

International Perfume Museum, Grasse

LA DOUCHE FROIDE

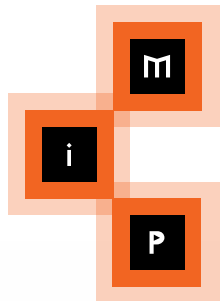
COLD SHOWER

UNE EXPOSITION DES ŒUVRES DE

AN EXHIBITION OF THE WORKS OF

BORIS RAUX

5 December 2014 – 30 March 2015



PRESS FOLDER



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Echoing the summer exhibition of Baths, Bubbles and Beauty, which enabled the inhabitants of Grasse and many tourists from around the world to discover the history of hygiene from the eighteenth century to today, the International Perfume Museum rounds out the year with a surprising exhibition of contemporary art. Boris Raux, a visual artist who focuses his work on the sense of smell, was given free rein to create works in various areas of the museum and propose an original pathway.

Raux toys with an obvious visual seduction, but one where humour subtly upsets a first impression of works that are purely decorative or overly immediate. His installations, which can be monumental, offer spectators an olfactory experience that we can qualify as total. All five senses are called into play so that visitors participate physically in the exploration of their own natural smells, as well as artificial ones. For Boris Raux, although smell is an individual and personal marker, it is also a societal phenomenon. Focusing on the sense of smell, his world is that of a humanist. And, through a process of accumulation and the repetition of everyday objects related to cleaning and cleanliness, he organises, with curious effectiveness, a recurrent abundance of ready-made objects, a final chaos and an individualisation through smell that seriously calls into question the commonplaces of our consumer society.

This exhibition dedicated to contemporary creation is a first that falls within the approach adopted by the International Perfume Museum since its reopening in 2008. This approach consists in building an ambitious collection of contemporary works, most notably featuring Jean-Michel Othoniel and Gérard Collin-Thiébaud. For my first exhibition since my arrival in October, I am therefore very pleased to be able to propose for the winter season the work of visual artist Boris Raux. Starting with smell, he elaborates a visual opus that calls on all our senses and invites us to meditate on our individuality and its fragile position in our society.

Olivier Quiquempois

*Heritage Curator,
Director of the Museums of Grasse*



Spatial Division - Mushroom Version - 2014

Fans and basins filled with oils smelling like «mushrooms in the depths of a cellar» and «psilocybin mushrooms».
Work created in collaboration with perfumer Laurence Fanuel

For the 2014/2015 winter season, the International Perfume Museum has organised an exhibition dedicated to artist Boris Raux. For almost ten years, this artist has approached art through a little-used plastic tool: smell. In his earlier works and newer creations, Boris Raux gives a personal interpretation of our relationship to our body and our hygienic practices. These practices are the theme of the year 2014 at the International Perfume Museum. Using odorous materials (shower gel, soap, shampoo, deodorant, etc.), he attempts to build an olfactory chronicle of society. An exhibition to see and to smell!

THE INTERNATIONAL PERFUME MUSEUM AND CONTEMPORARY ART

Dans the context of its reopening in 2008, the International Perfume Museum decided to present, in parallel to the main museum pathway, a complementary reading for visitors. Therefore, several internationally known contemporary artists were given free rein to create installations for certain interior and exterior areas of the museum. The works created by Berdaguer & Péjus, Gérard Collin-Thiébaud, Peter Downsbrough, Brigitte Nahon, Jean-Michel Othoniel and Dominique Thévenin were inspired by the world of perfume or by the sections of the new museum, including smells and the awakening of the senses; luxury and design; glasswork and transparency; and industry and materials.

By proposing this pathway, the International Museum of Perfume becomes part of the territorial circuit of contemporary art of the Pays de Grasse Urban Community (Espace de l'Art Concret at Mouans-Sartoux) and, more broadly, of the Côte d'Azur circuit. Among others, it includes the MAMAC, the Villa Arson in Nice, the Maeght Foundation at Saint-Paul de Vence and museums devoted to single artists, such as those for Chagall, Matisse, Picasso, Léger and Cocteau.

In parallel, the International Perfume Museum features an artistic dimension in its temporary exhibitions, such as Jean-Pierre Bertrand in 2010 for the «Lemon Peels» exhibition and Jan Fabre in 2014 for «Baths, Bubbles and Beauty».

The International Perfume Museum Gardens continue this action with Land Art presentations. In 2011, Museum curators gave free rein to Bernard Abril, a contemporary visual artist. This type of exhibition is a way to create a link between the International Perfume Museum Gardens and the Museum's contemporary art pathway, while providing an opportunity to develop contemporary art in a homogeneous way at the different sites. Expanding on this dynamic, the Museums of Grasse presented Land Artist Cathy Cuby in 2014. This networked approach enables reaching broader audiences and developing basic cultural partnerships throughout the Pays de Grasse Urban Community area.

In direct continuity, the International Perfume Museum has organised a personal exhibition for the artist Boris Raux during the 2014/2015 winter season. He proposes an original questioning of the role of olfaction within the visual arts.



©Jean-Michel Othoniel



©Brigitte Nahon



©Gérard Collin-Thiébaud



©Cathy Cuby



©Jan Fabre, Galerie Guy Pieters

«As I explore, I approach the domain of art through smell, a seldom-used plastic tool. It has the advantage of presenting contours that are fuzzy to the point of volatility. The art of smells plays the subtle game of 'in between': in between present and past, subjectivity and objectivity, interior and exterior, oneself and others. Since they infiltrate through the nose, smells always titillate us. They grab us by the throat. They push us to react, often in spite of ourselves. Thus revealed and unmasked, tongues loosen and minds warm. It becomes an occasion to promote points of encounter. Whether these inflections lead to redefining banalities or to actual ruptures, they are always built on the basis of our personal experiences and not on conventional presuppositions.



By producing what could be defined as olfactory narrative representations – my olfactory chronicles – I become part of a current of thinking which holds that any change in reality passes first of all through a change in our capacity to imagine and in the way we represent things. Focusing on the end of our nose upsets our usual point of view. As the years have passed, approaching what is around us through an olfactory perspective has become a fertile way to investigate. Step by step and as humbly as possible, I try to better understand what structures our everyday existence and, therefore, what defines both our conditions of existence and our possibilities of action.

Even if some wince at the idea, the olfactory focus generates another way of looking that cannot be separated from the human body or from biological and chemical bodies. Our representations take on substance and reveal themselves to be overly preoccupied with what is cellular and molecular. Perhaps they will take on more consistency and more accurately reflect our present.

My practice, however, runs up against the impossibility of reporting on this quest. It becomes lost in the trace of a smell that is always a moment from the past, an absent body. Even a touch of humour is unable to compensate for the loss of substantiality inherent in artistic detachment and exhibition conditions. 'Here and now' in the field of art is much too late, but this realistic assessment does not necessarily lead to cynicism and deception. On the contrary,

these traces of 'next instants' enable a practice to take shape and feed what is alongside it. In the end, my approach is, like smell itself, the infiltration of the subject by what is around it.»

Boris Raux

In our era of olfactory marketing, Boris Raux introduces smells in his exhibitions, giving the lie to Kant and Hegel, who felt that smell could never give rise to art. «Archaic», «animal», «coarse»: this sense has long been considered as inferior. Freud even thought that the erasing of smell was necessary for the development of civilisation. Now better known and more fully appreciated, smell has only recently taken its rightful place in the olfactory chronicles of society created by this young artist. For him, smell is a preferred tool for accessing our unconscious and our perfumed consumer society, where what is chemical reigns.



Omnipresent, it infiltrates, submerges us and even leads us by the nose.

Synthetic, it symbolises what is artificial in our odoriferous industrial society. The «Epitheliums» series, a composition of shower gels and shampoo – the paradigm of this olfactory artificiality – leads us to reflect on our perception, our memory and, above all, our culture. Playing with these scented lures, Boris Raux attempts to build an olfactory chronicle of society and enter the political area.

What surprise does the artificial flavouring of strawberry yoghurt or the musky fragrance of a shower gel hold for us?

Annick Le Guérer

*Sociologist and philosopher
specialised in the sense of smell,
smells and fragrance*

Boris Raux

Born in 1978

Lives in London and Paris

www.borisraux.com

Solo shows

2012 La grande lessive, Le Bel Ordinaire Art Centre – Pau

2009 Flair Flers, 2angles Art Centre - Flers

2009 Epithéliums, 06/01 - 31/01, Haut Pavé Gallery - Paris

Group shows (selection)

2014 Légère inquiétude, White Project Gallery - Paris

2014 Heteroglossia, Central Saint Martins School – London

2014 Live in Your Dreams, Crypt Gallery - London

2013 Experimental, Elthorne Studio - London

2013 Conversation with a Stranger, Le Berger – Brussels

2013 I Really Do, Opoalqq - Paris

2013 In Transit, V22, Biscuit Factory – London

2012 Etats Limites, 7.5 club - Paris

2011 Design pour grands crus, Château Ste Colombe

2009 Circus Hein, FRAC Centre

2009 Ça sent le sapin, MaM Gallery - Rouen

2008 L'éphémère, le fugitif et le multiple, 53rd Salon de Montrouge

2005 Gemütlichkeit, Volkssystem - Toulouse

2004 Sculptures, Qu'en est-il?, Le Rire Bleu Gallery - Figeac

Residence

2012 Aid for Creation, Le Bel Ordinaire - Pau

2009 Urban Living and Social Diversity, January/March, 2angles - Flers

Awards

2014 Finalist for the Lowe Nova Award, CSM London 2008 Prix Cristal, 53rd Salon de Montrouge

Collaboration

2007-2010 Artistic collaboration with Konrad Loder: creation/production of four commissions [Les bottes (Haute Normandie) - La surcharge (Pays de Loire) - Galliléo (Munich) - Le Méga Pixel (St Etienne)]

Teaching

2011-2012 First-year coordinator / teacher, «Matter and Volume», ESAD - Orléans

2009-2011 Teacher; «Matter and Processes of Creation», ESAD - Orléans

2010 Matter for Reflection - four-day workshops, La Martinière - Lyon

2009 Matter for Reflection - two four-day workshops, ESAD - Orléans

2008-09-10 Matter for Reflexion - four-day workshop, School of Fine Arts - Toulouse

2007 Crazy Week - four-day workshop, ESAD - Reims

2005-2007 Lecture cycle on innovative materials, schools of art and design

2004-05-10 Jury for the DNSEP mock exam, option Design, School of Fine Arts – Toulouse

Education

2014 Master of Art and Science, Central Saint Martins – London, degree awarded with honours

2003 Diplôme National Supérieur d'Expression Plastique, ESAD – Reims, degree awarded with honours

2001 Engineering degree, ESIEC - Reims

1999 Technical degree in Physical Measurements - physics-chemistry option, University III – Toulouse

FRAGRANT MISDEMEANOURS

Stéphane Verlet-Bottéro, Independent Exhibition Commissioner and Cultural Coordinator

The work of Boris Raux constitutes an art in itself and takes the sense of smell as a starting point: a sense that has been neglected, rejected and badly treated. Contrary to the technological extensions that enhance the perceptive functions of the cyborg man, olfaction appears to be archaic and animal — superfluous for Leonardo da Vinci, prior to civilisation for Freud, opposed to the dimension of the Other for Lacan. Taking the opposite view, or, rather, thumbing his nose at all of them, Boris Raux repositions this obsolete faculty at the heart of a contemporary approach. An iconoclast, he creates situations which scramble the senses and provoke disconcerting synaesthetic experiences: a staircase covered with Marseille soap that discourages you from looking up to avoid falling, a tent made by sowing together used sheets where you come nose to nose with the smell of someone else, a deep swimming pool filled with a softener that has become a fragrant mirror, or a monochrome canvas painted with detergent, white as a sheet, the toxic negative of a work by Soulages.

Boris Raux is a visual artist and not a perfumer, as he likes to remind everyone, evoking Aristotle, who linked the «smell» function with that of vision. Formal effectiveness, a mastery of the subject in space, purity of line combined with a multicoloured aesthetic that invokes the palette of marketing campaigns and the colourful bludgeoning of supermarkets: these are a few of the ingredients in his polished, lacquered and laconic olfactory installations. But the sense of smell is still the centre of the situation, whether it be to paint a portrait, tell a story or denounce the latest ecological disaster to result from obsessive laundering.

Smell as a point of departure, a point of delay: perfume always expresses itself in the moment after, like a misty «maybe». Fill the moment with fragrance: this is the challenge posed by the work of Boris Raux. His olfactory art is necessarily an art of event. The artist choreographs the body's tangible and immaterial traces — made by human passage or the passage of objects and lasting only as long as a dance — offering these suspended existences to the spectator for a brief exchange. Methodically, almost scientifically, he re-creates an absence, an atmosphere, a fragment of space and time where fragrance is the unit of measure. Using the method of situation, he also shares the concept of subverting an original intention. Through a parodic recuperation of the consumer society's gaudy and outrageous products, Boris Raux creates their reflection in the olfactory equivalent of a distorted mirror. His sharp narratives and scathing humour criticise both social phenomena and the commodification of the sense of smell.



Hercules Combating Achelous Changed into a Snake – 2011

Preparatory and participating drawing for the Androgènes series
Digital print in an oak frame, felt marker, rag and Axe «Dark Temptation» deodorant



«The Scent of Imaginary Beings» exhibition

The one who feels like a fish in the water – 2014

Wood, water, fog dispenser and fragrances: «Sirène Pressée» («Siren in a Hurry») and «J'Adore» by Dior. The «Sirène Pressée» fragrance was created by perfumer Laurence Fanuel.

The one who sets himself up as a Centaur – 2014

Wood, «Cuir de Centaure» («Centaure Leather») fragrance and «Scorpion» after-shave lotion. The «Cuir de Centaure» fragrance was created by perfumer Laurence Fanuel.

The language of scented signifiers with which Boris Raux constructs his interpretation of the contemporary world is intrinsically performative, in Judith Butler's sense: the artist creates olfactory fiction rather than representing identities. Baudelaire saw the sense of smell as a lie: "Are you the autumn fruit with sovereign taste? / A funereal urn awaiting a few tears? / Perfume that makes one dream of distant oases? / A caressive pillow, a basket of flowers?" The structure of neurotransmitters associated with olfaction is not universal. Each spectator perceives this language differently and associates different thoughts and memories with it. Since smell articulates the complex relationships between individuals and the group, for Boris Raux it demonstrates how much the notion of identity is a social construct.

With the series of Olfactory Portraits, the artist sticks his nose into the intimacy of daily hygiene. By photographing his subject's bath products, he brushes an intimate portrait in a familiar environment, while inviting the spectator to think about a daily ritual which contributes to making us what we appear to be, as well as what we are. Be or appear to be? Domestic or public? Personal or collective? Boris Raux skilfully asks these questions and succeeds in undressing without stripping naked and in investigating without transgressing. His compositions act as rites of passage and place their author in the position of a narrator-explorer who reveals a banal but unexplored world and transmits a heretofore unrecognised knowledge, an unconscious that is both individual and universal. In this work of anthropological enquiry, Boris Raux deciphers individual olfactory codes and intensifies an odoriferous symbolism systematised by hyper-consumption. The artist's immersion in our bathroom reflects how globalisation intrudes even into the area of body hygiene. By displaying the ceremonial of personal grooming, he caricatures the tension between following the norm and maintaining an identity. Like all cosmetics, bath products convey both a standardised market and a process of individuation. I think; therefore, I am. I feel; therefore, I exist.

It is very much a fleeting sentiment of existence that Boris Raux wants to tell us about,

in the baroque tradition of a Vanity of the five senses — one of the rare genres in the history of painting which, through the depiction of tobacco pipes and soap bubbles, the sense of smell figures on the same level as the other perceptions. Along with an allegory on the brevity of earthly life, this type of still life shares an invitation to contemplation with the Olfactory Portraits. The impossibility of communicating an olfactory identity through a photograph is due to the fleeting and inaccessible character of this identity, thus inciting the audience to reconstitute its own interpretation. The work of Boris Raux follows a dual logic. While appearing to capture elusive symbols, the artist suggests representational pathways for spectators to follow, armed with their personal experiences and olfactory references. Here, he goes beyond the framework of the objective portrait and opens up an inter-subjective space, an area where spectators are free to tell their own story. This resonance with our personal olfactory universe refers us to our own self-portrait. When confronted with the work of Boris Raux, we proceed to the unusual exercise of imagining ourselves through the olfactory imprint we create daily: shower steam, perspiration after a run, the scents of dancing on the evening breeze.

Smell is a medium which touches our most profound memories and our deep-seated drives. Proust wrote: ““But when from a long-distant past nothing subsists...taste and smell alone, more fragile but more enduring, more immaterial, more persistent, more faithful, remain poised a long time...” For the «Live In Your Dreams!» exhibition — the representation of the unconscious as an underground world that I commissioned in the crypt of a London church — Boris Raux responded to my invitation with a new version of his Space Divider which toyed with the Proustian idea of the subtlety and tenacity of aromas. Diffusing on one side the smell of a mushroom bed in a cellar and, on the other, a hallucinogenic psilocybin, the installation goes beyond its physical limits and becomes a monstration. The mechanism polarises the atmosphere in two odoriferous sub-regions, producing a radical contrast. The empyreumatic emanations of damp mould evoke an old cellar or a secluded grotto, while the smooth, acid character of the psychedelic mushroom blows a breeze of intoxicating pleasure and phantasmagorical delirium. Each breath of air carries only an artificial composition, synthesised by a perfumer at the artist's request — a necessarily personal interpretation of an inaccessible olfactory reality, echoing the order of existence as defined by Lacan. This enables the spectator to avoid undesirable hallucinations, but the heady emanation can cause some dizziness: the effect of the work of art is real. Without ever being aggressive, the process of infiltration spreads throughout the



exhibition. The two smells combine very gradually to create a new olfactory atmosphere, splitting the work of the perfumer who created them.

Is the sense of smell political? Boris Raux invites us to go around the world in eighty Ushuaia deodorants in order to judge for ourselves, a synaesthetic journey that we will not return from unscathed. We press the button on the multicoloured aerosol and are sprayed with litchi from Vietnam or vanilla from Polynesia. Out of context, the colour stinks and the smell dazzles. This short tour through the consumer society is an invitation to sniff out the process of smelling and discover a medium heavily invested with socio-cultural stereotypes and commercial reasoning.

As a public detective, the artist lets us see and smell the ambiguity of this poorly known sense. Thus unveiled, the synthetic aesthetics of the beauty aisle display a fantasy of nature based on the dynamics of economic oppression and ecological destruction. Bourdieu analysed the habitus of popular taste as the internalisation of a collective history — fiction become reality. Proceeding by minimalist reduction, Boris Raux counter-attacks the dictatorship of “more, more, more” and condenses toiletry products to a point of absurd perfection. His interventions make all these products, which the supermarkets try to sell as indispensable, intolerable. We must confront this Sisyphean obsession focusing on an aseptic world and driven by merchandising: the compulsive need to scrub, perfume and re-create natural impressions becomes in turn suffocating, sickening and artificial.

Olfactory criticism is always perceptible in the work of Boris Raux. Without being limited to political denunciation or lingering over the nostalgia of a faculty that is repressed and suppressed, his artistic work is resolutely turned towards a sense to be invented and reinvented — constantly — through play, narratives and settings. And how will tomorrow smell?

Stéphane Verlet-Bottéro is an independent exhibition commissioner

The «Cold Shower» exhibition can be experienced as an attempt to reconcile the clean body and the essential body.

Scrolling along a pathway of protean works, we find ourselves transformed into explorers of a complex question that follows us incessantly: what makes up a body?

Oscillating from layer to layer – from the most superficial and common represented by the world of cheap deodorants, to more epidermal and intimate layers that can be aroused by confrontation with a foreign body – we are not looking for answers, but rather to giving shape to this question.

In any event, we are invited to adopt the central posture of a body that acts and criticises what is around us.

Bodily contact is inevitable

Close or distant bodily contact

Accepting or refusing the body

Bodily contact with oneself or with another

Social or isolated bodily contact

Imagined or biological body...

The question of the body infiltrates everywhere, in particular through one of its most evanescent and apparently non-bodily characteristics: its smell.

The Stairway in Soap – MIP version - 2014

Existing stairway covered with soap

«A transitional area between two exhibition levels, the stairway covered with soap acts like a tipping point. No one can avoid imagining a slip, even though our body informs us that the ground is not ready to slide under our feet. We get rid of our preconceived ideas in favour of an experience that is present and renewed, requiring a constant effort.»



Boris Raux

Around the World

Eighty Ushuaïa deodorants: tiare flower from the Pacific, hibiscus flower from the Nile Valley, litchi from Vietnam, papaya from Brazil, coconut meat from the Leeward Islands, pomegranate pump from the Azores, orchid from Mexico and vanilla from Polynesia

Prix Cristal at the 53rd Salon of Contemporary Art, Montrouge, 2008

«What if exoticism were within reach? This dream of exoticism

is perhaps cheap, but why not let yourself be wrapped in it for at least 24 hours, as indicated by the duration of effectiveness. Between loud colours and claims, the trip is perhaps not as obvious as it seems: too much hot air creates waves.»



Boris Raux

The Epithelium Storeroom – 2008

A nearly exhaustive inventory of shower gels and shampoos available in supermarkets.



The Epitheliums

Compositions of shower gels and shampoos in a bell jar. Each epithelium corresponds to an olfactory envelope for the body (shower gel, shampoo, after-shampoo) created on the preceding days at the Museum.



«The series of «Epitheliums», a composition of shower gels and shampoo, the paradigm of this olfactory artificiality, leads us to reflect on our perception, our memory and, above all, our culture.»

Annick Le Guérér, writer and sociologist specialised in the sense of smell, smells and perfume

Yvan – 2012

Washing storm in a glass bell jar with black light

«Our twentieth-century industrial policy is the source of often-announced climate change. In the near future, we risk having many more hurricanes and less and less snow.

Perhaps with a bit of cowardice mixed with perverse pleasure, I prefer closing this gloomy story inside a jar and watching it storm. That way, I wash my hands of the whole problem.»





Boris Raux

Olfactory Portraits

Series of photographs

A selection of existing photographs will be presented and new portraits of the inhabitants of Grasse will be created.



«In the grand tradition of classical portraiture, Boris Raux's olfactory portraits play on both particularities and stereotypes. Items rest on a table in an indoor setting with natural lighting: soap, shower gel, toothpaste, perfume, etc. Item after item, these cosmetic products question our identity. [...] The portraits arise from encounters. Thus, he invited himself into the home of Brigitte, Marie or Régis, both subject and title of a work. [...] Our consumer society gives rise to an inevitable standardisation of modes of representation in terms of genre and taste. This standardisation is perceptible in the line of products represented, and yet their sum is inevitably indissociable from the subject. They constitute our singularity, as well as our membership in a sociocultural or generational group. [...] Simultaneously ultra-personal and universal, these olfactory portraits point each of us in the direction of our own references. This is the tangible trace we leave, grazing the world with an indelible imprint that precedes us and prolongs us. Faced with these portraits of unknown people, we cannot help but think about what our own portrait would reveal.»

Julien Lannette, independent exhibition commissioner



Latent(e) du MIP (Latent MIP Tent) - 2014

Self-portrait of the olfactory remains of my stay in Grasse to prepare the exhibition. Used sheets from the same period.

«Here, the veritable trace of a resting body can be smelled. We enter the domain of the thousand and one nights. We confront a foreign body. This Other, close yet too specific for us to be unaware of his difference. Wide open, his smell penetrates our intimacy and vice versa. It's not so easy to slip into the bed of another, even if we must confess that it's always extremely tempting.»

Boris Raux

Effleurier – 2014

Performance

«Bodily contact between the audience and a duo of dancers; the body is present in its most direct materiality. The body moves as closely as possible to each one's intimate space, hoping to weave olfactory links and leave traces.»



Boris Raux

Les gisants
(The Recumbents) - 2014
Jellified bath water.

«The truth of a body also resides in its remains: dead skin, curls of hair... It's not so easy to evacuate all this censured material; some things stick to our skin and even take their essence from it. They are an integral part of totally accepting the Other and ourselves.»



Boris Raux

Making the Recumbents – 2014
Onsite production laboratory. Mixed materials.
In partnership with Robertet

«We find ourselves in Grasse, where it all began, the place where there are hands that give substance to perfume.

As an alchemist's laboratory a bit on the makeshift side, the Museum literally becomes a production site.

First of all, it was necessary to find a formula for offering oneself a special moment, a singular moment, in the shape of a voluptuous and scented bath. This unique bath was specially prepared to receive the Other and will remain eternally marked by the remnants of his body.

With perhaps the wish of prolonging the ephemerality of this encounter, a clever stratagem was put in place to conserve the bath in all its heavy materiality. It is no longer a question of throwing out the bath water and what goes with it. This water, which some would qualify as dirty, is no longer evacuated without a thought, but conserved with care in the shape of a block of jelly.

This project is condemned from the start: no one can stop time and avoid decrepitude, but no one can prevent us from glorifying and thickening the time remaining for us before a fatal ending.

Boris Raux

Day's End

Accumulation on a chair of T-shirts worn during the days when the exhibition was installed.

«Here we have the labour, day after day, of installing an exhibition is exposed.»

Boris Raux



USEFUL INFORMATION

Created in 1989 and renovated in 2008, the International Perfume Museum is appropriately located in Grasse, the cradle of luxury perfume.

A bold architectural project imagined and created by architect Frédéric Jung, the International Perfume Museum is labelled «Museum of France». It examines all aspects of the history of fragrance using an anthropological approach. The presentation includes raw materials, manufacturing, industry, innovation, business, design and utilisation, through very diverse items (art objects, decorative art, textiles, archeological remnants, one-of-a-kind items or industrial shapes). The museum's mission is to conserve, study and promote the heritage of perfumery, one of France's most prestigious industries. Welcome to the world of perfume...

The Museum Boutique

Remember your visit with souvenirs from the Museum, books on art and perfume or ideas for personalized gifts at the Museum shop.

Tel. +33 (0)4 97 05 58 10 (during Museum opening hours).

Access

The Museum is accessible for the disabled. An audio guide is available upon request: €1

Opening (summer): 10 am to 7 pm.

Rates

- Regular rate: €4 (reduced rate: €2).
- Free (upon presentation of supporting document) : under 18, unemployed, disabled, escorted scolaires accompagnés.

Guided Tours (90 minutes)

- Saturday and Sunday at 3 p.m. (June, September).
- Rate: €2 (+ entrance ticket)
- Free guided tour of the exhibition for the visually disabled: mandatory reservation activites.musees@paysdegrasse.fr or +33 (0) 4 97 05 58 14

Workshops

Children and family workshops: Fun for both children and parents. Our cultural mediators invite you to try your hand at art, science and techniques.

Information and registration: activites.musees@paysdegrasse.fr





Press Contact

Muriel Courché

Tél. 04 97 05 22 03

Portable : 06 68 93 02 42

Courriel : mcourche@paysdegrasse.fr

Musée international de la Parfumerie.miP

2 boulevard du Jeu de Ballon

06130 Grasse - France

Tel.: +33 (0)4 97 05 58 00

www.museesdegrasse.com

Paid parking areas (Honoré Cresp; Notre-Dame-des-Fleurs; La Foux)

Bus stop: Thouron - Sillages Lines / SNCF Train Station
Grasse: 2, 3, 4, 21, 33, 40.

Free P+R parking (SNCF Train Station)
For more information: www.paysdegrasse.fr