

marce norbert hörler

Portfolio



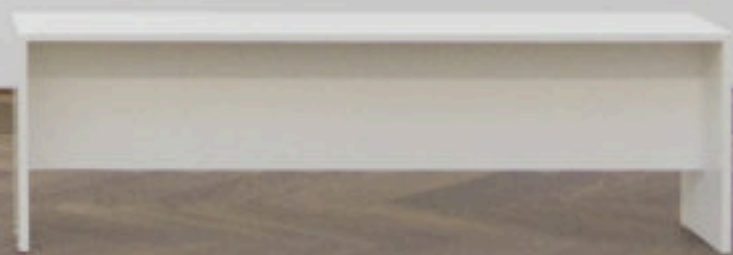
CHARIVARI

Come As You Are
Kunsthalle Basel (CH), 2024
curated by Séverine Fromaigeat

Sound Design
Pablo Giménez Arteaga
Photography
Serge Hasenböhler, marce norbert hörler

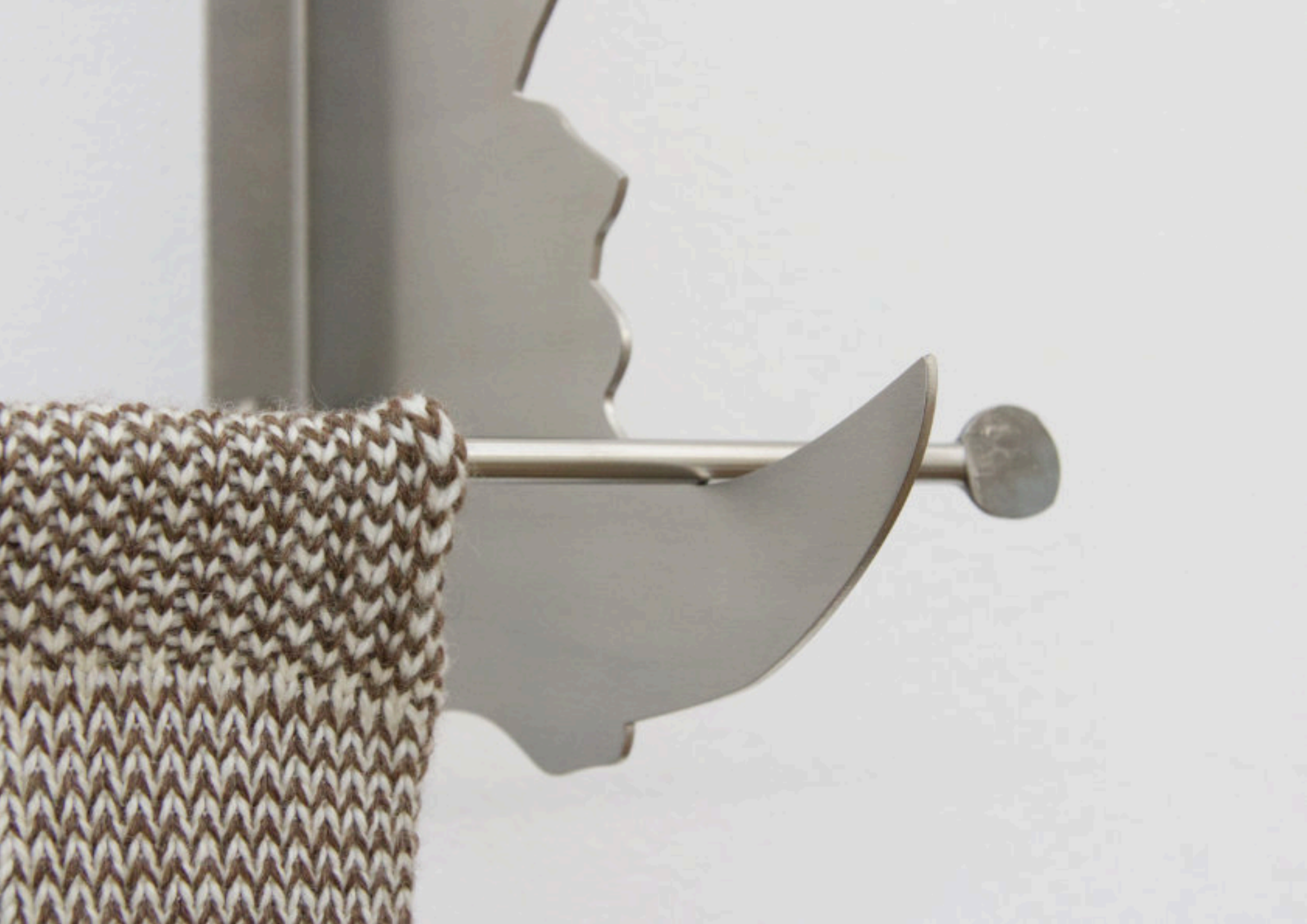
With its knitted parts and sound system, and the perfume composed by the artist sprayed onto it, this work by marce norbert hörler sets out to probe the concept of *charivari* and all its many connotations by appealing to all the senses. In the eastern Alps, *charivari* was used to describe a protective amulet. These days, the term is more commonly used to describe a cacophonous serenade or raucous “music.” For hörler, the term carries overtones of the occult, which is what the works presented here are steeped in. The senses of touch, smell, hearing and sight are all stimulated, affording sensory admission to tales of the distant past that are at once full of magic and redolent of witch-hunts. Visitors are invited to explore this world on the edge of the hidden and the visible. The coded messages were inscribed into the knitted pieces with the aid of binary code and reference witchcraft reports from Appenzell-Innerrhoden. By translating these excerpts into geometric forms, the artist is giving them an occult existence while at the same time defusing the impact of these texts. By providing conceptual and sensory connections between witches’ stories and queer marginality, the artist honours these invisible beings and brings them back to life.













FOR HEAT AND FERVOR

Swiss Performance Art Award
Kunsthaus Baselland (CH), 2023
coordinated by Eva-Maria Knüsel

Performers

Steffi Dietz, Ribka Neway, Sara Vidal Cabré, marce
norbert hörler

Dramaturgy

Joannie Baumgärtner

Music Production & Sound Design

Pablo Giménez Arteaga

Costumes

Laurent Hermann Progin

Makeup

Seraina Kraushaar

Photography

Karin Salathé, Laurent Hermann Progin

Videography

Christoph Oertli

for heat and fervor invokes an alpine form of spellcraft and centers the voice and olfactory perception as tools for queer world-making. The performance is rooted in a continuous research into the occult and its contemporary reclamation from a deviant perspective. In activating noses and mouths, the performance employs the sensuous tools marginalised by a culture dominated by the visual and imagines an affective realm in which those entities form a generative poetic weave. Voices conjure a choir in polyphony and dissonance, in magical enunciation and linguistic excess. Diffusing scent and wearing playful garments made from old, the performers' bodies become affective and sensorial sites of potentiality.













NOTES ON CEDAR

Kulturlandsgemeinde
Zeughaus Teufen (CH), 2023
curated by Ulrich Vogt

Photography
Andri Vöhringer
El Gato Muerto
Barbara Signer, Michael Bodenmann

Gerüche tragen Bilder in sich. Sie haben die Kraft, Jahrzehnte zu überbrücken und längst beiseite geschobene Erinnerungen wieder hervorzurufen. Gerüche können mühelos Gedanken, Gefühle und einst Gesehenes transportieren. Ist dieses Potential der Gerüche sogar noch grösser? Sind Gerüche auch mit Identitäten, historischen Ereignissen und gesellschaftlichen Realitäten verbunden? Wann wird ein Geruch als Duft wahrgenommen? marce norbert hörler erforscht Gerüche. Für die Kulturlandsgemeinde 2023 hat marc eigens zwei Düfte komponiert und inszeniert damit unterschiedliche olfaktorische Atmosphären. *the smoke in our nostrils* spannt eine Klammer vom Dachgeschoss des Zeughauses bis ins Untergeschoss. Während zuoberst ein Duft verströmt wird, der seine Noten über alle Etagen hin entfaltet, erklingt im Kellergeschoss eine Soundspur. Für diese hat marce norbert hörler eigene Gedichte vertont, spielt sphärische Klänge ein und singt Rugguseli. Die Gedichte spiegeln eine hybride Realität: sie speisen sich aus alten Liedern und Zaubersprüchen und verschmelzen sie mit zeitgenössischer Lyrik. Für die olfaktorische Atmosphäre kreierte marce norbert hörler einen heuartigen Duft mit Kräuternoten und einer rauchigen, verbrannten Komponente. Der Titel dieser Sound- und Duftinstallation bezieht sich auf eine Aussage der Neopaganistin Starhawk über den Geruch der Hexenverbrennungen, der noch immer in unseren Nüstern hänge. marce norbert hörler setzt sich in der aktuellen Arbeit insbesondere mit den Hexenverbrennungen in Appenzell Innerrhoden auseinander. Im Zeughaus Teufen verweist marce beispielsweise mit violettfarbigen Fensterfolien und dem dadurch violett erscheinenden Licht im Treppenhaus auf okkulte Themen, zugleich ist diese Farbe queer aufgeladen.

Toiletten







HECATEAN LINES

*Vordemberge-Gildewart
Award*

Kunstmuseum Appenzell (CH), 2023
curated by Stefanie Gschwend

Performers

Lean Rüegg, marce norbert hörler

Music Production & Sound Design

Pablo Giménez Arteaga

Costumes

with Laurent Hermann Progin

Makeup, Fragrance

marce norbert hörler

Photography

Urs Baumann, Sandro Lussmann, marce norbert hörler

Videography

Alice Speller

hecatean lines is a composition of works that interact with and reclaim folkloristic forms and aesthetics of Appenzell (CH) from a queer perspective and is inspired by a situated research into witchcraft and witch trials in Appenzell. In allusion to traditional forms such as the *Charivari* (a protective charm) or the *Rugguseli* (polyphonic singing), *hecatean lines* retraces the sensuous connections between contemporary queerness and historical witchcraft in employing song, fragrance and language as their ephemeral modes of existence and by focusing on magical practices as tools for world-making.













and narratives that host emotions and lavish potentialities of care

SPELL FOR *BLUESCHT

Performance

Kunstmuseum Appenzell (CH), 2021

Performers

Marzella Ruegge, Raphael Vuilleumier,
marce norbert hörler

Videography

Michèle Flury

Editing, Costumes, Fragrance

marce norbert hörler

Situated within a research praxis on the magical and alchemical symbioses of linguistic and somatic articulation, *spell for *bluescht* investigates world-making and poetic potentials. By bringing together language, sound/voice and smell, new registers of meaning and knowledge production are explored. *spell for *bluescht* opens a space to reclaim and think about dominant cultural narratives that parallel sexual deviancy with botanical metaphors from the viewpoint of queer affect and sociality. Lavender, violet and carnation are all prominent flowers that carry meaning in queer chronicling. Each flower is represented by a voice and opens a space of meaning with its unique scent profile. The weave of both sonic and olfactory accords creates a multisensory polyphony that carries meaning and stories. *bluescht* is the Swiss German (Appenzell) expression for “blossom” (n.), while the asterisk indicates a diachronic retracing and rewriting of this notion through *doing*.



*als bluescht chont d'liebi deheer, liebhaberinne ond blueme
[as blossoms, love approaches, lovers and flowers]*



and with this mode of love, that the saints knelt down to wash the feet of the queer



10, but what

je je sens,

siento, it is my

ut *mi dispiace*.

pleasure? The

smoke?

our nos-

trils. In

ren

ning,
reek.

baernan

to burn

porphýrein

járbhuriti

GONTEN IS
PONDING

*Remixing: Öffentlichkeit, Brunnen
und andere Geschichten*
AUTO ex Nextex (CH), 2020
curated by
Anna Beck-Wörner & Angela Kuratli

Graphic Design
Lucas Kramer
Scent
marce norbert hörler
Art Handling
Sandro Lussmann

gonte am vegonte | *gonten is ponding* consists of a publication and a room scent. The publication is a speculative and poetic meditation on water and the different containers it flows through. It retraces the linguistic alchemy linking words like *brewing* and *burning*, thereby also referencing a local healing method in Appenzell (CH) called *Fö Hitz ond Brand* (en. “for heat and fervor”) that echoes the somatic chemistry and transmutational world-making in performances of enchantment. In a scenic description of a future narrative set in the alpine landscapes of Appenzell, time and space become malleable entities, the water flowing through those worlds as a carrier bag for stories and knowledges. The text itself is performing the confluence of different streams of thought, stories, languages ultimately that flow together and create different densities and intensities. The scent is a proto-archaeological relic conjuring the title in its evocation of a speculation on the olfactory perception of *Gonten* having become more and more humid. The name of the village *Gonten* resonates with the local Swiss German idiom, meaning “pond” or “puddle” and thereby grounding the narrative in the ecological environment of a community that has been living alongside and working with the marshes at its periphery for a long time.



ying herbs and the aging bit-
rmed by the main carrier of this
it were collected over 50 years
ing rodents carry the capac-
cture to the scent that without
ar canal reactions in whoever

on every inch of your body. its singular molecular structure actively
blocks all pores and like a pressure cooker intensifies the metabolic
auto-fermentation of the wearer. late-x is probably the only scent that
actively influences the dermal chemistry of the wearer. the scent itself
is alive and wishes to cocoon its willful prey in eternal conservation.
the complex (sugariness combining the rarest ingredients from both
nature and the eerie products of laboratory synthesis is combined with
the coating quality of woody resins to stay on the skin. the only way to
get rid of this scent though is to find another symbiotic pair of host and
perume.

NTEN-
CHANTEM

The
Chusmographie

ific lure of linear purity. ephemeral fruitiness in the head
ous rosy freshness to culminate in the abysmal mistiness
ion candy with a breeze of alpine instability. m can only
atile and complex of humans because their body chem-
ping kiss. countercultural actors have started wearing this
chemistry can cause surreal stench and nauseating nose
n the centuries of proletarian résistance.

the scent of the chusmographer's linear
progression from the most volatile to the
stickiest and darkest notes seamlessly
pulls you into the geeky isolation of territo-
rial genealogies. a perfume for true dis-
covering spirits, this composition retraces
the relationship between gentrification and
cruising and enables the wearer to find
metropolitan wasteland for utopian longing. the
and grounded solidity of this perfume creates li-
ships and long-lasting ties with strangers, u-
only hope for meaning

Chusmographie

EN DE NERB

A DIRTY EDITORIAL: SOMATIC GLOSSARIES

Publication

Radio Kootwijk (NL), 2020

convened by Julia Morandeira
Arrizabalaga & Francesc Ruiz

Writing

marce norbert hörler

Graphic Design

Lucas Kramer

In

Tavi L.: HUNT ALL LOGIC

Collaborators

Vita Buivid, Miel Ferraez, Hannah O'Flynn, Jules Petru
Fricker, Giorgos Gripeos, Francisco Mojica, Ian Nolan,
Simon(e) van Saarloos, Zachary Schoenhut, Clara Winter

Partner

State of Concept, Athens (GR)

“Tavi L. is one of those slippery superstars whose appearance is announced by swarms of directionless groupies—except for the fact they are never actually present. Maybe they slipped into the backstage, onto somebody else’s stage, into the crowd, or just somebody’s old drink. Like an unfamiliar lip gloss stain on your t-shirt or a vague after-party beat: it is a mysterious appearance that announces itself in the morning but you don’t seem to recall.

Magnetised by Tavi L.’s incomprehensible aura, The Sober Li(s)p, Sir Cluesia, Tear-Some, Glownorrhea, Fe-Sis, The Body Builder, The Chusmographer, Kare(n)tin, The Shine, Mud, The Glossary, M. and Late-X have found each other through the labyrinths of the fandom forums as zealous groupies of the impenetrable artist. In a fanatic calling, they join forces to follow the musician’s traces to Barcelona, where they assume they might find some more clues about the idol in a collectively forecasted unannounced secret concert. The main leak for this grand discovery was Tavi L.’s Christmas special album release: When are we getting to Barcelona, Miss Rona? What the groupies were not expecting was Tavi L.’s prophetic super-powers: their trip was to become an epic failure through the meddling of Tavi’s controlling manager, Miss Rona. This eventually meant that the gang never arrived to the Mediterranean city. Hearsay has it that the album’s title was a call for help by the artist, which further enticed the hysterical fans to save the super-star from the claws of their manager.

While continuing with their odd-yssey of a-tavic search, the Chusmographer intercepts some radio signals that sound like an after-party remix of what could possibly be Tavi L.’s much awaited album: Hunt All Logic. The songs seem haunted by the reality of their own search for the artist, becoming a gigantic matryoshka doll reality, in which searching for Tavi L. starts to look more and more like looking for themselves. In their determined chase of those evasive signals, they end up in this old colonial radio station somewhere in the Dutch forest. Puzzled at what it means to have arrived in this ghostly colonial monument, the ardent search begins to collapse. Somewhere in the distance, Tavi L.’s waves are being translated into sticky beats, still ungraspable.”

look like something that burst through my skin, to convey the sound of something rich.

Inspired by Kathy Acker's essay on Bodybuilding, "The Language of the Body", Yukiko Motoya's fictional story "The Lonesome Bodybuilder", and an article on Brazilian drag aesthetics by Mattijs van de Port, we explore bodybuilding as meditation free of language (Acker), as well as highlighting Bodybuilding's performative quality (Motoya). Motoya's story about a bored housewife gone bodybuilder shows: when you look a certain way, you are expected to function a certain way. Motoya's lonely bodybuilder's practice is purely aesthetic, but she looks strong, so people around her expect her to 'act up', to be quick and assertive. In "Genuinely made up: camp, baroque, and other denaturalizing aesthetics in the cultural production of the real", Van de Port conveys a queer history of favoring the 'fake', the 'denaturalized' and 'abundant' over the natural or real. Drawing these three texts together, bodybuilding becomes an exercise without 'real' strength measured performance. Queer bodybuilding has no functional qualities, if the expectation of function is strength and growth. Workshop prompt: create muscles with make-up. Drawing muscles enables someone to choose a part of their body as something valuable to show. Queer bodybuilding embraces the performative: instead of refusing the pressures and expectation of the gaze, it invites the gaze and directs the gaze towards the denaturalized. Strength becomes a drag aesthetic - drag as a proud, performed fake. Workshop prompt: to create an intimate setting in which a ritual of consent ensures that both the person drawing and the person who invites this drawing on their body, explicitly agree on the change.

When grammar defines the rules that "normal" speech follows, glamour circumscribes the practices that use language in a different way, that use words to create

Middle Ages while it still mainly refers to the study of Latin, it can also be used synonymously for studying in general, however the studying of a knowledge privity to the "learned classes." Magic and astrology are included in this studying, referred to sometimes with gramaire, the Old French equivalent to Latin, the vernacular to the official culture, describing involvement with occult sciences. While the modern reader might not think of occult sciences anymore when hearing the word gramaire, it did indeed survive in the fr. grimoire (also English) and en. glamour. In this context, the grimoire as a collection of practices has the potential to subvert the common understanding of a gramaire as a fixed set of linguistic rules, of science.

visceral, drawing through materiality, excess, lexicality, glamorous vocabulary exceed to the grammatical, drawing together, bodybuilding becomes an exercise without 'real' strength measured performance. Queer bodybuilding has no functional qualities, if the expectation of function is strength and growth. Workshop prompt: create muscles with make-up. Drawing muscles enables someone to choose a part of their body as something valuable to show. Queer bodybuilding embraces the performative: instead of refusing the pressures and expectation of the gaze, it invites the gaze and directs the gaze towards the denaturalized. Strength becomes a drag aesthetic - drag as a proud, performed fake. Workshop prompt: to create an intimate setting in which a ritual of consent ensures that both the person drawing and the person who invites this drawing on their body, explicitly agree on the change.

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"extraction" rather than "bubble gum" glitter (edible - cake flavored) high shine, deep resistance to smudging and dullness, plumping and expanding effects like venom, erotic dribbling of terms, methods, practices. ephemeralities concealed on the lips (we wipe)

The excess of the natural or real. Drawing these three texts together, bodybuilding becomes an exercise without 'real' strength measured performance. Queer bodybuilding has no functional qualities, if the expectation of function is strength and growth. Workshop prompt: create muscles with make-up. Drawing muscles enables someone to choose a part of their body as something valuable to show. Queer bodybuilding embraces the performative: instead of refusing the pressures and expectation of the gaze, it invites the gaze and directs the gaze towards the denaturalized. Strength becomes a drag aesthetic - drag as a proud, performed fake. Workshop prompt: to create an intimate setting in which a ritual of consent ensures that both the person drawing and the person who invites this drawing on their body, explicitly agree on the change.

the need to oppose the clarity of colonization with an opacity of our readability, multilingualism, vocal sculpting, oral imaginary

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ism, defined as "butalism." And hero, in Woolf's dictionary, is "bottle." The hero as bottle, a stringent reevaluation," The Carrier Bag Theory of Fiction by Ursula K. Le Guin.

the shiny dematerialized image. This happens because its iridescence, in constant movement, in flux. What defines the quality of the shiny is precisely shimmer, a constant movement of reflected light on a surface. This liveness of shine does not allow for the idea of a singular image anymore (in reference to cartesian optics), as the sparkling movement of light on a surface makes the fixed position of the "object" being glanced at impossible, causing for it to be difficult to objectify. It therefore dismantles the cartesian idea of an external dead nature, consequently nature and the human becoming inseparable of it, and nature not conquerable. One can point at the object that is shiny, but not at the shine itself. There is no fixed point of shine. What actually demonstrates this is that actually it is impossible to take a picture of a shiny surface, as the image of it becomes singular, fixed. The impossibility of it being photographed makes it therefore difficult to objectify. There is a fugitive nature to the shiny, as it is difficult to grasp. The shiny attracts the gaze, but at the same time confuses it, becoming a strategy to obscure the object of gaze. El

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The Spanish-speaking and racist slur chusma to stigmatize those who are on top, be it too black, too vulgar, too black, or too queer. By reclaiming "Chusma" one disidentifies with its negative connotations (a term that queer theorist José Esteban Muñoz established) and rather creates an "uneasiness in desire, which works to confound and subvert the social fabric." This could be a transgressive behavior in excess of normative comportment that has deep roots in the Caribbean/Latinx community, described by Muñoz as chusma or chusería in his work "Disidentifications: Queers of Color and the Performance of Politics".

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patches on the skin, the mask does not cover the bloodshot eyes and waxy complexion.

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Dear Alf

write, in combination with *véxvn* (téchné) art. While in the modern sense, grammar refers to the book containing grammar or "that department of the study of language which deals with its inflectional forms or other means of indicating the relations of words in the sentence, and with the rules for employing these in accordance with established usage; usually including also the department which deals with the phonetic system of language and the principles of its representation in writing" as such, the etymology suggests that grammar was at some point something that could be called the art of letters, including literature, writing, reading, and studying. In the OED, one section reveals an oppositional view between art and science: "As above defined, grammar is a body of statements of fact—a 'science'; but a large portion of it may be viewed as consisting of rules for practice, and so as forming an 'art.'" I take the association of art with practice/pragmatics as a helpful way to understand what I call glamorous when it comes to describing linguistic performances of enchantment. While in classical Greek/Latin, it meant methodologically studying literature, it is the post-classical period that restricted the meaning to the linguistic aspect only, which is the foundation for our modern understanding today. Of particular importance was the shifting meaning of *grammatica* in the

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when I say anything I mean anything. It could be your annoying neighbor, fellow student or family member, a rotten fruit that you stepped on, an unidentified smell, an unexpected pain or feeling, a stain you can't remove and mostly anything that will make you uncomfortable or unsettled. Rumor has it that the black hole is a Chusmachista. The interesting thing is that they can also turn against each other, but without being able to be identified.

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Etihad

Care(n)tin

Care(n)tin is all about disguise: the freshness of intense lavender paired with the brightness of nordic spruce attracts toxic men like fruit flies. while the heart note of geranium and aldehyde slightly surprises them, it is already too late to evade the grip of care(n)tin's machoicidal fangs. with a combination of sweet fruit and the stickiness of resins from labdanum and sandalwood, these patriarchal zombies are sure to get forever hooked on their peril.



The Shine

SUPER EWWW!

the shine glows even in the dark, so that no living being would evade the urge to praise their incomprehensible and oscillatory fascination. while foresty herbaceousness with a tinge of spice resurrects the memory of pagan rituals, the metaphysically earthy sweetness of aldehyde, rose hip and labdanum allude to bacchantic silvan feasts only to find yourself bedded on the soft skin of oakmoss and dreaming of honey dripping from juic

SPECIAL OFFER!!!

The Glossary

the glossary is a connoisseuse. taken off foot by a combination of citrusy rind supported by the deep and mysterious sirup of blackcurrant and rose hip, the ones who dare to smell the glossary are lured into an olfactory labyrinth of rhizomatic dimensions. ecstatic visions of divine eclecticism make you discover the deepest and most weirdly interrooted secrets of remembrance, effectively channelling via sandalwood, oakmoss, benzoin, labdanum and galbanum the mystic nature of stories, their geological layering and spontaneous sprouting.



Fe-Sis



fe-sis covers your dirty tracks. are you moving between worlds, are you leaving behind a stinky, muddy trail? eau de fe-sis is enabling you to trick normative society and to protect yourself from its poisonous arms. an unwittingly light combination of citrus and antiquated avantgardeism momentarily allows for contagious undercover activism in the concrete deserts of individualistic capitals. dark berries cover the sonic cues giving away the lusty mounds and the flicking of tongues bathing in the thick salivic amalgamation of lozenge-infused wateriness. be quick to spray again, be quick to stop. this exquisite scent is as addictive as it is deadly, as it allows you to daywalk in the celestial fire of contemporary urban speculation and bloodsucking, destruction. beware: stay too long and there will be no return.

HARDCORE PERFUME

Mud

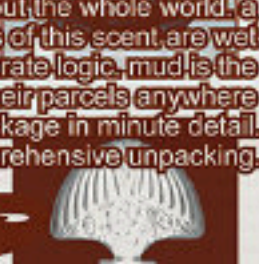


this is a scent for aficionados of contemporary logistics. with its heart rooted in the swiss alps, mud stretches like a rhizomatic undercurrent throughout the whole world. a real gem, it combines the earthy and green soil on which global distributors have built their intelligent centers. common associations of this scent are wet cardboard and blackpaint, a unique combination of the rich blandness of packaging material with the high-contrast realities of corporate logic. mud is the perfect travelling fragrance, as it creates an atmosphere of leisurely availability for the global trotting online-shoppers to receive their parcels anywhere with the soothing reassurance of distributive permanence. with it, you will remember every moment of opening an amazon package in minute detail. eventually, users will no longer shop but only live in their vivid memories of apprehensive unpacking.



Parasomnia

late 90



FRAGRANT EN- CHANTEM

nature and the celestial focus of laboratory synthesis is combined with the coating quality of woody resins to stay on the skin, the only way to catch of this scent though is to find another symbiotic pair of host and perfume.

The Chusmographer

the scent of the chusmographer's linear progression from the most volatile to the stickiest and darkest notes seamlessly pulls you into the geeky isolation of territorial genealogies, a perfume for true discovering spirits, this composition retraces the relationship between gentrification and cruising and enables the wearer to find metropolitan wasteland for utopian longing, the sweet, rich and grounded solidity of this perfume creates instant friendships and long-lasting ties with strangers, ultimately our only hope for meaningful defiance.



m operates with the specific lure of linear purity, ephemeral fruitiness in the head leads to continental aqueous rose freshness to culminate in the abysmal mistiness of powdered slopes of cotton candy with a breeze of alpine instability, m can only be worn by the most versatile and complex of humans because their body chemistry transforms the scent into a pleasant enveloping kiss, countercultural actors have started wearing this perfume as a form of protest, revolutionary body chemistry can cause surreal stench and nauseating nose bleeds, historical artifact imported directly from the centuries of proletarian resistance.

The Sober Lips

neobaroque poetry! the sober li(s) is a true masterpiece in culinary imitation and also holy seduction, first worn by a soviet baroness going to war against the invading neighbours, the sober li(s) is truly a virtue out of necessity, a fruity and heady bouquet of mandarin rind are grounded in the pragmatics of darkberries and earthy tannins, leaving behind the divine vanillic spice of exotic woods, in which the perfume has aged.

word has it that the baroness could not abstain from her one and only love in life, in order to battle sober, she commissioned the most talented georgian nose to create a replica of her favourite drink, so she would not have to ever leave it behind, it is known that the perfume sparked erratic fighting strategies and unpredictable maneuvers, making it very difficult for any enemy to persistently cause damage.

STICKY VOLATILITY!!

Glownorthea

glownorthea is an ambiguous creature, elegantly moving between different contrasting realms and reversing time back and forth like a cosmic djane tumbling the atmosphere, conflating common binaries of clarity, concentration, piercing presence and pure spirit as well as the sticky resin of exotic woods, the spicy sweetness of cinnamon and the heavy and dark sweetness of honey-dripping moss make it the most schizophrenic creation ever bottled.



The Body Builder

the body builder is a perfume for the knowingly pretentious, with a heavy head, conceptual integrity is ensured by a wildly flexing combination of citrus, spice and flowers, contour your body with the volatile particles evaporated from the folds and trickeries of bodily representation and expectation, the dizzying ripples of spontaneous muscular flexion are grounded in the earthy and misty cavities of the body and enable the wearer to work out in futuristic, fleshy transfiguration.



Sir Cluesia

have you ever been hugged just a bit too tightly? sir cluesia mimics this experience by sandwiching the sweet, earthy and dark notes of various berries in between the solid walls of fragrant sauna wood, this osmotic concoction is actively enhancing volatile permeability and is said to be overwhelming in its thermosensual activation, for a life in extremes, sir cluesia is your loyal companion, provoking shivers and tremors caused by neural overstimulation because of the perfume's otherworldly and chiasmic composition, never has a scent felt more like the erratic visions and sensorially spliced atmosphere of the near future.

