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EPHEMERAL PERFORMANCE OR HOW DOES SOUND SMELL

The audio paper focuses on Ephemera – a project involving collaboration between musicians Tim Hecker, Ben Frost and Steve Goodman (aka Kode 9) and perfume composer Geza Shoen. Ephemera is described by curators, Malgorzata Plysa and Mat Schulz, as "Bringing together scent and sound, Ephemera presents olfactory compositions based on musical resonances and reverberations". The main material for Berlin based perfume creator was sound and description of sound/music styles provided by musicians. The three scents: Noise, Drone and Bass functioning as perfumes are accompanied by musicians c personal story of experiencing sound through different senses and memories. The Ephemera project is presented as an installation, where in separate rooms each scent is presents with sound, light and smell in order to create olfactory installation leading to a synesthetic experience. Presented during UNSOUND festival in 2014, the installation where visited mainly by festival goes and electronic music audience, that wanted to review their own experiences of know sound with artistic interpretation. Ephemera is also a product created to purchase, functioning in perfume market. The marketing campaign highlights connection between sound and smell and the synaesthetic experience. The project combines different forms of narration revolving around sound, and the way we talk about it as a memory, smell or picture. The inability to describe sound as something separate shows that we perceive it in-between the senses. The project presents ephemerality and shows that without visible and tactile physical form sound is an affect triggering memories. Ephemera could be regarded as a bio-art work, which thematizes the form of presentation and mechanism of marketing immaterial objects.

The form presentation of will be a performance lecture using 2 channel audio-paper and will involve performing task by audience in order to question the relation between senses and memories. The olfactory expierience conceived as a perceptual process can be described with recourse to Brian Massumi's notion of affective attunement, which describes the active participation of the receiver. Audience activates their memories of sound and creates the connection between sound, smell and image.

The Ephemera installation presented at UNSOUND festival utilized the technique of sensory deprivation in order to bombard the audience with different stimuli. This overhelming experience lead to question the division between the senses and creating the feeling of smell amplification using noise. The experience therefore is multidimensional showing, that we can understand it as employing *amodal* perception occurring in between the strictly divided distinction of senses. This kind of experience can be understood as programmed process of perceiving smell as a theatre of senses, where the word referring to abstraction of sound is divided into specific music composition, perfume scent, video-art and the audience connects, them into an experience of Noise, Drone, Bass. Way of connecting different stimuli utilizes the form of personal stories of musicians and refers to process of remembering.

Analysing Ephemera lead me to question the form of presenting the smell. The sense of smell is regarded as most primal and acultural of senses. Still, the theories of smell perception changed throughout history and for example Robert H. Wright vibration theory stated, that we

perceive a spectrum of smell and the receptors are like antennas attuned to certain smells. The form of presenting the sense of smell therefore relay on narration referring to different senses in a same manner as Ephemera installation in order to compensate the ephemerality of smell. Presenting smell using different mediums and through multisensual perspective, will be the core problem of my paper. It will try to question the process of perceiving smell by dividing the experience it into small tasks during performance lecture in order to show how perception can be programmed.