

The Senses and Memory

Edited by
Chanelle Dupuis
Brown University

Series in Sociology



VERNON PRESS

Copyright © 2025 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street, Suite 1200,
Wilmington, Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Sociology

Library of Congress Control Number: 2025933289

ISBN: 979-8-8819-0255-1

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover design by Vernon Press. Image of art installation Columns by Marleen Sleeuwits.
www.marleensleeuwits.nl

Table of Contents

List of Figures	vii
Foreword	ix
Hsuan L. Hsu <i>University of California, Davis, United States</i>	
Introduction: Memory as Sensory Engagement	xiii
Chanelle Dupuis <i>Brown University, United States</i> Rachel S. Herz <i>Brown University, United States</i>	
Sensing Place and Space	1
1. Amateur Ornithologies, Memories of Rural Sensations?	3
Théophile Robert-Rimsky <i>University of Aberdeen, Scotland</i>	
2. Spatializing Sensory Memory Through Sketching and Making	25
Jieling Xiao <i>Birmingham City University, UK</i> PerMagnus Lindborg <i>City University of Hong Kong, China</i>	
3. The Kitchen: A Space of Sri Lankan Transoceanic Memory in Romesh Gunsekera's <i>Reef</i> (1994)	47
Shyama Ramsamy Goomany <i>Open University of Mauritius, Mauritius</i>	
Art as a Medium of Memory	67
4. Retuning Attention: Smells in Multimodal Exhibitions and Exhibition-Related Practices of Attention Care	69
Renata Pękowska <i>Technological University Dublin, Ireland</i>	

<p>5. Sculpting Futurist Senses: F. T. Marinetti's Renewal of Tactilism and the Evolution of Futurist Ceramics (1925-1939)</p> <p>Helen Shaw <i>Independent scholar</i></p>	<p>85</p>
<p>6. Photography and Painting as Media of Memory</p> <p>Andrew Milne <i>The University of Western Australia, Australia</i></p>	<p>107</p>
<p>In the Mind of Synesthesia</p>	<p>129</p>
<p>7. Auditory-Olfactory Synesthesia, Metaphor, and Memory</p> <p>Annick Le Gu��rer <i>LIMSIC, Universit�� de Bourgogne, France</i></p>	<p>131</p>
<p>8. Synesthetic Narratology: Exploring Multi-Sensory Storytelling in Alexander Scriabin's <i>Prometheus: The Poem of Fire</i> and Alice Hoffman's <i>The Museum of Extraordinary Things</i></p> <p>Roksana Zgierska <i>University of Gdańsk, Poland</i></p>	<p>151</p>
<p>Making Sense of Materiality</p>	<p>173</p>
<p>9. The Liveness of Things: Assembling Memorials in Post-Genocide Rwanda</p> <p>Fernanda Alves <i>Center for Legal, Economic, International and Environmental Studies (CEJELA), Lusitana University of Porto, Portugal</i></p>	<p>175</p>
<p>10. "I Hate Being Cold" – A Multisensory Door to the Territory of Repressed Traumatic Memories</p> <p>Erzs��bet Fanni T��th <i>Sigmund Freud University, Austria</i></p>	<p>201</p>
<p>11. Sensorial Justice: Legal Atrocity Archives and Relational Memory in Fractured Societies</p> <p>Benjamin Thorne <i>University of Reading, England</i></p>	<p>219</p>

Technology and the Sensorium	239
12. Remembrance of the Bicameral Mind: Sensory Worlds at the Interface	241
Andrew Kettler <i>University of South Carolina-Palmetto College, United States</i>	
13. Meta-Mediation: Exploring Disenchanted Encounters and Rewilding in the Postdigital	263
Shari Bloom <i>University of Southeastern Norway (USN), Norway</i>	
14. Prison Break? (Re)Constructing the Spatial Memory of Bijlmerbajes Through the Senses	283
Linda Kopitz <i>University of Amsterdam, Netherlands</i>	
Contributors	301
Index	307

List of Figures

Figure 2.1: Spatializing Recalled Sounds and Smells Using the Body-Image Concept.	32
Figure 2.2: Spatial, Sonic and Olfactory Features.	35
Figure 2.3: Sketches From All Participants that Relate to the Sensorial Moments Recalled.	36
Figure 2.4: Clay Objects on Exhibition.	37
Figure 5.1: Maschera Antigas (Gas Mask), 1932.	95
Figure 5.2: Fascismo/Futurismo from Vita di Marinetti (Life of Marinetti), 1939.	96
Figure 11.1: Participatory Interlude 1.	230
Figure 11.2: Participatory Interlude 2.	230
Figure 11.3: Participatory Interlude 3.	231
Figure 14.1: <i>De Maaltuin</i> at Bijlmerbajes.	287
Figure 14.2: Columns.	291
Figure 14.3: (N)EVER.	291

Foreword

Hsuan L. Hsu

University of California, Davis, United States

As a literary scholar, I often return to two very different points of reference for the dynamic and compelling entanglements between memory and the senses. Marcel Proust's madeleine exemplifies how remembered smells and tastes can remain "a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest...[bearing] in the tiny and almost impalpable drop of their essence, the vast structure of recollection" (Proust 1934, 57-8). In *Beloved* (1987), Toni Morrison offers a more expansive account of involuntary memory that can transcend the scope of individual lives and generations

If a house burns down, it's gone, but the place—the picture of it—stays, and not just in my rememory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don't think it, even if I die, the picture of what I did, or knew, or saw is still out there. Right in the place where it happened.... Someday you be walking down the road and you hear something or see something going on. So clear. And you think it's you thinking it up. A thought picture. But no. It's when you bump into a rememory that belongs to somebody else. (Morrison 2004, 43).

Proust and Morrison's novels describe vastly different scenarios: on the one hand, a joyous recollection of childhood memories while sitting down for tea; on the other hand, an account of material sites of traumatic "rememory" haunted by slavery and infanticide. When read together, they illustrate both the profound sensorial dimensions of memory and the uneven consequences of these sense-based memories for differently situated subjects and communities.

To the extent that memory is entangled with sensory experience, it is located outside our brains, distributed across the affectively charged textures, landscapes, and atmospheres of our everyday lives. Memory takes place in bodies, but also in space and time: as we learn from these essays, it is mediated by the songs, colors, and scents sustained through amateur bird-breeding; the synaesthetic effects evoked by stories and poems; the hybridized seasonings of a postcolonial kitchen, the specific sounds and smells recalled by individuals walking through a Hong Kong market; the cold breeze that triggers a past trauma; the shape and texture of Italian ceramics; the unruly sensory hauntings of atrocity trials that exceed the narrow parameters of legal proceedings. This collection's stunning

range of case studies demonstrates the affordances of research methods attentive to the complexities of sensory experience: its individual and cultural variations, its nonlinear temporalities, its opacities and incommensurabilities, its susceptibility to suggestion, its tendency to elude or exceed verbal description.

The Senses and Memory offers a fascinating cross-section of scholarship on the interconnections between place, memory, materiality, and sensorium. These connections are increasingly vital—and endangered—in our contemporary moment, when projects of colonization, sensory “bureaucratization” (Jones 2006, 15), digitization, agnotological erasure¹, marketing, gentrification, climate control, mass culture, and sensorial prohibitions endeavor to homogenize and rationalize sensoria. Struggles over public space, monuments, material culture, and infrastructures are, among other things, struggles over sensory habitus (Bourdieu 1977, 72-95) and collective memory.

Working across a striking range of disciplines and cultural contexts, the contributors to this volume interrogate diverse cultural and material sites where sensorial memory is enacted and contested, including private homes, public heritage sites and memorials, collective performances, museums, abandoned buildings slated for urban redevelopment, and digital remediations of live events. They contribute to scholarly conversations that interrogate how memory relates to topics such as multimodality, new materialisms, trauma, and technology. They explore how methodologies—including participant observation, literary criticism, visual analysis, and immersive and embodied fieldwork—can attune both researchers and their subjects and students to the shifting textures of memory and sensation.

For me, reading these essays brought into focus the importance of the senses—and of aesthetics as a study and practice of the senses—as a site of social, political, and environmental struggle, and of interpersonal and cross-cultural encounter. While critiques of the rational, disembodied, universal subject at the heart of Enlightenment “common sense”² elucidate what is at stake in efforts to hierarchize and rationalize sensory experience, it is also vital to attend—as many of these essays do—to “uncommon senses,”³ or “illiberal” (Chuh 2019, 22) sensory encounters that resist or refuse liberalism’s sensorial norms. What are the implications for memory studies of Jacques Rancière’s

¹ On “agnotology,” see eds. Proctor and Schiebinger; for a discussion of intersections between agnotology and sensory studies, see Spackman (2023, 13-14).

² David Lloyd, for example, argues that racist discourse is “determined by an aesthetic philosophy that founds the idea of a universal common sense and its space of articulation, the public sphere” (2018, 91).

³ This phrase echoes the framing of the biennial sensory studies conference, *Uncommon Senses*, convened at Concordia University.

understanding of aesthetics as a “redistribution of the sensible” (2013, 40, 42) that unsettles arrangements concerning who/what is perceptible and who/what is not? Reading memory through the slippery, fluid, subjectively inflected, unpredictable, and sometimes difficult-to-verbalize mediation of the senses, the essays that follow make a powerful argument for the ethical and political potentialities of unruly memories that can exceed the parameters of AI algorithms, courtroom proceedings, and the ocularcentric and dehistoricizing sensory predispositions of commercial social media and urban development. In a conjuncture marked by climate crisis, neo-Fascist and settler colonial assaults on history and public memory, and the sharp increase of virtual interactions in the wake of Covid, these essays raise provocative questions about what kind of future we want, and how we might dwell on what the philosopher Byung-Chul Han (2017) terms “the scent of time”—a slower, sensuous experience of temporality that refuses capitalism’s ecologically devastating drives towards speed-up and virtualization.

Together, the essays collected in this volume make a compelling case for memory studies and sensory studies as interconnected fields that demand innovative, interdisciplinary approaches to research and pedagogy. Just as they elude state efforts to present reductive, official versions of history and collective memory, embodied memories exceed the bounds of academic disciplines and methodologies. The topics and research questions featured throughout *The Senses and Memory*—which span a range of social and historical contexts, as well as material and representational mediations—propel these essays across multiple disciplines including anthropology, narrative, material culture, legal studies, architecture, psychology, media studies, philosophy. The volume will no doubt help energize future collaborations that expand on the interdisciplinary connections and insights developed here.

References

- Bourdieu, Pierre. 1977. *Outline of a Theory of Practice*. Translated by Richard Nice. Cambridge University Press. <https://doi.org/10.1017/CBO9780511812507>
- Chuh, Kandice. 2019. *The Difference Aesthetics Makes: On the Humanities After Man*. Duke University Press. <https://doi.org/10.1215/9781478002383>
- Jones, Caroline. 2006. “The Mediated Sensorium.” In *Sensorium: Embodied Experience, Technology, and Contemporary Art*, edited by Caroline Jones. MIT Press.
- Lloyd, David. 2018. *Under Representation: The Racial Regime of Aesthetics*. Fordham University Press. <https://doi.org/10.5422/fordham/9780823282388.001.0001>
- Morrison, Toni. 2004. *Beloved*. Vintage.
- Han, Byung-Chul. 2017. *The Scent of Time: A Philosophical Essay on the Art of Lingering*. Translated by Daniel Steuer. Polity.

- Proctor, Robert and Londa Schiebinger, eds. 2008. *Agnotology: The Making and Unmaking of Ignorance*. Stanford University Press.
- Proust, Marcel. 1934. *Swann's Way, Remembrance of Things Past. Vol. 1*. Translated by Charles K. S. Moncrief. Random House.
- Rancière, Jacques. 2013. *The Politics of Aesthetics: The Distribution of the Sensible*. Translated by Gabriel Rockhill. Bloomsbury. <https://doi.org/10.5040/9781350284913>
- Spackman, Christy. 2023. *The Taste of Water: Sensory Perception and the Making of an Industrialized Beverage*. University of California Press. <https://doi.org/10.1525/9780520393561>

PAGES MISSING
FROM THIS FREE SAMPLE

Contributors

Editor

Chanelle Dupuis is a PhD student at Brown University in the French and Francophone Studies department. Her research is focused on sensory studies and, more particularly, smell studies. She works on the representation of odors in twentieth and twenty-first-century French and Francophone novels. Her current dissertation project examines the role of smell in dystopias in relation to environmental change, nonhuman lives, technologies of smell, and descriptions of atmospheres. Her areas of interest include memory studies, the environmental humanities, Québécois literature, perfume culture, anosmia, linguistics, and graphic narrative studies. She recently published an article titled “Smell and Resistance: Writing to Denounce in Charlotte Delbo’s memoir *Auschwitz and After*” in Volume 1, Issue 1 of the journal *Alabastron*. An active member of the sensory studies community, she runs a website called Smell Studies (www.smellstudies.com), which hosts a smell studies blog and an international working group composed of young scholars from a variety of disciplines.

Authors

Andrew Kettler taught as an Assistant Professor and Early American History Fellow at the University of Toronto from 2017 to 2019 before serving as an Ahmanson-Getty Fellow at the University of California, Los Angeles, during the 2019-2020 academic year. He is currently serving as an Assistant Professor of History at the University of South Carolina-Palmetto College. His first monograph, *The Smell of Slavery: Olfactory Racism and the Atlantic World* (Cambridge, 2020), focuses on the development of racist semantics concerning miasma and the contrasting expansion of aromatic consciousness in the making of subaltern resistance to racialized olfactory discourses of state, religious and slave masters.

Andrew Milne is a Lecturer in philosophy at the University of Western Australia. He is the author of *Nietzsche as Egoist and Mystic* (Palgrave, 2021), a book which situates Friedrich Nietzsche’s religious thought in the context of his own avowed intellectual ancestors – namely, Heraclitus, Empedocles, Spinoza and Goethe – and argues against attempts to understand Nietzsche’s views through the lens of Christian or Buddhist mystical traditions. Milne has broad interests in the history of ideas and has written on a range of thinkers, including Maynard Keynes, Henry Miller, Stanley Cavell, and Susan Sontag. He has forthcoming work on Louis Armstrong and political correctness.

Annick Le Guérier is an anthropologist and philosopher who works to give smell the appreciation and attention it deserves. She is a member of the LIMSIC, associated with the University of Burgundy, and a member of the scientific committee of the Osmothèque. Her books and exhibitions analyze the reasons the olfactory has been discredited for centuries by the vast majority of philosophers, scientists and even, more recently, by psychoanalysts. She endeavors to highlight the considerable role odors play in communication, the sacred, therapeutics, literature and the arts. She is the author of *Les pouvoirs de l'odeur* (François Bourin, 1988, Odile Jacob, 1998, 2002, 2014), which was translated into *Scent: The Mysterious and Essential Powers of Smell* in 1992 (Random House). Her other books include *Sur les routes de l'encens* (Garde-Temps 2001), *Le parfum des origines à nos jours* (Odile Jacob, 2005), *Quand le parfum portait remède* (Garde-Temps, 2009), *L'Osmothèque* (Garde-Temps, 2010), and *Le parfum et la voix* (Odile Jacob, 2022).

Benjamin Thorne is an interdisciplinary scholar with main themes of interest within socio-legal studies, transitional justice, and critical theory. One area of focus for him is the connections between memory, transitional justice, and legal atrocity archives. Related, Benjamin is the author of the recently published monograph with Routledge, *The Figure of the Witness in International Criminal Tribunals: Memory, Atrocities and Transitional Justice* (2022). More generally, Benjamin is interested in questions around visuals, sounds, as well as the broader sensory field, in how people experience law and justice, particularly in the international context. Currently, Benjamin is conducting collaborative research exploring the role visual arts can have as a form of justice for victims of sexual violence committed during conflict. Furthermore, he is working on research through artistic expression, exploring themes of memory, human senses and legal archive material, which has been published in the *Law and Humanities Journal* (2021).

Erzsébet Fanni Tóth, Vice Dean for International Affairs at Sigmund Freud University (SFU), Vienna, directs the Institute for Transgenerational Trauma Transfer Research. Her interdisciplinary background encompasses psychology, cultural anthropology, and sociology. Tóth's research focuses on migration, trauma, identity, and gender, with particular emphasis on transgenerational trauma in Central Eastern European contexts. She is actively involved in international research projects addressing societal challenges. Besides her academic career, Tóth is an experienced public speaker, disseminating her research at international conferences and workshops to various audiences. Her recent book "beszÉLJ!" (in Hungarian) addresses transgenerational trauma for adolescent audiences, exemplifying her commitment to bridging academic research and practical application. Tóth's scholarly contributions extend to qualitative research methodologies and the intersection of culture and

psychotherapy, positioning her as a strong voice in psychotherapy science and trauma studies.

Fernanda Barreto Alves is an Assistant Professor in International Relations at Lusíada University (Porto, Portugal) and a researcher at the Center for Legal, Economic, International and Environmental Studies (CEJEIA). Additionally, she is a Guest Assistant Professor at the University of Coimbra and a researcher at the Center for Global Studies at Open University, Portugal. Currently, she is pursuing a postgraduate specialization in Collective Memory, Human Rights, and Resistances at CLACSO (Consejo Latinoamericano de Ciencias Sociales). Fernanda holds a PhD in International Relations from the Pontifical Catholic University of Rio de Janeiro (Brazil), with a thesis titled “Memory matter(s): Assembling memorials in post-genocide Rwanda.” She has also been a Visiting Research Fellow at the Department of Political Science/Watson Institute for International and Public Affairs at Brown University (2010) and a Visiting Researcher at the Center for African Studies at the University of California, Berkeley (2014-2015). Her current research interests include gender and security studies; sexual abuse and exploitation in peacekeeping operations; sexual violence as a weapon of war; identity/difference and genocide; migrants, refugees, and forcibly displaced persons; transitional justice; memorialization and transgenerational memory; affect and emotions in International Relations; storytelling and autoethnography; and assemblage theory and Actor-Network Theory (ANT).

Helen Shaw is an independent scholar and writer based in London, UK, specializing in the intersections of art, design, and visual culture, with particular emphasis on ceramics and civic identity. Her PhD (2018) investigated Albissola, Italy, as a pivotal center for avant-garde ceramics, focusing on artists such as Asger Jorn, Lucio Fontana, and Wifredo Lam, as well as movements including Futurism and CoBrA. She has contributed scholarly analyses on various artists, including the Danish artist Sonja Ferlov Mancoba and American sculptor John Mason. Her current research centers on civic design and public art in Britain and Europe from 1900 to the present, culminating in a forthcoming monograph that examines the cultural significance of ceramics in shaping civic identity through twentieth-century tiles, architecture, and urban design.

Hsuan L. Hsu is a Professor of English at the University of California, Davis. His research areas include nineteenth and twentieth-century U.S. literature, Asian diasporic literature, race studies, cultural geography, sensory studies, and the environmental humanities. He is the author of *The Smell of Risk: Environmental Disparities and Olfactory Aesthetics* (NYU, 2020) and *Air Conditioning* (Bloomsbury Object Lessons, 2024), and he serves as Book Review editor for *Senses and Society* and an editorial board member for *Multimodality and Society*, the

Journal of Transnational American Studies, and *Venti: Air, Experience, Aesthetics*. He is currently working on a book that considers how artists and writers have experimented with smell as a medium of sensorial worldmaking.

Jieling Xiao is a Reader in Architecture and Sensory Environment at Birmingham School of Architecture and Design and co-director of the Urban Cultures research cluster. Her research on smellscape and soundscapes explores from a spatial design perspective with a focus on human experiences and well-being in everyday living. She is the lead editor for *Frontiers* Research topic on “Smells, wellbeing and the built environment”. She is a member of the UKRI Interdisciplinary Assessment College and associate editor for Springer Nature for the *Journal of the Humanities & Social Sciences Communications*.

Linda Kopitz has studied at the University of Leipzig, Germany, and the University of Miami, USA, and holds a Research Masters in Media Studies from the University of Amsterdam, The Netherlands. Her research – situated between urban studies and media studies – explores the entanglement between real and virtual environments in imagining sustainable futures. She is currently working as a Lecturer in Cross-Media Culture in the Netherlands and continues to freelance as a Creative Director and writer in the arts and cultural sector. Bringing together her academic and editorial work, she is the editorial assistant for the *NECSUS Journal of Media Studies* and an assistant editor for the *European Journal of Cultural Studies*.

PerMagnus Lindborg is a researcher in sound perception and a sound artist. Fellow with *Arctic Circle* (2023); Principal Investigator for *Multi-Modal Hong Kong* (GRF 2023-25); commissioned/selected for *ACL* (New Zealand 2022), *ArtScience Museum* (Singapore 2021), *Osage* (Hong Kong 2021), *CubeFest* (Virginia 2019), *Moderna Museet* (Stockholm 2008); *Centre Pompidou* (Paris 2003) etc. Publications in *Applied Acoustics*, *Frontiers*, *JAES*, *Leonardo*, *Organised Sound*, *PLoS One*, and *ICAD*, *ICMC*, *SMC* etc. Created *DACA Conference on Data Art for Climate Action* (2022) and *Soundislands Festival* (2013-17). Vice-President of *ICMA* and Associate Professor at the School of Creative Media at the City University of Hong Kong.

Rachel S. Herz, PhD, is a neuroscientist and the world's foremost expert on the psychological science of smell. Dr. Herz is a TEDx 2024 and TED 2019 speaker, has published well over 100 original research articles, and received many awards and grants. She is on the faculty at Brown University, has extensive research collaborations with scientists in the US and Europe, is a professional consultant to numerous international companies, and is frequently called upon as an expert witness in legal cases involving the sense of smell. Dr. Herz is also actively involved in outreach, advocacy, and education on scent and taste-food flavor with the leading non-profit organizations in this sector. Dr

Herz is the author of a number of academic and popular science books, including *Sensation & Perception* (Oxford University Press, 2024); *The Scent of Desire* (Harper Collins, 2008); *That's Disgusting* (W.W. Norton & Co, 2012); and *Why You Eat What You Eat* (W.W. Norton & Co, 2018). She is currently planning a new book about scent and the future.

Renata Pękowsha is a visual artist and researcher based in Dublin, Ireland. She is a Government of Ireland Scholar PhD Researcher at the School of Media of Technological University Dublin. Her background includes architectural studies, BDes in craft design (Glass Department, National College of Art and Design in Dublin), MA in critical theories of contemporary art and curating (National College of Art and Design), MA in UI and UX design (Technological University Dublin). She is also a trained shadow puppeteer. Her research interests cover a wide range of visual culture-related topics, including book arts, light installations, digital and analog audiovisual performances and traditional crafts. Her recent process-led research interrogates exhibition-related practices, including expanded multimodal drawing workshop formats, and locates them in the digital context. It employs social collective sensory attention experience as a strategy of moving towards less recognized subjectivities, in an intersubjective process of collective critical inquiry.

Roksana Zgierska is an Assistant Professor at the University of Gdańsk with interests in contemporary narrative theory, transmedia narratology, intertextuality, reader-response theories, and contemporary literature. Her recent projects include exploring the intersection of literary theory and speculative design, examining the narrativity of program music, and investigating intertextual connections within Evelyn Waugh's work. Passionate about understanding evolving storytelling landscapes, she studies how different art forms and media formats synergize to enhance narratives. As an educator, she is dedicated to sharing her expertise and inspiring students to explore the dynamic world of contemporary narrative and literature studies.

Shari Bloom is a PhD fellow in Culture Studies at the University of Southeastern Norway. Her arts-based reflective practice research focuses on the sensorial and spiritual effects of technological encounters with heritage. As an artist, researcher, and educator, she focuses on the ethical and spiritual tensions that occur in an increasingly digitized world. Her PhD project focuses on digitalization, heritage and re-enchantment of the ancestral. She encourages people to philosophize, connect with nature, and express their creativity, instead of relying on technology to do it for them.

Shyama Ramsamy Goomany, awardee of the ICCR scholarship and University Grants Commission JRF Fellowship for foreign nationals, is currently a Lecturer, Programme Manager, and a member of the Research Doctoral Committee at the

Open University of Mauritius, with over 15 years of teaching experience. She has taught English Language, Literature in English, and French Literature at several Mauritian colleges. Dr. Ramsamy Goomany is also a PhD supervisor in Humanities (English Literature), and her research has led her to present papers and deliver keynote speeches at numerous conferences. As a published poet, her collection *Poet's Choice: Volume III* (2015) showcases her poetic talent. Her research interests include postcolonialism, diasporas, deconstruction, reconstructionist theories, identity theories, and Island Literature. Additionally, she is a skilled proofreader, editor, and educator, further enriching her diverse expertise. Dr. Ramsamy Goomany's commitment to fostering academic excellence and advancing literary studies positions her as a key contributor to the field of Humanities. Her research publications cover interdisciplinary topics.

Théophile Robert-Rimsky is a teaching fellow at the University of Aberdeen. He wrote his doctoral dissertation on the local extinctions of birds in France and the exclusion of birds from human-dominated environments, exploring the relations between history and anthropology by looking at how entanglements between rural exodus, industrialization, and new forms of architecture led birds to be more and more excluded from human landscapes. He currently works on animal political theories, looking at the intersection of the social sciences and ethology to propose new methodologies in multispecies studies. He explores ethnographically cases such as seagull attacks in Scotland and pigeon foraging on Parisian café's terraces. His interests are in environmental and multispecies anthropology, human-animal relations, and the social causes of extinction, following cases such as bird-human relations in China, France, and the United Kingdom.

Index

A

- Abitbol, Jean, 138, 144
acceleration, 250, 253
Achilles, 242, 243
Adams, Ansel, 123, 124
Adichie, Chimamanda Ngozi, 53
aesthetics, 88, 90, 93, 233
affect, 157, 185, *See* emotions
 affective turn, 185
 and place, 193
agency, 177
Agricultural Revolution, 244
Algeria, 16
anthropocentrism, 19
archives, 52, 221, 225
 digital, 194
 Genocide Archive of Rwanda,
 194
 images, 227
 legal, 221, 222
Aristotle, 108
art, 264, 285
 and memory, 269
 drawing, 79, 81
 more than human, 275
 painting, 108, 114, 119, 122,
 124, 265, 268, 277
 participatory, 232
 research, 266
 sensory perception, 290
 sketching, 38–42
 transcendent, 278
Art Deco, 91
Artificial General Intelligence
 (AGI), 244–52, 257, *See* Artificial
 Intelligence (AI), Artificial
 Superintelligence (ASI)
 and capital, 254
 ethics, 256
 knowledge, 256
 precision, 248
Artificial Intelligence (AI), 244–49,
 257
 acceleration, 254
 evolution, 252
 future, 257
 rhetoric, 251
Artificial Superintelligence (ASI),
 256–61
assemblage, 4, 177, 183, 184, 187,
 192
atmospheres, 18, 19, 60
attention, 70
 aesthetic, 70
 anchors, 76
 background, 76
 care, 79
 creative, 70
 implicit, 70
 olfactory, 80
 reflective, 70
Auchter, Jessica, 186
audience
 response, 160
Australia, 133
authoritarianism, 246
autobiography, 113
autoethnography, 181
aviation, 92

B

- Bachelard, Gaston, 25
Bacon, Francis, 78
Bajec, Martha R., xv

- Balzac, Honoré de, 139
 Barthes, Roland, 137
 Baudelaire, Charles, 136, 140
 Bazin, André, 124
 Beer, Bettina, 29, 38
 Benjamin, Walter, xv, 113, 273
 Bennett, Jane, 4, 184, 278
 Bergson, Henri, 26, 112, 113
 bestiaries, 134
 Bhabha, Homi, 49, 53, 55
 bicameral era, 244
 bird-breeding, 5
 birds, 15
 - bird fairs, 9
 - bird-breeding associations, 10
 - bird-breeding competitions, 9
 - canaries, 11, 12
 - canary husbandry, 10
 - cockfighting, 5
 - goldfinches, 16
 - migration, 14
 - nightjars, 14
 - pigeons, 15
 Blavatsky, Helena P., 159
 Blinkinsop, Sean, 274, 276, 277
 Blum, Cinzia Sartini, 86, 100, 101
 Boccioni, Umberto, 85
 bodies, 180, 185, 186
 - bodily sensations, 207
 - embodied experience, 294
 - position of the body, 38
 Bomberg, David, 78
 Bonnard, 122
 borders, 57, 292
 Brassai, 109, 123, 124
 Breton, André, 121, 123
 Brontë, Charlotte, 166
 Brueghel, 78
 Bürger, Peter, 98
- C**
- Calvino, Italo, 142
 Candau, Joël, 142
 Capa, Robert, 121
 capitalism, 245, 246, 251, 253
 Cartier-Bresson, Henri, 120, 119–25
 Cavell, Stanley, 116, 125
 ceramics, 85–96
 - capital of, 100
 - clay, 93
 Cervantes, Miguel de, 136
 Chanel No. 5, 77
 Chao, Sophie, 6, 7
 Cheng, François, 133, 134, 146
 Chodzko, Adam, 82
 Citton, Yves, 70, 76, 80
 Classen, Constance, xv, 75, 273, 274
 CNFJ (*Commission Nationale des Juges de France*), 9
 Cohen, Dan, 145
 colors, 90, 91, 97, 161
 - and sounds, 159
 consciousness, 242, 243, 244, 248, 252, 254
 - cognition, 71
 consumerism, 57, 62
 coral reef, 63
 Corbin, Alain, xv
 corpses, 182, 186
 creativity, 278
 - creative act, 50
 cross-modal, 40
 culture
 - and language, 244
 - cultural continuity, 48
 - cultural hybridity, 52, 53
 - cultural productions, 62
 - cultural reconstruction, 50
 - cultural reterritorialization, 49
 - cultural symbiosis, 52
 - pop culture, 265
 Cupchik, Gerald C., xv
 Czechoslovakia, 208, 209

D

D'Albisola, Tullio, 86–92, 99
 Dali, Salvador, 265, 270, 274
 de la Métherie, Jean-Claude, 138
 de Voragine, Jacobus, 134
 Deleuze, Gilles, 183, 255, 268
 Derrida, Jacques, 55
 Descartes, 110
 Dewey, Ryan, 269, 276
 Digonnet, Rémi, 139
 diseases
 Alzheimer's, 143
 neuro-degenerative, 144
 disorders
 cacosmia, 74
 dysosmia, 74
 parosmia, 74
 Dovey, Kim, 192
 drawing. *See* art
 Drobnick, Jim, 73, 74, 75
 Dumas, Alexandre, 142
 Duras, Marguerite, 141
 dystopia, 245, 258

E

ecology, 78, 81, 277, *See*
 environment
 Egypt
 ancient Egypt, 135
 Ehn, Erik, 180
 el-Khoury, Rudolphe, 74
 Elsworth, Angela, 76
 Emerson, Peter Henry, 123
 emotions, 158, 257, 268, *See* affect
 and music, 157
 and sound, 145
 emotional associations, 40
 in paintings, 116
 in research, 202
 Engen, Trygg, 29

environment, 192, 269, *See*
 ecology
 education, 275
 ethics, 264
 exhibitions, 70, 71, 73, 264, 290
 Big Art, 284, 289
 co-curated, 232
 expositions
 L'Exposition internationale des
 arts décoratifs et industriels
 modernes, 86

F

Fascism, 87, 88, 94, 97
 Fillia, 92, 93
 Fisher, Walter, 152
 Fludernik, Monika, 152–57, 160,
 167
 Fochessati, Matteo, 91
 food, 47–56, 60, 62, 65
 blog, 283
 pasta, 94
 France
 French Flanders, 16
 history of countryside, 7
 Lens, 17
 Lille, 9
 Northern France, 7, 9, 16
 Paris, 86
 Frank, Robert, 120, 121
 Freud, Sigmund, 111, 138, 247
 Friedlander, Lee, 120
 Futurism, 89, 93, 94, 97, 101

G

gardening, 12, 284
 permaculture, 13
 Genette, Gérard, 156, 159
 genocide, 179–83, 221, 223, 228
 Interdisciplinary Genocide
 Studies Center (IGSC), 180

memory of, 194
 National Commission for the
 Fight Against Genocide
 (CNLG), 180
 Gibbons, Joan, 26
 Gnaedinger, Amandine, 146
 Goodman, Nelson, 125
 grafting, 52–64
 culinary grafting, 65
 cultural grafting, 52, 53, 58, 60
 Graham-Dixon, Andrew, 115
 Gray, Patty, 294
 Greece
 ancient Greece, 135, 243
 Greenberg, Clement, 119
 Guattari, Félix, 183

H

Hamilton, Richard, 78
 haptics. *See* touch
 Hardt, Michael, 185
 Härmänmaa, Marja, 101
 hauntings, 220, 221, 222
 Hawkes, Dean, 41
 Herz, Rachel S., xv
 Hetherington, Kevin, 81
 Hirsch, Marianne, xiv
 Hodgkin, Howard, 113–18
 Holocaust, 73, 202
 Homer, 243
 Hoskins, Andrew, 222
 Howes, David, xv, xvi, 151
 Hribal, Jason C., 5
 Hsu, Hsuan L., 42
 Hungary, 209
 Huysmans, Joris-Karl, 140
 hypnosis, 144

I

Ialongo, Ernest, 94
 Iannuzzi, Gianfranco, 265

images, 265
 imageability, 39
 imagination, 29, 33
 Industrial Revolution, 16, 17
 interior design, 91
 International Criminal Tribunal
 for Rwanda (ICTR), 219–35
 intertextuality, 153, 156, 159
 Ireland
 Dublin, 76
 Iser, Wolfgang, 152–57, 167
 Israel, 241
 Istvandity, Lauren, 28
 Italy, 90
 Albissola, 86, 89, 98, 100
 Savona, 91
 Turin, 72

J

Jaccottet, Philippe, 141
 Jacquet, Chantal, xv
 Jansson, André, 285
 Japan, 133
 jasmine, 137
 Jaynes, Julian, 241–45, 247
 Jung, Carl, 277
 Juslin, Patrik, 157

K

Kagame, Paul, 187
 kaleidoscope, 267
 Kant, Emmanuel, 137
 Kaufmann, Walter, 125
 Kern-Stähler, Annette, 152, 153
 Kertész, André, 120, 124
 Kierkegaard, 116, 125
 Kontopodis, Michalis, 189
 Koselleck, Reinhart, 195
 Kurkdjian, Francis, 142

L

Lacan, 138
 Langer, Lawrence L., xiv
 language, 133, 244, 248, 269
 impersonal, 117
 reflection, 267, 269
 Lankauskas, Gediminas, 296
 law, 219, 224, 226
 courts, 220
 Lecoq de Boisbaudran, Horace,
 114
 Lecourt, Edith, 145
 Levinas, Emmanuel, 224
 Lévi-Strauss, Claude, 5, 202
 Li Po, 140
 Li, Fangyi, 226
 Lindseth, Ander, 266
 linguistics
 semantics, 133
 listening. *See* sound
 literature, 136
 Lledo, Pierre Marie, 146
 Lorde, Audre, 228
 Lynch, Kevin, 31, 38, 39

M

machines, 100
 Malkki, Liisa, 189
 Marinetti, Filippo Tommaso, 85–
 88, 94, 98, 99
 Marks, Lawrence E., 157, 165, 166
 Marx, Karl, 13, 247
 Massey, Doreen, 192
 materials, 223, 231, *See* matter
 as actants, 178
 clothes, 187
 physicality, 233
 traces, 177
 Matisse, Henri, 117, 125
 matter, 183, 184
 McLean, Kate, 31
 McMullan, Christopher, 76
 Mead, Margaret, 202
 Mediterranean, 244
 memorials, 179, 186–96
 change, 195
 friction, 190
 Kigali Genocide Memorial, 188
 Murambi Genocide Memorial,
 178, 182
 temporality, 189
 virtual, 193
 memory, 82, 109, 143, 144, 161,
 164, 183, 219, 223, 243, 268
 affective, 157, 292
 and materiality, xvi
 and painting, 114
 and photography, 109, 118
 and spatiality, 26, 30, 190, 293
 as computing, 111
 as writing, 111
 auditory memories, 27, 33
 autobiographical, 144, 223
 bodily memory, 7, 54, 177
 centre place of memory, 32, 37
 collective memory, 5, 265
 corruption of, 112
 cultural memory, 52, 65
 diasporic memory, 50
 duration, 113
 ecological memory, 5, 222
 ethics of, xvi
 evocation of, 88
 experiential, 70
 fragments, 225
 in everyday places, 178
 intimate memory, xiv
 mediated memories, 40
 memory marks, 39
 memory practices, 18
 metaphors for, 110
 olfactory memory, 29, 33
 other-than-human, 6
 plural, 222

sensory memory, 34, 41, 157,
 228, 232, 234
 social memories, 5
 transoceanic memory, 48, 52
 Mephistopheles, 108
 Merleau-Ponty, Maurice, 153
 metaphor, 108
 and smell, 139
 methodology
 arts-based, 266
 reflective practice, 276
 reflexive praxis, 267
 Middle East, 244
 modernity, 90
 Mol, Annemarie, 180
 Monnier, Bruno, 264
 Moran, Dominique, 286, 288
 Morin, Karen, 286, 288
 Morocco, 16
 Moser, Benjamin, 108, 118
 multimodal, 79, 80, 81
 Multimodal Hong Kong Project
 (MMHK), 33
 museums, 70, 71, 277, *See*
 exhibitions
 Groote Museum, 78
 Holocaust Memorial Museum,
 73
 Irish Museum of Modern Art,
 77
 Jovik Viking Center, 77
 Kielce Countryside Museum,
 72
 Museo del Prado, 78
 Museo Egizio, 72
 Museum of Modern Art, 77, 270
 strategies, 72
 The Mauritshuis, 77
 music, 137, 157, 158, 265, 277
 alongside art, 272
 and the brain, 144
 mystic chord, 161
 responses to, 161

Mussolini, 88, 101

N

narratives, 113, 119, 152, 161, 164,
 167, 169, 233, 246
 and music, 157, 158
 as cognitive tools, 152
 immersion, 152
 representation, 193
 Nattiez, Jean-Jacques, 157, 161
 nature, 264, 275, 276, 278
 park, 279
 NeMLA (Northeast Modern
 Language Association), xiv
 Netherlands
 Amsterdam, 78, 264, 283
 The Hague, 77
 Nietzsche, 108, 116
 Nora, Pierre, 190
 nostalgia, 161, 163, 288, 293

O

objects, 40, 176, *See* materials
 industrial, 100
 sculpted objects, 36
 Obrist, Marianna, 29
 olfaction, 57, 58, 71, 165
 fatigue, 72
 identity, 141
 language, 133
 olfactocentrism, 73
 olfactory art, 42
 olfactory elements, 70, 79
 silence, 74
 therapy, 143
 workshops, 143
 Oliveros, Pauline, 80

P

painting. *See* art

- Pallasmaa, Juhani, 25, 31, 39
 Papua New Guinea, 133
 Parsons, Michael, 266
 patterns, 91
 pedagogy
 wild, 268, 275, 279
 perception, 112, 131, 139, 242,
 243, 253, 268
 embodied, 153, 254
 interlaced with memory, 113
 ordinary, 115
 pathology, 132
 perfume, 138, 141
 and prayer, 134, 136
 and the past, 140
 personalized, 142
 phenomenology, 153
 postphenomenology, 267, 276
 Phillips, John, 184
 philosophy
 cybernetic, 246
 photography, 108, 109, 113, 117–
 24, 124, 209, 227, 294
 and objectivity, 124
 and remembering, 112
 and time, 109
 camera, 111, 120, 121
 emotion, 122
 painterly, 120
 photographs, 119, 122
 Picasso, 123, 124
 Pillemer, David B., 33, 39
 Pink, Sarah, 227, 294
 places, 26, 176, 177
 and movement, 192
 of memory, 190
 sense of place, 192
 Platel, Hervé, 144
 Plato, 110, 111, 112
 Pollock, Jackson, 119
 pomander, 78
 Porteous, J. Douglas, 31, 75, 81
 postcolonial studies, 48, 49
 posthumanism, 245
 praesentia, 81
 Premaratna, Nilanjana, 234
 prison, 284, 286, 288
 tourism, 286
 transformed, 292
 Proust, Marcel, xv, 26, 109, 113,
 139
 psychoanalysis, 138
- ## R
- Ramachandran, Vilayanur, 146
 Ramshaw, Sara, 226
 Reid, Thomas, 110
 relationality, 224
 religions, 93
 Buddhism, 133, 135
 Christianity, 134
 divinity, 135
 eastern spiritualities, 135
 Hinduism, 135
 Islam, 136
 Rabbinic Judaism, 134
 sacred, 93
 Taoism, 135
 The Catholic Church, 93
 reminiscence, 113
 Ricœur, Paul, 48, 220, 223
 Robertson, Elizabeth, 152, 153
 robotics, 246
 roots
 rooting, 6
 rose, 145
 Ross, Bruce M., 29
 Rothberg, Michael, 220, 223
 Rubens, 78
 Rubinstein, Daniel, 118
 Rushdie, Salman, 53
 Ruskin, John, 107
 Russell, Bertrand, 111
 Russell, Stuart, 251

Rwanda, 179, 180, 191, 196, 221, 232
 Murambi, 182, 188, 193

S

Said, Edward, 49
 Sand, George, 140
 scents, 70, 69–72, 141, *See* smell
 ambient, 81
 embedded, 73, 81
 in hospitals, 143
 Schafer, Raymond Murray, 30, 31
 Schjeldahl, Peter, 120, 122
 Scott, James C., 7
 Scriabin, Alexander, 158, 160, 161
 Searle, John, 110, 111
 senses, 211, 219, 226, 243
 bicameral mind, 243
 bodily sensations, 202
 in literature, 152
 interconnected, 220
 multi-sensory, 81, 96, 158, 213, 287
 sensation, 115, 243
 sensory choices, 258
 sensory overload, 72
 sensory studies, 152
 methodologies, xvi
 sensorial revolution, 151
 sensori-legal studies, 220
 sensory criminology, 220
 sensory heritage, 33
 sensory revolution, xv
 sensory space, 50
 state of the field, xv
 Serres, Michel, 228
 Shapiro, Leonard, 40
 shoes, 73
 Shudraka, 142
 sight, 93, 115, 165, 227
 and the other senses, 227
 lights, 277
 the act of seeing, 110
 vision, 41, 81, 162, 165
 Silicon Valley, 252, 256
 sketching. *See* art
 skin, 202
 Sleuwits, Marleen, 290
 Sloboda, John, 157
 Slovakia, 203
 smell, 48, 71, 82, 139, 146, 165, *See*
 olfaction
 adaptation, 81
 and color, 78
 and drawing, 79
 and nostalgia, 75
 and paintings, 78
 and time, 82
 as a meaning carrier, 73
 attention anchor, 76
 deep smelling, 80, 81
 devaluation of, 75
 evoking memories, 72
 in art, xiii, 71, 76
 in the womb, 142
 language of, 73
 nose, 116
 nosewitness, 31
 odorphobia, 74
 of fish, 77
 of materials, 223
 of tape, 228
 of the past, 77
 smell memories, 28
 smellmarks, 31
 smellscapes, 27, 29, 31, 33, 75
 smellwalks, 31
 smoke, 204
 unpleasant, 137
 social media, 247, 283, 293
 Instagram, 285
 Socrates, 110, 112
 Sollers, Philippe, 141
 Sontag, Susan, 107–25

- sound, 116, 146, 161, 228, *See*
 music
 and law, 226
 auditory, 165
 deep listening, 72, 80
 keynote, 31
 listening, 276
 signal, 31
 soundmarks, 27, 31
 soundscapes, 26, 28, 33, 41
 soundwalking, 28
 therapy, 144
 ubiquitous sound, 30
 spaces, 26, 285, *See* places
 spatialization, 33
 transformation, 290
 spices, 51, 58, 63
 Spinoza, 184
 Spivak, Gayatri Chakravorty, 49, 62
 Sri Lanka, 49, 50
 Stolk, Sofia, 227
 storytelling, 37, 153, 157, 160, 162
 surveillance, 255
 Süskind, Patrick, 137
 synesthesia, 93, 96, 131, 146, 154,
 155, 158, 159, 160
 accidental, 132
 and invisibility, 133
 and metaphors, 165
 associated with colors, 132
 auditory-olfactory, 131, 145
 auditory-visual, 132
 blending, 165
 chromesthesia, 132
 grapheme-color, 132
 metaphoric, 132
 natural, 132
 synesthetic narratology, 152–56
 Synnott, Anthony, xv
- T**
- Tactilism, 85–98
 Tal, Kali, 48
 Tanner, Grafton, 254
 Tanzania
 Arusha, 221
 taste, 48, 53, 54, 63, 139
 flavors, 54
 gustation, 57, 58, 59
 gustatory, 50, 51
 technologies, 87, 90, 97, 248, 264,
 268
 acceleration, 285
 digital, 293
 temperature, 202
 cold, 204, 208, 210
 heat, 211
 temporality, 253, 296
 textuality
 hypertextuality, 159
 intertextuality, 166
 transtextuality, 156
 theatre, 98, 234
 participatory, 232, 233
 verbatim, 234
 time, 276
 tin, 94, 96
 Tolaas, Sissel, 31, 76
 toposmia, 75
 touch, 81, 86, 89, 93, 98, 228
 haptics, 36, 40, 98
 in art, 99
 tactile, 91, 93, 98, 165
 textures, 86, 290
 Touchon, Jacques, 144
 transoceanism, 50
 trauma, 177, 201, 202
 complex, 203
 secondary, 212
 transgenerational, 204
 truth, 125
 subjectivity, 116
 Tsing, Anna L., 191
 Tuan, Yifu, 25

U

- ubiquity, 31
- United Kingdom, 49
 - Birmingham, 34
 - Southwell, 73
 - York, 77
- United States
 - New York, 77, 164
 - Washington, D.C., 73
- universities
 - Brown University, 180
 - National College of Art and Design, 76
 - National University of Rwanda, 181
- UOF (*Union Ornithologique de France*), 9
- utopia, 246, 255

V

- Vanuatu, 6
- Verbeek, Caro, 268
- Viellard, Stéphane, 133
- Vincent, Jean-Didier, 146
- Vink, Peter, 292
- virtual, 278, 296
- vision, 81, 132, 290
- Viswanath, Raghavi, 226
- voice, 138, 141, 146, 206
 - and hypnosis, 144
 - and perfume, 136

- identity, 141
 - in the womb, 142
 - subconscious, 256
- Vos, Renske, 227

W

- Wang, Qi, 223
- war, 94
 - Ethiopian War, 94
 - World War I, 85, 93
 - World War II, 94, 208, 209, 213
- Weber, Florence, 12
- Weil, Simone, 8
- Weis, Tony, 7
- Wesson, Daniel, 145
- Whistler, James McNeill, 123
- Whitehouse, Andrew, 16
- Whitman, Walt, 166
- Wiener, Norbert, 246, 247, 251
- wildness, 275
- Wilson, Donald, 145
- Wolf, Werner, 158, 161
- Wölfflin, Heinrich, 119

Y

- Young, Benjamin, 28, 29

Z

- Zola, Émile, 123, 137