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Lost & Found

by

Minji Choi
&
MyeongKyo Kim

A curatorial project submitted in conformity
with the requirements for the
Master's Degree in Contemporary Art
Sotheby's Institute of Art

2022

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Curatorial Statement

Lost and Found focuses on olfactory art and stimulates the sense of smell through various means and materials. In this exhibition, diverse associations of the sense of smell are evoked through visual art. Through these fragrant works of art, personal, psychological, social, and cultural dimensions are conveyed and explored. The exhibition's title, *Lost & Found*, refers to the restoration of the sense of smell, which many people have temporarily lost due to the physiological and social effects of COVID-19.

Since its discovery in Wuhan City, Hubei Province, China, in December 2019, the SARS-CoV-2 infection, also known as Coronavirus Infectious Disease-19, has spread worldwide. In response, the World Health Organization declared a public health emergency of international concern in January 2020, later elevating it to pandemic or global pandemic status in March.¹ Patients with the coronavirus experienced symptoms such as fever, cough, fatigue, shortness of breath, loss of taste, and loss of smell. People were advised to wear masks that blocked their sense of smell. COVID-19 has had a particularly negative impact on our sense of smell, and as we enter the post-pandemic era, we have developed a new awareness of this previously unnoticed sense and begun to pay attention to its various meanings.

Humans use their noses to detect and smell chemicals in the air. Many odors that are transmitted to the nose through the air have a subtle but powerful effect on our daily

¹ Jieun Hwang, Hae-ryoung Chun, and Eunsil Cheon, "A Qualitative Study on the Impact of Covid-19 on the Behavior and Attitudes of Smokers and Non-Smokers in South Korea," *BMC Public Health* 21, no. 1 (January 2021), <https://doi.org/10.1186/s12889-021-12079-8>.

lives. Among the five senses, smell sends signals from the brain to the hippocampus and amygdala, which are responsible for memory and emotion.² As a result, the sense of smell is able to not only recognize particular substances that are present in the world, but it can also evoke memories and feelings that are associated with these substances. These connections may have a more personal significance for one individual, but they also may have broader resonance for larger groups or society.

Although the term "olfactory art" may be unfamiliar, olfactory experiences in art have existed since the beginning: the smell of oil paintings from the artist's studio, the smell of charcoal from the drawing center, the smell of any sculpture materials, woods, stones, and so on. However, all of these scents were byproducts or peripheral scents of the artworks - scents from materials or art-making processes - and were not diffused directly from the finished work. The work has begun to speak through smell since the beginning of modern art, and the sense of smell has become a pivotal sensory experience in viewing in earnest.

Furthermore, the active use of scent in art has evolved into a methodology that closely captures the artist's language and intention, going beyond the simple meaning of conveying new experiences. For artists, the sense of smell serves as a medium for sharing personal memories, a language for conveying social, historical, and cultural meanings, and a tool for self-reflection.

Lost & Found will feature the work of eight artists who use the sense of smell as an element of their work: Ernesto Neto, Hilda Kozari, Jim Hodges, Oswaldo Maciá,

² "Even Mild COVID-19 Can Cause Your Brain to Shrink," National Geographic, April 15, 2022, <https://www.nationalgeographic.co.uk/science-and-technology/2022/04/even-mild-covid-19-can-cause-your-brain-to-shrink>.

Pallavi Padukone, Peter De Cupere, Valeska Soares, and Wolfgang Laib. The artists featured in the exhibition come from different backgrounds, and their artworks tell various stories, including smell in society, smell in therapy, smell in memory, and smell in culture. Some of the artworks were created prior to Covid-19, while others were created during the pandemic. In this way, an olfactory experience connects various artworks and artists from various backgrounds. The audience can recover the sense of smell that has been cut off through various olfactory experiences, and they can consider the meaning of smell in our lives by examining the rediscovery of things that have become insensitive due to the disconnection of smell. In short, the exhibition work stimulates the sense of smell and aims to turn a daily ritual of breathing into an artistic experience by eliciting dynamic viewing behavior from viewers.

Venue Statement

Lost & Found takes place at High Line Nine galleries in New York. Located at 507 West 27th Street, High Line Nine is a new suite of galleries along a central aisle just below the High Line in West Chelsea, home to many art galleries and cultural institutions. High Line Nine was established as a commercial space in 2018 with a mission to be a sacred place for the community and creation where stories reflect the diversity of the world around us." Furthermore, the gallery believes art should leave an indelible mark on viewers and listeners, allowing them to move through the world differently.

The High Line Nine location provides an excellent venue for our exhibition. New York City is a global center for contemporary art with a diverse audience that enjoys its exhibitions. In particular, High Line Nine is located in the Chelsea Gallery District, New York's hub for modern and contemporary art, including painting, printmaking, fine art photography, and sculpture. Several mega galleries, such as Pace, Gagosian, and Lehman Maupin, are located in Chelsea, where people can find works by modern masters and emerging contemporary artists.

Chelsea is also a great place to experience other aspects of New York culture. West of Chelsea, the High Line is a public park that stretches over an elevated railroad. The park runs from the Meatpacking District to Hudson Yards and offers stunning views of Manhattan and the Hudson River.³ Chelsea Market, located next to the High Line, is also one of New York's attractions. Attracting 6 million visitors annually, Chelsea Market

³ "Things to Do in New York," NewYork.com.au, accessed July 31, 2022, <https://www.newyork.com.au/things-to-do-in-new-york/>.

is one of the most trafficked destinations among these attractions allowing in New York City.⁴ The High Line Nine galleries are accessible and situated for tourists from around the world and New Yorkers to visit the exhibition easily.

Designed by studio MDA and developed by a related company, High Line Nine is a new turnkey gallery concept that reinterprets 19th-century European arcades and applies programmatic elements to the museum. Having designed more than 140 art fair booths worldwide, studio MDA focused on the idea of creating a 10,000-square-foot building to accommodate a diverse range of galleries, offering nine full-service boutique exhibition spaces ranging from 500 to 1300 square feet.⁵ The ceiling height of the galleries varies from 12 feet to 13.7 feet, which is high enough to display substantial artwork. The individual galleries have glass windows, providing plenty of natural light. In addition, the windows offer views of adjacent galleries to induce movement from one to the next. The hallway has a white interior and curved walls, giving it a soft and clean mood and allowing visitors to walk around comfortably.

Exhibiting works that use the sense of smell has long been one of the most challenging problems. If the various materials and methods of olfactory artworks were presented in a single large gallery, all of the fragrant experiences would be mixed, making it difficult for the audience to determine which scent corresponds with which artwork. Space division is essential for the viewership to successfully achieve the incidents of scent case by case, giving each artist their own gallery space, so people can smell each work's unique scent. The High Line Nine galleries are made up of nine

⁴ “Our Story,” Chelsea Market, accessed September 24, 2022, <https://www.chelseamarket.com/our-story>.

⁵ “High Line Nine,” studioMDA, accessed July 31, 2022, <https://studiomda.com/high-line-nine>.

separate rooms. The exhibition features eight separate galleries, except Room 3, HL9.3, which is dedicated to Kasmin Gallery. Each room represents a different artist and their collective works.

The exhibition complements the High Line Nine galleries' schedule. The venue is primarily intended for short-term pop-up exhibitions that last about a month, much shorter than typical gallery or museum exhibitions. Olfactory artworks are typically temporary due to the nature of their materials. Some of the works in *Lost & Found* contain specific fragrances that will gradually fade throughout the exhibition. As a result, the majority of the artists participating in the exhibition will be required to create new works in accordance with the exhibition schedule. The exhibition is intended to be a short-term rather than a long-term show in order to maximize the art's effectiveness, and it fits well with the High Line Nine galleries' exhibition schedule.

Finally, the High Line Nine Gallery is an excellent venue for various events. According to the gallery's website, High Line Nine has successfully hosted private events, including talks, workshops, dinners, receptions, concerts, and more. When planning an exhibition, the opening reception is one of the most important promotional tools and a chance for artists and visitors to socialize. The *Lost & Found* exhibition can have a successful opening with the help of High Line Nine staff, who have previous event hosting experience. Additional events, such as artist talks and docent tours, may be held during the exhibition.

Checklist

#1.



Peter de Cupere
Code Blue 19
2020
Video work
Duration: 4 min

#2.



Pallavi Padukone

Hibiscus

Embroidery

Silk, hibiscus scented cotton dyed with earth pigments, hibiscus, indigo

52 x 34 in

#3.



Pallavi Padukone

Citronella I

Handwoven

Pre-dyed cotton and citronella scented yarn dyed with turmeric, indigo, and chili

39 x 15.5 in

#4.



Pallavi Padukone

Jasmine II

Un dyed silk organza, jasmine buds (accessible pockets to replace buds)

41 x 44 in

#5.



Pallavi Padukone

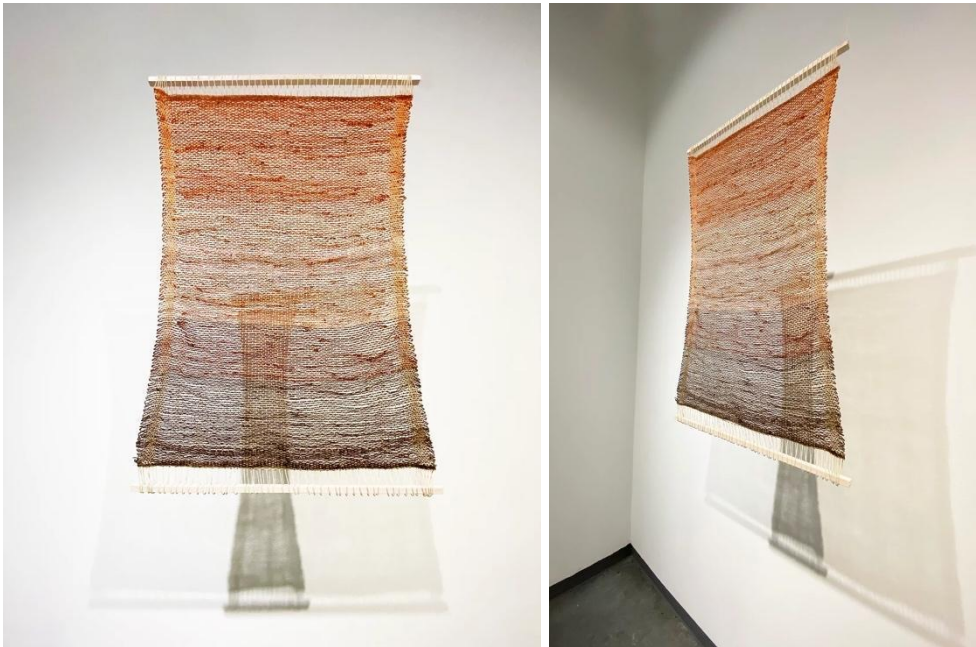
After The Rains

Embroidery

Vetiver root, polyester, cotton

32 x 37 in

#6.



Pallavi Padukone

Spice Rack

Handwoven

Clove and cardamom-scented cotton dyed with earth pigments

30 x 19 in

#7.



Pallavi Padukone

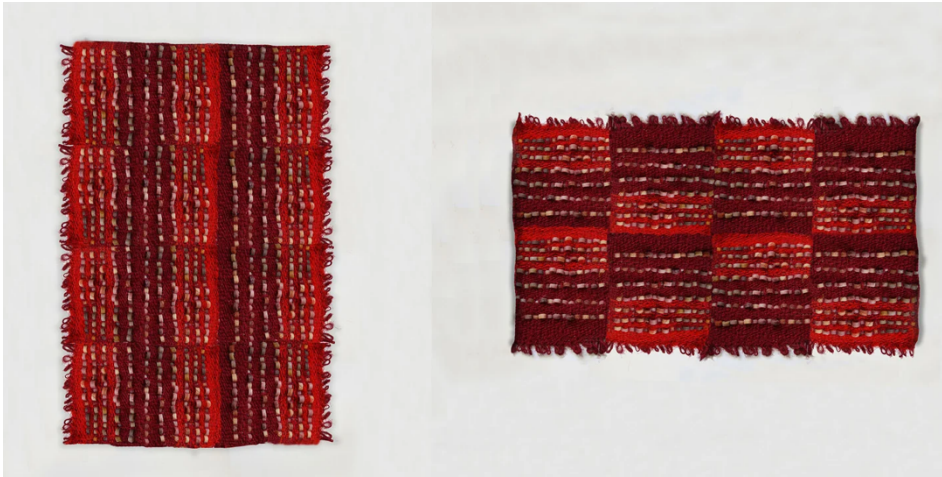
Sandalwood

Embroidery

Sandalwood scented yarn dyed with cutch and beetroot, organza silk dyed with cutch, rojo quebracho, walnut, madder and iron

15 x 13.5 in

#8.



Pallavi Padukone

Rose

Handwoven

Pre-dyed hand-spun recycled sari silk and rose-scented wax beads dyed with beetroot, hibiscus, chili, and cutch

13.5 x 11 in

#9.



Jim Hodges

With the Wind

1997

Scarves and thread

90 x 99 in

#10.



Jim Hodges

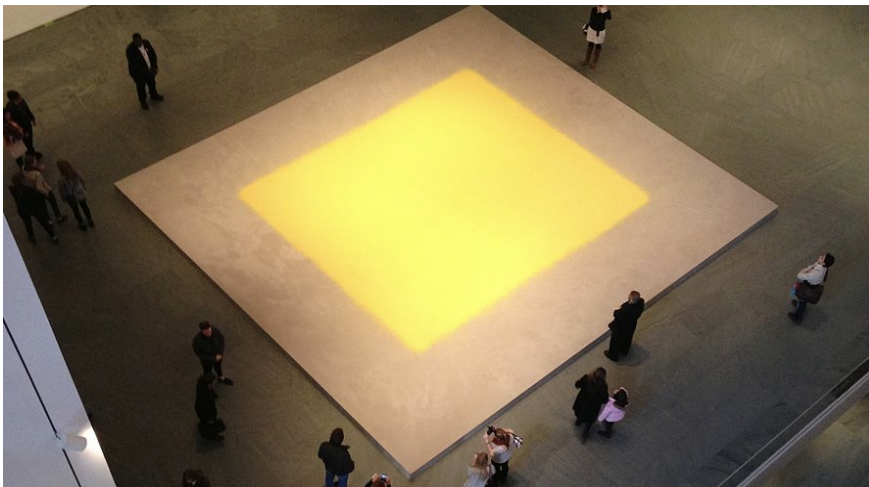
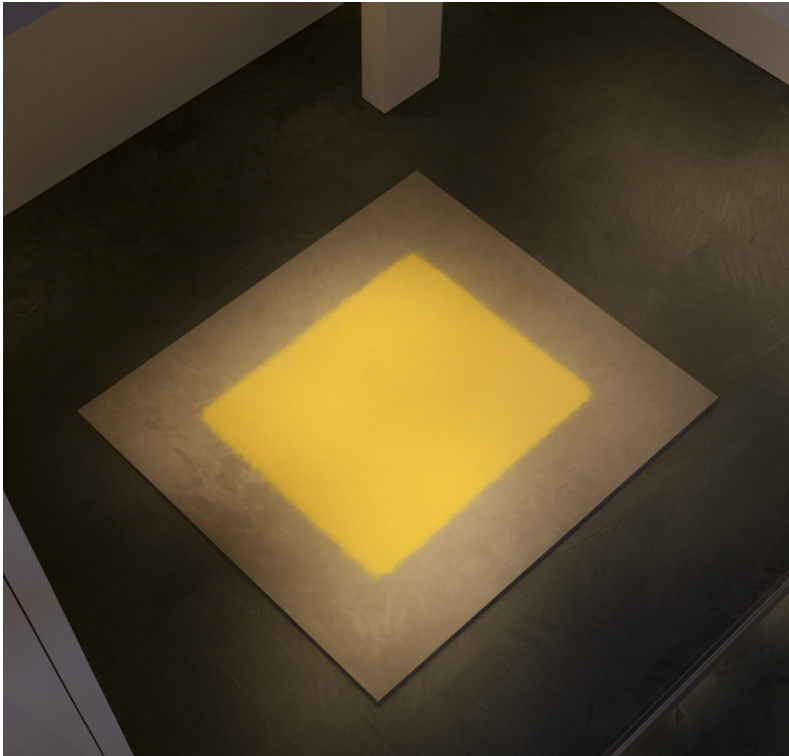
Here's Where We Will Stay

1995

Printed nylon, painted chiffon, silk head carves thread, embroidery, and sequins

216 x 204 in

#11.



Wolfgang Laib
Pollen from Hazelnut
2013
Pollen
216 x 252 in, dimensions variable in specific space

#12.



Hilda Kozari

Air, Smell of Cities

2010

Mixed media (acryl bubbles with the smell of Helsinki, Budapest, and Paris, and video projections)

Each bubble diameter: 59.06 in, dimensions variable

#13.



Oswaldo Maciá

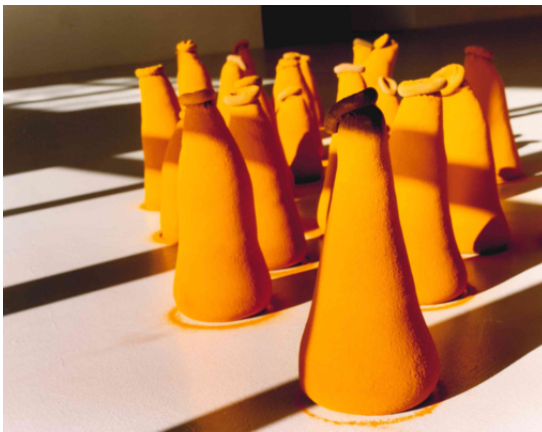
Forest of Balms

2021

Fans, fabric impregnated with Balsam de Peru, megaphones, fifteen-minute sound loop

Dimensions variable

#14.



Ernesto Neto
Lipzoid Spice Garden
2000
Polyamide stocking and spices
Dimensions variable

#15.



Valeska Soares

Epilogue

2017

5 Vintage antique tables, mirror, antique glasses, pitchers and decanters, liquor

47 x 459 x 47.75 in

Exhibition Layout

Lost & Found takes place in eight separate rooms of the High Line Nine Gallery. Each room shows both olfactory and non-olfactory art depicting the different functions of the sense of smell: scent and memory; scent and therapy; scent and society; and scent and culture. The works are arranged in order to show the flow of loss and recovery of the sense of smell, following the meaning of the title of this exhibition, *Lost & Found*.

The exhibition will begin in Room 9 with a video work, *Code Blue 19* by Peter De Cupere, which can be accessed via the West 28th Street entrance. The work's title is a combination of "Code Blue," a medical term used in emergency situations, and "COVID-19," a social phenomenon. Our exhibition's goal is to highlight the lost and found stages of the sense of smell, and we believe this work fits in well by symbolizing and informing the beginning of these processes. This video depicts the artist slowly removing the mask while wearing soapy foam covered in the shape of a mask. The work will be projected on the room's largest main wall. The room has two large windows, one facing the street and one facing a hallway inside the gallery. Displaying his shocking performance video on the main wall between the two windows can draw passersby's attention through the exterior windows.

Rooms 7 and 8 will feature works by Pallavi Padukone and Wolfgang Laib on scent in therapy, following Peter De Cupere's intense mask video in the preceding room. Room 8 will feature seven works by Pallavi Padukone from her Reminiscent Project. Her Reminiscent Projects, also used for aromatherapy, are crafted from six different spices that hold special meaning for the artist. *Hibiscus, Citronella, Jasmine, After the rain,*

Spice rack, and *Sandalwood* works will hang from the ceiling to the left of the room's entrance. *The Spice Rack* and *Citronella* works will occupy a corner of the wall, while the remaining four pieces will hang close to the wall. Finally, the *Rose* work will be displayed on a pedestal in the center of the room. The hanging method allows the works to sway gently in response to the breeze and the passing of viewers, releasing a pleasant scent throughout the space.

Room 8 will feature a central scattering of Wolfgang Laib's *Hazelnut Pollen* on the floor. According to Wolfgang Laib, pollen is a unique substance that represents regeneration, infinite energy, time, eternity, and the memory of the seasons. Trained as a physician rather than an artist, he explains that his "pollen collection practice" is a laborious act that transforms a meditative process into art and is a deliberate attempt to heal the rift between nature and the modern world.⁶ The work will be installed in a square of 14' 9 3/16", excluding the minimum movement of people, to fit the floor area of the room, which is 23' 5" x 28' 2", allowing a maximum of five people to enter at once. In their artistic practices, both Pallavi Padukone and Wolfgang Laib rely on organic components. The subtle aromas of Pallavi Padukone's works and those reminiscent of Wolfgang Laib's flower garden contain therapeutic elements that can help those who have struggled emotionally and physically during COVID-19's solitary days.

Throughout the previous rooms, the audience has been comforted by the loss of their sense of smell due to social phenomena. People will be encouraged to recognize the significance of smell in the upcoming rooms. One of the important functions of smell is to recall memories. This feature can be recognized through the work of Jim Hodges and

⁶ Celina Jeffery, "'To See the World in a Grain of Sand': Wolfgang Laib and the Aesthetics of Interpenetrability," *Religion and the Arts* 17, no. 1-2 (2013): 57-73, <https://doi.org/10.1163/15685292-12341254>.

Hilda Kozari in Rooms 5 and 6. Jim Hodges' two works in Room 5 evoke memories of people who consoled him. Both works are large-scale patchworks of nylon, chiffon, and silk. The works will be hung on the adjacent walls, and the excess length of *Here is Where We Will Stay* will be placed on the floor with the pedestal, considering the height of the gallery ceiling. Another work, *With the Wind*, will be hung on the wall, connecting the corners of the two walls of the room. Although his works lack any olfactory component, the artist recalls the comforting scent of his mother and grandmother through the materials he uses and the act of sewing. This further evokes warm feelings of nostalgia for the audience's own families.

Hilda Kozari's installation in Room 6 will transport visitors back in time to unrestricted travel before the pandemic struck. Based on video and image work in Helsinki, Budapest, and Paris, Persian perfumer Bertrand Duchaufour transformed this visual element into a multi-sensory piece of perfume, an olfactory element. Inside the room, we'll place three acrylic balls, one for each city, and a camera aimed at each ball. The circumference of this ball is 59.06 inches, and it has an entrance that is large enough to fit half of an adult's body. The balls will be sprayed with a perfume inspired by the three cities, and videos and images from each city will be projected on the walls of the balls via a camera mounted on the ceiling.

Rooms 4 and 2 discuss the connection between smell and culture. Ernesto Neto from Brazil and Oswaldo Maciá from Columbia were both influenced by their hometowns and cultures in their work. Room 4 features Oswaldo Maciá's olfactory and auditory combined work called *Forest of Balms*. The balsam used in this sculpture was one of the first perfumes to cross the Atlantic. It is still used in many European medicines

and perfumes today. This work visualizes how the sense of smell forges global connections.⁷ A long string from the ceiling will hang a cloth with the scent of balsam. Underneath it, two fans are running towards this cloth, which will fill the room with the scent of balsam. On the other side of the fan, two speakers will be installed, and the music—the desert wind and the sounds of the Colombian rainforest—that is part of the work will play in a 15-minute loop. People can sit or stand on the floor to listen and watch the work.

In the gallery's Room 2, Ernesto Neto's multisensory work, *Lipzoid Spice Garden*, will be installed. For the artist, one of the most important ways to connect with the audience is through the use of olfactory elements. This work, which will be installed on the room's floor, contains spices wrapped in a thin polyamide stocking cloth that resembles human skin and emits the color and scent of the spices. The dense and lined-up form of the work, in addition to the olfactory elements, suggests the psychological and physical distance of people who have been lifted from a social distance, and it depicts our lives liberated by post-COVID-19.

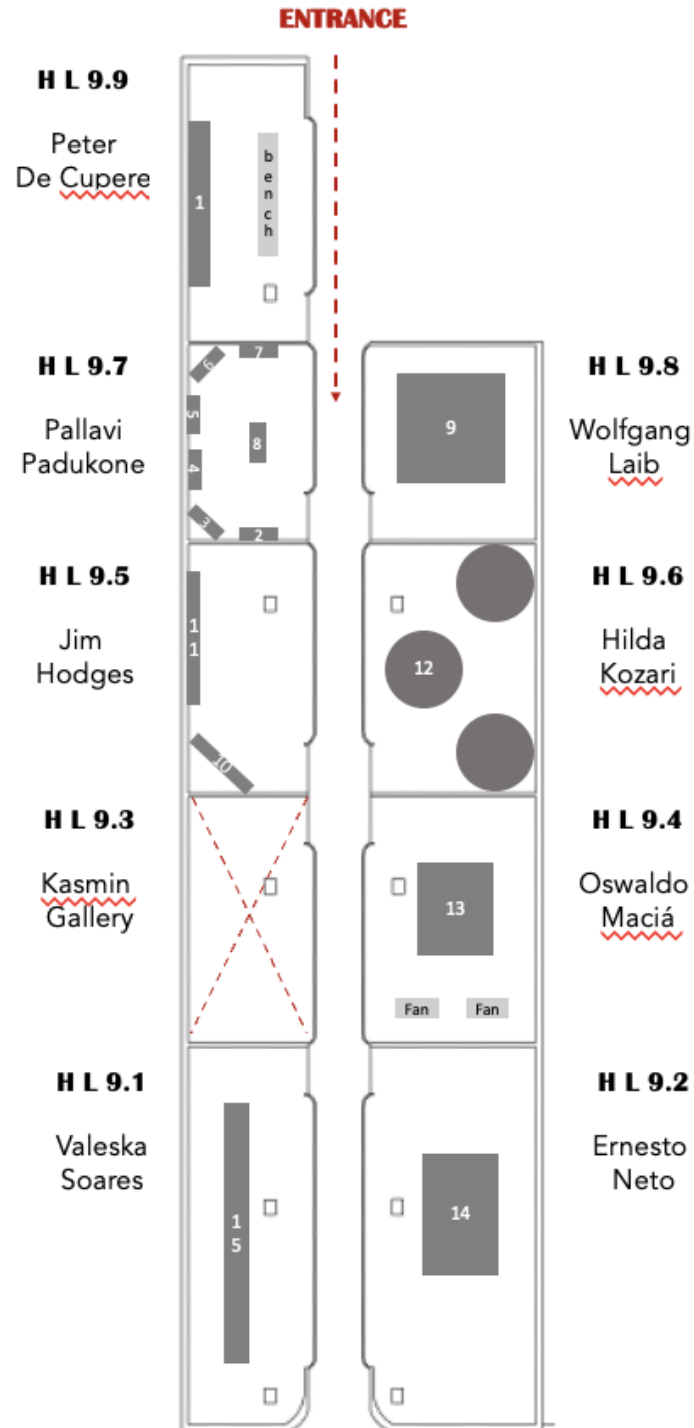
Finally, the exhibition closes with Valeska Soares' work in Room 1. The work, *Epilogue*, consists of five antique tables with mismatched cups filled with wine and spirits. The work will be placed in the center of the room, giving the viewer the role of a party host or an invitee to the party.⁸ Through narrative works, it shows how we bless our lives that have regained the freedom of social and cultural activities that were limited by

⁷ “Forest of Balms / Bienal de Guatemala,” Sculpture, Oswaldo Maicà, accessed September 30, 2022, <https://www.oswaldomacia.com/forest-of-balms>.

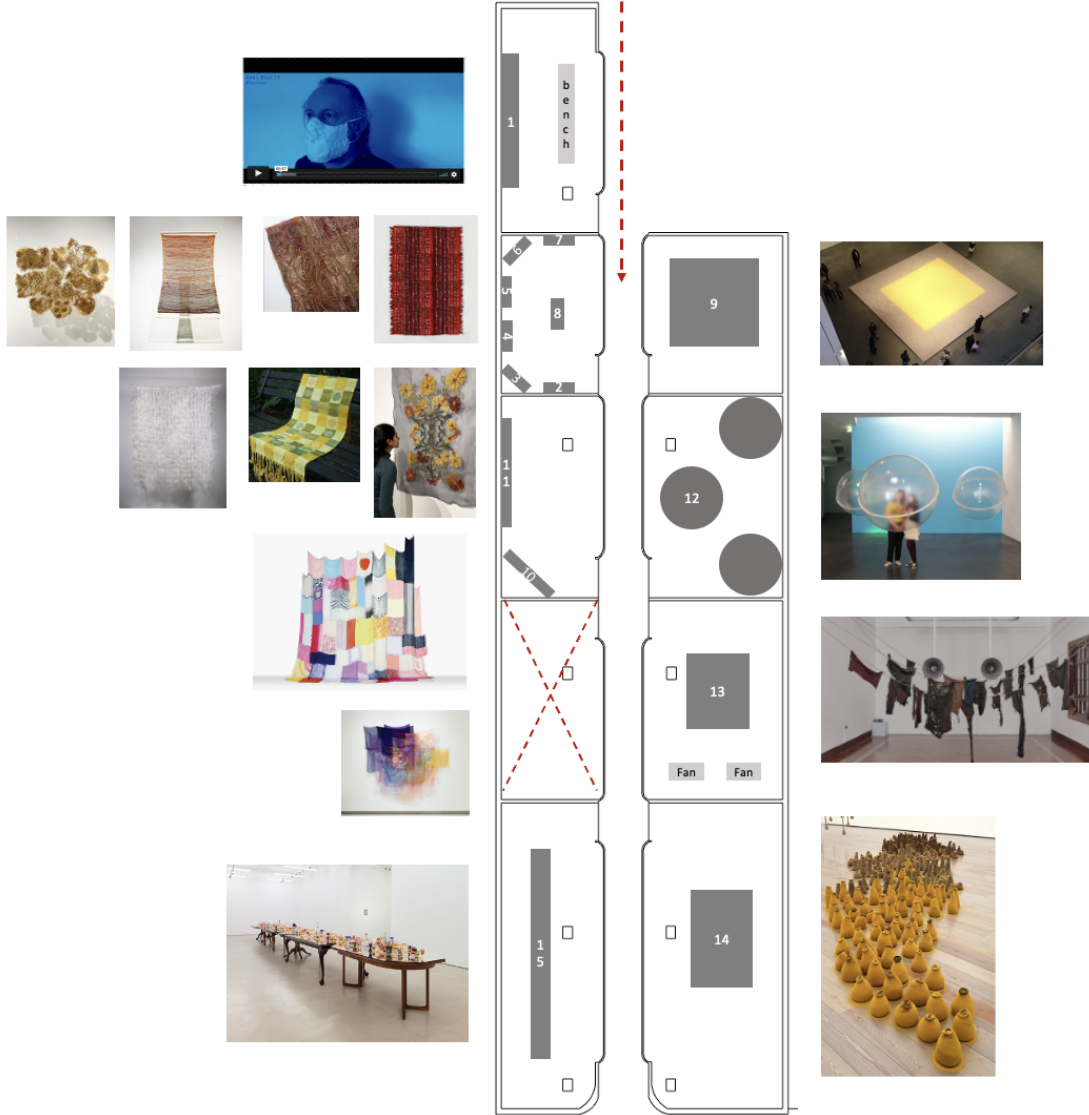
⁸ “Valeska Soares: Material / Immaterial,” Watch, Art21, accessed September 30, 2022, <https://art21.org/watch/specials/valeska-soares-material-immaterial-short/>.

the pandemic, especially exchanges with people. This work ultimately means regaining the sense of smell, complete freedom of smell, as the exhibition title “Found” suggests.

Floorplan



ENTRANCE



The Brief History of Olfactory Art

by MyeongKyo Kim

The exhibition *Lost and Found* contains numerous scent-related works with social implications and cultural codes. Olfactory art is considered a recent trend in art.

However, the history of modern art is full of examples of art experiences that emphasize the value of smell, taste, and touch, while minimizing the privilege of visual sense. These artworks emerged in various 20th-century avant-garde art movements that no longer emphasized the pleasure of vision. The expansion and significance of the artist's autonomy, which had been budding since the late 19th century, brought a subversive change in the composition of the work. The art-making process also took advantage of the development of new media and materials, permitting non-traditional resources in the art.

The development from sight-oriented artworks to multisensory works demanded a different style of appreciation, turning an exhibition gallery into a space of invitational events and phenomena that require participatory responses.⁹ For visitors to appreciate olfactory or scent-related artworks, the participants must observe their physical reactions, capturing certain scents and smells. Rather than interpreting the artworks simply with the eyes, engaging with olfactory art stimulates both viewers' physical and psychological sensation. Listening to the response of one's own body, the viewer explores individual memories that further expand into explorations of socio-cultural meanings and

⁹ Gen Zheng and Sang-hyun Park, "A Study on the Change of Post-Human's Perception on Visual Media," *Journal of Communication Design*, vol. 64 (July 2018): 242.

community stories.¹⁰ It is fundamental to be present in moments of olfactory experiences, primarily immediate and instantaneous, because it leads the viewership to participate in physical comprehension.¹¹ In other words, olfactory art requires an active viewing attitude and encourages visitors to be sensitive in their observation. The artist selects from the numerous metaphors delivered by the sense of smell, the olfactory work connects the artist and audience through its direct or indirect smells, and the viewer imbues the olfactory message with personal experience and story.

Before looking at the specific historical background, it is essential to clarify the definition of olfactory art and use a more appropriate meaning for understanding. Larry Shiner has classified olfactory art into five categories: 1) works for museums and galleries, 2) smells to enhance the theatrical and musical works, 3) scents made by designers, 4) perfume and incense, and 5) representations of the smell.¹² On the other hand, Jim Drobnick, a prominent curator, author, and critic of olfactory art, proposed a limited definition from Shiner's point of view, understanding olfactory art as artistic and aesthetic attempts.¹³ Drobnick categorized olfactory art in how the artworks specify and clarify the context and meaning of the works with olfactory elements, not just presenting the term to distinguish such artistic activities from visual works. He reviewed the function of smell in olfactory art as a true reflection of the world.¹⁴ While the scented

¹⁰ Jim Drobnick, "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art," Excerpted from *Parachute* no. 89 (1998), accessed November 7, 2022, <http://www.david-howes.com/senses/Drobnick.htm>.

¹¹ Ibid.

¹² "Art and Scent: Interpreting the Olfactory Arts," Larry Shiner, accessed November 7, 2022, <https://www.larryshiner.com/art-and-scent>.

¹³ Ibid.

¹⁴ Jim Drobnick, "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art," Excerpted from *Parachute* no. 89 (1998), accessed November 7, 2022, <http://www.david-howes.com/senses/Drobnick.htm>.

elements envision reality, the diffused materials stimulate the audience's sentiments, enabling an emotional interpretation of the space. Linda Solay has offered a similar definition, explaining that “scent art is any art in which smell carries an essential role in delivering the artwork’s concept.”¹⁵ Solay’s definition inherits Dobnick’s classification and clarifies points about what qualifies as olfactory art.

I . INITIAL MULTISENSORY EXPERIENCE

The Evolution of Modern Art

Kant’s aesthetics placed the highest value on optical engagement. According to Kant’s notions of aesthetics, no senses other than sight were necessary; the value of smell, touch, and taste was not comparable to that of sight. Self-cognition reinforced in the Enlightenment had been acknowledged as “self-criticism” by Kant, which was also a vital understanding of Modernism, argued by Clement Greenberg.¹⁶ Greenberg also structured Modernism painting with the notion of “purity” – accepting flat, shallow, and two-dimensional surfaces.¹⁷ Greenberg’s argument was a foothold for the success of Abstract Expression that flourished during the 1940s and 1950s – a foundation for supremacy on visuality.

¹⁵ Solay defines “scent art” and “olfactory art” as a same term.

Linda Solay, “Scent in Contemporary Art: An Investigation into Challenges & Exhibition Strategies” (MA diss., Lasalle College of the Arts Singapore and Goldsmiths College, University of London, 2012), 14-15.

¹⁶ Clement Greenberg clarified in his essay that “the self-criticism of Modernism and criticism of the Enlightenment have different perspectives; the former criticized from the inside and the latter criticized from the outside.”

Clement Greenberg, “18. Modernist Painting (1960),” in *Clement Greenberg: The Collected Essays and Criticism Volume 4: Modernism with a Vengeance 1957-1969*, ed. John O’Brian (Chicago: University of Chicago Press, 1993), 85.

¹⁷ Clement Greenberg, “3. Towards a Newer Laocoon (1940),” in *Clement Greenberg: The Collected Essays and Criticism Volume 1: Perceptions and Judgements 1939-1944*, ed. John O’Brian (Chicago: University of Chicago Press, 1993), 34-35.

The characteristics of smell defined by Kant have been worthwhile to contemporary artists and postmodern aesthetic values; it became an opportunity and intriguing qualification for the artists and their artworks.¹⁸ Diverse 20th-century avant-garde art revolted against traditions and aggressively developed ways to challenge the existing canons in the art world. Many artists from the mid-20th century created multisensory artworks, requiring audiences to be active, not relying only on vision but intertwining their senses to appreciate the works. The artworks that motivate smell, touch, hearing, and senses other than vision caused audiences to pay attention to their own physical responses and recognize each sense's function; now, the individual senses were reappraised.¹⁹ The odors dispersed from individual works were not just a part of the work, but also become meaningful through interaction with the audience. Recently, some artists have defined themselves as olfactory artists by directly targeting the sense of smell to create their works.²⁰ For these artists, odors and fragrances become materials for art in their own right.

Dada

Dada, one of the revolutionary art movements in the 20th century, emerged during the First World War. In 1916, Hugo Ball and Emmy Hemmings opened the Cabaret Voltaire in Zurich, where countless exiled artists and writers gathered.²¹ Despite Dada's

¹⁸ Hsuan L. Hsu, "Olfactory Art, Transcorporeality, and the Museum Environment," *Resilience: A Journal of the Environmental Humanities*, vol. 4, no. 1 (2016): 7, <https://doi.org/10.5250/resilience.4.1.0001>.

¹⁹ Jim Drobnick, "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art," Excerpted from *Parachute* no. 89 (1998), accessed November 7, 2022, <http://www.david-howes.com/senses/Drobnick.htm>.

²⁰ Hsuan L. Hsu, "Olfactory Art, Transcorporeality, and the Museum Environment," *Resilience: A Journal of the Environmental Humanities*, vol. 4, no. 1 (2016): 8, <https://doi.org/10.5250/resilience.4.1.0001>.

²¹ "What is Dadaism, Dada Art, or a Dadaist?," Articles & Features, Artland Magazine, accessed December 1, 2022,

beginning in Zurich, it quickly developed in different areas: Berlin, Paris, and New York. Dada aimed to accomplish “anti-art,” rejecting traditional and accustomed art forms and seeking new art styles. Dada was also a reaction against war and rationality, which destroyed everything, becoming skeptical about being rational. Instead of following the rules of previous principles, Dadaists explored collage and performance, pursuing randomness in art making.²²

Marcel Duchamp

Marcel Duchamp was one of the members of New York Dada. Duchamp and Dada shared the two most prominent features: anti-art and randomness. Throughout his lifelong participation in art, Duchamp revolutionized art itself. Duchamp ended up painting in 1912 and started another art phase as an art-maker/selector in 1913.²³ He repurposed a kitchen stool and bicycle wheel, both found objects, into the first readymade, *Bicycle Wheel* (1913). The artist created other readymades in consecutive years. In 1917, Duchamp chose a standard urinal and presented it with the signature of ‘R. Mutt,’ creating *Fountain* (1917), an iconic readymade. *Fountain* was unacceptable to the jurors of an art exhibition held by the Society of Independent Artists, as it confronted the hierarchy present in the arts and suggested the smell of restroom. What he meant with these artworks was to elevate functional objects to artistic statements, simultaneously rebelling against the canon of art material and questioning the basis of art – whether the

<https://magazine.artland.com/what-is-dadaism/#:~:text=Dadaism%20was%20a%20movement%20with,its%20own%20kind%20of%20nonsense>.

²² “What is Dadaism, Dada Art, or a Dadaist?,” Articles & Features, Artland Magazine, accessed December 1, 2022,

<https://magazine.artland.com/what-is-dadaism/#:~:text=Dadaism%20was%20a%20movement%20with,its%20own%20kind%20of%20nonsense>.

²³ Tae Im Ryu, “A Study of Anti–Art Spirit and Ready–made by Marcel Duchamp: Focused on his Influence in Modern Art” (MA diss., Dankook University, 2005), 24.

art is produced by making or choosing. Moreover, these revolutionary objects changed the way of appreciating art – from viewing to engaging.²⁴

Duchamp's interest in finding and presenting ordinary objects expanded real art to conceptual art. *50 cc of Paris Air* (1919), or *Air de Paris* in French, became an artwork because the artist chose the object; Duchamp purchased an empty ampoule from a souvenir store in Paris and turned it into a work of art (Figure 1). The intriguing fact of this artwork is that there is no clear evidence that the ampoule indisputably holds “50 ccs of Paris air.” It became much more questionable after it was replaced due to breakage in 1949.²⁵ What remains here is the concept of Paris air and how the air of Paris smelled. Through this art piece, those who had visited Paris would recall the scent of Paris from their memories, and those who had not been to Paris could imagine its scent. In this regard, *50 cc of Paris Air* is a conceptual olfactory art made by Duchamp.

In 1921, Duchamp created another conceptual olfactory art piece. He altered a fragrance label and turned the perfume bottle into a readymade, *Belle Haleine, Eau de Voilette* (1920-21), meaning “*Beautiful Breath, Veil Water*” (Figure 2). This work of art is classified as an “assisted readymade” – a found object with an artist’s alteration, duplicating the original label and replacing it with a designed image.²⁶ The photograph of

²⁴ “What is Dadaism, Dada Art, or a Dadaist?,” Articles & Features, Artland Magazine, accessed December 1, 2022, <https://magazine.artland.com/what-is-dadaism/#:~:text=Dadaism%20was%20a%20movement%20with,its%20own%20kind%20of%20nonsense.>

²⁵ Ibid.

²⁶ Sotheby’s described this readymade as “imitated rectified readymade.” “Impressionist & Modern Art Evening Sale: Lot 38,” Sotheby’s, accessed December 1, 2022, <https://www.sothebys.com/en/auctions/ecatalogue/2012/impressionist-modern-art-evening-sale-n08898/lot.38.html>; Hal Foster named “assisted readymade” in Artforum. Hal Foster, “Close-up: A Rose in Berlin,” *Artforum*, April 2011, [https://www.artforum.com/print/201104/close-up-a-rose-in-berlin-27825.](https://www.artforum.com/print/201104/close-up-a-rose-in-berlin-27825)

Duchamp's female identity, Rose Sélavy, was first used within the new label.²⁷ Similar to the name of Duchamp's altered identity, the work's title was also a pun – '*Belle Haleine*,' refers to Belle Hélène or Helen of Troy but also evokes the artist's alternative persona at the same time.²⁸ With this appropriation, Duchamp attempted to overlap the image between scent-related object and the artist's breath – “the breath of genius,” or “the aura of the artist,” as Hal Foster has explained.²⁹ Here, the viewership can imagine what a signature smell of Rose Sélavy would be like, deriving a seductive scent from the printed female picture.

The International Surrealist Exhibition of 1938

Not only was Duchamp an artist, but he also was a curator of several exhibitions. The International Surrealist Exhibition of 1938 was held in the Beaux Art Gallery in Paris before the outbreak of World War II. The significance of this exhibition is twofold – it was a manifestation of Surrealism and a groundbreaking show that introduced immersive surroundings.³⁰ During the 1930s, it was the moment when the fascist system and cultural censorship prevailed in Europe. In the flow of the value of Dada, the 1938 International

²⁷ “Impressionist & Modern Art Evening Sale: Lot 38,” Sotheby's, accessed December 1, 2022, <https://www.sothebys.com/en/auctions/ecatalogue/2012/impressionist-modern-art-evening-sale-n08898/lot.38.html>.

²⁸ “Impressionist & Modern Art Evening Sale: Lot 38,” Sotheby's, accessed December 1, 2022, <https://www.sothebys.com/en/auctions/ecatalogue/2012/impressionist-modern-art-evening-sale-n08898/lot.38.html>; Caro Verbeek, "Surreal Aroma's. (Re)Constructing the Volatile Heritage of Marcel Duchamp," *Relief: Revue Electronique De Littérature Française*, vol. 10, no. 1 (June 2016): 134, <https://doi.org/10.18352/relief.929>.

²⁹ Hal Foster, “Close-up: A Rose in Berlin,” *Artforum*, April 2011, <https://www.artforum.com/print/201104/close-up-a-rose-in-berlin-27825>.

³⁰ “The Shows That Made Contemporary Art History: The International Surrealist Exhibition of 1938,” Articles & Features, Artland Magazine, accessed December 1, 2022, <https://magazine.artland.com/the-shows-that-made-contemporary-art-history-the-international-surrealist-exhibition-1938/>.

Surrealist Exhibition attempted to overcome the reality – the rationalist-dominant strains – by overlapping the ideal Surrealist environment – dream and subconscious.³¹

With other Surrealists, André Breton and Marcel Duchamp opened this massive exhibition to support the anti-fascist political views. According to the exhibition catalog, Breton and a poet Paul Éluard were the official organizers, but the role of Duchamp was the “generator-arbitrator,” or “générateur-arbitre” in French. The meaning of “arbitre” in French was not only meaning the role of “the arbitrator” but also an “arbiter.”³² Duchamp was the hidden real curator of the exhibition. Moreover, other renowned figures were involved behind the scenes – Salvador Dalí and Max Ernst served as technical advisers, Man Ray as a lighting director, and Wolfgang Paalen as an exhibition designer.³³

Duchamp filled the gallery with twelve hundred coal bags hanging from the ceiling, concealing the atmosphere of the bourgeois salon image (Figure 3).³⁴ The coal bags were packed with newspaper but designed to disperse soot, making the viewers imagine they were inhaling dust from those bags.³⁵ Also, Duchamp filled the exhibition space with a coffee smell and a fit of laughter from an acoustic device; he and Wolfgang

³¹ Eunju Lee, "The Social Meaning of the Surreal in the Surrealist Exhibitions of the 1930s," *Art History and Visual Culture*, vol. 19 (2017): 42.

³² Eun Young Jung, “Surrealism in Labyrinth: Marcel Duchamp's *Mile of String* for “First Papers of Surrealism” (1942),” *The Journal of Art Theory & Practice*, vol. 15 (June 2013): 175.

³³ “The Shows That Made Contemporary Art History: The International Surrealist Exhibition of 1938,” Articles & Features, Artland Magazine, accessed December 1, 2022, <https://magazine.artland.com/the-shows-that-made-contemporary-art-history-the-international-surrealist-exhibition-1938/>.

³⁴ Su Hyun Bae, “A Study on Marcel Duchamp’s Space of Dislocation in Exile and Nomadism: *Boîte en Valise* and Surrealism Exhibitions (1938, 1942)” (MA diss., Hongik University, 2005), 79.

³⁵ “The Shows That Made Contemporary Art History: The International Surrealist Exhibition of 1938,” Articles & Features, Artland Magazine, accessed December 1, 2022, <https://magazine.artland.com/the-shows-that-made-contemporary-art-history-the-international-surrealist-exhibition-1938/>.

Paalen designed the exhibition surroundings with roasted coffee beans.³⁶ It was an attempt to free the visitors from the sight-oriented experience, bringing the other senses to the fore and weakening the retinal activity. The scent of coffee became part of the exhibition, and Duchamp described the diffused roasting smell as a “marvelous odor,” a “surrealistic detail.”³⁷ All touches of the exhibition suggested the qualities of Surrealism – filling up with Surrealist objects, penetrating between the conscious and unconscious, and activating multisensory reactions of individuals.

The exhibition was one of the most successful Surrealist shows attracting countless viewers, but the show's ultimate recognition was achieved by challenging the viewership with an immersive experience. Viewers were encouraged to engage with the artwork, no matter how unusual or extraordinary the experience, and the daily sensory experience was invited into the exhibition space. To Duchamp, the sense of smell was a method and medium to bring daily life into art; the smell was also a kind of readymade for Duchamp to utilize.

II. SHIFT FROM OCULAR-CENTRIC TO MULTISENSORY

Beyond Abstract Expressionism

From the 1940s to the 1950s, Abstract Expressionism was the dominant art trend in the United States. This art movement greatly emphasized the autonomy of art and the artist, and paintings made by Abstract Expressionists delivered a playful experience on

³⁶ Matthew Gale, *Dada & Surrealism* (London: Phaidon, 1997), 349; Su Hyun Bae, “A Study on Marcel Duchamp’s Space of Dislocation in Exile and Nomadism: *Boîte en Valise* and Surrealism Exhibitions (1938, 1942)” (MA diss., Hongik University, 2005), 80.

³⁷ Su Hyun Bae, “A Study on Marcel Duchamp’s Space of Dislocation in Exile and Nomadism: *Boîte en Valise* and Surrealism Exhibitions (1938, 1942)” (MA diss., Hongik University, 2005), 80.

the retina.³⁸ Clement Greenberg identified Jackson Pollock as the paragon of Abstract Expressionism. Pollock created flat, abstract, and overall paintings that highly relied on visual expression. However, because Pollock attempted to make a “pure” painting, every composition in his work did not stay inside the canvas.

A significant shift from Jackson Pollock to a new art form was declared by Allan Kaprow’s notable essay, “The Legacy of Jackson Pollock.” In Kaprow’s essay, the death of Pollock was the metaphor for the recession of modernist painting. It was the flare of new art discourse. According to Kaprow, three innovations were influential to the progeniture of newly formed avant-garde art: action, form, and scale. From these suggestions, Pollock enabled future artists to respond to everyday sources. The satisfaction with art does not remain only in sight but expands to “sight, sound, movements, people, odors, and touch”; every material can be art.³⁹ Furthermore, Kaprow underscored that from that moment on, young artists were to become “artists,” not divided into “painters, poets, or dancers.”⁴⁰

Happenings

Allan Kaprow & Happenings

In the late 1950s to 1960s, a body of impermanent and momentary artworks came to be known as Happenings. They resembled social events and many took place in New York City. Kaprow first coined the term “happening,” and the word became representative of this style of art. Happenings is an art that emphasizes the process and

³⁸ Clement Greenberg, “18. Modernist Painting (1960),” in *Clement Greenberg: The Collected Essays and Criticism Volume 4: Modernism with a Vengeance 1957-1969*, ed. John O’Brian (Chicago: University of Chicago Press, 1993), 90.

³⁹ Allan Kaprow, “The Legacy of Jackson Pollock (1958),” in *Essays on the Blurring of Art and Life, Expanded Edition*, ed. Jeff Kelly (Berkeley, California: University of California Press, 2003), 7-9.

⁴⁰ *Ibid.*, 9.

engagement rather than the final completed form. In 1959, Kaprow presented the work, *18 Happenings in 6 Parts* (1959), which offered the first opportunity for an audience to experience and participate (Figure 4).⁴¹ In this work, Kaprow staged 18 ordinary events that involved the viewers in specific activities with performers.⁴² Although the works were temporary, Kaprow had no intention to use randomness but to pursue spontaneity; the works were intended to have a “planned obsolescence.”⁴³ Happenings brought all surrounding environments into the work of art and made the individual event site-specific, gathering the participants.

Among Kaprow’s various Happenings, his “environmental” works include organic materials, further stimulating the viewer’s sense of smell, touch, taste, and hearing – requiring multisensory experience. In this regard, the sense of smell induces a sympathetic experience in the work of Kaprow, making the viewers perceive their bodies and presence.⁴⁴ *Apple Shrine* (1960) was an ephemeral work that used organic material that changed from fresh to decay (Figure 5). In order to appreciate *Apple Shrine*, the viewers had to use their five senses: sight, smell, hearing, touch, and taste. All these five senses were used to distinguish between real and fake apples.⁴⁵ The audience also

⁴¹ Kirstie Beaven, “Performance Art The Happening,” Tate, accessed December 1, 2022, <https://www.tate.org.uk/art/art-terms/h/happening/happening>.

⁴² “Happenings,” Art terms, Art and artists, MoMA, accessed December 1, 2022, <https://www.moma.org/collection/terms/happenings>.

⁴³ Kirstie Beaven, “Performance Art The Happening,” Tate Modern, accessed December 14, 2022, <https://www.tate.org.uk/art/art-terms/h/happening/happening>; Allan Kaprow, “The Happenings Are Dead: Long Live the Happenings! (1966),” in *Essays on the Blurring of Art and Life, Expanded Edition*, ed. Jeff Kelly (Berkeley, California: University of California Press, 2003), 59, quoted in Haeyun Park, “The Aesthetics of Impermanence and Play: Allan Kaprow’s Environments and Happenings,” *Journal of the Association of Western Art History*, vol. 57 (August 2022): 80.

⁴⁴ Haeyun Park, “The Aesthetics of Impermanence and Play: Allan Kaprow’s Environments and Happenings,” *Journal of the Association of Western Art History*, vol. 57 (August 2022): 89.

⁴⁵ *Ibid.*, 81.

witnessed the scent from the circle of nature, freshness to falling, through their noses. As time passed, real apples changed and eventually decayed, releasing stench when they rotted. The whole process encouraged viewers to use their bodies to participate in the playground of the work.

Fluxus

Fluxus was another influential art movement that emerged in the 1960s. Fluxus and Happenings shared similar characteristics, including the importance of process and events. However, unlike Happenings, the Fluxus group left countless records – documents, objects, photographs, “Fluxus Editions” and “Fluxkits.” These records were due to a critical figure of this art movement, George Maciunas, who believed documentation was subsisting and maintaining the Fluxus group.⁴⁶ Maciunas designated “Fluxus” as the title of the magazine. Fluxus originated from the word “flux,” but the spirit of the Fluxus was to succeed Dada and Surrealism against the cultural background of the 1960s.⁴⁷ In the Fluxus manifesto, Maciunas declared the three goals of Fluxus to be: purge, promote, and fuse.⁴⁸ Fluxus also limited the role of sight, requiring the usage of five different senses to appreciate the works.⁴⁹

The period of Fluxus was mainly organized with concerts and events. But after 1964, Fluxus objects and concepts were actively sold at a Fluxshop located in Soho, New

⁴⁶ Jessica Santone, “Documentation as Group Activity: Performing the Fluxus Network,” *Visual Resources* 32, no. 3-4 (2016), 263-281, quoted in Seewon Hyun, “Fluxkit as the Readymade or the Fluxus Edition,” *Journal of History of Modern Art*, no. 50 (December 2021): 172-173.

⁴⁷ Karen Kedmey, “What Is Fluxus?” *Artsy*, January 14, 2017, <https://www.artsy.net/article/artsy-editorial-fluxus-movement-art-museums-galleries>.

⁴⁸ Clive Phillpot, “FLUXUS: Magazines, Manifestos, Multum in Parvo,” CV: Manifesto I, George Maciunas, accessed December 1, 2022, <http://georgemaciunas.com/about/cv/manifesto-i/>.

⁴⁹ Jieun Rhee, “Post–Ocularcentrism in Fluxus,” *The Journal of Art Theory & Practice*, vol. 6 (December 2008): 153.

York. Through this shop, Maciunas sold Fluxus multiples at cheap prices wanting the art to be close to daily life and widespread.⁵⁰ The products sold at Fluxshops were mostly small, tangible, and portable, which the public could easily buy. Although few objects were sold, the objects and concepts – accessible and ordinary – were influential among Fluxus artists during the 1960s and 1970s.⁵¹

Takako Saito

Takako Saito created some Fluxus artworks during the period when Fluxshop was open to the public. When this Japanese artist came to New York, she met George Maciunas and participated in Fluxus. While working and interacting with Maciunas, Saito learned how to make sculptures and helped the father of Fluxus create art objects.⁵² This training nurtured the artist to develop her art style that combined contemporality from New York and craftsmanship from Japan.⁵³ Saito's whimsical "Fluxus chess" series was the evolution of these traits delicately absorbed. These fine artworks showed how conceptually and revolutionarily Fluxus dealt with the sense of smell.

Saito made *Smell Chess* (1965), requiring players to rely solely on their noses to play the game and discern the different chess pieces (Figure 6). Through this work of art, Saito metaphorically revealed the sense of smell as a code for distinction.⁵⁴ The way Saito divided the scent arouses a question of what standard is applied to distinguish

⁵⁰ Seewon Hyun, "Fluxkit as the Readymade or the Fluxus Edition," *Journal of History of Modern Art*, no. 50 (December 2021): 167.

⁵¹ "Introduction," Thing/Thought: Fluxus Editions / 1962-1978, MoMA, accessed December 1, 2022, https://www.moma.org/interactives/exhibitions/2011/fluxus_editions/.

⁵² Midori Yoshimoto, "Playful Spirit: The Interactive Art of Takako Saito," in *Into Performance: Japanese Women Artists in New York* (Piscataway: Rutgers University Press, 2005), 122.

⁵³ *Ibid.*, 123.

⁵⁴ Jieun Rhee, "Post-Ocularcentrism in Fluxus," *The Journal of Art Theory & Practice*, vol. 6 (December 2008): 159.

between the pieces: What scent symbolizes the king? How about the queen? What smell represents the bishop? With *Smell Chess*, the artist emphasizes how the human nose goes beyond the simple function of distinguishing good and bad odors, suggesting that specific scents can work as social and cultural distinctions. Another Fluxus chess, *Spice Chess* (1977, first created in 1965), shares similar qualities, challenging players and degrading the dependence on sight (Figure 7). Both works turned chess into a conceptual game. Winning or losing became meaningless, while identifying among sensuous interruptions became meaningful.⁵⁵

Arte Povera

Arte Povera proliferated from the late 1960s to 1970s in Italy. Germano Celant, an Italian art critic and curator, used the term “Arte Povera” in the title of an influential exhibition which became the official beginning of this art movement. Arte Povera, meaning “poor art” or “impoverished art,” brought everyday, common, and humble objects into the art world in critique of the highly refined art manners and the commercialized art system.⁵⁶ These materials were refusing the polished formalities and reviving the natural humanities. Many works produced by Arte Povera artists were not stable. They are ephemeral, unexpected, and volatile, and the conclusion of the works is left to the viewers.⁵⁷

⁵⁵ Midori Yoshimoto, “Playful Spirit: The Interactive Art of Takako Saito,” in *Into Performance: Japanese Women Artists in New York* (Piscataway: Rutgers University Press, 2005), 127.

⁵⁶ “Arte Povera,” Art Term, Art & Artist, Tate, accessed November 7, 2022, <https://www.tate.org.uk/art/art-terms/a/arte-povera>.

⁵⁷ Hyo-Moon Lee, “Nicolas Bourriaud in Relational Aesthetics and the Meaning of Arte Povera in Art,” *The Journal of Europe Culture Arts*, vol. 7 (March 2013): 72.

Jannis Kounellis

Jannis Kounellis was one of the representative artists of Arte Povera. His seminal piece, *Untitled (12 Horses)* (1969), brought 12 horses into the exhibition space, symbolizing resistance to commercialized forms like cars, technology, and industry (Figure 8). The viewers encountered living animals as art productions; horses were the artwork, and the whole surroundings were the art. The audience had to concentrate on the immediacy of the horses and observe their physical reaction. The space was filled with visual and natural components: the smell of horses and hay and the sound of horses' breathing. Inhaling the atmosphere of the exhibition space was a part of the art experience, overturning the way of appreciating the artwork.⁵⁸

Another Kounellis' piece, *Untitled* (1969), used different beans and filled the exhibition space (Figure 9). Among the stacked beans, there were coffee beans with a roasted scent that permeated the gallery. Throughout the years, the artist used various forms of coffee as a material for his work. For Kounellis, the coffee smell implied painting, travel, adventure, and life. Duchamp's use of coffee in 1938 represented a rejection of ocular-centric recognition. Years later, Kounellis' coffee scent symbolized the encounter of art and life.⁵⁹ Audience participation is essential to Arte Povera, including the olfactory experience. With these multisensory qualities to appreciate art, Kounellis wanted to recognize reality and demolish the boundary of art hierarchy.⁶⁰

⁵⁸ Hyo-Moon Lee, "Research on the development and the expression form of Arte Povera," *The Journal of Europe Culture Arts*, vol. 5 (March 2012): 84.

⁵⁹ "Untitled (Coffee) (1989-91)," Tate, accessed December 1, 2022, <https://www.tate.org.uk/art/artworks/kounellis-untitled-coffee-ar00581>.

⁶⁰ Hyo-Moon Lee, "Nicolas Bourriaud in Relational Aesthetics and the Meaning of Arte Povera in Art," *The Journal of Europe Culture Arts*, vol. 7 (March 2013): 102.

Giuseppe Penone

Another leading Arte Povera artist, Giuseppe Penone, brought nature into his art practices. One of his archival works, *Maritime Alps* (1968), was published in Celant's book, and since then, he has become a member of Arte Povera.⁶¹ Starting in 1977, Penone created various *Soffi* (Breaths) works that formed a series.⁶² The works of art were based on the physical activity of breathing. *Breath of Leaves* (*Soffi di foglie*) (1979) visualized inhaling and exhaling, leaving an imprint of the human body and breath (Figure 10).⁶³ *To Breathe the Shadow* (*Respirare l'ombra*) (1999) is a massive work where the viewers had to be physically inside the work of art to appreciate its effect (Figure 11). The walls of the gallery room were covered with laurel leaves and bronze sculptures. The olfactory elements were no longer contained by an object. Instead, they became the environment and surroundings – dismantling the privilege of visibility in art.

III. FOREFRONT OF OLFACTION

Installation Art

From Dada to Arte Povera, large-scale works were occasionally produced to bring spectators into an immersive experience. However, the artworks from the 1980s to 1990s were complicated to explain only with the development of earlier art movements. Furthermore, delivering ideas and having social contexts became significant impulses in art. In this regard, the works of art became an “environment,” occupying an entire space of galleries, museums, and institutions. Furthermore, dividing particular spaces into

⁶¹ “Biography,” About, Giuseppe Penone, accessed December 1, 2022, <https://giuseppepenone.com/en/about/biography>.

⁶² “Breaths,” Words, Giuseppe Penone, accessed December 1, 2022, <https://giuseppepenone.com/en/words/breaths>.

⁶³ Ibid.

indoor or outdoor was meaningless.⁶⁴ Under Ilya Kabakov's argument, the artist categorized this type of work as "total installation," requiring viewers' unconditional participation.⁶⁵

Claire Bishop has also defined installation art as immersive and multisensory. "Rather than imagining the viewers as a pair of disembodied eyes that survey the work from a distance," she writes, "installation art presupposes an embodied viewer whose senses of touch, smell, and sound are as heightened as their sense of vision."⁶⁶ Experience became more important than any other art form in installation art, as did the role and positions of viewers. Installation works conclude with initiative participants, generating a "situation which the viewers inevitably enter."⁶⁷

Scent-Related Installation Art

Cildo Meireles, a Brazilian artist, created a psychological environment where the spectators would feel they were in danger when they walked into the work. *Volatile* (1980/1994/2008) is one of the artist's seductive works, composed of a talc-covered floor and a single candle diffusing gas scent (Figure 12). Within this unsettled environment, the viewers may face danger or even panic while strolling inside the work. Here, the olfactory elements trigger the audience's anxiety and create an uncomfortable environment.

Another seductive but unpleasant work was created by Ann Hamilton, an American artist. For *tropos* (1994), Hamilton covered the exhibition floor with horsehair,

⁶⁴ "Installation Art," Art Term, Art & Artist, Tate, accessed December 1, 2022, <https://www.tate.org.uk/art/art-terms/i/installation-art>.

⁶⁵ Claire Bishop, "1. The Dream Scene," in *Installation Art* (London: Tate and New York: Routledge, 2005), 14.

⁶⁶ Claire Bishop, "Introduction: Installation Art and Experience," in *Installation Art* (London: Tate and New York: Routledge, 2005), 6.

⁶⁷ *Ibid.*, 10.

making the visitors navigate the path through dispersed hair (Figure 13). Transparent windows were replaced with translucent glasses, implying dense smoke inside the exhibition. At the center of the space, one figure is burning a book with a soldering iron.⁶⁸ The scent of burned old paper stimulated the viewers' bodies, delivering insecurity accumulated with the surroundings – anything around could catch fire.

Meg Webster brought the gardening environment into the exhibition. *Glen* (1987/2022) was a circular installation with the harmony of seasonal (non)flowering plants (Figure 14). As the visitors encounter the small garden, they are delighted with the smell of flowers and step into the lush vegetation. What remains here is the dazzlement of nature. The scent here calls attention to the environment, enhancing the understanding of our earth's ecosystem.⁶⁹

A Scottish artist, Anya Gallaccio, covered the exhibition room with chocolate, *Stroke* (1994/2019) (Figure 15). The artist noted in the first press release of this work: “*Stroke* is an enigmatic and challenging work.”⁷⁰ The sweet scent of chocolate walls created a whimsical atmosphere, provoking a desire to taste the artwork. However, even though the viewers imagine chocolate as a delightful material, somehow the work is unpleasant. Chocolate will change and decay depending on the conditions in which it is placed. The work was an impermanent and ephemeral installation with sensitive conservation needs; the scent of chocolate does not last..

⁶⁸ “*Ann Hamilton: tropos*,” Exhibition & Project, Dia Art Foundation, accessed December 1, 2022,

<https://www.diaart.org/exhibition/exhibitions-projects/ann-hamilton-tropos-exhibition>.

⁶⁹ “Meg Webster / 2022,” Artgenève / Estates, Artgeneve, accessed December 1, 2022, <https://artgeneve.ch/evenements/8087/?lang=en>.

⁷⁰ “Stroke,” Press Release, Exhibition, Blum & Poe, accessed December 1, 2022, <https://www.blumandpoe.com/exhibitions/stroke>.

Rikrit Tiravanjia has shared Thai curry in the exhibition space. *Untitled (Free/Still)* (1992/1995/2007/2011~) is an event-like artwork with food sharing (Figure 16). By sharing and distributing the food, the boundaries between the artists and the viewers become blurred. This installation/performance is well-known as a relational artwork, the term coined by Nicholas Bourriaud. Bourriaud used this term to describe art that sincerely links individuals in a social space and context.⁷¹ The audience participated in and digested the artwork by eating the artist's curry. Each audience will smell curry together with the artist's sociocultural meanings implied beyond the food. The participants become part of the work through various sensory experiences, including smell.⁷²

These works directly or indirectly utilize the concept of smell. Above all, the most important element in appreciating olfactory artworks is for viewers to have subjective experience and actively engage with their bodies to intervene in the experience of art.⁷³ Humans cannot consciously block the sense of smell because breathing is an intuitive process. In other words, the olfactory artworks are delivered defenselessly, and when the olfactory stimulants reach each viewer's body, they create individual meanings and impressions. Therefore, olfactory art is bound to be closer to the audience than any other art, intimate with the viewership.⁷⁴ In developing olfactory art, the sense of smell

⁷¹ Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les Presses du réel, 2002), 14.

⁷² "Rirkrit Tiravanjia: Cooking Up an Art Experience," Inside/Out, MoMA, accessed November 7, 2022, https://www.moma.org/explore/inside_out/2012/02/03/rirkrit-tiravanjia-cooking-up-an-art-experience/.

⁷³ Gen Zheng, and Sang-hyun Park, "A Study on the Change of Post-Human's Perception on Visual Media," *Journal of Communication Design*, vol. 64 (July 2018): 241-242.

⁷⁴ Jim Drobnick, "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art," Excerpted from *Parachute* no. 89 (1998), accessed November 7, 2022, <http://www.david-howes.com/senses/Drobnick.htm>.

connects the work, the audience, and the artist. Moreover, active appreciating and participatory endeavors are necessary for the viewers to experience the olfactory artworks fully.

Conclusion

Historically, the use of smell in art was primarily associated with its auxiliary role to the more dominant sense of vision, or with the development of perfume.⁷⁵ A new perspective is needed to understand the development of olfactory art, breaking the hierarchical view of senses and reconfiguring the five senses in an equal relationship.⁷⁶ From the scent-related art productions listed above, the olfactory elements were independently used as an artistic language within various art movements. Rediscovering the sense of smell in art history is to move away from the tendency of viewing olfactory art as an attempt to diminish the visual. Instead, developing olfactory art is in line with the recent trend of art with multiple senses.

Some still consider olfactory art as a novel or rare field of art. However, viewing the discourse of olfactory art as a discovery in the late 1990s and development of the 21st century leads to an incomplete understanding of individual artworks.⁷⁷ The sense of smell has already been widely used within various art styles for the following reasons: to diminish the primacy of sight in art, to expand the physical experience of the work, and to explore the diverse experience of olfaction.

⁷⁵ Yo-han Park, "A Critical Examination on the Art Status of Perfumes," *Studies in Philosophy East-West*, vol. 99 (March 2021): 546.

⁷⁶ *Ibid.*, 547.

⁷⁷ Jim Drobnick, "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art," Excerpted from *Parachute* no. 89 (1998), accessed November 7, 2022, <http://www.david-howes.com/senses/Drobnick.htm>.

Drobnick has named two leading roles of smell applied in the artworks: smell as artistic “strategies and meanings” and as an artistic “potential.”⁷⁸ All of the works discussed above embody Drobnick’s meaning. Furthermore, even if the influence of smell on art was limited to its potential, it is untrue that smell itself had no impact on the development of art history. The role of scent – a sentimental stimulant and catalyst of the sense of smell – had been recorded in Gauguin’s writing. Drobnick acknowledged that his attempt to trace back the history of olfactory art is “partial” and “selective,” but it can also be a stepping stone to discovering how olfactory art and scent-related artworks were indicated in modern art.⁷⁹ Throughout his articles, Drobnick explains how olfactory experiences were already an imaginary source of inspiration for many artists.⁸⁰ The smell influence and appreciation are bound to be intertwined into artists’ creations; smell has already been a source of much imagination and inspiration for artists. Throughout art history, olfactory art has a specific historical genealogy developed in the flow of multisensory experience.

⁷⁸ Jim Drobnick, “Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art,” Excerpted from *Parachute* no. 89 (1998), accessed November 7, 2022, <http://www.david-howes.com/senses/Drobnick.htm>.

⁷⁹ Jim Drobnick, “Towards an Olfactory Art History,” *The Senses and Society*, vol. 7, no. 2 (2012): 197, <https://doi-org.ezproxy.sothebysinstitute.com/10.2752/174589312X13276628771569>.

⁸⁰ *Ibid.*, 198.

Illustrations



Figure 1
Marcel Duchamp
50 cc of Paris Air
1919
Glass ampoule (broken and later restored)
5¼ x 2¹¹/₁₆ in
Philadelphia Museum of Art, Pennsylvania



Figure 2
Marcel Duchamp
Belle Haleine, Eau de Voilette (Beautiful Breath, Veil Water)
1921
Gelatin silver print
Image and sheet: 4½ x 3½ in
Philadelphia Museum of Art, Pennsylvania



Figure 3
Marcel Duchamp's 1200 coal bags in the International Surrealist Exhibition
Paris, 1938
Dimensions variable



Figure 4

Allan Kaprow's *18 Happenings in 6 Parts*

Photo by Fred W. McDarrah

1959

Gelatin silver print

Composition: $7\frac{3}{8}$ x $7\frac{3}{8}$ in; sheet: 10 x 8 in

The Museum of Modern Art, New York



Figure 5
Allan Kaprow's *Apple Shrine*
1960
Dimension Variable
Photo by Robert R. McElroy

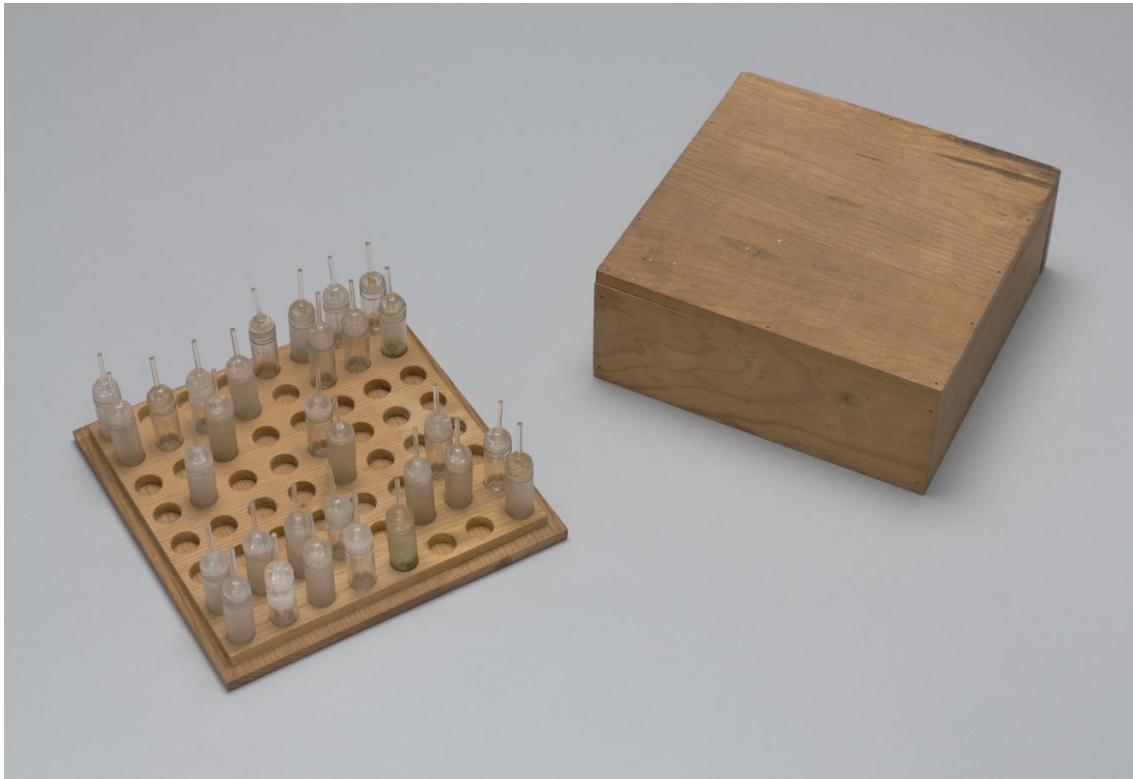


Figure 6

Takako Saito

Smell Chess

1965

Wood chessboard with thirty vial pieces (two missing),
originally containing various liquids, and lid

Overall: $2\frac{9}{16}$ x $5\frac{7}{8}$ x $5\frac{7}{8}$ in

The Museum of Modern Art, New York

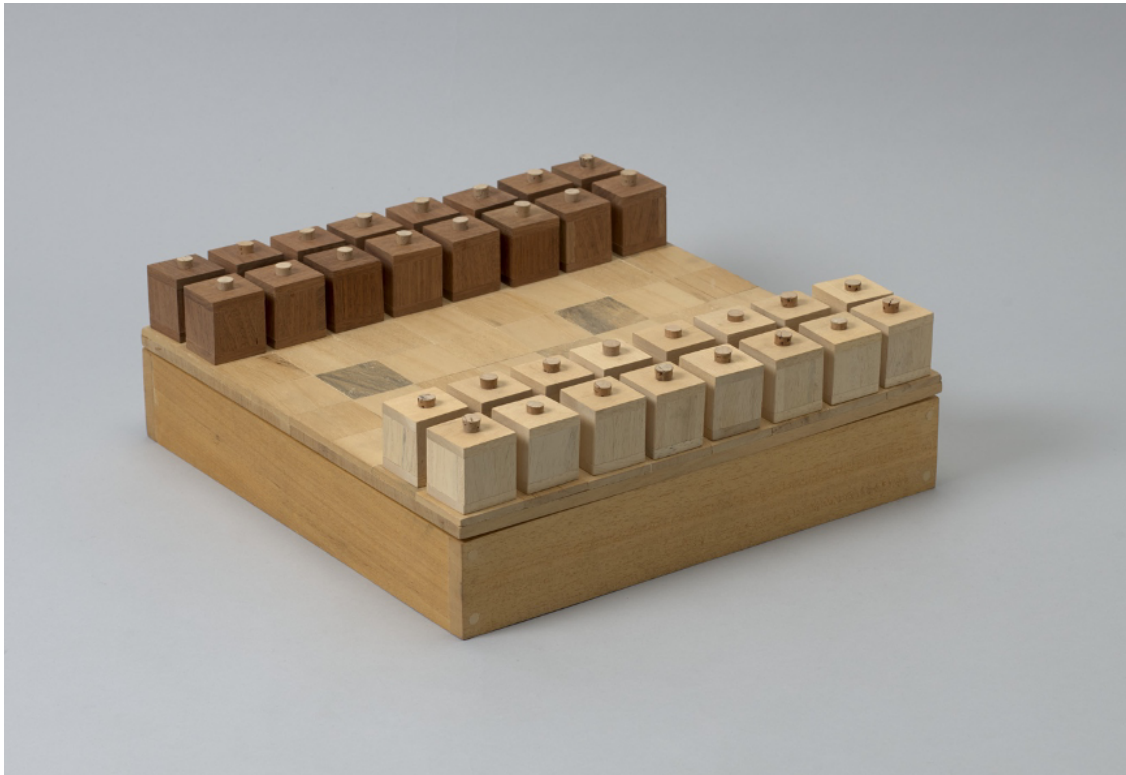


Figure 7
Takako Saito
Spice Chess
1977

Wood chessboard with thirty-two wood and cork pieces containing various spices,
Overall: $2\frac{11}{16}$ x $12\frac{1}{2}$ x $12\frac{1}{2}$ in
The Museum of Modern Art, New York



Figure 8
Jannis Kounellis
Untitled (12 Horses)
1969
Dimensions variable
Installation view at Galleria L'attico, Rome



Figure 9
Jannis Kounellis
Untitled
1969
Burlap and beans
Displayed: 18.5 x 53.9 x 24.8 in (variable)
Tate, London



Figure 10
Giuseppe Penone
Soffio di foglie (Breath of Leaves)
1979
Bronze, boxwood, and leaves
118 x 12 x 118 in



Figure 11

Giuseppe Penone

Respirare l'ombra (To Breathe the Shadow)

2000

Wire mesh, laurel leaves, bronze, and gold leaf

Dimensions variable



Figure 12

Cildo Meireles

Volatile

1980/1994

Wood, talcum powder, candle, and sulfuric aroma

Overall: $137\frac{13}{16}$ x $275\frac{9}{16}$ x $354\frac{5}{16}$ in

The Museum of Fine Arts, Houston, Texas



Figure 13

Ann Hamilton

tropos

1994

Translucent industrial glass window, gravel topped with concrete, horsehair, table, chair, electric bureau, books, recorded voice, audiotape, audiotape player, speakers,

Dimensions variable

Dia Art Foundation



Figure 14

Meg Webster

Glen

1987/2022

Earth, vegetation, and steel mesh

Dimensions variable

Installation view of “Artgenève”

Paula Cooper Gallery, New York



Figure 15
Anya Gallaccio
Stroke
1994/2019
Chocolate and cardboard
Dimensions variable
Blum & Poe, Los Angeles



Figure 16

Rirkrit Tiravanija

Untitled (Free/Still)

1992/1995/2007/2011~

Refrigerator, table, chairs, wood, drywall, food and other materials

Dimensions variable

The Museum of Modern Art, New York

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Olfactory Functions within Art

by Minji Choi

Every day, we are surrounded by an ocean of fragrant air. Additionally, our mental state can shift based on the aromas we are exposed to. For instance, the fragrance of a beautiful rose makes us joyful, and the smell of a perfume made from a flower also helps us feel good. The smell of coffee that comes from the coffee shop on the way to work is not only delicious but also energizing and can wake people up. However, the world is not only filled with pleasant odors. Many people find the smell of cigarettes to be very unpleasant. The scent of sweaty armpits after a strenuous workout is particularly bothersome, as is the smell of socks after working all day and then taking off your shoes.

Despite its significance in preventing hazardous substances from entering the human respiratory system and determining how enjoyable certain foods and beverages are, the sense of smell is generally disregarded. This primary sense system not only enhances the quality of life but also facilitates essential communication and gives early warning of potentially dangerous situations, such as damaged food, natural gas leaks, contaminated air, and smoke. It is more evident than ever that issues with one's sense of smell are among the first symptoms of neurodegenerative illnesses like Alzheimer's and sporadic Parkinson's.⁸¹

Many philosophers believed that vision and hearing were superior to the lower senses of smell, taste, and touch in dignity, intelligence, and refinement. Plato's assertion in *Hippias Major* that "beauty is the pleasure that comes via the senses of hearing and

⁸¹ Richard L. Doty, "The Olfactory System and Its Disorders," *Seminars in Neurology* 29, no. 01 (2009): 074–81. <https://doi.org/10.1055/s-0028-1124025>.

sight" rather than the pleasures of the other senses is the standard philosophical application of this perspective to the aesthetic domain.⁸² Aristotle provided a more detailed and complex account of the senses while recognizing the importance of sight and hearing. Although human taste, touch, and smell are sources of pleasure and utilitarian, Aristotle argued that the satisfaction of the lower senses, unlike those of vision and hearing linked with imitational arts, had no relation to moral virtues. Over the ages, the perceived intellectual superiority of sight and hearing became more widespread. Aquinas followed Plato's example in applying the hierarchy to the subject of beauty: "Those senses are chiefly associated with beauty, which contributes most to our knowledge, viz. sight, and hearing when ministering to reason; thus, we speak of beautiful sights and beautiful sounds, but not of beautiful tastes and smells."⁸³

Unlike vision and hearing, smell and taste are essentially sensory, which causes us to be more conscious of our subjective physical condition than their objects. Kant, who formulated the aesthetic concept as a reflecting sentiment rather than merely sensual delight, is the authority on this. Taste, touch, and smell only concern themselves with things "in the process of fading away," according to Hegel, who also asserted that "what is acceptable for these senses is not the beauty of art." He maintained that taste, touch, and smell have to do with exclusively sensual interactions. From George Santayana to Roger Scruton, these contrasts between the truly "aesthetic" and merely "sensual" senses can still be found. Critical contemporary studies on gustatory taste have been done and several aesthetics writers have deviated from the traditional hierarchy of the senses in

⁸² Richard L. Doty, "The Olfactory System and Its Disorders," *Seminars in Neurology* 29, no. 01 (2009): 074–81. <https://doi.org/10.1055/s-0028-1124025>.

⁸³ Ibid.

recent decades, particularly by giving touch significant importance. Nonetheless, the sense of smell has largely been ignored.⁸⁴

The importance of smell has been recently emphasized due to COVID-19, which spread through the world in 2020. Coronavirus is a virus that comes in several strains, some of which cause sickness. SARS-CoV-2, a coronavirus discovered in 2019, has produced a pandemic of respiratory illness known as COVID-19. It has killed millions of people globally, and many who have survived have had long-term health consequences.

Coughing, fever or chills, shortness of breath or difficulty breathing, muscular or body aches, sore throats, loss of taste or smell, diarrhea, headaches, tiredness, nausea or vomiting, congestion, or runny noses are just a few of the symptoms of coronavirus infection. Of such symptoms, olfactory dysfunction—parosmia and anosmia—is one of the most typical indications of COVID-19 infection.⁸⁵ Approximately 10% of cases of smell loss following COVID-19 result in long-term difficulties, even though most patients quickly restore their sense of smell and taste.

Parosmia is the medical term for a change in smell or taste and can refer to the perception of an offensive odor. More than 3,500 COVID-19 patients participated in a study, and over half reported abnormalities in their sense of taste or smell.⁸⁶ Patients with parosmia typically say, "I have never smelled this before, so it is impossible to describe," and "Everything smelled and tasted like raw sewage and trying to eat made me vomit."⁸⁷

⁸⁴ Larry Shinner, and Yulia Kriskovets, "The Aesthetics of Smelly Art," *The Journal of Aesthetics and Art Criticism*, 65, no. 3 (2007): 273–86. <https://doi.org/10.1111/j.1540-594X.2007.00258.x>.

⁸⁵ Jane K. Parker et al., "Emerging Pattern of Post-COVID-19 Parosmia and Its Effect on Food Perception." *Foods* 11, no. 7 (2022): 967. <https://doi.org/10.3390/foods11070967>.

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*

Within a few weeks, this symptom typically goes away on its own. However, it can persist much longer for certain people.

Anosmia is the medical term for a loss of smell.⁸⁸ Many anosmia patients experience a brief period of apparent recovery during which their sense of smell returns, followed by the onset of parosmia. On the other hand, some individuals experience parosmia without any preceding apparent loss of smell. Olfactory dysfunction is associated with anxiety and depression. A lack of appetite brought on by food aversion or related mood disorders can cause severe weight loss and malnutrition.

COVID-19 continues to mutate and evolve. Numerous treatments and ongoing research are being done to address this issue. Against this backdrop, the aesthetic potential of odors is garnering renewed attention, as the number of artists and artworks addressing fragrances and smells has significantly expanded in recent years. This societal occurrence inspired this exhibition and the essay that follows. It will survey some important uses of the sense of smell and introduce artists and works that deal with the sense of smell.

Scent and Memory

Have any of us been surprised by the little sensations that evoke intense, emotional memories of our childhood? The familiar scent of food from a restaurant reminds you of your parents back home, and the smell of a warm croissant reminds you of a beautiful trip to Paris. This phenomenon is a prime example of the connection

⁸⁸ Jane K. Parker et al., “Emerging Pattern of Post-COVID-19 Parosmia and Its Effect on Food Perception.” *Foods* 11, no. 7 (2022): 967. <https://doi.org/10.3390/foods11070967>.

between smell and memory. Olfactory memory is a representative function of the sense of smell we commonly experience.

About a century ago, the French novelist Marcel Proust described sense memories in his book *Remembrance of Things Past* (1917–22). In a well-known story from the cycle, the main character, Marcel, talks about how the taste of a madeleine cake takes him back to his childhood, with all its sights, sounds, and feelings. This blissful experience inspired him to begin a search for his past.

One day, Marcel has little to occupy him and is bored until one afternoon when he drinks tea with his mother. Something strange happens when he tastes a madeleine cake that he has dipped in his tea. In this absent-minded state, Marcel finds himself overcome by memories. At that moment, Marcel realizes that a simple taste can make him feel something that has nothing to do with how good the cake tastes. The unique qualities lie not in the cake but in what it has awakened in him. The aesthetic experience is not limited to the moment but extends far back into his past, recalling memories from long ago.⁸⁹

Inspired by his chats with his doctor, Paul Sollier, and following in the footsteps of the philosopher Henri Bergson (1859-1941), whose lectures he had studied at the *École des Sciences Politiques* in Paris, Proust defined two types of memory: voluntary and involuntary. The volition of the individual governs voluntary memory. It is used to remember who was at a birthday celebration or whom we met this morning at the bakery.

⁸⁹ Caro Verbeek, and Cretien van Campen, “Inhaling Memories.” *The Senses and Society* 8, no. 2 (2013): 133–48. <https://doi.org/10.2752/174589313x13589681980696>.

⁹⁰ In contrast, involuntary memory operates independently of personal volition, unexpectedly entering the conscious mind at unexpected times. ⁹¹

Whereas Proust described sense memories with words, some artists working in the visual arts trigger the same senses that induce this type of memory, providing the "viewer" with a sensory context that enables them to experience it for him or herself. Scents that linger in collective rather than autobiographical memory are of particular interest to artists since they can reach a broad audience. ⁹²

American artist Jim Hodges illustrates this connection between smell and memory in his works. Hodges is known for adding emotion and story to everyday things in a way no one else can. This lets him make moving studies about time, life, and love. Hodges' works are metaphors and allusions and often capture the feeling of a deeply felt experience and elicit a visceral and shared response, even though they look simple or are made with few tools. ⁹³

Hodges' use of spectacle, implied story, and attractive adornment coincide with the aesthetics of Catholicism, the LGBT community during the AIDS crisis, and the kinder, gentler minimalism of peers—and friends—like Felix Gonzalez-Torres. ⁹⁴ Glass bells, broken mirrors, a strand of artificial flowers dangling from the ceiling, mirror mosaics that resemble flattened disco balls, camouflage fabric embroidered with falling

⁹⁰ Caro Verbeek, and Cretien van Campen, "Inhaling Memories." *The Senses and Society* 8, no. 2 (2013): 133–48. <https://doi.org/10.2752/174589313x13589681980696>.

⁹¹ Bogousslaysky, Julien, "Marcel Proust's Diseases and Doctors: The Neurological Story of a Life." *Neurological Disorders in Famous Artists - Part 2*, 2007, 89–104. <https://doi.org/10.1159/000102874>.

⁹² Caro Verbeek, and Cretien van Campen, "Inhaling Memories." *The Senses and Society* 8, no. 2 (2013): 133–48. <https://doi.org/10.2752/174589313x13589681980696>.

⁹³ "Jim Hodges," Stephen Friedman Gallery, accessed December 3, 2022, <https://www.stephenfriedman.com/artists/44-jim-hodges/>.

⁹⁴ Ibid.

flowers, a photo of trees with many of the leaves sliced out as if it were autumn, and a group of vividly colored sheer scarves with little cut out butterflies and flowers stitched on are among the materials he uses.⁹⁵ Much of this appears to be divertingly pleasurable in the time but fades rapidly from recollection. Hodges' art is fundamentally conceptual—based on ideas—but he avoids discussing his issues explicitly. His purposefully light touch might drift away when he doesn't make his sentiments of loss or delight evident.⁹⁶

Hodges' poetic reconsiderations of the material world have inspired a diverse collection of work since the late 1980s.⁹⁷ From the delicate nature of early wall sculptures, such as *Diary of Flowers* (1994), composed of hundreds of doodled paper napkins, and *Changing Things* (1997), composed of disassembled silk flowers pinned to the wall, to the large cut-paper photographs of flowering trees, gold-leafed newspaper pages, and light-filled mirror mosaics of the last decade, Hodges' art typically begins with humble, even overlooked materials that are transformed through his touch.⁹⁸ He typically employs a variety of materials and processes, ranging from ready-made things to classic media like graphite and ink.

Here Is Where We Will Stay (1995) and *With the Wind* (1997), two of Hodges' early works, exemplify how the artist employs fragrance to elicit memories and sentiments. Many of the scarves come from Hodges' family, and they dangle against the gallery wall with overlapping edges and thread, opaque and translucent hues melting in a

⁹⁵ “Jim Hodges,” Stephen Friedman Gallery, accessed December 3, 2022, <https://www.stephenfriedman.com/artists/44-jim-hodges/>.

⁹⁶ Ibid.

⁹⁷ Matthew Bourbon, “Jim Hodges: Give More than You Take.” *Glasstire*, November 4, 2013, <https://glasstire.com/2013/11/04/jim-hodges-give-more-than-you-take/>

⁹⁸ “Jim Hodges: Give More than You Take,” Dallas Museum of Art, accessed December 5, 2022, <https://dma.org/jim-hodges-give-more-you-take>.

clever representation of the traditional painting. These scarves remind the artist of his mother, who used to wrap her hair in scarves regularly. Icons of the AIDS epidemic (hung mock flowers, slack sheer scarves, ink drawings on napkins) are part of this work's interpretive history and provide a specific path into the work, but if one remains in front of Hodges' art, a larger world of possible interpretations gradually pushes past first impressions.⁹⁹

Hilda Kozári, a Hungarian artist, uses odors in her work. She researches the impact of fragrances on feelings and memory. By focusing on personal recollections and experiences in Helsinki, Budapest, and Paris, Kozári and perfumer Bertrand Duchaufour created the 2003 installation *Air, Smell of Helsinki, Budapest, and Paris*. She recreated the distinct smells of these cities for the AIR - Urdan Factory Installation, which she caught in suspended plastic bubbles and invited the guest to enter. She refers to her creations as "nose-vision."¹⁰⁰

The project surrounds the visitor in a bubble of sight, sound, and smell by fusing together visuals, sounds, and scents from each location. Because people tend to tell stories and choose what to remember from their experiences, the images are shown as translucent spheres with fuzzy edges to show how memories are not always clear. The sense of smell, which recalls experiences of each city, including the wind, parks, buildings, and rubbish, is what the artist uses to create urban landscapes. According to Kozari, "Smellscape cannot be regarded as distinct from the other senses (...) Smell and hearing, which are ostensibly non-spatial senses, can greatly enhance our understanding

⁹⁹ "Jim Hodges: Give More than You Take," Walker Art Center, accessed December 3, 2022, <https://walkerart.org/calendar/2014/jim-hodges-give-more-than-you-take>.

¹⁰⁰ Matthew Bourbon, "Jim Hodges: Give More than You Take." *Glasstire*, November 4, 2013, <https://glasstire.com/2013/11/04/jim-hodges-give-more-than-you-take/>

of space and the local distinctiveness of a location when combined with vision and touch." ¹⁰¹

Bertrand Duchaufour's perfumes are conceptual creations based on the artist's selection of items to evoke the ambiance of each place. The phrases Kozari used to describe the locations serve as the foundation for the scents, which do not seek to emphasize pleasant aromas over repulsive ones. ¹⁰² When possible, the scents in perfumes are represented by the corresponding raw materials. For instance, the scent of thyme oil makes it simple to create the impression of thyme, juniper tar oil creates the impression of pollution, and nutmeg creates the impression of gasoline and the oily effect of a garage.

Since olfactory sensations can be described differently, according to the gustatory receptors in the tongue (like salty, bitter, or sweet) or the chemistry of perfumery, it may initially seem like a semantic challenge to create a common lexicon and designate the effects of smells on people (like floral, fruity, citrusy, arboreal, woody and spicy). The absence of suitable terminology is the main obstacle to investigating non-visual sensory landscapes. ¹⁰³

Rarely are synonyms for scent positive (fragrance), frequently are neutral (odor, aroma), and many are negative (bad smell, rotten smell, fetid). Since they rely on the recognition of these linguistic categories to sense the variety of odors, these typologies are not universally understood. The odor's continual flow of sensations makes it difficult to identify in a clear and distinct way, which contributes to the difficulty of naming.

¹⁰¹ Gizela Horvath, "Extended Aesthetic Experience in Contemporary Art," *Pragmatism Today* 5, no. 2, January 25, 2015, <https://ssrn.com/abstract=2555226>.

¹⁰² Luisa Paraguai, "Sensescape." *ARS (São Paulo)* 17, no. 35 (2019): 215–24, <https://doi.org/10.11606/issn.2178-0447.ars.2019.152455>.

¹⁰³ *Ibid.*

Additionally, the smell can occasionally dissipate or blend before it can be detected due to its transient and volatile nature.

Scent and Therapy

When it comes to fragrance and emotions, the link between our sense of smell and our emotional states is not just the work of poets and perfumers. For nearly 6,000 years, scents have been used for therapeutic purposes. Aromatherapy has been used to improve well-being for thousands of years. Fragrant oils were employed in ceremonies in the Far East, as well as in ancient Egypt and Greece. Essential oils were produced from herbs and flowers and used to make remedies and perfumes, as well as to scent one's home and anoint the sick and bereaved.

Today, "aromatherapy" refers to the numerous medicinal and aesthetic applications of plant derivatives or extracts.¹⁰⁴ Aromatherapy is the particular application of pure essential oils through topical application or inhalation. Pure essential oil condenses a plant's vital "essence" - the plant's soul - in which vital sun energy is stored. This essential oil is responsible for the plant's scent. It is also the location of the plant's most valuable medicinal and nutritional characteristics. The essence is created by special cells within the plant and contains phytohormones, which, like human hormones, transfer cellular information throughout the body in response to stress and environmental conditions.

The essence, or essential oil, protects the plant from illness, parasites, and other potential predators, while also attracting particular insects for pollination. Essential oils

¹⁰⁴ Luisa Paraguai, "Sensescape." *ARS (São Paulo)* 17, no. 35 (2019): 215–24, <https://doi.org/10.11606/issn.2178-0447.ars.2019.152455>.

can operate as selective weed killers in some situations, helping the plant to establish its territory by eradicating competing flora. Myrrh and frankincense generate essential oil vapors in harsh desert settings to protect themselves from intense sunshine. Essential oils can be derived from a variety of trees, shrubs, herbs, flowers, and grasses and can be found in almost any part of the plant, including seeds, flowers, fruit, leaves, stalks and stems, roots, bark, wood, needles, and resins. ¹⁰⁵

During the COVID-19 epidemic in 2020, New York-based textile designer Pallavi Padukone learned to escape via sniffing. She was instantly transported to southern Indian weddings by the alluring scent of jasmine. She had memories of her mother's homemade meals when she smelled cloves. She recalled her grandmother's scented talcum powder as she inhaled the aroma of sandalwood. Even though she was 8000 miles away from Bengaluru, India, where she was raised, the smell of the air in her apartment made her feel as though she were still there. According to Padukone, "the sense of scent is really healing and it unlocks so many memories." Just being in contact with certain scents is beneficial for health and wellbeing. ¹⁰⁶

Padukone employs aromatherapy and fabrics to compress time and space, providing spectators with an immersive experience that connects them to nature, their memories, their homes, and their identities. While creating the "Reminiscent" series, she collected odors from her youth. This is a perfume industry replica, an experimental

¹⁰⁵ Traci Stein, "The Power of Scent: Aromatherapy and Psychotherapy," *GoodTherapy Blog*, October 6, 2015. <https://www.goodtherapy.org/blog/aromatherapy-psychotherapy/>.

¹⁰⁶ Peter Damian and Kate Damian, "Introduction," in *Aromatherapy: Scent and Psyche: Using Essential Oils for Psychological and Physical Well-Being* (Healing Arts Press, 1995).

sensory collection that combines and infuses smell into handcrafted garments via weaving, embroidery, and fragrant ornamentation.¹⁰⁷

The “Reminiscent” series includes of 11 hand-woven pieces, each impregnated with one of six aromas from Padukone's hometown. She tried several infusion techniques before landing on coated yarn made of beeswax, natural resin, essential oils, and natural dye pigments. She used natural ingredients in her work while eschewing synthetic fabrics, colors, and infusion procedures. The fabric is made from scented cotton and silk from recycled saris, and the dyes are derived from turmeric, indigo, and beetroot.

Padukone conducted a survey, asking participants to smell the scents and write down their first impressions to translate an olfactory experience into a work of visual art. She created a color palette for each fragrance using the information she gathered from the respondents and her own memories.¹⁰⁸ Citrus fruits and citronella leaves are green and yellow in hue, and these colors are used to weave the citronella-scented tapestries. She selected warm, earthy hues like brown, orange, and burgundy for vetiver, a perennial bunch of grass that is native to India and has roots that smell like petrichor. The rich, opulent reds that adorn India's flower markets are also present in the textiles with rose scents.

Wolfgang Laib, a German artist, employs natural components such as beeswax, milk, rice, pollen, and stone to create artworks with remarkable modesty. Laib is defined by several iconic, almost mythic identities: his medical training, his hermetic living and

¹⁰⁷ Michele, Debczak. ““Reminiscent”: How One Designer Used Scented Textiles to Capture the Fragrances of Home,” *MENTAL FLOSS*, June 24, 2021, <https://www.mentalfloss.com/article/647421/scented-textiles-capture-fragrances-of-home-pallavi-padukone>

¹⁰⁸ “Reminiscent,” Pallavi Padukone, accessed November 7, 2022, <https://www.pallavipadukone.com/reminiscent>.

working methods, and his rigorous study of Eastern and pre-Modern religions like Buddhism, Jainism, and medieval Christianity. Wolfgang Laib has remarked numerous times that his work has fulfilled his goals as a doctor.¹⁰⁹ All of Laib's works reflect his lifelong fascination with nature. The artist believes that only in solitude can one speak with nature. For this exhibition, we will be showing one of Laib's floor works made with pollen from pine, pollen from hazelnut, pollen from buttercup, and pollen from dandelion.

Every year, the artist spends the spring and summer months harvesting pollen from the fields and meadows surrounding his rural hamlet in Southern Germany. He describes this repetitive and meditative approach as a technique of engaging with natural materials rather than making art. Laib's work is in sync with the seasonal cycle. His four- to five-month process starts with the hazelnut tree and progresses to the dandelion, buttercup flower, and pine tree. His method is straightforward: he catches pollen with his hands and shakes it into a little glass jar, where it is stored and sometimes even displayed. He is well-known for his brilliant, site-specific pollen installations that lay directly on the floor.¹¹⁰ The image of Laib humbly kneeling over the ground, painstakingly sifting pollen through muslin, has influenced understanding of his work. It reminds us of the artist's close link with his or her body, and how we similarly experience them on a tactile as well as a visual level.¹¹¹ Similarly, Laib's repeated collection and filtering of the rare pollen can imbue space with an aura—a presence that aims to focus the viewer's attention with a

¹⁰⁹ Heidi Zuckerman Jacobson and Phyllis Wattis, “Wolfgang Laib Pollen from Pine,” *Matrix*, December 17, 2000.

¹¹⁰ *Ibid.*

¹¹¹ Celina, Jeffrey, “‘To See the World in a Grain of Sand’: Wolfgang Laib and the Aesthetics of Interpenetrability,” *Religion and the Arts* 17, no. 1-2 (2013): 77-73, <https://doi.org/10.1163/15685292-12341254>.

contemplative resonance.¹¹² At the end of each show, the pollen is collected and cleaned for use in future exhibitions. As a result, Laib's pollen works are cyclical in nature.¹¹³

It is essential to take into account this kind of dedicated, persistent, and patient action in order to fully comprehend Laib's body of work. He describes the process of gathering the materials from nature and the act of displaying them in the gallery space as "a meditative and lonely ceremonial that involves attention, devotion, discipline, knowledge, and rituality."¹¹⁴ The art is influenced by Hindu and Buddhist ideas that make reference to immense cycles of the cosmos and are concerned with a sense of sanctity, timelessness, and the endless recurrence of the same. Through his practice and this act of ceremonial solace, Laib becomes a medium for the universality and timelessness inherent in nature, demonstrating that a feeling of the sacred is very much alive in modern art.¹¹⁵

Scent and Society

In the movie "Parasite," which was released along with the news of winning the 72nd Cannes Film Festival, the main character, Park Dong-ik, president of a successful IT company, mentions "smell" in one scene of the movie. Mr. Park casually mentions to his wife that Mr. Kim, the driver, has a "subway" smell, unlike his "expensive" family, who travels in fancy cars. When Mr. Kim is driving Mrs. Park to run errands, she

¹¹² Celina, Jeffrey, "'To See the World in a Grain of Sand': Wolfgang Laib and the Aesthetics of Interpenetrability," *Religion and the Arts* 17, no. 1-2 (2013): 77-73, <https://doi.org/10.1163/15685292-12341254>.

¹¹³ Heidi Zuckerman Jacobson and Phyllis Wattis, "Wolfgang Laib Pollen from Pine," *Matrix*, December 17, 2000.

¹¹⁴ Salvador Jiménez-Donaire Martínez, "Leche, Miel, Polen. Experiencias Temporales y Sensoriales En La Obra De Wolfgang Laib: La Chambre Des Certitudes," *Espacio Tiempo y Forma. Serie VII, Historia Del Arte*, no. 9 (2021): 281-302, <https://doi.org/10.5944/etfvii.9.2021.30511>.

¹¹⁵ *Ibid.*

not-so-subtly opens the car window to let some fresh air in. Their little boy also talks about Mr. Kim and his wife, who works as their housekeeper, as having the same smell.

The smell in 'Parasite' does not evoke a memory or emotion but rather a sense of the disparity between the two classes: the absurdly wealthy Park family and the scrappy and impoverished Kim family.¹¹⁶ Smell becomes a strong barrier between the rich and the poor in the film. The rich and the poor do not share space in other places, such as airplanes, restaurants, and workplaces. They only share a smell when the poor work for the rich in their homes.¹¹⁷

The sense of smell is dictated, classified, repressed, and encouraged by society's standards.¹¹⁸ Historically, the sense of smell was also used to establish social standing. The poor were thought to be the source of the stink; prostitutes and artists were disliked, and scavengers were avoided as the epitome of the stench. The bourgeoisie, on the other hand, was a social class that avoided the smells and dangers of the underprivileged, reveled in the pleasures of fashionable narcissism, and tasted the subtle flavor of the body's signals.¹¹⁹

As mentioned earlier, for the past three years, we have experienced a suppressed sense of smell due to the impacts of Covid-19. Peter De Cupere created video art in 2020 that captures this social phenomenon. A Belgian olfactory artist, De Cupere is a leading

¹¹⁶ Jason Hellerman, "What Are the Symbols in 'Parasite' and What Do They Mean?," No Film School (No Film School, March 27, 2020), <https://nofilmschool.com/symbols-in-parasite>.

¹¹⁷ Peter Bradshaw, *The Guardian*, (February 7, 2020), <https://www.theguardian.com/film/2020/feb/07/parasite-review-bong-joon-ho-south-korean-satire>.

¹¹⁸ Vishvajit Pandya et al., "Aroma: The Cultural History of Smell.," *The Journal of the Royal Anthropological Institute* 2, no. 2 (1996): 364, <https://doi.org/10.2307/3034114>.

¹¹⁹ Tullett, William. Review of *Past Scents: Historical Perspectives on Smell*, (review no. 1648), by Jonathan Reinartz, *Review in History*, September 2014.

proponent of the use of scent in art. He constructs concepts and environments that involve our memory and existence by leveraging the sense of smell across media. His works are concerned with the future of nature, our environment, and climate change, as well as the political and social consequences. De Cupere's principal concerns are the nature of human perception and self-exploration, resulting in a kind of meta-sensory experience that goes beyond simply seeing or smelling.¹²⁰ He began experimenting with and observing scents as a toddler out of fear of losing his vision, and cites this early terror as his obsession with odors. De Cupere is particularly intrigued by people's urge to use perfume to mask or alter their natural odor in an effort to appear more attractive to others.¹²¹ Through the sense of scent, his installations invite the viewer to participate and interact.

Code Blue 19 (2020), one of the artist's most recent video works, illustrates the fragrance of social occurrences. The title "Code Blue" is a medical code used for individuals suffering from a heart attack or respiratory arrest. Furthermore, the number 19 is a reference to COVID-19, which began in 2019.¹²² The video starts with the artist wearing a shaving foam mask and sunglasses. The artist makes slow and meticulous facial movements to remove the soap mask before sniffing the air. This movement, according to the artist, represents the human desire to restore the sense of scent and escape the daily lives of mask-wearing during the pandemic. Despite the absence of a physical odor in this work, the title and connotation bring attention to the current social

¹²⁰ "Peter De Cupere," Isd2creatos, accessed November 20, 2022, <https://www.lsd2creators.com/garden-of-eden>.

¹²¹ Collabcubed, "Peter De Cupere: Olfactory Art," CollabCubed, May 11, 2012, <https://collabcubed.com/2012/05/11/peter-de-cupere-olfactory-art/>.

¹²² "Code Blue 19," Peter De Cupere, accessed November 7, 2022, http://peterdecupere.net/index.php?option=com_content&view=article&id=211%3Acode-blue-19&catid=5%3Anew-works.

condition known as the "Corona crisis." He argues that his movement in the video reflects this ambition.¹²³

Valeska Soares, a Brazilian-born artist, employs scent in her work to create environments of intimacy and fantasy. She employs scent to create amorous or desirable illusions that elicit powerful emotions in the spectator. Ordinary elements like roses, coffee filters, and linen are thrown throughout the room in her work, creating a place in which these materials might take on new meanings. She shares her thoughts about what things are and how the audience's imagination can interpret them throughout the process of creating her artwork. The participant in Soares's installations appears to experience a divide between actual and representational time; you become aware of the vastness of your own daydream. Soares's work oscillates between materiality and memory, desire and decay, and sensation and intoxication, using a seemingly endless array of techniques, topics, and strategies.¹²⁴

Soares's installations function something like life-size replicas of hypothetical events that might have occurred long before the exhibition even opens. One of her recent installations, *Epilogue* (2017), will be featured in our exhibition. This work inspires a fictional story that is only as real as the audience interprets it to be. On five large antique tables, vessels filled with wines and liquor are spread around the piece. These unknown alcohol bottles imply a chaotic party, placing viewers in the role of the host or guest. For viewers who enjoy parties and drinking, seeing an empty bottle will bring back memories of a wild party they attended and the potent alcohol smell. For others, it will give them a

¹²³ "Code Blue 19," Peter De Cupere, accessed November 7, 2022, http://peterdecupere.net/index.php?option=com_content&view=article&id=211%3Acode-blue-19&catid=5%3Anew-works.

¹²⁴ Vik Muniz, "Valeska Soares," *BOMB Magazine*, January 1, 2001.

headache and wrinkles in their noses. There is no way for visitors to know what joyful event is being celebrated with a toast, and they have no way of knowing their absent drinking buddies, according to curator Jens Hoffmann.¹²⁵ Making up memories to fill in the blanks or staying put despite knowing there is more to be gained by leaving things open-ended presents challenges in the incomplete scenario.

Through both Cupere's shocking video and Soares's installation, people can recall a time before the pandemic when they could freely breathe and talk to people. Furthermore, it transfers a positive message that these hitherto restricted social and cultural activities, particularly human interaction, will now be available for free.

Scent and culture

Smell is interpreted differently depending on a person's cultural background and individual learning experiences. In addition, smell is not only influenced by the surrounding environment, but also gives different meanings to each person who smells it.

¹²⁶ Research shows that infants become aware of fragrances at a young age, but they don't develop a strong preference for any particular aroma until around the age of eight.

Babies, for instance, like the odor of excrement and pay little mind to the smells that we find pleasant or unpleasant (Herz, 2007).¹²⁷ Evidence abounds supporting odo-associative learning, the theory that one's first emotional reaction to a fragrance

¹²⁵ "Material / Immaterial, Valeska Soares," Art21, accessed December 15, 2022, <https://art21.org/watch/specials/valeska-soares-material-immaterial-short/>.

¹²⁶ Bettina M. Pause and Shirley Michaela Seul, "Chapter 5. The Sense of Smell That Always Leads by a Short Distance," in *All is a matter of smell*, trans, Lee Eun-mi, (Book Life, 2021).

¹²⁷ May O. Lwin and Mindawati Wijaya, "Do Scents Evoke the Same Feelings Across Cultures?: Exploring the Role of Emotions," in *Sensory Marketing Research on the Sensuality of Products*, ed. Aradhna Krishna (New York: Routledge, 2010). 112

shapes that person's subsequent perception of that scent. Therefore, a person's unique reaction to various olfactory cues is determined by their unique cultural experiences.

Scents are explicitly defined in many cultures as having distinct attributes, whether favorable or unattractive. This has an impact on the aesthetic sensations associated with fragrance. The Dassantch of Ethiopia, for example, find the stench of cattle (which connotes fertility and social standing) appealing and hence wash their hands with cow urine and coat their bodies with dung (Classem, Howes, & Synnotee, 2010).¹²⁸ Certain fragrances have corresponding meanings for the Chinese in a complex system of interconnected sensory codes. The element fire, for example, is associated with the burnt smell, as are the bitter taste, the color red, and so on. Other tribes, such as the Suyá Indians of Brazil and the Serer Ndut of Senegal, have their own smell classifications that allow them to differentiate between distinct odors and assign significance to each of them. A bland fragrance, for example, is connected with adult males, tiny animals, and birds in Suyá Indian culture, but a strong smell is associated with adult women, children, and carnivorous creatures and birds (Seeger, 2013).¹²⁹ Ducks, camels, and pigs were considered rotten by the Serer Ndut, while donkeys were considered acidic (Dupire, 1987).¹³⁰

The relationship between smell and culture can be found in Colombian artist Oswaldo Maciá's multi-sensory works. Oswaldo Maciá's sculptures are investigations of the languages of sound and smell that result from journeys that translate into sculptures.

¹²⁸ May O. Lwin and Mindawati Wijaya, "Do Scents Evoke the Same Feelings Across Cultures?: Exploring the Role of Emotions," in *Sensory Marketing Research on the Sensuality of Products*, ed. Aradhna Krishna (New York: Routledge, 2010). 112

¹²⁹ Ibid.

¹³⁰ Ibid.

He makes olfactory-acoustic sculptures in response to time, place, and our planet's ever-changing environment.¹³¹ The sculptures occupy an invisible environment that can be perceived intuitively through odors and sounds. His olfactory and sonic compositions aim to create an engulfing spatial experience.¹³²

We will feature *Forest of Balms* (2021), an installation by Macia for the 22nd Guatemala Biennale, in this exhibition. The Guatemala Biennale focuses on Latin America's cultural variety and challenges, prompting discussion on indigenous peoples and their worldviews, immigration, and modern crises. "What is typical in Latin America is not the denial of citizenship to minorities, but the denial of a life of dignity," says Chilean curator Alexia Tala. "Denied the right to life in accordance with their cosmic vision, medicine, and systems of communal structure." Furthermore, she claims that the title of the 22nd Guatemala Biennale exhibition, "Lost. In Between. Together," refers to the numerous migrants who leave Latin America for northern countries as a result of unemployment and poverty and live as a form of refugee in these countries.¹³³

Forest of Balms (2021) is an olfactory-acoustic sculpture made up of fans, Balsam de Peru-infused cloth, megaphones, and a fifteen-minute sound loop. Two fans circulate the perfume of Peru balsam, a product of the Peru balsam tree, *Myroxylon balsamum*. Balsam is one of the earliest scents to cross the Atlantic, and it was extracted on plantations in El Salvador by expert employees. The balsameros carefully scorch and cut

¹³¹ "Oswaldo Maciá Born 1960," Tate, accessed November 3, 2022, <https://www.tate.org.uk/art/artists/oswaldo-macia-7507>.

¹³² "Oswaldo Maciá Colombia," 22 Bienal De Arte Paiz, accessed November 3, 2022, <https://22bienal.fundacionpaiz.org.gt/2020/01/08/oswaldo-macia/?lang=en>.

¹³³ Marcos Grinspum Ferraz, "Bienal De Arte Paiz, Na Guatemala, Coloca Em Foco Diversidade Cultural e Crises Na América Latina," ARTE!Brasileiros, May 28, 2021, <https://artebrasileiros.com.br/en/arte/bienais/bienal-de-arte-paiz-coloca-em-foco-crieses-na-america-latina/>.

away portions of bark, covering the exposed sapwood with rags. These reused textiles, which could have been jeans or a football shirt, collect sap from the tree and are then pressed to extract the valuable balsam.¹³⁴ This scent's therapeutic and aromatic properties have been celebrated since the Maya. It became a critical colonial export for European medicine and perfumes in the sixteenth century, with Spanish colonialists exporting it to Europe from Peru.¹³⁵

The acoustic component of this work includes wind sounds captured in deserts worldwide, and insect pollinator cries recorded in Colombia's Chocó rainforest. The rainforest's insect pollinators remind us of the enormous biodiversity created by cross-pollination and the fragility of interdependent ecosystems. Wind removes objects from their natural settings and places them in other ones. These migrations and displacements are both devastating and productive, shaping and altering our planet.¹³⁶ This olfactory-acoustic installation delves into the complexities of migration and displacement and allows the audience to explore the smell of colonial history.

Ernesto Neto is a contemporary artist from Brazil who has been surprising audiences with his unique practice since the 1980s. Early in his career, the artist made references to José Resende (1945) and Tunga (1952-2016), who motivated him to investigate the formal and symbolic expression of many issues.¹³⁷ Later, as his work

¹³⁴ “Forest of Balms / Bienal de Guatemala,” Oswaldo Maciá, accessed December 3, 2022, <https://www.oswaldomacia.com/forest-of-balms>

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ Fernando Silva Teixeira Filho and Murilo Galvão Cruz, “Reflexões Para a Prática Clínica Ética-Estética-Política a Partir Da Arte De Ernesto Neto,” *Estudos Interdisciplinares Em Psicologia* 8, no. 2 (2017): 126, <https://doi.org/10.5433/2236-6407.2017v8n2p126>.

progressed, he began to develop his own style, which was distinguished by polyamide socks and other flexible materials filled with everyday spices.

Neto's sculptural works feature bright colors and a potent mixture of odors, with simple forms molded by the impact of spice-filled stockings hitting the floor with varying degrees of force. The materials, silk, and spices express a critique of colonialism. These items, which are a reflection of gravity and impact, allow their odor to permeate the exhibition space. They greet visitors in a way that only smell can, creating an unforgettable imprint. Similarly, the shapes of the sculptures are made as much by the spices they contained as by the rings of microscopic particles that had escape, pushing through the stockings' permeable membrane by impact. Works that can be replicated rather than destroyed can penetrate and reveal the observer's body, memory, and space while also communicating with the public.¹³⁸

Lipzoid Spice Garden (2000), which is on display in this exhibition, is a floor installation consisting of dozens of various small spice powder sacks. Sacks made from polyamide stockings are organically filled with one of three spices: turmeric, cumin, or cloves, which lend the work a color scheme of dark brown (clove), khaki (cumin), and deep orange-yellow (turmeric). Neto began creating Lipzoids in 1996 after exploring the principles of weight and gravity in sculpture.¹³⁹ When polyamide stockings loaded with ingredients such as colors or spices are thrown on the floor, they form various shapes.

¹³⁸ Sylvie Fortin, "Ernesto Neto (Exhibition)." *Parachute: Contemporary Art Magazine*, no 94, June 1999.

¹³⁹ Maryan W Ainsworth, Denise Allen, and Stijin Alsteens, "Recent Acquisitions: A Selection: 2014-2016," *The Metropolitan Museum of Art Bulletin*, 2014, 81, https://books.google.com/books?id=P6CPDQAAQBAJ&printsec=frontcover&source=gb_s_ge_summary_r&cad=0#v=onepage&q&f=false.

The many ways fillers spread and permeate the stocking texture highlight the skin's permeability, which represents the human body in Neto's art.

Lipzoids can be displayed singly or in clusters to create interior "gardens" reminiscent of prehistoric natural settings. The filling's color, texture, and aroma excite the surrounding room while immersing the observer in a sensory experience.¹⁴⁰ Neto's works, therefore, create exchange spaces that demand from the spectator more than a contemplative experience, but rather one of interaction, where their senses will be sharpened and the bodies of the spectator and the work of art become mutual protagonists.¹⁴¹

Smell is one of our senses that will be investigated more in the future. The many functions of the sense of smell will be noticed and developed further. I believe that olfactory art, like other types of arts, has a rich, expressive capacity and that this is a new field that we should continue to pay attention to in the future.

¹⁴⁰ Maryan W Ainsworth, Denise Allen, and Stijin Alsteens, "Recent Acquisitions: A Selection: 2014-2016," *The Metropolitan Museum of Art Bulletin*, 2014, 81, https://books.google.com/books?id=P6CPDQAAQBAJ&printsec=frontcover&source=gb_s_ge_summary_r&cad=0#v=onepage&q&f=false.

¹⁴¹ Fernando Silva Teixeira Filho and Murilo Galvão Cruz, "Reflexões Para a Prática Clínica Ética-Estética-Política a Partir Da Arte De Ernesto Neto," *Estudos Interdisciplinares Em Psicologia* 8, no. 2 (2017): 126, <https://doi.org/10.5433/2236-6407.2017v8n2p126>.

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