

During her residency at CAPC in Bordeaux, La Tour du Pin's focus has been twofold: she has investigated alien forms from the past that persist in the present, and explored how they might be expressed through scents. Guided by ideas such as *reprise* [revision and repair], repetition, and condensation, La Tour du Pin began her residency by returning to her own archive. She also examined the CAPC archives with a particular focus on audio recordings, videos, and written documents. Mike Kelley's text, "People say I'm a romantic,"^[1] served as a springboard for the work: Kelley highlights the plasticity of the past, and advocates for the integration of minor histories in the historical record. La Tour du Pin views the voices stored and cataloged in the museum as specters; the absence of certain voices in these records raises the shadow of the ideological forces manipulating the process of historicization.

A constellation of visual materials and ideas were used as the architectural foundation of the scent *Host*. The scent is informed by several years of research about how chronic diseases are understood and treated by Doctor Jacques Mabit. Within Mabit's paradigm, certain physical diseases are caused by unidentified parasitic spiritual entities, which reside in and torment parts of the human body. These occurrences, called infestations, are believed to be fairly common. In popular culture, however, spiritual or demonic possession is represented as an extremely rare case wherein one or more entities take full control of a person's consciousness. Mabit's infestations, on the other hand, are the latent factors underlying many psychological and physical diseases plaguing members of the general population.

Other motifs for *Host* emerged during La Tour du Pin's discussion with two perfumers and were then translated into olfactory notes. Language's failure to adequately describe a scent is a central concern of the work. Hydrocarboresine has a resinous, crimson scent that evolves to a more organic, dusky scum; nutmeg bears a matt facet. Two molecules—Cetone V and Costus—possess oppositional qualities, and evoke the degradation of a sick skin lingering between life and death. One is vibrant and lively, while the other is dull and somewhat haggard. Cetone V smells reptilian, almost shiny, like a shedding skin. Costus is reminiscent of the scent of a worn out scalp. On November 27th, *Host*, and its manifold sources of inspiration, lingered in the hallways of CAPC's galleries; like the vaguest impression of sunlight on an overcast day, its residue still clings to the clothing and memories of some of the museum's staff.

[1] This text is part of the CAPC archives.

Titles

Clémence de La Tour du Pin, *Host*, Blown glass bottle with fragrance, performance and *Voices*, Video (4:49), 2021

Rosemarie Trockel, *Buffalo Billy + Milly*, Video (5:45), 2000, Collection CAPC, Bordeaux

Marion Vasseur Raluy, *Chronique maladie*, Reading, 2021

Included printed materials

Mike Kelley, *Kelley : Programmes et rendez-vous 1992 / 1993*, Publication and maquette for unpublished catalog, CAPC, 1992, CAPC Archives

Worth Perfumes, Printed advertising, 1930

Jacque Mabit, *Challenges of discernment between the psychic shadow and the spiritual shadow*, Lecture, 2018

Supermax, *Love Machine*, Music video clip, 1977

Mark Von Schlegell, *New Dystopia*, Sternberg Press publication, 2011, CAPC Archives