

## biography

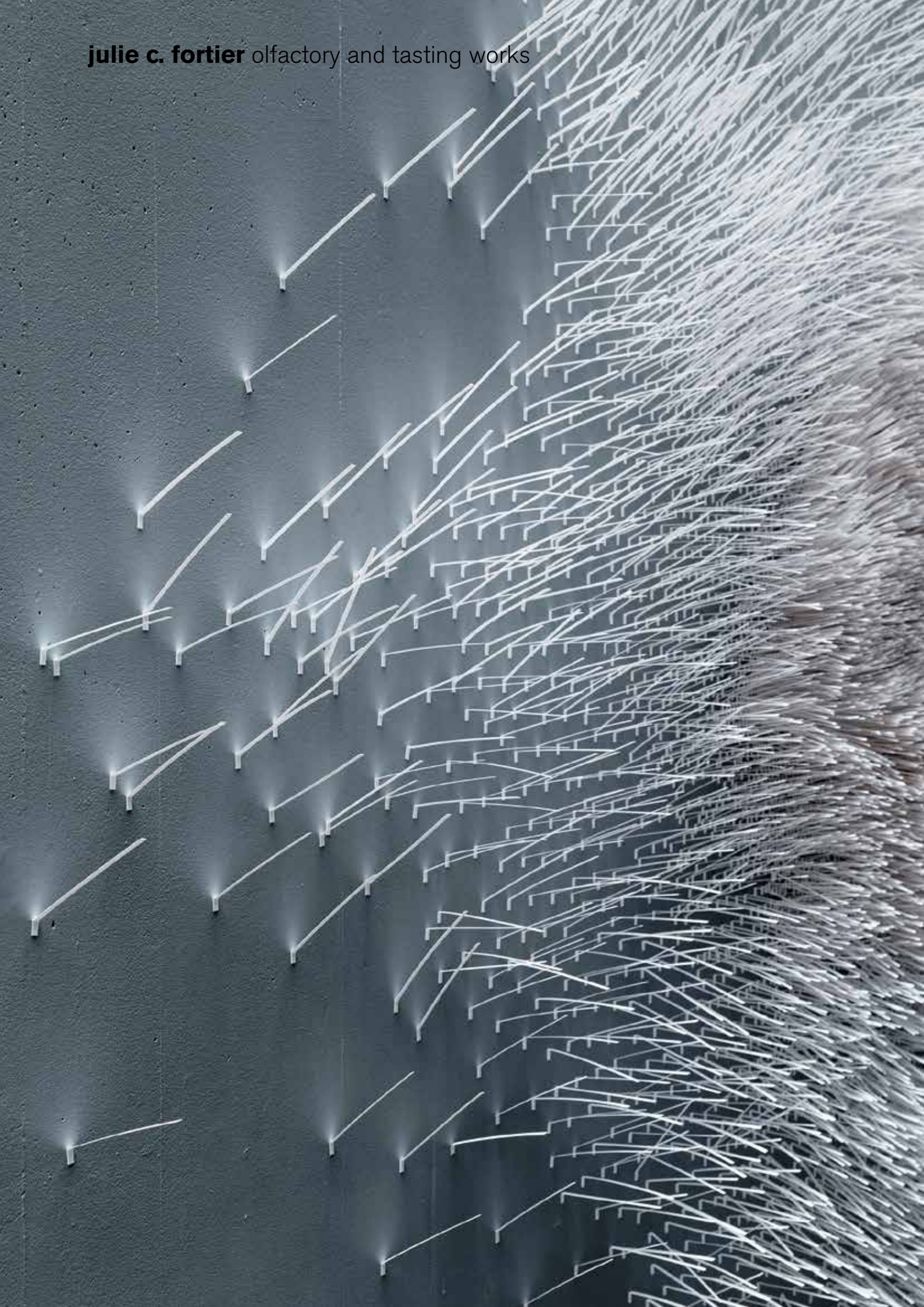
Since beginning making video and performance, my work has marked the passage of time through and highlighted the processes of erasure and absence. The research, I undertake shows the experience of loss (loss of time, loss of energy, unproductivity, loops, erasure, etc.) and the gaps in which such states can be manifest (white screen, empty space, memory loss). I explore different ways of constructing images through simple forms in performance, video, photography, sculpture and installation.

Since 2013, I have enlarged my working repertoire through experimentation with fragrances, scents and aromas that take the form of perfumes, smells, installations and drawings as well as culinary and olfactory performances. The mnemonic and affective power of odors changes the ways in which memory is put into play in the representations and stories I compose. The evanescent and elusive character of the scent is related to loss and erasure that I explored in my preceding works in video, photo and installation. Obligated to inhale, the spectator is obliged to react and respond. It captivates me that this paradoxical absence is present but invisible, yet intimately pervades. What engages me is how the perceptions of a given space can be ruptured by its representations, making a break between present experience and how it is pictured. Scents are for me the optimal material to further pursue how images are constructed in terms of memory and storytelling.

Julie C. Fortier was born in 1973 in Sherbrooke (Quebec, Canada) and has lived in Rennes since 2001. Graduated in 2015 from the Le Cinquième Sens perfume school in Paris, she also holds a master's degree from the Visual and media arts school from the Université du Québec à Montréal. Since January 2020, her works are represented by the Gallery Luis Adelantado in Valencia (ES). She had a solo show at the Gallery of the Dourven in Loquémeau (FR) in 2022. Her works are presently exposed at Martell Foundation in Cognac (FR), at EDF Foundation in Paris (FR) and at the International Perfume Museum in Grasse (FR). It also has been shown at L'été photographique in Lectoure (2021), at Le Château de Oiron (2020), in the art Center Rurart in Rouillé (2019), at Micro-Onde à Vélizy-Villacoublay (2018), at La Tôlerie in Clermont-Ferrand (2018), at Museum of Fine Arts of Rennes (2017), at La nuit blanche of Toronto (2016), in Lille 3000 Tripostal (2015), to the CNEAI in Chatou and at La Panacée in Montpellier (2014) and at Emily Harvey Foundation in New York (2012).

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**julie c. fortier** olfactory and tasting works







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



photos Agence La Lanterne

### **Attendu tendue (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 *Dissoudre le paysage* from the exhibition *Sentir le coeur de la montagne*, La Galerie du Dourven, Trédrez-Loquémeau (FR)  
June 18 - September 18, 2022



photos Agence La Lanterne

### **Dissoudre le paysage (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.



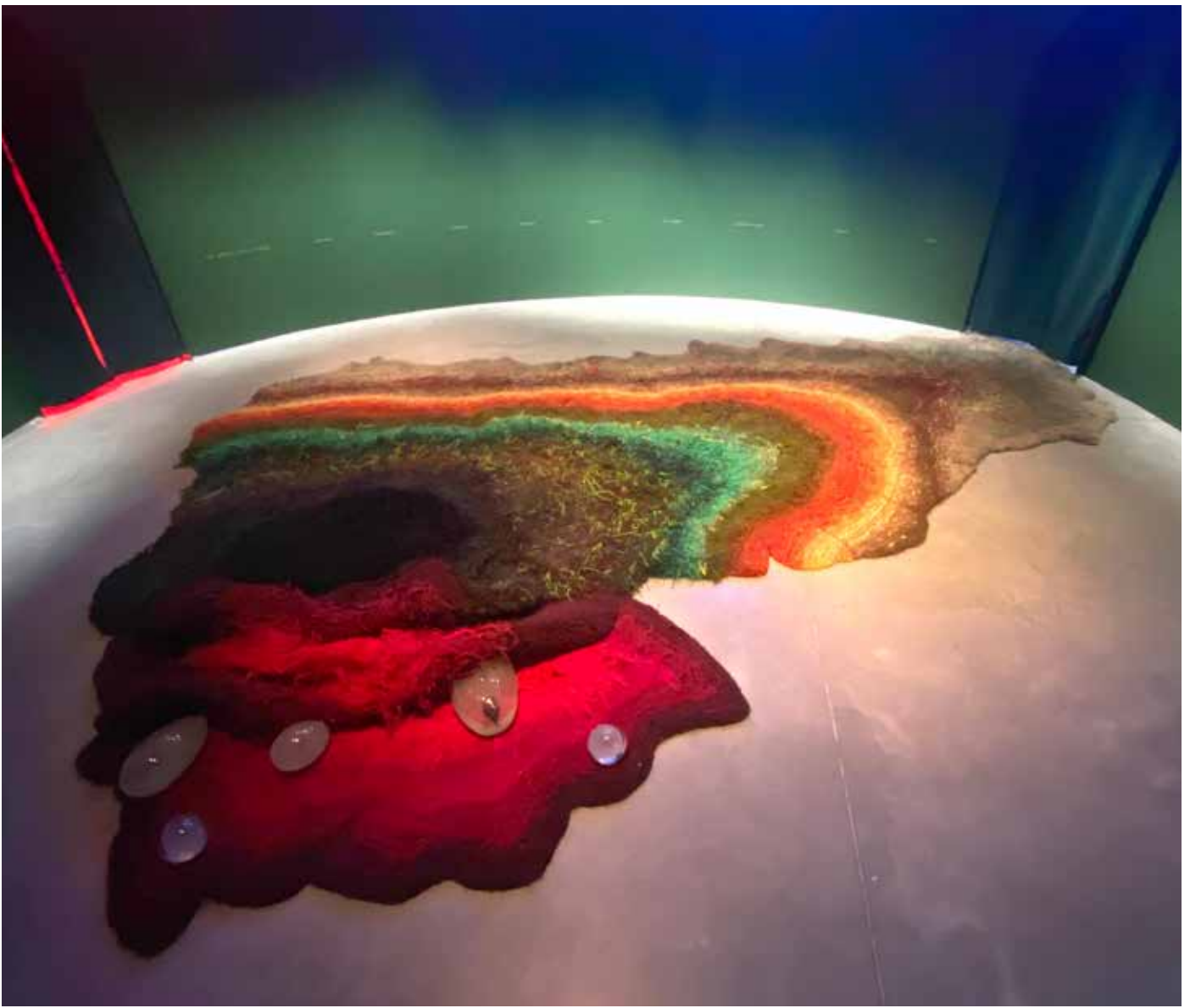
Views of *Dissoudre le paysage* from the exhibition *Sentir le coeur de la montagne*,  
La Galerie du Dourven, Trédrez-Loquémeau (FR) June 18 - September 18, 2022

### **Dissoudre le paysage (Dissolve the landscape)**

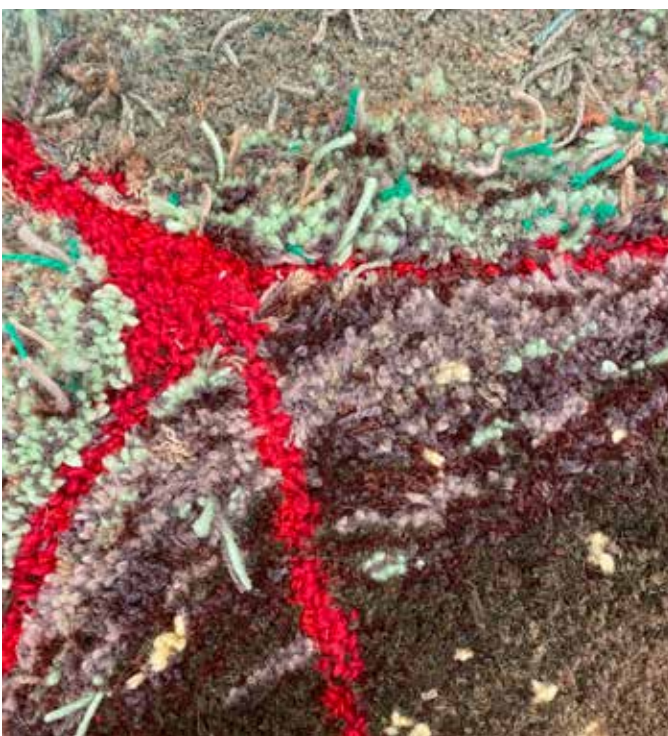
2022, Vaseline intervention in the windows.  
Produced with the support of the Galerie du Dourven

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 *Que salive l'horizon* from the exhibition *La fin est dans le commencement et cependant on continue.*, Fondation Martell, Cognac (FR)  
April 6 – November 6, 2022



### **Que salive l'horizon (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 Laeticia Andrigetto

Letter painter Christophe Chagneau

Thank you: Lisa Valencia, Alexandra Bessette and Victor Derudet

Produced with the support of the Martell Foundation, Cognac

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.



### **Patience ardente (Burning patience)**

**Je sens ce qui n'est plus là (I feel what is no longer here)**

**Entre chien et loup (Between dog and wolf)**

**Que salive l'horizon (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 Maloû 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 *Eau succulente* from the exhibition *La fin est dans le commencement cependant on continue.*, Fondation Martell, Cognac (FR)  
April 6 – November 6, 2022



### **Eau succulent (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.



## Citrus Mundi

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

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 *Fantasmie n°3* from the exhibition *Le Temps pour Horizon*, Château d'Oiron (FR) July 11 – October 31, 2020



photos Aurélien Mole

## 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)

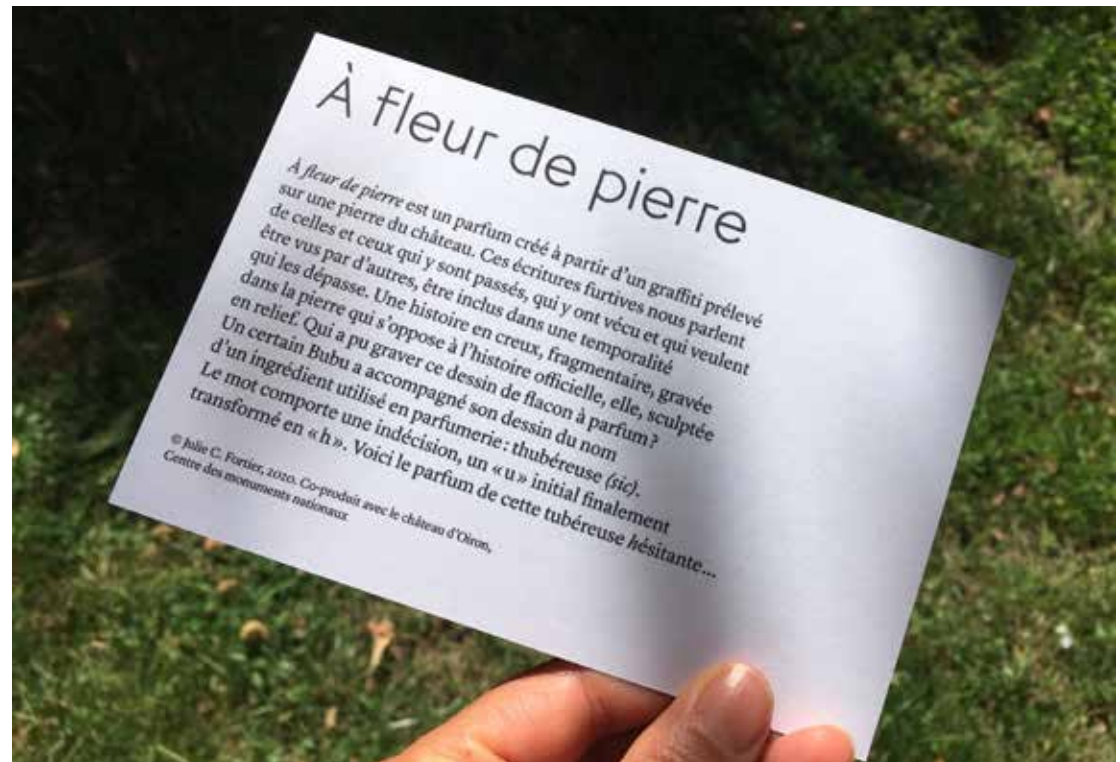
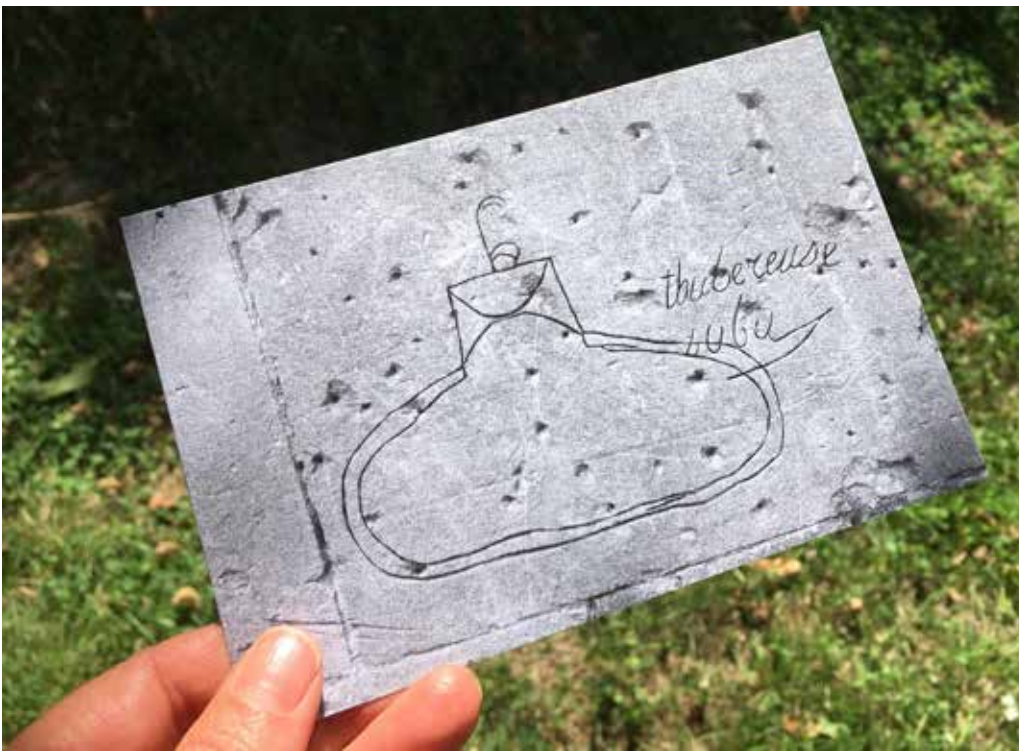
2020, olfactory and sound installation, 3 perfumes, 3 perfume diffusers, acoustic speakers

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.



## 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: thubéreuse (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 thubéreuse (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.





photos Aurélien Mole

Views of *Le temps pour horizon* from the exhibition *Le Temps pour 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 *LUX* from the exhibition *Le Temps pour Horizon*, Château d'Oiron (FR) July 11 – October 31, 2020



photos Aurélien Mole



photo Charly Muller

## 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.





Views of *Ce que j'ai volé au soleil* from the exhibition *La revanche des oiseaux*, 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 *La chute* from the exhibition *La revanche des oiseaux*, 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 *La revanche des oiseaux* from the exhibition *La revanche des oiseaux*, 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 *Le témoin* from the exhibition *La revanche des oiseaux*, 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 *Les yeux de braise* from the exhibition *Wildscreens*, galerie Luis Adelantado, Valencia (ES) January 25 – March 29, 2019



photos David Zarzoso courtesy of Luis Adelantado Valencia

## 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.»



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



### **Tyranny 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 perfume 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.





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

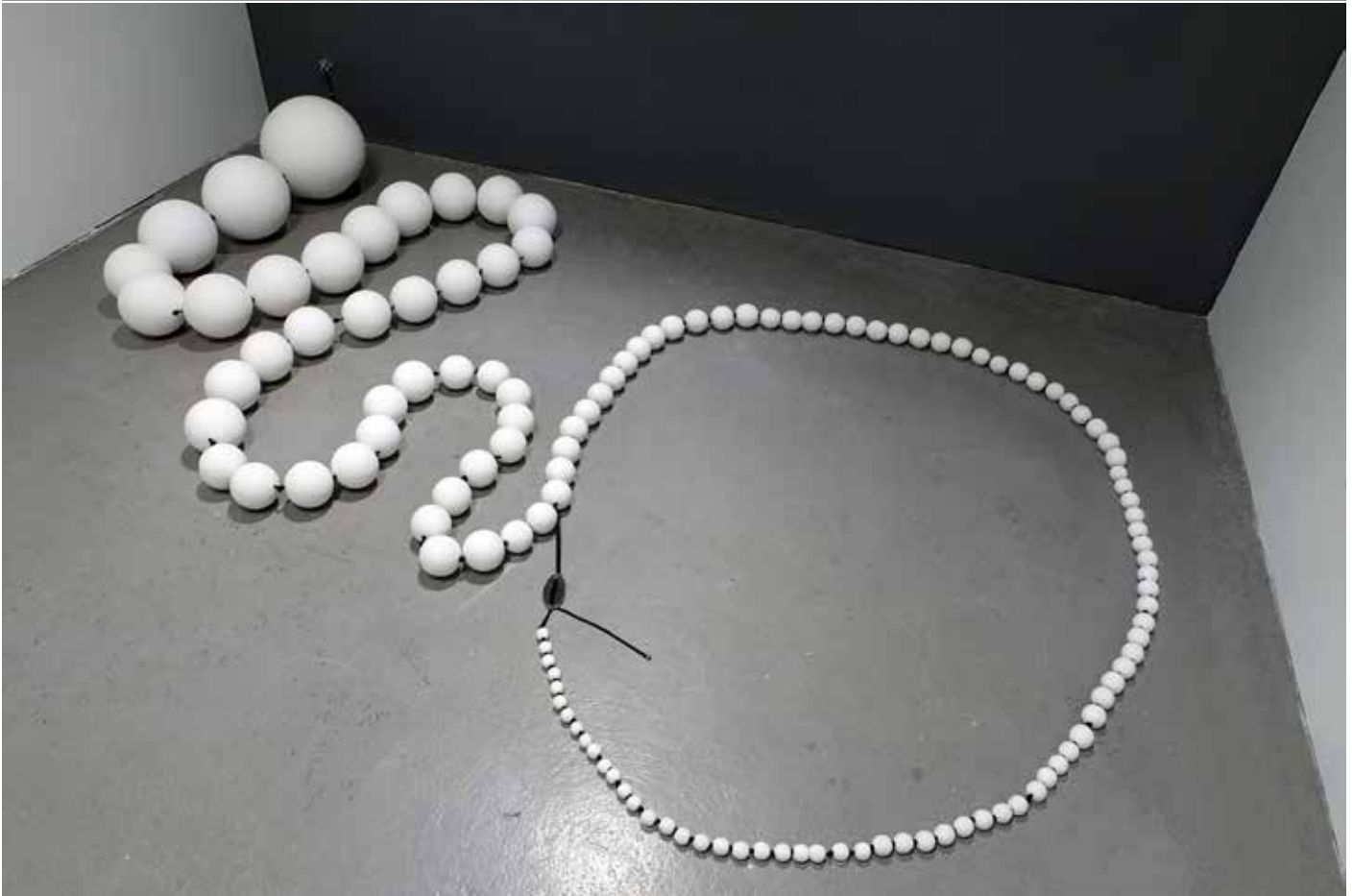
### **The Broken River,**

2018, olfactory sculpture, 124 porcelain beads, cotton roap, sterling silver clasps, 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



Views of *The Trap* from 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 predator detect when their prey are injured.





Views of *Immunity* from the exhibition *Objet de tendresse*, Galerie Michel Journiac, 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 to 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.



Views of the exhibition *Les Intouchables*, 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 *Le jour où les fleurs ont gelé*, from the exhibition *Comme un frisson assoupi*, Centre d'art Micro-onde, Vélizy Villacoublay (FR)  
January 27 – March 24, 2018



photos Aurélien Mole



### 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 *et les fauves ont surgi de la montagne*. from the exhibition *Comme un frisson assoupi*, Centre d'art Micro-onde, 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.





views of *The River Broke* from the exhibition *Comme un frisson assoupi*,  
Centre d'art Micro-onde, Vélizy Villacoublay (FR) January 27 – March 24, 2018



Views of the collection *Trappeur* from the exhibition *Comme un frisson assoupi*, Centre d'art Micro-onde, Vélizy Villacoublay (FR)  
January 27 – March 24, 2018

### collection trappeur

2018, edition of necklace to perfume in collaboration with PARISRENNES

Porcelain, Sterling Silver 925, Polyester 100%, 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.





photos Jean-Manuel Saligne

Views of *Ascension* from 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

### **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.



### **Ascension**

2017, édition, 4 perfumes in 4 mouth-blown bottles 60 ml, alcohol denat, aqua, perfume. Inflammable, Do Not Swallow. Do Not Wear On Skin

Presented in a serigraphy cardboard box, 25 x 25 x 5 cm, 4 serigraphy perfumes papers, 24,5 x 2,5 cm.

7 exemplaires

Typographie © Jocelyn Cottencin





Views of *Ascension* from 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 SigmaCom

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.





## 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.





## Oracle

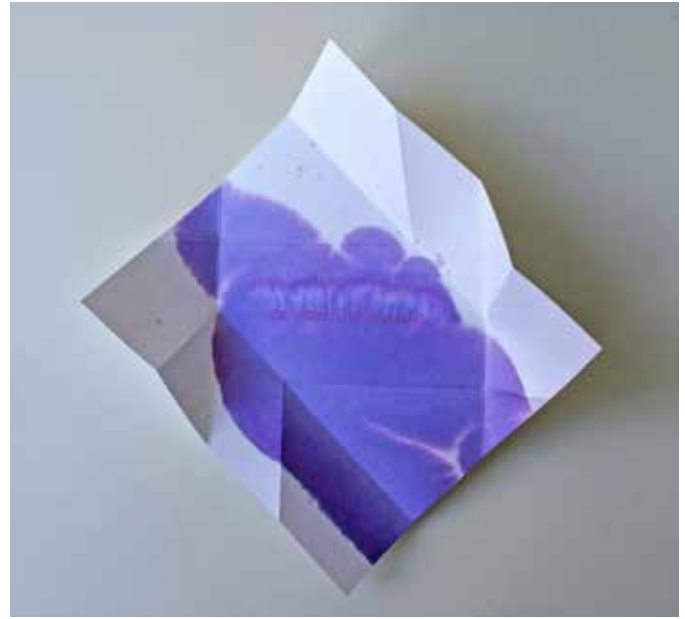
2017, olfactory work, 5 perfumes in 5 bottles mouth-blown at the CIAV Meisenthal, presented in a wooden box 11 x 16 x 40 cm, 9 x 140 mm perfume blotter, digital printing in reserve. edition of 3 + 1EA.

produced by Pôle Artsanté and the University Hospital of Rennes

Oracle was produced during a residency in the mobile team of palliative care of Rennes University Hospital. Composed of texts and perfumes, this work translates into scents life stories that were entrusted to me by the team during individual interviews. Produced in an edition of three, one of the boxes is entrusted to the team to initiate new dialogues with the patients.

During this experience, they are invited to dip a perfume blotter to soak in one of the five fragrances offered. Each scent being colored, it comes to reveal the printed text in reserve on the blotter. The encounter between color, smell and text becomes the support of a reflection and opens a discussion, an exchange whose perspectives are other than medical.





## Oracle

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.



### Menu

*Hydrolat du jardin et marc de raisin*

Romarin, mélisse, marc de Cognac

*Ma bouche est une cathédrale*, cocktail

Kombucha au thé noir Pu'erh, vodka, racine de curcuma, sirop de rose, fleur de sel

Fermentation du kombucha : 21 jours

*Thé Pu'erh Kang Zhuan Millésime, 1992*

Acheté et dégusté à La Maison des Trois Thés le 16 février 2017, Maturation : 25 ans

*Radis et kumquats façon kimchi*

Radis ronds, kumquats, poivre rose, fenouil, piment coréen Gochugaru

Fermentation : 15 jours

*Saumon gravlax de betteraves rouges et épices*

Fermentation : 2 jours

*Un bouton de fleur cru, un pilon en pierre*

Artichauts violets, anchois, ail, huile d'olive

*Boeuf snacké au beurre de sauge - Panais en croûte de sel et cuisson lente*

Maturation du boeuf : 70 jours

*Galet, ail noir et fruits frais du printemps*

Fermentation de l'ail noir : 20 jours

*Accorder les feuilles, crème pour les mains*

Huile d'olive, d'avocat, rose, curcuma et thé noir

Edition limitée à 45 ex.

Les plats sont accompagnés de pain fait par Julie C. Fortier à la Galerie le jour même.



### Tune the leaves (*Accorder les feuilles*)

2017, culinary and olfactory performance in 9 experiments on 31<sup>st</sup> 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, convoked different memories and temporalities of manufacture.





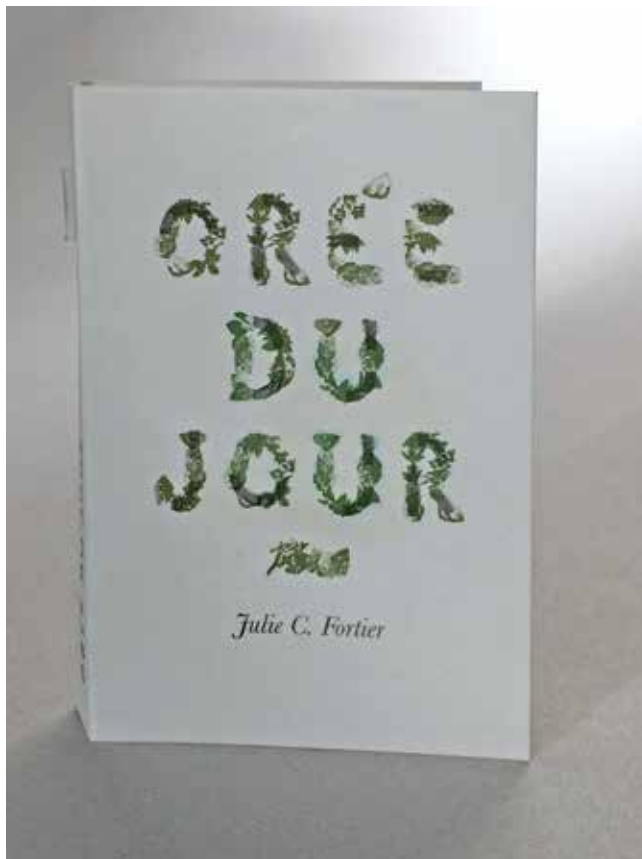
Views of *Horizon* from the exhibition *Architextures de paysage*, Château d'Oiron (FR) curators Maryline Robalo et Marie Cantos  
March 25 – June 4, 2017



## 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.



## 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.



## 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.





### 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.





Views of *The Collection* from the exhibition *Le temps de l'audace et de l'engagement - De leur temps (5)* – Collections privées françaises 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 of *The Hunt* from the exhibition *Tu dois changer ta vie !*, Tripostal, dans le cadre de Renaissance de 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* from the exhibition *Vertige*, 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 *Cartel* from the exhibition *Cash check or charge*, Galerie Arondit, 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.



## Dog's FOOD

2015, culinary and olfactory performance for dogs and their masters 3 courses, 3 perfumes Restaurant Belle de jour, 19<sup>th</sup> 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

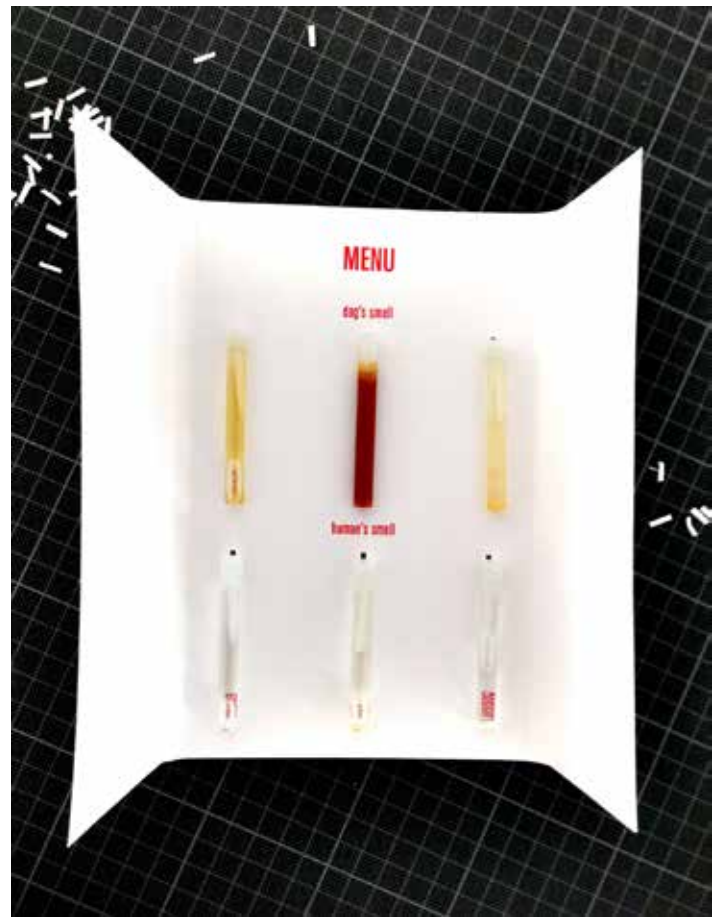
A meal for dogs and their masters

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 cm<sup>2</sup> of olfactory cells against 3 cm<sup>2</sup> 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.



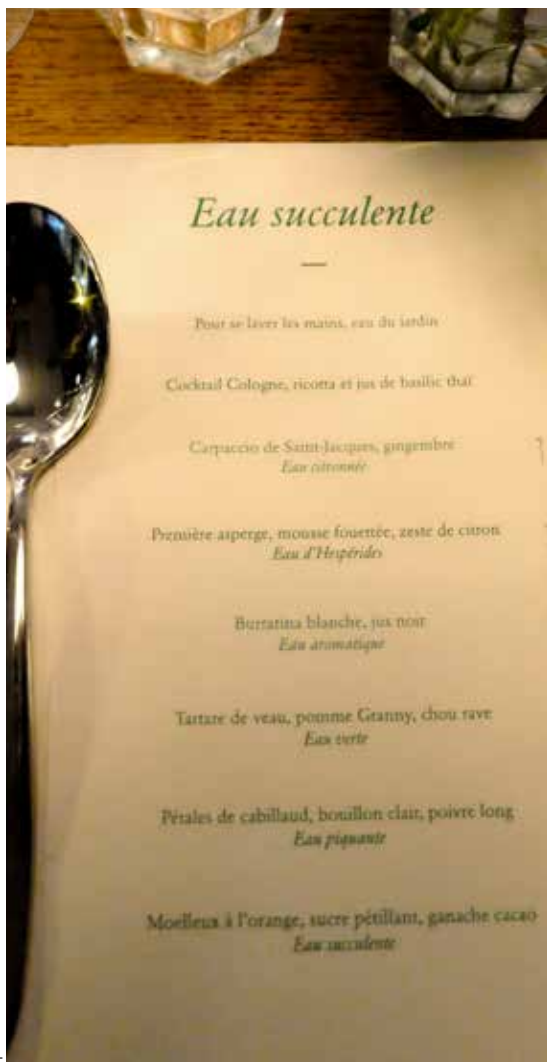




### **Dog's FOOD**

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 and their dogs.



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



### **Succulent Water (*Eau succulente*)**

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 Géraldine 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 Géraldine 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



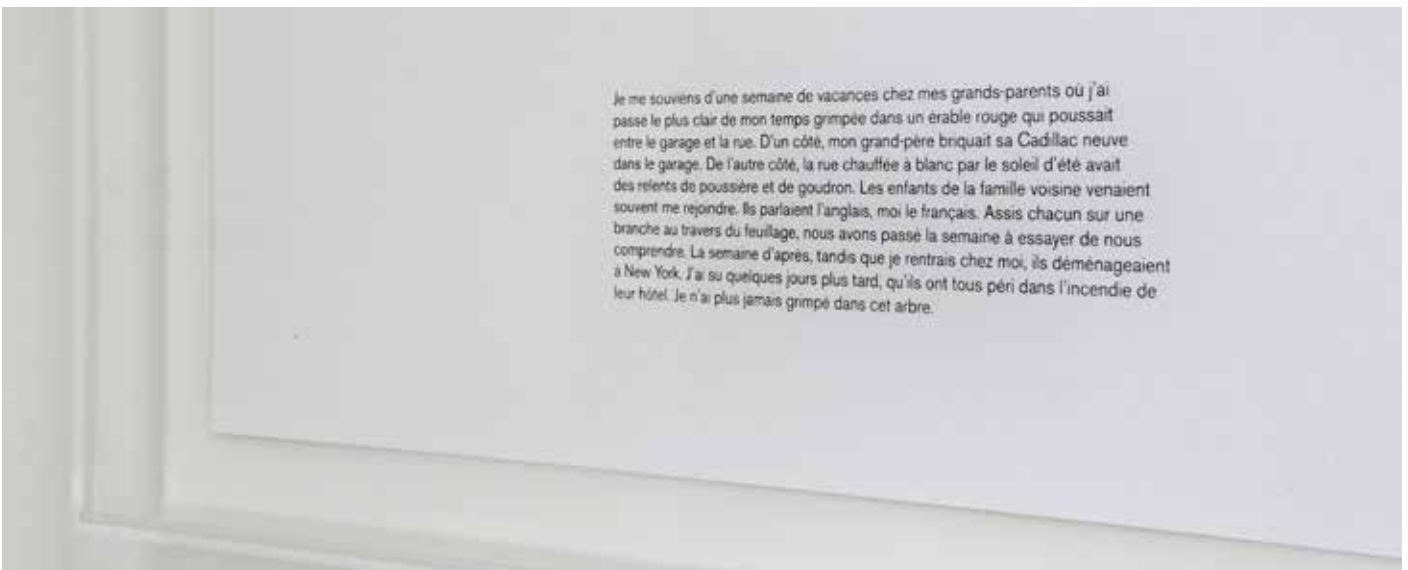
Views of *Male Habitus* from the exhibition *De part et d'autre de la rivière brisée*, Centre culturel La Volume, Vern-sur-Seiche (FR) November 8 – December 18, 2017

## 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.





Views of *Wildscreens, Red Maple*, from 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.



Views of *La sève et le sang*, in 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 Planchenault

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

## 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 Wunsch  
 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

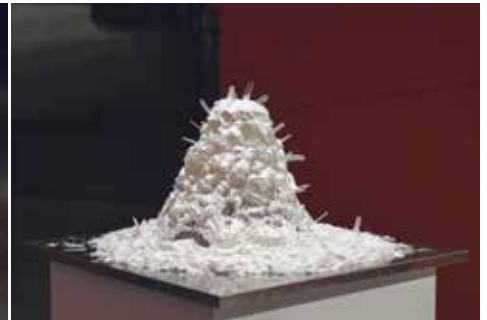
2014, confetti tissue paper, fans  
View of Snow White at the Vanilla Sky party, Nuit des 4 Jeudis, FRAC  
Bretagne, Rennes (FR) 30<sup>e</sup> January, 2014  
Nyima Leray photo

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





photo Nyima Leray



Views of *Neige éternelle* 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.



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

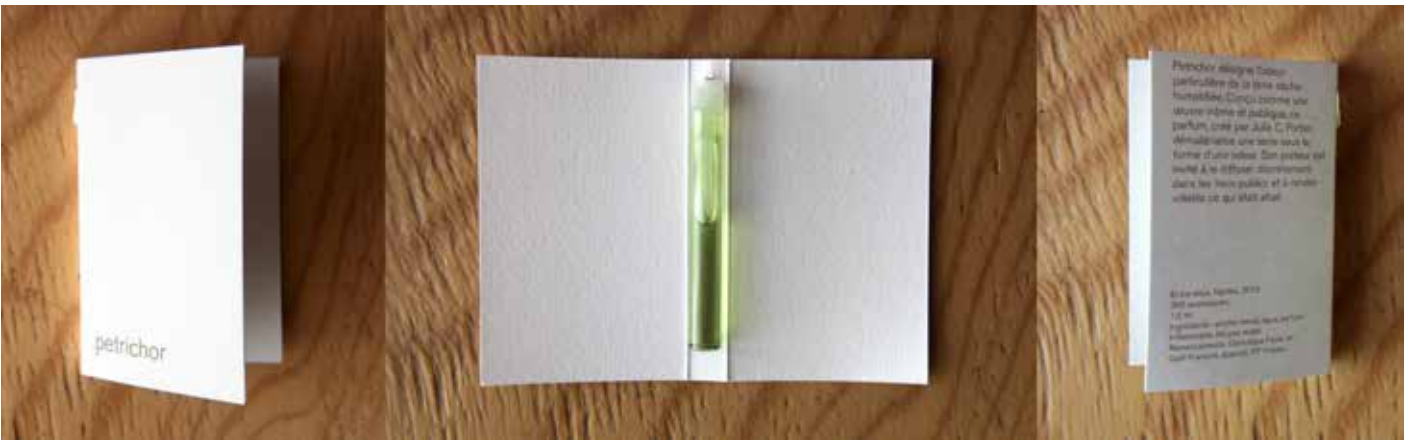
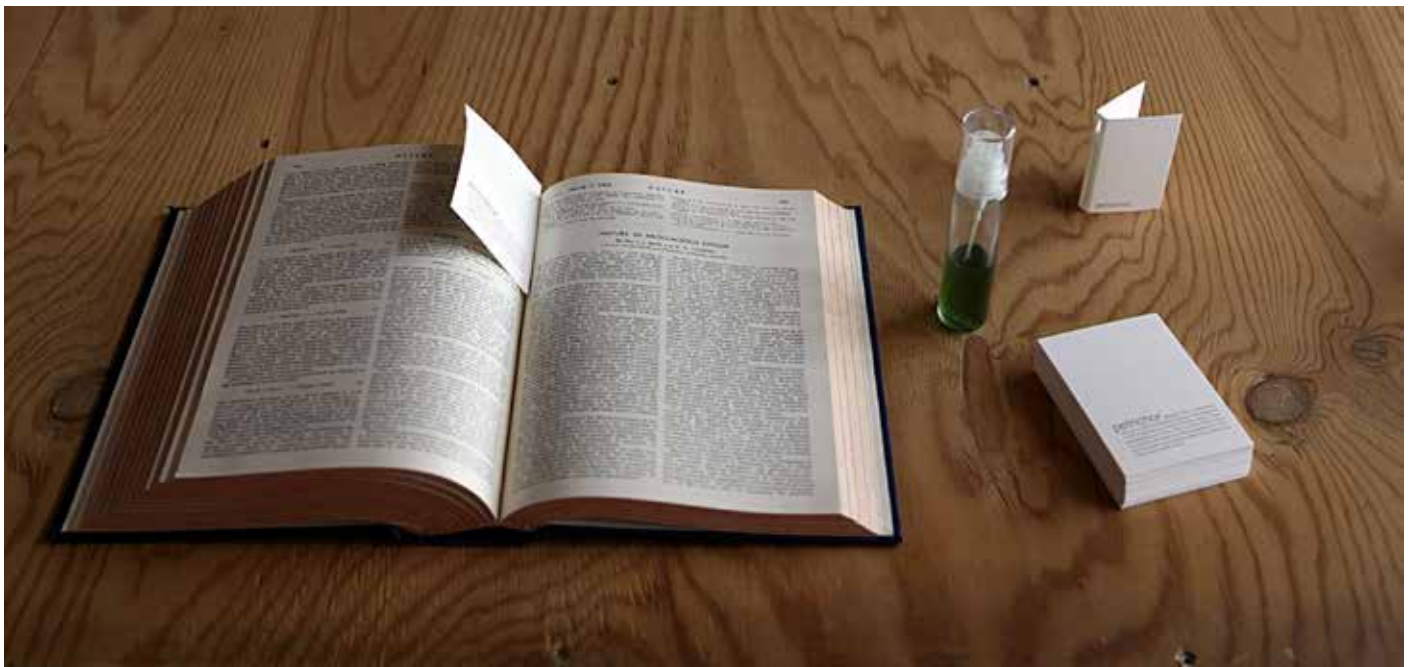
Perfume edition 5 x 1.5 ml, laser printing 297 x 90 mm on 250g paper. Edition of 30

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.





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.



photo Baptiste Brévar et Emmanuel Graud

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 Brévar, 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.





Views of the exhibition *Chrématistique*, 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 / m<sup>2</sup>. 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.







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** photo, video, installation





Views of *C'est beau quand ça brille!* from the exhibition *Sentir le coeur de la montagne*, La Galerie du Dourven, Trédrez-Loquémeau (FR)  
June 18 – September 18, 2022



**C'est beau quand ça brille !  
(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...



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

### **Attention je mords (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 *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



**Le coeur de la montagne  
(The heart of the mountain)**

**La porte  
(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.





**Les déposées  
(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.



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.



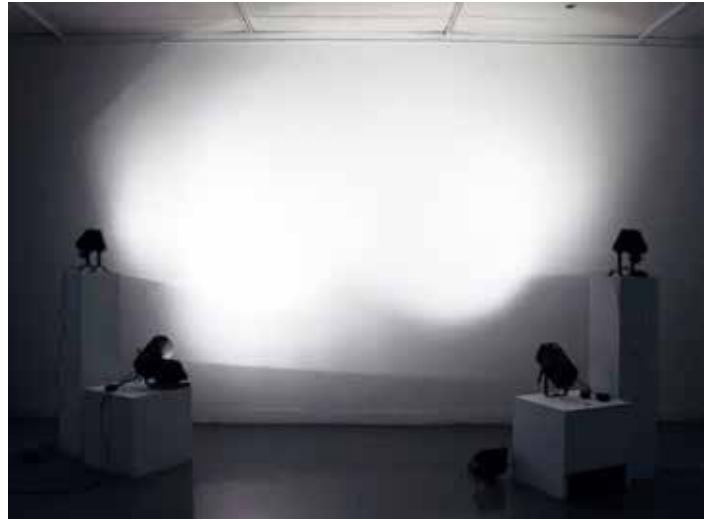
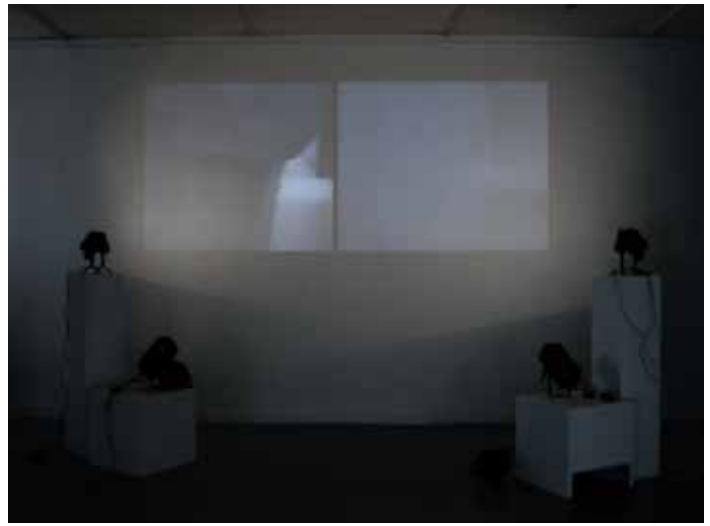


**Sunrise (from solstice to solstice)**

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 11<sup>th</sup> 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, *Cinéma-Maison*, La Criée, Centre d'art contemporain, 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

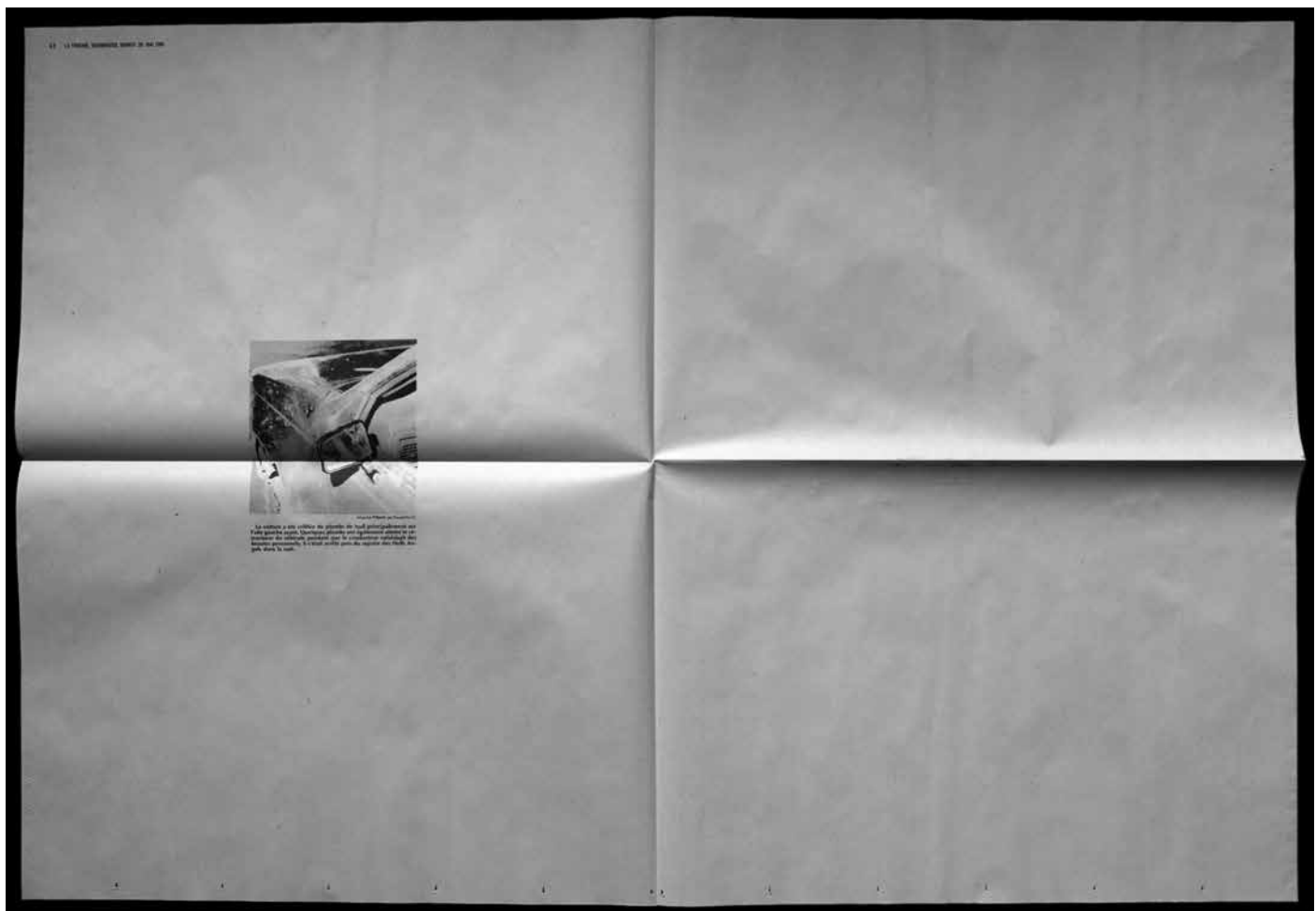
Produced with the support of La Criée, Contemporary Art Center of Rennes

"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, *Cinéma-Maison*, La Criée, Centre d'art contemporain, 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, Centre d'art contemporain, 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 *Valeurs croisées*, Biennale d'art contemporain, Rennes (France), May 16 – July 20, 2008



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

## 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 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»

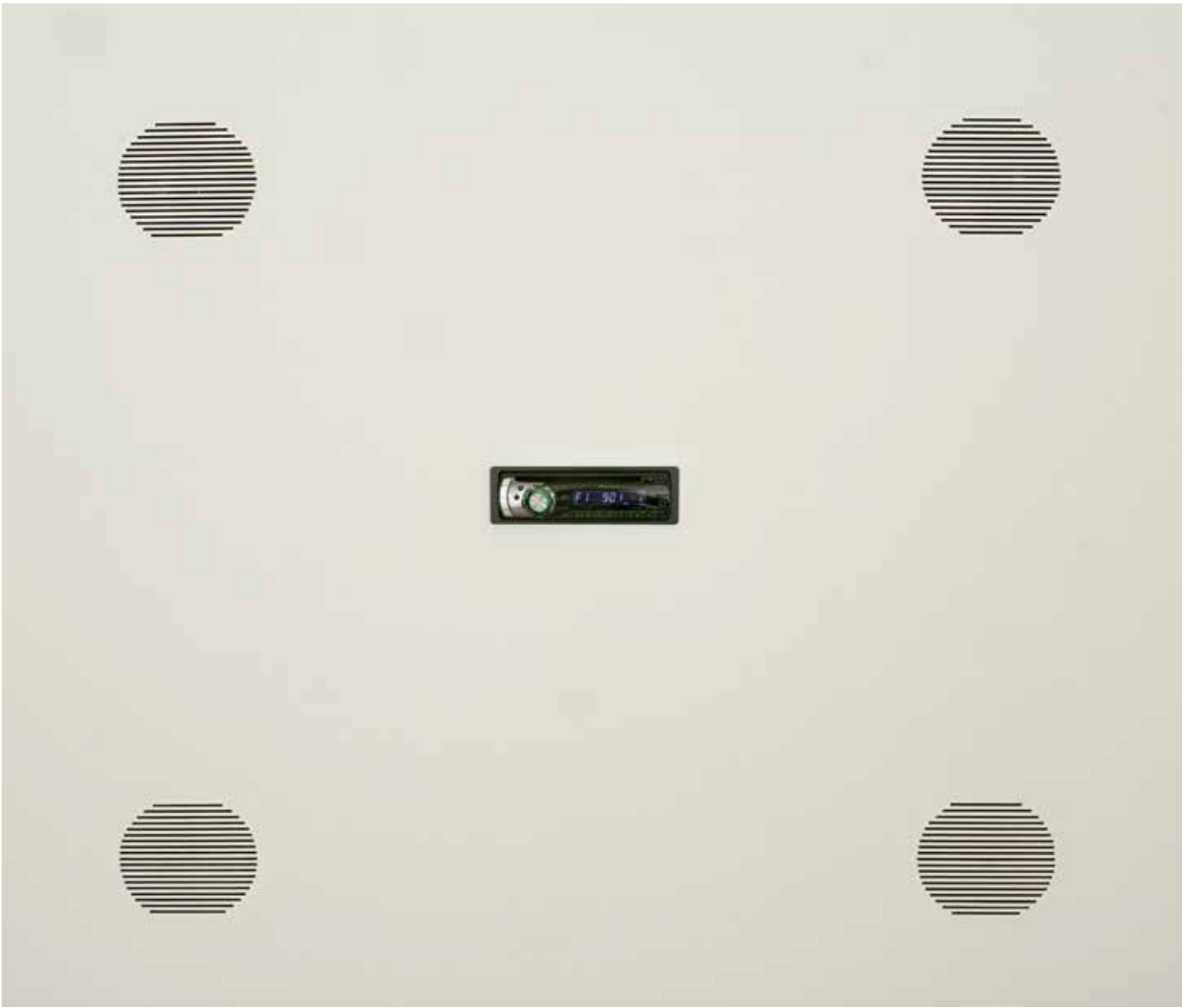


Views of the exhibition Julie C. Fortier, *Go West Young Man !*, Centre Clark, Montréal (Québec, Canada), January 10 – February 16, 2008.

### **Domaine quatre saisons**

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.

### **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.





### **Pêche blanche**

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.



### **Sans titre**

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.

### éléments du projet

Bicyclette 2005, moteur électrique miniature faisant tourner la roue arrière constamment, produit avec l'appui du Ministère de la culture et de la communication – DRAC Bretagne

Carton à dessin 2005, 7 dessins à la mine de plomb préfigurant l'exposition sous la forme d'un story-board, réunis dans un carton à dessin, 36 x 42 cm, story-boarder : Jean-Claude Rozec, dessins : Jean-pierre Marquet

Parking ( The End) 2005, vidéo de surveillance, miniDV stéréo couleur, format 4:3, boucle 59 s., moniteur 14 po., support mural TV

Bloc secours, 2007, bloc d'éclairage secours BAES, autocollant The End, 23 x 11,5 x 7,7 cm, édité par Astérides (Marseille) en 8 exemplaires + 2 E.A.

Flipbook, 2005, reproduisant la bicyclette, impression offset N&B, 14,8 x 10,2 cm, 124 pages , dessins : Marc Lizano, tiré à 500 exemplaires, produit avec l'appui du 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.



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

### **Blow-Up (Vacant / Non vacant)**

2006, colour photographiy, 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.



## 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 produce with a fairy-like effect his  
intermitent disappearance





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**

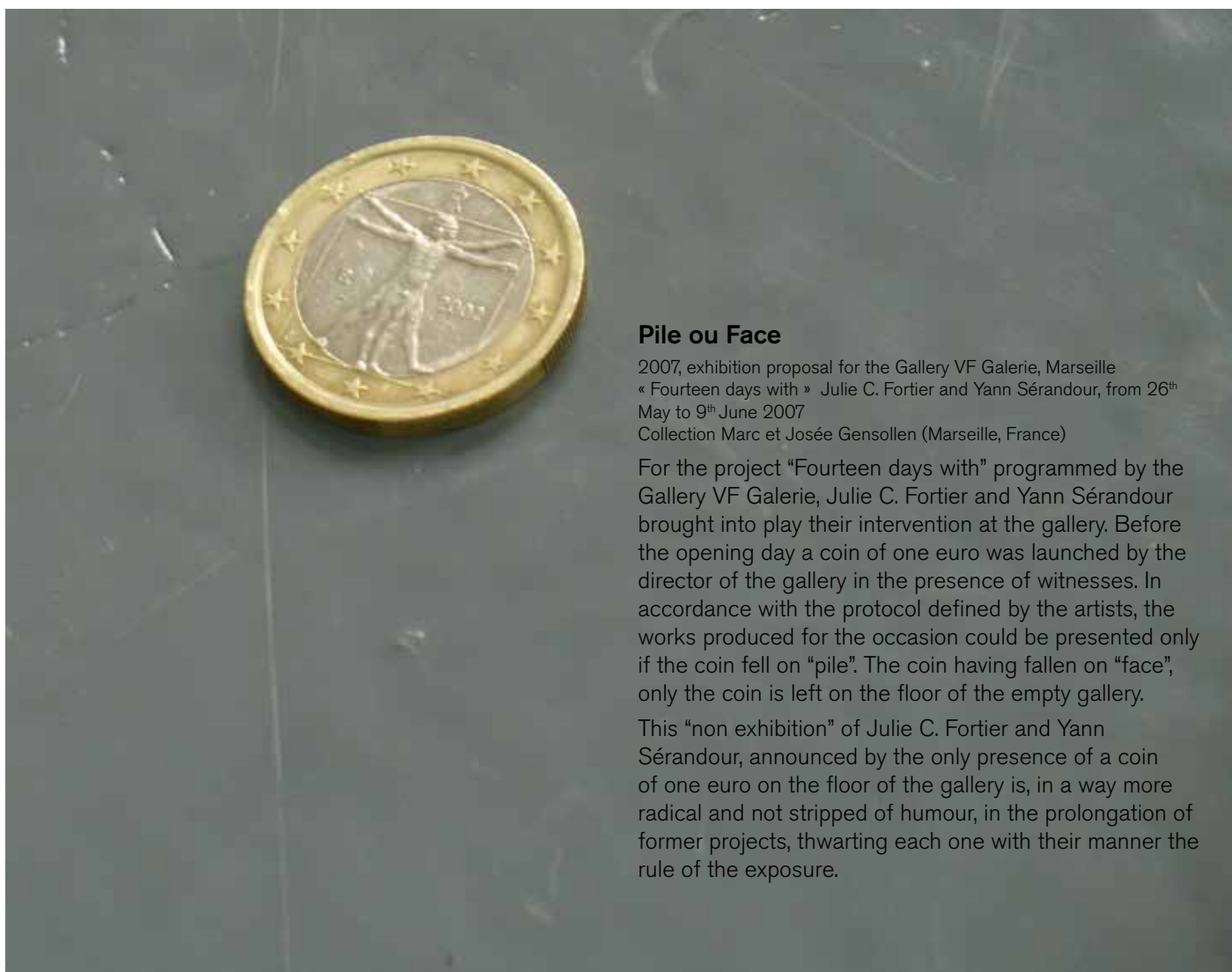
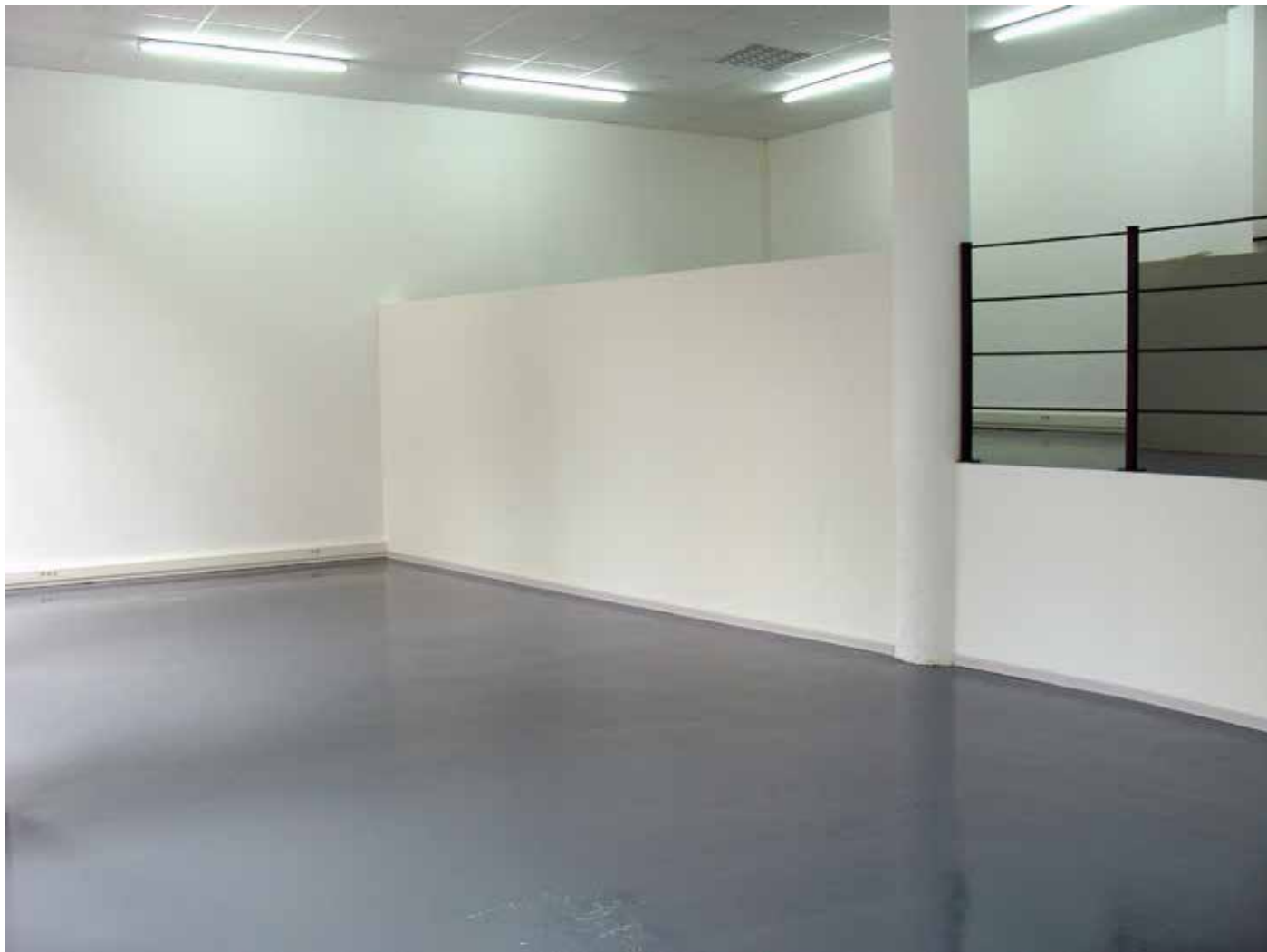
2004, numeric print on Tyvek, electric convoyer, paint wood, 115 x 220 x 50 cm

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 26<sup>th</sup>  
 May to 9<sup>th</sup> 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 council 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.





### **Nicolas, dépêche-toi !**

2002, vertical video projection, DVD stereo colour, loop 45 min. 33 s,  
160 x 200 cm

Produced with support from the Conseil des arts et des lettres du  
Québec

Collection Marc et Josée Gensollen (Marseille, France)

This video installation is a vertical projection at a real scale of the image of my body who is hung onto the wall. The video shows the transition from a fixed emotion to the anxiety the posture generates when it lasts too long. Projected in a loop of 45 minutes, the video shows in a tragicomic way the impossibility to stop this absurd game.