

# “感官迷失与嗅觉导航” 颂元与布莱恩·哥森莱特 双个展

“Sensory Disorientation and Olfactory Navigation” Duo Exhibition of Song Yuan & Brian Goeltzenleuchter

嗅觉跨媒介艺术的中美拓荒者研究 A Discussion Between Pioneers in China and the United States in Olfactory Transmedia Art

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## 展览前言：

当视觉的秩序被气味打破，我们将身陷怎样的感知迷宫？

展览以中国艺术家颂元与美国艺术家布莱恩·哥森莱特（Brian Goeltzenleuchter）的跨媒介实践呈现一场关于感官等级制的深度对话。两位嗅觉跨媒介艺术拓荒者以截然不同的路径，共同挑战哲学和文化中的“视觉中心主义”。

在这里，榴莲的气味栖居于樱桃的形体，花朵与叶片互换灵魂的低语。水彩地图上，气味成为另一种可循的轨迹。它们来自异国的厨房，移民的餐桌，百年前调香师与作曲家之间的隐秘共鸣。气味不再飘忽不定，它被书写，被演奏，被导航，成为穿越时空，文化与记忆的线索。

感官被重新分配，认知逻辑悄然松动。当鼻子开始“观看”，眼睛开始“嗅闻”，我们得以从被视觉固化的感知秩序中短暂脱身，迷失，也重新寻路。这不是一场急于宣告的艺术宣言，而是一次邀请：请你靠近，嗅闻，迷失，再寻回自己。在感官的混沌深处，或许正藏着我们早已遗忘的方向。

When the order of visuality is disrupted by scent, what kind of perceptual labyrinth are we inhabiting?

This exhibition presents a profound dialogue on sensory hierarchy through the transmedia practices of Chinese artist Song Yuan and American artist Brian Goeltzenleuchter. As pioneers in olfactory transmedia art, they take divergent paths to jointly challenge the “ocularcentrism” deeply rooted in philosophical and cultural tradition.

Here, the scent of durian dwells within the form of cherries, flowers and leaves exchange whispers of their souls. On watercolor maps, scent becomes another traceable path. It drifts from foreign kitchens and immigrant tables to the hidden resonance between 19th-century perfumer and musical composer. Fragrance no longer lingers intangibly. It is inscribed, performed, navigated, becoming a thread through time, culture, and memory.

The senses are redistributed, and the convention of perception quietly loosens its grip. As the nose begins to “see” and the eye begins to “smell,” we momentarily step away from the visually dominated order of perception. Lost, and yet finding our way anew. This exhibition is not an artistic declaration made in haste. It is an invitation: come closer, inhale, lose yourself, and rediscover the path. Deep within the chaos of the senses, perhaps lies a direction we have long forgotten.

## 艺术家简介:



### 颂元 Song Yuan

颂元 Song Yuan (b.1984), 当代艺术家。作为中国嗅觉及跨媒介创作领域的重要艺术家, 颂元的创作理念极大地受到观念艺术的影响。其作品常常包含嗅觉创作、装置、雕塑、绘画以及视听影像等多感官艺术形式。颂元的气味及化学背景使其具有高超的嗅觉材料处理能力, 其位于北京的实验室保证了其作品嗅觉部分的创作自由度及准确度。

作为从观念出发的非学院派艺术创作者, 她对西哲及中国古典哲学(尤其是庄子哲学)有深入的涉猎及研究。也因其是国内最早开始进行“Olfactory Art 嗅觉艺术”创作实践和理论研究的艺术家之一, 被称为“嗅觉艺术在中国的拓荒人”。

颂元先后毕业于北京大学、台湾大学、新加坡国立大学, 现居北京。

Song Yuan, Contemporary Artist. As an important artist in the field of olfactory and transmedia art, Song Yuan's creative philosophy is greatly influenced by conceptual art. Her works often include multi-sensory art forms such as olfactory creation, installation, sculpture, painting and imagery. Songyuan's background in spices and chemistry endows her with superb ability in handling olfactory materials. Her laboratory located in Beijing ensures the creative freedom and accuracy of the olfactory aspect of her works.

As a non academic art creator starting from concepts, she has a deep understanding and research of Western philosophy and classical Chinese philosophy (especially Zhuangzi philosophy). Also, as one of the earliest artists in China to engage in the practice and theoretical research of "Olfactory Art", referred as the "pioneer of olfactory art in China".

Song Yuan graduated from Peking University, National Taiwan University, and National University of Singapore, and currently resides in Beijing.



**布莱恩·哥森莱特 Brian Goeltzenleuchter**

布莱恩·哥森莱特 (Brian Goeltzenleuchter) (b.1976) 是一位跨学科艺术家，致力于嗅觉艺术、社会参与和图像制作的交叉领域。哥森莱特被广泛认为是嗅觉艺术领域的领军人物。他的创作和研究将气体视为艺术媒介，将呼吸视为审美和批判性思考的载体。他的社会参与项目探究了身份、生态以及人类、机构和自然世界之间的界限等主题。他的研究方法架起了艺术和公共卫生之间的桥梁，并影响了环境研究、美学、文化地理学和残疾研究等多个领域。

布莱恩·哥森莱特在加州大学圣地亚哥分校获得艺术硕士学位。他曾是加拿大班夫中心、荷兰贝尔登艺术中心、纽约雕塑空间、洛杉矶艺术与嗅觉研究所的驻场艺术家。他曾担任中央华盛顿大学艺术学副教授和MFA项目主任，目前是韦伯学院 Darlene Shiley 荣誉教员以及圣地亚哥州立大学公共与城市事务研究所研究员。

Brian Goeltzenleuchter is an interdisciplinary artist working at the intersection of olfactory art, social engagement, and image making. Goeltzenleuchter is widely recognized as a leading figure in the field of olfactory art. His art and writing treat air as an artistic medium and breathing as a vehicle for aesthetic and critical contemplation. His socially engaged projects investigate themes of identity, ecology, and the boundaries between humans, institutions, and the natural world. His approach bridges art and public health, and has influenced such diverse fields as environmental studies, aesthetics, cultural geography, and disability studies.

Brian Goeltzenleuchter earned his MFA from the University of California San Diego. He has been artist-in-residence at Banff Centre, Canada; Centrum Beeldende Kunst, The Netherlands; Sculpture Space, New York; and Institute for Art and Olfaction, Los Angeles. He served as Associate Professor of Art and Director of the MFA Program at Central Washington University. He is currently the Darlene Shiley Honors Faculty Fellow at the Weber Honors College, and Research Fellow at the Institute for Public and Urban Affairs, San Diego State University.

展览文本：

颂元 Song Yuan

《感官错配的水果：榴莲与车厘子》



《感官错配的水果：榴莲与车厘子》  
Sensory Mismatched Fruits: Durian and Cherry  
颂元 Song Yuan, 2025

红润的樱桃或许难以唤起榴莲那标志性的气味通感，但艺术家颂元用其化学手法直观地完成了这份“不可能”的拼图。作品通过对水果视觉与嗅觉进行的感官错配，完成了嗅觉基于视觉主体的挑战与否定。

此系列的混合媒介作品继续贯彻着艺术家所建立的跨媒介的嗅觉认知建构，其创作并非简单地将气味附加于视觉艺术之上，而是试图建立一种以鼻子为主要参与感官之一的反直觉操作。通过雕塑与绘画技巧的融合，提供气味所指向的“错配”对象信息，挑战人们认知的逻辑模式，与西方学术界的视觉中心主义（Ocularcentrism）进行一场感官辩论。

此系列作品引发的另一挑战，便是我们对客体的认知途径。当人们以视觉先入为主，看到并分辨出其樱桃的形状，是否将其榴莲的气味置于第二？这是榴莲味的樱桃，又或是樱桃相貌的榴莲？这场势均力敌的感官对决的本质，直接关系到我们认知中的感官等级制度。哲学家康德（Immanuel Kant）建立了一套严格的等级体系，将感官区分为高级的视觉和听觉，与之相对的是低级的嗅，味觉，触觉。嗅觉被认为是纯粹的感官满足，无法上升到具有普遍性的审美层面。只能提供主观的身体反应，而无法构成对对象本身的客观判断。但当此时此刻，艺术品中的视觉与嗅觉元素均占据不相上下的主导地位，我们便需要重新审视，感官等级是否需要被废除或改变。当强而有力的气味认知与视觉针锋相对，规则被艺术实践再次挑战，我们是否将迷失于其中。

当我们将此系列置于中西交流的语境时，中国哲学家贡华南的理论开启了对这些作品的另一种理解。中国思想观念的自觉演进是与西方截然不同的顺序，从“知型”，到“知声”，再到“知味”。我们对水果的认知，是通过吃，咀嚼，吞咽，使其穿透我们的身体，合二为一。而在欣赏此艺术品，味觉不进行活动时，与身体融为一体的便是气味。由此而言，当西方框架中视觉主导时，嗅觉在中国文化中或许更胜一筹。《感官错配的水果》系列。无疑是一场崭新的感官，认知，和文化的交融。而身在其中的我们，请尽情享受这种迷失（Disorientation）。

### Sensory Mismatched Fruits: Durian and Cherry

The rosy allure of a cherry may scarcely evoke the iconic olfactory synesthesia of durian, yet artist Song Yuan, through her chemical methodology, intuitively completes this puzzle of the impossible. By enacting a sensory mismatch between the visual and olfactory dimensions of fruit, the work challenges and negates the primacy of the visual subject.

This series of mixed-media works continues the artist's established project of constructing an olfactory cognition across media. Her creation is not merely the addition of scent to visual art. Rather, it seeks to establish a counter-intuitive operation that engages the nose as one of the primary participating senses. Through the integration of sculptural and painterly techniques, it presents information about the "mismatched" object to which the scent refers, challenging established logical modes of cognition and engaging in a sensory debate with the ocularcentrism of Western academia.

Another challenge posed by this series concerns our very mode of apprehending objects. When one, guided by visual precedence, sees and identifies the shape of a cherry, is the durian's scent consequently relegated to a secondary position? Is this a durian-flavored cherry, or a cherry in the form of a durian? The essence of this evenly matched sensory confrontation directly implicates the sensory hierarchy embedded in our cognition. The philosopher Immanuel Kant

established a strict hierarchy, distinguishing between the higher senses of sight and hearing and the lower senses of smell, taste, and touch. Smell was considered a purely sensuous satisfaction, incapable of rising to the level of universal aesthetic judgment. Kant argued that smell cannot provide reliable knowledge of an object, only a subjective physical reaction, and cannot constitute an objective judgment of the object itself. Yet, here and now, within the artwork, where visual and olfactory elements hold equally dominant positions, we are compelled to re-examine whether this sensory hierarchy must be abolished or transformed. When potent olfactory cognition stands in direct opposition to the visual, when established rules are once more challenged by artistic practice, are we not inevitably plunged into disorientation?

Placing this series within the context of Sino-Western exchange, the theories of Chinese philosopher Gong Huanan open another avenue of understanding. The conscious evolution of Chinese thought and ideas follows a trajectory distinct from the West: from "knowing form" , to "knowing sound" , and then to "knowing taste/ flavor" . Our cognition of fruit is achieved through eating, chewing, swallowing, allowing it to penetrate our bodies and become one with us. In appreciating this artwork, where the sense of taste is not activated, it is scent that merges with the body. From this perspective, while the Western framework is dominated by vision, the sense of smell may hold greater significance within Chinese culture. The Sensory Mismatched Fruits series is, without doubt, a novel fusion of senses, cognition, and culture. And we who stand within it are invited to fully embrace this disorientation.

## 《感官错位的植株 三号》



《感官错位的植株 三号》  
Sensory Displaced Plants No.3  
颂元 Song Yuan, 2026

《感官错位的植株 三号》(2026)与上一副作品相比在设计上有着微妙的不同。其制造的感官错位更为精妙，艺术家将植株的花朵赋予叶片的气味，叶片赋予花朵的气味，进而继续挑战当代艺术中视觉媒介的唯一性与强制性。在视觉材料及技法上，艺术家创新性地将传统掐丝工艺融入复合石蜡材料的造型过程，同时，在嗅觉材料上极大地还原了馥郁而清翠的真实植株的花与叶的气息。这是一件需要近距离嗅闻的作品，其巧思需要观众放下对视觉欣赏的单一依赖才能体验。画作的形式表达方式，创造出一种视觉与嗅觉的感知悖论，图像规律诱使观众从远处用视觉把握整体，但又不得不靠近细嗅来探寻其错位感。“远观”与“近嗅”无法两全的矛盾，迫使观众在作品前来回移动，颠覆了传统的审美习惯，也同时要求人们建立一种别样的多感官感知模式。

Sensory Displaced Plants No.3



Sensory Displaced Plants No. 3 (2026) exhibits a subtle yet significant shift in design compared to its predecessor. The sensory displacement it engineers is more intricate. The artist imbues the plant's flowers with the scent of its leaves, and the leaves with the scent of its blooms, thereby continuing to challenge the exclusivity and coerciveness of the visual medium in contemporary art. In terms of visual materials and techniques, the artist innovatively integrates traditional cloisonné wire inlay into the shaping process of composite paraffin materials. Concurrently, in the olfactory dimension, she meticulously recreates the rich and verdant aromas of the actual plant's foliage and blossoms. This is a work that demands close-range olfaction. Its conceptual subtlety can only be experienced if the viewer relinquishes their sole reliance on visual appreciation. The work's formal presentation as a painting creates a perceptual paradox between vision and smell. The pictorial logic tempts the viewer to grasp the whole from a distance through sight, yet one must approach closely to smell and uncover the sense of displacement. The irreconcilable contradiction between viewing from afar and smelling up close compels the viewer to move back and forth before the work. This subverts traditional aesthetic habits and simultaneously calls for the cultivation of an alternative, multi-sensory mode of perception.

## 《脱序 之二》



《脱序 之二》  
Disorderliness - 02  
颂元 Song Yuan, 2025

在《脱序之二》中，艺术家构建了一个看似遵循视觉规律的画面，色彩，形状和构图在二维平面上铺展出和谐的秩序。然而，某一图形的的气味却从这一秩序中悄然叛逃。这不是简单的感官叠加，而是一场精心策划的感知政变。当观众循着视觉逻辑靠近作品时，预设的审美路径被骤然阻断，嗅觉以一种近乎暴烈的方式介入，打破了视觉的独白。

这种“脱序”恰恰揭示了嗅觉的跨感官影响能力。它不再甘居于辅助或修饰的位置，而是以平等的姿态与视觉对话、对抗。图形的规律被气味打破，意味着感官等级制的松动。当观众意识到自己可以用鼻子“观看”，用眼睛“嗅闻”，视觉霸权便在这一刻真正开始瓦解。而在这裂缝之中，新的感官秩序正悄然生成。

### Disorderliness – 02

In Disorderliness – 02, the artist constructs an image that ostensibly adheres to visual logic, with color, form, and composition unfolding in harmonious order across the two-dimensional plane.

Yet, from within this order, the scent of a particular form quietly defects. This is not a mere layering of senses, but a meticulously orchestrated perceptual coup. As the viewer, following visual logic, approaches the work, the anticipated aesthetic pathway is abruptly interrupted. Olfaction intervenes with an almost violent intensity, shattering the visual monologue.

This very "disorderliness" reveals the transsensorial capacity of smell. It no longer consents to a position of assistance or ornamentation but engages with vision in dialogue and confrontation on equal footing. The rupture of pictorial regularity by scent signifies the destabilization of the sensory hierarchy. When the viewer becomes aware that they can "see" with their nose and "smell" with their eyes, the hegemony of vision begins its true dissolution. And within these fissures, a new sensory order quietly emerges.

## 《地籁》



《地籁》  
The Pipes of Earth  
颂元 Song Yuan, 2025

《地籁》阐释《庄子》提出的“天籁、地籁、人籁”中的地籁观念。南郭子綦对“地籁”的定义为“地籁则众窍是已”，是当风刮过时，大地上的万千孔窍发出的声音。画面中不同深浅的视觉效果对应不同的气味，以表达咸其自取。

地籁代表着一种未经人为造作的天然状态。大地之所以发声，是因为它们自身的形状，遇到了风。这就是咸其自取。自然界的万事万物，其变化和表现都是自身本性的自然流露，没有一个外在的，有意志的神灵在刻意操纵，是“道”的体现。在此概念下，颂元将个人主观意识淡出作品，让多种气味自然叠加，在立体的画布沟壑中释放气味，描绘出一个感官纠缠的嗅觉深渊。而这看似又闻似混沌的深渊，仿佛一种脉动而可循的微型气味景观（Smellscape），但却如同受“道”指引一般，在无限的混沌中蕴含着自然而生的秩序。

而神经心理学研究指出，人类无法可靠地分解超过三种成分混合的气味。因此，这件包含无数种气味叠加的作品，观众只能窥见这个嗅觉大地的一角，便陷入迷失（Disorientation）。但这种迷失并非失败，而是让观众切身感受到一种超越个体理解能力的浩瀚。它与人籁的

功利之声形成对比，因想证明主张，因此充满了纷争。而地籁只是随其本性、遇风而鸣，风过则止，没有任何私心和目的展示出自然和无限。这幅作品并不言说什么，而是希望观赏者体验这难得的嗅觉天地。

## The Pipes of Earth

The Pipes of Earth elucidates the concept of "earth's pipes" from the triad of "heaven's pipes, earth's pipes, and human's pipes" proposed in the Zhuangzi. As Nan Guo Ziqi defines it, "the pipes of earth are the sounds from all its hollows and orifices," the sounds emitted when wind passes over the myriad cavities of the earth. Within the artwork, variations in visual depth correspond to different scents, thereby expressing the notion that "each takes what it itself chooses."

The pipes of earth represent a state of nature untouched by artifice or human contrivance. The earth emits sound not through deliberate action, but because its inherent forms encounter the wind. This is the meaning of "each takes what it itself chooses." All phenomena in the natural world manifest change and expression as spontaneous outflows of their own intrinsic natures, without the intervention of an external, wilful deity. This is the embodiment of the Dao. Operating within this conceptual framework, Song Yuan diminishes her subjective authorial presence, allowing a multitude of scents to layer themselves naturally. Released from the furrows and grooves of a three-dimensional canvas, they depict an olfactory abyss of sensory entanglement. This abyss, simultaneously seen and smelled, appears chaotic yet pulses with a traceable rhythm. A microcosmic smellscape. As if guided by the Dao itself, it contains within its infinite chaos an order born of spontaneity.

Neuroscientific research indicates that humans cannot reliably decompose mixtures of more than three odor components. Consequently, when confronting this work, which comprises countless superimposed scents, the viewer can only glimpse a fragment of this olfactory earth before succumbing to disorientation. Yet this disorientation is not a failure, rather, it allows the viewer to viscerally experience a vastness that transcends individual comprehension. It stands in stark contrast to the utilitarian sounds of "human's pipes," which are filled with contention born of the desire to prove and assert. The pipes of earth, however, merely follow their inherent nature, sounding when the wind encounters them and ceasing when it passes. Devoid of self-interest or purpose, they manifest nature and infinity. This artwork does not seek to articulate a message, but rather hopes to offer the viewer an experience of this rare olfactory cosmos.

《对刻奇者的实用主义介入》（2025）卑贱的边缘系列之五



《对刻奇者的实用主义介入》  
Pragmatic Interventions for Kitschists  
颂元 Song Yuan, 2025

何为卑贱（Abjection）？法国哲学家茱莉亚·克里斯蒂娃理解其作为一种被彻底排斥的东西，它存在于意义崩塌的边缘。粪便，经血，汗液，这些所谓的“污秽”之物，在以现代

科学卫生之外的视角审视，同样是一种“位置不当的东西”，一种秩序的违反。任何从主体和客体应属的边界、缝隙中泄露出来的东西，即是污秽。通过定义什么是它并加以排斥，我们划定了主体和身份的边界，建立了一个完整的自我。这种污秽可以是物质的，也可以是精神的与道德的，像圣经中的原罪或是战争中的杀戮。马桶作为其最常见的容器之一，以一种巧妙的关系始终维持着我们和污秽密不可分的联系，而这也意味着，此器物一直处于净洁的个体与排泄之物之间，是身份与存在的混乱之地，即卑贱。

克里斯蒂娃曾论述，在宗教逐渐褪色的世界里，面对卑贱，我们无法无视其存在，也不应因它而牺牲。艺术便是与其交涉的方法之一。人们通过创作，表演，书写，对这种感官与身体混杂而边界模糊的交界地，致以敬意。当秽转成为爱时，便成就一种满溢的状态，一种活的“美”。污秽，便成为通向快感（Jouissance）和美的必要前提。

人类无时无刻都在散发气味，同理，这种由内而外的排出物在其媒介性与粪便，尿液相同，都是卑贱的一种。艺术家颂元的《对刻奇者的实用主义介入》（2025）通过加入嗅觉这一变量，参与这场跨越千年的讨论。而沉香油的选择，并非意料之外。汉代沉香便被视为人神沟通的媒介，用于祭祀。北宋丁谓在《天香傳》中称其为仙“與人間所共貴者”。日本正仓院所藏的沉香“兰奢待”被奉为国宝。在阿拉伯伊斯兰世界中其价值更是堪比黄金。一直到今日，沉香依然是我们香水中极其名贵且备受喜爱的原料之一。它承载着的不只是馥郁的嗅觉体验，更是跨民族，国家，与时代的长存神性。而沉香油，在与污秽之物相结合时，此二者最为根本的不同便是其由外向内和身体的融合性升华，并非由内而外的升华性剔除。当双眼引领我们直观卑贱，而鼻子回馈我们恩赐般的天香，边界愈发模糊，身份也逐渐迷离，便达成了不同于前述作品的，另一种主体的迷失。

## Pragmatic Interventions for Kitschists

### The Edge of Abjection Series -5

What is abjection? The French philosopher Julia Kristeva understands it as that which is radically expelled, existing at the very edge where meaning collapses. Feces, menstrual blood, sweat, these so-called “impurities,” when viewed outside the framework of modern scientific hygiene, may equally be understood as “matter out of place,” as violations of order. Whatever leaks from the boundaries and fissures that are meant to separate subject from object constitutes the impure. By defining and expelling what it is not, the subject delineates the borders of identity and establishes a coherent self. Such impurity may be material, but it may also be psychic or moral, as in the doctrine of original sin in the Bible or the violence of killing in war.

As one of its most common receptacles, the toilet sustains an intricate relationship that binds us inseparably to impurity. It occupies the liminal zone between the sanitized individual and excremental matter. It is a site where identity and existence become entangled and destabilized. A space of abjection.

Kristeva has argued that in a world where religion gradually recedes, we can neither ignore the existence of abjection nor sacrifice ourselves because of it. Art becomes one means of negotiating with it. Through creation, performance, and writing, human beings pay homage to this threshold where sensation and corporeality intermingle and boundaries blur. When filth is transformed into love, it gives rise to a state of plenitude, a living form of “beauty.” Impurity thus becomes a necessary precondition for *jouissance* and for the aesthetic.

Human beings continuously emit odors, likewise, these outward excretions, in their mediality, are akin to feces and urine, and thus constitute another form of abjection. In *Pragmatic Interventions for Kitschists* (2025), artist Song Yuan introduces the variable of smell into this millennia-spanning discourse. The choice of agarwood oil is hardly accidental. As early as the Han dynasty, agarwood was regarded as a medium of communication between humans and deities and was used in ritual sacrifice. In the Northern Song dynasty, Ding Wei described it in *The Biography of Heavenly Fragrance* as something “esteemed alike by immortals and the human world.” The agarwood piece *Ranjatai*, preserved in Japan’s *Shōsōin* Repository and revered as a national treasure, attests to its cultural stature. In the Arab–Islamic world, its value has long rivaled that of gold. To this day, agarwood remains one of the most precious and cherished ingredients in perfumery.

What it carries is not merely an opulent olfactory experience, but a transhistorical sacredness that endures across ethnicities, nations, and epochs. When agarwood oil is combined with impure matter, the fundamental distinction between the two lies in their opposing trajectories: the former effects an inward fusion and sublimation with the body, whereas the latter is expelled outward in purificatory exclusion. As the eyes lead us to confront abjection directly while the nose returns to us a gift-like celestial fragrance, boundaries grow ever more indeterminate and identity increasingly elusive. In this convergence, a different mode of subjective loss is achieved.



布莱恩·哥森莱特 Brian Goeltzenleuchter



Foodways Paintings (Maysaa, Iraq)

《食物之路：来自伊拉克的玛莎》

Brian Goeltzenleuchter 布莱恩·哥森莱特，2025



Foodways Paintings (Aster, Eritrea)  
《食物之路：来自厄立特里亚的阿斯特》  
Brian Goeltzenleuchter 布莱恩·哥森莱特，2025

加拿大地理学家 J. Douglas Porteous 于 1985 年提出了对多种学科都颇具影响力的概念，气味景观 (Smellscape)。他认为，就像我们存在于一个由声音构成的、具有空间性和时间性的环境一样，同时也存在一个由气味构成的环境。气味景观是由特定地点，时间和文化背景下，各种气味复杂交织而形成的整体。

艺术家 Brian Goeltzenleuchter 的跨学科作品展示了他对多媒介结合的另一种应用，其并非强势与极具攻击力的对比，而是一种温柔，亲密与和谐的糅合方式。他的作品《食物之路》系列绘画 *Foodways Paintings (Series)*，是将舒柔的水彩，芬香的料理，与文化，历史，空间，时间相继撮合的感官民族志。没有强烈的感官对抗，而是一张和谐的气味写意景观地图。此系列的每幅画都是从鸟瞰地图的视角开始展示美国圣地亚哥 Linda Vista 社区。而每幅画所标注的焦点都是艺术家学会烹饪的一道菜，其周围标注的是代表性配料，艺术家

和厨师之间的采访记录片段，以及现场笔记。而这些菜谱来自于四位移民家庭厨师，Goeltzenleuchter 通过此作品来探讨知识是如何通过食物传达的并阐明了移民文化在新环境中保持烹饪传统的经历。

食物与气味在民族之间的文化交中是十分重要的纽带，而在早期美国的移民社区，这种媒介却附着着沉重的社会分化性。少数族裔的烹饪气味常被主流社会标记为负面的“污染性”。学者 Hsuan L. Hsu 指出，在当代城市空间中，亚裔群体常常被与“有毒的大气”联系在一起，比如纽约唐人街的中餐烹饪的气味（如五香粉，熏鱼，大蒜等）。文化偏好与饮食传统上的差异，被主流嗅觉地图标记为“臭”。这种将文化上的他者性与环境毒性混为一谈的现象，通过将少数族裔构建为对白人身体和完整的精神完整的生化威胁，来合理化对移民们的排斥。

嗅觉记忆是一种直接且稳固的感官印象，而这意味着烹饪技术与饮食传统，和饭菜的香气已经超越了食物本身，成为承载“家”之意义的符号。对于散居海外的移民们，气味是他们在异国他乡获得安全感和家园感的精神传承。Goeltzenleuchter 的《食物之路》系列绘画 *Foodways Paintings (Series)* 以艺术形式诉说出这样的文化传递。洋葱的甜辣，香料的辛香，与脂肪和油相融迸发出的烟，融汇于一张可视可闻可感的地图上。水彩画不再微小，私人，它变成了巨大且有着权威性的地图。它把气味作为二重保险记录着文化的融合与传承，是对社会分化温柔但坚毅的感官抗议，是超越了空间，时间和民族的气味景观导航 (Navigation)。

而在中国感官思想中，味觉衍生出的概念“品味”与嗅觉密不可分，是我们文化中组成认知至关重要的一部分。学者贡华南在分析其历史时写道“万物各有其性，各有其时空，也各有其味。”通过味，这充盈着物质全部的性质来了解世界，了解不同文化，亦是一种认知的导航 (Navigation)。Goeltzenleuchter 作品的开放和包容性，使其作为嗅觉跨媒介艺术的中美拓荒者研究交流的纽带再合适不过。

### Foodways Paintings (Series), 2022-2025

The Canadian geographer J. Douglas Porteous introduced in 1985 the concept of the smellscape, a notion that has proven influential across multiple disciplines. He argued that just as we inhabit an environment structured by sound, one possessing both spatial and temporal dimensions. We likewise exist within an environment composed of odors. A smellscape is the composite whole formed by the complex interweaving of various smells within a specific place, time, and cultural context.

The interdisciplinary practice of the artist Brian Goeltzenleuchter offers another application of multi-media integration. Rather than relying on stark or confrontational sensory contrasts, his work adopts a mode of gentle, intimate, and harmonious fusion. His series Foodways Paintings combines the softness of watercolor, the fragrance of cuisine, and the interrelated dimensions of culture, history, space, and time into a form of sensory ethnography. Instead of producing an antagonistic sensory experience, the works function as a harmonious, impressionistic cartography of smell.

Each painting in the series begins from a bird's-eye cartographic perspective of the Linda Vista neighborhood in San Diego. The focal point marked on each map is a dish that the artist learned to cook. Surrounding these focal points are annotations of representative ingredients, excerpts from interviews between the artist and the cooks, and fragments of field notes recorded on site. The recipes themselves originate from four immigrant family chefs. Through this project, Goeltzenleuchter explores how knowledge is transmitted through food and illuminates the ways immigrant cultures maintain culinary traditions within new environments.

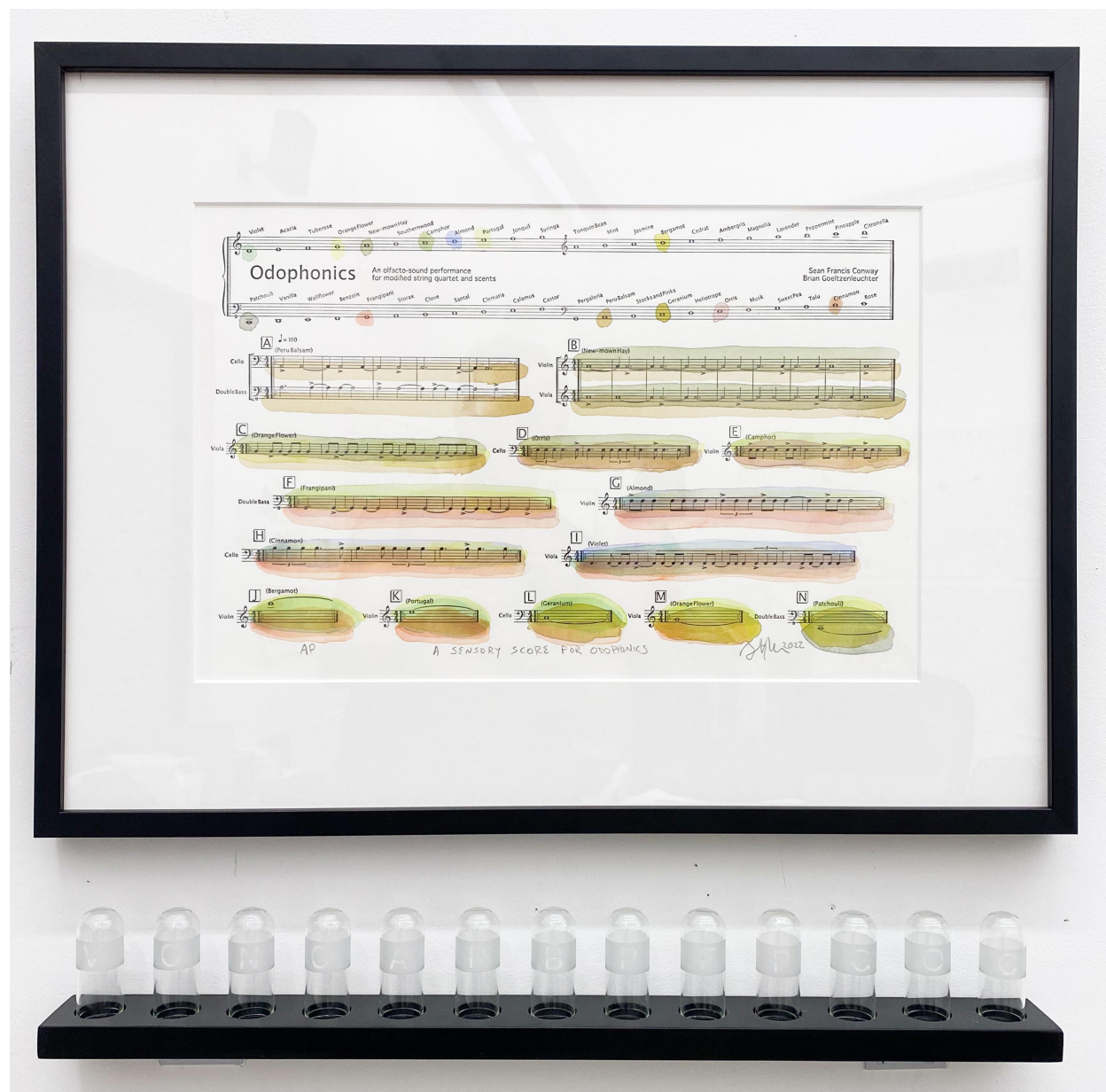
Food and smell serve as crucial bonds in intercultural exchange among different ethnic communities. Yet in early immigrant neighborhoods in the United States, this sensory medium often carried heavy social divisions. The cooking odors associated with minority groups were frequently labeled by mainstream society as negative or "polluting." The scholar Hsuan L. Hsu has pointed out that in contemporary urban spaces, Asian communities are often linked with notions of a "toxic atmosphere," as exemplified by the smell of Chinese cooking in New York City's Chinatown including aromas such as five-spice powder, smoked fish, and garlic. Differences in cultural preference and culinary tradition are thus marked as "stink" within dominant olfactory maps. This conflation of cultural otherness with environmental toxicity constructs minority populations as biochemical threats to the bodily and psychological integrity of white subjects, thereby rationalizing the exclusion of immigrant communities.

Olfactory memory constitutes a direct and enduring sensory impression. As a result, culinary techniques, dietary traditions, and the aroma of prepared dishes transcend the materiality of food itself, becoming symbols that carry the meaning of "home." For diasporic communities, smell functions as a form of spiritual inheritance through which a sense of safety and belonging can be sustained in foreign lands. Goeltzenleuchter narrates precisely such processes of cultural transmission through artistic form. The sweet pungency of onions, the spiciness of seasonings, and the smoke released through the fusion of fat and oil converge upon a map that is simultaneously visible, imaginable, and sensorially evocative.

Watercolor here ceases to be small-scale and private; instead, it becomes monumental and authoritative like a map. By inscribing smell as a secondary safeguard for memory, the work records cultural fusion and transmission. It constitutes a gentle yet resolute sensory protest against social division, functioning as a form of olfactory navigation that transcends space, time, and ethnicity.

Within Chinese sensory thought, the concept of taste derived from gustatory perception—is inseparable from smell and forms a crucial component of cultural cognition. The scholar Gong Huanan, reflecting on its historical development, writes: “All things possess their own nature, their own spatiotemporal conditions, and their own taste.” To understand the world through taste, through this sensory medium that encompasses the full qualities of material existence, is likewise a form of cognitive navigation through which different cultures may be apprehended. The openness and inclusivity of Goeltzenleuchter’s work render it an especially fitting bridge for scholarly exchange between China and the United States in the pioneering field of olfactory intermedia art.

## 气味发音学——《气味发音学的感官曲谱》



A Sensory Score for Odophonics

《气味发音学的感官曲谱》

Brian Goeltzenleuchter 布莱恩·哥森莱特，2022

气味本身是否是一种独立的艺术媒介，这是嗅觉艺术饱受争议的核心议题之一。反对者常常质疑，气味的感知过于模糊、主观且短暂，缺乏像视觉艺术或文学那样的形式结构与语义深度，难以承载复杂的思想或叙事。嗅觉艺术能否像一部小说或一首交响乐那样，拥有可以被分析、被记忆、被反复品味的结构性？答案是肯定的。哲学家拉里·希纳（Larry Shiner）已经系统地论证了嗅觉对象具备音乐般结构的可行性。高品质的香水或嗅觉艺术

作品，其本身便蕴含着一种时间性的结构。前调 (top notes) 的惊艳开场、中调 (heart notes) 的丰满展开、以及基调 (base notes) 的余韵。这种随着时间的推移而依次展开、相互补充、最终融为一体的过程，与音乐中“和弦”的构成与演进具有深刻的类比性。这种结构性的审美价值可以内在于气味本身，通过各种香调如何相互补充、如何随时间展开来评判，而无需依赖气味所指向的外部对象进行联想。这为气味作为一种独立的、能够自我指涉的艺术媒介奠定了理论基础。

艺术家 Goeltzenleuchter 的长期项目《气味发音学》(Odophonics) 则是将这种可行性在艺术实践中发挥到淋漓尽致的典范。该项目的灵感直接追溯至一位 19 世纪的法国化学家和调香师，塞普蒂默斯·皮埃斯 (Septimus Piesse)。皮埃斯引入了一套完整的音乐词汇系统来描述和构建气味：将单一的嗅觉分子称为“音符”，将几种气味的组合称为“和弦”，并进一步探讨它们之间的“和谐” (Harmony) 与“秩序” (Order)。这套术语影响深远，至今仍是现代香水行业描述、设计和理解香氛结构的基础语言。

1858 年，皮埃斯还设计了一种名为“气味发声” (Odophone) 的图表，将各种芳香物质与西方乐音体系中的特定音高相对应。正如作曲家通过编排音符来创作旋律一样，调香师理论上也可以依据这一对应关系，通过选择与安排气味“音符”，来谱写可供嗅觉“演奏”和“聆听”的和谐之作。

Goeltzenleuchter 的作品既是对这一跨越一个多世纪的多感官艺术谱系的致敬，也是其延续。他意识到皮耶斯“气味发声”体系中所蕴含的表演潜能，并将其转置于当代艺术的语境之中。在其分别于 2015 年、2016 年及 2023 年呈现的《气味发音学》(Odophonics) 作品中，气味不再囿于静态的装置或瓶中的液体，而是被置于一种与音乐同步的、动态的、以时间为基底的现场表演之中。该作品以声音与气味释放同步进行的形式呈现，听觉与嗅觉由此进入一种时间性的同步与共振状态。观众所体验的，是一部由声音与气味共同谱写的交响之作。通过这一表演性的实验，作品不仅证明了气味可以具备结构，更表明它能够与另一种高度结构化的艺术形式——音乐——展开精确的对话。

而这次展出的《气味音乐感官记谱》(A Sensory Score for Odophonics) 是一项概念性的档案化尝试，旨在将这些现场多感官表演转译为实体形式。它是一份记录《气味音乐》展演的感官图谱。它并不急于宣告气味是一种全然自主、拥有无限表现潜力的艺术媒介，而是耐心地揭示感官之间在经验层面的相互连通性。当原本混沌的气味领域被赋予乐谱般的秩序时，和谐的组合使观者得以超越康德式将嗅觉仅仅视为与“愉悦”或“不愉悦”之气味相关联的纯粹主观感觉的观念，转而将嗅觉分析为一种更为复杂且具有技术性的、在时间中展开的表演。在感官知觉看似无序的表象之下，一种秩序感逐渐变得可被感知；在表演的

行为之中，媒介本身找到了一种升华的形式。从这个意义上说，这种多感官的探索构成了人类认知中又一种导航（Navigation）方式。

### A Sensory Score for Odophonics (2022)

Whether smell itself can function as an autonomous artistic medium remains one of the central and most contested questions within the field of olfactory art. Critics frequently argue that the perception of odor is excessively vague, subjective, and ephemeral. Unlike visual art or literature, they claim, smell lacks formal structure and semantic depth, and is therefore incapable of carrying complex ideas or narratives. Can olfactory art possess a structure that can be analyzed, remembered, and revisited, much like a novel or a symphony? The answer is affirmative. The philosopher Larry Shiner has systematically argued for the feasibility of olfactory objects possessing structures analogous to those of music. He notes that high-quality perfumes and olfactory artworks already contain an intrinsic temporal architecture: the striking opening of the top notes, the full development of the heart notes, and the lingering resonance of the base notes.

This sequential unfolding over time, where elements complement one another and ultimately merge into a unified whole, bears a profound analogy to the formation and progression of chords in music. The aesthetic value of such structure can therefore reside within the smell itself, evaluated through the ways different accords interact and evolve temporally, without relying on associative references to external objects. This argument provides a theoretical foundation for conceiving smell as an independent, self-referential artistic medium.

The artist Brian Goeltzenleuchter's long-term project *Odophonics* exemplifies how this theoretical possibility can be fully realized in artistic practice. The project traces its inspiration directly to the nineteenth-century French chemist and perfumer Septimus Piesse. Piesse introduced an entire musical vocabulary for describing and constructing smell. Individual olfactory molecules were termed "notes," combinations of several scents were described as "chords," and their relationships were further analyzed in terms of harmony and order. This terminology proved remarkably influential and remains a foundational language within the modern perfume industry for describing, designing, and understanding fragrance structures.

In 1858, Piesse also devised a chart, an *Odophone*, that aligned various aromatic materials with specific pitches in Western musical notation. Just as a composer arranges notes to produce a melody, a perfumer could theoretically compose an olfactory harmony by selecting and arranging scent "notes" according to this correspondence, creating compositions that might be "performed" and "heard" through smell.

Goeltzenleuchter's work constitutes both a tribute to and a continuation of this multisensory artistic lineage spanning more than a century. Recognizing the performative potential embedded in Piesse's system *Odophone*, he translates it into the context of contemporary art. In his work



Odophonics that took place in 2015, 2016, and 2023, smell is no longer confined to static installations or liquids contained within bottles. Instead, it is situated within a dynamic, time-based live performance synchronized with music. The work presented as a simultaneous performance of musical sound and olfactory release. Hearing and smell thus enter a state of temporal synchronization and resonance. The audience experiences a symphonic composition written jointly in sound and scent. Through this performative experiment, the work demonstrates not only that smell can possess structure, but also that it can engage in precise dialogue with another highly structured art form—music.

A Sensory Score for Odophonics is a conceptual archival attempt to transcribe those live multisensory performances into physical forms. It is a sensory map that records the Odophonics show. It does not hastily seek to declare smell a fully autonomous artistic medium endowed with unlimited expressive potential. Rather, it patiently reveals the experiential interconnectedness of the senses. When the otherwise chaotic realm of smell is endowed with the order of a musical score, harmonious combinations allow viewers to move beyond the Kantian conception of olfaction as purely subjective sensation associated merely with “pleasant” or “unpleasant” odors. Instead, smell becomes analyzable as a more complex and technical temporal performance. Within the apparent disorder of sensory perception, a gradual emergence of order becomes perceptible; within the act of performance, the medium itself finds a form of sublimation. In this sense, such multisensory exploration constitutes yet another form of navigation in human cognition.



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尤其关注多感官跨媒介艺术理论与实践。先后获得多伦多大学艺术史与哲学专业学士、安大略艺术设计大学跨学科艺术专业硕士，目前为爱丁堡大学博士在读。近期研究方向为宋画中的气味元素—构建以嗅觉为主导的多感官解读框架。

Changhao Li is a curator, art critic, and researcher in art history. His work focuses particularly on the theory and practice of multisensory and cross-media art. He holds a Bachelor of Arts in Art History and Philosophy from the University of Toronto and a Master of Fine Arts in Interdisciplinary Art, Media, and Design from OCAD University. He is currently a Ph.D. candidate at the University of Edinburgh. His recent research explores olfactory elements in Song Dynasty painting, constructing a smell-led multisensory interpretative framework.