

Manifesto for olfactory-acoustic sculpture

(A guide to creating an uncomfortable question)

As humans we like to think we know. The expression 'I know' is comfortable to say. Not knowing is uncomfortable. It is the beginning of a problem.

In my work I want to create questions that can't be dispatched or rendered pointless with an 'I know'. This expression kills questions and it is the antithesis of creativity or progress.

Our primary sense, vision, must be avoided. The visual world is saturated with facile symbolism that is easily recognised and talked about 'knowingly'. Vision is full of 'I know'.

The visual elements of my work can be thought of as a framing device. Sight is the plinth that holds the work up to be experienced by the audience.

My sculpture fills space with volumes of sound and smell.

Noise is a sound we are yet to place within language.

The distinction between noise and sound is dependent on knowledge.

The noises in my sound compositions are animal calls. Those who study Bioacoustics might recognise them and know them as sounds.

Smell must make you stop and think.

Perfume refers to a smell that has been classified by language.

The isolated olfactory molecules, or 'notes', of my compositions must be unfamiliar, outside of language.

Neither composition needs to respond to nor be defined by named acoustic or linguistic references.

Titles are not descriptive; rather they are material and tactile elements of the composition that serve also to frame the work. They are coordinates.

The sculpture's elements create scenarios where perception tests the limit of knowledge.

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