRAC Bretagne

Carton à dessin 2005, 7 graphite drawings prefiguring the exhibition in the form of a storyboard, assembled in a carton à dessin, 36 x 42 cm, storyboarder : Jean-Claude Rozec, drawings: Jean-pierre Marquet

Parking (The End) 2005, surveillance video, color stereo miniDV, format 4:3, loop 59 sec., 14" monitor, TV wall mount

Bloc secours, 2007, BAES emergency lighting unit, sticker

The End, 23 x 11.5 x 7.7 cm, published by Astérides (Marseille) in 8 copies + 2 E.A.

Flipbook, 2005, reproducing the bicycle, B&W offset printing, 14.8 x 10.2 cm, 124 pages , drawings: Marc Lizano, 500 copies printed, produced with the support of the Ministère de la culture et de la communication - DRAC Bretagne





Views of the exhibition, *Interfaces*, Le Quartier, Quimper (France), December 5, 2008 – March 5, 2009

Vous avez juste pas pu trop profiter de l'été, quoi.

2003, project realised with the participation of Camille Barré, Matthieu Jauniau, Christophe Pichon and Yann Sérandour
Private collection

This installation depicts the drift of a bolder on a summer day from the stone quarry to the gaz station.

project elements

Car citroën AX, false bolder, painted polystyrene, 170 x 140 x 100 cm
DVD Video stereo colour, 8 min. 48 s.
Photography colour, lambda print on aluminum, 30 x 40 cm
Retranscription of the film dialogues, poster, variable dimensions
Poster recto/verso, zédélé éditions, oct. 2003, 30 x 40 cm
Postcard colour multi-sights, 10,5 x 15 cm



L'avenir

2007, video HDV stereo colour, 3 min. 47 s.

Produced with support from Canada council for the arts

Fixed shot on a sign that indicate the futur during a sunny summer day. Nothing append except a small cloud appering above the sign.



Vacant / Non Vacant

2005, video projection, DVD stereo colour
 loop Vacant 10 min. 01 s., loop Non Vacant 9 min. 54 s.
 Produced with support from Le Ministère de la culture et de la

communication – DRAC Bretagne

Two videos are projected in the same time but in separate room. Both are almost the same : same framing on a motel

sign and almost the same moment at the end of the day. In the first one, the motel sign is VACANCY and in the second one it is NO VACANCY.

photo Dieter Kik



Blow-Up (Vacant / Non vacant)

2006, colour photograph, cibachrome on aluminum 50 x 60 cm

Blow Up is an enlarging of a small detail of a location

photography done for the shooting of the film Vacant / Non Vacant. It shows a detail different than in the video (a chair have been moved). The enlarging give to this movement an

importance, a strange presence-absence almost ghostly which condense film noir atmosphere.

Views of the exhibition, *Interfaces*, Le Quartier, Quimper (France), December 5 2008 – March 5 2009



Home

2005, DVD video stereo colour, 6 min. 45 s.
Produced with support from the Canada Council for the Arts

This video presents a wooden house after a snow storm.
A person is blowing out the snow with a snowblower.
It produces with a fairy-like effect his
intermittent disappearance



photo Jenny Mary

Views of the exhibition *There's No Place Like Home*, Galerie La Box, Ensa Bourges (France), December 16, 2004 – January 19, 2005

There's No Place Like Home

2004, paint wood, 30 x 40 x 45 cm
Produced with support from La Box_Ensa Bourges

This sculpture is a tridimensionnal reconstruction a of frozen

frame extract from the film *The Wizard of Oz* (Victor Fleming, 1939). The original sequence, filmed in studio with the help of a model, present the take-off and then the fall of the Dorothy's wooden house aspired by a tornado.



There's No Place Like Home

2004, mixed media, 60 x 60 x 105 cm
Produced with support from La Box_Ensa Bourges

"The work showing a little girl apparently hiding in shame under the cardboard packing of a refrigerator, because she was not able to hold back from urinating on the floor, is situated, so to speak, on the tenuous threshold of rupture. It is not clear whether it is drawing us into the realm of humour or if we should see it as a revelation of anguish and guilt." (Jacinto Lageira, translated by Stephen Wright)

Views of the exhibition *There's No Place Like Home*, Galerie La Box, Ensa Bourges (France), December 16, 2004 – January 19, 2005



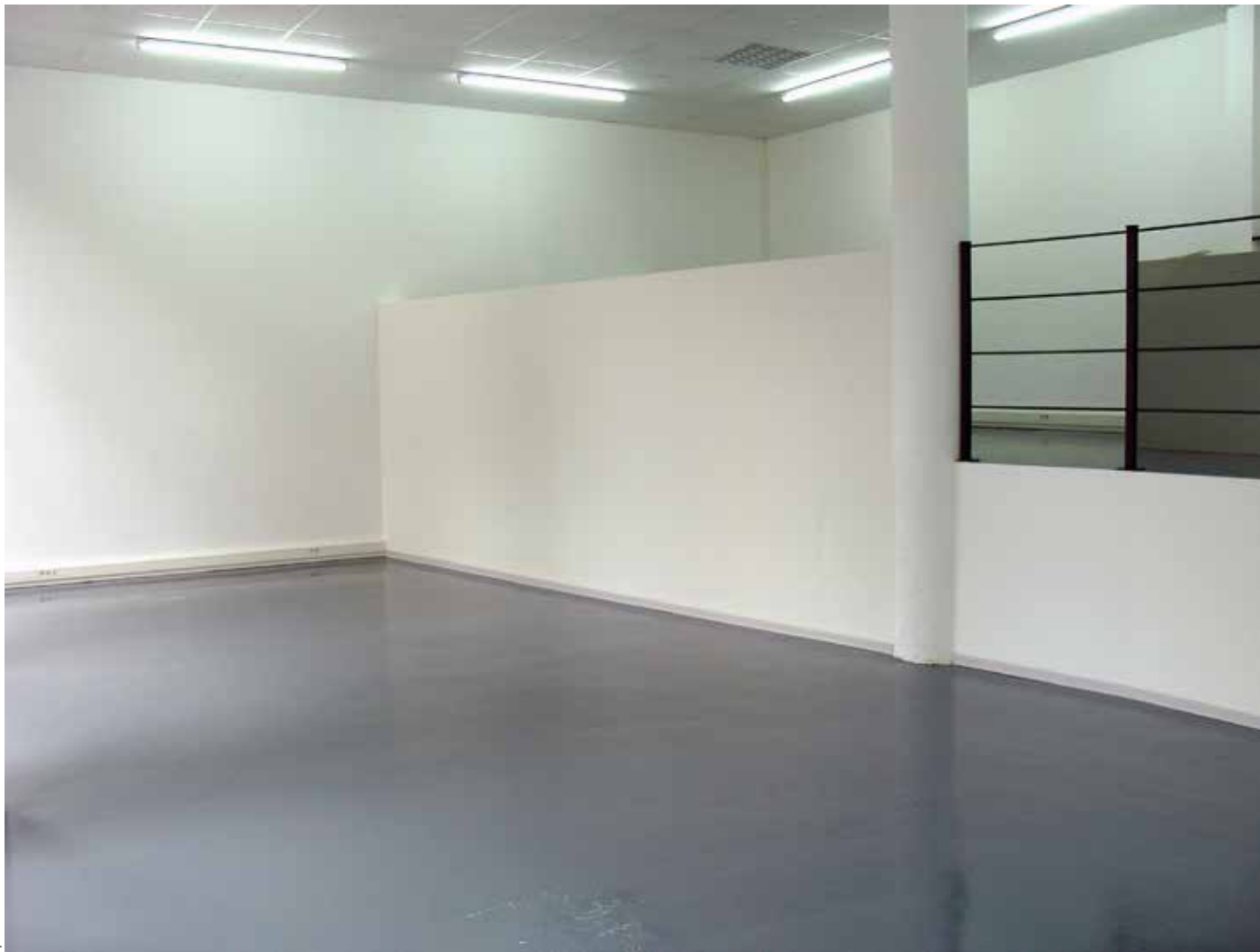
There's No Place Like Home

2004, numeric print on Tyvek, electric convoyer, paint wood, 115 x 220 x 50 cm

Produced with support from La Box_Ensa Bourges

"A door opening onto a void is the very example of a comic of repetition of the cartoon universe (particularly in Tex Avery's work), where some crazy architect or pursuant has set up the inevitable trap in which the pursued never fails to fall. A commonplace gag for sparking laughter, falling into the void is a device whose very success is due to its failure, a variant on the age-old dream of flying, soaring through thin air, freed of the weight of gravity." (Jacinto Lageira)

Views of the exhibition *There's No Place Like Home*, Galerie La Box, Ensa Bourges (France), December 16, 2004 – January 19, 2005



Pile ou Face

2007, exhibition proposal for the Gallery VF Galerie, Marseille
« Fourteen days with » Julie C. Fortier and Yann Sérandour, from 26th May to 9th June 2007

Collection Marc et Josée Gensollen (Marseille, France)

For the project “Fourteen days with” programmed by the Gallery VF Galerie, Julie C. Fortier and Yann Sérandour brought into play their intervention at the gallery. Before the opening day a coin of one euro was launched by the director of the gallery in the presence of witnesses. In accordance

with the protocol defined by the artists, the works produced for the occasion could be presented only if the coin fell on “pile”. The coin having fallen on “face”, only the coin is left on the floor of the empty gallery.

This “non exhibition” of Julie C. Fortier and Yann Sérandour, announced by the only presence of a coin of one euro on the floor of the gallery is, in a way more radical and not stripped of humour, in the prolongation of former projects, thwarting each one with their manner the rule of the exposure.



Views of the exhibition *Heureux comme Sisyphe*, Villa Lemot, Domaine départementale de la Garenne Lemot, Gétigné (France), May 12 – October 10, 2011

Gold Mining River

2006, 2 flask of glass containing river water and 23 carats gold presented in a window made out of oak wood and glass, 36 x 36 x 111 cm.

Produced with support from the Canada concil for the arts

During one hour, the artist Yann Sérandour and myself sought after gold in the Gold Mining River situated at the border of Québec and New Hampshire. The two flask show

the amount of gold each one of us found. This project challenges obsolete imaginary of the fever of gold and awake a desire of dream and hope. However, in a rational logic, the expenditure of energy and time are too important compared to the result obtained. Far from profitability, and far from an idea of new discovery, the project is more about idleness or a melancholic reenchantment.



Vanishing Point

2004, video projection, DVD stereo colour, 56 min. 52 s.

Produced with support from the Western Front (Vancouver) and from the Canada Council for the Arts

This video centres a vacant lot in Vancouver where we can see the coastal mountains in the background. This time stretch landscape is rhythm by my work digging a hole in the soil with a pickaxe and a shovel. Paradoxically, my capacity to be productive produce an absence, my disappearance of the image.