

# 挑战感官预期：嗅觉艺术中的跨模态关联

Challenging Sensory Expectations: Crossmodal Correspondences in Olfactory Art

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对我们许多人而言，在艺术画廊里主动嗅闻并不常见。因此，能遇见《中国与美国嗅觉跨媒介艺术先驱的对话：颂元与布莱恩·哥森莱特的双个展》可谓十分难得。该展览于2026年4月4日至4月29日在北京798价值空间展出，它不仅邀请观众运用嗅觉进行体验，更鼓励他们思考感官如何相互作用并共同塑造我们的整体感知。颂元与哥森莱特邀请我们探索感官之间不可避免之交叠，这些交叠往往被忽视或被视而不见。展览提出了两个相互关联的主题：跨模态关联和文化感官层次，它们共同构成了我们自身的感官预期。

For many of us, it is unusual to actively sniff in an art gallery. Therefore, encountering *A Dialogue Between Pioneers of Olfactory Transmedia Art in China and the United States: A Double Solo Exhibition of Song Yuan & Brian Goeltzenleuchter* is quite exceptional. The show, installed at the Areté Space Beijing from April 4th to April 29th, 2026, asks visitors to not only engage with their sense of smell but to also consider how senses interact and contribute to our overall perception. Yuan and Goeltzenleuchter invite us to explore the inevitable overlappings of our senses making connections that usually go unnoticed or overlooked. The exhibition brings forward two interrelated themes: crossmodal correspondences and cultural sensory hierarchies, which come together to contribute to our own sensory expectations.

在我们这个常常以视觉为中心的世界里，与艺术、遗迹和媒介的邂逅通常是通过我们的视觉来理解和体验的。然而，本次展览中的艺术作品及其与嗅觉、听觉和视觉之间的直接相互作用，展示了我们的感官体验从来都不是孤立的。它们共同作用，构建了一种体验。研究表明，这种感官关联关系会产生特定的预期，而这些预期往往在文化上是共通的。例如，许多西方人认为红色确实比黄色更重（Delroy 等人，第 881 页）。

In our often ocularcentric world, encounters with art, heritage and media are typically interpreted and experienced through our sense of vision. Yet the artworks in this exhibition and their direct interplay between smell, sound and vision demonstrate how our senses are never experienced in isolation. They rather work together to build an experience. Research has shown that such sensory correspondences create certain expectations and that these tend to be culturally shared. For example, many Westerners agree that the color red is indeed heavier than the color yellow (Delroy et al., p. 881).

由于这些感官预期受文化影响且并非普遍共享，因此展览还探讨了第二个主要主题：文化框架在决定我们如何感知和排列感官中所起的作用（Delroy 等，第 881 页）。文化人类学家康斯坦斯·克拉森（Constance Classen）和大卫·豪斯（David Howes）提出的感官人类学理论认为，感官不仅仅

是生理行为，而是塑造我们如何理解世界的文化建构（Classen 1997，第 401 页）。与之密切相关的是所谓的感官层次结构，该理论提出，不同社会对特定感官赋予不同层次的重要性、强调程度或“更高”的地位。在西方文化背景下，视觉和听觉处于顶层，是最受重视的位置，而触觉、味觉和嗅觉则被视为价值较低的感官，处于层次结构的底层（Classen 1993，第 2 页；Classen 1999，第 270 页）。

Since these sensory expectations are shaped by culture and not universally shared, the exhibition also explores a second major theme: the role of cultural frameworks in determining how we perceive and rank our senses (Delroy et al., p. 881). The *Anthropology of the Senses*, theorized by cultural anthropologists Constance Classen and David Howes, argues that the senses are not merely physical acts, but cultural constructs that shape how we make sense of the world (Classen 1997, p. 401). Closely related is the so-called *Hierarchy of the Senses*, which proposes that different societies assign varying levels of importance, emphasis, or “higher” status to particular senses. In Western contexts, sight and sound are at the top, most privileged positions, while touch, taste, and smell are less valued senses positioned at the bottom of the hierarchy (Classen 1993, p. 2; Classen 1999, p. 270).

通过这些感官概念融合在一起，展览展示了两元（Yuan）和哥森莱特（Goeltzenleuchter）如何利用跨模态关联和文化层次来塑造、有时甚至挑战我们的感官预期。两位艺术家并非随意地叠加感官刺激，而是精心策划体验，巧妙地利用我们大脑对感官对齐或不对齐的预期、解读甚至抗拒。两元直接挑战我们自身的感官霸权，而哥森莱特则探索感官如何通过食物和音乐弥合社会和情感上的熟悉感，两者共同创造了一个跨模态的游乐场，鼓励参观者认识、质疑并重新构想自己的感官假设。

In bringing these sensory concepts together, the exhibition demonstrates how both Yuan and Goeltzenleuchter play with crossmodal correspondences and cultural hierarchies to shape, and sometimes challenge, our sensory expectations. These artists do not mindlessly overlap sensory stimuli but stage experiences, playing with how our brains anticipate, interpret and even resist the alignment or misalignment of our senses. Yuan’s direct confrontation with our own sensory hegemony, alongside Goeltzenleuchter’s exploration of how the senses can bridge social and emotional familiarity through food and music, creates a crossmodal playground, encouraging visitors to recognize, question, and reimagine their own sensory assumptions.

作为一名多感官教育者和嗅觉博物馆学家，我的工作重点是探究气味在文化遗产背景下的教育和阐释作用。通过与博物馆、遗产地、研究人员、调香师和教育者的合作，我倡导将感官作为知识的载体，并证明气味能够赋予主题活力，其意义远超越所谓“香水的美学”。本文聚焦于展览中的精选艺术作品，探讨它们如何与感官预期和跨模态关联关系相契合。一方面，艺术家们借鉴了食物的概念，使艺术品植根于熟悉感。另一方面，另一组艺术品则以俏皮的颠覆和实验性的错位为特点。这促使我们反思我们对感官对应关系的既有认知，以及我们是否认同艺术家的选择。这些作品挑战了跨模态关联关系的可预测性，鼓励我们反思预期是如何形成的，以及作为参观者，我们可能希望如何挑战或重塑这些预期。

As a multisensory educator and olfactory museologist, my work focuses on the educational and interpretive impact of scent within cultural heritage contexts. Through collaboration with museums, heritage sites, researchers, perfumers, and educators, I advocate for understanding the senses as vehicles of knowledge and demonstrate that smell can animate subjects far beyond the aesthetics of perfume. Focusing on a selection of artworks from the exhibition, this review considers how they engage with

sensory expectations and crossmodal correspondences. On the one hand, the artists draw on concepts of food, grounding the artworks in familiarity. On the other hand, a second set of artworks engages with playful disruption and experimental misalignment. This prompts us to reflect on our learned assumptions of sensory correspondences and whether we agree with the artist's choices. By challenging the predictability of crossmodal correspondences, these works encourage a reflective engagement with how expectations are formed and how we as visitors may want to challenge or reshape them.

嗅觉欺骗

### **An Olfactory Deception**

颂元的《感官错配的水果》系列（橙子与香蕉、榴莲与樱桃、桃子与梨子）（2026）和布莱恩·哥森莱特的《食物之路绘画》系列（玛萨，伊拉克和阿斯特，厄立特里亚）（2025）通过共同的网格构图视觉结构吸引了我的目光。在哥森莱特的作品中，这些网格起到了气味地图的作用，而在颂元的系列作品中，它们则是对水果的零碎、近乎怀旧的描绘。尽管这两组作品采用了不同的叙事手法，但它们都依赖于通过视觉分割来组织感官信息，彼此呼应。

Song Yuan's *Sensory Mismatched Fruits* series (Orange and Banana, Durian and Cherry, Peach and Pear) (2026) and Brian Goeltzenleuchter's *Foodways Paintings* series (Maysaa, Iraq and Aster, Eritrea) (2025) capture our gaze through a shared visual structure of gridded compositions. In Goeltzenleuchter's works, these grids function as smellscape maps, while in Yuan's series they are fragmented, almost nostalgic depictions of fruit. Despite their different narrative approaches, both bodies of work rely on organizing sensory information through visual segmentation, echoing one another.

颂元的每一幅水果作品都展现了一种色彩鲜艳的水果——香蕉、樱桃或梨——置于深色、有质感的背景之上。水果周围柔和的泡沫状表面营造出一种微妙的振动感，仿佛每个水果都陷入了低频的嗡嗡声中。尽管这三种水果看起来很熟悉，但你的眼睛欺骗了你！仔细观察后，熟悉感让位于嗅觉的不确定性：预期的气味与所看到的并不一致。香蕉散发出橙子的气味，樱桃散发出榴莲的气味，而梨散发出桃子的气味。

Each of Yuan's fruit compositions presents a brightly colored fruit - banana, cherry, or pear - set against a dark, textured background. The softly bubbled surface surrounding the fruit creates a subtle sense of movement, as if each fruit is stuck in a low vibrational hum. As familiar as these three fruits look, your eyes deceive you! With closer inspection, familiarity gives way to olfactory uncertainty: the expected scent does not align with what is seen. The banana emits the smell of orange, the cherry emits the smell of durian, and the pear emits the scent of peach.

在打破预期的配对中，颂元让人们将视觉作为主导感官的依赖产生了不安。这些作品揭示了我们将所见与所闻相匹配的本能，并揭示了这些预期是多么容易动摇。颂元并没有简单地欺骗观众，而是揭示了感官对应关系受文化制约的本质，促使我们重新思考这些关联是如何轻易建立的。熟悉的事物变得陌生，视觉和嗅觉之间的矛盾让我们质疑我们对日常感官体验的假设。

In disrupting anticipated pairings, Yuan unsettles our reliance on vision as the dominant sense. The works expose our primal instinct to align what we see with what we expect to smell, and reveals how easily these expectations can be destabilized. Rather than simply deceiving the viewer, Yuan reveals the

culturally conditioned nature of sensory correspondences, prompting us to reconsider how these associations are so easily established. What appears familiar becomes strange, as the contradiction between sight and smell has us questioning the assumptions we bring to even the most everyday sensory encounters.

同样，哥森莱特邀请我们共襄他宏伟的《食物之路》系列画作中食物的熟悉感。这些作品作为艺术家与圣地亚哥琳达维斯塔社区移民家庭互动的视觉、文本和嗅觉记录，凸显了记录食物作为文化身份表达的重要性。该系列的核心是绘制气味地图，将流经并定义该社区的食材和香气分层。通过直接参与感官异化的概念，哥森莱特将我们置于曾经陌生的气味地图中，敦促我们在可能与我们自己的气味不同的餐桌旁找到一席之地。该作品最终揭示出，我们社区周围的气味更加复杂，且往往与我们预期的不同。

Similarly, Goeltzenleuchter invites us to engage with the familiarity of food in his monumental *Foodways Paintings*. Acting as a visual, textual, and olfactory record of the artist's interactions with immigrant families in San Diego's Linda Vista neighborhood, these works foreground the importance of documenting food as an expression of cultural identity. Central to the series is the mapping of smellscape which layers the ingredients and aromas that move through and define the neighborhood. By directly engaging with the idea of sensory othering, Goeltzenleuchter positions us within what was once an unfamiliar smellscape, urging us to find a seat at a table that may smell different from our own. The work ultimately reveals that the aromas surrounding our neighborhoods are more complex—and often different from what we expect.

趣味性跨模态关联

### **Playful Crossmodal Correspondences**

与那些探讨熟悉事物的作品不同，颂元的《对刻奇者的实用主义介入》（2025）和布莱恩·哥森莱特的《气味发音学》（2015–2023）刻意引导我们去质疑我们的感官假设。对我来说，颂元的作品极具感官冲击力，令人难以直视。这件作品展示了一个巨大的、盖子打开的家用马桶，层层纸张浸没在一种深色、尿液般的液体中。它唤起了一种我们本能会避开的物体：画廊内一种不洁、令人不安且看似不恰当的存在。我心中升起一股担忧。这个物体是否会以其预期的恶臭污染空间？Differing from the works that engage the familiar, Song Yuan's *Pragmatic Interventions for Kitschists* (2025) and Brian Goeltzenleuchter's *Odophonics* (2015–2023) deliberately ask us to question our sensory assumptions. For me, Yuan's work is so sensorily disruptive that it is difficult to look at. Featuring a large, residential toilet with the lid up, the piece shows layers of cloth submerged in a dark, urine-colored liquid. It evokes the kind of object that we would instinctively avoid: an impure, unsettling, and seemingly inappropriate presence within a gallery. A sense of concern arose in me. Will this object contaminate the space with its expected stench?

然而仔细观察，鼻子却与眼睛相矛盾。这些纸张浸的不是污水，而是珍贵的沉香油。颂元在这里的介入令人瞩目。最初被视为卑微之物的东西被重新配置为神圣之物，将马桶变成了类似祭坛的东西。通过这一感官上的不一致，她动摇了我们对视觉的依赖，并促使我们思考，我们是接受还是抵制她强加给我们的这种配对。她的作品揭示了我们感官期望的脆弱性，以及支撑这些期望的文化假设。

Yet upon closer inspection, the nose contradicts the eye. The cloth is soaked not in waste, but in precious agarwood oil. Yuan's intervention here is striking. What initially registers as abject is reconfigured as sacred, transforming the toilet into something akin to an altar. Through this moment of sensory dissonance, she destabilizes our reliance on vision and prompts us to question whether we will accept or resist the pairing she is imposing on us. Her work exposes the fragility of our sensory expectations and the cultural assumptions that underpin them.

如果颂元的作品动摇了我们对感官一致性的信任，那么哥森莱特的《气味发音学》则通过邀请观众用自己的跨模态预期进行实验，进一步拓展这一探索。他让我们不禁思考，你能听到——也能闻到——音乐吗？这件作品借鉴了塞普蒂默斯·皮塞（Septimus Piesse）的音乐词汇来描述气味。皮塞提出，气味可以像音符一样组织：挥发性柑橘和草本材料作为高音，玫瑰等花香作为中音，而较重的麝香和木香作为低音。这些联想感觉很直观，不仅受到文化期望的影响，还受到决定这些材料挥发性的化学特性的影响。

If Yuan's work unsettles our trust in sensory alignment, Goeltzenleuchter's *Odophonics* extends this exploration by inviting visitors to experiment with their own crossmodal expectations. He makes us wonder, can you hear - and smell - music? The work draws on Septimus Piesse's musical vocabulary for scent. Piesse proposed that smells could be organized like musical notes: volatile citrus and herbal materials as high notes, florals such as rose as middle tones, and heavier musks and woods as low notes. These associations feel intuitive, shaped not only by cultural expectation but also by the chemical properties that determine the volatility of these materials.

《气味发音学》（*Odophonics*）的表演维度是与作曲家肖恩·弗朗西斯·康威（Sean Francis Conway）合作开发的，这一维度是作品影响力的核心。在此作品中，气味与声音在时间中共同展开，让观众将皮耶斯（Piesse）的系统视为一种生动的体验，而非抽象的框架。作品的时间性同样至关重要：气味稍纵即逝、不稳定，且取决于在场状态。随着乐曲的演变，观众会被邀请去评估气味与声音的组合是否符合他们的期望，或是误导了他们。通过这种方式，作品成为了一项跨模态感知的实验，鼓励观众积极思考感官对应是如何形成、学习，并最终开放以重新诠释的。The performative dimension of *Odophonics*, which was developed in collaboration with the composer Sean Francis Conway, is central to the work's impact. Here, scent and sound unfold together in time, allowing visitors to experience Piesse's system as a lived encounter rather than an abstract framework. The work's temporal quality is also key: scent is fleeting, unstable, and contingent on presence. As the composition evolves, visitors are invited to evaluate whether the alignment of smell and sound meets their expectations or misleads them. In this way, the work becomes an experiment in crossmodal perception, encouraging active reflection on how sensory correspondences are formed, learned, and, ultimately, open to reinterpretation.

## 结论

### Conclusion

总之，这场中国与美国嗅觉跨媒介艺术先驱之间的对话：颂元与布莱恩·哥森莱特的双个展为跨模态探索搭建了一个舞台。颂元和布莱恩·哥森莱特的作品揭示出，感官预期既不是固定的，也不是普遍的，而是受文化塑造，并可被颠覆和实验。此次展览在画廊语境中别具一格，邀请我们直面

并质疑自身的感官偏见、不和谐之处和感官预期。在这里，嗅觉并非次要的，而是作为解释、连接和重构意义的强大工具。

In conclusion, *A Dialogue Between Pioneers of Olfactory Transmedia Art in China and the United States: A Double Solo Exhibition of Song Yuan & Brian Goeltzenleuchter* serves as a stage for crossmodal exploration. The works of Song Yuan and Brian Goeltzenleuchter reveal that sensory expectations are neither fixed nor universal, but culturally shaped and open to disruption and experimentation. Unusual within a gallery context, the exhibition invites us to confront and question our own sensory biases, dissonances, and expectations. Here, olfaction is not secondary, but functions as a powerful vehicle for interpreting, connecting, and reconfiguring meaning.

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