

JO BURZYNSKA 2018



Osmic Resonance

CULTURE AT WORK®
ART+SCIENCE RESIDENCY 2018

Image: © Justyna Burzyska

CULTUREatWORK

THE  STAR

ARTIST STATEMENT

Osmic Resonance is an audio-olfactory installation that harnesses sympathetic vibrations between sounds and aromas. In a multi-sensory chamber, the aesthetic, scientific and therapeutic potential of sensory interactions are explored and experienced through intensifying and shifting, entwined sound- and aroma-scapes. Tapping into a shared trait of perception similar to synaesthesia, stimulation in one sense domain can alter perception in another.

Recent developments in neuroscience, cognitive science and psychology have confirmed what artists have long intuited: that the senses are interconnected. Initially working with a single sense as a sonic artist, I was inspired to encompass taste and smell, which have been integral to my parallel career as a professional wine critic.

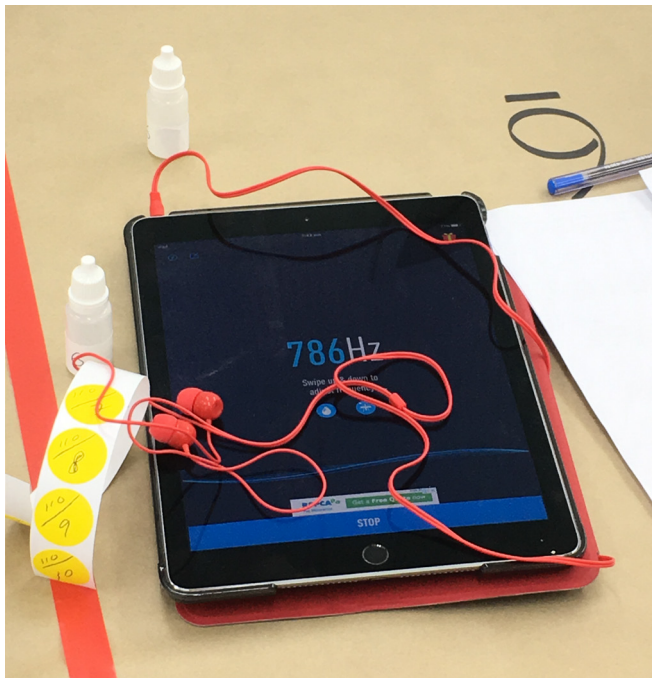
In this residency, I have sought to identify correspondences between sounds and aromas, examining what might be shared and what is personal, and how memories, emotions,



preferences and culture may affect these correlations. Members of the public have shared their responses to sounds, aromas and audio-olfactory pairings – informing this experiment and the final installation created for the residency.

Reverberating through the residency have been the scientific perspectives of Associate Professor Anina Rich, a cognitive neuroscientist specialising in sensory processing and synaesthesia, and Dr Mem Mahmut, a psychologist working in the area of olfaction. Their mentorship has provided valuable insights into sensory perception and assisted with the design of experimental workshops.

— Jo Burzynska, 2018



CURATOR STATEMENT

With a professional life devoted to sensory pursuits – as a wine critic and sound artist – it seems a perfectly natural extension for Jo Burzynska to investigate atypical sensory relationships for her residency with Culture at Work.

Most humans enter the world with an extraordinary set of sensory apparatuses that have evolved to enable their optimal survival – and enjoyment. I have recently delved into the realm of the ear, to discover a delicate microcosm that is ‘on’ full time, and enables us to not only hear the acoustics in our immediate environment, but also to calibrate our sense of balance through an interplay between fluid in the three semi-circular canals of the inner ear with our eye muscles – to orientate our sense of balance.

It is then conceivable that a relationship between sound and smell also exists, that guides a primal instinct to enjoy or avoid an entity with a particular quality. Does industrial noise evoke an emotional response? Does the scent of lavender? Would it be any different if you were exposed to them simultaneously? How would you express this as an artist? In *Osmic Resonance* Jo Burzynska takes us on a special immersion into the realm of the senses – where these threads are considered and inform a creative proposition.

This arts-led science inquiry is a sophisticated offering that could influence other research in either sector. Above all, this project is an opportunity for us to rediscover and celebrate our sensory selves, led by an artist who has a special relationship with the territory. May it stimulate a fresh curiosity and regard for the riches we embody.



NEUROSCIENTIST STATEMENT

Our perception of the world is based on combining information from our senses with our pre-existing knowledge, thoughts and goals. This is a very complex process but something that occurs constantly without apparent effort and without our control. In synaesthesia, an ordinary stimulus (e.g., a sound) evokes an additional extraordinary experience (e.g., a colour). Although this is an unusual phenomenon, seen in perhaps 1 in 100 people, we all have ways in which we ‘link’ information from the different senses. These links are subtle and we are not aware of them usually, but they can influence our preferences and the way we perceive an event. For example, if we ask people to match the brightness of a light with the pitch of a sound, there is a systematic pattern to their responses, even though they do not consciously link sound with vision. Similarly, when we ask people to smell odours and select colours or textures that match, we can see consistent patterns across people. In *Osmic Resonance*, Jo Burzynska has brought together odours and sounds in an intriguing installation that allows us to explore the way olfaction and audition interact to influence our perception. In this exciting project, she combines science and art to give novel insights into the very nature of multisensory experience.

– Ivana Jirásek

– Associate Professor Anina Rich

JO BURZYNSKA

Jo Burzynska is multisensory artist, writer and curator, whose parallel backgrounds in sound art and professional wine writing have increasingly converged in the production of art at the intersection of the senses. This regularly combines audition and the chemical senses (taste and olfaction), the interaction between which and its creative application is also the topic of her current interdisciplinary doctoral research at UNSW Art & Design.

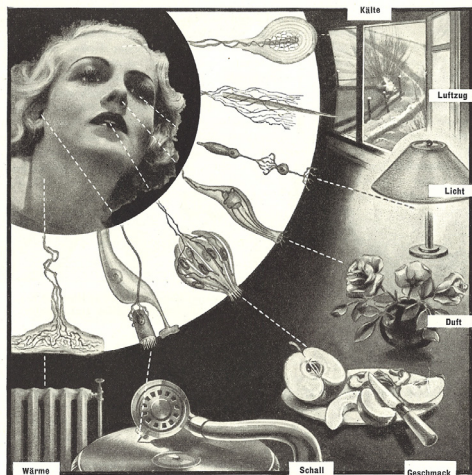
joburzynska.com

EDUCATION

Ph.D. Sound, UNSW Art & Design (current)
 Diploma Wine & Spirit Education Trust
 M.A. Literature, Culture and Modernity,
 Queen Mary University of London
 B.A. (Hons) English, University College London,
 University of London

SELECTED PROFESSIONAL EXPERIENCE

2015 Co-editor – *Writing Around Sound*,
 sonic arts journal
 2013-16 Co-curator and founder – Auricle
 Sonic Arts Gallery
 2007-16 Wine editor – *New Zealand Herald*,
Viva magazine
 2001 Judge/Panel Chair – International
 Wine & Spirit Competition, UK



The Sensory Organs of the Head – Fritz Kahn



SELECTED RESIDENCIES

2017 Crossmodal Research Laboratory,
 Oxford University, UK – research residency
 with Professor Charles Spence
 2017 Centre for the Study of the Senses,
 University of London, UK – artist residency
 2016 Institute for Art and Olfaction, Los Angeles, US
 2012 *Interferenze* “Suoni dal confine”
 artist residency, Irpinia, Italy

SELECTED ART

2018 *La Chevelure* – audio-olfactory installation in
 “Uncommon Senses” Exhibition Programme,
 Milieux Institute, Montréal, Canada &
reminiSCENT, May Space, Sydney, Australia
 2017 *Amazuppai* – multisensory work in
 “An Audacious Decade” group show,
 The Auricle Sonic Arts Gallery, Christchurch, NZ
 2016 *La Chevelure* – sound and olfaction installation,
 Institute for Art and Olfaction, LA, US
 2015 *Hearing Lips, Seeing Voices*
 – video in collaboration with psychologist,
 Professor Paul Hibbard, Illusions Parade at
 Camp & Furnace, Liverpool, UK
 2015 *Mishearings* – solo exhibition at The Auricle
 Sonic Arts Gallery, Christchurch, NZ
 2015 *Oenosthesia* – multisensory work in
 “The Independent Food” group show,
 MAXXI – The National Museum of XXI Century
 Arts, Rome, Italy
 2012 *Oenosthesia* – multisensory wine and sound
 installation developed through a “Suoni dal
 confine” artist residency, Interferenze
 FARM Festival, Tufo, Italy
 2010 *Oenomatopoeia* – sound installation,
 Taupo Erupt Festival, Taupo, NZ

exhibition dates	exhibition launch	public talk - free	gallery hours
5–12 Aug 2018	Sat 4 Aug 4–6pm	Thu 9 Aug 6–8pm	11am – 4pm daily