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Modern Conflict and the Senses investigates the sensual worlds created by modern war, focusing on the sensorial responses embodied in and provoked by the materiality of conflict and its aftermath. The volume positions the industrialized nature of twentieth-century war as a unique cultural phenomenon, in possession of a material and psychological intensity that embodies the extremes of human behaviour, from total economic mobilization to the unbearable sadness of individual loss. Adopting a coherent and integrated hybrid approach to the complexities of modern conflict, the book considers issues of memory, identity, and emotion through wartime experiences of tangible sensations and bodily requirements. This comprehensive and interdisciplinary collection draws upon archaeology, anthropology, military and cultural history, art history, cultural geography, and museum and heritage studies in order to revitalize our understandings of the role of the senses in conflict.

**‘Dead air’: The acoustic of war and peace – creative interpretations of the sounds of conflict and remembrance**

What does war sound like? During the 2014 centenary of the start of the First World War the question has driven historians, archivists and artists to attempt recreations of a comprehensive sonic landscape of this Great War. There are no known authentic audio recordings of battle from the period but sound engineering has contrived to recreate the sounds of this first modern war. Focusing on the Western Front, historians have created a typology of sound by identifying the particular qualities of each weapon type that was used there. For the 2014 BBC Scotland documentary *Pipers of the Trenches* British writer and historian Michael Stedman collaborated with Paul Wilson, dubbing mixer at the Digital Design Studio, Glasgow School of Art, to create an audioscape intended to replicate a period of intense fighting during the Battle of the Somme in 1916. The result is a rather colourful, though truly cacophonous, soundscape that assaults the ears. Although individual components can be identified the chaotic collage is essentially impressionistic. It tells us something about warfare *in extremis*, but perhaps less about the actual and separate acoustics of that conflict.