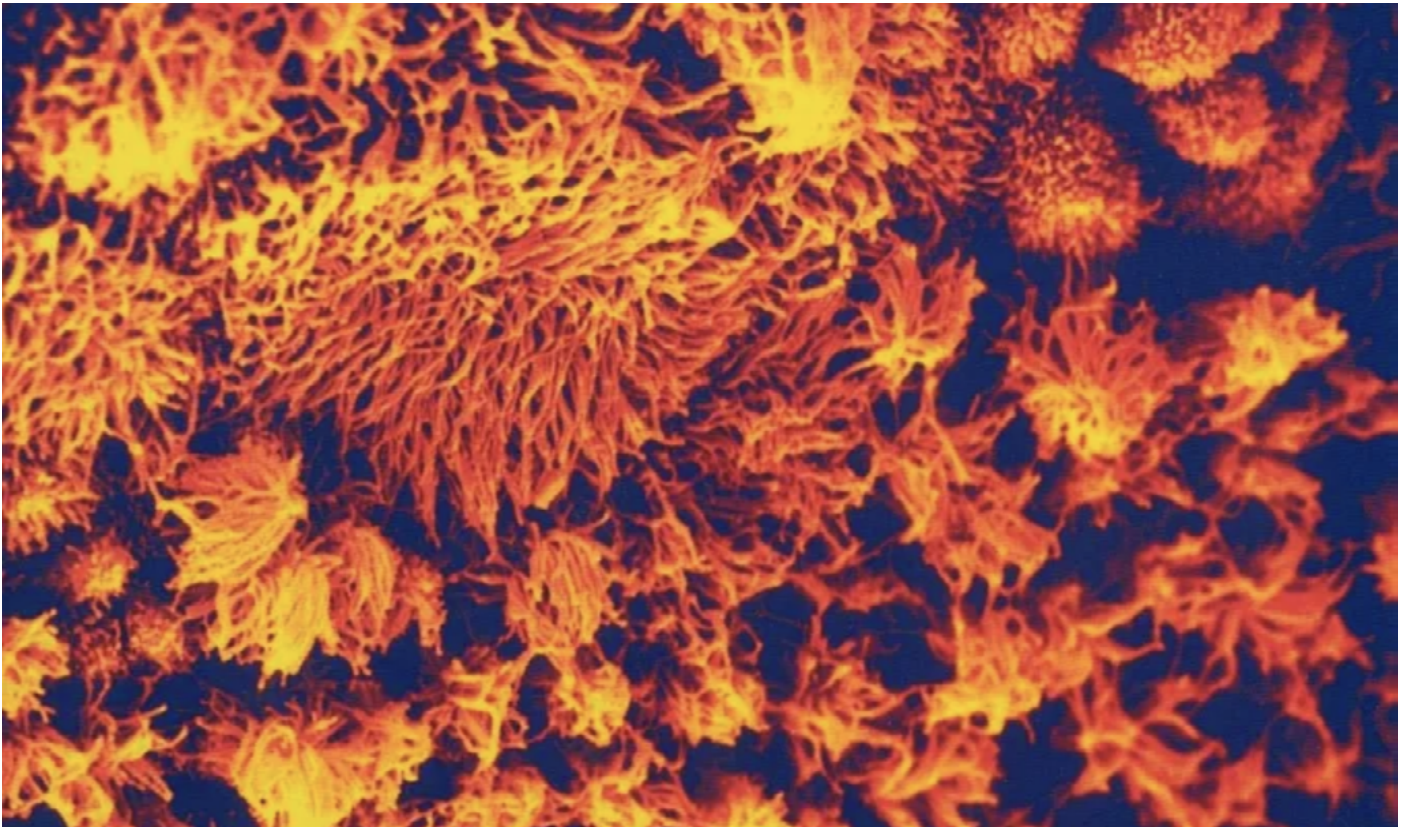




Neroli

by Ivann Cruz

**An auditory and olfactory experience
Inspired by the work of Brian Eno**



Contacts :

Immersive concert

**Creation the 27/12/2024 at The International
Perfume Museum at Grasse (France 06)**

Production : Muzzix

Duration : about 1h

*Suitable for all audiences - from age 10 and
up*

Booking officer

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KEY WORDS

Sound and olfactory experience - Brian Eno – Ambient Music – Minimalist music - Immersive concert - Multi-sensory experience - Olfactory art



DISTRIBUTION

Ivann Cruz Artistic direction and hexaphonic electric guitar
Julie C. Fortier Olfactory creation
Olivier Lautem Spatial sound design

CALENDAR

Creative residence

20 > 28 May 2024

Pôle des Cultures Actuelles (PCA), Aulnoye-Aymeries (France, 59)

Public presentation of a work-in-progress

24/05/2024

Pôle des Cultures Actuelles (PCA), Aulnoye-Aymeries (France, 59)

Creation

27/12/2024

The International Perfume Museum at Grasse (France, 06)

Public presentation

4 & 5 october 2025

Muzzix&Associés festival - la malterie at Lille (France, 59)

DISCOVER

Neroli - Brian Eno <https://urlr.me/M62fzV>

Teaser - *Neroli* by Ivann Cruz <https://www.youtube.com/watch?v=578-lvXuis>

PRODUCTION

Production Muzzix (59)

Supported by the Maison de la Musique Contemporaine in 2024

WELCOMING CONDITIONS

Duration about 1h

Suitable for all audiences - from age 10 and up

Audience capacity : from 30 to 80 people, depending on the venue size

Non - frontal set up

Artistic team on tour : 2 people

Financial and technical conditions on request

NEROLI

AN AUDITORY AND OLFACTORY EXPERIENCE INSPIRED BY THE WORK OF DE BRIAN ENO

Ivann Cruz offers a live musical and olfactory interpretation of Neroli by Brian Eno (1993) — a studio work of ambient and minimalist music — by creating a solo performance for hexaphonic guitar, multi-channel sound diffusion, and scent diffusers.

Performed in an intimate, twilight-like atmosphere, Neroli becomes an invitation to let go and awaken the senses. With the collaboration of olfactory artist Julie C. Fortier, Ivann Cruz brings together two invisible senses — hearing and smell. Within an immersive sonic setup, the electric tones of the guitar intertwine with various scents to evoke a space of introspective reverie.

[Listen to an extract](#)

[Watch the Ivann Cruz's interview](#)



ARTISTIC INTENTION

NEROLI BY IVANN CRUZ : CREATING A MULTISENSORY EXPERIENCE

With this project, Ivann Cruz offers a reinterpretation of *Neroli*, the ambient and minimalist music piece produced by Brian Eno in 1993. The work is transposed here to a hexaphonic electric guitar, integrated into an immersive sound spatialization system. A detailed compositional approach to the spatial dimension of sound opens up a new live listening experience for this hypnotic, 58-minute piece, originally composed in the studio for stereo playback.

Directly inspired by the essence and fragrance of neroli, the piece led Ivann Cruz to integrate an olfactory diffusion into his musical interpretation,

creating a unique polysensory experience. The audience is invited into a singular listening environment, comfortably lying back in deck chairs, immersed in a soft twilight atmosphere that fosters a state of physical and mental release. This sonic performance is paired with an evolving olfactory experience centered around the essence of neroli, thanks to a series of diffused fragrance variations. Together, these elements create a sensory journey — an introspective dream space shaped by the dialogue between hearing and smell, two invisible senses.



Album cover of *Neroli* by Brian Eno (1993)

AN ICONIC WORK OF BRIAN ENO'S AMBIENT AESTHETIC

In the early 1970s, Brian Eno popularized the term "ambient" to describe a type of calm, unobtrusive music that surrounds the listener with a sense of space and depth. This music blends with environmental sounds and invites the listener to engage with their surroundings in a subtle, immersive way.

Ambient music is generally characterized by calmness, softness, and the creation of a unique, pervasive atmosphere. It features undeveloped forms, recurring events or cycles (regular or irregular), layered textures balancing tone and noise, and a pulse that can be uneven, "breathing," or sometimes absent.

Neroli, with its radical minimalism and focus on modal harmony, timbre, limited register, and density, is a prime example of Eno's approach. The piece avoids overt expressionism while maintaining a strong emotional resonance, offering an introspective listening experience.

FROM STUDIO RECORDING TO LIVE SPATIALIZED PERFORMANCE

Ivann Cruz's creation aims to transcribe the piece Neroli, originally composed in the studio using a keyboard and sound processing, for a hexaphonic electric guitar. The guitarist wrote a score that allows for an open interpretation of the piece while staying close to Brian Eno's original recording (in terms of pitch, duration, and density).

The creative residencies enabled exploration and development of resonance patterns from the notes, made possible by a specific tuning, and the writing of fingerings that rediscover the harmonic resonances originally produced on the keyboard.

In a second phase, Ivann Cruz and sound engineer Olivier Lautem worked to closely replicate the timbres of the piece through digital sound processing applied string by string. The hexaphonic guitar allows them to spatially distribute the melodic material and finely sculpt the sound on separate strings, composing a spatial writing that creates movement effects in the space via a multi-channel diffusion system.



IMMERSING THE AUDIENCE THROUGH SOUND AND SCENT

Ivann Cruz here resonates hearing and smell to offer the audience a unique multisensory experience. The relationship between these two scientifically distant senses — one chemical, the other mechanical — creates a space where the spectators' senses are engaged to evoke memory and introspection. Indeed, as Chantal Jacquet notes, "smell appears as the sense of memory."

The concept of this performance is to create an olfactory environment within the listening space that encourages free associative play in the listener's mind, triggered by intimate memories through the layering of variations of neroli essence fragrances. This is further enhanced by the introspective listening experience inherent to this ambient piece, whose haunting simplicity invites self-reflection and the resurfacing of distant memories.

The setup, adaptable to various spaces and volumes, uses a simple system: scent diffusers distributed around the space release different olfactory compositions. These are blends of fragrances associated with neroli essence, triggered successively throughout the performance. These three scent compositions were created in collaboration with olfactory artist Julie C. Fortier.

The three perfumes are variations on neroli, each evoking a feminine figure at a different age or representing three times of day. The top notes suggest freshly bloomed orange blossom still on the tree, covered in morning dew — green, watery, and soft. The heart is richer: the sun-soaked flower petals offer gourmand, distinctly floral and powdery notes. The base grows more complex, revealing the animalic side of orange blossom — the gourmand quality turns narcotic, enhanced by balsamic notes of sun-warmed skin and supported by woody facets.

The stage setup is non-frontal, with speakers and scent diffusers arranged around the audience (in an ellipse or rectangle, depending on the space). The audience reclines comfortably on deck chairs. Capacity ranges from approximately 30 to 80 people, depending on the size of the venue.

ARTISTIC TEAM

IVANN CRUZ - ARTISTIC DIRECTION & HEXAPHONIC ELECTRIC GUITAR



He studied classical guitar before turning to jazz and improvised music. He holds a DEM (Diplôme d'Études Musicales) in jazz guitar from the Conservatory of Lille, a Master's degree in Music Composition, and a DEA (Diploma of Advanced Studies) in Aesthetics and Arts Practice from the University of Lille 3. During his university studies, he studied improvisation with Fred Van Hove.

He was a member of C.R.I.M.E and has been an active member of the Muzzix collective since its inception in 2010. He is deeply involved in performance, composition, improvisation, and experimentation, either solo or through a wide variety of projects including TOC, the Grand Orchestra of Muzzix, Otto, the OGR, TOCC Beat Club, Aphar's Cave, Des Pieds et des Mains, among others. He has performed extensively on stages in France and abroad, with tours across Europe, the USA, and Canada.

He regularly composes and performs music for theater and cine-concerts. In 2014, he created the documentary show Trading Litany, and in 2019 the multimedia project Puzzle, based on an augmented guitar setup developed in collaboration with Loïc Reboursière and Olivier Lautem.

Throughout his training and career as a performer and improviser, he has worked with ensembles and artists such as Ars Nova, Dedalus, Didier Aschour, Olivier Benoit, Jean-François Canape, Médéric Collignon, Philippe Deschepper, Marc Ducret, Satoko Fuji, Michel Godart, Jean-Luc Guionnet, Tom Johnson, Liz Kosack, Joke Lanz, Thierry Madiot, Gérard Marais, Jean-Marc Montera, Peter Orins, Anthony Pateras, Edward Perraud, Michael Pisaro, Christian Pruvost, Dave Rempis, James Saunders, Jérémie Ternoy, Fred Van Hove, Camel Zekri, and many others.

In theater, he has collaborated with companies such as Interlude T/O, Cendres la Rouge, the Oiseau Mouche company, Thierry Roisin and Blandine Savetier, Arnaud Anckaert, Thierry Poquet, and Eolie Songe.

He regularly leads workshops and masterclasses focused on collective improvisation practice at the conservatories of Lille and Tourcoing.

His musical research explores the processes activated between, on one hand, a sound world created in the moment and, on the other, instrumental gesture and the constraints of the environment in which it unfolds. Since 2021, he has been developing work connecting natural environments and improvised musical creation, incorporating an eco-responsible dimension into this approach.

COLLABORATIONS AND ARTISTIC CONSULTATION

The research and experimentation with sound materials and their spatialization were conducted in collaboration with sound engineer Olivier Lautem. Parallel to this, the exploration of fragrance diffusion took place through a collaboration with artist Julie C. Fortier, who develops creative work centered on olfactory art.

JULIE C. FORTIER - OLFACTORY CREATION

Julie C. Fortier was born in 1973 in Sherbrooke, Quebec, Canada, and has been living in Rennes, France, since 2001. She graduated in 2015 from the perfumery school Le Cinquième Sens in Paris and also holds a master's degree from the School of Visual and Media Arts at the University of Quebec in Montreal.

Since January 2020, her work has been represented by the Luis Adelantado gallery in Valencia, Spain. She had a solo exhibition at Galerie du Dourven in Loquêmeau, France, in 2022, and her work has been shown at the Maif Social Club in Paris, the Martell Foundation in Cognac, the EDF Foundation in Paris, and the International Perfume Museum in Grasse.

Her work has also been exhibited at L'été Photographique de Lectoure (2021), Château de Oiron (2020), Rurart Art Center in Rouillé (2019), Micro-Onde in Vélizy-Villacoublay (2018), La Tôlerie in Clermont-Ferrand (2018), the Rennes Museum of Fine Arts (2017), Toronto's Nuit Blanche (2016), Lille 3000 at the Tripostal (2015), the CNEAI in Chatou and La Panacée in Montpellier (2014), as well as at the Emily Harvey Foundation in New York (2012).

Since 2013, Julie C. Fortier has expanded her artistic repertoire to include experimental research with scents and aromas, expressed through perfumes, installations, drawings, as well as culinary and olfactory performances. The mnemonic and emotional power of scents transforms how memory is engaged in the representations and narratives she creates.

The ephemeral and elusive nature of odors relates to her exploration of loss and erasure in her video, photographic, and installation work. The viewer, obliged to breathe, is also compelled to smell. This paradoxical presence—absent yet intimate and penetrating—captivates her.

OLIVIER LAUTEM - SPATIAL SOUND DESIGN

Born into an artistic family, he spent his childhood exploring numerous theater stands, workshops, and backstage areas. At 20, he naturally enrolled at Ensatt in Lyon (National Superior School of Arts and Techniques of Theater), graduating in 2002 with a diploma in sound directing.

Since then, his work has been diverse. He enjoys exploring many fields including storytelling, puppetry, jazz, chanson, electro, circus, and dance.

Starting in 2002, he began classical sound recording in collaboration with Jean-Claude Malgoire, a partnership that has continued uninterrupted. After working as a technician at the Lille Opera and Le Fresnoy National Contemporary Art Studio, he focused on working closely with artists, supporting them throughout their creative processes.

On theater stages, he met guitarist Ivann Cruz, who invited him to several studio sessions. In 2014, they formed a guitar/electroacoustic duo for the documentary performance Trading Litany, produced by Muzzix. This marked his debut on stage. The duo was later commissioned by Arnaud Anckaert for a reading with Corinne Masiero. He also appeared as a bassist and improviser with Esther Mollo (Cie Diagonale) in the conference/performance Fait Main.

Simultaneously, he composed the music for the first two productions of the young company Les Yeux de l'Inconnu, co-directed by choreographer Louise Hakim and actor Sébastien Amblard. The company is supported by Le 140, Point Éphémère, Le Regard du Cygne, Paris Dense Danse, La Générale d'Imaginaire, and the Warn!ing collective.

More recently, Olivier Lautem has taken up teaching. He was invited by the École Supérieure Musique et Danse de Lille to teach within the contemporary music curriculum.

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Photos

Surface of the olfactory mucosa (scanning electron micrograph) showing the olfactory cilia on the membrane where odor receptor proteins are expressed (p.1) © Centre des sciences du goût de Dijon

Ivann Cruz (p. 2) © Muzzix

Immersive Audio System (p.3) © Muzzix

Ivann Cruz and Olivier Lautem (p.5) © Muzzix

Neroli, Brian Eno (1993) (p.3) © Stress Records

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