

Wildscreens
Julie C. Fortier

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Walking through a forest of giant red cedar trees near the Pacific Ocean, I was surprised to see that it was exclusively composed of extremely old specimens. One particularly large tree attracted my attention. It was still alive, half of its trunk intact and covered in glowing red bark under a thin brown skin, while the other part was completely charred and still smelled burnt. I was told afterward that a fire had ravaged all but the largest trees. Too long to burn, they had survived the flames.

Luis Adelantado is pleased to present *Wildscreens*, a project which Julie C. Fortier began in 2014 after researching into the relationships that arise between our olfactory perception, landscapes and narrativity, the main axes of her work.

Her installations set out intensities where smells have the power to change the ways in which memory is engaged. Julie composes stories whose signs—or motifs—act as indicators of a possible—perhaps still unknown—world, and precisely because of this, they invite the spectator to inhale the scent of what is narrated as a forthcoming memory.

The feelings provoked by Julie's pieces are capable of awakening images that overlap each other, like landscapes of a lost time that now bloom after the discovery revealed by our own subjectivity.

Finally, the significance of this experience will depend on the response associated to a certain smell, thus triggering the memory process as a lightning fast manifestation caused by all that which eludes our will and which for some reason arises from a synthetic pathway, where it is classified in the form of a feeling. Because of this, her olfactory landscapes linger—automatically perhaps—for a moment in which to release what is contained within, returning it to its present.

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Wildscreens: The Charred Cedar, 2014
Olfactory drawing (3 perfumes) on 300 g perfume paper.
Framed in silk-screened plexiglas box. 75 x 55 x 4.5 cm

This olfactory landscape could be presented as a plexiglass box
or as a site-specific installation. This artwork is accompanied
by the formula of the perfumes and the certificate.





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Wildscreens: The Charred Cedar, 2014
General view





The Ember Eyes, 2019
Perfume. Vinyl text. Variable dimensions

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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.

The Ember Eyes (Detail), 2019
Perfume. Vinyl text. Variable dimensions

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