

FREE SMELLS

No. 1

EUGENOL
ANISE
BLACK PEPPER
FRANKINCENSE
CINNAMYL ACETATE
CINNAMIC ALDEHYDE
CINNAMON BARK OIL
VERDOX

spicy
cinnamon
clove
black pepper
anise

PHENYL ETHYL ALCOHOL
JAVANOL

floral
rosewater

ETHYL VANILLINE
HELIOTROPINE
LEVISTAMEL 25% TEC
BUTYL BUTYR LACTATE
BUTTER CREAM ACCORD
CAPROIC ACID
ANISIC ALDEHYDE

gourmand
vanilla
pastry

No. 2

ALDEHYDE C-12 MNA
MANDERIN ALDEHYDE
LINALOOL

herbaceous
cilantro leaf

METHYL PAMPELMOUSSE
LIME CONCENTRATE
RHUBOFIX

citrus
lime
grapefruit
rhubarb

STEMONE
HEXENOL CIS 3
HEXENYL ACETATE CIS 3
HEXENYL SALICYLATE CIS 3

green
fresh cut grass
tomato leaf

CINTRONELLOL
FLOROPAL

fresh floral
rose
cannabis

AMBRETTOLIDE

musky
fruity
nutty

No. 3

CUMIN ALDEHYDE
ISO EUGENOL

spicy
cumin
clove

BIRCH TAR OIL
GUIACOL
CRESOL PARA

smoky
animalic

EVERNYL
EBANOL
ISO E SUPER
VETIVERYL ACETATE
CEDRYL ACETATE

woody, mossy
cedarwood
vetiver
sandalwood
oakmoss

AMBROCENIDE
CASHMERAN

ambery
rough

METHYL CYCLO PENTENELONE

maple syrup

FREE SMELLS

I'm at ease when I cook in the kitchen. Home cooking is one of my favorite choreographies. I've rehearsed it many times and find comfort in performing the right moves at the right times. If the chop is over salted or undercooked, relax. It's just practice, and there's always more pork. Like Steve Lambert says, "utopia is not a destination, but a direction."

If my cooking practice were a peanut butter, it would be of the smooth variety: refined, elegant, dependable, easy pleasing. And if we are to compare life choreographies to peanut butters, then my art practice would most definitely be crunchy. Some prefer crunchy with its road bumps, the unavoidable frictions, that jut up and outward along an otherwise perfectly satisfying smooth slick.

While a butcher block sculpture of the Mayor's "mañana" may not seem to immediately converse with a pristinely etched butt of a Florentine sculpture, try backing up to work towards a constellation of meaning. These are some disparate materials and traditions, unified in valuing the slower, quieter powers of place and home—all done with the gratitude, curiosity and hunger of a just-arrived dinner guest.

¹ **Just... (Double Portrait)** »

A lost and anxious hungry traveler.

² **Homesick** ¶

A door buzzerer to simultaneously buzz every apartment at 143 Park Drive, Boston, MA.

³ **Bougainvillea at Magic Hour** *

Botanical symbols of a longed-for home place, scanned during magic hour.

⁴ **Slow Smoke, Slow Soap** §

Scent relics from Olvera Street.

⁵ **Butts of Florence (No. 15, No. 24)** ♂

A duo of pristinely etched Florentine butts.

⁶ **En la Tierra del Mañana** †

"Chopping scallions on the Mayor's mañana will imbue your kitchen space with the soulful slowness of Santa Fe's many grazing Subarus"; an almost-on-timekeeper is heard, not seen.

⁷ **Free Smells** ‡

Neon signage, appropriated from a popular sandwich store, is embraced as another working mantra; Ashley's materials and accords from our trio of kitchen fragrances.

Notes—

» From my MFA show of the same name, exhibited in *Peer Pressure* at the Howard Art Project, Dorchester, MA in April, 2012.

¶ Buzzed on 24 December, 2012 at what became my former sanctuary-of-an-apartment throughout most of my east coast tenure.

* Contact-scan photographs, printed life-size, 2013—ongoing.

§ "...And in that darkened, former storage space adjacent to Mr. Churro, you could stumble in and collide into the thickest wall of molecules emanating gently from three burning, formidably sized, triple-wicked candles." First exhibited in 2013 for *Originally From Australia*, with Jonathan Takahashi, at E-6 Olvera St. Scents realized by Ashley Kessler, project sponsorship by the Institute for Art and Olfaction, Los Angeles.

♂ Working with master printer, John Greco, at Josephine Press in Santa Monica, we sought to counter the lo-fi, casual'ness of *Butts of Florence*, the publication, with an

object appropriate for the walls of the Getty. *No. 24* is an open-edition and un-numbered, while *No. 15* is a limited edition of ten, realized for MATERIAL Press, Los Angeles — both printed in 2015.

† Originally exhibited at "*Art in restaurants is on the same level as food in museums*" — Niles Crane in 2015 at Turf Projects in South London. The work emerged while in residence at the Santa Fe Art Institute in New Mexico. Pedal steel phrases composed and performed by Greg Butera.

‡ This neon, freshly fabricated by Leafcutter Studio, Pasadena, is dedicated to Jess Borusky and Elvis Achelpol, with whom I first saw this sign beaming outward into the quiet, downtown Kansas City night. Risographing by No Style Press.

— Erik Benjamins *Free Smells*
Kristen Dikio *Public Cards*
Open Mind Art Space, Los Angeles
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