

E X P O S I T I O N

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QUAND LES ARTISTES
RÉINVENTENT LA PUBLICITÉ

GRASSE



MUSÉE INTERNATIONAL de la PARFUMERIE

FRANCE / CÔTE D'AZUR



musee
international
de la PARFUMERIE



Pays
de
Grasse
communauté
d'agglomération



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EXHIBITION

PERFUME ON DISPLAY

When artists reinvent advertising

16 June // 1 October 2023

International Museum of Perfumery - GRASSE

INAUGURATION Thursday 15 June 2023

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Director of Museums of Grasse

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Projects Officer

Scientific Committee:
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Exhibitions and Sponsorship
Officer
> Chloé FARGIER,
Research Librarian



Perfume is something profoundly human, something that has always fascinated and inspired human beings while creating lasting emotions and memories. Perfume advertising has been an art in its own right for centuries, capturing the essence of fragrances and creating images some of which still linger in our minds. The exhibition “Perfume on Display: when artists reinvent advertising”, which we have the pleasure of presenting this summer, is the result of tireless research work and collection of unique and rare objects and advertising posters. The new exhibition is set to immerse visitors in the history of perfume advertising from its modest beginnings to the modern age of digital advertising.

Under the exhibition’s General Curator, Olivier Quiquempois, Director of Museums of Grasse, the Museum Conservation Department has brought together a wide range of original advertising posters, iconic video ads and rare promotional accessories: unique collections that open a window on the world of perfume advertising across the years, and provide a fascinating perspective on the industry’s development. As is only natural, the exhibition pays tribute to the great creators, painters, photographers, filmmakers and illustrators who have put their talents at the service of the most illustrious perfumers.

My sincerest thanks go to the public institutions and collectors that have lent us their invaluable support and made this exhibition a reality by doing so. I should also like to acknowledge the outstanding work carried out by the members of the Scientific Committee and the various authors who have enabled us to accompany the exhibition with a publication.

I very much hope that this exhibition will give its visitors a better understanding of that indissociable journey between artists, advertising and perfume.

Jérôme VIAUD

President of Pays de Grasse Agglomeration
Community
Mayor of Grasse



The development and history of modern perfume in the western world, and more specifically in France and Paris, are indissociably connected with the development of the consumer society. The consumerist frenzy is masterfully described by Emile Zola in his Rougon-Macquart novel “Au Bonheur des Dames” (The Ladies’ Paradise), published in 1883. With the rise of mass consumption and dissemination across a vast geographical area, small artisan perfumers, who created their products in the back room and sold them direct over the counter in the street, disappeared completely, to be replaced by brands and product ranges based on fragrance lines.

Although this new state of affairs did not concern perfume alone, but pretty well all manufactured products, it was almost the only one among them to have to deal with the contradiction between wide dissemination in large quantities and an exclusive luxury image. There were a great many perfume brands with ambitious commercial goals, and competition was fierce in the second half of the 19th century and up until the 1920s, not counting the brands that are no longer with us but which nonetheless enjoyed a measure of celebrity and prosperity in their day. For consumers, perfume’s attractiveness was largely due to the idea that they were being given access to a precious and extremely rare product, which carried them off to a dream world far removed from their everyday condition.

Such dream and fantasy factors were soon understood, and in the 1880s, brands began to associate them with the fragrances they created, taking special care over the creation of bottles designed to convey this prestigious image, individualising each perfume and positioning it as a product without equal. But in parallel, over the same period, the nascent advertising industry experienced meteoric growth in all mass production sectors, and became perfume’s second medium for spreading the concept of exclusiveness and luxury.

Perfume brands were to become true trailblazers in the field of advertising. Hence, in 1866, the “inventor” of the poster, Nice’s Jules Chéret started on two decades of work with perfume brands, which came to him for all sorts of advertising materials, including posters, labels and packaging. The history of perfume and advertising begins with a plethora of such famous artists and draughtsmen as Alfons Mucha, Paul Iribe, Leonetto Cappiello, Elisabeth Sonrel, Charles Loupot and René Gruau. They were then joined by the great names in photography, including Richard Avedon, Jeanloup Sieff and Jean-Paul Goude. And not long afterwards, directors whose films had made them household names: Martin Scorsese, Jean-Pierre Jeunet and Wong Kar-wai among them. Perfumes have always been reinvented by the greatest artists of the day.

But brands were also been at the forefront of dissemination techniques. In the later years of the 19th century, they innovated by using lithographic reproduction methods and today they are fully involved in the digital revolution, working closely with influencers who operate on social networks in order to better segment the share of dream and imagination they have to offer. It is through the greatest perfume brands, such names as Dior, Guerlain, Chanel, Jean Paul Gaultier and Yves Saint Laurent, and by presenting the main creators – painters, draughtsmen, photographers and filmmakers alike – who have taken part in the adventure, that the International Perfume Museum has chosen this year to scan 200 years of perfume history and advertising.

And when creation and art get involved in it, business leaves plenty of room for dream and imagination.

Olivier QUIQUEMPOIS

Director of Museums of Grasse
Chief Heritage Curator



From 16 June to 1 October 2023, the International Perfume Museum is holding an exhibition devoted to the ways in which perfume houses go about creating their brands.

At the turn of the 20th century, the task of developing a perfume's image was entrusted to the greatest illustrators of their day, who exhibited their colourful creations in the streets. **Jules Chéret**, **Alphonse Mucha** and then **Leonetto Cappiello** put their talents at the service of the most illustrious perfumers. Later, with the evolution of printing and then audiovisual techniques, photographic and cinematic images became the norm, until social networks made such codes their own and developed them further. The exhibition presents the evolution of the visual codes specific to perfume houses' advertising campaigns over more than a century, from **Jules Chéret's** and **Leonetto Cappiello's** illustrations to **Helmut Newton's** and **Jean-Paul Goude's** photographs by way of commercials made by such great directors as **Martin Scorsese** and **Darrenn Aronofsky**.

The exhibition will provide the International Perfume Museum with an opportunity to present its extensive collections of posters, advertisements, bottles, scented cards and lithographic stones to the public in their historical and stylistic context. They will be complemented by public and private loans from prestigious institutions, rounding off the exhibition's sociological and artistic approach.

Interactive museographic content, including videos, screenings, interactive terminals and olfactory and tactile points, will contextualise the collections on show, extending the exhibition's discourse to all five senses. An itinerary specially designed for visually impaired visitors will also be on offer. A tactile and olfactory pathway will wend its way through the exhibition area, enabling appropriation of its discourse in light-hearted fashion.

Organised in partnership with the Visitors Department, a full programme of events (shows, lectures and workshops) will expand on the themes covered by the exhibition.



Press illustration, "Eau Farineuse de Cologne"
Cologne. 1840
Johann Maria Farina collection

INTRODUCTION

PERFUMERS' FIRST PRODUCT PROMOTIONS IN THE PRESS:

18th – mid-19th century

The perfumers Farina, Houbigant, Fargeon and Guerlain all used the written press to promote the benefits of their products, highlighting in text form the various European courts that purchased perfumes from them.

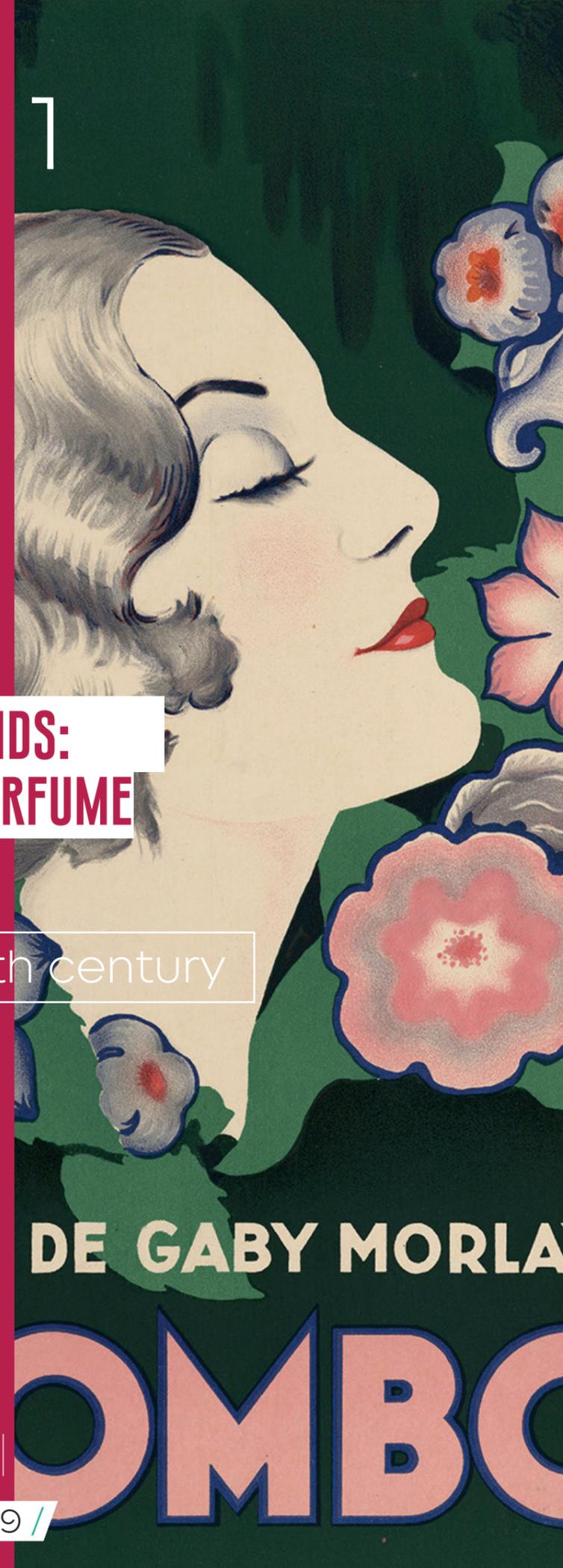


Poster for Jean Marie Farina Eau de Cologne
Cologne. 1830
Johann Maria Farina collection

PART 1

DEVELOPMENT OF BRANDS: FROM PERFUMER TO PERFUME HOUSE

mid-19th – mid-20th century



DE GABY MORLAY

OMBO

Poster for Gaby Morlay's perfume
Nelombo
1932. Collection MIP

1 / History

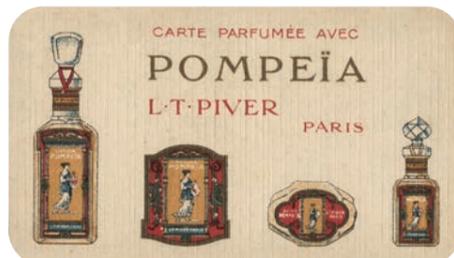
The 19th century saw perfumeries turning into full-blown companies, proudly flaunting their brands and slogans. An extraordinary variety of perfumed articles were marketed, including essences, face powders, sachets, soaps, lotions and brilliantines. They went on to structure themselves around well-known fragrances, sharing the same name and graphic design, so leading to the concept of perfumery lines and their advertising. The challenge was to win over and retain new consumers. Parfumerie Oriza created the first line of products. All the other perfume houses followed suit, including Roger&Gallet with its Vera Violetta line and L.T. Piver with Pompéia and Trèfle Incarnat ranges. Posters, advertising fans and scented cards went hand-in-hand with these companies' development.



Poster for Gellé Frères Parfumeurs
1st quarter of the 20th century
MIP collection



Avenue du Bois sample
Les Parfums de Rosine. 1912
MIP collection

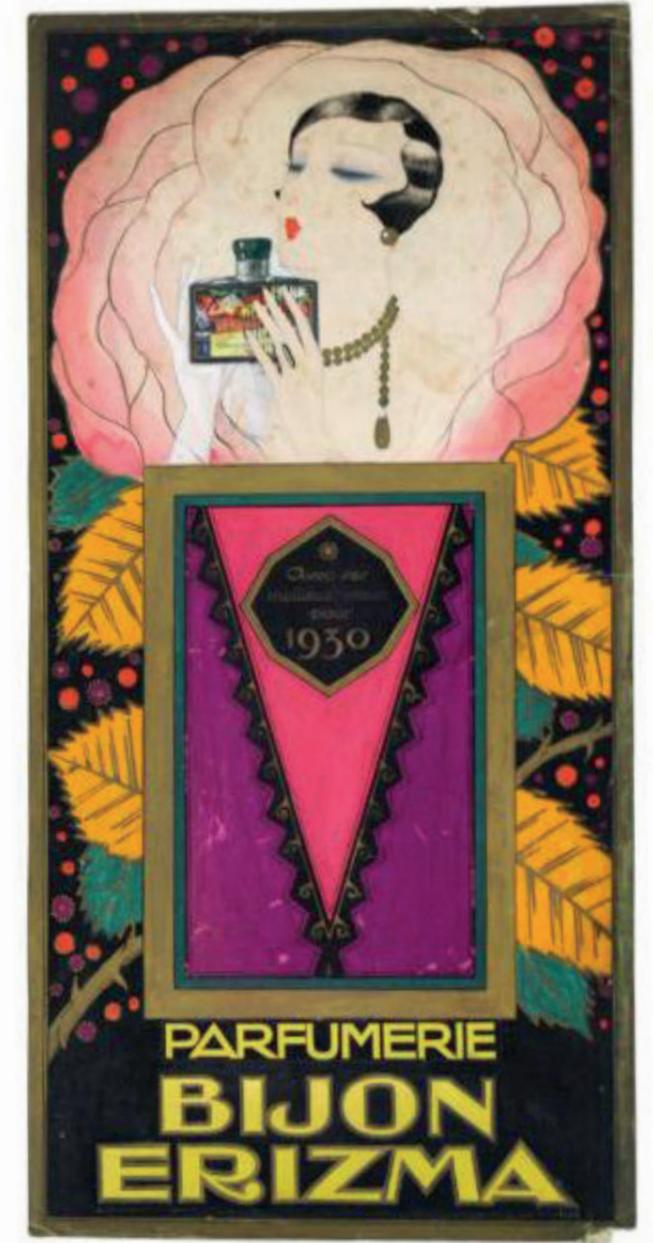


Pompéia perfumed calendar card
L.T. Piver. 1924
MIP collection



Pompéia advertising fan
L.T. Piver. 1st quarter of the 20th century
MIP collection

In order to vaunt the merits of their products, perfume houses took the step of calling on the services of such actresses as Sarah Bernhardt, who knew how best to use makeup to beautify themselves. Real advertising strategies were finally developed and stood the test of time: visual promotion of the product, association of the female figure with perfumes, and appearance of the first spokesmodels. With women's emancipation and the appearance of "gamines" showcasing a new model that combined youth and androgyny, codes of beauty changed, to be disseminated widely in women's magazines and through posters. With the development of lithography, advertising decked itself out in colours and contributed to development of brand images. Perfumes by Piver, Pinaud, Guerlain, Houbigant and Coty were displayed on hoardings and Morris columns. The images so created by poster artists broke through the indifference of passersby before adapting to the hurried glances of passing motorists.



Poster for Parfumerie Erizma
1929
MIP collection



2/ Focus on the chronological evolution of three perfume houses' advertisements (Guerlain, Poiret and Chanel)

Each of these three great perfume houses presents the evolution of the media used for promotion of their perfume products over almost two centuries: from advertisements in the press to the appearance of promotional merchandise, and from posters to TV ads to social networks..



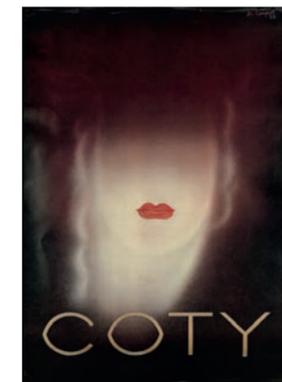
Guerlain scarf
1997-1998
Héritage Guerlain

3/ The illustrators: the Golden Age of posters

The painter Jules Chéret's use of large-sized lithographic stones in 1866 enabled extensive production of large-format colour posters. The great illustrators, from the Art Nouveau and Art Deco movements in particular, took over the various scented products' packaging and advertising media, which they covered with depictions of fashionable women and exuberant floral motifs.



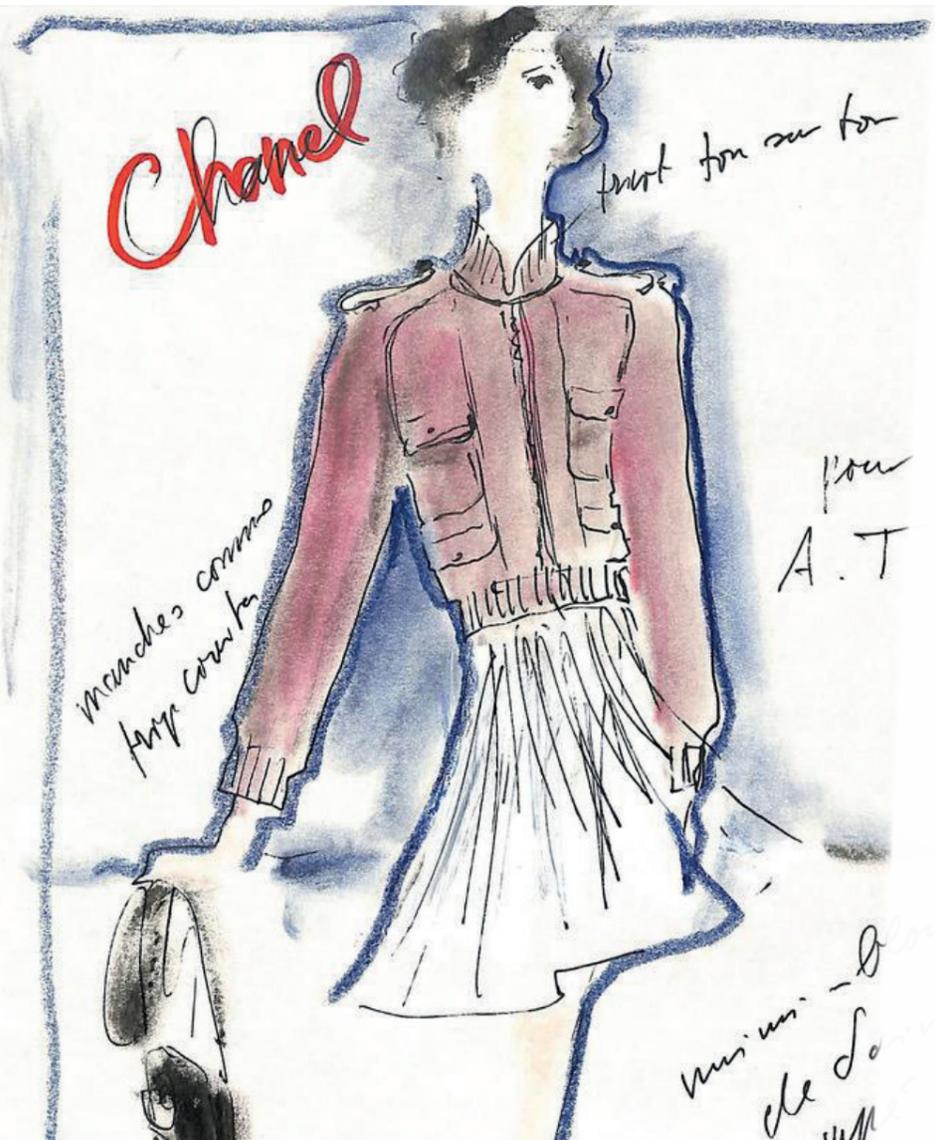
Lithograph by Elisabeth Sonrel
Roger & Gallet. Circa 1900
MIP collection



Poster for Coty Perfumes
Charles Loupot
1938
MIP collection



Launch Poster for "Rodo"
perfume
Alfons Mucha
1896
BnF, Paris



Sketch by Karl Lagerfeld for the dress worn by Audrey Tautou in Jean-Pierre Jeunet's advertising film "N°5 Train de Nuit". Chanel. 2009. Patrimoine de CHANEL, Paris

/12/



La Rose de Rosine perfume bottle
Les Parfums de Rosine. 1912
MIP collection

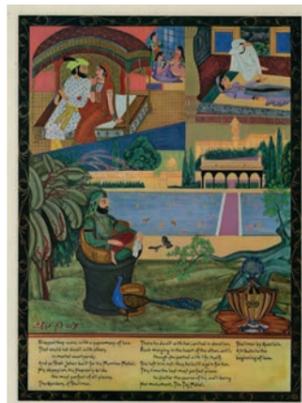


Illustration for Shalimar,
Guerlain, 1926
Héritage Guerlain collection

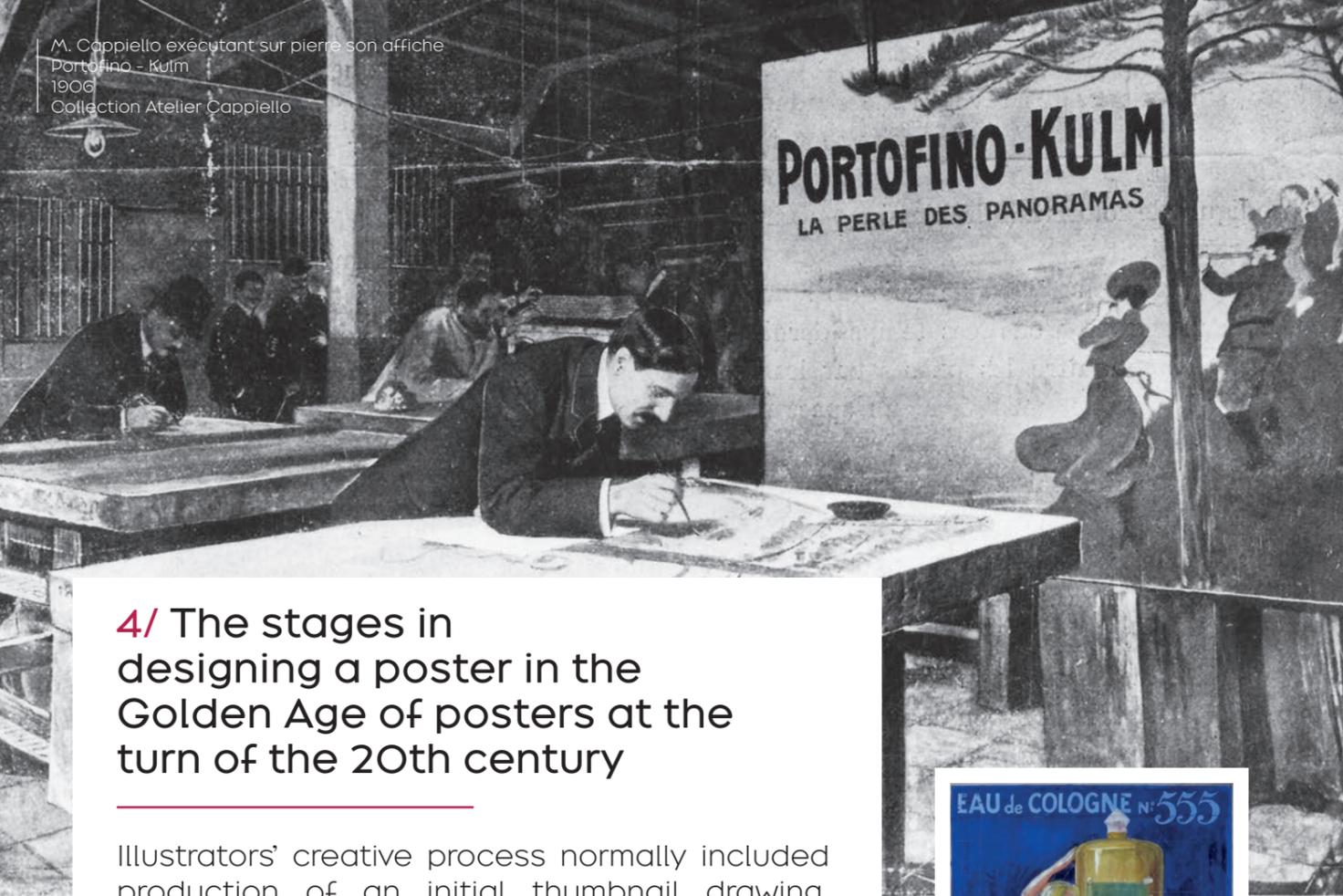


Coupe d'Or advertising fan
Les Parfums de Rosine. 1912
MIP collection

Arpège fan, powder compact and bottle.
Lanvin. 1927
mip collection

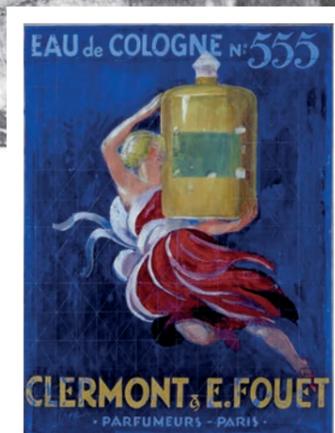


/13/



4/ The stages in designing a poster in the Golden Age of posters at the turn of the 20th century

Illustrators' creative process normally included production of an initial thumbnail drawing, followed by a pastel or gouache sketch. Painted photos, in a more easily presented format, facilitated suggestions of variants to perfume houses. A full-scale mockup of the project was then created. The last stage consisted of printing the poster, using the lithographic process.



Draft for n°555 Eau de Cologne
Leonetto Cappiello. 1926
Atelier Cappiello collection

5/ Printing processes

Technical innovations in printing (serigraphy, lithography and offset printing) led to unprecedented development in promotion of perfume houses via advertising images. In the early 19th century, the lithographic process revolutionised the way in which illustrated documents were printed. Each sheet was pressed against an engraved stone coated with a single colour of ink, with the process repeated as many times as there were different colours. The operation was supervised by the illustrator, who might make minor adjustments on the stone, and who approved the colours.



Lithographic stone
Parfumerie Val d'Azur.
1st quarter of the 20th century
MIP collection

PART 2

USE OF PHOTOGRAPHIC AND CINEMATIC TECHNIQUES IN CREATION OF PERFUME ADVERTISEMENTS



Press clipping
Guy Arsac
Jacques Fath. 1953
MIP collection

1 / History

In the post-war years, with the development of mass media, face models from the Hollywood film world inspired advertising agencies and were displayed on every street corner and in such women's magazines as Marie-Claire and Elle, very much like pin-ups. Women could identify themselves with such film stars as Grace Kelly, Audrey Hepburn and Brigitte Bardot. Following innovations in offset printing, photographic images became the order of the day in graphic design of advertising media. The first poster artist to make use of the new medium was Jean Carlu, who saw it as one more component helpful in rounding off his designs. It was not until the 1950s, a decade of triumphant consumerism, that the photographic advertising image really came into its own. The advent of colour in the 1960s confirmed the photograph's supremacy once and for all. The appearance of new printing techniques and computer image processing led to the decline of painted posters. For perfumery, fashion photography

became the reference, combined with female and male representations that have continued to evolve up to the present day. The 1980s saw the ascendancy of TV commercials. Each brand developed advertising strategies suited to the image that their perfume house wished to convey, along with more ephemeral societal trends such as glamour, nature and wellbeing, the urban world and vintage or futurist references. Recourse to spokesmodels from cinema and then from the world of show business has become standard practice: Carole Bouquet, Catherine Deneuve, Alain Delon and Johnny Depp among others have lent their image to numerous perfumes. Caught between tradition and modernity, illustrators are rarely seen figures these days, although they can still bring a touch of modernity to this photographic universe, as did René Gruau for Christian Dior and Serge Matta for Dana.



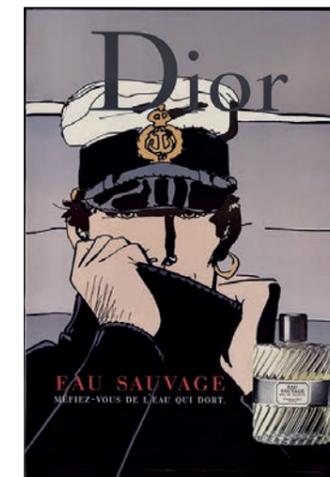
Advertisement for Un Jardin sur le Nil
Hermès
2005
MIP collection



Advertisement for Opium
Yves Saint Laurent
2000
MIP collection



Poster for Miss Dior
René Gruau (illustrator)
Christian Dior
1947, reissue 1983
MIP Collection



Poster for Eau Sauvage
Hugo Pratt,
Patricia Zanotti (illustrators)
Christian Dior
2001
MIP collection



Advertising material for La petite Robe Noire
Kuntzel & Deygas (illustrators)
Guerlain
2015
MIP collection



2/ The photographers

Poster for Anaïs Anais
Cacharel. 1979.
MIP collection



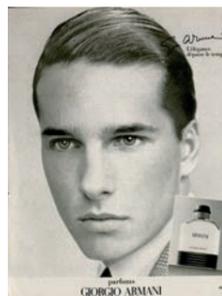
Baz Luhrmann's commercial for Chanel N°5
with Nicole Kidman
2004

The 1970s saw the appearance of star photographers, true creators, artists who are at their best when fulfilling briefs that are as stringent as they are structuring: such names as Peter Knapp, Claude Ferrand, Guy Bourdin and Sarah Moon. Advertising photography became a fully-fledged profession the 1980s. A French school developed, dominated by Jean-Paul Goude, Serge Lutens and Jean Larivière. The French school is now only a memory, overcome by the wonders of globalised creation. Photography has become "image", a single component of a complex graphic composition, the result of a trend in perpetual renewal.

- Jean-Loup Sieff for Yves Saint Laurent
- Sarah Moon for Cacharel
- Helmut Newton for Yves Saint Laurent and Catherine Deneuve
- Jean-Paul Goude for various houses including Chanel and Cacharel
- Herb Ritts for Armani et Chanel
- Richard Avedon for Lancôme
- Serge Lutens for Shiseido



Yves Saint-Laurent,
Pour Homme
1971 by Jeanloup Sieff
(photographer)



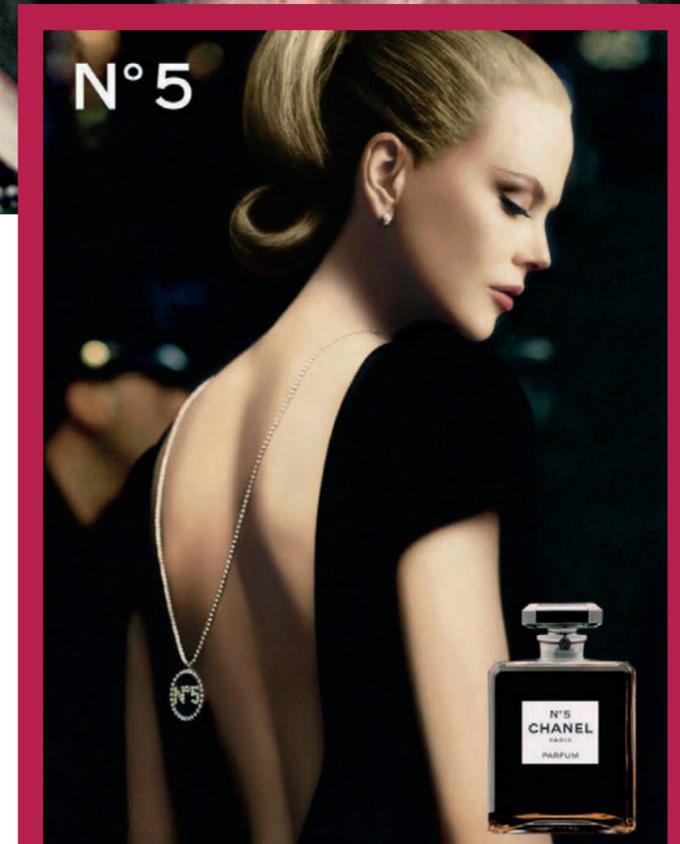
Armani press clipping
Herb Ritts (photographer)
Giorgio Armani - 1999
MIP collection



Poster for Nombre Noir
Yushin fukuhara
(photographer)
Shiseido. 1980
MIP collection

3/ The filmmakers

Martin Scorsese for Dolce&Gabbana, Jean-Jacques Annaud for Dior, Jean-Pierre Jeunet for Chanel... Between movies, some of the biggest names in cinema have put their talents at the service of advertising. The idea is to focus on perfume advertising campaigns created by the world's greatest filmmakers.



Chanel N°5 poster
by Baz Luhrmann
with Nicole Kidman
2004

- Tony Kay – L'Air du temps – Nina Ricci - 1995
- Baz Luhrmann – N°5 – Chanel - 2004
- Wong Kar-wai – Midnight Poison – Dior - 2007
- Jean-Pierre Jeunet – N°5 – Chanel - 2009
- Darren Aronofsky – Nuit de l'Homme – YSL - 2011
- Jean-Jacques Annaud – J'Adore – Dior - 2011
- Sofia Coppola – Miss Dior – 2013
- Martin Scorsese – The One, The One for men – Dolce Gabbana - 2013



4/Contemporary perfume advertising campaigns (1977 to the present day)

Perfumery entered the contemporary age in 1977 with Yves Saint Laurent's Opium, developing marketing strategies designed around a name, a story, packaging and unprecedented promotional communication. Here, we take a behind-the-scenes look at some of the top perfume houses' advertising campaigns.

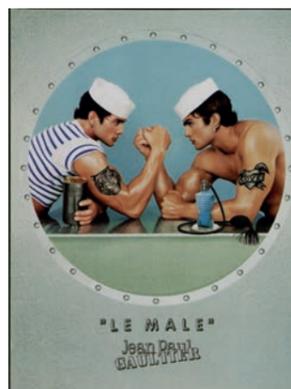


Press clipping, Opium
Yves Saint Laurent. 1981
MIP collection



Press clipping, Opium, with the
model Jerry Hall
Helmut Newton
(photographer)
Yves Saint Laurent
1977 reissue
MIP collection

Poster for Le Mâle,
Jean Paul Gaultier
1998
Puig collection



Poster for Classique La Factory,
Jean Paul Gaultier
2016.
Puig collection



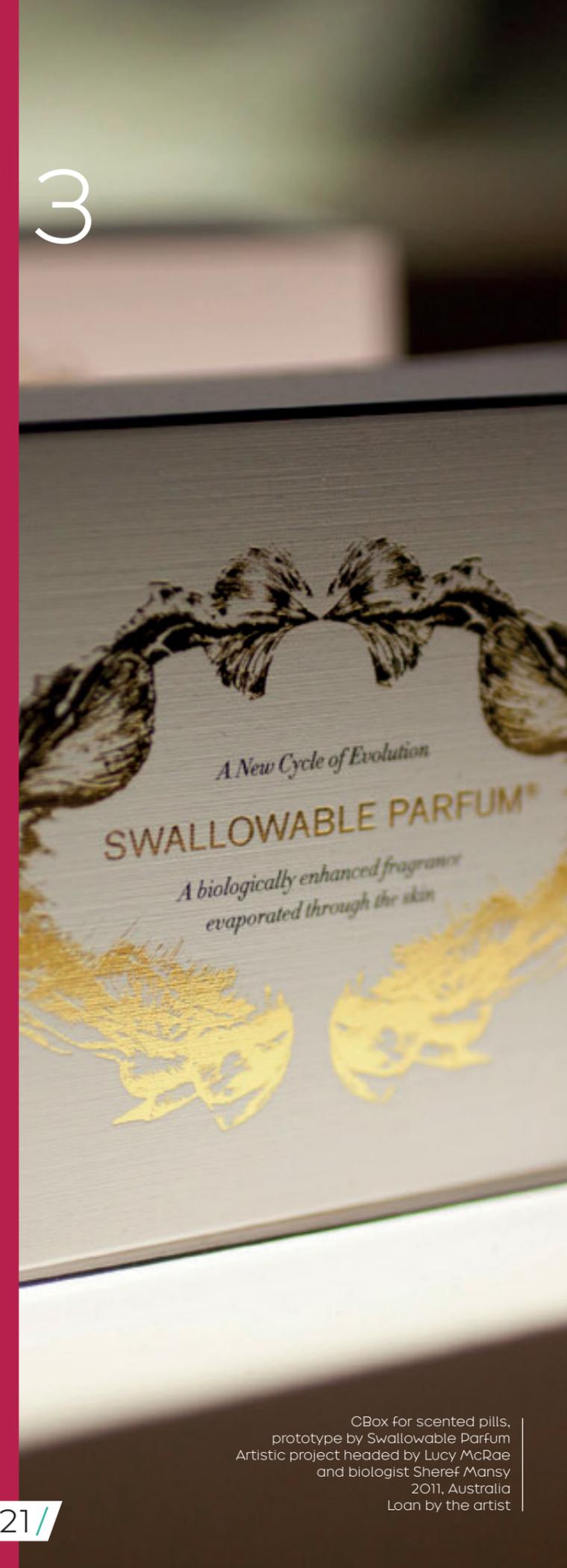
Ego On Me
O Boticario
2019
MIP collection



PART 3

PERFUME ADVERTISING IN THE WEB 2.0 AGE

New forms of advertising are emerging, focusing more and more on the essential: the brand. Trends come from consumers these days, giving way to a new era: an era centred on consumers and their new needs and modes of consumption. Whence the emergence of influencers. The digital revolution, which has been dubbed the 4th industrial revolution, has brought radical changes to the paradigm of our everyday lives.



CBox for scented pills,
prototype by Swallowable Parfum
Artistic project headed by Lucy McRae
and biologist Sheref Mansy
2011, Australia
Loan by the artist

Partner Institutions

Cologne (Allemagne), Johann Maria Farina,
Lyon, Musée de l'imprimerie et de la communication graphique,
Paris, bibliothèque Forney,
Paris, bibliothèque nationale de France,
Paris, collection Atelier Cappiello,
Paris, Maison de la pub
Paris, Musée des Arts décoratifs,
Paris, Musée Yves Saint Laurent,
Pantin, Chanel, direction du patrimoine
Paris, Christian Dior Parfums
Paris, Héritage Guerlain,
Paris, Puig, Jean Paul Gaultier.
Versailles, L'Osmothèque, conservatoire international des parfums.

Scénographie

Maddalena Giovannini et Caroline Germain

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Pays de Grasse Communication Department - April 2023

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