

The Art and Olfaction Awards in Berlin, the new horizons of art olfactory

👤 Jeanne Doré ○ 2 reviews (<http://www.nez-larevue.fr/notre-actu/the-art-and-olfaction-awards-a-berlin-nouveaux-horizons-de-lart-olfactif/#comments>) ⌚ 12 May 2017

Berlin is a human, warm and inspiring city. It is for this reason that Saskia Wilson-Brown, founder of the (<http://artandolfaction.com/>) Los Angeles-based Institute of Art & Olfaction (<http://artandolfaction.com/>), and Awards (<http://www.artandolfactionawards.org/2017awards/>) of the same name, decided that the fourth award ceremony will be held this year in this city. Because an event that declares itself international and which wishes to bring together the authors of artistic perfumery from all over the world could not really be confined to the west coast of the United States and we were the first to be delighted to be able to attend first time.



Thursday 4 May

Our flight Paris Orly-Berlin Schönefeld is already olfactory, invaded by the body fluids swollen with hormones of a class of high school students as excited and noisy as it is sparkling. On the Alexander Platz U-Bahn quay, it is a *currywurst* aroma that *welcomes* us, and reminds us that in Berlin one can calm its hunger at any time, anywhere.

On arrival in Mitte, the city is bathed by a cold, tight drizzle, which does not prevent us from going to dinner in a Vietnamese canteen of the district with the scents of phở, frankincense and urinal. Then we will watch, amused, the trained dancers of the *Ballhaus Clarchens*, in an atmosphere of pints of Pilsner, and end up going to taste in some welcome silence some of the excellent cocktails of the Buck & Breck.



Clarchens Ballhaus

I had forgotten that we could still smoke in the bars here, in spite of the legendary discipline of the Germans, this rule which seems to us today as a basis of civility even for us, indolent French, always surprises and significantly modifies the Habits: compulsory shampoo and change of clothes integral with each night outing.



Buck & Breck

Friday 5 May

Fortunately, the Experimental Scent Summit (<http://www.artandolfactionawards.org/summit/>) planned by the Art & Olfaction Institute only starts at 11 am. This day of presentations, workshops and informal exchanges around the olfactory art organized by Saskia and the Catalan artist Klara Ravat from (<https://www.klararavat.com/>) Berlin will be long and intense. And in English...

Meeting in Berlin in the same room with more than 50 people from (almost) all continents to listen, exchange and share on the links between art and olfaction gives a feeling of intense excitement, in addition to The immense pleasure of meeting for the first time people who are thought to almost know by dint of reading them or cross them by social network interposed. To name but a few: Grant Osborne of Basenotes (<http://www.basenotes.net/>) , Ashraf Osman of Scent Art Net (<https://scentart.net/>) , Eddie Bulliqi who wrote in the third issue of *Nez*, or the Japanese artist Maki Ueda (<http://www.ueda.nl/index.php?lang=en>) . Not to mention the new encounters that seem to open the door to another world,



Experimental Scent Summit 2017 © Michael Haußmann Institute of Art and Olfaction

For eight hours, seventeen people succeed each other in explaining their work, presenting their works, their research, sharing their questions or their projects. And throughout this day, the sweet sensation that something is happening in the World of olfaction, and that we are witnessing it live is terribly stimulating and truly moving.

I can not summarize everything, it would be too long, so I'll just give you a few excerpts, to give you an overview of the day.



Andreas Whilelm - © Institute of Art and Olfaction - Michael Haußmann

Andreas Whilelm (http://www.perfumer.ch/html_en/ueberuns.html) is a perfumer that I had already met at Esxence on the stand of his brand Perfumesucks (<http://www.perfume.sucks/>). He works for a small company of Turkish composition, but also independently in particular by collaborating with artists. He explains his everyday perfumer, between the role of the commercial and that of the evaluator. Evoking olfactory art, he observes that the odors presented at exhibitions are almost exclusively bad, more created to shock than for their olfactory beauty. Well seen.

After collaborating with Scent Culture Institute, Ashraf Osman, based in Zurich, created the Scent Art Net (<https://scentart.net/>) site, which lists all past and present artistic events around olfaction. He is also the initiator of a future Wikipedia page on olfactory art, still being validated. He insists on the absence of a clear line between art and perfume, and distinguishes the "art of perfume" (considering a perfume and speaking of its aesthetics) and the "perfume of art" An olfactory art that in general brings together perfumes precisely to the aesthetic rudimentary, even absent, or most often "provocative" as stressed by Andreas Whilelm.

Eddie Bulliqi (Fragrantica, Basenotes), Olivia Jezler and Andreas Whilelm discuss the links between olfactory art, perfumery and brands, which are still struggling to converge today. The difficulty of finding resources to finance an olfactory work of art is all the greater because there is not yet a market and therefore an investor for this kind of creation. The ephemeral aspect of an olfactory work is certainly important, but this does not prevent performance from existing and reproduced in contemporary art. Would selling a formula be a solution? No, because if the ingredients are not exactly the same as the original, you will not get the same olfactory result. This adds up to the idea of tailor-made perfume, which according to the speakers,

If abstraction has long been present in fragrance creation, it would seem that the perfume is always brought back to the consumer (its ingredients), unless it is the brands that have trouble getting out of this Schema ... Too much disconnection remains between what people believe the perfume contains (the claimed materials) and what they really feel when they feel it. The language of perfumes is undoubtedly changing, and everyone should be able to construct his own language with his emotional referential, his experience. But it is remembered that talking about ingredients in perfumery is already reserved for a small handful of connoisseurs, as the majority often stops at "*it's fresh, it's sweet*", or what inspires the muse ...

You may remember Frederik Duerinck, whose installation Famous Death had sparked the debate on Auparfum (<http://www.auparfum.com/famous-deaths-l-odeur-de-la-mort,2445>). This videographer, artist and designer, a member of the Polyform group (<http://www.polymorf.nl/>), is interested in smells and their perception. It reminds us that our brain makes every second a selection of everything it perceives, through our different senses, and that

is what constitutes our reality, which is not that of everyone. By stimulating our bodies, we can create another reality. Frederik works on a device which, by modifying the temperature in very precise zones of the body, would stimulate certain areas of the brain, finely analyzed, and which would provide emotions themselves. To be continued...

Yasaman Sheri (<http://ciid.dk/yasaman-sheri/>) teaches design in Copenhagen, and also talks about perception of reality: *"the way we perceive things affects the way we look at them"*. She asked her students to think of other ways to smell everyday than to wear perfume, by having them design and manufacture devices and devices that are sometimes very artisanal, but not devoid of creativity or poetry. She also collects "olfactory memories", entrusted by the people she meets, and assembled in a database of almost 300 very short records, which she associates with color ranges.



Frederik Duerinck - © Michael Haußmann Institute of Art and Olfaction

Japanese artist Maki Ueda has (<http://www.ueda.nl/index.php?lang=en>) long been working on olfactory art. Through an overview of her past works, she explains that in Japan, *"we listen to odors"*, and that they are considered internal, unlike the West where smells are perceived as external.

Spyros Drosopoulos, an independent perfumer of Greek origin living in Amsterdam, created his brand, Baruti (<http://www.baruti.eu/>), two years ago. It tries to define what are the criteria for a good fragrance: first of all technically, it must have a balance, a certain stability over time and performance. Then aesthetic: be creative, new and unique. Finally, is perfume an art? If he delivers a message, yes, because for him a perfume must above all be a new story, and not necessarily connect with memory and memories. And to the question of whether he feels like an artist, he replies *"I am also an artist, if I make a perfume that tells a story. But if I just make a product that smells good, then it's not art."*

Wolfgang Georgsdorf, a musician by training, began to wonder in the 90s why one could not create an olfactory spectacle, in which, at each breath, one would smell a distinct odor without any mixture or superposition in an ordered sequence, As a music score.

Twenty years later, Wolfgang realizes his dream by giving the first performances of Osmodrama (<http://osmodrama.com/>), an olfactory (<http://osmodrama.com/>) piece played directly on the keyboard of the Smeller 2.0 device. This infernal machine "plays smells" when one activates its keys like those of a piano, such as "smellodies", created by the perfumer Geza Schön, and which are propelled in the air according to precise diffusion waves, then immediately chased to leave room for the next smell. The craft is majestic, impressive, it seems almost alive with its sprawling pipes and eye holes. Dismantling and reassembling the Smeller 2.0 between each representation represents an enormous cost, its creator is therefore looking for a fixed place where to install his work definitively, in the manner of an organ in a cathedral, which one does not have fun to move every two months. To the best ...



© Osmodrama



© Osmodrama

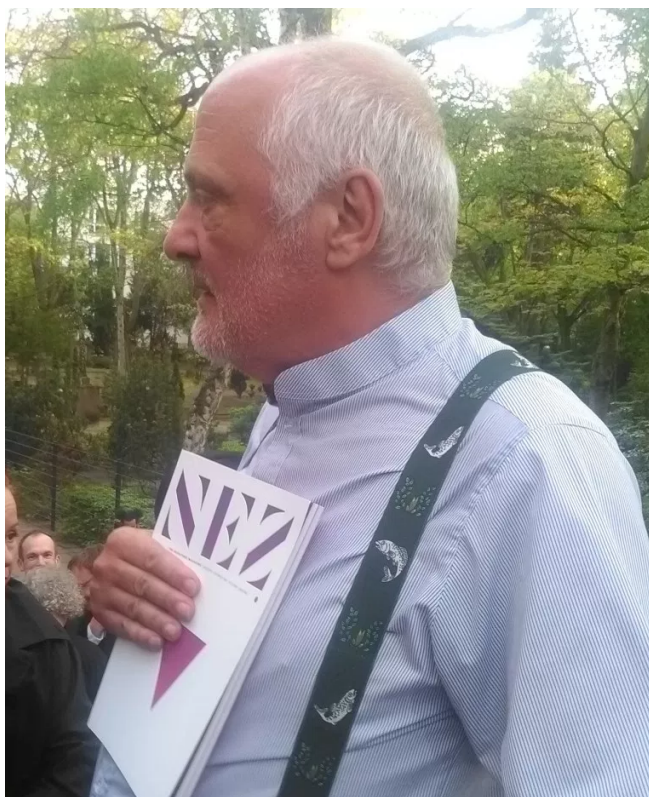


© Osmodrama

Saturday 6 May



It is 6 pm, the 200 or so guests of the Art & Olfaction Awards ceremony gradually arrive at the Silent Green Kulturquartier, a former crematorium in the bucolic elegance of the Wedding district, recently converted into an art center. The sun is back, everyone is smart and happy to meet or meet. We arrive at the same time as Christophe Laudamiel (<http://www.dreamair.mobi/christophe-laudamiel>) and his assistant Hugo, then Denyse Beaulieu, who is a member of the jury, introduces us to Leo Crabtree, founder of Beaufort London (<http://www.auparfum.com/beaufort-london,1263>) . I recognize by far the German perfumers Mark Buxton and Geza Schön. Then, supreme consecration - always thanks to Denyse - I finally meet "in real" Luca Turin, in jeans-bracelets-Doc Martens violets and fuschia socks,



It is time to return to the main hall for the award ceremony, where after a presentation of the jury members and partners, the first winners will be announced.

The first prize in the Artisan category (when the founder of the brand is the perfumer) is awarded to Bruise (<https://sixteen92.com/>) **Violet**, of Sixteen92 (<https://sixteen92.com/>) , a small American brand inspired by alchemy, literature, and founded by Claire Baxter, who is absent this evening. I had already spotted this intense, greasy and zestful violet, when I had discovered the finalists at Esxence in March, I will tell you about it soon ...

The second prize in this category is attributed to **Melody of Love** of Dusita (<http://www.auparfum.com/dusita,3071>), which had been chronicled in Nose # 02. Its founder Pissara Umavijani, who composed the perfume, gives us, on the verge of tears, a moving speech in tribute to her father. A very well deserved price!

In the Independent category (when the brand uses an external perfumer), the first prize is awarded to **Fathom V** (<http://www.auparfum.com/fathom-v-de-beaufort-london-six-pieds-sous-mer,3383>) of Beaufort London, composed by Julie Marlowe, a critic of which appears in Nez # 03. In the continuity of the first creations, it confirms the talent of the former drummer of the group Prodigy, Leo Crabtree, in the artistic direction of perfumes.

The second prize goes to JF Schwarzlose Berlin, for **Altruist**, a spicy, woody perfume created by Véronique Nyberg, which incorporates a limited edition eau de toilette in collaboration with artist Paul DeFlorian. This brand, created in 1851, then disappeared in the 70s was revived in 2012 by two Berlin associates

The Sadakichi prize for the olfactory artwork is awarded, with thunderous applause, to Wolfgang Georgsdorf for his **Osmodrama** (<http://osmodrama.com/>). I hope this reward will help her find a definite place in her fantastic Smeller!

Finally, the last prize awarded is the contribution to the olfactory culture, which is given to **Christophe Laudamiel**, a perfumer based between New York and Berlin, who has worked both for classic brands such as Ralph Lauren, Tom Ford or Clinique, But also collaborated on artistic works present in galleries, and who has just written a manifesto (<https://d3ciwvs59ifrt8.cloudfront.net/c7a003f5-73ff-416d-a535-1bc05c6fce5b/e966058c-a2fb-4435-8d93-836a32bfe094.pdf>) on the perfume entitled "Liberty, equality, fragrance".



Finalists Art & Olfaction Awards 2017 © Martin Becker

To close the evening, Luca Turin goes back on stage and announces that he is working on a new version of his Guide with his companion Tania, inviting all brands to send him samples. He ends with a touch of humor by saying to the audience, evoking the olfactory nightmares that generally make us undergo the worldliness of this type: *"I must tell you one thing, you are the most perfumed public in the world!"*

ARTICLE NAVIGATION

The Art and Olfaction Awards 2017, Finalists (<http://www.nez-larevue.fr/notre-actu/the-art-and-olfaction-awards-2017-finalistes/>)

2 THOUGHTS ON "THE ART AND OLFACTION AWARDS IN BERLIN, THE NEW HORIZONS OF OLFACTORY ART"



Stefania Giannino (<http://www.nobile1942.it>) says:

12 May 2017 at 16 h 22 min (<http://www.nez-larevue.fr/notre-actu/the-art-and-olfaction-awards-a-berlin-nouveaux-horizons-de-lart-olfactif/#comment-381>)

J was present Saturday for the ceremony of the Prize, but unfortunately the Friday that was super interesting. Art and Olfaction and Saskia Wilson Brown Top Top.



Passionez says:

May 13, 2017 at 1:00 PM (<http://www.nez-larevue.fr/notre-actu/the-art-and-olfaction-awards-a-berlin-nouveaux-horizons-de-lart-olfactif/#comment-383>)

Thank you very much for sharing and interesting reflections on the art of perfume and perfume in art! I would have dreamed of participating with a special interest in olfactory art. It would be wonderful to be able to attend a performance with The Osmodrama. I had attended a mini performance by Spyros Drosopoulos in Düsseldorf two years ago that I had greatly appreciated: a perfumed creation in live accompanied and inspired by music.

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May 16 - October 1

Salon of Perfume, Welfare and Fashion in Sète (<http://www.nez-larevue.fr/evenement/salon-parfum-bien-etre-de-mode-a-sete/>)

May 21 @ 9 h 00 min - 18 h 00 min

From the plant to the perfume, to the gardens of the MIP: the rose of May (<http://www.nez-larevue.fr/evenement/de-plante-parfum-aux-jardins-mip-rose-de-mai/>)

May 23 @ 5:00 pm - 9:00 pm

Days of the Rose at Chaalis Abbey (<http://www.nez-larevue.fr/evenement/journees-de-rose-a-labbaye-de-chaalis/>)

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Parfumista82 in Anne Pericard, (perfumery Whatever the bottle in Montpellier): "I followed my childhood passion" (<http://www.nez-larevue.fr/notre-actu/anne-pericard-parfumerie-quimporte-flacon-a-montpellier-jai-suivi-passion-denfant/#comment-125>)

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