

Refined selection of smells for the olfactory tour at Museum Ulm, September 2021.

By

Eva Leistenschneider

Stefanie Dathe

Lizzie Marx

Sofia Ehrich

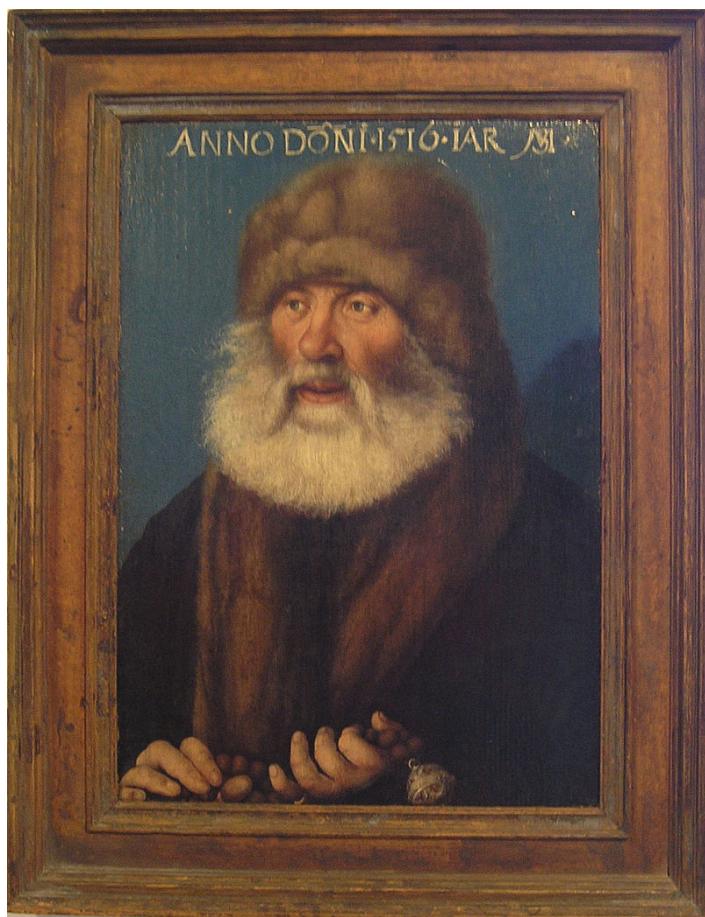
Caro Verbeek

No.	Artwork	Fragrance	Hedonic note	Composition/ Raw material
1	Portrait of Eitel Besserer	Pomander	Very fragrant	Composition based on IFF's collection of pomander scents.
2	Anastasis / Christ in Limbo	The smell of hell	Very foul	Composition – a smoky compound an indolic compound scatole
3 A	The Adoration of the Magi	Frankincense	Fragrant	Raw material
3 B	The Adoration of the Magi	Myrrh	Fragrant	Raw material
4 A	Portrait of Helena Schermar	Tanned leather	Very foul	Composition – Slaked lime (calcium hydroxide /slaked lime – calcium oxide (quicklime) mixed with water, known as slaked lime. Not the citrus, more trigeminal) Alum Urine (IFF replacement for ammoniac?) Something rotten?

4 B	Portrait of Helena Schermar	Tanned leather and perfume for leather gloves	Very fragrant	Composition – Tanned leather (as above) <i>with</i> Civet Rosewater Water of myrtle flowers Cyprus powder Oil of jasmine Incense (see incense recipe below) Ambergris Oil of Ben Perfumed water Dried roses
5	Tableau piège N° 7	A discarded meal	Neutral to slightly unpleasant	Composition – Cigarettes – cold ashes and smoke.
6	NEW: Orange Blue	A synaesthetic interpretation of Orange Blue (see below)	Up to the perfumers!	IFF's interpretation of the fragrances of blue and orange, proportionate to the colour distribution of the painting.
7	Ideal concept of a Fortified Pleasure Garden	Tulips	Fragrant	Composition.
8	Kleine Landschaft	Foul cheese	Relatively foul	Raw material

1. Pomander recipe

Composition



Martin Schaffner (c. 1478 - after 1546)

Portrait of Eitel Besserer

1516

Mixed techniques on panel

Martin Schaffner's portrait of Eitel Besserer shows the Ulm councillor at prayer. The slightly open lips are saying a prayer while the hands clasp the wooden rosary. The filigree silver ball on the rosary represents a pomander filled with fragrant substances.

Besserer's coat is trimmed with valuable fur and shows the wealth and high social status of the portrait subject. For the painter, on the other hand, the masterfully rendered texture of the fine fur serves as proof of his artistic skill. The blue background of the painting does not reveal any space; only the direction of the light and the shadow of the head lend depth to the painting.

fragrant

key message: What is a pomander? How do we know about pomander recipes and what substances were used? >> Scent used during guided tours should recreate such an existing recipe as an example. Information about smell and health / smell and medicine

Nutmeg

Rosemary

'Schlag' (a balm made up of nutmeg, cinnamon, cloves, lavender, marjoram, rosemary, ambergris, musk, civet)

Cloves

Rose

Lavender

Lemon

Combine, in equal proportions

Pomander recipes can be found in books of secrets (household manual) and medical treatises. The recipes can also be seen on the pomanders themselves. In the sixteenth and seventeenth centuries, silver and gold segmented pomanders stored ingredients separately, much like pieces of a tangerine. Sometimes each of the compartments had the name of the balm engraved onto each segment. The above recipe is a typical formula for a pomander.

Bibliography: L. Marx, 'Perfume and Books of Secrets', in A. van Suchtelen (ed.), *Fleeting – Scents in Colour* (exh. cat.), Mauritshuis, The Hague, 2021.

J. M. Riddle, 'Pomum ambrae Amber and Ambergris in Plague Remedies', *Sudhoffs Archiv für Geschichte der Medizin und der Naturwissenschaften*, Vol.48, 1964, pp. 111-122.

**2. “Limbo, hell”, indolic compounds, smoke
composition**



**Martin Schaffner
Anastasis / Christ in limbo
1549**

mixed techniques on panel

foul

key message: The painter, Marin Schaffner, took great care to integrate sensory information into his painting: smoke and vapours evade from the dilapidated fortress that is supposed to represent "hell". Other than most other scents used during our guided tours in the Old Masters galleries, this one is completely fictitious: a really malodorous, unpleasant scent that translates Schaffner's painted idea of hell into smell.

3 A + 3 B.

A frankincense

B myrrh

(2 scents, both raw materials)



Jörg Stocker / Martin Schaffner
Adoration of the Magi
ca. 1480
mixed techniques on panel

Frankincense and myrrh as separate, raw materials.

Bibliography: *Fleeting Scents in Colour*, Mauritshuis, 2021, p. 56.

4 A + 4 B

A tanned leather

B perfumed leather gloves

(2 scents, both compositions)



Andreas Schuch
Portrait of Helena Schermar
c. 1620
Oil on canvas

This portrait depicts Helena Schermar from Ulm. In the year the painting was created, she married the councillor Anton Schermar. Andreas Schuch portrayed the newlyweds in two related paintings.

The couple belonged to the patriciate, the most distinguished social class in the bourgeois society of the city of Ulm. Even very wealthy citizens usually had their portraits painted only once in a lifetime, often on the occasion of a wedding. The only picture that remained for posterity therefore not only had to reflect a person's appearance, but also immortalise their social status. The jewellery, the clothes made of expensive fabrics and the elaborate headdress testify to wealth. A knowledgeable contemporary would have been able to recognise Helena Baldinger's social status from her jewellery alone: The dress codes of the city of Ulm allowed only patrician women to wear large gold chains.

- a) foul (tanned, unperfumed leather)
- b) fragrant (perfume used to mask the scent of tanned leather)

Key message: To tell the story of why the leather had to be perfumed. Scent a) should be very malodorous. Scent b should give an idea how this malodorous smell was masked by using perfume for leather goods like gloves. b) could be any recipe from the 17th century.

Recipe A: Foul, unperfumed/ tanned leather

Slaked lime (calcium hydroxide /slaked lime – calcium oxide (quicklime) mixed with water, known as slaked lime. *Not* the citrus, more trigeminal)

Alum

Urine (IFF replacement for ammoniac?)

Something rotten?

Recipe B: Fragrant perfume for leather

Civet

Rosewater

Water of myrtle flowers

Cyprus powder

Oil of jasmine

Frankincense

Ambergris

Oil of Ben

Perfumed water

Dried roses

The above recipe for scenting gloves came from the book of secrets, a household manual, by the Italian physician, alchemist, and cartographer, Girolamo Ruscelli (Alessio Piemontese). The recipe can be found between directions on how to soothe aches and pains, chase away pests, and preserve foods. Ruscelli's book was first published in Venice in 1555 and the first German translation was published in Basel in 1569. Numerous other editions and translations were published throughout the sixteenth, seventeenth, and eighteenth centuries.

The scent of the tanned leather never fully disappeared, but the perfumes helped to cover the foul scent.

Bibliography: H. Dugan, 'Oiled in Ambergris', in *The Ephemeral History of Perfume: Scent and Sense in Early Modern England*, The Johns Hopkins University Press, Baltimore, 2011.

5. A discarded meal composition



Daniel Spoerri
Tableau piège N° 7
mixed media

The French word "piège" translates as trap. Daniel Spoerri invented the trap images. The French term is "tableau piège". Spoerri gave this explanation: "Objects found in random neat or messy situations, fixed on their random support (table, box, drawer, etc.). ... By declaring the result an image, the horizontal becomes vertical. Example: The leftovers of a meal are fixed on the table and hung on the wall with the table."

Because it appeals to all the senses, Spoerri, founder of the so-called Eat art, liked to work so much with food. In his Düsseldorf restaurant, which he opened in 1968, he cooked for the guests himself. He fixed what was left over in his trap images. Transience became an elementary component of his works; the separation between art and life seemed almost completely abolished.

>> neutral to slightly unpleasant

Composition

Cold ashes as the dominant note

Bordeaux red wine

Matchbox

Hints of something rotten (the spoiled (undefined food waste)

Key message: In the late sixties and seventies, Daniel Spoerri ran a bohemian restaurant in Düsseldorf ("Spoerri"), a meeting point for many artists. With our scent sample, we want to add sensory information to the art work and evoke the atmosphere of the "Spoerri".

6. A synaesthetic experience of *Orange Blue*

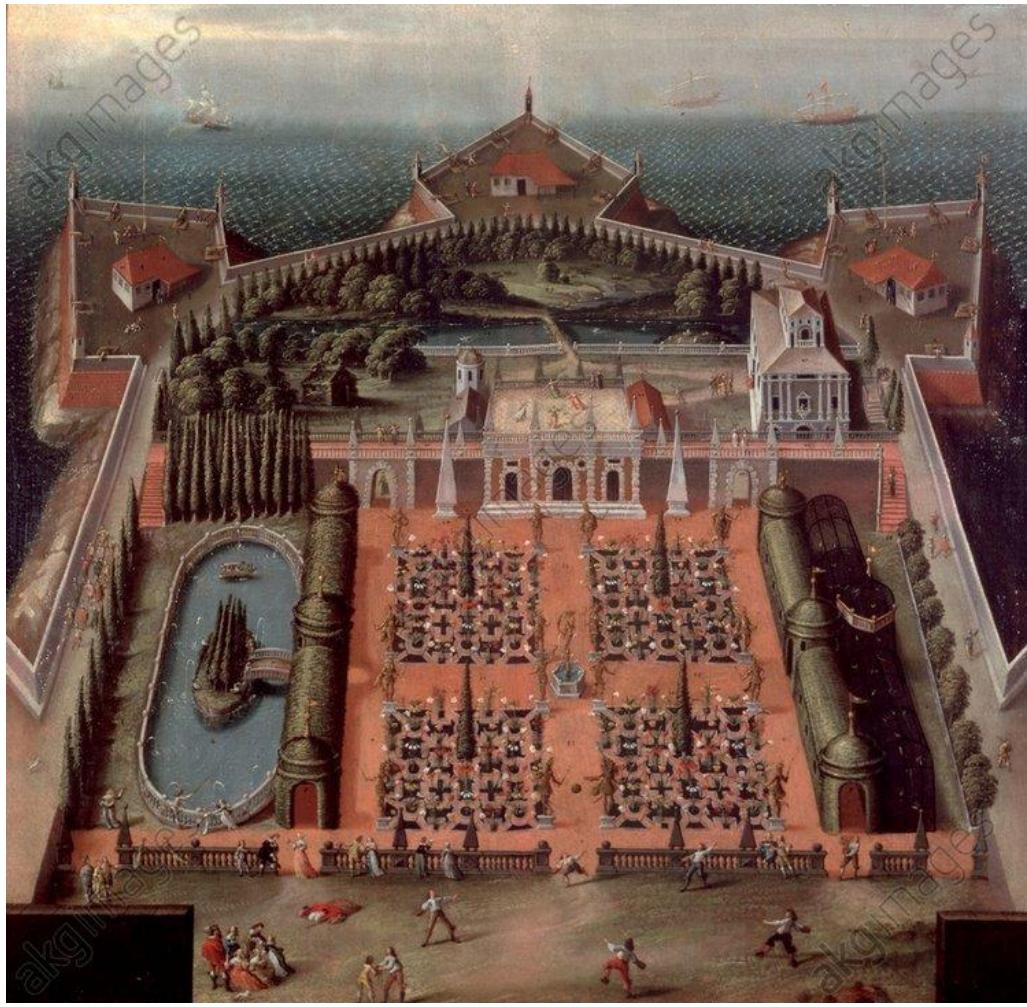
Composition



Ellsworth Kelly
Orange Blue
1964/65
oil on canvas

Ellsworth Kelly's works are characterised by an extreme reduction of forms and colours. He contributes to the development of the "shaped canvas", a playful form of hard-edge painting. Here, the motif of the painting becomes identical with the outer form of the painting support. In "Orange-Blue" Kelly explores the relationship and interaction between colour and form, the connection between coloured light and optical weight.

7. Tulips
Raw material



Jonas Arnold

Ideal concept of a Fortified Pleasure Garden

1645

Oil on canvas

From the upper storey of an imaginary building, the viewer looks down like a ruler on his palace garden by the sea: the grounds offer space for sport and play, for walks amid fragrant flowerbeds, past artificial lakes, grottos, aviaries and a pavilion, through arcades and an animal garden. A fortress wall with bastions protects this paradise against any outside threat.

This ideal garden was designed by the Ulm architect Josef Furttenbach (1591-1667). In his book "Architectura civilis" he published a plan with a detailed description in 1628, in the middle of the Thirty Years' War. The painter Jonas Arnold translated the architect's ideas into a painting that vividly illustrates the almost paradisiacal charm of the garden and Furttenbach's world of ideas.

fragrant

Key message: scent of flowers and plants as the idea of something paradisiac, a pleasure garden, a leisurely atmosphere

8. Rotten cheese

Raw material



Dieter Roth

Kleine Landschaft

processed cheese on sandpaper wrapped in plastic

In the vast food oeuvre of Dieter Roth (1930-1998), the use of edible and thus bodily substances reflects a direct connection to elementary life processes, to becoming and passing away, preservation and decay. Whereas real food had previously been used and understood primarily as an expression of the vital principle, Dieter Roth moved the inevitable mortality of all organic matter into the focus of his artistic interest. The valid work of art that transcends time became a radically real memento mori.

In the mid-sixties Dieter Roth began to work with foodstuffs such as potato salad, bread, sausage, cheese and, again and again, minced meat. He directly presented the processual decay of these materials, i.e. their successive destruction by mould, rot, insects and maggot infestation, as a work of art. He calculated the sometimes beastly stench as a new sensory experience. In 1968, Joseph Beuys appointed him to the Düsseldorf Art Academy. Here Daniel Spoerri ran his Eat Art Gallery, where Roth repeatedly exhibited. He visibly toned down his choice of materials and initially worked with chocolate, which he heated and moulded, spread on wood or paper and into which he sank toys, garden gnomes and knick-knacks. Their connotation, positive in itself, could quickly turn into the opposite with increasing maggot infestation.

>> rotten, foul

>> processed cheese with a hint of plastic + decay