1 INTRODUCTION ..................................................................................................................... 3
2 MEMBERSHIP .................................................................................................................. 5
   2.1 Members ...................................................................................................................... 5
   2.2 Associate Members ...................................................................................................... 5
   2.3 Emeritus Members ...................................................................................................... 6
   2.4 Fellows ......................................................................................................................... 6
   2.5 Visiting Professors, Professionals and Interns ............................................................. 6
   2.6 Student Members ....................................................................................................... 7
      2.6.1 Graduates ............................................................................................................. 7
      2.6.2 Incoming Students .............................................................................................. 7
      2.6.3 Ongoing Students .............................................................................................. 8
3 FUNDING .................................................................................................................. 10
   3.1 New Research Grants ................................................................................................. 10
   3.2 Ongoing Research Grants .......................................................................................... 11
4 PUBLICATIONS & OTHER PRODUCTIONS ................................................................ 14
   4.1 Books and Special Issues .......................................................................................... 14
      4.1.1 Faculty and Fellows ............................................................................................ 14
   4.2 Journal Articles & Book Chapters ............................................................................. 14
      4.2.1 Faculty and Fellows ............................................................................................ 14
      4.2.2 Students ............................................................................................................. 19
   4.3 Multimedia Installations & Exhibitions ........................................................................ 20
      4.3.1 Faculty and Fellows ............................................................................................ 20
      4.3.2 Students ............................................................................................................. 20
   4.4 Conference Papers & Invited Talks ............................................................................ 22
      4.4.1 Faculty and Fellows ............................................................................................ 22
      4.4.2 Students ............................................................................................................. 27
5 ACTIVITIES ............................................................................................................. 29
   5.1 Seminars, Lectures, Workshops ................................................................................. 29
6 RESEARCH ORIENTATIONS ...................................................................................... 35
   6.1 Axes .......................................................................................................................... 35
   6.2 Clusters ...................................................................................................................... 35
   6.3 Graduate Student Training ......................................................................................... 36
7 DEVELOPMENT PLAN 2019-2021 ......................................................................... 37
1 INTRODUCTION

The Centre for Sensory Studies (CSS) was constituted as a faculty research centre (Arts and Science) in January 2012. It received recognition as an emerging university-level research centre in April 2016.

Here are some of the highlights of the 2018-2019 academic year:

• One new faculty member joined the Centre in August: John Potvin (Art History). The Centre also welcomed Natalie Doonan as a Senior Fellow.

• Two members held visiting appointments abroad: Chris Salter served as the Senior Advisor/Creative Consultant for “Life Rewired” – 2019 Season. Barbican Centre, London; Marc Lafrance held a Visiting Fellowship at the GEXcel International Collegium for Advanced Transdisciplinary Gender Studies and a Research Fellowship in Media and Communications Studies at Örebro University, Sweden.

• Five student members graduated (2 Ph.D., 3 Master’s) and five new students (3 Ph.D., 2 Master’s) joined the Centre.

• Centre members singly and jointly secured a total of $409,000 in new research grants, bringing the total level of on-going funding for sense-related research initiatives to $2,072,116.

• Centre members published 52 journal articles and/or book chapters (as well as 3 poems), and presented 83 conference papers or invited talks, and staged 14 group or solo exhibitions and/or installations.

• For the first time in three years, the Centre did not host an international conference. Instead, the focus was on staging public lectures (9 in all), including the three-part lecture series on “Sensing the Anthropocene” by Natalie Loveless; hosting workshops on such topics as deep listening and critical making; and, getting to know more about each others’ research through the Talking Sense seminar series.

• Student Members of the Centre assisted with the editing of The Senses and Society journal, the curation of the Sensory Studies and Centre for Sensory Studies websites, the coordinaton of Centre activities, and the installation of artworks in diverse places (e.g. Totem at the Barbican). The students were also very active presenting conference papers and publishing articles.

• The first ever Sensory Studies Student Essay Competition was held: First place was shared by Laura Eliza Enriquez and Roseline Lambert, with an Honourable Mention to Madelaine Caritas Longman.
Overview

1. Membership. There are six categories of membership in the Centre. This section distinguishes them and lists the researchers who come under each of the six categories.

2. Funding. This section provides details on all of the grants that come within the purview of sensory studies held by Centre members, singly or jointly, on 1 June 2019. It also includes details on the outcome of grant applications submitted during the 2018-2019 academic year (“new grants”). The grants are classified by Axis or Cluster, and by provenance (internal vs external and within the latter category internal vs. external principal applicant).

3. Publications and Other Productions. This section lists only those books, journal articles and book chapters, multimedia installations and exhibitions, and conference papers or invited talks presented by Centre members that pertain to the field of sensory studies.

4. Activities. In this section, an overview is presented of the seminars, workshops, and public lectures sponsored or co-sponsored by the Centre during the 2018-2019 academic year.

5. Research Orientations. This section sets out the research axes and clusters that define the work of the Centre as a prelude to the discussion in section 6. It also provides details on the training of graduate students.

6. Development Plan. This section presents a summary of the discussion at the Annual General Meeting on 12 June 2019 at which we reviewed the Development Plan devised at the August 2018 AGM and charted a course for the 2019-2020 academic year. It should be emphasized that this summary is confined to a discussion of research grant getting strategies and does not address any of the many other forms of collaboration between Centre members.

Bianca Grohmann, Co-Director
Marketing

David Howes, Co-Director
Sociology and Anthropology
2 MEMBERSHIP

2.1 Members

Carolina Cambre (Education)
Martin French (Sociology and Anthropology)
Bianca Grohmann (Marketing), Co-Director
David Howes (Sociology and Anthropology), Co-Director
Aaron Johnson (Psychology)
Hillary Kaell (Religion)
Marc Lafrance (Sociology and Anthropology)
Jordan Le Bel (Marketing)
John Potvin (Art History)
Jeremy Stolow (Communication Studies)
Matthew P. Unger (Sociology and Anthropology)

2.2 Associate Members

Orit Halpern (Sociology & Anthropology)
Cynthia Hammond (Art History)
Christopher Salter (Design Arts)
Kelly Thompson (Studio Arts)
Kathleen Vaughan (Art Education)

2.3 Emeritus Members

Andra McCartney (Communication Studies)

Anthony Synnott (Sociology and Anthropology)

2.4 Fellows

Constance Classen, Senior Fellow

Natalie Doonan, Senior Fellow

2.5 Visiting Professors, Professionals and Interns

There were no official visiting scholars attached to the Centre in 2018-2019, though a number of scholars visiting North America from the EU, UK and Australia made stop-overs in Montreal to visit the Centre, and kindly agreed to present lectures and/or lead a seminar: namely, Rupert Cox, Anna Harris and Kathy Mills. The Centre also benefited greatly from the presence of Natalie Loveless, who was a visiting scholar at the Centre for Interdisciplinary Studies in Society and Culture.
2.6 Student Members

2.6.1 Graduates

<table>
<thead>
<tr>
<th>Years Active</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Co-supervisor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017-19</td>
<td>Karine Chrétien Guillemette</td>
<td>INDI PhD</td>
<td>Jordan LeBel</td>
<td>Marguerite Mendell, Rosemary Reilly, Carla Martin</td>
</tr>
<tr>
<td>2016-19</td>
<td>Gabrielle Desgagné</td>
<td>SOAN MA</td>
<td>Valérie de Courville Nicol</td>
<td>Mark Watson, David Howes</td>
</tr>
<tr>
<td>2015-19</td>
<td>John Bryans</td>
<td>SOAN MA</td>
<td>Marc Lafrance</td>
<td>Shelley Reuter, Valérie de Courville Nicol</td>
</tr>
<tr>
<td>2015-18</td>
<td>Katharine Stein</td>
<td>ARTH MA</td>
<td>Christine Huneault</td>
<td>Cynthia Hammond</td>
</tr>
<tr>
<td>2014-18</td>
<td>Mark Doerksen</td>
<td>SOAN PhD</td>
<td>Kregg Hetherington</td>
<td>David Howes, Bart Simon</td>
</tr>
</tbody>
</table>

2.6.2 Incoming Students

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Co-supervisor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Laura Enriquez</td>
<td>HUMA PhD</td>
<td>David Howes</td>
<td>David Morris</td>
</tr>
<tr>
<td>2018</td>
<td>Joseph Thibodeau</td>
<td>INDI PhD</td>
<td>David Howes</td>
<td>Michael Montanaro Sandeep Bhagwati Virginia Penhune</td>
</tr>
<tr>
<td>2018</td>
<td>Madelaine Caritas Longman</td>
<td>HUMA PhD</td>
<td>Stephanie Bolster</td>
<td>John Potvin Melissa Park</td>
</tr>
<tr>
<td>2018</td>
<td>Kelly Keenan</td>
<td>INDI MA</td>
<td>David Howes</td>
<td>Angélique Willkie MJ Thompson</td>
</tr>
<tr>
<td>2019</td>
<td>Haley Baird</td>
<td>SOAN MA</td>
<td>David Howes</td>
<td></td>
</tr>
</tbody>
</table>
### 2.6.3 Ongoing Students

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Program</th>
<th>Principal Supervisor</th>
<th>Co-supervisor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>Darian Stahl</td>
<td>PhD Humanities</td>
<td>Kim Sawchuk</td>
<td>Ingrid Bachmann, Kathleen Vaughan</td>
</tr>
<tr>
<td>2017</td>
<td>Rebecca Van der Post</td>
<td>PhD Humanities</td>
<td>Matthias Fritsch</td>
<td>David Howes</td>
</tr>
<tr>
<td>2017</td>
<td>Garnet Willis</td>
<td>INDI PhD</td>
<td>Chris Salter</td>
<td>Michael Montanaro, Sandeep Bhagwati</td>
</tr>
<tr>
<td>2016</td>
<td>Ornella Hemingway</td>
<td>SOAN MA</td>
<td>David Howes</td>
<td>Marc Lafrance, Hillary Kaell</td>
</tr>
<tr>
<td>2016</td>
<td>Roseline Lambert</td>
<td>SOAN PhD</td>
<td>David Howes</td>
<td>Bart Simon, Valérie de Courville Nicol</td>
</tr>
<tr>
<td>2016</td>
<td>Gabriel Peña</td>
<td>PhD Humanities</td>
<td>David Howes</td>
<td>Nicola Pezolet, Carmela Cucuzzella</td>
</tr>
<tr>
<td>2016</td>
<td>Ika Periac</td>
<td>PhD Humanities</td>
<td>David Howes</td>
<td>Chris Salter, Natalie Loveless (U Alberta)</td>
</tr>
<tr>
<td>2016</td>
<td>Carmen Ruschiensky</td>
<td>INDI PhD</td>
<td>Sherry Simon</td>
<td>Jean-Phillippe Warren, Steven High</td>
</tr>
<tr>
<td>2016</td>
<td>Alexandre Saunier</td>
<td>PhD Humanities</td>
<td>Chris Salter</td>
<td>David Howes, Lynn Hughes</td>
</tr>
<tr>
<td>2016</td>
<td>Melanie Schnidrig</td>
<td>PhD Humanities</td>
<td>Nicola Pezolet</td>
<td>David Howes, Aaron Johnson</td>
</tr>
<tr>
<td>2015</td>
<td>Alan Avorgbedor</td>
<td>PhD Humanities</td>
<td>Chris Salter</td>
<td>Nathan Brown</td>
</tr>
<tr>
<td>2014</td>
<td>Ehsan Akbari</td>
<td>PhD Art Education</td>
<td>Juan Carlos Castro</td>
<td>David Howes, Lorrie Blair</td>
</tr>
<tr>
<td>2014</td>
<td>Marie-Josée Blanchard</td>
<td>PhD Humanities</td>
<td>David Howes</td>
<td>Leslie Orr, Usula Neuerberg-Denzer</td>
</tr>
<tr>
<td>2014</td>
<td>Sylvain Lavoie</td>
<td>PhD Humanities</td>
<td>Patrick Leroux</td>
<td>David Howes, Christabelle Sethna</td>
</tr>
<tr>
<td>2014</td>
<td>Erin Lynch</td>
<td>SOAN PhD</td>
<td>David Howes</td>
<td>Katja Neves, Bart Simon</td>
</tr>
<tr>
<td>2014</td>
<td>Ida Toft</td>
<td>INDI PhD</td>
<td>Lynn Hughes</td>
<td>Chris Salter, Bart Simon</td>
</tr>
<tr>
<td>2012</td>
<td>Karen Messer</td>
<td>INDI PhD</td>
<td>Warren Linds</td>
<td>Don deGuerre, David Howes</td>
</tr>
<tr>
<td>2012</td>
<td>Morgan Rauscher</td>
<td>INDI PhD</td>
<td>Bill Vorn</td>
<td>Lynn Hughes, Chris Salter</td>
</tr>
<tr>
<td>Year</td>
<td>Name</td>
<td>Degree</td>
<td>Program</td>
<td>Advisor(s)</td>
</tr>
<tr>
<td>------</td>
<td>--------------</td>
<td>--------</td>
<td>-------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>2010</td>
<td>Sheryl Boyle</td>
<td>PhD</td>
<td>Humanities</td>
<td>David Howes</td>
</tr>
<tr>
<td>2010</td>
<td>Florencia Marchetti</td>
<td>PhD</td>
<td>Humanities</td>
<td>Erica Lehrer</td>
</tr>
<tr>
<td>2010</td>
<td>Olga Zikrata</td>
<td>PhD</td>
<td>Humanities</td>
<td>David Howes</td>
</tr>
</tbody>
</table>
3 FUNDING

3.1 New Research Grants

Research grant applications and grants are numbered dating back to the recognition of the Centre as a university research unit in May 2016.

The grants are classified:

i) by year and/or duration (e.g. 2019-2021);
ii) by the Axis or Cluster to which they pertain (for the titles of each of these Axes and Clusters see pp. 35-36, below); and,
iii) according to whether the funding concerned is internal ( *), external, such as SSHRC or FRQSC but with a Concordia PI ( **), or from an external source with an external PI ( *** ).

KEY

<table>
<thead>
<tr>
<th>Category</th>
<th>Code</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal</td>
<td>*</td>
<td>$7,000</td>
</tr>
<tr>
<td>External – Internal PI</td>
<td>**</td>
<td>$302,190</td>
</tr>
<tr>
<td>External – External PI</td>
<td>***</td>
<td>$100,000</td>
</tr>
</tbody>
</table>


§ 46. “Impact of fixation stability training on balance in a low vision sample.” Centre for Interdisciplinary Research in Rehabilitation Operating Support. Principal Investigator: Aaron Johnson. $20,000 [2019-2020] [Cluster C] **

§ 45. ‘Health, Gender, Sexuality and Interior Design in the UK and US: From Exhibition to Crisis.’ Concordia Individual Seed. Principal investigator: John Potvin. $7,000. [2019-2020] [Axis 3] *

§ 42. “SenseFACTORY.” Principal Investigator: Chris Salter. Bundeskulturstiftung – Bauhaus 2018 cultural funds (Germany). $160,000 euros (or $237, 190 CDN) [2018-2020] [Axis 2] **

3.2 Ongoing Research Grants

KEY

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal</td>
<td>*</td>
<td>$12,060</td>
</tr>
<tr>
<td>External – Internal PI</td>
<td>**</td>
<td>$1,333,056</td>
</tr>
<tr>
<td>External – External PI</td>
<td>***</td>
<td>$318,000</td>
</tr>
</tbody>
</table>


§ 38. “Engineered Reflection.” MITACS Global Link Award. PI: David Howes. Student: Gabriel Pena. $6,000. [2018-2019] [Cluster D] **


§ 35. “Emerging Literacies in an Informatic Society.” Petro Canada Young Innovators Award. Principal Investigator: Carolina Cambre. $10,000. [2018] [Axis 4] **


§ 30. “Investigating the behavioural and neural impact of font within Dyslexic individuals,” Concordia University, Individual Seed. Principal Investigator: Aaron Johnson. $7,000. [2017-2019] [Cluster C] *


* Note: Only those grants held by Centre members that come within the purview of sensory studies are listed here. This report does not list grant applications where the result is pending or which were not successful (as sometimes happens).
4 PUBLICATIONS & OTHER PRODUCTIONS

4.1 Books and Special Issues

4.1.1 Faculty and Fellows

In 2019, Carolina Cambre edited a Special Subsection of *Current Sociology* on the topic of “Visual Criminology and the Social Image/s of Crime.” Also in 2019, together with B. Traue, and M. Blanc she directed a special issue of *Qualitative Inquiry* on the theme of “Discourse and Visibility: Toward a Methodology of Visual Discourse Analysis.”

4.2 Journal Articles & Book Chapters

4.2.1 Faculty and Fellows

**Carolina Cambre**


**Constance Classen**

Natalie Doonan


“Spreading the Word and Sharing the Seed: Collaborating with Milkweed,” Food and Activism in Contemporary Public Art, edited by Cameron Cartière and Jennifer Wingate, a special issue of Public Art Dialogue 8(1): 5-10, 2018.

Martin French


Bianca Grohmann


Orit Halpern


David Howes


Aaron Johnson


**Hillary Kaell**


**Marc Lafrance**


**Jordan Le Bel**


**John Potvin**


**Chris Salter**


**Matthew Unger**

"Ode à un Dieu mourant: dégradation des symboles chrétiens dans les métal extrêmes" Théologiques 26/1, 2019 (translation)

“Ode to a Dying God: Debasement of Christian Symbols in Extreme Metal.” Metal Music Studies. 5/2, 2019.

**Kathleen Vaughan**

For the love of the forest: Walking, mapping, making textile art. In R. Foster, J. Mäkelä, & R. Martesewicz (Eds.), *Art, ecojustice and education: Intersecting theories and practices* (pp. 95-110). New York: Routledge, 2019


### 4.2.2 Students

**Akbari, Ehsan**


**Marie-Josée Blanchard**

"Dancing (Not So Much) by the Book: Mapping a New Discourse Around the Practice of Indian Classical Dance." *Symposia: The Journal of Religion* (2018) 9: 14-30 (Special Issue: Selected Papers from the Graduate Conference for South Asian Religions)


**Madelaine Caritas Longman**

“Book of Judges” (a poem), *To Be Decided: Journal of Interdisciplinary Theory*,

“room without walls” (a poem), in *PRISM International (January 2019)* 57:2. The poem looks at the sensory experiences evoked while dreaming.

“creeksong” (a poem), in *Modern Haiku (February 2019)* 50:1. The poem en a sense of synaesthesia experienced while observing nature.

**Gabrielle Desgagné**

4.3 Multimedia Installations & Exhibitions

4.3.1 Faculty and Fellows

Natalie Doonan

*Voir le Jour* (video screening for Nourri-Source Montréal event), McCord Museum, Montreal, QC, 2018

Cynthia Hammond

*To Shape a World*, Colby-Curtis Museum, Stanstead, Québec, 1 May-29 June.

Chris Salter


*Taking Care: Hexagram @ Campus Exhibition* (Initiator/Co-Curator). Ars Electronica Festival. September 2018.


Kathleen Vaughan

*Walk in the Water / Marcher sur les eaux*, Webster Library, Concordia University, Montreal, 10 October - 9 November 2018

4.3.2 Students

Gabriel Alejandro Peña Tijerina

5 ways sensing flaneur / ICAS / California Institute for Integral Studies / San Francisco 2018

Darian Stahl

*The Magnet is Always On* (Solo Exhibition) C.C. Cazona, Santander, Spain. Sept 2019:

*Fundamental Life* (Solo Exhibition) Concordia University, May 2018:
Vibrations, 4th Space, Concordia University, Montreal. Dec 2018:

Women, Memory, and Psychological Scapes (Portfolio)
Southern Graphics Council International Conference, Bally’s Hotel, Las Vegas, NV; Kimura Gallery, University of Alaska Anchorage; Impact 10 Conference, Universidad de Cantabria, Santander, Spain; California College of Art, Oakland CA; Grenfell Art Gallery, Corner Brook, NF. Sept 2018:

Sights of Feeling, Milieux Institute, Concordia University, Montreal QC. October 2018:

Joseph Thibodeau

Machine Ménagerie, Installation and Performance at Concordia 4th Space, "Let's talk about AI" Exhibition, 4th Space, Concordia University, 19 March - 12 April
4.4 Conference Papers & Invited Talks

4.4.1 Faculty and Fellows

Carolina Cambre


“Homeless in Gibraltar” At the Writing with Light editorial and curatorial collective Wenner Gren funded workshop, *Theorizing The Photo-Essay In Cultural Anthropology*, University of Texas at Austin, USA, 4-8 June 2018

“Working with images: being worked by images” At the 2nd International Conference on Photography and Academic Research on *Images in the Post-Truth Era*. Birkbeck College University of London, UK, 6-8 September 2018

“Revenge of the ineffable: Evaluating visual methodological work” at the XIX ISA World Congress of Sociology, RC57 Visual Sociology. Toronto, CA, 15-21 July 2018

“Topological views of visual pedagogy: Towards Nomadic Processes” at the XIX ISA World Congress of Sociology, RC57 Visual Sociology. Toronto, CA, 15-21 July 2018

“Uncommon Methods” (session organizer) in *Uncommon Senses II: Art, Technology, Education, Law, Society – and Sensory* Concordia University, Montreal, 3-5 May 2018

“Social Research and Multiple Modalities: Epistemic Opportunities, Challenges and Barriers in Addressing Social Complexity” (session co-organizer with Analia Meo) XIX ISA World Congress of Sociology. Toronto, CA. (July 15-21)


Natalie Doonan

*Articulating Artistic Research, SYMBIONT 2018* (organized by Bruce Barton and Natalia Esling), School of Creative and Performing Arts, University of Calgary, AB, 2018

*Balade Nature*, public urban ecology walks presented by la Maison de l’environnement de Verdun, September, 2018
Making (Eco)logical: Locating Cultural Production in the Environmental Humanities, organized by Amanda White and Elysia French, Universities Art Association, University of Waterloo, ON

Performance Studies in Canada: Excavating Alternate Methodologies and Genealogies, seminar conveners: Susan Bennett, Laura Levin, Marlis Schweitzer, Canadian Association for Theatre Research Annual Conference, Queen’s University, Kingston, ON. May 2018


Martin French


Cynthia Hammond


“Urban Art Histories: Learning in Place, with a Neighbourhood.” Knowledge & Networks II: Connecting the Circles of Canadian Art History. UBC, 10-13 May 2018.

Orit Halpern

“Immersion,” Radcliffe Institute for Advanced Study, Symposium, Harvard University March 3, 2019

“Urban IQ Test,” Keynote, Daniels School of Architecture, University of Toronto, January 18-19, 2019.
“Videoart at Midnight,” Keynote, Berlin, Germany, December 11, 2018


“Resilient Futures”, Keynote *Metabolism Conference*, Erfurt, Germany, December 9, 2018.


**David Howes**


“Technniques and Technologies of Perception.” Cognition, Learning and Technology Across the Lifespan. University of Toronto Mississauga, 6-7 March 2019


« À travers le prisme des sens : de l’anthropologie visuelle à l’ethnographie sensorielle et l’environnement performatif sensoriel, » Colloque sur les sens et le lieu, Université de Montréal, 31 October 2018

“Sensory Ethnography: Between Art and Anthropology,” University of Toronto, 19 Oct 2018

“Prisme des sens: approches transdisciplinaires” (panel discussion), Colloque cyber-corporréités, UQAM, 27 September 2018

“Sensational Jurisprudence: Law and the Governance of the Senses,” Centre for Criminology and Sociolegal Studies, University of Toronto, 14 September 2018

**Hillary Kaell**


"Save us for we Perish: Global Catholicism between the Living and the Dead,” Global History and Catholicism conference, Notre Dame University, April 2019.

“Scale Making: Christian Globalism From Above and Within,” American Academy of Religion, Denver, CO, November 2018


Marc Lafrance

“From New Media to New Medicine: Reflections on the Contemporary Life of the Skin.” Sensory Studies Seminar, Concordia University, Montreal. May 2019.


Jordan Le Bel


Matthew Unger


“Winter and the Colonial Legal Imaginary”: Law Culture and Humanities Association Meeting, Washington DC; March 2018

Chris Salter


“Hexagram @ Ars Electronica 2018. Looking Back.” Round Table. UQAM. November 2018.


Kathleen Vaughan


4.4.2 Students

Marie-Josée Blanchard


Laura Eliza Enriquez

“The Sense of Taste: An Apology,’ 24th World Congress of Philosophy, International Federation of Philosophical Societies (FISP), Beijing, China, August 2018.

Madelaine Caritas Longman

Erin Lynch

"(Other)worlds of sense: Conjuring the ghost of the city in techno-mediated tourism” at the Uncommon Senses II conference, Concordia University, May 3-5, 2018

Carmen Ruschiensky


Darian Goldin Stahl

“Artists’ Books as Patient Body” Artists’ books workshop for the Medical Humanities Reading Group, University of Kent, Canterbury England, April 2019

“Book as Body,” Artists’ books workshop for medical humanities students, medical professionals, and community members, University of Kent, Canterbury England, March 2019

"Imaging and Imagining Illness" Lunch Time Talk Lecture Series, Clare Hall, Cambridge University, England, March 2019

"Injecting Subjectivities into the Visual Culture of Medicine" Feminist Activism and Health Industries, Simone de Beauvoir Summer Institute, QC, March 2019

“Imaging and Imagining Illness” Kent Medical Humanities Network Meeting, Maidstone Hospital, Barming England. March 2019.


VIBE: Challenging Ableism and Audism Through the Arts Panel Lecture: “Skin, Sign, Scan: Research-Creation and the Health Humanities” Concordia University, QC, December 2018

“Visualizing Chronic Illness in Medicine and the Arts” Keynote Speaker Western Michigan State University Medical Humanities Conference, Kalamazoo, MI. October 2019.
5 ACTIVITIES

5.1 Seminars, Lectures, Workshops

The Centre collaborated with the Centre for Interdisciplinary Studies in Society and Culture (CISSC) to stage a series of three public lectures by visiting scholar Natalie S. Loveless (University of Alberta) in the Fall-Winter of 2018-19. The series was entitled “Sensing the Anthropocene” and was comprised of the following talks:

- “Art, Ecology, and the Politics of Form” on November 7, 2018
- “Aesthetic Attunement in an Age of Urgency” on November 28, 2018 and

The Centre launched the “Talking Sense” Seminar Series in the Fall of 2018. While open to the public, these events were mainly intended to promote exchanges amongst Centre members themselves. There were three lectures/seminars in the Fall 2018:

- “Dynamic Perception in Human Vision” by the Centre’s own Aaron Johnson, on November 23;
- “Deep Listening, Deep Sounding, Deep Walking: A Workshop” by Stephanie Loveless, the sister of Natalie Loveless, on November 27; and
- “WalkingLab: Walking Research-Creation as Queer Temporalities” by Stephanie Springgay and Sarah E. Truman, on December 3.

The Talking Sense Seminars continued in the Winter term with:

- “Transmediation in Children’s Virtual Reality (VR) Gaming” by Kathy A. Mills, who was visiting Concordia from the Australian Catholic University Brisbane on April 11;
- “From New Media to New Medicine: Reflections on the Contemporary Life of the Skin” by the Centre’s own Marc Lafrance on May 3;
Sensing the Anthropocene

Wednesday, November 28, 2018
2 - 4 p.m.
Milton Seminar Room
EV 11.705

Natalie S. Loveless
Department of Art, Design and Visual Culture

The Anthropocene is a period of time during which humans have had a significant impact on the natural environment, leading to widespread environmental changes. In this talk, I will discuss the ways in which art and design can be used to address these changes and to envision new possibilities for the future.

NS Loveless is a professor in the Department of Art and Design and Visual Culture. Her research focuses on the role of art in shaping environmental awareness and action. She has published extensively on the topic of environmental art and design, and her work has been exhibited internationally.

CIScC Happening

concordia.ca/cissc

Talks in the series are sponsored by the Centre for Interdisciplinary Studies in Society and Culture.
TALKING SENSE SEMINAR
Dynamic Perception in Human Vision
Aaron Johnson
Friday 23 November 2018 15:30 - 15:50, Hall Building, room H-1120

A light lunch will be served.

Visual perception is often seen as being something that can be treated as a fixed and unchanging entity. Recently, however, research has begun to show that this is not the case. Our perception of the world is constantly changing based on our current state and the context in which we experience it. This has been demonstrated in a number of recent studies, which have shown that our perception of the world is not static, but rather is constantly changing based on our current state and the context in which we experience it. This has been demonstrated in a number of recent studies, which have shown that our perception of the world is not static, but rather is constantly changing based on our current state and the context in which we experience it.

Aaron Johnson is an associate professor in the Department of Psychology and principal investigator in the Concordia Vision Lab since 2006, and is a member of the Centre for Sensory Studies. He is a graduate from the University of British Columbia and the Institute of Vision Research in Vision and Rehabilitation of the Réseau de Recherche en Santé de la Vision. He research is funded by major grants from national and international agencies (NSERC, SSHRC, CIHR, and non-profit agencies).

http://centreforesensorystudies.org/

TALKING SENSE SEMINAR
Deep Listening, Deep Sound, Deep Walking: A Workshop
Stephanie Loveless
Tuesday 27 November 2018 15:00 - 17:00, The Ethnography Lab, EV 10.652

This participatory workshop, co-sponsored by the Ethnography Lab, will emphasize the soundscaping and soundscapes of art, architecture, and soundscapes of nature. The workshop includes a series of workshops, including an introduction to field recording and soundwalks, and an exploration of the sounds of urban environments. Participants will engage in a series of hands-on activities, including sound mapping, soundscaping, and soundwalks. The workshop will conclude with a group discussion of the day's activities and connections to the broader field of sound studies.

Stephanie Loveless is a sound artist, writer, and researcher interested in the role of sound in shaping our experience of place. She is the founder and director of the Soundwalks in the City project, which explores the relationship between sound and place. Loveless is currently working on a project that investigates the relationship between sound and the built environment.

http://centreforesensorystudies.org/

TALKING SENSE SEMINAR
WALKINGLAB: Walking Research–Creation as Queer Temporalities
Stephanie Wintergay and Sarah E. Truman
Monday 3 December 2018 14:00 - 16:00, Milieux Seminar Room, EV 11.705

This public lecture series on a series of public walking research–creation events curated by WALKINGLAB. WALKINGLAB is a queer, feminist, and transnational arts practice that explores the relationships between human and nonhuman worlds. The lecture series will explore the ways in which we are drawn to and engaged with the world around us. The lecture series will focus on the relationship between the body and the world, and how these relationships are shaped by our experiences and identities. The lecture series will conclude with a walking tour of the neighborhood, which will provide an opportunity for participants to engage with the world around us in a new way.

Stephanie Wintergay is a transnational artist and writer who explores the relationship between the body and the world. She is the founder of WALKINGLAB, a queer, feminist, and transnational arts practice that explores the relationships between human and nonhuman worlds. Wintergay is currently working on a project that explores the relationship between the body and the world, and how these relationships are shaped by our experiences and identities.

Sarah E. Truman is a PhD candidate in the Department of Psychology and principal investigator in the Concordia Vision Lab since 2006, and is a member of the Centre for Sensory Studies. She is a graduate from the University of British Columbia and the Institute of Vision Research in Vision and Rehabilitation of the Réseau de Recherche en Santé de la Vision. She research is funded by major grants from national and international agencies (NSERC, SSHRC, CIHR, and non-profit agencies).

http://centreforesensorystudies.org/
The Centre collaborated with CISSC to present a public lecture and a graduate seminar by Rupert Cox (University of Manchester) in Fall 2018. The lecture, entitled “The Sound of the Sky Being Torn: Three Experiments in an Anthropology of Noise in Japan,” was presented on December 10, and the grad seminar “‘Just because you can, doesn’t mean you should’: Tracking disciplinary trajectories and artistic imaginaries in practice-led anthropology,” took place on December 11.

Also in collaboration with CISSC, the Centre hosted the workshop “Ex Situ. (Un)Making Space out of Place” on January 10-11, and the forum “Research Creation, photography, and critical making” on January 14. The workshop was animated by Craig Campbell (Anthropology, University of Texas at Austin), and he also moderated the forum. Participants in the forum included David Howes, Chris Salter, Arseli Dokumaci and Carolina Cambre.

In the Winter term, the Centre again collaborated with CISSC to present two public lectures:

- “‘If We Look Carefully, There Is More than Meets the Eyes’: An Audiovisual Exploration of the Sky in Cuba” by Alexandrine Boudreaux-Fournier (University of Victoria), on January 28, and
- “Writing by Making: Experiments on How to Write a Book on Learning Sensory Knowledge” by Anna Harris (Maastricht University), on May 23.
33
Finally, the Centre collaborated with Risk Logics (directed by Martin French) to host the Games Workshop series “Pleasure Consuming Games” on April 26.
6 RESEARCH ORIENTATIONS

6.1 Axes

There are four principal axes to the Centre’s program of research:

• **AXIS 1: CULTURE AND THE SENSES.** The study of the social life of the senses in history and across cultures.

• **AXIS 2: MULTISENSORY AESTHETICS.** The study of aesthetics in history and across cultures with a focus on the interaction of the senses, the creation of intermedia/multisensory artworks, and the design of performative sensory environments.
  – Salter, McCartney, Classen, Hammond, Thompson, Vaughan, Cambre, Unger, Potvin.

• **AXIS 3: SENSORY DESIGN AND MARKETING.** The study of the sensory turn in design and marketing that has resulted in an intense new focus on perfecting the sense appeal of commodities and retail environments.
  – Grohmann, Le Bel, Howes, Classen, Johnson, French, Salter, Halpern

• **AXIS 4: SENSORY ENGINEERING AND COMMUNICATION.** The study of technologies as extensions of the senses, with particular emphasis on the development of technologies for expanding the sensorium in innovative ways.
  – Johnson, Salter, McCartney, Howes, Stolow, French, Thompson, Halpern.

6.2 Clusters

In addition to the axes there are three clusters, which represent emergent areas of research concentration, where the interests of 3-4 members coalesce:

*Cluster A:* Sensori-Legal Studies.
  – Howes, Lafrance, French, Classen, Unger.

*Cluster B:* Emplacement.
  – Hammond, Thompson, Vaughan, Howes, Kaell.
Cluster C: Disability and the Senses.
– Johnson, Lafrance, Classen, Grohmann, Howes.

Cluster D: Materiality and Immateriality.
– Stolow, Kaell, Unger.

Cluster E: Smartness, the Sensor Society and Sentient Ecology.
– Halpern, Salter, Howes, French

6.3 Graduate Student Training

Concordia already has a doctoral program in Sensory Studies. This research area has been featured as one of the “Research Currents” within the Individualized Programs (SIP) and the Humanities Doctoral Program (HUMA) since the Fall of 2007. http://www.concordia.ca/sgs/programs/individualized/research-currents.html

It is possible to graduate with a concentration in sensory studies in other doctoral programs as well, such as the Ph.D. in Marketing, the Ph.D. in Communication Studies, and the Ph.D. in Social and Cultural Analysis.

A number of students at the Master’s level have also pursued research in sensory studies, either through the M.A. program in Social and Cultural Anthropology or the INDI M.A. program.

In 2018-2019, the Centre welcomed four new Ph.D. students. The benefits of student membership include: supervision for independent studies courses related to degree requirements; participating in both large and small research and research-creation projects (and the joint publications and/or installations that result from these), access to funding in the form of research assistantships; and, access to conference and research travel support.

Research Assistantships take many different forms. For example, Laura Enriquez (HUMA PhD) served as the Coordinator of the Centre and Joe Thibodeau (INDI PhD) helped out with the Centre and as Assistant to the Editor of The Senses and Society; John Bryant (SOAN MA) conducted a literature review for sociologist Marc Lafrance; numerous student members of the Centre worked on projects directed by Chris Salter - in Alexandre Saunier’s (INDI Ph.D.) case this involved going to London to help with the set-up of Totem (designed by Salter) as part of the AI: More than Human exhibition at the Barbican Centre. All of these opportunities provide vital training in the research methods and practices of the expanding field of sensory studies.

Student members of the Centre are also themselves contributing to expanding the frontiers of sensory studies through their many publications, conference presentations, and exhibitions.
7 DEVELOPMENT PLAN 2019-2021

The Centre will be seeking renewal of its status as a university research unit in the Spring of 2020. Part of the renewal process involves formulating a medium (2-3 years) and long-term (4-6 years) development plan.

The medium term plan centres on submitting a Partnership Grant (PG) application to the SSHRC in two-to-three years’ time. A proposal for a PG was drafted and presented at the AGM in August 2018, where, after extensive discussion, it was approved. This resolution was in turn ratified by the international Advisory Committee. The gist of that proposal is to establish a research network called the *Sensory Collaboratory*. To quote from the proposal:

The main objective of the proposed *Sensory Collaboratory Research Network* is to explore the actual and potential role of the senses in education, exhibition (multimodal art and museology), design and urbanism and to draw out the implications of a sense-based approach, such as we promote, for the enhancement of existing techniques, practices and technologies in these four domains. Outcomes will include a series of methodological treatises, case studies, exhibitions, websites, workshops, international conferences, and summer schools for the training of the next generation of scholars attuned to the senses.

The four Foci of the PG application are as follows:

1 **Sensory Education.** Education has long been centred on acquiring literacy: the ability to read and write. This has broadened to include visual literacy: the ability to interpret and communicate via images; and now, multimodal literacy, due to the proliferation of electronic media. Multimodal literacy takes in media literacy, but it also extends into other, more immediate, less mediatized sensory domains. For example, in recent years there has been an extraordinary flowering of cooking classes, wine-tasting tours, barefoot forest walks, etc. Indeed, many people now purposely strive to educate and finetune their senses, often in reaction to the excessive mediatization of everyday life. The education of the senses is a field ripe for innovation and contains many potential benefits for personal fulfillment and well-being.

2 **Exhibition (Multimodal Arts and Museology).** Whether in the art or ethnographic museum, the practice of display is changing. There is an increasing emphasis on “interactives” and designing “immersive” experiences. The senses are mobilized both to make the gallery or museum visit more engaging, and to communicate knowledge that cannot so easily be put into words. Thus, art has come off the wall, and ethnographic objects have come out of their glass cases. This is the era of sensory museolgy and multimodal or intermedia art, which is informed by an intense new focus on sensing art and artifacts and experimenting with a wide range of different sensory and interactive display techniques.

3 **Sensory Design.** Design has traditionally been concerned with enhancing the visible form or “eye-appeal” of things. But the ocularcentrism of the design profession, as of the marketing profession, is rapidly being eclipsed by a focus on enhancing the “sense-appeal”
of commodities (as evidenced by the scenting of everything from sneakers to sports stadium interiors). Furthermore, the universal design movement has been pushing for pluralizing and intensifying the sensory dimensions of objects and signage so that marginal populations (e.g. vision or hearing impaired people) can participate more fully in society. Above all, there is growing recognition of the interactivity of the senses, so the old one-sense-at-a-time approach to design is no longer tenable, and the accent is now on multisensory design and product experience.

4 Sensorial Urbanism. The “Sense of the City/Sensations urbaines” exhibition at the Canadian Centre for Architecture in 2005 marked a turning point for the deployment of the senses in urban studies and architecture. Since then, architects and urban planners have grown increasingly sensitive to the diverse sensory dimensions of the built environment. The sensory turn in architecture and urbanism is manifest in the new focus on atmospheres, the “sensory branding” of cities, the heightened attention to the sensory properties of materials, the extensive use of sensors to produce “smart” buildings and cities, and the burgeoning interest in the ways in which the “greening” of cities creates new sensory environments.

Various grant applications pursuant to these four foci will be prepared and submitted in the Fall of 2019 and over the next two years in order to lay a foundation for the PG application.

The main contours of Centre’s long-term development plan will be presented in the next annual report. Do stay tuned.