

## JO BURZYNSKA

“*La Chevelure* charts a sensuous journey through the waves of ‘synesthetic symbolism’ in the Charles Baudelaire poem of the same name. Baudelaire created a dense tangle of multisensory imagery, rich in scents and sounds, around the central symbol of a lover’s head of hair. In this interpretation, the language of the poem’s mental imagery, symbolism and conceptual elements is transposed to actual sounds and scents. Sensory correspondences are used to create subconscious connections that provoke conscious perceptual experiences and elicit states of mind.”

## DAVID CAPRA

“Teena is quite the publicity hound, in 2016 she launched her own fragrance, *Teena’s Bathime: Eau de Wet Dogge*. This fragrance celebrates Teena’s infamous ritual cleanse. Moist fur, soap suds and soil unite at the base to give this fragrance a uniquely musky charm. Sour top notes of slobber and dog breath add alluring nuance.”

## TODD FULLER

“Troughman; seemingly a gay superhero from the Sydney dance party scene of the 1980’s, was a character who would lay in the male urinals enjoying long golden showers during various LGBTIQ events. More than a gay myth or legend, the hunt for Troughman has been the subject of many documentaries and articles as an enduring figure of the sexual interest in ‘water sports’. But beyond this, the urinal and mens bathroom has been an unlikely but important place for gay interaction. In times before hook-up apps, or even, before the decriminalisation of same-sex relations, cruising was not simply an act of shame or self hatred, it was a vehicle for exploration and connection.”

## LIZ HENDERSON

“For several years my studio practice has revolved around an investigation into the fascinating relationship between language and scent. Olfaction lacks its own language, it relies on the appellations of other senses; Immanuel Kant noted that the sense of smell is so dark that very little probably in fact nothing at all can be revealed by the light of language. In *Untitled I* have selected scents with ambiguous provenance to demonstrate this paucity of an olfactory nomenclature. The subjectivity of olfaction opens up interpretation to multiple meanings, many of which will differ from my intent. However, this is the beauty of olfaction; it is a capricious and ephemeral sense.”

## MELINDA LE GUAY

“*Collected Gathering* is redolent of the scent of my annual Christmas cake. This particular aroma is reminiscent of the foods baked in the wood-fired oven in a Blue Mountains cottage where, throughout my childhood, we spent holidays and celebrated special occasions.”

## JAYNE McSWINEY

“My project, *True Blue*, is created in response to John Williamson’s iconic advertising jingle and song of the same name. *True Blue* is created by matching a scent to a musical note. Each musical note is aligned with the following scents;

Am = citrus lime	Smelling notes;
G = sugarcane	<b>Top Notes:</b> citrus lime.
D7 = rum	<b>Heart Notes:</b> wool, coffee.
D = coffee	<b>Base notes:</b> rum, sugarcane.
C = wool	

All of these items were shipped into Australia on the first fleet in 1788. Together, they form *True Blue*, the scent (2017).”

“*Sweet Dreams* is a new project using photography, scent and dreaming events. The project explores the question “can scent affect dreams?” The work draws inspiration from botanicals, pharmaceuticals and plant symbology. *Sweet Dreams* is dream-led meaning the dreams for each scent will perhaps instruct the next step or action (if any). The work exhibited as part of *reminiSCENT* is *Truth Serum*.

Dream Event - *Truth Serum*:

In the *Truth Serum* dream event, I placed the deadly and hallucinogenic Brugmansia flower on my pillow whilst sleeping. The scent is sweet, penetrating and intoxicating - a bit like bleach mixed with jasmine. Brugmansia is famous for being harvested as a truth serum by the CIA and KGB during the Cold War. It put Juliet to sleep in Shakespeare’s *Romeo and Juliet* and it is ingested by indigenous South Americans in shamanic rituals to contact the dead.”

## ARCHIE MOORE

*courtesy of The Commercial, Sydney*

“The title is *Dis infected* - the prefix “dis” meaning reversal, removal or negation in the sense the blanket is free of infection but also a mispronunciation of “This infected” or Ebonics or Black American English. It also points to Hip Hop language and the influence of American culture.

But the work really talks about the germ warfare of using blankets deliberately covered with smallpox to give to Aboriginal peoples. A seemingly goodwill gesture that is just the opposite. Just like how racist jokes work - it is disingenuous. Also a distrust in accepting altruistic gestures from your oppressor.”

## MYLYN NGUYEN

“My dad, my mum, my grandma and pretty much all of the elders reeked of all sorts of medicinal elixirs from green liquid stuff in a tiny bottle, to red liquid stuff in a bigger bottle; golden Chinese words adorning the bottles to cure everything. My worry as a primary school student was that it stuck to me and that the kids at school would find out how ethnically different I was at home from just one little whiff. I think I was about nearly 30 when the sweet smell of Tiger Balm reminded me of home and how my dad, my mum and my grandma would huddle around me to try to fix me with the magical little bottle.”

## BILL NOONAN

“Please enjoy this invigorating evergreen scent that will transport you to the great outdoors. Royal Pine has a zesty balsam fir fragrance, woody and fresh, with notes of green apple.”

## SUSANNA STRATI

“The sense of smell is well known for its power to reawaken strong memories and emotions. In this work I use rose, olive oil, wax and scrapings of sacred resins including myrrh, frankincense and fragrant ointments as channels for recalling memories of religious events and places I witnessed during time spent in the eternal city of Rome—a city documented for being home to more than 900 churches. The work is composed of 2 parts—a wax polished reliquary-orb blackened steel housing, that opens to reveal a scarlet and golden centre as well as a gilded locket ring that is similarly able to be unlocked. Lining the blackened steel form is sintered nylon made redolent by saturating the porous material with perfumed oils, and I use scented creams to fill the secret teardrop cavity inside the ring structure. The scented materials and symbolic nature of the reliquary forms transport me back to Italy—they provide me with a window and sensory encounter, to the rituals of love, loss, and private prayer witnessed, and to the strong emotions often provoking tears that accompany them.”

## JANET TAVENER

“The scent works look at the perceptual confusion between the sense of smell and taste. Playing with what is known as ‘phantom aromas’ (the process by which the brain fills in the perception of a certain taste even when the ingredient may not exist) to highlight the processes that the food industry uses in consumer deception.

The photographic series extends my recent exhibition titled *The Last Seed*, through a visual representation of the fragrance of flowers. The swirling pigments captured in the photographs give physical form to ephemeral scents produced by the blooms. The colours used in each artwork recall those naturally occurring in each blossom; rich purples in *Iris*, powdery blues in *Grape Hyacinth*, and electric fuchsia in *Ranunculus*.”

## CLAIRE ANNA WATSON

“*Sous Bois Generator* expresses the inexplicable nature of scent. Aromas are constantly evolving and in a state of flux; they churn, thrive, brew. A bouquet from the forest floor, the sea and mould of the telluric realm are evoked and intensified through the incorporation of lush greenery, an inflatable lobster and seaweed-like noodles.

The product of this discombobulating conglomeration fills science beakers, emitting a subtle sous bois with traces of moss, algae and mould. The pungent perfume manifests in three base notes, captured together in a limited edition scent created by the artist in collaboration with independent Melbourne-based perfume house, Fleurage.

This absurdist work is an evocation of the physical and the non-physical coalescing, vaporising and then manifesting anew; it seeks a new level of synaesthesia through non-navigational means.”

## MARTYNKA WAWRZYNIAK

“*Eau de M* (2014) involved my intervention in the editorial pages of *Harper’s Bazaar* with a fragrance advertisement and perfume strip of my sweat essence, isolated and extracted for my previous project, *Smell Me*. In a guerrilla gesture, I used the magazine as an accessible exhibition site for the general public to view the work, which served as both art object and commodity. Invading the commercial space, *Eau de M* caused an unwitting mass market to consume art/my scent, commenting on the consumerist cultural aversion to the smell of the human body. Ironically, department stores such as Barney’s New York received queries from customers interested in purchasing the non-existent perfume, proving that when presented in the form of a commercial fragrance, the scent of human sweat can actually be a desirable commodity.”

## MELINDA YOUNG

“The work in this exhibition explores scent in the context of contemporary jewellery practice, as a wearable. Each work has an easily recognisable form – a beaded necklace, but with its materiality comes the additional potential for invisible adornment via modes of bodily contact or ingestion.

For this exhibition, *reminiSCENT*, I have made a series of necklaces made from amber, Pears soap, frankincense and nutmeg. This work plays with the visual/olfactory perception of materials and memory, exploring the manner in which scent can be worn and borne by the body and for the first time in my practice, the oral potential of scent is investigated. Unlike soap or frankincense, nutmeg requires an active, rather than a passive interaction to reveal its fragrant potential. Working with nutmeg has been a visceral experience, its odour is charged with personal memory; this is a taste that sticks with an unpleasant tang in the back of my throat. That nutmeg consumed in large quantities is a poison is no surprise, yet in small quantities it is a valuable, fragrant addition to so many foods across cultures, perhaps engendering warm recollections of shared meals and festive occasions.”

Melinda Young

Martynka Wawrzyniak

Claire Anna Watson

Janet Tavener

Susanna Strati

Bill Noonan

Myllyn Nguyen

Archie Moore

Jayne McSwiney

Melinda Le Guay

Liz Henderson

Todd Fuller

David Capra

Jo Burzynska

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# reminiimere

Curated by Megan Fizzell



- 1 **David Capra**, *Eau de Wet Dogge* 2015-16, glass perfume, label, 12 x 12cm, 
- 2 **Liz Henderson**, *Untitled* 2013 mixed media, dimensions variable, POA
- 3 **Jayne McSwiney**, *True Blue (after John Willigmsen)* 2017, scent, 16 x 8 x 3cm 
- 4 **Martynka Wawrzyniak**, *Eau de M* 2014, May 2014 *Harper's Bazaar*, perfume strip, NFS
- 5 **Todd Fuller**, *Ode to Troughman*, 2018, faux fur, timber, steel, urinal soap, tablet playing hand-drawn animation 'Ode to Troughman', 0:41 mins 
- 6 **Jo Burzynska**, *la Chevelure* 2016, sound loop - 10:46mins, scent, 
- 7 **Melinda Le Guay**, *Collected Gathering* 2018, found object, cassia bark, star anise, cloves, cardamom, 12 x 23 x 20cm variable, 
- 8 **Archie Moore** (The Commercial) *Dis Infected* 2018, military blanket, Detroit, 155 x 180cm, NFS
- 9 **Myllyn Nguyen**, *Monkey Ba* 2018 Merino & acrylic fibre, resin, Tiger Balm 17 x 32 x 18cm, 
- 10 **Bill Noonan**, *can't see the forest for the trees* 2018, ceramic, wood veneer on canvas, shoes, LED candle, dimensions variable, 
- 11 **Susanna Strati**, *Reliquary - Orb of Love and loss* 2017, oxidised bronze infused stainless steel, red sintered nylon, gold plated sterling silver, magnets, olive oil, rose oil, frankincense infused balm beeswax, 9.05 x 7.6 x 6.6cm, 
- 12 **Janet Tavener**, *Coffee* 2018, sugar paste, scent, 4.5 x 9 x 10cm POA
- 13 **Janet Tavener**, *Chocolate Fudge* 2018 sugar paste, scent, 5 x 13 x 7cm POA
- 14 **Janet Tavener**, *Bacon & BBQ Sauce* 2018, sugar paste, scent, 7.5 x 9.5 x 7cm POA
- 15 **Janet Tavener**, *Cinnamon Donut* 2018 sugar paste, scent, 4 x 19 x 5cm, POA
- 16 **Janet Tavener**, *Lemon* 2018, sugar paste, scent, 3.5 x 16.5 x 19.5cm, POA
- 17 **Claire Anna Watson**, *Sous Bois Generator* 2018, Fiddle-leaf Fig, noodles, limited edition scent designed in collaboration with Fleurance, retort stand, science flasks, various found objects, 
- 18 **Melinda Young**, *lather (me up)* Neckpiece 2018, Pears soap, amber, silk thread, 
- 19 **Melinda Young**, *After you had bathed, I drank in the smell of your skin – it clung to my clothes, a clean embrace* Neckpiece, 2018, Pears soap, silk thread, 
- 20 **Melinda Young**, *That tang: the taste, the scent of you that catches at my throat* Neckpiece 2018, nutmeg, silk thread 
- 21 **Melinda Young**, *The creess of your scent lingered long, even after you had left...* Neckpiece, 2018, frankincense, silk thread, 
- 22 **Melinda Young**, *Waff (with me)* Neckpiece 2018, frankincense, amber, silk thread, 
- 23 **Jayne McSwiney**, *Sweet Dreams (Truth Serum)* 2018, photography, scent, and dreaming events, 110 x 70cm, 
- 24 **Janet Tavener**, *Baby Gladiali* 2018 Chromaluxe on aluminium, edition of 10 20 x 20cm, 
- 25 **Janet Tavener**, *Iris* 2018 Chromaluxe on aluminium, edition of 10 20 x 20cm, 
- 26 **Janet Tavener**, *Sweet Pea* 2018 Chromaluxe on aluminium, edition of 10 20 x 20cm, 
- 27 **Janet Tavener**, *Anemone* 2018 Chromaluxe on aluminium, edition of 10 20 x 20cm, 
- 28 **Janet Tavener**, *Ranunculus* 2018 Chromaluxe on aluminium, edition of 10 20 x 20cm, 
- 29 **Janet Tavener**, *Grape Hyacinth* 2018 Chromaluxe on aluminium, edition of 10 20 x 20cm, 

