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# Olfactory Art

**Handlungsstrategien und Techniken für  
ein Shared Habitat WiSe 2021/22**

**Prof. Ursula Damm**

# Marcel Duchamp

## Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove (1938)

Part of his installation for the Exposition Internationale du Surréalisme, Paris 1938.

Poet Benjamin Péret roasted coffee behind a screen at the Exposition Internationale du Surréalisme.

It was attempting a progression from exhibition to total environment.



[https://www.researchgate.net/publication/304358025\\_Surreal\\_aroma's\\_Reconstructing\\_the\\_volatile\\_heritage\\_of\\_Marcel\\_Duchamp](https://www.researchgate.net/publication/304358025_Surreal_aroma's_Reconstructing_the_volatile_heritage_of_Marcel_Duchamp)

# Marcel Duchamp

Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove (1938)



# Edward Kienholz

## The Beanery (1965)

life-size, walk-in artwork,  
representation of Los Angeles  
bar, 'Barney's Beanery'

*"The entire work symbolizes the  
switch from real time to the  
surrealist time inside the bar,  
where people waste time, kill  
time, forget time, and ignore time"*

scented with alcohol, smoke and  
his own urine / familiar smell of  
a pub.



# Edward Keinholz

The Beanery (1965)

[https://www.youtube.com/watch?v=neWik6H30Bk&ab\\_channel=aramcho2045](https://www.youtube.com/watch?v=neWik6H30Bk&ab_channel=aramcho2045)

(watch full video)

# Takako Saito

## Smell Chess Set (1965)

32 pieces in blonde and dark wood with cork stoppers, each piece containing spices, with the original blonde wood box with inlaid chess board lid, number 9/9, handmade by the artist  
Box 318 x 318 x 70 mm.

*“While Saito’s sets resemble the cerebral cube permutations of Minimalism, they challenge the detachment of much abstract art, in which sense of touch is not permitted. Instead, her transformed games become a constant sensual ‘hands-on’ encounter of grasping, shaking, and smelling”*



<https://www.moma.org/collection/works/130571>

<https://www.christies.com/en/lot/lot-6221769>

# Judy Chicago

## Menstruation Bathroom (1971)

Chicago created an otherwise sterile bathroom scene with the trashcan overflowing with bloody menstruation pads and a few bloody tampons, blood stains on the tile floor, blood-drenched pads neatly hanging from a clothesline, a heating pad hanging near the toilet, and the shelves covered with sanitary products for mensuration.



# Judy Chicago

Menstruation Bathroom (1971)

[https://www.youtube.com/watch?v=Z9muNnozFGY&ab\\_channel=NationalMuseumofWomenintheArts](https://www.youtube.com/watch?v=Z9muNnozFGY&ab_channel=NationalMuseumofWomenintheArts)

(watch until 8:25)

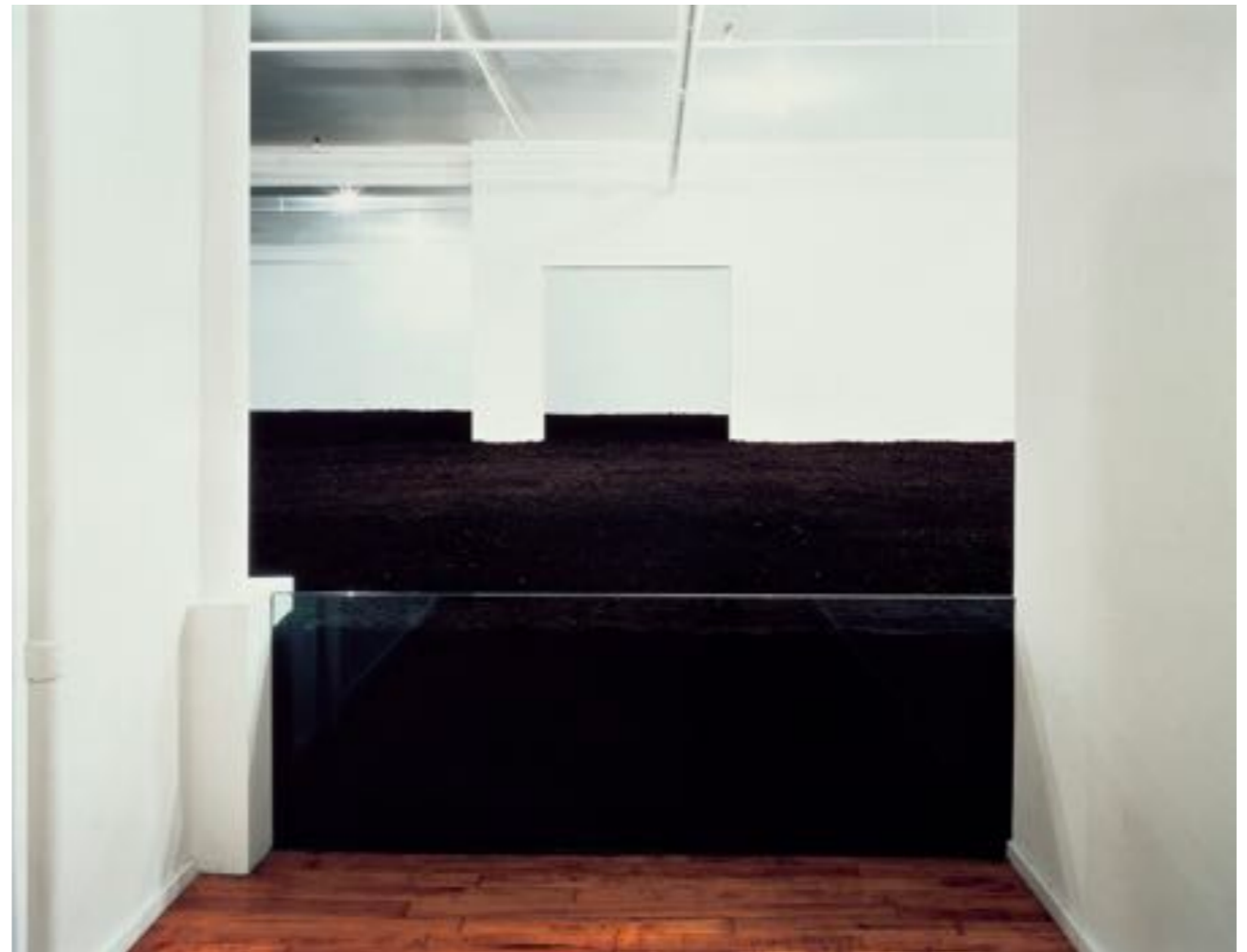
[https://www.youtube.com/watch?v=xx0ZPfLrsfk&ab\\_channel=JudyChicagoPennState](https://www.youtube.com/watch?v=xx0ZPfLrsfk&ab_channel=JudyChicagoPennState)

(watch from 0:00 until 3:30 / and 18:28 until 19:58 )

# Walter De Maria

## Earth Room (1968, 1974, 1977)

*The New York Earth Room* is an interior earth sculpture by Walter De Maria. Created in 1977, the work spans over 3,600 square feet of floor space and consists of 250 cubic yards of earth, measuring 22 inches deep. This work is the third Earth Room sculpture by the artist and it has been on view to the public since 1980. The first Earth Room sculpture was installed in Munich in 1968 and the second in Darmstadt, Germany, in 1974. The first two works no longer exist.



# Joseph Beuys

## Olivestone (1984)

The sculpture is made from an original 18<sup>th</sup> century oilpan, a large sandstone basin traditionally used in Italian cellars to decant olive oil for consumption. Beuys obtained the oilpan from his Italian gallerist Lucrezia De Domizio Durini, who offered it to him from her family's cellar in the Palazzo Durini in Pescara, central Italy. Into this utilitarian frame Beuys inserts a slightly smaller sandstone block, allowing for a narrow gap between the original casing and the filler stone. He then saturates the piece with approximately 200 litres of olive oil. The porous sandstone acts as a sponge, absorbing the oil and incorporating it into the stone itself. Due to this interaction, the work requires additional olive oil to be added from time to time to maintain a constant oil level. Therefore the piece is ongoing, developing with the aid of its owner and constituting a 'work in progress'.



# Joseph Beuys

Olivestone (1984)

[https://www.youtube.com/watch?v=zl12GQ9HT3U&ab\\_channel=archiviobonotto](https://www.youtube.com/watch?v=zl12GQ9HT3U&ab_channel=archiviobonotto)

(watch from 1:35 until 3:00)

# Lygia Clark

## Sensorial Masks(1967)

Lygia Clark's interest in researching human interplay and group-dynamic processes also led to her designing various objects applied as a means of discourse and communication. In this case, her «Máscaras sensoriais» or sensual masks led to a sharpening of perception by hindering perception, which sharpened inner perception. Different sensual impressions combined with the differently colored masks caused a variable hindering of sight and hearing, and scent recognition—assorted herbs were deposited in the mask's elongated nose-piece.



# Lygia Clark

Sensorial Masks(1967)

[https://www.youtube.com/watch?v=0kZ-WI0RsZg&ab\\_channel=lygiaclark](https://www.youtube.com/watch?v=0kZ-WI0RsZg&ab_channel=lygiaclark)

(watch until 2:15)

# Richard Wilson

20:50 (1987)

The gallery is filled to waist height with recycled engine oil, from which the piece takes its name. A walk way leads from a single entrance, leading the viewer into the space until they are surrounded by oil on all sides. The impenetrable, reflective surface of the oil mirrors the architecture of the room exactly, placing the viewer at the mid-point of a symmetrical visual plane.



# Nancy Rubins

## Mattresses and Cakes (1995)

To create the piece, Rubins and FWM salvaged old mattresses from thrift stores and the Salvation Army, and bound each with a metal strap using an industrial strapping machine. Rubins then bundled them together to form an abstract sculpture, with rolled ends of mattresses jutting out into space and bulbous clusters weighting the piece in all directions. This feat of engineering (for all of its weight, the sculpture is suspended off the ground) was then smeared with cake so the patterned surfaces of the mattresses mixes with clumps of sweet junk food. This combination of recycled debris and mass-produced food from our excessive consumer culture is typical of Rubins' artistic vocabulary.



# Damien Hirst

## A Thousand Years(1990)

It consists of two connected glass vitrines wherein flies breed in and circle around a rotting cow's head lying in blood. Above the cow's head hangs an insect-o-cutor, which is more familiarly found in a butcher's shop (well not as large) to electrocute the flies.

Through a small ventilator made in the glass is it possible to smell death.



# **Damien Hirst**

A Thousand Years(1990)

[https://www.youtube.com/watch?v=0rESmxFXAd8&ab\\_channel=funmonkey1](https://www.youtube.com/watch?v=0rESmxFXAd8&ab_channel=funmonkey1)

(watch from 4:47 until 5:40)

# Mathias Kessler

## The Taste of Discovery (2009)

The installation consists of: iceberg-photographies, compressor, diesel and oil canister, on the table is a perfume, which is a replication of all scents (sweat, diesel, motor oil, air humidity and rancid underpants)



# Maya Smrekar

## Ecce Canis (2014)

"*Ecce canis* is formally presented as an installation. It is displaying a high-performance, liquid chromatography separation machine, used in analytical chemistry to separate, identify, and quantify components in a specific mixture. It is run by pumps, which pass a pressurized liquid solvent containing the sample mixture through a column. In our case, there are two columns, filled with stationary gel separation media and platelets rich plasma fractions. These contain some serotonin, and have been isolated out of blood samples from me and from my dog companion, a Scottish Border Collie, called Byron. After collecting serotonin fractions, we transformed these into the odour of *Ecce canis*."



# Maya Smrekar

Ecce Canis (2014)



# Maya Smrekar

Ecce Canis (2014)

[https://www.youtube.com/watch?  
v=urSr7dh4l0A&ab\\_channel=SODOBNAUMETNOST%2FCONTEMPORARYART](https://www.youtube.com/watch?v=urSr7dh4l0A&ab_channel=SODOBNAUMETNOST%2FCONTEMPORARYART)  
(watch until 3:28)

# Peter du Cupere

## Sweat (2010)

Sweat is a performance where the sweat of 5 dancers was caught. They wear specially designed costumes that were made out of plastic and connected by tubes. Before the action, the artist made a separate dish for each dancer. The intention is to catch the sweat from the dancers and to distill it. The sweat will be sprayed on a wall of the dance lab and protected by a glass box. In the glass is a small hole where visitors can smell the sweat. The performance is shown by video in the glass tank.



# Agnes Meyer-Brandis

## One Tree ID – How To Become A Tree For Another Tree (2019)

**One Tree ID** is a biochemical and biopoetic odor communication experiment between visitors and a black pine. For the project, the artist created a perfume from the gas emissions of the individual tree.



# **Agnes Meyer-Brandis**

One Tree ID – How To Become A Tree For Another Tree (2019)

[https://vimeo.com/328989340?embedded=true&source=video\\_title&owner=25460059](https://vimeo.com/328989340?embedded=true&source=video_title&owner=25460059)

(watch until 2:11)

# Michael Pinsky

## Pollution Pods (2017)

“A series of domes will recreate the pollution from London, Beijing, São Paulo, New Delhi and Tautra in Norway. Forming a ring in the centre of Jack Poole Plaza, visitors will pass through the climatically controlled pods to compare the quality of polluted global environments. All five *Pollution Pods* are linked, so that one has to pass through all of them in order to exit the installation. This visceral experience encapsulates the sense that the world – and our own impact on it – is interconnected.”



# Teresa Margolles

## Vaporización (2002)

Foggy mist created from the water used to wash corpses of drug cartel murder victims in the Mexico City morgue. Through breathing in the artwork, one participates in the victims' fates



# Ernesto Neto

## Torus Macro Copula (2013)

In “Torus MacroCopula” Neto has created a suspended and a fluctuating structure over the heads of visitors. It’s an installation meant to walk through it, inhabit it, feel it and to let the viewers come in contact with their body and mind.

A distinctive feature of the sculptures and installations of the Brazilian Neto is the will to stimulate the senses of the public and especially the sense of smell, using different spices (from curry to cloves, from saffron to pepper) that invade the whole environment.

*“Smelling spices is a shared experience and at the same time is a subjective one because feelings and emotions evoked by the scents are different for each individual.”*



# Ernesto Neto

Torus Macro Copula (2013)

[https://www.youtube.com/watch?v=JzVvln0H8\\_k&ab\\_channel=maxwellsdaemon7](https://www.youtube.com/watch?v=JzVvln0H8_k&ab_channel=maxwellsdaemon7)

(watch full video)

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