

学术导言

Academic Introduction

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《感官迷失与嗅觉导航》上演了一场来自不同世代和嗅觉文化的两位艺术家之间的有趣对话。中国艺术家颂元创作绘画和雕塑作品，让观众直面视觉与嗅觉的矛盾。美国艺术家布莱恩·哥森莱特则利用装置和行为艺术，将嗅觉与味觉和声音元素相结合。尽管两位艺术家风格迥异，但他们都创造出多感官难题，挑战视觉的优先地位，并探索不同寻常的感官组合。这些充满活力的作品通过提出一种更加复杂的美学概念，重新配置了感官层次：颂元的作品关注感官之间的“错配”或不一致，呈现出一种“感官不谐”的状态；而哥森莱特的作品则以感官的和谐或互补融合为出发点。在这两种情况下，观众都不得不通过身体前倾、嗅闻、触摸、聆听等全身心投入的方式来参与其中，体验艺术。

Sensory Disorientation and Olfactory Navigation stages an intriguing conversation between two artists from different generations and smell cultures. Chinese artist Song Yuan creates paintings and sculptures that confront visitors with visual/olfactory contradictions. American artist Brian Goeltzenleuchter utilizes installation and performance to hybridize smell with gustatory and sonic elements. Different as they may be, both artists engineer multisensory conundrums that challenge the priority of the visual and investigate unusual sensory combinations. These dynamic works reconfigure the sensory hierarchy by bringing forward a more complexified notion of aesthetics: dysaesthesia for Song, with an interest in "mismatching" or discordance between the senses; and synaesthesia for Goeltzenleuchter, whose approach operates on concordance, or the complementary integration of the senses. In either case, audiences are compelled to participate by leaning in, sniffing, touching, listening, and otherwise experiencing the art through a fully embodied manner.

艺术家对嗅觉的探索可以追溯到达芬奇在文艺复兴时期对香水制作的痴迷，以及 16 世纪日本 kodo（“香道”）的熏香游戏。19 世纪，象征主义艺术家和作家开始探索气味、色彩和声音之间的联系，从而孕育出了“气味艺术”这一当代概念。20 世纪上半叶，未来主义、达达主义和超现实主义等前卫艺术运动将气味作为一种手法，用以冲击资产阶级的感官，并批判现代主义形式主义的狭隘性。战后，参与偶发艺术、激浪派、贫穷艺术和后极简主义的艺术家们经常在他们的行为、装置和拓展的雕塑概念活动中引入气味元素。

Artists engaging with the sense of smell can be traced back to Leonardo da Vinci's fascination with perfume-making in the Renaissance and the incense game of *kodo* ("the way of fragrance") in sixteenth-century Japan. The contemporary notion of an "art of smells" arose in the nineteenth century with Symbolist artists and writers seeking correspondences between odor, colors and sounds. In the first half of the twentieth century, avant-garde movements such as Futurism, Dada and Surrealism employed scent as a technique to shock bourgeois sensibilities and critique the narrowness of modernist formalism. After the war, artists involved with Happenings, Fluxus, Arte Povera, and post-Minimalism frequently featured smells in their activities involving performance, installation and expanded notions of sculpture.

尽管历史悠久，但特定的“嗅觉艺术”概念直到 20 世纪 80 年代末和 90 年代初才出现。在此之前，艺术中的气味往往只是间歇性地出现在艺术家的作品中，或是作为其他实践（如使用有机材料）的间接结果。然而，对于后现代主义时代涌现的一代艺术家而言，各种趋势的交汇促成了艺术中所谓的“嗅觉转向”。后现代主义对现代主义的视觉中心主义提出了尖锐的批判，从而肯定了非视觉感官的意义，并推动了感官研究学术领域的兴起。这些年，艺术界也见证了更多女性、有色人种艺术家以及来自非西方地区和传统背景的艺术家，这促进了感官美学更加多元化的范围。制度批判质疑权力结构，审视传统认识论，这类作品往往利用感官来培养体验式接触和知识的具身化形式。

Even with this long history, the notion of a specific "olfactory art" did not quite appear until the late 1980s and early 1990s. Up until this time, smells in art tended to appear intermittently in an artist's oeuvre, or as an indirect consequence of other practices, such as using organic materials. For the generation of artists emerging in the era of postmodernism, however, a confluence of trends coalesced into what could be called the "olfactory turn" in art. Postmodernism brought forward a trenchant critique of modernism's ocularcentrism, which then validated the meaningfulness of the non-visual senses and led to the rise of the academic field of sensory studies. These years also witnessed the artworld including a greater presence of women, artists of color and those from non-Western locales and traditions, which fostered a more pluralistic range of sensory aesthetics. Institutional critique questioned power structures and interrogated conventional epistemologies, and works in this vein often used the senses to cultivate experiential encounters and embodied forms of knowledge.

这些因素及其他因素共同为大量独特嗅觉艺术作品的涌现创造了条件——在这些作品中，气味是有意识且刻意呈现的，而非作品构成材料的偶然附带——但数量仅是一个指标。艺术家们开始专注于以气味为基础的作品。他们不再仅仅创作几件嗅觉艺术作品，而是创作了整个系列，在多年时间里从不同角度探究气味。这些艺术家还通过学习香水和芳香疗法，以及熟悉人类学、社会学和心理学等学科中关于气味的蓬勃发展的文献，来研究气味。可以说，这一时期的艺术家也开始扮演实践型研究者的角色，他们探究气味现象，并对气味的接收、理解和利用方式进行具有艺术倾向的实验。这一代艺术家及其后继者的成功，从当今嗅觉艺术的广泛流行中可见一斑。每年世界各地都有众多以气味为主题的展览，研究机构举办嗅觉艺术工作坊和培训，画廊出售嗅觉艺术作品，博物馆展示和收藏嗅觉艺术作品——这一切都证明，这一艺术类型如今已成为一个真正的全球性实践领域。

These and other factors helped to prepare the conditions for a burgeoning number of distinctly olfactory artworks—ones in which smell was consciously and deliberately present, rather than being incidental to the material constituting the work—but number is only one indicator. Artists started to *specialize* in scent-based works. Rather than completing just a few olfactory artworks, they created entire series that investigated scent from different angles over the course of many years. These artists also *studied*

scent by training in perfumery and aromatherapy, as well as becoming conversant with the burgeoning literature on smell in disciplines such as anthropology, sociology and psychology. It could be argued that artists at this time started to function also as *practice-based researchers* who inquired into the phenomenon of scent and performed artistically-inclined experiments into the way smells are received, understood and utilized. The success of this generation of artists and the following ones is evident in the widespread popularity of olfactory art today. Numerous exhibitions focus on smell around the world every year, institutes hold workshops and training in olfactory art, commercial galleries sell olfactory art, and museums show and collect olfactory art -- proving that the genre is now a truly global field of practice.

“感官迷失与嗅觉导航”等嗅觉艺术展览的一个成果是，人们认识到所有艺术从根本上都是跨感官的，由此推而广之，身份、知识和文化亦是如此。即使在艺术强调视觉的情况下，如传统绘画媒介，其他感官也会因人的身体感受以及展示场所的氛围、建筑 and 情调而发挥作用。嗅觉艺术当然以嗅觉为特权，但这种体验涉及感官光谱和环境的整体张力。嗅觉艺术品和展览营造了一种与气味的强烈邂逅，迫使人们重新评估非视觉感官，并重新校准其有用性和重要性。嗅觉艺术品颠覆了传统美学，促使观众更广泛地质疑扩展的感官体验如何影响新的体验和认知方式，如何促进对多元文化和主观性的接受，以及如何重新构想文化和政治实践。颂元和哥森莱特的作品乍一看可能显得俏皮、有趣或令人尴尬，但实际上这些作品对嗅觉的强调意味着一种深刻的转变：即实验和践行与以往截然不同的感知方式——这会引发人们新的思维、存在与关联。

One of the outcomes of an olfactory art exhibition such as *Sensory Disorientation and Olfactory Navigation* is the understanding that all art is fundamentally intersensory, and, by extension, so too are identity, knowledge and culture. Even when art foregrounds the visual, as in the traditional medium of painting, the other senses play a role by virtue of one's physical bearing as well as the display site's atmosphere, architecture and ambiance. Olfactory art privileges the sense of smell, certainly, but the experience involves a tension with the totality of the sensory spectrum and environment. Olfactory artworks and exhibitions set up a heightened encounter with smell that forces a re-evaluation of the non-visual senses and recalibrates their usefulness and significance.

By unsettling conventional aesthetics, olfactory artworks prompt viewers to more broadly question how an expanded sensorium might influence new ways experiencing and knowing, an increased acceptance for diverse cultures and subjectivities, and a reimagining of practices in both culture and politics. The works by Song and Goeltzenleuchter may at first seem playful, intriguing or awkward, but the emphasis on the olfactory implicates a profound shift by testing and implementing alternative ways of perceiving, which can lead to new methods of thinking, being and relating.



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