

The sense of smell is a powerful sense that offers many possibilities. To speak of olfactory art, there must be the intention to use odour or olfaction as both context and concept of the work of art. For this, we speak about the terms *Olfactory Context* and *Olfactory Concept*.

The Olfactory Context can be divided into the *Intrinsic and Intentional Odour Values*. The intrinsic odour value brings with it their significance, while the intentional odour value gives an extra meaning to a smell. In addition, the *Olfactory Perception* is part of the *Olfactory Concept* of the artwork. To perceive this, the smell must be transferred to the spectator. The way in which an odour is transferred in a work largely determines how the smell is interpreted in relation to the work. The odour transfer and odour situation determine how an odour gets to the viewer. We call these methods of odour transfer *Olfactory Transfers* and divide them into five categories: *Flowers, Smell Devices, Scent Spaces, Time and Translations*. In most cases, *Olfactory Transfers* are used in crossovers. Together with the various possibilities of using the *Olfactory Context*, they also demonstrate *the Complexity of Olfactory Art*.

The 1st Olfactory Art Manifest explains the differences in olfactory art, while the 2nd Olfactory Art Manifest demonstrates *the Complexity of Olfactory Art*.

Keywords: olfactory context, olfactory concept, odour values, olfactory perception, olfactory transfers, Olfactory Art Manifest

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The Complexity of Olfactory Art

The Use of Scent as Concept and Context in the Work of Art

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I. Introduction

This article summarises my doctoral research on how smell can be used as a concept and context of work in the artistic design process. The used terms, findings, opinions, and statements related to olfactory art, which are used in this article, come from this research and refer to findings, experiences, studies and interpretation of my olfactory works based on my artistic design process. This artistic research in the arts starts from my own substantiated practice in which theoretical and practical conclusions can find their way into artistic works and reflect the artistic design practice. This practice led to the writing of two art manifestos and one olfactory manifesto. The written manifestos are presented in this article. They are both theoretical and artistic statements resulting from the doctoral research in which they were elaborated. The first manifesto (de Cupere, 1st Olfactory Art Manifest) was published in an overview book (de Cupere, et al.), which includes the numerous works upon which this research was based.

The sense of smell is a powerful sense that offers many possibilities. By combining odours with another sense, such as the visual, the auditory, the gustatory, the tactile, an interaction is created to give both senses greater impact. The context of an odour or image can also change by crossover with a different sense. To speak of olfactory art, there must be the intention to use odour or olfaction as both context and concept of the work of art. Knowing the effect of olfaction, its limitations and the perception of odours is important. Gaining insight into how smell can work as a context and how it can be interpreted is necessary. Interpreting the smell itself and the context of the odour and/or the work depends on how the viewer perceives the smell and through which concept the odour is transmitted.

Since scents and the sense of smell are used with a specific meaning, their context and the way they are used as a concept will help understand the work. For this, I speak about the terms *Olfactory Context* and *Olfactory Concept*.

The Olfactory Context can be divided into the *Intrinsic and Intentional Odour Values*. The intrinsic odour value carries with it their meaning, while the *Intentional Odour Value* gives an extra meaning to a smell. In addition, *Olfactory Perception* is part of the *Olfactory Concept* of the artwork. *Olfactory Perception* is the sensory identification and interpretation of a smell. It can be achieved by creating an *Olfactory Experience*. To perceive such an experience, the smell must be transferred to the spectator. The way in which an odour is transferred in a work largely determines how it is interpreted in relation to the work. The *Olfactory Experience* itself arises through the olfactive experience of the *Intrinsic Odour Values*. While the perception of the odour is usually determined by the interpretation of the *Intentional Odour Values*. In addition, everything is influenced by the existing *Odour Situation*. The *Odour Situation* is the whole within which the odour perception takes place. It is determined by third parties, including the time, location and combination with other elements present. In addition, the title of the work is mostly also important in the meaning of the artwork.

The odour transfer and odour situation determine how a scent gets to the spectator. I call these methods of odour transfer *Olfactory Transfers* and divide them into five categories: *Flowers, Smell Devices, Scent Spaces, Time* and *Translations*. In most cases, the *Olfactory Transfers* are used in crossovers. Combining them creates greater freedom in the creation of an olfactory work of art. Together with the various possibilities of using the *Olfactory Context*, they also demonstrate *the Complexity of Olfactory Art*.

Before I explain the *Olfactory Context and Concept* with their *Intrinsic and Intentional Odour Values* in detail, I will look at what is necessary to speak about Olfactory Art and how we can determine and categorise olfactory works of art. This is done by the *1st Olfactory Art Manifest*, which has been exhibited widely¹. Afterwards follows an explanation of why Olfactory Art can be very complex. This is done by the *2nd Olfactory Art Manifest*, in which all the conducted research on this topic has been collected during an intensive seven-year artistic PhD and more than twenty years experience in the creation of olfactory art.

II. 1st Olfactory Art Manifest

On 11 August 1913, Carlo Carrá published *La Pittura dei suoni, rumori, odouri: Manifesto futurista* (The Painting of Sounds, Noises, Smells: Futurist Manifesto) (Carrá). This is one of the first manifests in which a reference is made to, amongst others, smell. However, since then, smell was only used sporadically in visual arts.

¹ Exhibitions (Belle Haleine – The scent of art) (There's Something in the Air) (DUFT, SMELL, OLOR, ... Multiple representations of the olfactory in contemporary art).

Nevertheless, smell as a medium for the work was hardly ever applied. Only few knew how to find their way to this medium. It was only used sporadically. It would take until the end of the 20th century before visual artists consequently used smell in all their works. Even though the number of visual artists who only create works with smell or have used smell in combination with the visual and/or the auditive was rather limited, in the last decades, there has been a visible increase in artists who see smell as an equal medium to paint or other classic media. Smell has become more valued as “part of the work of art” or as “the work of art” itself. There is also a noticeable increase in interest from the scent industry, more specifically, the world of perfumes, which presents its scent creation as a piece of art, either linked or not linked to the arts. Some classic perfumes are even compared to certain *-isms* from art history. Some “noses” do not always see their work in the light of commerce and are rather looking for the perfect scent artwork. Crossovers and cooperation between perfumers and visual artists arise. Artists get to know the world of smell better, and noses see the added value of linking their work of scents to a certain social context.

Smell has never received so much attention in the world of arts as the last couple of years, and we are only at the beginning of this revelation. The most underrated sense throughout (art) history has seldom gotten so much attention in the world of art as in the last decades. Institutions, organisations and several museums display more and more olfactory art. There is a rise in organisations, institutes and museums who specialise in Olfactory Art. Colleges are more open to the integration of smell as an art medium in the education of upcoming young talent. This makes the young artists more open to the integration of smell into their work. They venture into the smell experiment. Just as sound, photography and video have become accepted media, smell is becoming a commonplace of the visual arts. Yet, the integration remains limited for now, and that is why this manifest is written: To bring olfactory art under the attention as a worthy form of art. Thus, we can talk about a new art movement and therefore, with this manifest, olfactory art is added to the *-isms* of art and from this point onwards, we speak of *Olfactism*.

Olfactism

Olfactism is a term derived from the Latin verb *olfacere* (to smell). This term is also being used in, for example, *synaesthesia*, in which it means a sensation of smell originated by other senses than the olfactory stimuli. In the art movement, we look at this term as an *-ism* rather from the smell as a medium that gives context and/or can be the concept of the work. This does not take away that the way *synaesthesia* looks at the term is interesting. Eventually, it is about a crossover between smelling and the idea of smelling, the senses and the translation of the

observation and/or experience. In general, we speak of Olfactism when we talk about art in which smell is used as a medium and is part of the work or when the smell itself is a piece of art. A visual representation is nevertheless also possible if it concerns smell concepts and/or works of art in which smell is a context or gives a context.

We can divide Olfactism into Olfactionism and Olfactorism.

Olfactionism

Fact & action

In Olfactionism, we find the words *fact* and *action*, two ideas, which clarify the term. Using a *fact*, one can encourage someone to take *action*, but *action* can also encourage someone to reflect on a *fact* and even to accept it. In this way, smell can let you think about a *fact*. Smell then allows you to take *action* and question the *fact*, either accepting or rejecting it or even letting you react against it or contend for it. But smell can also be the *fact*, the result, observation or experience of a specific *action*. Smell, hereby, gives context to the work. Smell can also be *action* when it makes you reflect, conclude or experience. In other words, smell is *fact* and *action* but does not necessarily need to be the two together and does not even have to be one or the other to go into *action* or to determine a *fact*. The word *fact* can also be found in Olfactorism, but then we start mainly from the smell as a *factor* and scent as an *actor*.

Fact

- A *fact* is an event, data or a situation in which the reality is fixed.
- A *fact* can be observed either sensory and/or instrumentally measured. The observation itself can be subjective and dependent on personal circumstances and interpretations.
- A *fact* determines the observation, but the observation can also influence a *fact*.
- *Facts* are at the base of knowledge.
- *Facts* can be organised by the mind to a specific insight.
- *Facts* are in close relation to the term *truth*.
- A *fact* is usually generally accepted.

From the above, one can deduct that a *fact* can give context or can be context. The use of *facts* can also be a concept or can support a concept. *Facts* can stimulate thoughts, reflection, observation and can sometimes also provoke *action* and reaction.

Action

In the word Olfactionism, we can see the word *action*, and this is exactly what smell wants to accomplish here. To encourage the spectator to take *action* and also cause a reaction. A work of art with smell or smell as a work of art serves to encourage the onlooker to think and should not merely be seen as decoration of the work unless the shape of this decoration also contributes to the contents of the work. In other words, smell needs to contribute to the context of the work. Smell can be the context carrier, but also the context giver in relation to the other elements of the work of art, being, for example, the visual and/or the auditive, the tactile or the gustative. One could say that smell needs to have an associative impact.

In Olfactionism, smell can also have a normal supportive function, but only when this function is an element that cannot be missed in the work of art to see the correct context of the work. If the smell is omitted, the work will lose the attention for its context, and the *action* would be different or completely lost.

- An *action* is an intent and usually has a purpose.
- An *action* can either be physical, mental or instrumental.
- An *action* is an activity.
- An *action* is observable by at least one sense unless the *action* is the consequence of an arising thought pattern and is only played out in the memory. In other words, *action* is then thinking or recalling a memory.
- An *action* usually has a reaction and/or can also make someone think and reflect about a reaction but is therefore not necessarily the cause or the consequence of a reaction. An *action* can give a *fact* another insight, which causes a reaction.

In general, the term Olfactionism will be mainly used for works of art in which the smell itself gives context or the smell in combination with the visual and/or the auditive, tactile or gustative has a context. Smell can also be used as a concept of the work to come to a context in relation to other senses. The title of the work can also give another context to the smell, or smell can do this to the title. For example, the title can be unintelligible at first, but in relation to the smell and/or other elements of the work, if these are present, it gets a new reading content by which the whole gets a specific or another context.

Olfactorism

One speaks about Olfactorism when smell is only the *actor* or *factor* of the work. The term Olfactorism is mainly used in works of art that consist solely of smell or smell only in combination with colours, shapes, compositions, contrasts, light or darkness. The smell *factor* of the work itself is central. The context can be found in the composition of the smell and what it evokes or what it lets us experience. Under Olfactorism, we can mainly find composed smells, including perfumes. Central is the smell and the experience of the smell, but also the composition can be counted as Olfactorism. One could compare Olfactorism with the search for the right composition, in the same way as there are movements in the visual arts in which the composition of the work prevails.

- Composition of smells, composed smells and/or simple smells
- Use of natural, nature identical and/or synthetic smells in a specific composition to come to a new smell
- Mixed smells
- Use of new smell molecules
- Throughout the time mixed smells, amongst others a smell concert
- Through physical displacement, mix the smells in a room

To Olfactorism also belongs the smelling of scent analyses or the remodelling of smells from specific locations, bodies, animals, objects and plants to make the spectator olfactory conscious of its environment, identity and/or situation. Also, the registration of smells and capturing these on a map with the intention to make the spectator olfactory conscious of one's environment is part of Olfactorism. In other words, the creation of smell consciousness of the state in which the spectator finds oneself by the use of nothing but odours also belongs to Olfactorism. When the creation of smell consciousness of a state does not only happen through odours but also through another means or device which is not a smell, this is part of Olfactionism, same as the encouragement to smelling through smell devices which is also part of Olfactionism.

The creation of memories of smell, only through odour, belongs to Olfactorism. The remake of smell memories through an odour can recall and give a context to a specific location, situation or happening. The use of smells in architecture, and thus the contribution to a form of life or living, can also be part of Olfactorism when this does not have a commercial, entertainment and/or medical function. Smell can, therefore, also support the tactile of building materials or even through smell of the chosen building materials give an added value and contribute to the experiencing of the building. The smell in relation to the building is subjective, but the combination can recall a cognitive thing and/or feeling. Smell in combination with the tactile, music or sound can also be part of Olfactorism when this combination gives an artistic experience or

lesson without relapsing into amusement, medical or commercial outbursts. When the combination is the onset to discourse, we will rather speak of Olfactionism.

Concretely, one could say that the Olfactorism is the *architecture of smell*, which gives artistic values, which is more than only the composed.

Olfactionism or Olfactorism?

To prevent confusion between both, the term Olfactism can be chosen as a general description. The subdivision will only be necessary once we want to make a difference between Olfactory works of art. To classify the use of smells which does not belong to Olfactism and its two subdivisions Olfactionism and Olfactorism, we use the term Olfactourism. In this -ism, the word "Tourism" is concealed. It is a clear reference to the non-art form, with an underlying reference to the crafty, illustrative, potentially medical (e.g., aromatherapy) and entertaining.

Olfactourism

Amongst others, the following uses of smell belong to Olfactourism unless they contribute to the work of art in which the context is created or unless this is used in an art installation. But then the whole work or installation is considered a work of art and not the part of the smell separately.

- Illustrative smells in support of an image/cartoon
- Smell commercials
- Functional odourants
- Atmosphere odours
- Aromatherapy
- Traditional techniques for the creation of odours, see distillation, enfleurage, ...
- Smell workshops, perfume workshops
- Smell/scent-DJ (use of smell in festivals, performances, parties, discotheques,)
- Odour atomisation in a non-artistic film, video, documentary
- Use of scent technologies for the amusement of the spectator
- Scratch & Sniff for commercial purposes, movies (except art movies) and publications (except signed and numbered art editions)
- Scented animation
- Smell communication

- Perfumes that do not fulfil the criteria of Olfactorism
- Hobby perfume makers
- ...

Summary of Olfactory Artforms

Art is free, and a summary of different possibilities to create olfactory art should not be a limitation. Therefore, this list is not complete and can be freely completed. Important is that smell is an essential part of the work and that together it qualifies as Olfactism.

- Olfactory installations / scent sculptures
- Scent paintings/drawings
- Scent rooms/ architecture
- Smell devices that do not have a commercial function but do have as a purpose to make the spectator olfactory conscious or to give a specific context in which is referenced to the smell or as a device are used to support the smelling.
- Perfumes
- Smell performances can also be called Perfumances when the medium smell is used.
- Smell videos and smell movies
- The nose (in which the function of the smelling is enforced and not purely as a visual part of the human being or animal)
- Smell maps of cities for which the focus is in the creation of smell consciousness of a situation.
- Smell dancing/theatre
- Digital scent technology artworks
- ...

Smell!

Appetizing, beautiful, pleasant, wonderful, super, musty and reeking!

In Olfactism, the smell itself is determinative, or as a “part” is determinative for the work. The smell can be *everything*. There are no limitations if the smell contributes to the work or is the work itself. Therefore, not only single odourants are possible, but also composed smells such as perfumes or a mix of smells which is created throughout time as is the case with scent concerts and smell-DJ settings when these do not

empower amusement, commerce or the medicinal. The amusement, commerce and medicinal as smell output can be a part of the work to reach a particular context so that it belongs to Olfactism, but not when it is only used in its function without added value or without giving purpose to others.

Odours can smell good but can also be foul and reeking if the choice of smell is consistent with the idea of the artistic work and contributes to its meaning, reading direction and/or experience of the work.

Smell is freedom.

III. 2nd Olfactory Art Manifest

The Olfactory Context and Olfactory Concept

In the *1st Olfactory Art Manifest*, the term Olfactism was introduced due to the need for segmentation and description of Olfactory Art. Olfactory art was thus divided into three parts. Olfactionism and Olfactorism are art-related, while Olfactourism was used as a description for non-art-related olfactory practices. Olfactourism is omitted here, as it can be considered a possible subordinate of the other two Olfactisms. Olfactourism can only contribute to the work of art through its technical know-how, its knowledge of the transmission of smells, its experience of relaxation and entertainment, its functionality as a fragrance product and its scientific input and output. Olfactionism mainly incites an action where the use of smell as a concept is related to the context of the work. Context is here understood as a certain situation, data, information, background and/or event from which it derives its meaning. Olfactorism mainly triggers the experience of smell as a concept of the work of art. The context of the work lies in the experience itself and in consideration of smell *an sich*. To use scent as part of the work of art, in both Olfactionism and Olfactorism, we need to consider the right concept that can be used to apply smell. Since odours/olfaction are used with a certain meaning, the context of the odours/olfaction will contribute to the meaning of the work of art. To be able to speak of olfactory art, there must be the intention to use odours/olfaction as context and concept. We will therefore speak of the terms Olfactory Context and Olfactory Concept. The use of an Olfactory Context is already a concept of the work and is therefore always part of the Olfactory Concept of the work. We, therefore, state that the use of an Olfactory Context is a minimum requirement to be able to speak of an Olfactory Concept.

Olfactory Context

The Olfactory Context is divided into *Intrinsic* and *Intentional Odour Values*.

The intrinsic odour value carries the meaning, whereas the intentional odour value gives an extra meaning to an odour.

Intrinsic Odour Value as Context Carrier

The Intrinsic odour values can be divided according to their contributing meaning. These all have to do with the smell itself as the carrier of a certain meaning. These are:

- The smell matter itself
- The origin of the smell
- The existing link with the origin
- The olfactory situation in which the smell is found

However, the odour/the sense of smell can provoke a certain reaction of which the spectator has no control or does not even know that it unconsciously influences him. These reactions are not consciously translated into their meaning but lead to an unconscious reaction/behaviour. In other words, they also carry a meaning, which they transmit to the spectator. Following, we found:

- Psychological reactions to a smell as reactions to an emotional event. In addition, there are the medicinal or physical odour properties of a plant that can trigger a psychological reaction.
- Physical reactions to an odour which can be classified according to their function being warning, emotion, pleasure, libido and genetically influenced reactions.

The intrinsic odour values always have in themselves a certain factor and goal, namely respectively the odour, the olfaction and the physical reaction. With the Intrinsic odour value, the context always lies in the odour itself. In other words, the odour carries the context of the work, and therefore we also see it as a Context Carrier. If they are only used as an olfactory experience as a Context Carrier of the work, they will mainly be classified under Olfactorism.

Intentional Odour Value as Context Giver

The Intentional Odour Value refers to the use of the assigned value to an odour. The purpose of this odour value is to give meaning and to stimulate interpretation. Their values arise from experiences, sensory perceptions that are linked to a personal experience or to a common cultural experience. We then speak of:

- Personal (Individual) odour interpretation: including individual odour memories and previously personally acquired experiences and interpretations of odours.
- Social-cultural odour interpretation: including social, cultural, historical, religious, and socially experienced odour interpretations. Including the linguistic descriptions of odours according to cultural origin.

The personal and social-cultural odour interpretations are determined by:

- Symbolic meaning: e.g., taking the origin of a smell as a symbol for the intention of the work.
- Odour value determination: consisting of a positive or negative odour value determination.
- Meaning according to the intrinsic odour value: the intrinsic odour values cannot only be used as carriers of meaning but also as givers of meaning.

The intentional odour value is used to give meaning to the intentional context of the work and thus to stimulate the interpretation of the work. We, therefore, see it as a **Context Giver**. Since the odour value has the intention to incite an interpretation that reaches further than their own intrinsic values, they usually belong to Olfactionism. When there is the intention to use the intrinsic odour value as a reason for giving meaning and interpretation, we will speak of smell as **Context Carrier** and **Context Giver**.

Olfactory Concept

In addition to the olfactory context, the perception of smell is part of the Olfactory Concept of the work of art. Olfactory perception is the sensory determination and interpretation of a smell. The way this is done is by creating an olfactory experience. To perceive it, the smell must be transferred to the viewer. The way the smell is transferred also determines how the smell is interpreted in relation to the work. The experience of smell itself arises through the olfactory awareness of the Intrinsic Odour Values. While the perception of the odour is mostly determined by the interpretation of the Intentional Odour Values. Besides this, all are influenced by the present odour

situation. The odour situation is the whole within which the perception of odours takes place. It is determined by third parties, including time, location and combination with other present elements. In addition, the title of the work of art is of primordial importance in the interpretation of the work of art. The transmission of smells determines how a scent reaches the viewer. It can be expressed in the following ways:

- Directly from the smell source
- Via an aide-device to better perceive the odour
- Through the already present odour/air in the space
- Through a time dimension
- Through translation by another sense, intellectual translation and/or perceptible residual reference of the smell.

We call these methods of odour transfer **Olfactory Transfers**.

Olfactory Transfers

To smell, one must inhale.

The spectator inhales a smell either actively or passively. Actively when the spectator must decide for himself whether he wants to perceive the smell. Passively when the spectator does not have to take any special action to perceive the smell. The work itself can give off an odour, or the spectator must (seek) out the smell of the work himself. In the latter case, the spectator must actively search for the odour(s), as the smells are not automatically provided. Because of its volatile nature, smell can also change and/or disappear in the course of time, but it can also be translated symbolically by another sense. All these forms can be seen as Olfactory Transfers. We classify them according to their characteristics in the field of smell concept, odour source, smell detection, how the spectator perceives it and based on the experience. We categorise these in the following way:

- Flowers: the scent comes from an object, shape, work of art
- Smell Devices: tools to discover the smell
- Scent Spaces: the smell is already present in the space
- Time: volatility and/or changeability of an odour
- Translations: the reference to smell via another sense organ

	FLOWERS	SCENT SPACES	SMELL DEVICES	TIME	TRANSLATIONS
SMELL CONCEPT	Odour releasing	Odour containing	Odourless tool	Time Smell changeable	Residual odourless
ODOUR SOURCE	The object or work itself is emitting odour Periphery	Present in the room	Not the work itself	Flowers and/or scent spaces and/or smell devices	Imaginary and/or residual reference, symbolic and/or olfactory conceptual reference
SMELL DETECTION	Targeted Controllable	Continuous	Smelling via a tool as an action Controllable	Continuous and/or alternating and/or sporadic	Translated via another sense
SPECTATOR	Passively involved or active with a passive detection Determining and discovering	Passively involved Experiencing Undergoing	Actively involved Self-discovering	Actively involved and/or passively involved	Physically passively involved and/or mentally actively involved
EXPERIENCE	Object oriented	Spatially oriented	Target discovering	Object and/or spatial and/or exploratory	Mentally Via another sense
Cross-overs					

Crossovers of the Olfactory Transfers

The Olfactory Transfers can be used in crossovers. By combining them, greater freedom is created in the creation of an Olfactory Artwork. Together with the various possibilities of using the Olfactory Context, they also demonstrate **the Complexity of Olfactory Art.**

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