

Uncommon Senses III: Back to the Future of the Senses

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Virtual Book of Abstracts



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NOTE: This document will continue to be updated ahead of the conference start



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SESSIONS, PANELS & ROUNDTABLES



Day 1: THURSDAY May 6th

Opening: 9:00 to 9:30

Territorial Acknowledgement

Words of Welcome

Period 1.1: 9:30 to 11:00

Session 1.1.1: SENSORY ETHNOGRAPHY I

Immersing the senses: wild swimming and multisensory methods,

Charlotte Bates, Cardiff University, UK

This presentation draws on our ongoing, immersive and multisensory ethnography of wild swimming in the UK. Over the last six months our participants – women of all ages who swim in rivers, lakes and seas year-round – have sent us videos, photos, drawings, and audio recordings of spoken words and songs. Through these different modes and methods, they have shared their experiences of swimming in cold waters. In this presentation, we reflect on the challenges and opportunities of doing multisensory ethnography at a distance, and

explore what these different engagements can tell us about what wild swimming feels like and what it brings to our lives. In particular, we explore the bodily sensations and emotions that arise from submerging in cold waters: the anticipation, the joy, the fear, the discomfort, and the glow.

Talking sensory life into being while moving – sensobiographic walking as a method, Helmi Järviuoma, University of Eastern Finland, Finland

Sensobiographic walking is in a way mobile life writing. It talks sensory life into being while moving. In this presentation, I begin by offering my “listening point” on the development of this method. I will recount how a distinctive ethnographic methodology emerged within Finnish soundscape studies in the late 1980s in Tampere as a crossbreeding of (1) new efficient ethnomusicological field research training, (2) emergent popular music studies, and (3) ethnomethodological sociology. Secondly, I am focusing on the method as a culmination in a series of attempts to chase the ever-elusive phenomena related to sensory remembering, together with my colleagues. Sensobiographic walking offers a plethora of possibilities for researching the embodied and site-specific production of sensory remembering and experiences. This particular format was developed for the large European Research Council funded project, Sensory Transformations in Europe between 1950--2020 (SENSOTRA), which I am currently leading. The aim of this project is to study transgenerational environmental relationships by engaging participant pairs composed of different generations. In the paper, I offer concrete examples of the ways that we have used the method, reflecting on its usability in sensory studies.

Still moving: an auto-ethnographic account of studio cycling,
Nina Morris, University of Edinburgh, UK

This paper explores the embodied experience of studio cycling, or ‘spinning’, an indoor exercise class on stationary bicycles during which participants alter the pace and intensity of their movement by adjusting flywheel resistance in both seated and standing positions usually in time to music. Taking an auto-ethnographic approach the paper connects with several long-standing and more recent debates in human geography and sensory studies, namely, mobility and stillness, kinaesthesia and kinaesthetic empathy, sound and sense of self, the relationship between the mind and body, and bodily boundaries and porosity, with a particular focus on sweat. Gordon Waitt (2014: 667) has argued, for example, that sweat “occupies an

intimate place in our lives” and that it is an integral part of “the tensions and possibilities of the spatiality of subjectivity”, however, it has received minimal scholarly attention (within geography at any rate). In the West sweat has long been associated with discomfort, dirt, uncleanness, or guilt, it is something to be avoided (increasingly by surgical intervention) or hidden (through preventative measures such as deodorant); in contrast, this paper will valorise and celebrate sweat using it as a mean through which to discuss the embodied sensory, experience of cycling whilst going nowhere.

Session 1.1.2: UNDER LOCKDOWN/IN THE WAKE OF COVID I

I've been cooking for freedom: Tasting spacial restrictions of the GDR during COVID 19 lockdown,

Antje Baecker, Leipzig University, Germany

In this auto-ethnographic report, I reflect on how cooking foreign dishes during the COVID-19 lockdown brought back memories of my preference for foreign dishes during my youth in East Germany (GDR). I want to explain why cooking and tasting foreign dishes gave me a sense of freedom back then and why this practice did not have the same effect during the lockdown in spring 2020. With this presentation I would like to draw attention to a special food culture in the GDR that has received little attention so far.

Social distancing and touch research,

Ned Barker, University College London, UK

The InTouch project combines multimodality and sensory ethnography and draws on sensory methods from the Arts and Design to study digitally mediated touch across social and sensorial contexts. The methods and approaches that have been employed and developed throughout the project have been designed to gain fine-grained understandings of the social impacts and sensorial character of ‘digital touch’ in-situ. The role of touch, and of touch technologies, in society has been disrupted in the wake of the pandemic. Our ongoing research was confronted with a rapidly changing tactile landscape during emergence, spread and containment efforts of Covid-19 to an extent where more broadly the future of touch and touch research becomes acutely uncertain. Against this background, this presentation unpacks themes generated from the InTouch team’s joint reflections on how we have

methodologically responded to approaches to researching touch through times of social distance in the UK. Selected examples of how we navigated this terrain by adapting methods (e.g. conducting sensory interviews online & creating digital cultural probes) will be elaborated upon to discuss cross-cutting themes and productive methodological tensions. These discussions lead more generally to a reimagining of methodological approaches to study touch as projected into the uncertainties of a so called ‘post-pandemic’ research context.

Welcome home! Digitally documenting multisensorial narratives of domestic spaces, Jenni Lauwrens, University of Pretoria, South Africa

This presentation describes and reflects critically on a learning experience that centered on a group of graduate students’ multisensory, embodied and emplaced interactions in the private spaces of their homes during ‘lockdown’ in South Africa in September 2020. The project specifically sought to explore new ways of doing sensory research on a digital platform where, it has been argued, connection, communication and keeping in touch with others are apparently sorely lacking, or at least utterly compromised.

The project used digital research methods to document, describe and interpret the students’ multisensory experiences in their own homes as a means to communicate connection and empathy with others. Mobile technologies were used to gather data and digital tools were used to construct a digital archive comprising audio-visual and multisensorial material collected during the data gathering phase. Thereafter, this data was analysed and the findings were presented in an interactive, multimedia, hypermedia online platform that highlighted multisensorial experiences of private domestic spaces. By taking an experimental approach, traditional research methods took a digital turn in an effort to grapple with the intersection of sensory autoethnography and remote digital communication technologies.

Session 1.1.3: PANEL: Olfactory Heritage: Sensory Mining and Olfactory Taxonomies

Organizer: Inger Leemans, Royal Netherlands Academy of Arts and Sciences, Netherlands

This panel, presented by the Odeuropa project on Olfactory Heritage and Sensory Mining, discusses methodologies for sensory mining and olfactory taxonomies. Historian

William Tullett will address the different taxonomies used to classify smells in Europe since the seventeenth century. The paper discusses how expert domains (medicine, perfumery, natural history, chemistry) categorized smells, classified objects through smells, and linked binary taxonomies of smell to the affective performance of professional identity. Furthermore, the paper will probe the relationship between 'expert' taxonomies and everyday - vernacular - taxonomies of smell. In the second paper, NLP and Semantic Web specialists Marieke van Erp and Raphael Troncy present their work on sensory mining for olfactory data. What models can we develop to trace, compare and classify smell references in vocabularies, taxonomies, and ontologies? The paper will present how an 'Olfactory Knowledge Graph' may combine and order historical olfactory source descriptions, intangible properties, chemical composition, while taking into account temporal and spatial dimensions. In the third paper, Caro Verbeek present educational and museological case studies to underline the importance of embodied cognition for olfactory classifications. Smelling enables scholars and heritage visitors to better understand olfactory taxonomies and dichotomies and to (historically) contextualize scents.

History of Smell, Olfactory taxonomies, History of knowledge,

William Tullett, Anglia Ruskin University, UK

A large variety of domains have been involved in the attempt to classify and categorize smell. This paper begins the panel by setting out the different taxonomies that have been used to classify smells in Europe since the seventeenth century. Medicine, perfumery, philosophy and natural history have been among the most common areas in which classifications of smell have been developed. Charting the history of these expert taxonomies reveals the ambivalent relationship between smell and knowledge since the seventeenth century: some disciplines have attempted to categorise smells themselves (seventeenth-century medicine); some have attempted to classify objects through smells (eighteenth-century botany); and others have linked binary taxonomies of smell to the affective performance of professional identity (nineteenth-century chemistry). Yet to focus on these domains alone would be to ignore a large proportion of Europe's population. This paper will therefore also probe the relationship between 'expert' taxonomies and everyday - vernacular - taxonomies of smell. Recipe books, household manuals, and court records all offer very different, but no less interesting, ways of classifying olfactory perception. Here distinctions between usual and unusual, pleasant and offensive, real and counterfeit, and fresh or corrupted help to map the relationship between odours and knowledge.

Sensory Mining: Collecting and Classifying Data for Olfactory Heritage,

Marieke van Erp (Royal Netherlands Academy of Arts and Sciences) and Raphael Troncy (EURECOM), Netherlands and France

Although, in the last decade, smell has climbed on the research agenda of Humanities and Social Sciences, little has been done with computer science approaches for tracing olfactory information in historical text and image collections. This apparent lack is also dependent on the absence of advanced computer science models for sensory mining. In this paper, NLP and semantic web specialists Van Erp and Troncy will present their exploratory work on sensory mining for olfactory data. What models could we develop to trace, compare and classify smell references in vocabularies, taxonomies, and ontologies? How can we combine the different models for classification that are used by scholars, scientists, and the perfume and odour studies industries? The paper will present how an 'Olfactory Knowledge Graph' will be able to combine and order historical olfactory source descriptions, intangible properties (e.g. intensity), chemical composition, cultural context, while taking into account temporal and spatial dimensions.

Knowing by Smelling: Diagnosing and Evaluating Scents from the Past,

Caro Verbeek Vrije, Universiteit Amsterdam, Netherlands

While the previous two papers have discussed olfactory taxonomies through historical theory and computer science methods, a third field of knowledge should also be taken into account: embodied cognition. In this paper Caro Verbeek will argue that smelling enables scholars and museum visitors to better understand olfactory taxonomies and dichotomies (foul and fragrant, old fashioned and modern) and to (historically) contextualize scents. She will demonstrate this by elaborating on a number of smell sessions she has engaged in with students, professional perfumers and a group of blind people. The sessions were dedicated to scented objects such as an 18th century apothecary cabinet (in the collection of the Rijksmuseum), Linnee's classification system 'odores medicamentorum' (1752) and more recent scents such as fin-de-siecle perfumes. Each session led to a different type of 'knowing through smelling', varying from mere diagnostics (being able to identify an odorant), to a more analytical or contextualized type of evaluating scents from the past. Treating scent as an informative element might encourage academics and museum professionals to transcend the dichotomy between embodied experience and knowledge when it comes to olfactory story-telling and exhibitions.

Session 1.1.4: SENSORY DESIGN I

Uncommon perspectives: Feeling our way back to each other,

Britta Boyer, Loughborough University, UK

This PhD study looks at how knowledges emerge from situated encounters and intersubjectivity. A visitors Hut, metaphor and conceptual framework for the methodological approach as a multi-sensory conceptual tool for capturing the visual, oral, sensual and embodied view of these studies. It assumes the positionality that “the masters’ tools will never dismantle the masters house” (Lorde, 1984) by offering new ways of seeing beyond the geopolitics of current knowledge. I utilise arts and performative based methods, such as storytelling and sensory cartography (body-mapping), to explore the sensory, haptic and somatosensory system to engage the senses. The body is the means to learn to be affected; we register and become sensitive to the outside world and the use of ‘connective aesthetics’ offer tangible connecting forces to spark imagination and intuition; new opportunities for dialogue, exchange and also personal reflection. This qualitative and heuristic approach makes the inquiry radically different from positivist science as the inquiry is immersed in living experiences and “the world and its inhabitants, human and non-human, are our teachers, mentors and interlocutors” (Ingold, 2008); knowledge built with our multi-species others. Uncommon perspectives and divergence towards a design perspective that recognise and integrate plurality into its world making practices.

The Vanishing Edge: How architecture affects our sense of balance,

Davide Deriu, University of Westminster, UK

Since the construction of the first skyscrapers in the 19th century, urban environments have been increasingly marked by verticality. In recent decades, vertical urbanisation has become a global paradigm as a new generation of ‘supertall’ and ‘megatall’ buildings has been reshaping cityscapes the world over. While this phenomenon poses new challenges to our psycho-physiological perception of gravity, its sensory implications remain largely unacknowledged. The paper reflects on the precarious equilibrium at the heart of contemporary cities, where the drive to conquer ever greater heights engenders new encounters with the abyss. Through an interdisciplinary approach informed by medical and social sciences, it examines the impact of urban heights on our sense of balance.

The design of high-rise observatories, in particular, shows that built environments are implicated in the production of spatial thrills as well as anxieties. Focusing on the vogue for

vanishing edges, the paper discusses how the function of viewing platforms has increasingly turned from the visual contemplation of cities towards visceral experiences that involve the user's kinaesthesia – also known as sixth sense. In short, a shift has occurred from 'architectures of vision' (Roland Barthes) to what might be called 'architectures of vertigo'.

Espaces qui touchent,

Nuria Alvarez Coll, Ecole Nationale d'Architecture de Grenoble, France

Heir to a culture pervaded by dualism, humanity seems to find itself, since the dawn of industrialization and intensification of resource exploitation, somehow abstract from his environment. By extension, a large number of human creations today are considered to be alienating, by some authors. As a counterpoint to this trend towards abstraction, could the use of raw materials and the promotion of touch be allies in the creation of architectural spaces that affirm a closer link to the body and give expression to the genius of a site (genius loci)?

This presentation introduces a tactile device entitled: "Espaces qui touchent". Inspired by the kinetic artist Jesús Rafael Soto and his work «Penetrable», this experience invites participants to traverse a jungle of hanging ropes, touch them and let themselves be touched by them. The experiment consists in two identical devices where the only difference is the composition of ropes: one is composed by hemp ropes, a material close to its natural state, and the other of polyester, a transformed material. The results point to the importance of the integration of materiality as an essential element in the design of ambiances in architecture.

Session 1.1.5: HEALING SENSES

Sensing spaces of healthcare: Creative research methods and sensory memory, Victoria Bates, University of Bristol, UK

This paper will present the early stages of my 'Future Leaders Fellowship' on the sensory environment of the post-1948 British hospital (past, present, future). This project began in January 2020 with a collaborative planning stage, which will lead to research at Southmead Hospital and Great Ormond Street Hospital in summer 2021. At the time of the conference we will have developed methodologies for eliciting sensory experiences and memories of patients, staff and visitors. The paper will outline our team's planned research methodology, and will focus particularly on the question of sensory memory and the potential

value of creative research methods for enhancing more traditional oral history approaches. Although the research itself has not yet been undertaken, it is hoped that this paper's 'work-in-progress' approach will prompt reflection and discussion about health, senses, spaces and research methods. The paper will critically evaluate the meaning of sensory 'experience' of space/place, how it relates to sensory memory, and what role creative and arts-based approaches might have in enhancing our understandings of both.

Sense of home in the hospital patient room atmosphere,

Golriz Farzamfar, Design Art, Concordia University, Canada

"Homeliness" is a measure of psychological comfort, intended to reassure the patient that they are receiving the same care and attention they would if they were being treated at home, rather than being "institutionalized." The hospital should always look like a home rather than a clinic, so "the patient will express his gratitude to the doctors and nurses, and to the architect too, who has thought about him as a human being," in the words of one authority . The main goal of each hospital is curing the patients and the main objective of the hospital designers is facilitating the process of healing for the patients. However, both have focused mostly on visual aspects and the importance of other human senses seems to be neglected.

Hospital food is notoriously unsavoury. Odours are musty or antiseptic. The acoustic world of the hospital is populated by the chatter of staff, the bustling of trolleys, the white noise of the ventilation system, and an assortment of electronic sounds given off by diverse monitors. Tactile contact is often perfunctory, outside of the context of physical therapy. Hospital clothing is neutral-coloured and shapeless. What then can be done to transform senses from sources of malaise into instruments of healing, to make the patient feel "at home"? This presentation surveys a range of ingenious solutions.

Touching compassion, feeling sensations and telepresence:

Simulation, stimulation, and pedagogy,

Mark Lipton, University of Guelph, Canada

At the last Uncommon Sense conference, I introduced my work by inviting folks to stand and participate in a compassion practice. Since then, my immersion in compassion practices challenged further interrogations into complex inter-relationships among multi-modal symbols, haptic tools, affective feelings, and stimulated sensory experiences. Our

sense of touch, often grouped easily as a single sense, requires additional scrutiny and curiosity.

In this paper, I share a mostly invisible, shadow method that requires intense rigour to challenge traditional forms of knowledge production. Working against the grain of academic and institutional silos, I map a sensory- and compassion-based practice within new and emergent methods of research and research creation. I discover the affective impact of those powerful matriarchal figures prominent in my senses of self and ways of being in the world. These sensed (embodied, sensing) untold stories help me dismantle and disrupt other socio-political institutions I bump up against in my ongoing resistance of institutional and pedagogical expectations.

My challenge towards a compassion practice is a physical, affective, yet promising and transformative experience. To make a social/political difference and work with a service-oriented consciousness, my pedagogical experiences reveal resistance strategies for coping with current pandemic realities, distanced futures, & neoliberal academic life.

Session 1.1.6: ROUNDTABLE: Adventures in Haptic Design I

Organizer: David Parisi, College of Charleston, USA

Haptics technology has had a long life in the popular imagination, promising to give us the power to touch and feel over electronic communication networks. Such devices, whether using vibration, electricity, compressed air, temperature, or force feedback to stimulate touch, bring with them the potential to create a range of affective, aesthetic, and epistemic tactile experiences to complement and in some cases disrupt the audiovisualist ordering of the mediated sensorium. At the same time, the practices of physical distancing adopted in response to the COVID-19 pandemic has made the need for these technologies that would allow us to touch from a distance increasingly pressing, with narratives circulating in the popular press identifying a shared experience ‘skin hunger’ during the pandemic. These two roundtables, Adventures in Haptic Design I and II, bring together designers, artists, social scientists, theorists, and historians to explore the possibilities, promises, and challenges of technologically mediating touch.

Dave Birnbaum, Immersion Corporation, USA

Kerstin Leder Mackley, University College London, UK

David Parisi, College of Charleston, USA

Period 1.2: 11:30 to 13:00

Session 1.2.1: **SENSORY DESIGN II**

Listening to aesthetic labor in The Sound of Silence (2019),

Jayanthan Sriram, CISSC, Concordia University, Canada

I aim to learn from the utopian idea of urban patterns of sound and the protagonist of the film “The Sound of Silence”, to glean something from thinking about aurality. The idea of controlling our sonic environment and suffering from the dissonances within points towards a deeper understanding of sounds and silences that provide the immersion in our life world. We do think about the right look for an apartment, but rarely would we turn our attention on the static clicks and hums they generate or go so far as to attribute our well-being to the aural atmospheres they create. Different avenues open and shifts happen within our sensorium and the agendas or hierarchies that constitute our sense of self and the awareness of our surroundings. While the idea of a person appearing at your doorstep to tune your house seems far-fetched, we live within the belief systems of visual design and various wellness apparatuses, Feng-Shui, tidying your life or creating positive environments and selves. Design is still growing to envelop not just our sight, but the other senses as well. Wealth, capital and consumption collide within the silent harmonies of our lives, the idea of making and selling an experience mark a tension of sensory design. To speak within the distinction of “products” and “tools” of the protagonist: Are our senses just different avenues for marketing “products” or cultured “tools” for research and building awareness of the greater patterns in life?

Drive time: The car and new sensing relations,

Peter Chesney, University of California – Los Angeles, USA

Like Wolfgang Schivelbusch with trains, I propose that the car culture at its peak transformed sight, sound, smell, taste, and touch. By peak car culture, I mean a romance for driving personal vehicles specific to places like postwar Southern California. For a half century, the car became a key platform for new sensory experiences and the formation of new sensibilities. Roadside eateries pitched their food products to drivers and designed the dining experience for in-car consumption. Pop music producers knew listeners often first heard hit songs on car radio and recorded to suit this listening environment. Youthful participants in the L.A. Rebellion of 1965 threw rocks at passing cars, except the ones with

drivers who knew to flash the soul brother hand signal. Police authorities began to criminalize intoxicated driving more severely and used their noses to confirm a driver was impaired by drink or drug use. Artists knew art buyers visualized the city through road maps of it and made visual reference to these texts in their urban portraits. The consumer object par excellence, the car inevitably became an easy tie-in for other consumer experiences, and drivers bought what they could best sense while in or near cars.

Persuasive communication using color and texture combination to enhance product appeal online,

Margot Racat and Mathieu Kacha, IDRAC Business School, France and University of Lorraine, France.

Sensory marketing has become a lever in business for increasing consumers' product evaluation and purchase intention. Yet, online environments challenge physical understanding of multisensory effects on consumers' behaviour. Accordingly, this research gives interest to the visuo-tactile interaction in online environments as the relative effect of colour in the presence of product texture simulation through technologies poses numerous questions, in particular related to consumers' disappointment between the online and physical product experience. Previous research show that, depending on the colour characteristics, product are perceived differently in terms of shapes, size, quality, evaluation, etc.. Moreover, studies show that texture perception in online context differ as well as the pleasantness of texture. Thus, using the Hue, Saturation, Value (HSV) colour model as a guide, the design of the study called for manipulations of colour hue and level of texture on consumers' product evaluation and purchase intention in an actual online purchasing setting.

Session 1.2.2: UNDER LOCKDOWN/IN THE WAKE OF COVID II

"Does the world is inside me?" : A poetic sensescape by people suffering from agoraphobia during COVID-19 confinement in Norway,

Roseline Lambert, SOAN, Concordia University, Canada

In March 2020, I was on fieldwork in Norway studying agoraphobia> I was interested in the way people experience confinement and avoid public spaces and situations. Then suddenly, with the onset of the pandemic, "confinement" locked us all inside our homes. In my interviews with people experiencing Agoraphobia, the sudden crisis opened new ways to

discuss their personal experiences of fears and panic. Their fear to go outside their homes, labelled previously as « irrational » by their health professionals, and their previous behaviours of self-confinement suddenly became the new normal for everyone. Petter, a 61 year old Norwegian, experiencing Agoraphobia for the past eight years, asked me : "Does the world is inside me?" My discussion with my informants suddenly turned around their « expertise » about confinement and living all the time in their homes. In this presentation, I will discuss my methodology that intertwine sensorial ethnography and writing poetry to create a poetic sensescape of agoraphobia.

Feeling in Suspension: Waiting in COVID-19 Shopping Queues,

Victoria J E Jones, Durham University, UK

The COVID-19 virus and initial UK national lockdown were a catalyst for new practices of waiting, influencing how people interacted within retail shopping queues. Social distancing created new forms of affective, bodily and material presences. This paper focuses on a phenomenon, a particular form of waiting observed in twenty two shopping queues during lock down in the North East of England, UK. Waiting practices formed through the COVID-19 lockdown, opened new forms of feeling, requiring new forms of articulation. As such the paper is an experiment with language and form speculatively describing feelings, sensations, materialities and temporalities, through a metaphor, fluid suspension. Initially the paper outlines what waiting is and does in order to provide a touchstone when considering the feelings shaped within new forms of waiting. It will then outline and consider what fluid suspension can open as a writing device. Then working with fluid suspension and the work of queer and cultural theorists, the paper elucidates concepts of surface and viscosity in order to describe the morphologies of mood and sensation felt and shared whilst waiting within COVID-19 shopping queues.

Longing for human contact: Impacts of the COVID-19 pandemic on research about interactive museums,

Fernanda Silva Freitas, Federal University of Minas Gerais, Brazil

Since March 2020, the Covid-19 pandemic has spread across the world, affecting our lives in different ways. With scientific research it was no different. While some felt the impacts in the first few months, others found themselves stuck and looking for new options months later. This provides us a time horizon that can be analyzed. The impact caused by social

isolation and opening restrictions became even more visible on research based on the individual's experience in spaces and perception. The aim of this paper, therefore, is to understand the impacts of the pandemic in the methodological definition and field research stages in investigations about perception in interactive museums. From a personal experience, dialoguing with contributions from other researchers, we seek to reaffirm the importance of on-site research for investigations of this nature. Simultaneously, the present work seeks to raise possibilities for adapting methodologies for the virtual world. In addition, the impact of adaptations made by different museums to receive visitors respecting the new standards of social distancing and hygiene, will inevitably lead to a transformation of the spatial experience and that will also appear in the results of research on the individual's experience in space and perception.

Session 1.2.3: MULTIMODAL/INTERMEDIA ART I

On the genealogy of art that can sense: From historical avant-garde to 21st-Century human-machine art,

Irina Lyubchenko, Independent scholar, Canada

This paper investigates the impetus to create interactive art that relies on sensor data through establishing its genealogy in the works of historical avant-garde artists, such as Futurists and Suprematists. Vanguard artists considered their works as sensations to be transmitted to viewers and regarded artist's sensory apparatus, the surrounding environment, the artwork, and the viewer as a networked system. They also shared a view of organic life as a system, which made it possible to conceive of machines as organisms --- a conviction that machines, being empowered by electricity, a form of energy that activates human bodies, may have a spirit or an independent intellect. The artists examined in this paper share an aspiration to repress the subjectivity of the artist by conceiving their artworks as having some form of sensory capability. This shared approach allows the character of the art medium/machine to manifest itself in the work and participate in the creative process as a co-author (for example, contemporary artists often employ AI and machine learning). This paper claims that twenty-first-century electronic artists, who aspire to create art that can sense, continue to investigate concerns that inspired early twentieth-century avant-garde artists.

Stretching the sensory Imaginary of voicing via Christine Sun Kim's A Choir of Glances, Iris Blake, University of California – Los Angeles, USA

Late nineteenth century North American schools for the deaf mobilized a colonial sensory order that prioritized the acoustic voice over and above sign language. Represented by its supporters as a way to “modernize” deaf education, oralism – a pedagogical movement led by hearing people that emphasizes the exclusive use of oral speech and lip reading – rested on the belief that oral speech was a fundamental component of human being. In relation to this history, I analyze Christine Sun Kim’s workshop and performance *A Choir of Glances* (2013, 2014). A multidisciplinary Deaf sound artist, Kim creates work that undoes oralist assumptions and sensory hierarchies by creatively demonstrating multiple modalities of voicing, often reversing oralism’s pedagogical assumptions by teaching hearing people how to hear and participate in non-acoustic practices of voicing. In *A Choir of Glances*, hearing participants wear sound-blocking headphones or earplugs while developing their capacities to voice via visuality, embodiment, and affect. Utilizing performance studies methodologies, I examine how the workshop stages a spatial and sensory reorientation for the hearing participants. I argue that the removal or dampening of acoustic sound, rather than narrowing participants’ communicative possibilities, opens up possibilities to experiment and collaboratively stretch the sensory imaginary.

From scopophilia to topophilia: Emplacement through Virtual Reality,

Natalie Doonan, Université de Montréal, Canada

My artistic research over the last few years has involved combining Virtual Reality (VR) with sensory practices, such as walking and eating, to encourage a sense of emplacement. In this presentation, I will draw from this ongoing work to demonstrate how VR, in combination with sensori-affective techniques, can be used to address ecological issues and build a more-than-human urban commons. Practicing walking, eating, and immersive recording as primary methods in my work, I belong to a genealogy of flâneurs, yet I resist the scopophilic narratives that structure many analyses of these practices. While engaging with the panoramic scopic regime of vision, I take instead a multisensorial approach to flânerie. Extending investigations of immersion in panoramas to contemporary forms of mobility allows for consideration of the ways in which pedestrian and screen navigation produce hybrid perceptions of space.

Session 1.2.4: PANEL: *Witching Ethno-Poetics and Wild Sensoriums*

Organizer: Luke James Leo Kernan, University of Victoria, Canada

Ethnographers and cultural practitioners can and have themselves become bewitched and mesmerized by their chosen fieldsites, the multisensory flows of meaning that are guided by the crisp register of detail mid life; these affective and sensory engagements ground us in the erotic embodiment of what it means to connect, to be human. Such that, these residual relationalities, hauntings even, are scribbled within the notes and marginalia of our journals. Our secrets... Ever-impressing inward, until they are at once ritualized and purged into poems and spoken-word assemblages—to resonate (and process their governing traces). We want to then address the cathartic need to be poetic in anthropology and other allied practices. The magic of our ecstatic words in these field contexts draws us as poet-ethnographers ever closer and towards a vital sense of being-in-the-world—to ingratiate our subjectivities to the more-ness of life within the performative edge-worlds and the improvisational plateaus of communication that break ontological barriers. We look to use poetry as a tool for re-wilding our sensoriums in the very self-reflexive task of knowing ourselves to better serve and relate to the fieldsites and communities we find ourselves hosted in. We will bind this spell of time in performance.

Ghosting our steps – Toward a hauntological poetics of Other-WISE-ness,

Luke James Leo Kernan, University of Victoria, Canada

Our field-sites and our lives as anthropologists and subject-affirming advocates intermesh in the betweenness of exchange and experience, the locality and ultimately the multiplicity of us. And, to feel wholly just and wholly ourselves means that we struggle to find avenues to fluidly embrace the haunted-ness of our collective existence. At once and with courage, we can see that the star-struck difficulty and the immense reward of trans-cultural work comes from the interior depth, wick, and bandwidth of our liminalities and self-reflexive moments; the marginalia and the other-WISE-ness that speaks. And, in one breath, haunts and undoes our minds as we tinker in the dark for answers. In working through and with our hauntings and field-sites, we find spaces of poetry and emotion—the elastic and elusive sense of the ineffable. I wish then to open-up anthropology to these imaginative points, to cultivate an other-WISE-ness as a productive alterity and a worldmaking practice in shaping new subject relationalities. Through the ritual of poetic performance, of awe-articulated breathing sung, I desire to explore how creativity and its multisensory vitalities can attend to

loss, death, and madness within trans-cultural frameworks to affirm resilience beset against the rawness of violence and human suffering.

Imaginative compositions on opacity,

Alexandra D. Sastrawati, Princeton University, USA

In Singapore, queer performance poetry creates a space for transgressive worldmaking where cultural expressions of urban marginality are allowed but only on certain legal conditions. As with queerness, there is a hide-and-seek theme in depression narratives. To avoid erasure and invisibility on the one hand, or hypervisibility and stigma on the other, my interlocutors engage in a dialectic of opacity and visibility and express this mode of thought: I want to be seen but I also don't want to expose myself. The following questions animate my ethnographic sensorium: How might we read forms of opacity? How do we read what is invisible and insensible? What sort of information do redactions and opaque forms refract and reveal about social life? How might we understand sites of violence which generate and express such forms? When thrown in the unknown and not-knowing, and when surrendering to the arcana of imponderable things, the ethnographer's imaginative compositions may speak with, as opposed to speak for, ethnographic subjects and their figures of thought. My compositions, written with and experienced within my field site's opacity, explore this space of knowledge co-production and collaboration that goes beyond the ethnographic gaze.

(Be)Witching Autoethnography: The poetics of becoming-with in contemporary magic, Sabrina Scott, York University, Canada

Contemporary North American urban witches often perceive their methodologies of practice as inviting co-participation with human and nonhuman bodies, intertwining the visible and the invisible. They both think through and be/come with what communities of human and nonhuman bodies may look like in practice (not simply in theory). What might these collaborative relationships and becomings look like, feel like? Part poetic spoken-word performance, part magical ritual, this intervention involves sound, light, and scent. A deeply sincere autoethnographic rendering of contemporary urban witchcraft, I sit and sound and speak in the liminal space between doctoral studies in the philosophy of science, and twenty years as a practicing witch, enlivening the academy with rituals of bewitchment.

Session 1.2.5: SENSORY ETHNOGRAPHY II

Embracing water – Experimenting walking-with method in touch and affect research,

Piritta Nätyнки, University of Eastern Finland, Finland

“Water is caressing me, when I don’t care to be caressed by another human being. This counterpart doesn’t require anything from me. The colder the water, the stronger the squeeze“.

The idea is to experiment how touch and affect (Paterson 2007) can be researched by a walking-with method (Springgay & Truman 2018). Here, at the heart is a more-than-human touch with natural elements such as pines, water, and snow. These touches between human skin and natural elements are somehow meaningful for the participants thus opening a way to detect affectivities from these habitual body routines. The importance of skin is accentuated making the psychic skin as important as the physical skin. I will take part in these touches by co-experiencing them. One trial will be carried out in COVID-19 style: my co-researcher will do her walk in a forest in Thunder Bay area, Canada while I will walk beside her here in Finland. Other walks will be realized in Finland.

The aim is to combine sensory memory walking and go-along “interviewing” which will be recorded to capture the sonic impressions of places and voices, such as the pitch, intonation and rhythm. This is valuable, when detecting affects from the oral narratives about touch experiences; the presence of affectivities is possible and essential to bring out by observing the participant’s affective reactions during the discussion. This empirical trial will hopefully provide a new method in recording and analyzing embodied-affective data.

Ritual pain: sensation, representation and self-presentation in the fire-walking ritual of La Réunion, Indian Ocean,

Loreley Franchina, Université d'Aix-Marseille, France

During the Hindu fire-walking festival in La Réunion, practitioners “feel the fire”, an expression which refers to painful feelings. Yet in this religious milieu, pain is a subject which is circumvented outside the immediate family circle even if pain is necessary to validate the ritual experience. This communication focusses on the ways of feeling and living pain from the fire-walkers’ own points of view. The concept of edgework is introduced, which refers to voluntary risk-taking activities that navigate the edges that exist between cultural boundaries and also push personal boundaries (due to the endangerment of the person). During this ritual, and through pain, practitioners sculpt a new perception of themselves and of their

world. It is shown that pain, when chosen and mastered such as in fire-walking, is not only world-shattering but also life-enhancing. When pain arises from a ritual act, as herein, it can become a tool to fight suffering, to discipline oneself, to get to know oneself better; and, it even allows an individual to experience happiness.

Marginal atmospherics: The spatiality of evangelical formations,

Nicholas William Howe Bukowski, University of Toronto, Canada

This paper seeks to address the question: how does soccer as an activity and distinct space figure in the emergence of political and sensory formations in evangelical Protestant Christianity for amateur church-based teams in the Vancouver-based British Columbia Christian Soccer League? Specifically, this paper, derived from material collected through fieldwork, is interested in the role of space, of the soccer field, in conditioning the emergence of these kinds of evangelical formations derived from shared feeling and sensory experiences amongst the church-based soccer players. The soccer field, as a marginal space to the often church-centred geographies of evangelical Christianity, was often described by the players as a space of “raw emotions” and ultimately one in which one’s true “heart” was expressed and sensed through their play and encounters on the field, which could then form the basis of bonds of connection for these evangelical players. Given this particular form of intensity of the field, one best understood through geographer Ben Anderson’s idea of an “affective atmosphere”, the soccer field, in its’ marginality and as a specific assemblage, holds a particular possibility of connection within the sensory geography of evangelical Christianity in Vancouver. Leading to the broader question: what is the role of sport in forming political and sensory communities, within and outside, evangelical Christianity?

Session 1.2.6: ROUNDTABLE: Adventures in Haptic Design II

Organizer: David Parisi, College of Charleston, USA

Haptics technology has had a long life in the popular imagination, promising to give us the power to touch and feel over electronic communication networks. Such devices, whether using vibration, electricity, compressed air, temperature, or force feedback to stimulate touch, bring with them the potential to create a range of affective, aesthetic, and epistemic tactile experiences to complement and in some cases disrupt the audiovisualist ordering of the mediated sensorium. At the same time, the practices of physical distancing adopted in response to the COVID-19 pandemic has made the need for these technologies that would

also us to touch from a distance increasingly pressing, with narratives circulating in the popular press identifying a shared experience skin hunger’ during the pandemic. These Roundtables bring together designers, artists, social scientists, theorists, and historians to explore the possibilities, promises, and challenges of technologically mediating touch.

Lauren Hayes, Arizona State University, USA
Mark Paterson, University of Pittsburgh, USA
Jessica Rajko, Wayne State University, USA

Period 1.3: 13:30 to 15:00

Session 1.3.1: PLENARY: Ellen Lupton, *Touchy Feely Manifesto: Design for the Senses*



Concordia FACULTY OF FINE ARTS FACULTY OF ARTS AND SCIENCE

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

Touchy Feely Manifesto: Design for the Senses

Four wooden spheres hang from above. A woman stands in the center of the spheres. Her face is blocked by the spheres, which press against her face.

Tickle Heaton, 2014, revision 2017, Alexandra Perri (Stalin, 1981), received by Rosella Sui, W&A, Duplex, Italy; Wooden spheres, metal chain, unknown squares, string, chrome, Spheres, 22 cm, steel, Photo by Nicole Benoit

UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES

TOUCHY FEELY MANIFESTO:
Design for the Senses

Thursday May 6, 2021
1:30 – 3:30 p.m.
Exclusively via ZOOM video conference

Ellen Lupton,
Cooper-Hewitt, Smithsonian Design Museum, New York

Ellen Lupton is Senior Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum in New York City. Her exhibitions include "How Pioneers Work", "Beautiful Lives", and "The Senses: Design Beyond Vision". Lupton also serves as director of the Graphic Design MFA Program at MICA in Baltimore, where she has authored numerous books on design processes, including *Thinking with Type*, *Graphic Design: Thinking and Graphic Design: The New Basics*. Her recent books *Design is Storytelling* and *Heath Design Thinking* were published by Cooper Hewitt. She is an AIGA Gold Medalist and a Fellow of the American Academy of Arts & Sciences.

This keynote address by Ellen Lupton will kick off "Uncommon Senses III: Back to the Future of the Senses," which runs from 6-8 May 2021. The international, interdisciplinary, multi- and intergenerational conference is co-organized by the Concordia Centre for Sensory Studies. For further information please contact us at concordia@concordia.ca

CISSC Virtual Happening
concordia.ca/cissc

This crunchy, slurpy, brainy talk explores how designers can engage the human body. “Ocularcentrism” is the dominance of vision over all other senses in modern society. The empire of the eye excludes people who touch, hear, or smell but do not see. Inclusive design

practices range from eyes-free interaction design and audio description to typographies and topographies of touch. Opening up to all our other senses not only includes more people but reveals new possibilities for visual design as well. Ellen Lupton co-curated “The Senses: Design Beyond Vision” at Cooper Hewitt, Smithsonian Design Museum in 2018.

Period 1.4 15:30 to 17:00

Session 1.4.1: MULTIMODAL/INTERMEDIA ART II

Feeling like a blob: Slime videos and digital affective economies,

Joshua Marquis, Simon Fraser University, Canada

Slime is a substance produced in the combination of liquid glue and boron compounds - typically in the form of a solution of Borax and water, or what slimers call “activator.” Since late 2016, videos depicting the production and manipulation of slime went viral - particularly on digital moving image social media platforms Instagram and YouTube. This paper will contextualize slime videos historically and aesthetically in relation to ASMR videos and “The Oddly Satisfying” two Internet video micro-genres that also circulate on Instagram and YouTube, and focus on the production of particular feelings or sensations within viewer’s bodies. But while some ASMR or oddly satisfying videos focus on specific materials, like kinetic sand or bar soap, no other material within either genre has seen the same level of online popularity as slime, nor have any had the same impact offline as well, suggesting there is something distinct about slime’s particular qualities and capacities that make it especially well suited for digital audiovisual media content and circulation. This paper considers slime videos through sensation and affect in order to suggest that they produce forms of embodied mimesis with the substance beheld, offering a radical mode of disorganizing the body and its sense organs. However, this experience has emerged from and been put to work in an economy that is eager to extract information from sensation, thereby reorganizing the body according to its affective capacities.

“The bone conductor” project: sharing the uncommon experience of a tactile sonic sculpture installation to gain inclusive sense knowledge about the personal “multi sensorial hearing perspective” of (differently) abled people,

Ricardo Huisman, Soundscape composer, independent artistic researcher, Netherlands

“The bone conductor” - project (artistic research) combines the uncommon experience of a tactile sonic sculpture: the “woollen sound bone” with composed tangible/audible soundscapes and use of bone conducting headphones at the same time. The interactive installation invites people to experience uncommon combined hearing perspectives: touching the sculpture and feeling resonating soundscapes, feeding ears with (reflected) sounds, connecting the inner ear directly by using bone conducting headphones, listening, feeling, conducting soundscapes with their whole body. The composed “sensescapes” can be a combination of field recordings, soundwalks including personal moving-, listening- and hearing habits mixed with (un)musical sounds, (un)common senses triggering imaginary (sensory) reminiscences. By sharing, documenting personal experiences, telling stories and sense knowledge we gain a more inclusive and broader “multi sensorial hearing perspective” of the sound habitat in which we live and work. I will present updated ideas about “multi sensorial hearing perspective” and experiences with the bone conductor project in the context of uncommon senses and aural diversity.

Sensing and valuing bodily difference through diabetic data art,

Samuel Thulin, Independent scholar, Canada

In this presentation I will critically address dominant orientations to the collection and analysis of bodily data in practices of self-tracking, focusing specifically on the datafication of Type 1 diabetes. In dialogue with work from critical disability studies, I argue that biomedical orientations to diabetic data (which includes blood sugar measurements, carb counting, insulin dosing) often involve taken-for-granted attitudes toward bodies that leave little space for deeper engagements with bodily difference. My current Hemo-resonance series of art works is an attempt to make room for a broader range of understandings of relationships between bodies and data through multi-sensory aesthetic experiences. I draw on concepts such as Lutpton’s “data sense” and Gouge and Jones’ inventional data practices to develop the notion of “data resonance” and to encourage experiments in diabetic data art. I advocate for approaches to relationships between data and bodies that leave space for unintelligibility and illegibility, as well as offering critical avenues for sensing and making sense, in order to more fully value bodily difference.

Session 1.4.2: PANEL: Sensing the Beyond: Channelling, Spirit Presences, and Technologies of Occult Visualization

Organizer: Jeremy Stolow. Centre for Sensory Studies, Concordia University, Canada

This panel explores various dimensions of 'occult' or 'spiritual' communications and sensations and their implications for thinking about received ideas of embodiment and knowledge in the context of (our putatively disenchanting) Western modernity. What sorts of sensorial capacities and powers are implicated in the encounter with 'spiritual' (viz., immaterial, supernatural, occult, phantasmatic) entities and forces? How are sensorial encounters with such phenomena amplified (and/or complicated) through technologies of vision (such as photography) and techniques of communication (such as channelling)? What can such 'uncommon' encounters teach us about hegemonic accounts of bodies, psyches, affects, and knowledge about the cosmos?

On Phantom Leaves and Phantom Limbs,

Jeremy Stolow, Communication, Concordia University, Canada

In 1966, two Soviet psychic researchers, Viktor Adamenko and Viktor Inyushin, conducted a series of experiments using electrically-mediated contact photography. In what later came to be known as the 'phantom leaf effect', they took leaves from a range of plants and variously cut or tore a portion of the specimen and then photographed them. In a small percentage of those cases, the portion of the leaf that had been torn or cut away appeared in the photograph as a ghostly apparition, which the Soviet scientists took as indication of the existence of an ethereal, 'bio-plasma' that they postulated surrounds all living things, but had yet to be properly documented or accounted for within the parameters of 'normal' scientific study. In the subsequent decade, news of the phantom leaf experiment spread and efforts were made to replicate their research in the USA, Brazil, and elsewhere. This paper situates the phantom leaf experiment within a longer history of efforts to sense, visualize and graphically depict 'astral bodies', from the work of fin-de-siècle Theosophists to their scientific counterparts dedicated to the study and photo-document mysterious vital fluids. Particular attention will be given here to the conceptual and figural overlap between 'astral bodies' and 'phantom limbs', the latter being a topic that traversed the domains of neurology, psycho-therapy, and Spiritualism in the 19th and early 20th C.

Between inner and other worlds,

Katherine Kline, Concordia University, Canada

Practices of channeling, or psychic mediumship, operate at several contested junctures: between self and other, material and immaterial bodies, soma and psyche, exterior object worlds and subjective, interior worlds. In this paper I draw from participatory research with contemporary spiritual mediums, as well as my own formation as a psychoanalytic psychotherapist, in order to consider divergent cartographies of the psychic field in relation to broader non-human (and no-longer-human) ontologies. The practice of psychoanalysis has been entangled with discarnate energies and entities since its inception. Despite its attention to the porosity of psyche, however, and its love of phantasmic and ghostly metaphors, psychoanalysis has corralled the specter within the field of human mental life. Mediumship, meanwhile, entails practices of exchange with communicative agents of all kinds. Though these practices and the worlds they engage are by no means uniform, they are united in their claim to connect with entities and energies beyond our customary sense channels, many of whom have unique perspectives to share. These multiplicitous intelligences and unbound beings present a challenge to how psychoanalysis contains and cognizes ineffable presences, and open toward unique relational configurations irreducible to the human.

Rendering Absence: Spirit photography, digital composites and other techniques of joint portraiture,

Felicity Tsering Chödrön Hamer, Communication, Concordia University, Canada

Victorian-era spirit photographs showed the wispy reappearance of the deceased just as the bereaved frequently express sensing the continued presence of those who have passed. As they were understood to have been created of one single exposure these unique mementoes were accepted by many as evidence of the soul's persistence. Capturing the lingering presence of the deceased – they went beyond recreating likeness – demonstrating continued bonds and the potential for moments shared beyond death of the beloved. Appearing at a lesser opacity, the spiritual extras that appeared in spirit photographs and those that are figured in modern commemorative composites, are defined as absent or otherworldly. And yet, freed from the framing of a 'picture in picture,' separation between the bereaved and the deceased is somehow blurred, visibly traversable. The departed are shown not just as remembered by the bereaved but also as though felt or partially present in the moment that is captured/constructed. As social media fosters the reinstallation of death within the social realm of society, in what new ways will the absent be present(ed)?

Session 1.4.3: SENSORIAL PEDAGOGIES I

Myrrh, Fish Sauce, and 3D Printing: Teaching a Sensory Past in the Age of Zoom,

Britta Ager, Arizona State University, USA

How can we devote more attention to the senses in ancient history, and in particular, how can we bring sensory impressions of the past into our classrooms to enrich the ancient world for students? Classical scholars have only recently adopted sensory studies in examining the ancient past, a period traditionally accessed through literary texts and archaeological objects distanced by photos and museum cases. In this paper, I will consider ways of re-imbuing our primarily visual/textual notions of the past with scent, taste, feeling, and sound, and the special challenges of sensorily attentive remote teaching. I will discuss sensory engagement with texts in the classroom; moving activities like Roman cooking or incense making online; and how teachers can leverage new technologies. If we use VR to immerse us visually in a Greek temple site or 3D print a Greek cup to feel it, what is lost or gained in the translation between media, and how do modern preconceptions of the past interfere? A tour of Delphi in *Assassin's Creed: Odyssey* may give us a more accurate image of the ancient site than photos of ruins, but cannot include the scents of incense and roasting meat. What can a multisensory [Zoom] classroom do, and why do it?

Mobile sensory photography and creative cartography in Education,

Ehsan Akbari, Art Education, Concordia University, Canada

I will present findings from my research on how the educational tools of Mobile Sensory Photography and Creative Cartography were used in high school art classrooms to connect youth to the everyday places they inhabited. Mobile sensory photography utilizes the connectivity of mobile devices to enable learning collectives to create and share photographs of their everyday surroundings. I anchored this process in Sensory Studies as a strategy to engage learners with the places they inhabit. I use creative cartography as an umbrella term to describe a diverse set of practices that use maps to represent subjective, social, collective, political, and spatial experiences. A central question I examined was what kinds of spatial and collective learning occur when integrating these tools in classrooms. My research has convinced me of the pertinence of attending to the sensory, spatial and temporal dimensions of teaching and learning in physical and online spaces and the symbiotic relationship between photography, the senses, and place-based learning. I also found the particular form of cartography that I termed Collective Online Sensory Mapping (COSM) to be a powerful tool

for enabling groups of learners to attend to their everyday surroundings, express their identities, and learn about others.

Hearing and seeing data in sensory ethnography,

Fiona P. McDonald, University of British Columbia, Okanagan, Canada

In the arts, humanities, and social sciences, a gap exists in how we do research using our senses (aural, visual, touch, taste, smell) so that they may come together to tell more accurate stories about shared lived experiences relating to climate change. Creating ecological sound art out of ethnographic research and the creation of digital tools for youth has resulted in the potential to generate more inclusive and responsive cultural and sensory learning environments. This approach is known in the field of anthropology as ‘art-based ethnography’ as it is central to collaborative, community-driven, and multidisciplinary research with applied outcomes. This short presentation will look at how community-based curatorial projects with youth generate ecological sound archives in every shifting urban and rural landscapes.

Session 1.4.5: SENSING BODIES

Impulse vs. Intention: the ideology of images and embodied knowledge of the ineffable,

Julia Male, York University, Canada

This paper draws on investigations into dance movement practices which share engagement with indeterminacy in particular ways, asking how they employ images differently, and how this shapes their ideologies in the realms of both sensory experience and narrative. My research was originally motivated by training with and witnessing the work of Rob List, a choreographer who attempts to radically deny abstraction in his work, which led me to inquire after what exactly abstraction is. I seek to clarify a concept of the “abstract”, particularly as it relates to the “material” and the “ineffable” as they pertain to ecstatic experience, a term I use to refer to an embodied state that proposes the body as a site of new forms of knowledge; a disruption and transformation of the state of the performer but also importantly of the gaze and bodily state of the witness. In developing comparisons between the work of List and other choreography in which indeterminacy is a central value, I will discuss the activity of imagery and “the abstract” and integrate disparate discourses within the fields of phenomenology, philosophy of religion and psychoanalysis, asking how the pre-linguistic, faith/the mystical, and the unconscious relate to ecstatic bodily experiences.

Cyborg Encounters: The Ablizing Capabilities of Embodying Disabling Avatars,
Serena Desaulniers, Concordia University, Canada

In her text, “The Virtual Body in Cyberspace,” media arts scholar, Anna Balsamo, coins the term “cultural autism” to refer to the new intersubjective experiences which arise from inhabiting the information environments of VR. Balsamo uses this term to characterize the virtual body as being a “dis-abled foil to the presumed able-bodied ‘real’ communicator.” In recognizing that this term is drawn from a reductive understanding that people with autism are removed from “authentic” bodily experiences, “Cyborg Encounters” draws from Art Historian, Anne Pasek’s text, “Errant Bodies: Relational Aesthetics, Digital Communications, and the Autistic Analogy,” by considering how the term cultural autism can be used to positively reflect alternate lived experiences through digital media. Combining Pasek’s notion with Judith Halberstam’s low theory and haptics, this paper explores the opportunities granted through limited game mechanics as well as different gaming communities in order to investigate how players corporeal act of embodying an avatar creates a celebratory experience for differently abled bodies.

Sensorium: A holistic awareness of Nature,

Nina Czegledy, OCAD University, Toronto/ KMDI, University of Toronto, Canada

The way that we perceive our environment via our sensory systems has always been a source of deep theoretical questions concerning this very basic characteristic of our existence. The benefits of Nature for our sensorial well-being are well known, however it is important to remember that our attitude to, and representation of, Nature is always closely linked to political, religious, environmental and social considerations. The notion of the constitution of sentient living beings has changed, forcing a revision of knowledge leading to a closer engagement with Indigenous peoples. From time immemorial, Indigenous cultures across the world have focused on building a holistic understanding of Nature. The concepts derived from this understanding form an integral part of Indigenous philosophy including the notions that everything is connected to everything else, everything including sensory experience is in a state of constant change and this change occurs in cycles or patterns. In Maori heritage for example closely linked to and in many ways inseparable from environment: the spirit world of the ancestors is part and parcel of what we see, touch and feel, an integral place in the being of the natural world.

Session 1.4.6: PANEL: Retrospective Sensibilities and Future Orientations to Paul Stoller's Sensuous Scholarship I

Organizer: Laurian Bowles (Davidson College, USA)

This session brings together contributing authors in the forthcoming special issue of *The Senses and Society*, “The Ethnographic Palimpsest: Excursions in Paul Stoller’s Sensory Poetics.” At the time of publication, Stoller’s *Taste of Ethnographic Things* (1989) and *Sensory Scholarship* (1997) were part of a constellation of critical investigations of how ethnography can best represent human life, with particular attention to divergent research subjectivities and anthropology’s colonial genealogy. In response to efforts to decolonize Western scholarship and in conversation with feminist, queer, and literary scholars, the body emerged as an important site for understanding social and material relations of power, not just in the field but also within ethnography. In this panel, we commemorate the thirty-year legacy of Paul Stoller’s scholarship and also expand sensory horizons about the relationships between affect and consciousness, memory, and time. Panelists are particularly attentive to the way experiences become situated by what we excise in writing for academic audiences, the intimacies of daily life, and how we carry those knowledges into the present. In this session, contributing authors reflect on the ways ethnographic legitimacy and voice influence the legibility of embodied experience as well as the ways in which sensuous relationships co-create possible futures.

Eco-Intimacy and Spirit Exorcism in the Nigerian Sahel,

Conerly Casey, Rochester Institute of Technology, USA

A fervent politics of the senses sparked off in northern Nigeria, when, in 1995, more than 600 Muslim secondary school girls became possessed by spirits, with the new sign of “dancing like they do in Indian film.” Spirit possession in this Bollywood form spread across northern states, co-evolving with a meningitis epidemic as it swept through the desert to kill thousands. This talk traces emergent eco-intimacies and the resonant politics of the senses as Bori and Qur’anic scholar-healers linked these events, via assertions of ontological power, in the sensory geographic and affective-material movements of humans, spirits and pathogens. Sensory enticements to spirits, healers suggested, erode bodily boundaries. Being possessed by a spirit, though, was not merely a symptomatic rendering of human experience. Spirits also initiated contact. What emerged were competing ecological discourses about sensoria, intimacy and illness, underpinned by the diversity with which

spirits and humans used and viewed sensory experiences, and by new assemblages of bodies, spirits, media and microbes. This talk demonstrates the importance of sensoria in “one health” ecologically sensitive approaches to mass possessions, epidemics and pandemics.

The Violence of Odors: Sensory Politics of Caste in a Leather Tannery,

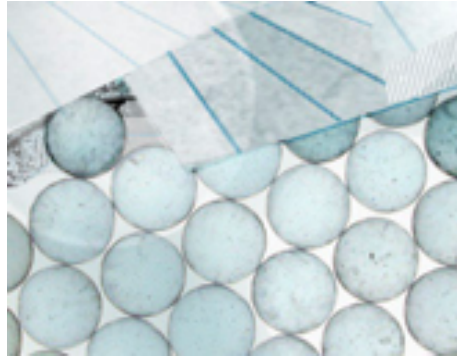
Shivani Kapoor, O P Jindal Global University, India

Leather is a sensuous object marked by complex affects of desire and disgust. In India, this disgust is amplified due to the association of leather with caste. This paper examines the leather tannery as a space produced through the sensuous discourse of caste violence, which functions by marking leather working bodies with odors, that in turn perpetuate affectual and material possibilities of humiliation and discrimination. The paper examines this intangible and sensual character of caste violence by closely following sensory markers of caste which form the field on which phenomena such as caste play out and through which they can be understood. The paper also reflects on the ways in which the sensory politics of caste frames the interactions between the field and the body of the researcher – both of which are determined by the norms of caste.

Feathered Clashes: A Critique of Cockfighting conceived as a “Cultural Text”,

Muhammad Kavesh, Australian National University, Australia

In this talk, I develop on an interconnection between multi-sensory and multi-species anthropology to explore how care and cruelty, attachment and detachment, and intimacy and indifference coexist through activities like cockfighting. Developing on my ethnographic material from rural Pakistan, I suggest that those who fight their rooster to gain masculine status do not always consider the bird as a passive object of entertainment. I argue that in order to understand different modalities of human-rooster relationship, our analysis should go beyond the visual spectacle and engage with non-Western interpretations of the practice. Such a sensory analysis, I contend, can help critique and refigure interpretation of cockfighting as a “cultural text.”



Day 2: FRIDAY May 7th

Period 2.1: 9:30 to 11:00

Session 2.1.1: SEEING FEELINGLY

Handmade film animation: a haptic way of seeing urban space,

Aristofanis Soulikias, Centre for Sensory Studies, Concordia University, Canada

The present study challenges the dominance of CAD technology in representing the built environment and argues that it has affected the way we see, build and inhabit, in ways that counter important notions of belonging to a place and sensing its intangible and experiential qualities. Meanwhile, computer-generated animation is going through its own crisis as it has saturated the visual modes of expression. Traditional handmade animation techniques have a long history in creating visions about the temporality of the city that go beyond the confines of Cartesian space, into a region where the tangible practice of the animator becomes a sensory-rich experience for the viewer. With its re-emergence thanks to digital capture, handmade animation could claim an important place in the realm of visualizing urban space. As applied methodology, I am currently using my film animation to explore the urban park, as a place where urbanity and nature meet, as one of movement and rest, and as one of constant adaptation and transformation, especially with regard to the latest health crisis and its effects on how citizens use urban parks.

An urban walk into the Plantationocene,

Melina Campos Ortiz, SOAN, Concordia University, Canada

This presentation explores how a personal and unusual encounter with a Morpho butterfly on a street corner in San José, Costa Rica, triggers different questions about humans and insects' co-existence in the city. Inspired by the methodology of imaginative ethnography as displayed in *A Different Kind of Ethnography* (Culhane and Elliot, 2017) and Raffles's (2010) multi-species ethnographic encounters with insects (as recounted in *Insectopedia*), I use photo-walks to engage in a sensory exploration of insects as urban companion species. I then engage in manual photographic interventions as a speculative method to reimagine such relations. This exploratory exercise ultimately aims to problematize the nature/culture divide in San José and start a conversation to reimagine it as a multi-species inclusive city.

Wrapping around the vulnerable,

Christina Lammer, Academy of Fine Arts Vienna, Austria

A man in a white working suit paints puffy aerial structures, clouds and dark blue whirlwinds, drawn together by delicate threads, on a large-scale paper canvas. He works in an artist studio, far away from his usual area of operations, the Cardiac Surgery Department at General Hospital in Vienna, Austria. Wilfried Wisser is cardiac surgeon. He, art historian, curator and physical theatre artist Tamar Tembeck, and I, sociologist and filmmaker Christina Lammer, performed movement and painting workshops together at artist-run centre OBORO in Montreal, Canada. The mysterious landscapes painted by Wilfried Wisser represent his intraoperative perception of a heart valve. Associations with air and water, the essential elements life is made of, are quite intended. The interaction of the operator's hand with the heart, how tissue is being sensed, and in which ways sewing and knotting aids decrease haptic feedback, are central issues we aim at discussing. Thus, *Wrapping Around the Vulnerable* is an attempt to relearn to listen to the heart through performative, choreographic and filmic practices.

Session 2.1.2: MULTIMODAL/INTERMEDIA ART III

Sensory rooms and immersive Art: Sensing as a tool to maximize experience,

Jennifer Grossman, Independent scholar, USA

Sensory rooms have been proven to create relaxation and decrease anxiety in clinical therapeutic settings. Immersive art experiences also allow people to engage with art on multiple levels through the senses. This paper explores how therapeutic and art worlds can be merged; how immersive art could be used as a tool for clinical settings and the healing effects of sensory media in art experiences. In a clinical setting, affect is pertinent to understanding states in people, yet in an artistic setting, the affect feedback loop might get cut off at the will of the artist, the art institution, or mere lack of follow up with visitors - yet it is often a strong consideration in the creation of the work.

Through an analysis of select art installations that use multisensory modalities: particularly sound and video works by Sarah Sze, Yayoi Kusama, James Turrell, La Monte Young, Olafur Eliasson, and Pipiloti Rist. Doug Wheeler, and Janet Cardiff/George Bures Miller, I review the sensory tools and affects used that can be gathered from their works and potentially applied to other settings, including but not limited to:

- Immersion/Embodiment
- Engaging multiple senses
- Engaging/transforming architecture
- Initiate a space for play/imagination
- Create a safe space
- Creating a meditative environment/recreating the natural world
- Objects “reaching out” or Sensing objects
- Mood-based environment (vs Functional one)
- Synaesthesia
- Re-creating elements of the natural environment

Materializing voice: A diasporic lineage of flour, spice, and hair,

Vanessa Godden, University of Toronto, Canada

“Materializing Voice: A Diasporic Lineage of Flour, Spice, and Hair” attunes to how performative process and material entanglement expand artistic depictions of rape and racism, to decolonize trauma in performative arts practices. In this research, my experiences

of the aftermath of rape are considered through the influence of my diasporic identity. The two are entangled as my management of the aftereffects of rape are impacted by my own cultural influences. The project uncovers how the way I have learnt to move through the aftermath of rape and perpetual experiences of racism has been a process of reorienting myself in my body through cycles of pain and perseverance.

From table manners gone awry to displaced matter, the imagery and methods used throughout this project allude to the deeply personal ways in which my trauma is embodied. My body drags itself through flour, curry, and chili powder, and hair emerges and accumulates at the back of my throat. These cyclical and processual rituals piece together a narrative of my body being put back together after having been fragmented through racism and rape. In this practice-based research—the artwork and the writing and thinking through the practice in this essay—I find agency in my body and my voice, inviting others to affectively engage with this agency.

A reflexive examination of my felt-sense experience of witnessing racism at a sex education workshop – Methodological implications,

Kaye Hare, University of British Columbia, Canada

Key methodological debates in sensory ethnographic scholarship centre on determining innovative ways to research complex embodied experiences, such as sexuality and race. In this presentation, I will reflexively explore how various research methods may help elicit different forms of data about my felt-sense experience of witnessing a racist incident at an adult sexuality education workshop. Felt-sense is defined as emergent sensations, moods, and feelings (e.g., gut instincts, feelings of connection/disconnection and emotional reactions). I will briefly review relevant scholarship and discuss how I, as a white scholar, can theoretically integrate a reflexive focus on critical whiteness. I will then reflexively analyze my felt-sense experience of the racist incident using four methods: 1) Semi-structured Group Discussion; 2) Expressive Undertakings; 3) Body Enactions and 4) Body-mapping. Presenting three thematic findings, I will highlight affordances and limitations of the various textual, oral and arts-based components of the methods in capturing different elements of my experience. I conclude with a discussion of how using felt-sense methods that stem from anti-racist work include the concomitant responsibility of producing scholarship that helps to acknowledge, examine and alter the complex realities that support racism.

Session 2.1.4 PANEL: Anthropology of Congenital Synaesthesia I

Organizers: Sean Day and Anton Dorso, International Association of Synaesthetes, Artists, and Scientists (IASAS)

Congenital synaesthesia is a condition simultaneously neurological, social, interpersonal and cultural. Its characteristic triggers (inducers) are either sets of semiotic systems (e.g., letters, maths, music units) or sensorial categories molded by the processes of experience-dependent sensory differentiation and unitization. Varieties need to be analyzed as specific implementations of interaction between neurobiological predispositions and cultural influences (e.g., education and nutrition). People with various types of congenital synaesthesia should be viewed not only as individuals, but as members of social groups and communities who act, displaying social competencies, advantages, opportunities, differences, and difficulties to socially and culturally ordered expectations of their subjectivities and behaviors. Here, we explore synaesthesia as being determined by social practices of upbringing, formative integration, early education, sensory socialization, cognitive development, and perceptual exposure, with implicit and cumulative effects. Sensory anthropology can provide tools for research into synaesthesia, from the question of whether it is a culture-specific phenomenon, through the matters of brain-culture attunement and resulting subjective manifestations, to the issues of culture-based construction of synaesthetes' self-identities, practical applications, and social value.

Genomic investigations of the neurobiology of synaesthesia,

Simon E. Fisher, Max Planck Institute for Psycholinguistics, Netherlands

Descriptions of synaesthesia in the scientific literature date back to at least the late 1800s. Even in those early reports, it was already noted that synaesthesia tends to cluster in families, hinting at potential involvement of inherited factors. My talk will introduce methods since used to gain insights into synaesthesia genetics, ranging from twin studies and family-based linkage analysis, to employing large-scale case-control screens and next-generation DNA sequencing. It has become clear that the genomic architecture underlying synaesthesia is complex and multifactorial. Nonetheless, while there is significant heterogeneity between families/cases in terms of the specific genes involved, the first clues from studies of rare gene variants appear to highlight shared biological pathways. Ongoing investigations in extended families, along with large numbers of unrelated cases, should help clarify this point, as well as offering new insights into overlaps of synaesthesia and other

brain-related traits. Crucially, the identification of genetic factors robustly associated with synaesthesia can open up entirely new avenues of research, giving novel entry points into neurobiological mechanisms that are important for the way we experience the world.

Congenital synesthesia and the neuroanthropology of emotions,

Helena Melero, Complutense University of Madrid, Spain

The study of the neural basis of the so-called “universal emotions” has not been fully integrated with our knowledge about the neural networks underpinning the relational, communicative and cultural aspects of the self; nor with the processes of multisensory integration that characterize human experience. Nevertheless, the neuroscientific approach to the study of emotions has revolutionized our understanding of feelings and our ability to use them as adaptive tools. Moreover, the study of congenital synesthesia necessarily leads to blurring a) the border between the senses, b) the border between cognition and emotion and c) the border between universal and idiosyncratic experiences. By reviewing the phylogenetic and ontogenetic development of emotions from the perspective of multisensory integration and in light of research on synesthesia, our definitions of these complex processes are to be updated. Emotions themselves might be the result of a dynamic process of multiple integration at different levels of our nervous system. This approach supports the theories of embodied cognition and challenges the traditional description of human development; furthermore, it defies our definition of adaptive social interaction and provides a new avenue for studying diseases in which perception and emotional communication are impaired.

The synesthetic experience in non-English languages,

Nicholas Root, University of California - San Diego, USA

Most studies of grapheme-color synesthesia use only English-speaking synesthetes, but recent work has begun to explore how the synesthetic experience differs between languages. Here, we describe three preliminary results of an international collaboration between synesthesia researchers in more than fifteen countries. First, we demonstrate that diacritical marks (a linguistic feature not found in English) can shift the color of graphemes in a manner that can be predicted from their underlying linguistic function. Second, we show that cross-cultural differences in color boundaries (e.g., in Russian and Greek, light and dark blue are separate colors for which there is no superordinate category “blue”) are reflected in the “palette” of colors experienced by synesthetes. Finally, we explore the phenomenology of

synesthesia in Bengali, an Indic language with a writing system quite different from English; we find that idiosyncratic experiences of Bengali synesthetes reflect unique properties of the Bengali writing system. We conclude that by studying synesthesia across different languages, we can gain insights into how linguistic variation shapes the brain's representation of written language.

Session 2.1.5: SENSORY ARCHIVES

Accessing the historical archives of the flesh,

Lena Ferriday, University of Bristol, UK

In order to return back to the senses of the past, we must consider the future of sensory research methodologies in the discipline of History. Our bodies are integral receptors of information about our surroundings, recording and holding these experiences in archives of the flesh. In order for this information to be shared, however, a process of translation takes place, and the essence of experience becomes somewhat lost in language. As historical researchers, we must consider the methodological implications of this process for our practice. Given that we occupy an alternate cultural space to the subjects of our study, can we really access the meaning of these experiences through the scant traces left in language and written text?

Considering the work of Joy Parr, Mark Smith and Rob Boddice, this paper seeks to explore the process of translation between experience, text and interpretation as one manipulated by cultural influences. Given their explicit and implicit denotations of this relationship between experience and representation, a set of life writing sources depicting travels across South-West England in the nineteenth century will be examined as particularly rich source for thinking about how historians might find more productive ways of engaging with embodied experiences.

Lower Modernity: Anthropophagy, Mestizaje, Transculturation and the Lower Senses,

Cristóbal Fabrizzio Barria Bignotti, Independent Scholar, Switzerland

This paper studies the role assigned to the so-called "lower senses" within the different theories that at the beginning of the 20th century proposed mestizaje as the main characteristic of Latin American culture. For the Argentine architect Angel Guido, Latin American architecture results from two traditions: one European and organized optically, the other indigenous and product of tactile knowledge. For the Brazilian poet Oswald de Andrade,

the artist had to become an anthropophagus to integrate vernacular culture and Europeanising trends. The reference to the act of eating and flavors in de Andrade's poetry evidences that mestizaje was neither understood as a racial nor cultural phenomenon, but rather as a collapsing of these categories. Finally, the Cuban anthropologist Fernando Ortiz defends the olfactory diversity of tobacco as opposed to the gustatory alienation of sugar, understanding that diversification of flavors also implies social diversity. Analyzing the role of the "lower senses" in these authors allows us to recover the sensory dimension with which they saw the problem of mestizaje and also to overcome the idea that they were looking for a "Latin American identity", instead we proposed the term "Latin American subjectivity", a term widely used at the time.

Smoke seasons: Transient wildfire Smoke from North America to Northern Europe, 1911-1961,

Mica Jorgenson, University of Stavanger, Norway

The unprecedented scale and frequency of wildfire in the northern hemisphere has seen exponential increase in seasonal smoke. In 2018, ash drifted from Canada into Europe, altering forecasts on both continents. In 2020, almost half of the American West's air pollution was wildfire smoke. This spring, dry conditions in many of the world's fire landscapes mean we are in for another bad smoke season. Wildfire research in the northern hemisphere largely engages questions of natural resource institutions and policy. Understandably concerned with the immediate impacts of fire, the sensory and cultural aspects of wildfire smoke have been neglected by both historians and policy-makers. "Smoke seasons" are not new, and their history can help us navigate our hazy present. I use archival accounts including recordings, photographs, and climate data to show how wildfire smoke is slow violence and requires analysis across boundaries - geopolitical and bodily. Once a ubiquitous presence in homes and workplaces, smoke got caught in twentieth century anxieties about urban air pollution. Wildfire smoke upset efforts to clean up cities by drifting in from distant forests, often bringing rural refugees with it. Red, smoke-filled skies represent our lack of control over wild spaces, environmental change, and our own health.

Session 2.1.6: PANEL: Simulating Anaesthesia. Exploring the Law in-between Sensing and Un-sensing

Organizers: Andrea Pavoni (University Institute of Lisbon, Portugal), Danilo Mandic (Westminster University, UK) and Caterina Nirta (University of Roehampton, UK)

While contemporary social and technological advancements have opened new sensorial dimensions and dramatically increased our capacity to sense, the hyper-stimulation of contemporary capitalism has severely agitated the common sensorium with troubling neurological, psychological and socio-political outcomes. The complexity of this circuit - exacerbated by ever-widening fractures between local and global, and projections of uncertain futures - poses questions around the type of affects this will produce, the impact on our senses, our capacity to sense, and the way in which we develop relations with the world's sensory politics. Current debates tend to concentrate on hyper-sensitised more-than-human bodies and on the socio-cognitive and physical impact fast technological advancement and new ways of understanding the sensorium have on our capacity to engage in politically and ethically meaningful relations. By contrast, proposing a reflection on de-sensitisation and anaesthetisation, this panel focuses on our decreasing capacities to sense, namely the status of estrangement, disconnection and alienation in today's socio-spatial formations. It does so by exposing the dual role of the law in the paradigm: as anaesthetising project and synaesthetic process, simultaneously maintaining an illusion of spontaneous sensoriality while imperceptibly cementing or removing the socio-political scaffolding that holds the sensorium in place.

Narrative as Anaesthetic,

Stacy Douglas, Carleton University, Canada

I will draw on Lionel Trilling in "The Liberal Imagination" (1950), Frederic Jameson in "The Political Unconscious" (1981), as well as Peter Goodrich's "Legal Emblems and the Art of Law" (2013) to consider the relationship between law, visuality, and imagination. Building on my previous work, which considers the historical embeddedness of frames of critique and theories of transformation, I will consider the relationship between visuality and imagination and its role in the maintenance of hegemonic narratives of law's violence. In particular, I will explore how narratives of exceptionalism in criminal and constitutional cases induce a collective numbness to democratic desire. However, reading the same narratives through the genre of tragi-comedy may stimulate sensitization to democratic reform.

Desensitising techno heritage,

Merima Bruncevic, University of Gothenburg, Sweden

The paper discusses the case of “The Other Nefertiti”, an artwork created after the so called Nefertiti hack, where the contested Nefertiti Bust in the Neues Museum Berlin was clandestinely scanned by two artist without the permission of the Museum. The artists subsequently released the 3D data of the bust under a Creative Commons Licence. They also exhibited a very detailed 3D-Print of the Bust in Cairo, based on their scan which is one of the most precise scans ever made public of the original Nefertiti bust.

This paper highlights the (de)sensitising nature of “techno-heritage”, that is the role of digital replicas and other digital renderings of cultural heritage like The Other Nefertiti. Cultural heritage law is often said to deal with emotionally inflamed conflicts, requests directed to museums for return and repatriation of contested colonial cultural heritage. Some ‘solutions’ usually presented in mitigation are various digital compromises involving more or less sophisticated techno-heritage. Far from being desensitising, anaesthetising and soothing tools that can be used in dispute resolution, this paper argues that overly relying on techno-heritage might masks problematic practices that in actual fact re-colonise the contested physical artefact, the space in which it is exhibited as well as the digital data connected to it.

Masks to Filters. Imagined communities, unspeakable mediations and the limits of modern constitutionalism,

Zoran Oklopcic, Carleton University, Canada

Preoccupied with the populist abuses of national constitutional identity, puzzled by the paradoxical character of popular sovereignty, and fascinated with the transformative potential of constituent power, both liberal and radical-democratic constitutionalists continue to uphold a rather conservative picture of constitutional order. Accordingly, referendums such as Brexit appear in two mutually-exclusive guises: either the manifestation of popular sovereignty or as a misguided collective exercise of ‘direct’ democracy. They act as rudimentary audio equalizers, compressing the analog preferences of ordinary people into a digital signal that some associate with their ‘voice’ , but whose only ‘message’ is: Yes or No. Individual ballots don’t just serve as the sensors that register individual preferences, but also the filters of irrelevant ones, and as vehicles that transport the information they contain to the places in which they will be aggregated, certified, and compared. Unable to emancipate itself from the conceptual apparatus it inherited from early-modern contractarianism, contemporary

constitutional theory ignores the role such vehicles play in allowing political leaders to project power at a distance and in ways that cannot be captured by the increasingly immaterial ideals of contemporary constitutionalism.

Period 2.2: 11:30 to 13:00

Session 2.2.1: **PANEL: Sonic Pedagogies**

Organizer: Walter S. Gershon, Rowan University

Whether speaking to racism and sexism in Anna Julia Cooper's (1892) sonic framing of *A Voice From the South (By a Black Woman from the South)* or Franklin Bobbit's promulgation of eugenics in the DNA of US education (1909, 1918; see also Gershon, 2020), education has long been a sonic affair. This is as much the case in material ways, conveying knowledge through organized sounds of talk and music, as it is through sound practices and metaphors. Pausing a moment to listen to trajectories of knowledge, the prevalence of the sonic in education is ubiquitous. For example, as articulated in Labov's (1972) discussion of Black English Vernacular in schools and schooling R. Murray Schaffer's *Composer and the Classroom* (1965), the instantiation of both sociolinguistics and sound studies are questions of education as much as they are explorations of the sonic. Scholarship over the past two decades has built on this long history of sound scholarship, possibilities paved as much by scholars such as Fredrick Erickson (1982, 2003, 2004), Liora Bresler (1995, 2005, 2009), and Ted T. Aoki (1991; Irwin & Pinar [Aoki], 2005) as by scholars like Cooper and Bobbitt.

As is often the case, the constructions of fields, especially those that are inter/trans/disciplinary, are a simultaneous combination of historical recognition, definition, and potential trajectories. In this instance, it has come to our attention that recent trends in explicit declarations and concomitant amplification often create contexts that allow for erasures and claims of novelty where neither is appropriate or applicable. Examples include claims of the novelty of field recordings as method in education, the addition of mobilities to processes that are falsely conceptualized as being primarily sedentary, and the false application of literacies to existing knowledges and practices. This work in spite of both a long history of sound studies in education such as those described above and continuing work in educational subfields that claim and use the sonic (e.g., Dimitriadis, 2009; Daza & Gershon, 2015; Emdin, 2010; Gershon, 2006, 2011, 2017; Gershon & Appelbaum, 2018; Love, 2012; McCarthy, Hudak, Miklaucic & Saukko; 1999).

Our point is not the calling out of instantiations of these concerns but, instead, that these emerging tendencies necessitate the kind of explicit naming that is this panel. Our

purpose here is therefore the performative naming of educational sound studies. This terminology is at once theoretically pragmatic in providing an umbrella under which all sonically related educational scholarship might reside and practically theoretical in that it removes potential false binaries and boundaries between educational subfields, curriculum studies (Gershon, 2017) and educational foundations (Gershon & Appelbaum, 2020), and sound pedagogies (Gershon, 2020). Each of these three papers present aspects of the potential depth and breadth of what educational sound studies might be. Where Dr. Wozolek's paper underscores how educational sound studies can function as social science, Dr. Mitchell's paper enunciates possibilities for critical sound theorizing in education, and Dr. Gershon's paper further articulates points raised in this summary through an exploration of sound pedagogies.

***“And These are the Chickens”:* Sonic Entanglements of Violence and Joy at an Urban Middle School,**

Boni Wozolek, Penn State Abington

We lead sonically entangled lives. This is because sound is not just about what is heard, or misheard (Daza & Gershon, 2015), it is about how sound both moves and is moved by human and nonhuman bodies. What resonates on, with, or against one's ontoepistemological position is therefore just as much about what is perceived through listening as it is about what is felt through sound. To borrow from Barad (2007), we are all in an intra-action with resonances where we are responding to and with sounded experiences.

Using the data from a two-year sonic ethnography (Gershon, 2017) with queer middle school youth of color in the United States, this paper argues that Black and Brown queer consciousness (McKittrick, 2021) was formed and informed by sounded quantum entanglements that resonated with and against students on a daily basis. This is important for at least the following reasons. First, as Gershon (2017) has argued, what one conceptualizes through sonic ways of “beingknowingdoing” (p. 2) contributes to how one can come to know and understand sociopolitical and cultural contexts. Second, conceptualizing sound as it territorializes and deterritorializes (Deleuze & Guattari, 1977) the spaces that marginalized youth encounter and inhabit on a daily basis can be significant in unpacking the everyday affects that are central to a place that where some students spend the majority of their time—at school.

Chocolate Spectral Resonances: Calling Sun Ra, Calling Alton Sterling,

Reagan Patrick Mitchell, North Carolina School for the Arts

Afro-surrealists strive for rococo: the beautiful, the sensuous, and the whimsical. We turn to Sun Ra, Toni Morrison, and Ghostface Killah. We look to Kehinde Wiley, whose observation about the black male body applies to all art and culture: “There is no way to objectively view the image itself.” (Miller, 2012, p. 12)

Of the artists mentioned in the 5th tenant of D. Scot Miller’s *Afrosurreal Manifesto: Black is the New Black* (2012) Sun Ra will be the focus of this paper. While viewed in the dichotomy of eccentric and genius, the central point that will be focused upon in this paper is Sun Ra’s ethics presented through his music. In his composition “Face the Music” (1994), Sun Ra, along with his ensemble, the Arkestra, inquire/proclaim/imperatively assert, “What do you do when you know, that you know... that you know that you are wrong? You got to face the music. You got to listen to the cosmos song.” The collective inquiry/statement is an ethical identification. One, whereby Ra and Arkestra inquire about how responsibility will (and must) be engaged, in light of atrocities committed and observed by the public sphere. Sun Ra saw himself as a sound scientist in search of the combination of tonalities which would heal the world (Szwed, 1997). It is with these ethical considerations by which I reexamine the lynching of Alton Sterling.

Father, son, partner, lover, comedian, and neighborhood CD salesman Alton Sterling was violently lynched at the hands of the Baton Rouge police department on July 5, 2016. Sterling’s case is extremely unfortunate, however not uncommon. Specifically, the lynching of a Black/P.O.C./Poor/People with Disabilities/Queer Folks along with state sanctioned (supported) invisibility of their lives and character decimation. Additionally, as Miller asserts about the objective impossibility in viewing “black male body” (p. 12), afro-surrealistically considered, Sterling suffered from objectivism of the state. Again, what does it mean “to face the music” in regard to Sterling and the ethics of Sun Ra?

Altogether, this paper utilizes Sun Ra’s ethics, employed sonically, in two ways. First to re-examine the treatment of Alton Sterling and family, and secondly to consider broader possibilities of how afro-surrealist ethic, situated as sonic pedagogies, provides additional ways of actively doing in simultaneously formal and information.

Sonic Histories, Sound Pedagogies: Articulating Educational Sound Studies

Walter S. Gershon, Rowan University

Pedagogies are often falsely conflated with curricular questions, those about theories and knowledge, for example. This performative paper seeks to document the polyphonic panoply of possibilities that is educational sound studies through an examination of what might be called sound pedagogies. Split into two overarching parts, this work first details the kinds of events and understandings that might be conceptualized as “sound pedagogies,” an expansion from formal (schools) and informal (i.e., after school programs) schooling to be inclusive of ever-expanding pathways human animals might be taught by things, ecologies, and processes.

This more traditional paper portion of the work is joined by a soundwork interwoven throughout that then stands on its own. The soundwork is at once utterly constructed and emergently meaningful, an intentional combination of disparate sounds, locations, and sources that articulate what sound pedagogies can mean while demonstrating that we have always already been taught by the sonic. Echoing sound movements—at once diffuse and targeted, positioned and mobile, emergent and decayed, resonant and reverberating—sounds seep in our pores and bounce off our bodies, teaching all the while.

Session 2.2.2: ECO-SENSING

Making sense of place: Towards an eco-sensorial approach to pedagogy and design,

Duarte Santo, Cornell University, USA

Landscape is better understood as an assemblage or a working set of vibrant materialities, where materiality cannot simply focus upon the tangible properties of objects but must engage in the dialectic of living beings and things, its qualities and experiences. In this paper, we will reflect upon the use of exploratory and speculative approaches to the senses and intersensorial relationships in a Landscape Architecture design studio environment.

The [eco]sensorial studio action-research-creation methodologies involve the exploration of situated experiences of material life, the constitution of the object world and its shaping of human and non-human experiences through the exploration of the senses. Working with materials, objects, spaces and places, students explore, identify, analyse, conceptualise and deliver critical responses to processes involved in translation, transformation of places, ecologies and the senses.

The overall aim is to investigate the interface between the tangible, material landscape and the immaterial, intangible, sometimes incorporeal reality of the senses, as a reflexive approach and part of practices of design research, analysis, and representation through the experience and speculative mappings and cartographies of multisensorial landscape.

Framing design as multiscalar activism, this experience addresses landscape as an intersubject(ive) territory and the sensorial as a layer that generates a multidimensional and expanded notion of landscape.

Sonic Kinesthetic Forest,

Rennie Tang, Eleni-Ira Panourgia and Lisa Sandlos, California State Polytechnic University, Pomona, USA, Université Gustave Eiffel, France, York University, Canada

Our project explores sensory-driven research methodologies that fuel a creative process for the design of a forest landscape. We ask the question, how can landscape design research be advanced and enriched through the integration of sonic and kinesthetic methodologies? As a collaboration between a landscape designer, movement analyst and sound artist, we are working with a group of graduate students in landscape architecture on a parallel study of trees and bodies. The students will analyze different species of trees, focusing on their sonic identity and well as their kinesthetic qualities, using tools provided by the sound and movement specialists respectively. Using the same methods the students will analyze a selected person, who is positioned as the perceiver of a particular species of tree. Based on these analyses each student will design a tree-body intervention, which will provide the seeds for a more expansive urban forestry project on the Cal Poly Pomona University campus.

Sensual ecologies: Reaching the interspecific city through somatic ethnography,

María Auxiliadora Gálvez Pérez, PSAAP and San Pablo C.E.U University, Madrid, Spain

Sensual ecologies are referred here to the reconfiguration of bodies and environments through sensorial coalescence. Ecologies study relationships, what happens when new relationships are created through uncommon perceptions? Estrangement is a powerful tool in order to change the deep imageries about what compounds us, in order to be anchored within the resources of a post-humanistic way of thinking.

Immersion in the carnal avatars of the communities under these considerations gives us knowledge that is, directly, material for transformation and design. But in order to do this

process of somatic ethnography, we too in first person, must undertake an internal ethnography. To observe the prejudices and pre-determinations attached to our skin, to our entrails, and to look squarely at how body and medium can and must perform together.

Design must turn into a time sustained interspecific performance. In this paper we will describe the study case of our practice and we will relate it with contemporary projects, theories and approaches where the sensorial and somatics are at the core of the deep transformations needed in design and in our societies. Sensuous research is seen here as a powerful revolution for bodies and environments, for interspecific architectures and cities.

Session 2.2.3: PANEL: *The Sensorium of the Drone*

Organizer: Kathrin Maurer, University of Southern Denmark, Denmark

Discussant: Daniela Agostinho, University of Copenhagen, Denmark

Discussant: Andreas Immanuek, Royal Danish Defence College, Denmark

The Sensorium of the Drone,

Kathrin Maurer, University of Southern Denmark, Denmark

While the first wave of drone scholarship was pivotal in initiating the debate on the emergence and routinization of this technology, this scholarship can also be said to have privileged the idea of the ‘scopic regime’ when analyzing the connection between vision and power in the context of drones. Researchers have defined the scopic regime of the drone as a militarized regime of hyper-visibility executing a vertical, hierarchical, and totalized power relation between the drone operator and the surveilled target (Gregory 2011, Chamayou 2015, Shaw 2016, Noys 2017, Holland 2019). Whereas the scopic regime is certainly key to describe drone vision, this presentation aims to broaden the drone’s spectrum of perception with the notion of the sensorium as complex, multi-medial, synesthetic sensing assemblage, in which the human agent is enmeshed with the drone’s technical apparatus. Drone sensoria can sense in many more ways than the scopic regime suggests, as drone vision can be blurred, flattened, rasterized, three-dimensional, and swarm-like. This talk will discuss different drone sensoria in the aesthetic realm and investigate examples of recent drone art (films, visual art, literature). As much research focuses on military drone vision, this paper explores the sensorium of civilian, commercial, and amateur drones; although being highly aware that military and civilian remote sensing technologies can be deeply intertwined.

The dispatched drone and affective distance in fieldwork,

Rikke Munck Petersen, University of Copenhagen, Denmark

Drone usage in urban planning is increasing. When used in fieldwork, the dispatched drone returns moving images live on-screen, implying direct sensations for the pilot/planner. This article discusses how the human body is extended by the drone with its freely moving eyeline and its vertical and horizontal rhythms. Steering via on-screen moving images – moving oneself physically to follow the drone – has direct kinesthetic and synesthetic effects on the planner. The article examines how first- and third-person perspectives are folded together, and how the interplay of gestures (vision, rhythm, motion) is central to sensation during drone filming. Thus, the article identifies how the dispatched drone stirs affections, feelings, and touch during filming as a self-affective methodology and action. It defines distance as a felt rhythm of existence—a sensation, resonance, or immediation—that is mediated by the written account. The development of this methodological approach constitutes the article’s key contribution.

Synesthetic Space in Drone Music Videos,

Steen Ledet Christiansen, Aalborg University, Denmark

The drone is often considered to be of the air, and yet its visual imagery draws on a much longer and complex history of retinally-detached optics that not only encompasses remote vision and control, but also sensors, trackers, stabilizers, 360-degree lenses, and so on. As such, the drone’s visual imagery, curiously, at times, seems to bear less resemblance to classic aerial photography, than to the imagery produced by body mounted cameras like the GoPro, which in turn has its predecessor in the Steadicam rig. Taking music videos as a case in point, this article explores the capacities of new visual technologies as intensities, forces, and energetics, in part by comparing the drone’s visual imagery to other, earlier, forms of aerial, remote, and embodied vision that together have produced a more capacious audiovisual experience that engages more of our senses than that of vision alone. I will consider music videos as a sensory formation that challenges conventional perspectival space and instead participates in the turn to a tactile relation. Drone music videos produce a space that is organized synesthetically; challenging embodiment, since the sensual relations to the drone footage is radically different.

Session 2.2.4: SENSORY ALTERITY/CRITICAL DISABILITY STUDIES I

Learning aesthetics from people who are visually impaired, (LAPVI)

Kevin Hunt, Nottingham Trent University, UK

This paper will share findings from a British Academy funded research project, titled 'Learning Aesthetics from People who are Visually Impaired (LAPVI)', which ran from October 2018 to September 2020 in collaboration with My Sight Nottinghamshire (a regional charity based in the UK). LAPVI was a pilot project to develop a sensory ethnographic methodology for learning more about touch-based sensory experiences of surfaces and textures from people who are blind or visually impaired. The project was structured around filmed sensory ethnographic interviews, which used a sensory stimuli method (Pink 2015), and sensory workshops in which participants were invited to engage with, and discuss, 29 different material samples before completing a questionnaire about their preferred materials, with an emphasis upon beauty/appeal and usefulness/purposefulness. The sensory workshops included participants who were blind or visually impaired, textile design students and non-design students, which provided a comparative basis for sharing sensory experiences and preferences.

Sonic E-Mobility: Blindness and mobility technology assemblages,

Robert Stock, University of Konstanz, Germany

Nowadays mobile technologies comprehensively shape walking as a socio-technical practice (Holton2019). Daily pedestrian mobility is enacted through the entanglement of people, senses, digital technologies and complex infrastructures. Non-visual forms of orientation and mobility are no exception. Blind walking with the long cane is increasingly connected with mobile devices, apps, digital maps and headphones. Instead of "tuning out" (Beer2007) of the urban sensorium, the mentioned mobile technologies allow for "tuning in" in the sense that they relate blind walkers with points of interest and render information about sites 'out of ear' knowable. These forms of sonic e-mobility are embedded within a noisy framework often masking cues important for navigating known or unknown routes. Furthermore, (blind) pedestrians are confronted with a rising number of rather silent electric vehicles. Against this background, I will explore some of the implications of mobility technology assemblages for blind people and demonstrate how "media technologies are often implicated in the emergence of bodies as 'able' or 'disabled' in a given moment" (Hagood2019). Unravelling the co-constitution of blind walking, sonic e-mobility and electric

vehicles will allow me to emphasize how a future politics of movement (Sheller2018) necessarily has to consider the senses in their heterogeneous variability.

Smell in the blind everyday,

Sayantana Ghosh, Hiralal Mazumdar Memorial College for Women, India

European philosophy originating from Plato and Aristotle has arranged the senses hierarchically with sight at the top. This was emphasized under Hegel and Descartes. Aspects of reason, logic and intellect were regarded as “human” in contrast to emotion, feeling and sensory gratification which were regarded as “animalistic”. Sight was associated with intellect and hence was upheld as the human sense, while smell was associated with emotion and therefore believed to be animalistic. Contrasting perspectives were also present, like Locke, Hume and Marx. Nevertheless the dominant trend was that of the supremacy of sight in the hierarchy.

While Indian traditions like Vyasa, Kalidasa, emphasized multi-sensuality, later with colonial rule, Western model was emphasized. Our lived experience in everyday life largely became visual. In this background this paper would focus on those who lack this “supreme” and “human” sense of sight and would explore the role of smell in the everyday life of blind students. In their education, in identification of a person or place, in selecting or rejecting a particular food, smell plays a crucial role. In blind everyday, smell is significant in intimacy, in constructing the image of a person, recognizing an individual and identifying his/her professional and group identity.

Session 2.2.5: PANEL: Agencies in Sonic Ambiance Production

Organizer: Heikki Uimonen, University of Eastern Finland, Finland

The urban sensorium is partly constructed by background music in commercial environments, "to place employees and customers in a bell jar" and "to connect to one's ideal self and hum along", or as a part of aural branding, "to aurally cultivate the clients' taste" (Quiñones, Kassabian & Boschi 2013, 2). Background music is used in organizing, regulating, producing and (de)territorializing urban spaces. It is acquired predominantly through radio and streaming services with similar logic grounded in economic and behavioral principles. However, the diverse agencies (of listener-consumers, shop staff, playlist designers, and product sellers) within music production and consumption, have been less discussed.

ACMESOCS is a four-year project researching background music and urban auditory cultures in how they are experienced, articulated and reclaimed. The project is based on existing theories and concepts on ethnomusicology, cultural musicology, social history and sound studies. Special attention is paid to the concepts of listener, place, and music, and to different interests manifested sonically in shared soundscapes. These three parameters are co- and re-produced continuously in their transforming and triangular relationship, which is affected by social, legal, economic and technological factors.

Background Music Agencies: Designing Sonic Environments for Commercial Premises,

Heikki Uimonen, University of Eastern Finland, Finland

Embedded in the study of “music in culture”, agency can be considered as an ethnomusicological topic. Agency can be detected in diverse ways in which a society musically defines itself, its taxonomy of music, its ideas of what music does, in the way a society changes its music, relates to, absorbs, and influences other musics. Although music is “resource for modulating and structuring the parameters of aesthetic agency” such as feeling, motivation and desire (de Nora 2000), its use is enabled, restricted and shaped by social and cultural contexts.

By analysing interviews with the personnel of background music companies the paper will concentrate on how agency is manifest in designing ambiances of commercial premises and how background music companies agencies can be approached as music cultures. Background and ubiquitous musics shape our everyday existence. When music affects the shape of social or commercial agency, the control over music is a source of social or commercial negotiation of power. In background music this is manifested in affordances constructed in diverse commercial spaces, where customers are offered diverse agencies. Methodologically, this kind of research demands ethnographic understanding of background music history, skills and professional ambitions of the actors involved in this construction.

“Tolerated with a smile”: Remembered agency in memory data about background music from retired Finnish service sector employees,

Kaarina Kilpiö, University of Eastern Finland, Finland

Researching the sonic aspects of history often means relying on archival documents – reports, decrees, letters – or finding clues about sound in different historical sources. Sound needs mediation to survive the passage of time, and it is challenging to piece together the lived everyday sonic environment.

This paper uses written memory data as pathways into 'history of senses'. The aim is to understand the experienced everyday agency of employees working within the service sector during past decades (the 1960s onwards). During this time period, background music in Finnish working environments became common and playback sources more varied. The data consists of written and spoken experiences of pensioners about their own agency in relation to sound. Short, the yet temporally and narratively constructed recollections of the sonic aspects of the work environment, the sound memories spot various human and technological factors that participate in negotiating the work soundscape. These are planning, strategizing and dominating agents, or ones that have to adapt to the strategies and come up with their own tactics. The informants also position themselves in relation to music listening: executing their agency, from "tolerating with a smile" to "getting to hear the lovely tunes".


Studying music that no one listens to: methodologies for background music,

Meri Kytö, University of Eastern Finland, Finland

The design of commercial spaces has often been criticised by cultural scholars for using manipulative means. This paper, however, focuses on the experienced agencies of consumers and city dwellers. I will propose a methodological approach to studying these experiences. The changes in sound technology, affected by infrastructural changes and transformations in media industries, pose new methodological and conceptual questions. Approaching the practice of background music methodologically – through soundscape studies and ubiquitous listening – this paper discusses different methodological points of listening. Research of diverse agencies in commercial premises should make use of ethnographic methods: interviews, observation, surveying, recording, Shazaming, sound diaries, listening walks, even autoethnography of shopping. To demonstrate these methods a specific case study of Christmas music is presented. The tradition of creating a Christmassy atmosphere in city space is a calendrical soundscape event. The end of the year season is an exception in background music practices in the urban commercial space, and this makes it an interesting phenomenon to study as it points to changes in the accepted, overlooked and often willfully ignored musical environment in cities.

Period 2.3: 13:30 to 15:00

Session 2.3.1: PLENARY: Constance Classen, *The Future of Touch*



UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES – KEYNOTE II

THE FUTURE OF TOUCH
Thursday May 7, 2021
1:30 – 3 p.m.
Exclusively via ZOOM video conference

Constance Classen

What makes touch a crucial area of investigation today? This talk will explore how touch has gone from being a background sense, little studied and little regarded, to being the breakthrough sense of the future. The subject matter will be divided into a broad triptych covering the themes of borders, fields, and forces. Topics to be probed include our preoccupation with tactile regulation, the rise of haptic and sensory technologies, and our manipulation of the natural world. Cross-cultural perspectives will bring out global impacts and local responses generated by the tangible ways in which our world is being reshaped. As we come to grips with our new life on the edge, a touch-minded approach is essential for understanding the concrete consequences of our attitudes and actions, and for delving into future realms of embodied experience.

Constance Classen is one of the founders of the field of sensory studies. She is the author of *The Museum of the Senses: Experiencing Art and Collectors* (Bloombury 2017), *The Deepest Sense: A Cultural History of Touch* (University of Illinois Press 2012), and the co-author of *Ways of Seeing: Understanding the Senses in Society* (Routledge 2014), among other works. She is also the editor of *The Book of Touch* (Routledge 2010) and the six-volume *Cultural History of the Senses* (Bloombury 2014). Her award-winning work has been translated into multiple languages. Recently, Dr. Classen has been contributing to an SSHRC-funded research project exploring sensory design from critical and cross-cultural perspectives.

This international, interdisciplinary, multi- and intergenerational conference is co-sponsored by the Concordia Centre for Sensory Studies.

For further information please contact us at ccssc@concordia.ca

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Period 2.4 15:30 to 17:00

Session 2.4.1: **SENSORIAL PEDAGOGIES II**

Engaging the Senses through Design: The Sense-It! Kit,

Lois Frankel, Carleton University, Canada

Sensory practices enrich and mediate people's lived experiences in fields such as anthropology, design, engineering, psychology, neuroscience, sociology, and urban planning. There is currently an explosion of designed multi-modal products, spaces, and urban environments that enhance sensory interactions

The Sense-It! research team has been creating activities for learning about sensory aspects of design. A key component, the Sense-It Kit! for novice designers provides a set of hands-on activities for exploring and applying theoretical principles of multi-sensory design. We will present and discuss our applied research in developing the kit and its potential for fostering knowledge and skills for engaging the senses through design.

We will share the kit's activity cards, product cards, puzzle pieces, and instructor's handbook and describe how consultations, workshops, and usability testing contributed to its evolution as a pedagogical tool. The "Iceberg Model of Product Experience" theory, which builds from sensations, through constructions to perceptions, will be presented along with our design-focused pedagogical framework, derived from Bloom's taxonomy that categorizes the activities as apply, learn or catalyze.

'Vedute sonore': The soundscape workshop as a strategic action to develop citizen's holistic sense of the city,

Stefano Luca, Suonifreschi, Italy

Venice is a model of sensorial urbanism. Its urban spaces offer forms of intangible sensitive landscapes that engage our senses and define our experience. 'Vedute sonore' ('Sound views') is an educational intervention aimed at developing the citizen's holistic sense of the city, through discovering the sensuous qualities that make the urban environment of Venice unique: the shape and size of the public space, which determines the feeling of intimacy; the building materials, which ensure the particular reflection of sound and light; the interactions between land and water, between people and boats, which form the texture of the soundscape. The first series of workshops, addressed to students and young professionals of the city of Venice, is focused on the study and design of sound in urban space. 'Promenade

acoustique' is the soundscape analysis workshop, aimed at discovering today's Venice Keynote; 'Resounding Venice' is a collective action of soundscape restoration, aimed at tuning the water space of the Grand Canal; 'Belsentire' is a collective action of Soundscape design, aimed at replacing the current 'low-fi' soundscape of the San Marco area with a 'hi-fi' soundscape, consistent with the shapes of the urban space.

Sensorial cartographies in Higher Education: An event to change the prism of education,
Daniel Gutiérrez-Ujaque, University of Lleida, Spain

This paper presents an educational and sociological experiment based on sensorial mapping as a tool to specify competent learning situations. We connect the experience with the Objectives of Sustainable Development (ODS) in Higher Education. The results illustrate how the sensory approach in teaching and training allows students to explore critical thinking through social and political discourses in the city. Specifically, this approach enables them to question and realize the social and power relations existing in the urban space. Sensory mapping produces a critical and inclusive view of education since it allows students to rethink their personal and professional models as citizens. The sensorial cartographies have emerged through daily life situations. This strategy has made visible elements of control, discipline and gentrification as part of global tactics of regeneration of urban space. It is encouraging to see that the findings of this study have provided some support to the assumption that educational experiences have to be critical and connect with senses and bodies aspects.

Session 2.4.2: SENSING CLIMATE CHANGE

Developing new habits of care in sentient environments,
Desirée Foerster, University of Chicago, USA

Taking on the perspective of process philosophy and media-aesthetics, this presentation investigates the impacts of liminal experiences on human subjectivity. It derives from a thesis in the graduate program at the Institute for Arts and Media, University of Potsdam entitled "Aesthetic Experience of Metabolic Processes".

The Architecture of Struggle,

Gwenn-Aël Lynn, Independent, USA

I will be extrapolating my paper from the Architecture Of Struggle, a city-wide installation that operates as a tribute to grassroots environmental activism in Chicago, which I have been working on since 2017. This project is predicated on prospecting for smells that activate environmental resistance, sometimes overcoming toxic industries rather than merely testifying to pollution. In short: what are the smells and sounds of environmental direct action? I developed this project through my engagement with the communities on the Southeast Side and the Lower West Side of Chicago, who have defeated two coal burning plants, the Koch Brothers stockpiling of petroleum coke from the northern Saskatchewan tar sands, and are currently battling an iron shredder dumped onto them by the current mayor. I will be presenting, in an interactive installation activated by sensing technology, sounds and smells that at once reflect these communities' environmental struggles, and foster hope and propel us forward into activism to defeat environmental injustice. By the time the conference takes place, COVID pandemic pending, visitors will have traveled through different neighborhoods and industrial corridors, to 13 sites of struggle, away from the beaten path of art venues to experience the entire installation.

Session 2.4.3: SENSORY POLITICS I

The political and aesthetic potential of body scents,

Lauryn Mannigel. Independent Artist, Germany

My talk presents a critical exploration of the political potential in the perception of human smell (body scents) based on my current work series "The Political and Aesthetic Potential of Body Scents", and related research. This series explores people's perceptual olfactory judgment of others' smell through olfactory performative experiments and discussions, aiming to contribute to a larger body of research that attempts to understand the social stigmatization of body scents and its relation to othering. Moreover, the series seeks to question dominant Western values that prioritize "objective" knowledge and the culturally constructed sensory hierarchy that has led to a history of neglect towards the sense of smell.

In this talk, I will outline my views on how the perception of the way people smell is inherently political by focusing on: 1) how my artistic work series investigates the olfactory perception of people's smell 2) and how it attempts to contribute to social change through raising awareness about olfactory judgments and promoting olfactory diversity. Overall, my

talk will underscore the pivotal role of perceptual agency because “[p]erception is not something that happens to us, or in us [but] is something we do” (Noë 2004, 1).

The rise of noise politics: Doing sport shooting with assault rifle in rural areas in Switzerland,
Solene Froidevaux, University of Lausanne, Switzerland

I will show how the noise of gunshots generated by shooting sports at shooting ranges leads some individuals to want to implement a "sensory policy" that prevents certain sounds and enhances others in rural areas. In Switzerland, almost every village has a shooting range with an outdoor part. Most of these stands were created for people who are required to do compulsory military service (in Switzerland, military service is compulsory for every Swiss male citizen). Thus, many of these ranges have an area where military assault rifles can fire from 300 metres away. Sporting shooters also practise assault rifle shooting in these stands. This activity generates noise, which is sometimes denounced by people living near the shooting ranges. I will show that this is partly due 1) to a different learning of the sound environments of people who have been living in rural areas for a long time and those who have recently moved there and; 2) to a different relation to the sport, recreational and military shooting as a Swiss tradition and as an activity that implies weapons. People have different expectations about sound environments in rural zones, all the more so with the recent development of closed shooting centres and quieter weapons. This communication is based on ethnographic research on body experiences during the practice of archery and firearms sports in Switzerland (2014-2019).

Yesterdayness: Capitalism, ethnocide and the sensory structures of accumulation,
Rebecca van der Post, CISSC, Concordia University, Canada

While each new era in capitalist production emerges with distinctive production methods, distinctive structures of accumulation and distinctive logic, this paper argues that each era is also, thereby, infused with distinctive modes of sensory experience that orient what Taussig calls our “everydayness.’ Discussing the restructuring of sensory experience and ‘everydayness’ that is entailed by the transition from skilled manual labour to digital automation, I propose that where capitalism perpetuates itself through the ongoing transformation of its systems of production the underlying condition of capitalist society is therefore that of ongoing sensory rupture. Drawing from recent findings in sensory anthropology, I argue that as the human sensorium shapes and is shaped by culture it follows that sensory rupture is inseparable from cultural rupture. Therefore, for any society predicated

upon intensive division of labour, each revolution in the means of production is simultaneously an act of cultural aggression. I conclude that while the ethnocidal underpinnings of the capitalist economy are well documented, it is through analysis of its sensory-historical dynamics that western civilization confirms itself to be, as Clastres suggested, “ethnocidal first within itself.”

Session 2.4.4: PANEL: SpEEDing Towards Equitable Instruction: Special Education Embodied Design for Sensory Diversity

Organizer: Sofia Tancredi, University of California - Berkeley and San Francisco State University, USA

What are the implications of sensory diversity for instructional design? The Special Education Embodied Design (SpEED) design-based research framework takes on this question from an embodied cognition perspective. If our bodily engagements with the world shape our cognitive structures, then instruction must account for the diversity of such engagements. SpEED engages sensorially diverse learners’ specific embodied resources to shape the media (virtual and material substrates), modalities (activated sensorimotor systems), and semiotic modes (meaning-making systems) of instructional designs to better serve their learning. This panel presents three SpEED design-based research projects. The Magical Musical Mat facilitates non-speaking autistic students’ participatory sense-making and spontaneous interaction by expanding upon music and touch-based interactional resources. Balance Board Math reimagines instruction on negative numbers and absolute value for movement-seeking learners by making vestibular stimulation rocking on a balance board central to mathematical practice. SignEd|Math reimagines instruction on proportionality for Deaf learners’ by grounding signed mathematical discourse in action, embracing linguistic and semiotic features of sign language to foster math conceptual learning. Taken together, the SpEED projects in this panel interrogate the role of modality in learning and chart equitable forms of sensory engagement in pedagogical design.

Balance Board Math: Vestibular-activating movement as mathematical activity

Sofia Tancredi, University of California Berkeley and San Francisco State University

Balance Board Math (BBM) is a vestibularly-enriched way to experience mathematical concepts. Learners who crave vestibular (balance system) stimulation, including many learners with ADHD and on the autism spectrum, typically find very little such stimulation from

traditional math instructional designs. BBM seeks to remedy this by integrating vestibular feedback as a resource for mathematical learning. Learners sit on a balance board and elicit changes in the board's balance through movements of their hands along a number line in front of them. Learners solve a series of movement coordination problems such as figuring out how to move both hands while keeping the board balance. Following the principles of embodied design, BBM progressively introduces mathematical artifacts such as the number line and equations as resources to support and discuss these movements. This set of BBM activities target learning of negative numbers and absolute value, grounding these concepts in vestibulo-centric sensorimotor experiences. This presentation introduces the BBM design and early pilot data with a focus on how this instructional design stands to shape both sensory behaviors and conceptual learning, with implications for instructional accessibility.

SignEd|Math: Building (on) embodied design to ground conceptually fruitful signed mathematical discourse

Christina Krause, at UC Berkeley, USA and the University of Duisburg-Essen, Germany

Although educational accessibility has made strides recently, deaf students are still mostly considered from a deficit-oriented perspective. SignEd|Math takes a strengths-based approach, building on the assumption that learning mathematics in the medium of sign language influences how learning content is structured. We propose an embodied design approach that acknowledges sign languages as Deaf learners' resource for learning, embracing its potential to ground language in action to launch conceptual understanding as individually-embodied and socio-culturally-constructed. The instructional design integrates each of these perspectives as a phase: first, the learner solves a bimanual dynamic interaction problem on a multi-touch interface through which they develop conceptual understanding as sensorimotor experience. This stage reimagines the existing Mathematics Imagery Trainer for Proportion (MIT-p, Abrahamson & Trninic, 2015) to integrate a handshape that is linguistically meaningful in ASL to link meaning in the linguistic system with the sensorimotor experience that grounds mathematical meaning. In the second phase, learners collaboratively solve a transfer problem, offering an occasion for negotiating mathematical meaning through signed mathematical discourse in which the handshape provides a linguistic resource to refer to the new mathematical concept. The presentation elaborates on the design and its background.

Magical Musical Mat: fostering rhythmical joint action for the non-speaking through sound and touch

Rachel Chen, University of California - Berkeley and San Francisco State University, USA

Magical Musical Mat (MMM) expands upon foundational musical and touch-based interactional resources that are developmentally antecedent to referential language. Although all students have the capacity to engage in social interaction, the focus on spoken language in educational practices can render communication inaccessible to some students, such as non-speaking Autistic students. Communication interventions and devices for this population emphasize linguistic form over interaction and can neglect developmental antecedents of communication: reciprocal, affective, and embodied attunement to others. The Magical Musical Mat facilitates non-speaking autistic students' participatory sense-making by amplifying touch with sound. When participants step onto the mat and explore different types of touch interactions together, capacitive sensors in the mat detect their haptic, touch-based interactions, triggering musical sounds. This embodied design project provides a medium for improvisational, creative co-engagement and communication that forms a basis for participatory sense-making (De Jaegher, 2013) in the learning context. Rather than adopt pre-defined semiotic modes, the MMM creates a context within which novel meanings can emerge through joint action. This presentation introduces the MMM design and focuses on data of parents and their children creating rhythmical touch-based interactions together.

Session 2.4.5: MEDIATIONS OF SENSATION I

Story Immersion: Toward Fiction Synesthesia for Enhanced Reader Empathy,

Roxana Girju and Charlotte Lambert, University of Illinois at Urbana-Champaign, USA

Languages capture, to different degrees, the content of sensory perception. Yet, despite significant progress in language and perception, little consideration has been given to a wide descriptive coverage of the basic five senses and their combinations. We argue that a good starting point is fiction. Emotions are grounded in sensations and fiction writers weave their characters' feelings from an exquisite description and blending of their sensory experiences. Empirical studies of such sensory contexts can bring new insights into the various strategies writers use to best immerse the reader into the characters' worlds. This study reports encouraging preliminary empirical results on the semantic organization of English sensory descriptors in a corpus of over 8000 fiction books from Project Gutenberg. We introduce a large-scale data-driven approach based on distributional-semantic word embeddings to identify and uncover the vast sensory space. Starting with a compiled set of seed sensory descriptors (for each of the 5 senses) and their inflections, the model uncovers new sensory words and their combinations. The findings and the evocative visualizations promise to be of great value to those interested in sensory blending for a better understanding of perceptual spaces of sensory experiences in language in general and in narratives in particular.

Turning a film in the Time of COVID 19: Self-Isolation Dinner, 2020

Tereza Stehlikova and David Sutton, University of Westminster, UK and University of Southern Illinois, USA

As David Howes writes in his contribution to the Sensory Orders exhibition catalogue (curated by Chris Salter): "Sensory anthropology fleshes out the concept of the "sensory order" through analyzing how the senses are valued and combined differently in different societies. Some societies value feeling over seeing, or use hallucinogens to fuse the senses, instead of keeping them separate. The challenge of charting the varieties of sensory experience across and within culture has become particularly acute since the arrival of the "sensor society": sensation has been reduced to "information" and Artificial Intelligence (AI) has supplanted sentience. The onslaught of the novel coronavirus has upped the ante again, by obliterating our capacity to taste and smell. Digitization in conjunction with the virus has resulted in the virtualization of life itself. Yet, in her video Self-Isolation Dinner, filmmaker

Tereza Stehlikova shows how the senses of being together might be (re)animated.” This presentation features a screening of Stehlikova’s short film. The film will be commented on by David Sutton (author of *Remembrance of Repasts: An Anthropology of Food and Memory*, and other works in the emergent field of sensory food studies), and Stehlikova will respond.

Bodies in a Food Court,

Geneviève Sicotte, *Etudes françaises*, Concordia University, Canada

Food courts may be empty now, and we don’t know when we will be able to eat again in the careless fashion they entail. But before the COVID 19 pandemic, the food court experience was the epitome of the ordinary – a setting where one would go during a shopping trip or for a lunch break, to grab an unpretentious (and most probably unhealthy) bite. Maybe because the food court has now become strange, it seems fit to question this setting. Drawing on material collected before the pandemic, my presentation will take the form of a narrated photo essay followed by a discussion. The experience of the eater will be the focus of my investigation. What happens to bodies in a food court? What sensorium is constructed by this setting? How are experienced space, time, materiality, food, and other bodies? I will propose that the food court is characterized by the intersection between biopowers and the sensorial, and that it may act as a representation for our food system as a whole.

Session 2.4.6: LISTENING

Sensing with the underground

David Madden, Pepperdine University, USA

This presentation discusses the ongoing creative and theoretical outcomes of the sounding project that I am carrying out in Montreal’s Underground City. This well used, expansive and understudied area comprises more than 30 km of tunnels, corridors and commercial spaces located throughout the downtown core of the city. By way of using soundwalking, semi-structured interviews and various sound reproduction techniques, the project considers how listeners engage with Montreal’s Underground City while also attempting to extend and problematize the auditory scope of current locative sound art and sound mapping praxis, which too often maintain a narrow focus in relation to what constitutes urban sound and the creative possibilities of locative media. While certainly not the only method for urban sound practitioners to forge connections between sound and place, sound

maps are increasingly becoming the most common and widespread, and reveal many of the limitations of web-based and networked aural arts praxis.

Sonic imaginaries in Japan

Richard Chenhall, Tamara Kohn and Carolyn Stevens (102), University of Melbourne / Monash University, Australia

This paper examines how silence and sound in Japan is inflected with the imaginary. Discussion will involve examples drawn from cherry blossom viewing, garden design and new technologies. For example, the intensity of cherry blossom viewing experience is overwhelmingly sensorial -- not because the trees emit sound per se, but because of the attendant memories, histories, feelings and emotions that circulate around them. In closing, we look to new ways of listening and feeling that cultivate an extended auditory knowledge and experience into an imagined future.

Hidden geographies: Designing for neurodivergent ways of hearing and sensing

Dani Toronyi, OLIN, USA

Neurodivergent (ND) people may share similar neurological dysfunction in regulating perception and integration of complex sounds. The acoustic environment is a dominant sensory component of cities, and may significantly impact ND people's lived experience and health outcomes. This presentation will discuss the critical need for landscape architects and urban designers to accommodate the sensory needs of ND people. Participatory research and embodied ethnographic evaluations of the ND sensory experience of urban space will be discussed, including discussion of Lawrence and Anna Halprin's work, and how it might inform future research creation practices.



Day 3 Saturday May 8th

Period 3.1: 9:30 to 11:00

Session 3.1.2: ROUNDTABLE: Sensory Fashion

Organizer: Sarah Chong Kwan, University of the Arts London, London College of Fashion, UK

Sara Chong Kwan (Lecturer in Cultural and Historical Studies, LCF) will be in conversation with Danielle Bruggemen (Professor of Fashion at ArtEZ University of the Arts, NL), Otto von Busch (Associate Professor of Integrated Design, Parsons, NYC), Mila Burcikova (Research Fellow, LCF Centre for Sustainable Fashion) and Vidmina Stasiulyte (The Swedish School of Textiles, University of Boras) discussing emerging research that prioritises sensory and emotional engagement with clothing. The discussion poses a challenge to the visual nature of fashion and its representations, exploring sensorial approaches to researching design, production and consumption of fashion; and the embodied, social, cultural and political implications of this.

Danielle Bruggemen, ArtEZ University of the Arts, Netherlands

Otto von Busch, Parsons, USA

Mila Burcikova, London College of Fashion, UK

Vidmina Stasiulyte, The Swedish School of Textiles, University of Boras, Sweden

Session 3.1.3: SENSORY ETHNOGRAPHY III

The Changing Sensory Experience of Menstruation in Central Kerala, India,

Sherin Sabu, Indian Institute of Technology, Bombay, India

This paper enucleates menstruation as a sensory experience within and across three generations of women in central Kerala. Drawing heavily on the collected ethnographic data, it establishes that in central Kerala, until the second half of the 20th century, the practices surrounding menarche rites were employed as useful channels to aid a girl in internalizing the sensory order that the society deemed fit for a woman. Similarly, monthly menstruation was marked by compulsory sensory restraint to teach her the feminine virtues of moderation and obedience. However, this has undergone considerable transformation in present-day Kerala, owing to a variety of factors such as the community reform movements of the 19th century, the advent of certain aspects of consumer culture, and the introduction of a modern, medical discourse of menstruation. For instance, a short analysis of the everyday sensory practices of contemporary women surrounding menstruation reveals a concurrence with the scheme of modernity to render menstruation and menstruating bodies invisible. All of this emphasizes the fact that a woman's sensorium has always been contingent upon how her senses are socialized through menstrual practices, albeit differently at different points of time, in the history of central Kerala.

Solfeges of space. The human echolocation and its cultural dimension,

Jaime Lobato, SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies, Mexico

Within the ecological perspective of sensory studies and embodied cognition is human echolocation, a sensory modality that allows us to know three-dimensional and material qualities of the space that surrounds us. This article develops the solfège of space, a method of teaching and its application echolocation to pedagogy, art and design.

The sensory ethnography of the Zayanderood,

Mahroo Movahedi, Graduate School of the Arts and Humanities, Switzerland

Zayanderood, literally "the Life-giving river," is the name of the largest river in the centre of Iran. It plays an important role in providing drinking, industrial and agricultural water in the province of Isfahan. In January 2019, the inhabitants of Isfahan city encountered an

unprecedented moment, after a two-year period of sheer dryness, and nine years of temporary river, Zayanderood river runs back flowing and experienced revitalization. Revitalization of the river has created a new level of behaviors, interactions and shaped some cultural practices in the inhabitants of the city. The temporality of the river and its fluctuations have highlighted the strength of peoples' attachment to the river and its impacts on individuals and communities in different regions. In this paper, I will draw out how the relationship between the society and the river is distinctly visible and became stronger. Moreover, I will conceptualize how people create a sense of hope in hopelessness and how bodies acquainted with this space thereby create a sense of place.

Session 3.1.4: PANEL: Retrospective Sensibilities and Future Orientations to Paul Stoller's Sensuous Scholarship II

Organizer: Beth Uzwiak, University of Pennsylvania, USA

Discussant: Paul Stoller, West Chester University, USA

This session brings together contributing authors in the forthcoming special issue of *Senses and Society*, "The Ethnographic Palimpsest: Excursions in Paul Stoller's Sensory Poetics." At the time of publication, Stoller's *Taste of Ethnographic Things* (1989) and *Sensory Scholarship* (1997) were part of a constellation of critical investigation of how ethnography can best represent human life, with particular attention to divergent research subjectivities and anthropology's colonial genealogy. In response to efforts to decolonize Western scholarship and in conversation with feminist, queer, and literary scholars, the body emerged as an important site for understanding social and material relations of power, not just in the field but also within ethnography. In this panel, we commemorate the thirty-year legacy of Paul Stoller's scholarship and also expand sensory horizons about the relationships between affect and consciousness, memory, and time. Panelists are particularly attentive to the way experiences become situated by what we excise in writing for academic audiences, the intimacies of daily life, and how we carry those knowledges into the present. In this session, contributing authors reflect on the ways ethnographic legitimacy and voice influence the legibility of embodied experience as well as the ways in which sensuous relationships co-create possible futures.

Sonic Intimacies: Performative Erotics and African Feminisms

Sidra Lawrence, Bowling Green State University

In this essay I explore the sensuous dimensions of intimacies and erotics in ethnographic field research conducted among the Dagara in northwestern Ghana. I argue that sensuous perception reveals aspects of ethnographic research that are frequently rendered inaudible, especially performative modes of expression. I theorize a conception of the erotic that moves beyond sexual activity, desire, and identity. This expansion of the erotic continuum opens up space to explore intimacy as produced through embodied knowledges. Through sonic portraits, I demonstrate that sensuous perception is vital to understanding women's shared intimacies and relationships. The indigenous materiality, ritual, and performative modes expressed in the portraits illuminate the myriad configurations of erotics as a source of power between women, even across identity categories. These everyday moments, the sonic intimacies that develop over time and in non-linear ways, they gesture to the performative, embodied, sensorial dimensions of ethnographic knowing, and they clarify gendered intimacies. These portraits suggest that the erotic is a manifestation of creative energy embedded in shared knowledge, history, and embodied expression such as dance, ritual, labor, and intimate gestures. By witnessing everyday sonic productions as transformative, we conceptually expand feminist praxis to be grounded in indigenous expressions, idioms, and ideologies.

Beyond a Surface Gaze: Inscribing the Sensory

Wendy Wilson Fall, Lafayette College

Niger is an intense sensory experience for anyone not born there. I often remember the smell of wood smoke, the smell of sand, the smell and feel of indigo-dyed cloth, and the feeling of intense, dry, heat. I associate Paul Stoller with these memories of dust, smoke, and the ever-present Djinn. In this paper I examine how representations of fieldwork realities can be in dialogue with the weight of the "ethnographer's gaze," where one "does not see with just his eyes, but with his heart." In conversation with Achille Mbembe's discussion of the human responsibility to see beyond the surface of a face, I reflect on the way humanist gazes are presented in dialogue with what Mbembe calls "image ontology" to problematize regimes of visualization.

Epistolary Storytelling: A Feminist Sensory Orientation to Ethnography

Beth Uzwiak and Laurian Bowles, *Ethnologica* & Davidson College

This jointly presented paper presents a series of letters the authors exchanged while conducting ethnographic research in Belize and Ghana. The letters reveal an affinity between feminist ethnographic praxis and a politically attuned epistemology of the senses, what the authors call a sensory feminist orientation to scholarship. Drawing on Paul Stoller's criticism of the sensory hierarchies of western knowledge-building, the authors reevaluate their epistolary exchange as a methodological provocation. As stories, the letters detail what the authors orient themselves toward in the field, as well as embodied moments of disorientation: danger, violence and estrangement. Untidy and raw, they offer readers an opportunity to "listen to sense", as Boswell puts it, and, in the process, consider the consequences when ethnographers are encouraged to excise certain field encounters from scholarship.

Period 3.2: 11:30 to 13:00

Session 3.2.1: PANEL: Queer Materialities

Organizer: John Potvin, Art History, Concordia University, Canada

This panel explores the much-neglected intersections between queer practices and expressions through material culture and the senses. In part, we will seek to answer the following series of questions: How might queer material practices provide a way to explore the senses? What unique dimensions might queer identities provide in the study of the senses? How do these identities facilitate an enriched understanding of the intersections between design (broadly understood) and sensory embodiment?

Sensitive Design: The Stigmatisation of Robert de Montesquiou's Sensorial Interiors,

Benoit Beaulieu, Concordia University, Canada

'So sensitive is his soul that a pale green melody will make him swoon with emotion; the touch of a velvet-leafed flower will send him into ecstasies. He must be attuned with vague perfumes, with harmonies of colors.' It is in these words that the French count Robert de Montesquiou (1855–1921) was described in North American Philadelphia. Influential in the artistic scene of fin-de-siècle Paris, the Count became famous precisely because of the

sensorial installations of his first apartment that inspired Joris-Karl Huysmans and his novel *Against Nature* (1884). Despite the variety of research on the sensorial aspect of the novel, the specific topic of de Montesquiou's peculiar use of the senses has never been the focus of scholars. This presentation will centre upon the ways de Montesquiou transformed his interiors into a work of art through the solicitation of the senses and how this specificity came to be used against him by his detractors. A variety of caricatures and pictures of de Montesquiou's interiors will illustrate the presentation and will be combined with citations from newspapers and medical treatises. The presentation sheds light on an alternative form of modernism, one that is sensual, ornamental, queer. It also enables a better understanding of the role the senses played in the condemnation of queer lifestyles and a recognition of the queer agency and strategies of affirmation.

Home Rooms: Imagination, Interiors, and the Circulation of Queer Photography,

Alice Friedman, 1928-34, Wellesley College, USA

My presentation will examine queer materiality and the sensorium through a discussion of the production, collecting, and sharing of images among a group of gay photographers -- including Carl Van Vechten, George Platt Lynes, and Max Ewing -- who lived and worked in New York City in the 1920s and '30s. All three produced and displayed photographic portraits and staged scenarios, largely focused on fashion, celebrity, and the male nude, in their private homes and home-studios. Their work thus offers new evidence of a distinctive queer visual culture highlighting three areas of investigation: 1) the inter-connected, inter-racial, and largely clandestine social and artistic networks these men created; 2) the culture of embodied looking, "camp" irony, and physical companionship they shared, particularly relating to performance and the visual arts; and 3) the interior spaces such as living rooms, libraries, studios, and walk-in closets where photos were informally displayed on the walls, and where albums, scrapbooks and portfolios were passed around, viewed, and discussed. Because the images discussed here were often inspired and circulated at private parties and in social spaces where alcohol and food were consumed and where dancing and staged performances regularly took place, the pleasure of looking was enhanced not only by conversation, story-telling and tactile experience, but also by the pleasures of taste and smell.

Let It Burn: Sensing, Sensuality and Solidarity in Travis Alabanza's Burgerz,
Emma Welton, Stockholm University, Sweden

Burgerz is a one-person show by British performance artist Travis Alabanza. The performance re-enacts an incident of transphobic violence Alabanza faced in 2016, during which an assailant threw a burger and yelled a transphobic slur at them. I argue that Alabanza troubles mainstream theatre audiences' ingestion of traumatic, autobiographical stories from artists who are marginalised in the public sphere. I analyse the dramaturgy and aesthetics of Alabanza cooking a burger onstage with an audience participant, proposing that this functions as a performative approach which activates the audience's personal and collective sensorial profiles. I suggest that Alabanza creates a space of politically engaged sensing; the smell of the burger linking with Alabanza's narrative of transphobic violence, chemically twining the two in the audience's memories, to usher spectators into remembering, caring and acts of solidarity beyond the time and space of performance. Following an interdisciplinary methodology which combines performance, sensory and queer studies, I ask: how does the combination of the audience participant strategy and cooking onstage create political provocation through the senses? What is distinct about such performative strategies in mainstream theatrical settings? How does Alabanza's creation of an 'intersensorial' (Howes) sensory collective in the audience encourage spectators to act in solidarity with marginalised individuals in the afterlife of the performance?

Session 3.2.2: SENSORY DESIGN III

The Designing Digital Touch Toolkit: Engaging with the sociality of touch and the complexity of sensorial experiences,

Carey Jewitt, University College London, UK

Digitally mediated touch is an emerging and significant area for design and design education. In this talk we present research findings and outcomes from a collaborative case-study between social science and design researchers on the process of designing digital touch. The methodology combines design-based (e.g. prototyping) and social science methods (e.g. field-notes, video observation, interviews) integrated through the frame of Design Based Research. We map four stages of the study: 1) the development of a module on designing digital touch; 2) the iterative development of the Designing Digital Touch (DDT) toolkit, designed in response to the challenges designers experienced, its piloting and evaluation; 3) the digitalisation of the toolkit; and 4) it's in-the-wild use by designers and

developers. Through this mapping we provide insights on the design challenges faced by designers in relation to engaging with the sociality of touch and the complexity of sensorial experiences in the context of designing digital touch devices or environments. We discuss the use of the DDT toolkit to foster and support novice designers and developers to respond to the future facing possibilities of digital touch design. The study makes a contribution to design engagement with the social and sensorial possibilities of touch, and to interdisciplinary methodologies.

FREYJA –ANYBODY OUT THERE?,

Lotta E Locklund, Royal Danish Academy, Denmark

Multiple studies have proved that physical touch is crucial for human life and well-being. The experimental sensory design project Freyja addresses conditions of isolation and the importance of physical touch for people's sense of being connected. Freyja attends to two contexts of isolation: On the one hand, the project turns to the domestic isolation prompted by the corona pandemic. The pandemic has radically changed the way we are in contact with each other, and the global population has had to learn what it means to 'socially distance' from other people. On the other hand, the project grapples with isolation conditioned by geographical remoteness in the context of the small subarctic archipelago of the Faroe Islands. Freyja consists of two communicating wearable "life vests" that aim to mediate a synthetic touch. The "life vest" Freyja sends a synthetic touch, through heat and pressure on the shoulder, between two separated users communicating love. While the project tries to allow people to communicate a physical touch, it engages the users' senses as an alternative to visual or auditory communication, increasing connection and well-being in people through other means than only physical meetings.

Sensational interactions with 'sociable robots',

Mark Paterson, University of Pittsburgh, USA

Sherry Turkle has observed and catalogued emergent affective relationships through human-robot interaction and "new complicities for companionship" (2006). Likewise, what Cynthia Breazeal calls "sociable machines" (2009) comes from understanding that human/non-human encounters are enriched by a process of familiarization and interaction which mirrors pets and their owners. As robots become more 'domesticated', in other words, they become "a unique combination of computation, communication, data collection, embodiment, and character" argues Breazeal (2009). This paper revisits the idea of artificial

ethologies and sociable machines in an era of increased concern with data collection and 'dataveillance'. I investigate the sensory qualities of artificial embodiments (their physical appearance, capacities of motor mimicry) of more recent generations of robotic toys and artificial companions within the home and healthcare settings. Then, after Thrift's positive take on "artificial ethologies" and Haraway's interest in the productive hybridity of "companion species" (2003; 2008), I ask what new distributions of bio-social- technical apparatuses are doing to us, for us, and with us.

Session 3.2.3: DÉGUSTATION

Profanating gastro-normativity: exploring the nonhuman materiality of making and tasting wine in the context of the Natural Wine Movement,

Andrea Pavoni, ISCTE University Institute of Lisbon, Portugal

This paper explores the making and tasting of wine through the anonymous processes of nonhuman consumption that participate in the production of its relational ontology (the terroir) and shape its visceral encounter with the human tongue (taste). First, I define a notion of consumption that is neither reduced to the human, the subjective or the phenomenological, nor de-materialised into socio-cultural or politico-economical anthropic schemes. Second, I explore wine's terroir as a prism through which challenging the two main ideologies that frame the contemporary wine world: a normative territoriality premised on spatio-legal frameworks, and a consumer-oriented marketing approach. Third, I introduce the Natural Wine Movement, in whose constellation of thinking, making and tasting, I find the lineament of a strategic materialism that aims to make visible and is open towards the agency and senses of nonhuman matter, and it does so by addressing simultaneously wine's terroir and taste, by means of profanating their taken for granted normativity. I conclude suggesting that this strategy may hold promising insights for the task of implementing sensorial food politics in the age of agro-industrial capitalism.

How can we make sense of a future with microbial life without assuming cooperation?

Maya Hey, Communication, Concordia University, Canada

Saké is an alcoholic beverage made from fermented rice originating from Japan. Out of the approximately 1,000 breweries still in operation today, Terada Honké is one of two natural saké breweries in Japan that exclusively rely on ambient, wild bacteria and yeasts to

jumpstart the fermentation process. There, the brewers must attune to the shared surroundings in order to cultivate environments that are conducive to fermenting, tuning to the sensory rituals (e.g. song, call-and-response tasks) and embodied knowing (e.g. organoleptic profiles) to encourage microbial life.

Uniquely, Terada Honké does not use chemical sanitizers, rendering the task of 'cleaning' as both a subversive act (especially in the face of federally mandated public health protocols) and a harrowing reminder that living with microbes challenges the human notion of control over risk.

This presentation examines the insights garnered from a sensory ethnography conducted at Terada Honké in winter 2019. It contends with the sensory politics of how sectors come to know the ontological status of an invisible microbe and subsequently enact protocols around 'prevention' and 'safety'. How can we-humans make sense of a future with microbial life without assuming cooperation or even clear communication with them?

Communicating senses: music, mimesis and rationality,

Angelo Martingo, University of Minho, Portugal

Anthropological and evolutionary perspectives have diversely theorised music as the language of emotions and stressed its potential role on emotional regulation and social cohesion. Although it remains unclear how emotion is produced and communicated in music, Lerdahl put forward in Tonal Pitch Space (TPS, 2001) quantified musical patterns of tension and relaxation, reminiscent of body posture, in response to which affect may be generated. Based on TPS, expressive deviations were measured on 23 recorded interpretations of Beethoven's Waldstein Sonata Op. 53. Two groups of university students (musically instructed, and musically naïf) were then asked to rate on a seven-point scale interpretations in which the existence or not of significant correlations between expressive deviations and music structure had been identified. Results show that interpretations in which such correlations occur are rated systematically higher than interpretations in which such correlations are not the case, both by musically instructed and naïf students. Findings suggest TPS sheds light on the understanding of expressive communication. Moreover, given that expressive deviations produced by performers are intentional and correlated to music structure, results point to a biunivocal relation between mimetic and rational elements and the embodied nature of musical communication and interaction.

Session 3.2.5: SENSORY POLITICS II

Law and the senses: Un-sensing time,

Danilo Mandic, University of Westminster, UK

Law, understood both in its abstractness and materiality, manifests itself as a timeless category that unceasingly (re)invents subjects and objects, and regulates their relations. In this continuous process of divisions and distinctions, bindings and contracts, law is essentially intertwined with the sensations of its surrounding, ad infinitum. Thus, law can be perceived as a sensorium that actualises itself – both as a regulatory and knowledge system – with and through the senses, which are also subjected to its functioning.

In light of the conference's topic which attempts to look into the future of the senses, this paper does not take the senses as an immediate object of observation but instead questions their relation to time in order to apprehend a quality that goes beyond their historical or socio-legal framings. More precisely, if for the law to maintain its image as a guarantor of stability it must stop time (Serres 1982), this paper approaches the temporal as an integral element to the ontological and epistemological apprehension of law and the senses – which for various reasons seem to continuously present themselves as pre-given, almost atemporal instances. To this end, it questions whether the future configurations of sensing, and their legal actualisation, inform or simulate temporal numbness?

Data snatching: blinding senses to fabricate new perceptions. Internment of Mexicans citizens with Japanese ancestry during WWII,

Annabel Castro, Universidad Autónoma Metropolitana, Mexico

This paper reflects on systematic discrimination by focusing on the indefinite detention of Mexicans with Japanese heritage during WWII. These citizens were removed from their residence, their belongings were confiscated and they were placed in seclusion solely for having Japanese ancestry. Similarly, at present, data retrieving companies configure low resolution representations of ourselves from the snatched digital debris of our daily life. These pieces are reconfigured into archetypes and meaning is attached to them for massive decision making. We don't have the right or means to know what these representations look like or what meaning has been attached to such shapes. It is a privilege reserved to the designers of algorithmic processes: they own this right and we the citizens own the consequences of what these systems perceive. I first examine how the perception of Mexicans with Japanese ancestry was distorted and its relation to media technology.

Afterwards I study its relation to contemporary data snatching and the use of machine learning tools to blind senses and fabricate new perceptions. At last, I conclude with an analysis of my current artwork reflecting on these matters: Outside in: exile at home and Senninbari (protection amulet in gratitude for our doctors' labor).

Session 3.2.6: PANEL: Manifesting the Invisible

Organizer: Clea T. Waite, Independent Artist, USA

A century ago, the poet Percy Bysshe Shelley defended the necessity of poetry as a fundamental means to comprehend the unfathomable. This panel will address artistic and design practices exploring the liminal poetics of space, time, science, and nature in which scientific data serves as a vocabulary for a visual language of material poetics. Three artists and designers express the influence of scientific and technological discoveries on our contemporary view of natural and anthropogenic environments – manifesting the invisible.

Tomoko Mukai's "KIWA Project" examines the global relationships between urban images and "constructed nature" through the Japanese perspective of "Fudo," climate. "KIWA Project" deeply examines the "way of perceiving the world" from different disciplines and cultural backgrounds. Clea T. Waite's works, centered on the moving image, consider scientific data and observational technologies as a visual language of poetics. She approaches immersive cinema as a multimodal field of possibilities, creating a participatory composition of sight, sound, movement, and memory, immersing viewers in a material poetics of cinema in space. Biayna Bogosian examines the role of locative and immersive media in facilitating participatory environmental data sensing and visualization, rethinking modes of communication and engaging the general public with the environmental data.

KIWA: Constructed Nature,

Tomoko Mukai, Independent Artist, Japan

"KIWA Project" examines the global relationships between urban images and "constructed nature" seen through the Japanese perspective of Fudo, climate. "KIWA Project's" theme, "urban life and the natural environment," has become one of the world's most universal and significant interests. Through the interaction of individuals from different cultural and professional backgrounds, the "KIWA Project" deeply examines the "way of perceiving the world," addressing Fudo from the perspectives of both art and science. "KIWA

Project” fosters a deep mutual understanding of the universal theme of “human beings as a part of an ecosystem” by developing a platform for co-creation and dialogue that emphasizes a dynamic discourse between diverse peoples from different fields, positions, and perceptions.

Material Poetics,

Clea T. Waite, Independent Artist, USA

Are humans capable of discerning scales of matter and time that are far beyond our physical perception? Can we fathom the recession of a glacier that progresses over three generations or the slowing of an oceanic current due to anthropogenic climate change? We have given ourselves technologically enhanced vision supplemented by extended wavelength cameras, microscopes, telescopes, radar, sonar, and satellites. We have universal access to data shared over global machine networks. We live in the meta-dimensions of a redefined, disembodied world, full of strange data vistas surrounding us in manifold perspectives.

Scientific data and observational technologies can serve as a vocabulary for a visual language of poetics, diving deep into scientific research to unravel the cultural implications embedded within data artifacts. Cinema in space creates an embodied experience through architectonic shape and scale, simultaneity, proprioception, and the manipulation of time to augment the multivalent data of the films. The juxtaposition of art and science reciprocally enriches the perspective of the other, a synthesis that coalesces our capacity to both emotionally respond to and objectively rationalize a subject, manifesting a material poetics beyond ordinary perception.

Biayna Bogosian, Florida International University, USA

Despite the growing advancements in sensing and visualization technologies, environmental data, such as air and water quality, is still not openly, continuously, and cohesively available to the public. Even when the information is presented using standard methods, the complexity and correlation of environmental parameters often overwhelm and disengage the untrained citizens. This communication disconnect diminishes the sensitivity and urgency associated with environmental issues and takes away the citizens' agency for participating in making policies and solutions. In this context, this research examines the role of locative and immersive media in facilitating participatory environmental data sensing and visualization. Through a number of air and water quality sensing projects, this presentation highlights the importance of combining traditional cinematic techniques and narrative construction structures along with information visualization conventions to rethink

communicating with the general public. The goal is to enable the citizens to become more engaged with the environmental data while encouraging them to contribute to the reduction of anthropogenic pollutants.

Period 3.3: 13:30 to 15:00

Session 3.3.1: PLENARY: Diane Roberts, Weaving New Ways of Knowing: Decolonizing the Senses, Recovering Legacies



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE



UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES – KEYNOTE II

WEAVING NEW WAYS OF KNOWING:
decolonizing the senses, recovering legacies

Saturday May 8, 2021
1:30 – 3 p.m.
Exclusively via ZOOM video conference

This presentation aims to bring to the fore the politics of resistance (internal and external) and complexities of association that artists from racialized backgrounds encounter when faced with the challenge of engaging their ancestral memory through performance.

In these times of transformation and recovery we turn to the following questions: What are the legacies we carry in our bodies and senses, and what do we leave behind? How do colonial legacies continue to impact our ability to listen to the stories that need to be told, and sense what needs to be felt? What is our responsibility as cultural producers, collaborators and potential audiences to the presentation, I navigate between my voice as an artist and researcher to construct a profile of The Arrivals Legacy Project as a viable tool for addressing the ruptures caused by migration (forced or otherwise) and for creating new epistemologies or knowing legacies, that might inspire a future imaginary that is rooted in the past but not bound by it.

There are stories, merged in our blood, buried in bones and breath ... stories waiting to be told ...

CISSC Virtual Happening
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arrivalslegacy.com



Diane Roberts
As an artist, practitioner, researcher and emerging scholar, Diane Roberts has collaborated with innovative theatre-makers and interdisciplinary artists for the past 30 years. Her directorial and dramaturgical work has been seen on stages across Canada. Roberts' celebrated Arrivals Legacy Project has birthed a vision for theatre that encourages African and Indigenous ways of knowing as a steppingstone to creative expression. She is a candidate in the Interdisciplinary Humanities doctoral programme at Concordia University in Montreal and a 2019 Pierre Elliott Trudeau Foundation Scholar.

This international, interdisciplinary, multi- and intergenerational conference is co-sponsored by the Concordia Centre for Sensory Studies. For further information please contact us at arrivals@concordia.ca

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knowing legacies, that might inspire a future imaginary that is rooted in the past but not bound by it.

There are stories, mingled in our blood, buried in bones and breath ... stories waiting to be told.

Period 3.4: 15:30 to 17:00

Session 3.4.1: PANEL: Infiltrating Smartness: Performative Urbanism and the Smart City

Organizer: Allison Peacock PULSE - Concordia University

What capacity do critical artistic and spatial practices have to offer forms of tactical autonomy in the anticipatory and surveillance laden context of the smart city? In what ways can efforts to 'outsmart', 'sm-art', and 'perform' create meaningful ways to intervene with the seduction of enacted environments and "smart" urban technologies? Since 2019 PULSE researchers have been engaging with current social, political, and artistic situations pertaining to smart cities. Led by Professor Shauna Janssen, PULSE presents a panel of research and creation projects that critically engage with current variations of sentience and smartness that infiltrate experiences of urbanism.

Who is the smart city for?

Shauna Janssen, Theatre, Concordia University, Canada

The politics of the smart city discourse are deeply entangled with ideas of the 'right to the city,' and brings into question: who is the smart city for? What is a smart city? In English the word 'smart' goes beyond the generally received definition of modish and intelligent as it relates to current trends towards connectivity and mediated urban environments, generally predicated upon a 'digital agenda,' wherein the privileged position of smart and intelligent technologies is being furthered. How might performative or scenographic understandings of urbanism and urbanity open up intersectional perspectives and inclusive ways for how we experience "intelligent" cities?

Smartness in a world of surveillance: Mapping Gorilla Parc,

Christian Scott, INDI program - Concordia University, Katrina Jurjans, M. Design - Concordia University, and Eduardo Perez, Independent artist, Canada

In the fall of 2019 researchers at PULSE Concordia University hosted a workshop with guest researchers Kristine Samson and Niels Jørgen Gommesen to explore acoustic urban ecologies and the ways that sound(s) locate us in space and time. Drawing from the fields of urbanism, performance design, architecture, spatial and sound art practices, this ongoing project examines concepts of smartness to problematize surveillance capitalism, concepts of the visible/ invisible and the ‘overheard.’ (Labelle 2018) For this presentation, we will discuss our process of critically engaging with the site of Gorilla Parc (located within the Mile-Ex district of Montreal, CA) through a combination of devices and situated methods—from using Google Earth imagery and hacked/DIY sound recording/projection equipment, to Zoom meetings and situated writing and walking. For this presentation, we will elaborate on the findings, conversations and theoretical musings that have emerged from this ongoing work.

The Performativity of Smartness,

Allison Peacock, CISSC, Concordia University, Canada

The Smart city is a relatively recent urban development phenomena that offers promises of everyday environments infused with connectivity, ease, and responsiveness. The label of ‘smart’ ambiguously describes a range of projects and innovations from automated data collection to embedded forms of sentience in the built environment. How can J.L. Austen’s original definition of performativity, a word that does something, help conceptualize the semantics of ‘smart’ in the marketing of digital infrastructure as a way to obfuscate, confuse, and embed sentience in the built environment? Following the critical outline of ‘smartness’ from Halpern, Mitchell, and Geoghegan (2017), and drawing from walking observations of a parking lot that was the site of a now defunct Smart city development on the Lakeshore in Toronto, this paper will consider the performativity of smartness that is driving controversial urban developments.

Session 3.4.3: ROUNDTABLE: Sensory Entanglements: Decolonizing the Senses

Organizer: Florencia Marchetti, CISSC, Concordia University, Canada

This roundtable brings together an interdisciplinary team of Indigenous and non-Indigenous artists and scholars who have been exploring ways of decentering Western notions about the body and the senses through an intercultural research-creation lab since 2014. Through talking and making, thinking, reading and researching, team members have shared and learned about each other's practices, bringing to the table a diverse range of epistemological and ontological doubts and premises. In this roundtable, we will revisit the project's trajectory, from our early conversations and interferences to the production of three portable sensory environments and the video re-mediations produced to share the works under the new social regulations imposed by pandemic living.

Discussion topics will include:

- Listening Relationalities
- New Media Art and Indigenous Ontologies
- Creative-Knowledge Flow and Protocols (from Place/Land through Non-Human Ontologies into Artworks)

Jennifer Biddle, National Institute for Experimental Art, University of New South Wales, UK,

David Garneau, Visual Arts, University of Regina, Canada

David Howes, Centre for Sensory Studies, Concordia University, Canada

Suzanne Kite, Concordia University, Canada,

Chris Salter, Design Art, Concordia University, Canada,

re a Saunders, Independent artist, Australia

Session 3.4.4: SENSORY MUSEOLOGY

Representation of the Sensory Visiting Experiences in the museums through a digital and online database,

Asiye Nisa Kartal, University of Nottingham, UK

The project starts with the idea that the sensory matters of the museums are highly essential and worth to research especially in terms of the intangible cultural heritage products of the place. This project is based on an investigation of the museums through a sensory perspective that based on a direct experience, and identification. This project tries to find out

the sensory visiting experiences of the museums. It offers to use a qualitative research method as the 'sensewalking' to get data on 'how to do the museum visitors sense and experience the museum environments'. The collected data would be converted into a digital and online database to make public the 'sensemarks of the museum visiting experiences' of the museums. The project intends to increase awareness about the sensory experiences, distinctive intangible sensory qualities of the museum environments. This would be useful for further applications and studies that consider the sensory dimensions of the museum environments. The sensory information on the visiting experiences of the museum environments would be helpful to get new conceptions of the museum planning and designing. Also, transferring the sensory visiting experiences' data to the future generations would support the sensory elements of the museum places. The detections and evaluation of the sensory qualities and 'sensemarks' of the museums would help us to display how they can be evoked and promoted.

Settler museum and the liveliness of things: Indigenous initiatives and sensory strategies as a practice of abolition,

Ika Peraic-Garrett, Concordia University, Canada

In this paper, I focus on the sensory politics of Indigenous initiatives, which rooted in Indigenous ontologies, regard their cultural belongings as living—as kin. In doing so I want to disrupt the sensory turn in museum display and engage it with the pressing questions of repatriation and decolonization that the museums across the Canada nation state have committed themselves to especially since Canada's TRC (2015). I draw on a Stó:lō scholar/artist Dylan Robinson who recasts the museum as yet another settler "structure of confinement" devised to erode Indigenous kinship bonds by removing Indigenous subjects from the environments of care and activation and subjecting them to moral reform and scrutiny of focused "civilizing" attention. The works of Tahltan artist Peter Morin and Alutiiq artist Tanya Lukin Linklater who work in a mode of "reparative aesthetics," particularly trouble Western ontologies that determine the boundaries of life/not life. By mobilizing different sensory and collaborative strategies, these artists work around the limitations imposed by the museums to craft the conditions for interspecies care and healing of the kinship bonds while refusing to render themselves intelligible to settler logics.

Ghost Light and other becomings – conceptual and sensory insights from art & research collaboration,

Inkeri Aula, University of Eastern Finland, Finland

Ghost Light is an online documentation of an installation built around the concept of “ghosts”, traces of the past in our lived environment. The online video artwork will be displayed together with a presentation of its background processes. It is the first of a series of sound and media installations, which cultural anthropologist Inkeri Aula and artist duo Mark Niskanen & Jani-Matti Salo have displayed during 2020 in Finland and in New York. The art/research collaboration is based on sensobiographic research about changing environmental relationships (with European research project SENSOTRA’s archives and new sensobiographic interviews), on uncanny sound experiments, and on openness to conceptual serendipity. This collaboration practice affords experientiality to research data related to multiple senses and sensory relations. A completely new format of a collaborative publication is published in the session as the presentation’s platform. A website in the form of a shared desktop, going under the working name “Garden of Becomings”, gives access to not only artworks and presentations already produced by the group, but to the drafting and working processes of new creations. The artists Niskanen and Salo will be present for Q&A.

Session 3.4.5: SENSORY DESIGN IV

From Gestalt to Soma-Aesthetics Design,

Aurosa Alison, Politecnico di Milano, Italy

The senses are fundamental to understanding what design is, including digital design. By way of illustration, I would like to use the historical example of the work of the Italian designer Enzo Mari, who, starting from a purely technical study of the combination of colour, volume and space, succeeded in creating a world of icons and symbols, passing from the material and arriving at the immaterial. Enzo Mari's approach to design is entirely involved in the sensitive, especially in self-design "auto-projects", where the designer doesn't rely on series production, but purely by his own body. The historical/theoretical basis of the contribution of our paper is to start with the sensible bases of design in Gestalt psychology and arrive at the most recent examples of the Somadesign Manifesto (Kristina Höök), which is grounded in the theories of Soma-Aesthetics, introduced by the philosopher Richard Shusterman in the 1990s.

“Intra-active” tactility as an aesthetic phenomenon in artifact design,

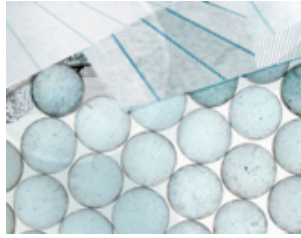
Sophie Declerck, Loughborough University, UK

The tactile modality is complex and multi-determined: tactility is material, human, embodied, cultural, experiential and more-than-representational. An approach of openness is needed. However, attempts to formulate an aesthetics of touch have proven impractical or too reliant on the input of neuroscience, psychophysics, and ergonomics, thereby neglecting the sociocultural situatedness and the affective-symbolic dimensions of our experience with material objects. Moreover, tactility as an aesthetic phenomenon is under-researched in the context of physical design artifacts. In this presentation, I propose a philosophical, new materialist position to explore the aesthetics of tactility within design. By conceptualizing ‘tactility’ not as a human experience or material quality, but as constituted by multiple entanglements or – in Karen Barad’s terms – “intra-actions” of matter (the material) and meaning (the discursive), this presentation moves beyond the purely bodily sense of touch and outlines a new avenue and methodological approach for analyzing and designing ‘tactility’ that accounts for both aesthesis and semiosis, for affecting and being affected. By drawing upon the work and embodied experiences of conceptual and experimental designers, this approach to thinking ‘with’ tactility is applied to examples of contemporary furniture design to illustrate the variety of configurations this intra-activity takes.

Thinking with,

Kristin Washco and Sheryl Boyle, Carleton University

This presentation will explore the concept of “thinking with” versus “thinking about” materiality as a multisensory process engaging the body, as a way of knowing history. In particular, we will deal with architectural tools for drawing and how they can affect our imagination and process of drawing by looking at four historic artifacts: gesso panels, charcoal and silver drawing pencils and bread erasers. These “instruments” create the basic set of tools that enable drawing. By looking to the 14th century artisans manual *Il Libro dell’Arte* by the Italian Cennino Cennini and his recipes for these elements, the authors reflect on how (re)making these tools and using them produced an opportunity to “think with” rather than “think about” the artifacts, producing a deeply sensory experience of drawing that brought into focus temporal and atmospheric dimensions of drawing not otherwise evident.



Day 4: Sunday May 9th

Period 4.1: 9:30 to 11:00

Session 4.1.1: RACIALIZATION

The Smell of Whiteness,

Debra Parr, Columbia College Chicago, USA

As George Lipsitz noted in *The Possessive Investment in Whiteness* (1998), “Whiteness is everywhere in U.S. culture, but it is very hard to see.” It is also very hard to smell. Like white power, it “secures its dominance by seeming not to be anything in particular,” to quote Richard Dyer. This paper proposes to examine the various inchoate atmospheres enveloping spaces that sustain and reproduce positions of white supremacy, ranging from the speculative use of olfactory white as a mask for strong odors, Elodie Pong’s *WHITE* 2016, a collaboration with Roman Kaiser of Givauden, and Job Koelewijn’s *Broken White*, a fragrant installation whose primary material is baby powder. The insistence of “no smell” noted by Pierre Bourdieu as the bourgeois expectation about odor has cash value, as does the maintenance of cleanliness and the labor invested in keeping certain smells at bay, while “seeming not to be anything in particular.”

Race and the Aesthetics of Thermoception,

Hsuan Hsu, University of California - Davis, USA

This essay considers thermoception as a sensory capacity that is deeply entangled with racial geographies and histories of racialization. Building on social scientific discussions of thermoception, I consider how socially and spatially produced differences in ambient

temperature contribute to the embodiment of racial difference, as well as how Black authors and artists such as Kara Walker, Spike Lee, LeRoi Jones, and Rashid Johnson have addressed these differences. I focus, in particular, on how narratives of crime and racial violence leverage thermoception to draw attention to the social and affective implications of thermal disparities.

How Race is Felt: The Sensory Politics of Race,

Sachi Sekimoto, Minnesota State University, Mankato, USA

In our recently-published book, we applied theoretical insights of sensory studies to understand the complexity of racial formation and racial embodiment (Sekimoto & Brown, 2020). We argued that somatic labor plays a significant role in the construction of racialized relations of sensing. In this paper, we will extend our sensory theorizing of race by focusing on sensory experiences and felt-bodily sensations that may not be usually associated with race or racism. Using the notions such as atmosphere, viscosity, and tactility, we examine how race comes to stick (or unstick) to our bodies. Our goal is to articulate the sensory dimensions of race and racism by examining how race comes to be felt and registered through the senses, and how racism is sedimented in our lived embodiment and its surrounding environment.

Session 4.1.2: SENTIENT ECOLOGIES

Olfaction as Radical Collaboration,

Lindsey French, University of Pittsburgh, USA

This essay, a chapter in the forthcoming book, "Olfactory Art and the Political in an Age of Resistance," asserts olfaction as a site for radical collaboration, centering the inter-species dynamics of plant defense strategies as models of olfaction as communication, where airborne chemical exchange forms the site for resistance and coalition. Emanating from this example of ecological resistance, I consider potent airborne exchanges through artistic projects including Agnes Myer-Brandis's One Tree ID, David Gissen's reconstruction of an historic Pittsburgh atmosphere, Ei and Tomoo Arakawa's Does this Soup Taste Ambivalent, and Anicka Yi's "You Can Call Me F." Through these projects, I trace an undercurrent suggestive of olfaction as the site of radical exchange and enduring potency.

Figuring, sensation: Attunement and toxic frontiers,

Megan Gette, University of Texas - Austin, USA

The Permian Basin connotes a geological region of immense oilfield productivity. Here, geological prospectors use gravimeters or magnetometers to find oil, but diviners find water, mineral veins, hidden graves or lost things via coathangers and Y-shaped sticks. Activists and journalists use infrared cameras to detect methane leaks, and butterflies sense electromagnetism or radio waves. I explore methods of detecting, speculating and dwelling in these "insensible" intimacies (Yusoff 2015) through technologies of geological sonification (Helmreich 2010). By investigating the myriad tactics and technologies the more-than-human inhabitants in and around the Permian Basin come to sense atmospheric toxicity and subterranean movement, I investigate how processes of the anthropocene take place just beyond human perception, and ways in which these sensory thresholds come to matter. I ask whether a sensory and affective approach to unspeaking, unsaying forces illustrates the political import of sensitivity, and how attunements to energy re-figure anthropogenic practices and social relationship to earth within scales for the unknowable: entangled with investment bubbles, fraught with risk, and sensitive to conflict, toxicity and market demand.

Speculative Space Habitats: A Future-Oriented Sensory Research Design Project,
Genevieve Collins, Centre for Sensory Studies, Concordia University, Canada

This project uses research design methodologies to engage with the speculative future and investigate the sensory environment of human space habitats, the design of which scientists, architects, and scholars have imagined for decades. It involves interdisciplinary research drawing from a number of historical and contemporary sources including studies on immersive architecture, the design of speculative space habitats, and human biological adaptation to the sensory environment of space. Inspired by the methodologies of David Howes and Chris Salter, this information will then be used to create an immersive sensory environment – a multi-modal installation in a gallery space that engages and combines the senses. It will involve soundscapes, video, photography, and even stimuli that activate the proximal senses of taste, touch, and smell in order to emulate specific sensory experiences. Participants will share their experiences in the immersive environment and reflect on how their own sensory perception may have been subverted, altered, or reconfigured. This project synthesizes art and anthropology to craft a futurist vision and engage with speculative sensory futures.

Session 4.1.4: PANEL: Law and the Regulation of the Senses I

Organizer: Jessica Chapman, Carleton University, Canada

Answering the still relevant call for more “sensuous scholarship” (Stoller 1997), this series of three sessions asks: How are we governed through our senses in everyday life? We use sensuous governance to frame the ways in which sensing – embodied knowing, being, and inter-acting in the world – is integrated into the juridification of social problems (see Holmberg 2014). Sensuous governance invites us to consider what a governing legal rationality of the sensorial might look like – or more accurately – feel like. We ask: How do sensory attributes become quantified and amenable to calculation and use as evidence? Through which technologies and techniques do we render the sensorium knowable and legible to courts? How do differently sensing and sensed subjects get streamed into different echelons of social organization, institutions and socio-legal spaces? How do governmental agents use their sensory impressions in order to render judgement, in particular judgement with moral and legal consequence? Finally, how does sensuous governance shape our perceptions of right and wrong?

Feeling Police Brutality: Considering the haptic and affective dimensions of body cam recordings,

Jessica Chapman, Carleton University

In recent years the use of body cams in policing has exploded, generating seemingly endless audiovisual documentation of police-citizen encounters. While audiovisual recordings have been on the rise in this context for decades, there is something distinct about positioning a recording device on the body. This placement allows audiences to move with the officer, taking on their perspective and generating a kind of mediated secondhand proprioception. While we commonly think of these recordings as auditory and visual in nature, they are also deeply haptic and present an extension of Marks' (2000) haptic visuality – as our haptic, visual, and auditory senses come together as we forensically dissect these documents.

Our experience of these recordings can also be a profoundly affective one, presenting an opportunity to think about the dual meanings of feeling: the physical and the emotional. These recordings inspire a form of what Frosh and Pinchevski (2014) refer to as media witnessing – one where bearing witness is emotionally difficult. Pinchevski's (2016) discussion of the potentially traumatic experience of screen-mediated viewing is particularly useful, as audiences in this context take on the officer's perspective and have a front-row seat for the event. Given this, body cam recordings present an opportunity to consider what we can learn about our perception of audiovisual documents and the evidence they generate if we approach them through a lens of feeling.

Governing the “drone stare”: Biogovernance, automation and nonhuman sensing,

John Shiga, Ryerson University, Canada

This paper explores legal-sensory issues arising from the diffusion of UAV (Unmanned Aerial Vehicles) or “drone” technology from the military into society more broadly. While there is a large body of literature on military applications of drones, considerably less scholarly attention has been given to consumer drones and their integration into contexts as diverse as policing, the creative industries and activism and advocacy. This paper traces the rise of consumer drones and their relation to broader shifts in both the way human and nonhuman senses are mobilized in systems of biogovernance and the way drones operate as contested sites for the automation of certain forms of regulatory activity that affect how and what we sense. The paper traces the nexus of technologies, institutions and practices which are shaping drone sensing, including the firms who embed certain “ways of seeing” into drone-based computer vision, digital modelling, avionics, and so forth but also the regulatory institutions, community-based groups and others who are contributing to the development of

social norms, laws and technology-based controls that shape the way drones produce and mediate sensory data.

Digital (legal) performance, haptic potentiality and the kinesphere,

Sean Mulcahy, Warwick University, UK

Theatre and law are being reshaped by the introduction of video-link testimony and other technology that distort the unity of shared time and space between actor and spectator (Auslander 1999; Feigenson & Spiesel 2009). The emergence of the 'videosphere' in court trials and theatre productions demands greater attention (Goodrich 2009). While research indicates that the use of video-link in court does not alter jurors' perceptions as to the veracity of testimony, there is less research on how the distortion of time and space caused by the use of video affects the performance and its reception by the wider public. Through advancing an approach of law as performance, I contribute new insights into the existing scholarship on video-links in court proceedings. I examine how the 'videosphere' of the court impacts legal performance, in particular, its impact on the notion of bodies together in space and theatre practitioner Phillip Zarrilli's notion of the 'kinesphere'. I use the idea of 'haptic potentiality' in live performance and how the inability to touch an actor may affect their reception through video-link. I also raise questions of why liveness and the moment of shared time and space between actor and audience matters to legal and theatrical performance. Can video-link, while enabling ease of participation in court proceedings, lead to somatic dislocation, haptic isolation and the exclusion of testifiers?

Session 4.1.5: SENSORY DESIGN V

Gardening as choreographic dwelling,

Mil Vukovic-Smart, Chelsea College of Arts, University of the Arts London, UK

This presentation will focus on my research practice that considers choreography as an autonomous practice, beyond the field of dance, but intimately concerned with embodiment. It explores choreography both as a method and a research outcome. As part of my research, I have been embedded as a garden volunteer in Chiswick House and Gardens, the birthplace of the English Landscape Movement, exploring movements not usually experienced by garden visitors, including hidden labour and different ways of experiencing historic gardens. It is a situated practice based on a 'mutable notion of site' (Claire Docherty), context-dependent

but not site-specific. I regard my gardening practice as embodied 'instigation into action-based knowledge' (William Forsythe) and a form of choreographic dwelling, as 'the ways in which place becomes action in the physical practices' (Schiller/Rubidge). Through this approach I test how choreographic thinking could permeate creative practice and generate new knowledge about art research and its subject matter, in this case Chiswick House and Gardens. In the process, documenting that choreographic dwelling on camera emerges as an embodied practice itself.

Olfactospatial design strategies,

Suzel Balez, Cresson/ Ecole Nationale Supérieure d'Architecture de Paris La Villette (ENSAPLV), France

Although smells are part of the ordinary experience of the built environment, models for olfactospatial design and realization are still little accessible. The relationship between intention/empiricism is at the heart of the construction of new know-how, for example, in olfactory marketing or fragrant artistic works. Smell apprehension has its specificities concerning space and time and, consequently, conditions the nature of any installation that uses spatialized odor. It is then a question here of exploring the ways of operationalizing the olfactory thought of the architectural (or even urban) project and identifying models for the spatial design and realization. Two complementary approaches will be considered here. The first one will explore the implementation of material strategies (formal, aeraulic, olfactory, etc.), including the arrangements of odors' sources in space (and time). The integration of the olfactory dimension into the sensory whole and the discourse accompanying the project will also be explored. The second approach will regard different spatial scales of smell design and their potential materializations. As close as possible to the bodies, confined spaces will receive special attention because they are the ones that raise the most critical ethical issues.

Design studios: For/through/within technological transcendencies,

Angeliki Malakasioti, Ionian University, Greece

The nature of art, architectural and digital media design is rapidly evolving, undergoing changes and transitions following swiftly technological advances. Digitality appears to be inherent in the creative processes itself, as well as in the creators' ontological delineation. The designer or artist cannot be regarded as detached from the process of creation neither from the culture in which one belongs. Contemporary cultural observation and investigation is offered as an opportunity to encompass individual research, concept formation, design and

representation of ideas, theories, and concepts in the context of art, architecture and design practices.

This paper will present reflections on a series of architectural and design studios in the fields of Atmospheres, Digital Media Design and Visual Arts that build on the aforementioned educational approach. Inspired by the first cyberspatial definitions and their mental dimensions, this discussion will be grounded in the concept of ‘transcendence’ of digitality and our sensory ontologies, and in how this quality can be implemented in education as a research and design tool.

A sequence of art and design studio investigations will be presented, including abstracts of chatbot interviews on the notion of the body, fictional animated scenarios, future campaigns’ design for imaginary products, as well as artistic compositions of transcendental spaces and concepts relating to the digital domain.

Session 4.1.6: PANEL: Anthropology of Congenital Synaesthesia II

Organizers: Sean Day and Anton Dorso, International Association of Synaesthetes, Artists, and Scientists (IASAS)

Congenital synaesthesia is a condition simultaneously neurological, social, interpersonal and cultural. Its characteristic triggers (inducers) are either sets of semiotic systems (e.g., letters, maths, music units) or sensorial categories molded by the processes of experience-dependent sensory differentiation and unitization. Varieties need to be analyzed as specific implementations of interaction between neurobiological predispositions and cultural influences (e.g., education and nutrition). People with various types of congenital synaesthesia should be viewed not only as individuals, but as members of social groups and communities who act, displaying social competencies, advantages, opportunities, differences, and difficulties to socially and culturally ordered expectations of their subjectivities and behaviors. Here, we explore synaesthesia as being determined by social practices of upbringing, formative integration, early education, sensory socialization, cognitive development, and perceptual exposure, with implicit and cumulative effects. Sensory anthropology can provide tools for research into synaesthesia, from the question of whether it is a culture-specific phenomenon, through the matters of brain-culture attunement and resulting subjective manifestations, to the issues of culture-based construction of synaesthetes’ self-identities, practical applications, and social value.

Synaesthesia, language, and learning,

Noam Sagiv, Brunel University, UK

Synaesthesia is thought to be the result of genetically predetermined individual differences in brain connectivity. However, this does not preclude some role for motivation, attention, learning, and practice in modulating synaesthetic experience. Furthermore, it does not preclude deliberate or unconscious involvement of synaesthetic imagery in organising higher level cognition. Although a number of studies identified strengths associated with synaesthesia (e.g., memory, creativity), we rarely ask what synaesthesia is good for. To ask the question is antithetic to the view of synaesthesia that predominated until recently - that synaesthesia is some sort of neurological accident resulting in superfluous and seemingly random sensory experiences. The ghost of this pathologising view still haunts us today. In this talk, we will argue that synaesthesia can be useful beyond inspiring artwork or being utilised as a mnemonic device. We will present evidence consistent with the claim that synaesthesia plays a role in conceptualisation. Additionally, we will claim that although synaesthetic imagery seems to have little to do with embodied cognition at first glance, it actually provides good evidence to support the idea that higher level cognitive processes are grounded in perceptual processes.

Visual perception and sensory sensitivity in synaesthesia and autism,

Tessa van Leeuwen, Radboud University, Netherlands

Synaesthesia is much more prevalent among individuals with autism (20%) than in the general population (~4%). This high co-occurrence suggests that underlying neural mechanisms are shared. Synaesthesia is a perceptual phenomenon, and sensory processing and perception are altered in autism. I will explore whether sensory and perceptual characteristics are shared between synaesthesia and autism. In autism, sensory sensitivity to stimulation from the environment can be enhanced or diminished. Regarding visual perception, individuals with autism tend to process details faster than global elements of a display. I will present recent studies in which we assess sensory sensitivity and the visual perception of details vs global features in 1) synaesthetes and in 2) neurotypical individuals in relation to autistic traits. In synaesthetes, we find enhanced sensory sensitivity, increased autistic traits, and patterns of performance for motion coherence and embedded figures tasks suggesting enhanced processing of details, similar to findings for autism. In neurotypicals, synaesthesia consistency scores correlate with autistic traits, suggesting that the degree of

synaesthesia and autism characteristics are to be regarded as continuous, dimensional traits in the general population. I will discuss these studies' implications.

Why does synaesthesia exist? Making a case for a distinction between synaesthesia and a synaesthetic disposition,

Jamie Ward, University of Sussex, UK

Why does synaesthesia exist, and is it likely to have been selected for because it has some adaptive features? One of the challenges in beginning to answer this question is that synaesthesia itself is very heterogeneous and the kinds of synaesthesia we frequently observe have been shaped by modern culture (e.g. literacy, the calendar). So did synaesthesia not exist before (e.g. in preliterate cultures) or did it exist but look very different? I will present evidence that synaesthesia is linked to a distinctive style of thinking which I term a synaesthetic disposition. This consists of advantageous differences in memory and perception that do not appear to be tied to the idiosyncratic ways in which synaesthesia manifests itself and may provide a common thread through time and across cultural differences. Dissociating synaesthesia (e.g., having a circular image for a calendar) from a synaesthetic disposition (a set of cognitive characteristics that reliably accompany synaesthesia) provides a new way of thinking of the origins of synaesthesia, because it may be the synaesthetic disposition itself that is the object of selection.

Period 4.2: 11:30 to 13:00

Session 4.2.1: SENSORY POLITICS III

Critical proximity: The productivity of disconnection,

Erandy Vergara Vargas, SUNY Plattsburgh, USA

Dissent marks contemporary moments among different communities who share a given space but hold contrasting beliefs. Contradictory values and practices trouble the very terms that describe communities online and offline today. Disconnection is the term that best captures those moments when the only thing people have in common is their inability to get close to one another, and understand one another. This paper examines three artworks exploring the familiarity and strangeness of now being able to connect with others: Martina

Menegon's virtual reality and installation keep in touch (2019); Bogosi Sekhukhuni's installation Consciousness Engine 2: absentblackfatherbot (2014); and Caroline Sinder's application CAre B0t's (2019). I argue that these artworks activate a critical proximity to the Other: critical because it incites reflection on the interaction between humans and machines; proximity because in its structure and aesthetics the works aim to be felt closely, and to erode the sense of distance and detachment between the self and Other. My research is set in opposition to the paradigm of "critical distance" in art and art history and it has an anti-racist, feminist, phenomenological orientation (Ahmed; Doyle; Gonzalez). My paper engages with the themes: rise of sensory politics and and the proximity senses.

Our expanding sensorium,

Richard Newhauser, Arizona State University, USA

The foundations on which our interpretation of sensations is based have expanded significantly in the recent past, especially in the West. Three components making up our collective sensorium are involved in the expansion: the classification of sensory experiences, the context of education of the senses, and the variety of practical (political) interactions between sensory communities. This presentation will examine critical elements in the study of the senses against the background of cultural and historical transformations especially crucial in the West. Recent expansions from five senses highlight the legitimacy of the human body as a site of ethical perception that brings sensory experience into conversation with the claims of cultural posthumanism. The weaponization of the internet through botnets and neural networks poses the danger of outstripping the senses to the point of inauthentic education, but sensory edification is also being used for therapeutic purposes, for example through meditative exercises based on the senses. Sensory associations are not spread evenly through the sensorium; they experience what Jacques Rancière has called a "distribution of the sensible" which sharpens the focus of what Foucault termed "biopolitics" by including the affective life of the community in the third correlate: the body's senses and sensation.

Legal pluralism & the art of living together,

Alanna Crouse, McGill University, Canada

The questions that guide this paper are in no way novel, yet they remain crucial for any pluralist society: How can we live together? How can we communicate across differences?

And how can we build a world that embraces rather than wrestles with diversity? This paper grapples with these questions through an exploration of multiculturalism and legal pluralism. Through a comparative legal analysis, this paper argues that Canada's history of colonization, assimilation, and dominance linger and continue to prevent legal pluralism and multiculturalism from taking root. So long as colonialism persists, Indigenous legal systems and traditions are subjected to and contorted by Canadian law, thus only permitting the legitimate operation of Canadian law. As such, the path to legal pluralism must be paved the decolonization of Canada, which in turn, requires respect and care across difference. I propose that art is a powerful tool with which to share stories, identities, and worldviews. Such sharing can engender caring by humanizing "The Other", thereby sowing seeds of empathy. As a result, art can be employed to help create true legal pluralism in Canada.

Session 4.2.2: ILLUMINATION

The Unbearable Brightness of Beams: Light, Darkness and Not Seeing Clearly,

Yaron Shyldkrot, University of Sheffield, UK

This proposed paper seeks to examine lighting design by means of visual obfuscation. Building on the growing study of lighting practices, I explore the transformative role of light by looking at installations and performances which utilize light to confound or obstruct vision and generate experiences of not seeing clearly. The presumed definitiveness of sight lends itself to a deceptive impression of clarity and ocular biases that tie vision to fixity and certainty. Arguing against "an increasingly prevalent tradition of visual clarity" (Donger 2012: 14), I will trouble the notion that things are as they are because of how they are habitually seen and typically understood. To do so, I turn to both ends of the intensity scale, and reflect on the "manipulation of light that is blinding either in its brightness or in its absence" (Öztürk 2010: 306), analyzing my own practice as a maker of performance in the dark and examples from NONE collective and Ann Veronica Janssens. However, rather than suggesting that dazzling light and lack thereof simply eradicate sight, I will argue that these light works can produce altered forms of perception and sensory experiences. Challenging clear identification or recognition, they reveal concurrent multivalent interpretations of what is seen (or could be seen), holding the potential to bring different and new understandings to light.

Unseen Theatres,

Martin Welton, Queen Mary University of London, UK

This paper will consider the role and experience of seeing in theatrical events that displace the centrality of visual appearances in their design, performance, and reception. Since antiquity, theatre has been commonly understood as ‘the place of seeing’. However, many recent performances have sought to deflect or reduce the primacy of sight, by giving increased attention to scenographic and dramaturgical contexts that afford auditory, haptic or kinaesthetic engagements. In this paper, I will give particular discussion to *Flight by Darkfield*, part of a trilogy of performances staged in shipping containers. Taking their seats in what appears to be the cabin of a passenger jet, the audience are plunged into complete darkness, and, through the use of hydraulics and spatial audio, seemingly moved through a surreal and nightmarish crash. While seeing might otherwise go without saying, by foregrounding the un-seen as both act and object, such performances readdress how we name and understand it.

Session 4.2.3: SENSORY ALTERITY/CRITICAL DISABILITY STUDIES II

Rethinking Clinical Practice for Adults with Schizophrenia: A Sensorial Approach,

Ben Lee, University of North Carolina at Chapel Hill, USA

This paper addresses a topic regarding sensorial alterity – the sensory experiences of adults diagnosed with schizophrenia – and demonstrates the importance of incorporating insights from sensory studies when working with this population group. Despite growing evidence of atypical sensory processing among persons with schizophrenia, little is known about how they affect people’s daily lives. We argue that this is due to a disembodied, a contextual stance adopted in psychology, psychiatry, and other cognate disciplines that have overlooked the role of the body, focusing instead on studying cognitive and neural processes. In response, we used photo-elicitation, semi-structured interviews, and Walking with Video (Pink, 2007) with 6 adults diagnosed with schizophrenia to study the relationship between people’s sensory experiences and their participation in meaningful activities of daily living. Vignettes from this study highlight the intertwined relationship between habits and sensory experiences (“habits of sensing”), the polysensoriality of seemingly mundane occupations, and the co-constitutive relationship between senses, spaces, and places. We therefore

suggest that sensorially-minded research methods open up novel findings that could guide clinical practice that honor the inextricable role of the body in everyday living.

The uncommon effects of dyslexia on sensory perception in everyday life,

Leon Franzen, Concordia University, Canada

Audio-visual sensory perception may have much broader effects than commonly believed. This research examines perceptual effects among individuals with dyslexia that extends the traditional focus of dyslexia research on reading and writing. Although it is established that dyslexia is a heritable and neurobiological specific learning disorder, the on-going theoretical debate about the origins and scope of dyslexia-related deficits is far from being resolved. It would benefit from considering previously “unrelated” tasks and contexts.

Specifically, divergent processing of images of faces, cars or supermarket products, which involve no or only limited writing, are characterized by differences in the neural (bottom-up) encoding of sensory information. These differences should also manifest in behavioural measures of working memory recall accuracy and brand search time when using non-linguistic visual marketing stimuli (e.g., grocery products and brand logos).

Results of two experimental studies involving adults with and without dyslexia point to differences in processing that are independent of a task’s specific engagement of the brain’s reading network. Decision, visual search and memory task performance suggest that these neurobiological differences in individuals with dyslexia may be relevant for a wide range of activities of daily life—outside of the traditional realm of reading.

Touching, Feeling, Thinking: Intersubjectivity and Embodiment in the Art and Life of Judith Scott,

Madelaine Caritas Longman, Concordia University, Canada

The tendency to privilege linguistic modes of understanding over other forms of expression has led to lacunae in appreciating the multisensory richness of not only the arts, but of larger coexistence within our shared world. Nowhere is this more apparent than in the life of Judith Scott, an American fibre sculptor who created some of the most innovative work in her field yet remains subject to patronizing attitudes which fail to appreciate alinguistic modes of being. Scott, who lived with Down Syndrome and was deaf, mute, and did not use sign language nor read lips, spent much of her life in institutions which failed to value her sensorium. Although the fibre art practice of her later years garnered praise from art critics,

many of these critics implicitly devalue both her work and her life by assuming that, because she did not use language, both her artistic practice and her way of being in the world were "unconscious." This paper builds on Eve Sedgwick's idea of "Touching Feeling" and Aristotle's concept of thought as a form of "inner touch" to argue for the value of recognizing forms of thinking based not on language, but on shared embodiment within space.

Session 4.2.4: ROUNDTABLE: Olfactory Art and the Political

Organizers: Gwenn-Aëll Lynn and Debra Riley Parr

Our book, "Olfactory Art and the Political in an Age of Resistance", will be published by Routledge in May 2021. It positions itself as a direct challenge to the Modernist aesthetic regime of the optical and assumptions that what is seen establishes a basis for knowledge. Our discourse on smell serves as a shared platform for artists working with odors and for scholars writing about olfactory art. We present contemporary international research and art projects ranging across the fields of race and class scholarship, queer and gender scholarship, environmental studies, animal studies, and institutional critique. Seizing the timing of the conference and the publishing of our book we would like to contribute to the theme of "the Rise of Sensory Politics" by inviting our contributors to a round table where they can pitch in some of their key concepts at the intersection of sensory politics, art, and resistance.

Clara Muller, Columbia University, USA

Lindsey French, University of Pittsburgh, USA

Hsuan Hsu, UC Davis, USA

Dorothy Abram, Johnson & Wales University, USA

Brian Goeltzenleuchter, San Diego, USA

Dorothee King, Academy of Arts and Design, Basel, Switzerland

Lauryn Manigel, Berlin, Germany

Alanna Lynch, Berlin, Germany

Arnaud Gaspacher, CUNY, USA

D Rosen, Independent artist, Chicago, USA

Session 4.2.5: DANCING

Tasting Physical Expression: Rasa in Classical Indian Dance,

Marie-Josée Blanchard, St. Francis Xavier University, Canada

Based on my PhD research in sensory ethnography, this presentation will explore the sensory dimensions of emotional flavors within Indian performing arts through the concept of *rasa* (taste or aesthetic delight). Indian arts invite us not only to see and hear a performance, but to taste it as well, and artists are at the forefront of this sensory engagement. They learn from an early age to express emotions physically and only later in their training do they start thinking about the emotional flavor of their gestures. This research demonstrates that the experience of *rasas*, understood as a series of nine foundational moods (love, terror, heroism, compassion, etc.), is not simply reserved to spectators but represents a significant aspect of dancers' experience as well. Dancers, I argue, are modern-day *rasikas* (experts on/tasters of *rasa*) who not only experience *rasa* on an abstract level – as emotions translating complex Indian concepts of aesthetic pleasure – but on an intimate, physical level as well, as artists learn to experience *rasas* internally through sensations like kinaesthesia, proprioception, balance, rhythm and flow. Therefore, the Indian notion of *rasa* makes it clear that emotions are not only about cognitive processes but embodied experience too, invalidating the Cartesian mind-body divide that is still prevalent in the humanities and social sciences today.

Multisensorial learning and emotions of professional ballet dancers in London ballet classes,

Doris Dornelles de Almeida, UFV Federal University of Vicosa and University of Roehampton, UK

This presentation addresses the role of emotions and multisensorial experiences in the professional ballet dancers' learning. Based on the concepts of: the sensorium as (re)introduced by David Howes and Constance Classen (2014), *corazonar* and decolonial sensing developed by Boaventura de Sousa Santos (2018) and democratisation of ballet pedagogy by Gretchen Alterowitz (2014) I advocate for the democratisation and decolonisation of the dancer's senses with a view to uniting sensorial, reason and emotions as principal elements for learning dance. To explore the sensorial modalities already in place in London ballet classes, my methodology involved ethnographic work, including participant observations of ballet classes, participation and interviews with dancers. Dancers prioritise some senses and emotions affecting the composition of their sensorium. The dancers vary their modes of attention by focusing on the dynamic of each movement in order for the movements to "flow." The dancers perceive and learn differently, individually, from the distinctive backgrounds, cultures and habits they bring to ballet school. A more egalitarian use of multiple ways of sensing, including emotions, by professional ballet dancers can promote a new way of learning in ballet class which matches the diversity that exists in the

London scene. Broadening the understanding over the dancers' senses and emotions helps them to explore their technique and artistic expression.

Making sense of giftedness,

Lauren Richard, Australian National University, Australia

This paper examines how intercorporeal sensory experience is central to the creation of gifted bodies. By framing giftedness as an ongoing social production, I show how a body's ability and willingness to participate in sensory exchanges with feeling others is what determines the accrual of giftedness. Drawing on fieldwork among professional ballet students in Canada, I discuss how students learn to 'make sense' of their own and other bodies as they navigate the training process. By participating in ongoing sensory exchanges with teachers and peers, students learn how a gifted ballet body should look, sound, feel, smell and taste. At the same time, teachers rely on sensory perception to guide, monitor and evaluate the progress of their students. At first glance, these exchanges may appear to centre on vision where teachers and students make corrections to ensure a particular visual outcome through the body, such as mimicking a movement or looking in the mirror to make adjustments. However, my sensory ethnography shows that these relations and their results are primarily felt through the body. Indeed I argue that touch is the sense by which giftedness is both accrued and experienced between moving bodies.

Session 4.2.6: ROUNDTABLE: Synaesthetic Dialogues: Sensing Otherwise in Contemporary Art Practices

Organizer: Joni Low, Independent curator and critic, Richmond, Canada

This Dialogic Roundtable features two curators and two artists from Tiohtià:ke/Montréal and Vancouver/ xʷməθkwəy̓əm, Skwxwú7mesh, Səlilwətaʔ/Selilwitulh territories, working on a future project at Richmond Art Gallery on artists' increased turn to the senses to access ways of knowing in a post-truth and indeterminate present. Together they will exchange ideas on returning to the synaesthetic system, interoception and phenomenological experience, interdisciplinarity and reaching beyond Western knowledge frameworks. After an introduction by curators Low and Sabet, each artist will present on their practices.

Vancouver artist Deborah Edmeades will share on the sense memory techniques of method acting, and the possibility of an extended sensibility, drawing upon video works *This* (2014), *On the Validity of Illusions (and its attractions)* (2014), a multi-channel video involving an artist and spiritual teacher, and the kinetic sculptural installation *Blinking (and other involuntary portals)* (2016). Montréal artist Sandra Volny, whose practice and research centres on the use of aural spaces as vectors allowing individual and collective imaginations to emerge, will share projects around echolocation and aural spatial awareness –*Inouïe* (2019), a tactile-sound installation exploring the idea of “hearing as a way of touching at a distance,” *La passeuse* (2021), a listening instrument making perceptible the infrathin of sonic spaces, and excerpts from earlier videos *Sonar* (2011) and *Where does sound go, where does it come from* (2016). A 25-minute roundtable will follow, moderated with questions by the curators, concluding with a 15-minute open question and discussion period.

Aseman Sabet, UQAM, Canada

Deborah Edmeades, Independent artist, Vancouver, Canada

Sandra Volny, UQAM/UdeM, Canada

Session 4.2.7: MEDIATIONS OF SENSATION II

Processing silences and noises. Unmuting the everyday in times of Covid-19 pandemic,

Agata Stanisiz, Adam Mickiewicz University in Poznań, Poland

Undoubtedly, the global audiosphere has changed in the era of the Covid-19 pandemic. Nevertheless the effect of these changes is ambiguous. Although (most of all) cities have been, to a certain extent, quieted, we are not dealing with the real triumph of acoustic ecology. Instead, we can observe the "new silence" – a state of increasingly strange acoustic tension. In my paper, I would like to look at the ways of sounding of muted both public and intimate-private soundscapes. I am particularly interested in the practices related to the field recording and production sounds by people representing the community of sound artists and field recordists. I will show how under pandemic conditions (lockdown and other epidemiological regimes) they resist silence or use it to carry out new sound projects.

Technomediation: The rise of a smart hearing future,

Beate Ochsner, University of Konstanz, Germany

From intelligent earphones with noise cancellation, hearables measuring health parameters to AI hearing assistants or devices with Alexa connectivity, a wave of hearing devices worn in, on or over the ears have become common devices for joggers, people who stream music, or commuters with or without hearing issues: "The Future is Ear", prays Apple product designer Nick Nunn, referring to the transformation from basic hearing aids to multifunctional live-style instruments as well as to the OTC-Hearing Aid Law, promising a growing market. Due to its recursive relation to technology, techno-mediated hearing – whether assistive or not – based on collected data, user's experiences and usages, fosters a system that immediately captures new trends, enabling an 'uncommon' hearing diversity.

Based on promotional materials, ads, user testimonials and reviews, the proposal elaborates on the rise of techno-mediated hearing assemblages, exploring why, how and in which conditions specific auditory environments, algorithmic driven technologies, daily activities, dis/ability management and personal 'hearing' live-style become interconnected and produce the sensory effect we call 'hearing'. Our aim is thereby to show, how this socio-technical assemblage of hearing, acting and being is mobilized at the interface of media and dis/ability studies.

Recent Advancements in the smellscape research for the built environment,

Jieling Xiao, Antonella Radicchi, Francesco Aletta, Kate McLean, Larry Shinner, Caro Verbeek-Vrije
Birmingham City University, UK, Technical University of Berlin, University College London,
Canterbury Christ Church University, University of Illinois at Springfield, Universiteit Amsterdam

This paper presents perspectives from researchers in the field to open up discussions for the future directions of smellscape research. A rapid increase in smellscape research is seen in the last ten years. This paper reviews the current trends and identifies the challenges in smellscape research from three aspects: methodological approaches, artistic design interventions and museum practices, and odour policy making. Based on reviewing the current context, three areas of future smellscape research have been identified: smell archives and databases; social justice and odour control and management; research into the advanced building materials.

Period 4.3: 13:30 to 15:00

Session 4.3.1: INTANGIBLE HERITAGE

The smells of the past in the future: A framework to protect olfactory heritage,

Cecilia Bembibre, University College London, UK

There are certain smells that can be considered part of our intangible cultural heritage; not only for their own value, but through their connections to historic objects or spaces, traditions or communities. This work presents the first framework to identify, analyse and document smells of cultural significance to preserve them for future generations. A selection of smells, including that of an old book, a historic potpourri and mould found in a heritage setting were studied using the framework. The volatile organic compounds (VOCs) emitted by the artifact or the space were sampled and analysed using headspace solid phase microextraction (HS-SPME) or carbon-sorbent tubes, and gas chromatography mass spectrometry (GC/MS). The smells were also characterised using a sensory panel and gas chromatography olfactometry (GC-O). Authenticity perception was explored in a subsequent study. The chemical information was then combined with the odour descriptors to create historic odour wheels that document the smells. These are new tools linking the human nose's experience of heritage smells to their chemical composition, opening up the potential to characterise, understand and preserve these aspects of intangible heritage.

Sound in space and time: exploring sensory experiences in churches,

Josée Laplace and Catherine Guastavino, McGill University, Canada

The built environment plays an important role in our sensory experiences, particularly through interactions with sound. Indeed, buildings sound differently based on the activities performed in them, in such a way that we can somehow “hear” their inert features (Rasmussen 1959). Churches in particular are characterized by sonic qualities related to a complex deployment of sound in time and space. We report the main findings of an in-depth exploration of sensory experiences in two Montreal churches, with a focus on sound-related experiences. This research builds upon urban and architectural ambiance frameworks and a growing interest in soundscape research for previously underexplored interior spaces (see Tarlao al. 2021 for a review). Based on a linguistic analysis of verbal descriptions, we inferred conceptualizations of sound-related experiences, in relation to spatial/architectural features of the church, temporal aspects of the experience, restorativeness, and embodiment, as individual sensory experiences grounded in religious and cultural practices and representations. These findings provide theoretical grounds to inform heritage conservation based on the sonic quality of churches and other spaces with particular acoustics, revisiting these sensory experiences “from the past” to better understand how they fit into the present urban sensorium.

“ ‘We also knows / how tuh sing tuh da Queen’: A Sensory Framework for Hearing Subaltern Voices in Sor Juana Inés de la Cruz’s villancicos”,

Sarah Finley, Christopher Newport University, US

Mexican nun and poet Sor Juana Inés de la Cruz (1648-95) is one of the foremost writers of the New World Baroque. She is known for her polymathic poetic imagination and strident defense of women’s education. Within Sor Juana’s vast literary production, song cycles known as villancicos remain understudied. These musico-poetic pieces resounded in the great cathedrals of Spain and its colonies. Their purpose was to transmit sacred themes to a popular audience, and they drew upon a variety of voices and musical forms to transpose Christian doctrine for Spanish, Creole, Afro-Mexican and indigenous listeners. The villancicos’ representation of cultural heterogeneity is difficult to unravel, particularly in the so-called “ethnic” pieces, where subaltern song and dance resonate with stylized inscriptions of habla de negros (black speech) and affected Nahuatl. Although the topic has received some scholarly attention, interpretative methods rooted in Western sensory hierarchies and legibility limit previous inquiry and marginalize Nahua and Afro-Mexican epistemologies. In

response, my presentation examines speech, music and dance in Sor Juana's "ethnic" villancicos as unique cultural and sensory constructs that embed black and Amerindian ancestral knowledge. Broadly, I illustrate how sensory epistemologies can challenge binary interpretations of writing and power in colonial Latin America.

Session 4.3.2: SENSORY SCIENCE

The taste of water: A history of experimental systems in sensory science,

Daniel Normark, Uppsala University, Sweden

The taste of water was long regarded as the equivalent of black in vision. Background noise, an empty medium that only carried flavor of other substances, the essence of tastelessness. This notion of water as sensory emptiness was contested in the 1930s by two scientists in Sweden: the neurophysiologist Yngve Zotterman and the psychologist David Katz. Drawing from the theories by Hans-Jörg Rheinberger this paper will compare and examine the different experimental systems these scientists established in their efforts to capture the same epistemic thing – the intrinsic taste of water. The story reveals the technical, epistemological and ontological differences of Zotterman's method of meticulously analyzing the neural responses of humans tasting water vis-à-vis Katz's psychological experiments approaching water taste as a phenomenological matter. The study follows the development of these two experimental systems from the 1930s to the 1960s. It highlights how both approaches failed individually but eventually merged and formed a new system combining psychology and neurophysiology. Thus, the paper brings new knowledge to the historiography of sensory science in the twentieth century, specifically in terms of the dialectics between "objective" modes of experimentation using technological instruments and "subjective" methods based on human organoleptic sensing.

Shifting the American Palate: UC Davis & Evangelizing vitis vinifera,

Gabriella Petrick, University of Stavanger, Norway

This project examines the technological, sensory, and environmental consequences of industrial wine production beginning in the years after Prohibition. I argue that new technologies, including biotechnology, controlled malo-lactic fermentation, micro-oxygenation, and even refrigeration, have drastically altered not simply the taste of wine but the ecosystems that support its large-scale, global production.

By favoring the palate of Robert Parker and other noted wine critics, who have the power to dramatically swing wine consumption from one vintage or vineyard to another by a single review, producers in the United States altered the landscape of wine and the American palate for wine. As iconoclastic wine makers like Joe Heitz, Robert Mondavi, and scores of others sought to prove America was far more than the treacle the Central Valley produced, so did the viticulturists and oenologists at UC Davis. Certainly France dominated this field, but Americans were making new contributions like suggesting classic European varieties as appropriate for California wine production. Beyond renegade wine makers—scientists at UC Davis advocated for Table Wine even as they tread a fine line between serving farmers, and “reforming” the California wine industry towards dry table wine from *vitis vinifera*. This paper explores the shift from sweet to dry wines in the U.S. during the post-war era.

Mechanics of flavor: Texturometry, objectivity and standardization in the twentieth century,
Ingemar Pettersson, Uppsala University, Sweden

In the mid-1960s the Swedish food scientist Birger Drake constructed a “measuring masticator” – a machine that measured food texture mechanically. With this machine as a point of departure the paper traces the history of texturometry, a branch of food sensory science using mechanical instruments to capture the subjective and ephemeral moments when humans bite into food. The paper covers a range of such instruments: the German "Apparatus for measurements of chewing resistance or tenderness of foodstuffs" constructed in the 1930s, the “Strain gage denture tenderometer” invented at MIT in the 1950s, and an instrument developed at General Foods simply called “the texturometer”. All these instruments shared an intriguing characteristic – they imitated the human biting mechanism to, supposedly, generate robust quantitative data of texture properties like “crispiness”, “chewiness” and “brittleness”. The paper concludes that these instruments reveal crucial insight into the increasingly close relations of food manufacturing, science and the human senses in the twentieth century. They tell us about a “flavorized” society, how scientists wanted to turn sensory appreciations into predictable epistemic objects, and how the food industries attempted to standardize notions of sensory attributes.

Session 4.3.3: THE URBAN SENSORIUM

'Street phenomenology:' sensing street spots for skating, sleeping, selling, and spraying,

Brian Glenney, Norwich University, USA

The body and its tools are stitched into the world as a 'something in-order-to' (Heidegger 1927, 31). Our paper investigates a "street" variety of tool phenomenology: the skater's board, the vandal's aerosol, the drug dealer's bag, or the homeless person's tent, tools regarded with the intentionality of the practitioner working as material heuristics to meaningfully engage with an austere urbanism, to skillfully comport themselves 'in and through their surroundings' (Ingold 2011, 11). Our study concludes that street tools endow bodies with a unique urban perceptual skill, finding "street spots," spatiotemporal areas for urban embodiment, a when/where to skate, to vandalize, to sell drugs, or to sleep. E.g. the vandal finds spots that maximize visibility for their mark and minimize their being seen doing it; a drug dealer's corner or the skater's handrail must be both visible to their clientele yet invisible to their would-be captors. Indeed, the "street spot" becomes a totality of tensions and potentials; a display for experts able to actualize street embodiment. 'Street phenomenology' views these practitioners as urban shamans, likened to agrarian Nuer herdsman or Trobriand islanders departing for a Kula exchange, both understanding their tools as interactive objects to meaningfully engage with their worlds.

Experiencing the urban space through collective artistic walks,

Ekaterina Shamova, LACTH laboratory, ENSAP Lille, France

This communication reflects on how senses are solicited in art projects of collective walks conceived by choreographers. My corpus includes such projects as "Slow Walk" (Anne Teresa de Keersmaecker), "Promenades Blanches" (Mathias Poisson, Alain Michard), "Attention à la marche" (Robin Decourcy, Mathias Poisson, Laurent Petit, La Folie Kilomètre). Their analysis questions the processes underlying the emergence of a specific relation to the urban space based on movement and bodily and sensory experience from individual and collective standpoints.

My first hypothesis : one experiences the city in a way where the sensory is inseparable from movement, in a dynamic relation with the environment. Qualities, rhythm and variations of movement, and constituents of the environment intertwine in the participant's immediate experience. Secondly, there would be something shared in a group, individual experience

acquiring its qualities through collective presence. How do we sense the city, individually and collectively?

My methodology is field-based and experiential. Interviews with participants of the projects and my own accounts of experience identify bodily states, sensations, movement qualities, relations. These help to dwell on the dynamics between the qualities of the environment and individual and collective sensory, bodily and imaginary experience. Interviews with artists and commissioners evoking intentions and conception processes complete this analysis.

Texturologie Vibratoire, a transposition of sensoriality through action cams,

Maxime Boutin, UQAM, Canada

Since the early 2000s, a cultural and technological phenomenon has been unfolding on the edge of institutionalized art video: the subjective transcription of sporting action by the action cam. Today, this term represents the universe of “the ride” and the auto-representation filmed by athletes who can record their skills from their own point of view. These devices, in the filmographic lineage of the on-board camera, are now equipped with sensors that allow us to transpose a vertiginous experience towards its remote broadcasting, received in front of the screen. This material accessibility in the action has gradually given a visual identity, an aesthetic specific to action cameras. The interest of my research raises the ambiguity of the notion of performance, which is a form of expression of the physical capacities of a sports performer but also a bodily expression in the field of art. It is precisely at the heart of these two forms of expression that these reflections are located. How do action cams favor a sensorial transposition of action? What is their future in the creation and representation of on-board action?

Session 4.3.5: SENSORY PHILOSOPHIES

Sensing and thinking from within: The aesthetics of thinking,

Guðbjörg R. Jóhannesdóttir, Iceland University of the Arts, Iceland

In this paper I will examine what is involved in a science of sensory knowledge and what the role of beauty could possibly be in such a science. Through this examination I will highlight the relationship between aesthetics and phenomenology, or more specifically between the aesthetic mode of perception and the phenomenological method, and discuss

their role in philosophical thinking as embodied critical thinking. The role of sensing, touching and moving in and with thought will especially be emphasised.

What's in a name?: A comparative analysis of language in Anishinaabe and Canadian law,
Olivia Huynh, McGill University, Canada

Personhood is a crucial subject in Canadian law. However, personhood, and the allocation of personhood, are not culturally neutral concepts. Many legal scholars have written on the differences between Canadian and Indigenous legal systems regarding who or what can be a “person”. For example, are animals persons? This type of question is not purely legal: it engages serious questions about cultural values and the perception of agency. In this paper, I examine differences in Anishinaabemowin and English relating to animacy and grammatical structures. How do different linguistic features reflect our perception of personhood? Furthermore, how do these different understandings of personhood interact in a colonial context? The depth of differences between Canadian and Anishinaabe laws and languages shows the danger of assimilating Indigenous law into the Canadian legal system. Meaning does not only exist in the substantive definitions of words; it is also encoded in the unique structures and habits of language itself.

Aggregates as uncommon senses: Back to early discoveries,
Tiziana Proietti, University of Oklahoma, USA

In this paper we explore senses from the perspective of earliest Buddhist Realizations. Buddhism is not a faith but an educational system for mind. By the end of the 13th century, Buddhist teachings (Dhamma) died in the country of its birth, subsumed, manipulated and distorted by Brahmanism into Hinduism. The misleading interpretation of such ancient teachings is until today commonly referred worldwide. Going back to the original source, with its sophisticated and already at that time futuristic understanding of senses and human condition can offer fresher clues for designers today. According to Buddha’s Dhamma, human beings are assemblages of five aggregates: form, sensations or feelings, abstract ideas or perception, tendencies of mind or formation, and mental powers or consciousness. There are six internal sense bases (sense organs: eye, ear, nose, tongue, body, mind) and six external sense bases (sense objects: sight, sound, odor, taste, touch, mental objects). Senses are not thought as belonging to the perceiver but interrelated with the matter of perception. One could tell that Buddhist realizations already anticipated future directions that contemporary

studies on senses, perception and atmosphere may take in design culture. We bring this insight about senses, among other topics, in studio practice and research.

Session 4.3.6: PANEL: Olfactory Atmospheres and Aesthetics

Organizer, Jessie Alperin, Williams Graduate Program in the History of Art at the Clark Art Institute, USA and Editor of *Venti Journal: Air, Experience, Aesthetics*

Discussant: Hsuan Hsu, University of California – Davis, USA

This panel is organized by the editors of *Venti Journal: Air, Experience, and Aesthetics* in collaboration with Hsuan Hsu. Given the importance of the olfactory today due to the Covid-19 pandemic, this panel looks to the historical and contemporary importance of scent in constructing atmospheres. *Olfactory Atmospheres and Aesthetics* will ground our investigation of scent in a series of questions: Is the olfactory the atmospheric sense par excellence or is scent an inherently synesthetic sense? How does the perception of olfactory atmospheres allow us to orient ourselves in the world? Smell is often a denigrated sense, but how might focusing attention on odors allow us to discern information, factual or imaginary? How do we construct mythologies and prejudices based upon the olfactory, leading to the atmospheric and aesthetic vindication of discrimination and abuse? Bringing together Madelina Diaconu, Andrew Kettler, and Érika Wicky, the panel will open with Diaconu's overview of olfactory atmospheres and aesthetics in contemporary art and life before focusing on two historical accounts centered on the atmospheres of sixteenth and seventeenth-century journeys to the New World and olfactory orientation, myth-making, and injustice.

The Stylistics of the Olfactory Art as Idiolect of the Atmosphere,

Madelina Diaconu, University of Vienna, Austria

I argue that the complicated intertwinement between atmosphere and olfactory art can be described in analogy with the pleonasm, catachresis, synecdoche, and the deceptive cognates. Initially, the word 'atmosphere' was confined to the aerial layer that surrounds the Earth, and air is also the medium of life in general, of olfaction in particular; since no olfactory art would ever be possible without the (physical) atmosphere, they form in a certain way a pleonastic pair. In practice, however, contemporary olfactory art to a large extent does not smell, being either conceptual or merely evocative or exhibiting items the odors of which are inaccessible; to speak about atmospheres in such cases would generate confusions of the kind "false friends". At the same time, the 'atmosphere' is nowadays mostly used in an encompassing meaning that is completely disconnected from olfaction. The olfactory art that

really smells “revives” this dead metaphor of the atmosphere, a trope which is known in rhetoric as catachresis. Moreover, a large number of olfactory installations are synaesthetic; therefore, their common ascription to the olfactory art resembles a pars pro toto operation (synecdoche). Finally, the language itself becomes a poetic strategy for minimal artistic interventions in the open air, like in Bernard Lassus’ notice: “With the westwind, chocolate mousse”.

The smell of slavery: Olfactory racism and the Atlantic World,

Andrew Kettler, University of California – Los Angeles, USA

English persons of the sixteenth and seventeenth century generally believed that sulfuric odors signified evil in the world. This was a sensory practice educated upon the English mind through a social habitus that cultured the senses to smell sulfur as evil. Areas of the world that were supposedly infected with the ancient evils of the devil were also deemed to smell of that malevolent pestilence. The stench of sulfur in the New World consequently signaled hell to travelers struggling through new encounters on troubled seas and within strange lands. Early modern English voyages to the East likewise involved smelling sulfuric scents as possibly emanating from hell. Throughout the empire, the devil was leaving England for areas of the world where Christianity had yet to dominate. Englishmen, confident that the devil was departing their homeland, placed his manifestations in places in the world where Europeans entered to proselytize, later creating atmospheric justifications for myriad imperial abuses.

Navigating by Smell: on Scent, the Sea and Distance

Érika Wicky, Université Lumière Lyon 2, France

Science has recently proven that some animals orient themselves by using their sense of smell, and, according to some historical documents, this would also have been the case for sailors. Indeed, many travel accounts, such as that of Christopher Columbus, report that sailors were able to find their way thanks to the scents of the earth carried to them by the sea winds. Some islands could be spotted at long distances by the particular perfumes they emit: Corsica’s citrus fruits or Ceylon’s cinnamon, for instance. Drawing on these legends conveyed by historical documents, which are precursors of smell mapping, this paper will study the literary and satirical motif of olfactory navigation that was exploited, in particular, by Maupassant. In doing so, it will investigate the history of knowledge provided by olfaction and more specifically, the use of smell to measure distance.

Period 4.4: 15:30 to 17:00

Session 4.4.1: *SENTIENT ECOLOGIES*

The Green Sense Reactivated,

Priscilla Agliardi, Independent Research, Spain

“[...] reminding man of his dependence on plants for his continued existence and well-being on our planet”; this is not a political statement from a green party, nor the motto of climate change activists, this is from NASA – Clean Air Study in 1989. To remind is a fair objective, but when and why did we forget about our close relationship with plants and Nature? On the one hand, we are constantly being called into action for climate change, and on the other, the recent success of green designers is based on the fact that we are all, consciously or unconsciously, biophilic, that is to say, lovers of life. However, no one is explaining why, despite our all being biophilic, we are on the verge of destroying our planet, nor how this collective amnesia has come about. This paper aims to understand what the Green Sense really is, through the writings of the philosopher E. Fromm and the biologist E.O. Wilson, to investigate the reasons behind the Nature-Man common oblivion, through the works of philosophers M. Heidegger and U. Galimberti, and to search, through design, for simple activities that can enable people to experience first-hand their imprinted love for Nature. Walking in a park, or having a green wall in your office to stare at is not enough. I argue that only if we reactivate our Green Sense and we rebuild a shared green collective conscience, does larger scale change have a chance.

Discovering weedy landscapes as sensory commons in the city of Turku, Finland,

Inkeri Aula, University of Eastern Finland, Finland

Environmental relationships and our capacity to maintain diversity should be crucial in contemporary social research. Nevertheless, not much is known about sensorially mediated relationships with the more-than-human environment in cities and about how they have changed in recent decades. This paper asks how urban wilderness is experienced through the senses, and explores spaces that often go unnoticed by proposing a concept of “weedy landscapes” that combines anthropologist Anna L. Tsing’s thinking about ‘contaminated diversity’) with landscape geography of urban wildscapes (following Jorgensen & Keenan 2012).

Recent changes in environmental relationships are explored with multisensory ethnographic material produced on transgenerational sensobiographic walks in Turku, southwest Finland. This paper asserts the importance of urban wilderness, from forest parks even to small stretches of weedy greens that cross-cut formally planned areas, for the environmental relationships of the city dwellers in Turku. Urban biodiverse sites maintain interrelatedness with other forms of life and the multisensorial atmospheres they provide – smells, sounds, silences, views, moisture, shadow, feeling – could be cherished as 'sensory commons'.

A spatial phenomenology of climate and its changes,

Maximilian Hepach, University of Cambridge, UK

Do we experience climate and its changes? Yes, we might be inclined to say in light of the extreme and unseasonable weather events we increasingly face. Yet climate and its changes cannot be experienced in principle, at least according to authoritative definitions of climate offered by organisations such as the IPCC or the WMO. Beyond climate science, such a view on climate and its changes has taken hold in the Humanities and Social Sciences as well, most influentially in Morton's work *Hyperobjects*. Instead of projecting climate into a realm categorically set apart from experience, I aim to show that our understanding of ourselves and our surrounding world is mediated through and interwoven with climate and its changes. To do so, I draw from recent work on spatial phenomenology and media theory in order to account for climate as an inconspicuous medium of experience. On this view, climate is not a statistical abstraction nor some visible object of experience. Rather, climate mediates or correlates certain possibilities of experience and existence. Climate change hence not only describes a physical reality, but more principally a shift in the possibilities of correlation through which the world is given.

Session 4.4.2: LEGISLATING, PUNISHING AND FLINGING

“a Constitution similar in Principle”: An exploration of the physical structures of the Supreme Court of Canada, India, and South Africa Buildings

Ella Leishman-Cyr, McGill University - Faculty of Law, Canada

The Supreme Court of Canada is the highest in the land, and has held this position since 1949. Predating this emancipation from the Judicial Committee of the Privy Council's

oversight was the construction of the Supreme Court of Canada Building; post-dating it was the patriation of the Constitution in 1982. This paper will explore the Supreme Court of Canada by examining its Building through a sensori-legal lens. It will also look at the Supreme Court Buildings of India and South Africa to contextualize Canada. All three nations are former British colonies; all three have patriated their constitutions and final judicial authority. What do these buildings, their similarities, and their differences tell us about the constitutions of these three countries? This paper will seek to examine the colonial roots of all three and how they are expressed in these Buildings, and so beyond. Finally, it will seek to identify paths forward: ways of erasing, embracing, and transforming colonial structures as Canada's own constitution is interpreted.

Adjudicating the sounds and silence of incarceration,

Simcha Walfish, McGill University, Canada

This paper proposes a sensory reading of contemporary prison case law that draws on the literature on “carceral acoustemologies.” It asks whether the pain of imprisonment has remained inaudible to judges. The paper begins with a brief history of sound in the conception and design of the modern prison. It then situates the case law on the sonic dimensions of incarceration in the context of a system that was designed with silence at its core. The next part considers the ways that this enduring silence has figured in the case law, alongside excessive noise, music, and personal sound devices. Our research highlights the ways that sound in prison has remained an important site of discipline and contestation that has yet to be appreciated adequately by the courts. The article concludes with observations about the ways that probing the role of sound in the logic of incarceration can complement litigation efforts that question carceral logics. This paper was co-authored with David Howes.

FLINGING SH*T: Using Excremental Smells to Challenge and to Maintain Authority during Incarceration,

Dorothy Abram, Johnson and Wales University, USA

“an unbearable odor of shit reigns in the passageways...”
quoted in *Active Intolerance: Michel Foucault, Prisons Information Group, and Future of Abolition* (2016, p. 31)

With a title as shocking as FLINGING SH*T, this presentation proclaims the desperation of inmates in the United States criminal justice system when they challenge the oppressive conditions of incarceration through the medium of smell. At present the act of throwing excrement at prison staff, called gassing, is a felony and liable to five additional years of imprisonment. The labeling of this act as felonious, psychotic, injurious, violent, rebellious, or desperate determines the response to the designated crime and the options for treatment or punishment. I discuss the political use of immaterial sensory experience (smell) by the official prison system to control and subjugate prisoners through the architectural design of cell space. This accomplishes the psychological control of the inmate through smell. With no possibility by inmates to evade or control smells in such an environment, the prisoners are reminded constantly of their captive status. Michel Foucault's model of the prison and its social control of the physical body offers us a model to apply to the functions of smell during imprisonment. Following Foucault, Allen Feldman analyzes the "dirty protests" of the 1980s as examples of resistance through scatological protests.

Session 4.4.3: SENSORY POLITICS IV

'Smells' and Intimate labour : Domestic work in perspective,

Ishita Dey, South Asian University, India

In this paper I want to demonstrate that senses are central to understand intimate labour – a theme that has remained unaddressed in meanings of work. Anthropological work on craftsmanship has hinted at the role of synesthetic reason which involves sight, smell, taste and touch. However, in mainstream anthropology of work, senses have been limited to descriptions of work rather than a form of work. Intimate labour, as I go on to argue centrally revolves around smell and touch however most theorisation around intimate labour has revolved around the blurred boundaries of productive and unproductive labour, and separation of home from work. This study is based on field work with a domestic workers' union in Delhi in intermittent phases in 2014, 2015, 2018 and 2020. I show how smell and touch remains central to bodily forms of work such as domestic work. Drawing upon the narratives of domestic workers' engagement with smells in their employers' homes I demonstrate intimate labour involves working with smells, disaggregation of smells, sorting smells and removal of smell with smells thereby reproducing work hierarchy between those who can afford to produce smells and those who are left to clean smells because of gender, caste and class dispositions of domestic work in India.

Bon appétit tout le monde! : Artfully preparing, serving and sharing stories,

Arianna Garcia-Fialdini, Concordia University, Canada

This presentation will introduce early stages of my doctoral research as an inquiry into the impact of collaborative art practices, storytelling and food sharing on newly arrived immigrants sense of identity and belonging. Building on my established relationship as an artist-teacher at a specific community in Montreal, and drawing on relational art practices, I will explore how newly arrived immigrants can foster a sense of identity, as they create artwork and tell stories of their communal gastronomic experiences, bridging notions of belonging and integration into new environments. Through artistic workshops, participants will use food to illustrate how traditional cultural meals combine comfort, connection and ties to one's country of origin and community building, while simultaneously creating relational gatherings that reveal the complex social and political conditions affecting migrant experiences in Montreal. The objective of this research is to use art and storytelling linked to the vernacular practice of food production/sharing, to promote newly arrived immigrants' personal transformation and social reconstruction. The questions guiding my research are the following: 1) How can collaborative activities linking art and food assist newcomers' integration, community-building, and self-understandings? and 2) What methodological lessons can be learned from the interdisciplinary innovations of Artfully Preparing, Serving and Sharing Stories?

Belly Politics: Feminist Food Activism,

Jennifer O'Connor, York University, Canada

Food has the power to change our world. In Canada, about 12 percent of households are food insecure: people worry about having enough to eat, scrimp on quality or quantity, or actually go days without. Single mothers, Aboriginal women, women of colour, immigrant women, and senior citizens are more than twice as likely to be food insecure because they are more likely to be poor. So it is perhaps not surprising that women are also leading a resistance, claiming their right to food, to taste, to nourishment. The Sistah Vegan Project, Our Kitchen Table, La Via Campesina, The National Farmers Union, The Stop, and Feeding My Family come to mind. These grassroots organizations offer a space where people who have become alienated from politics can speak and be heard, can learn, support, and dare to try new things. Communities are formed to lead local food campaigns, create meal programs and

enjoy the bounty of community supported agriculture. In this paper, I will explore food sovereignty as feminist politics.

Session 4.4.5: COMING TO BE OF THE SENSOR SOCIETY

Calculating sense: Fechner, psychophysics and the new (virtual/mixed) realities,
Chris Salter, Concordia University, Canada

Between 1840-1843, Gustav Fechner, son of a German protestant minister and a trained physician who would soon become a major force in the emerging sciences of psychology and physiology, suffered from a mysterious “malady.” In 2020, Fechner is a forgotten figure. But he shouldn’t be as Fechner is one of first scientists to propose an idea far ahead of its time; one which has had a radical effect on how we view sensing and perception in relationship to man-made machines. Fechner's scientific theory, called psychophysics, a “theory of the relations between body and mind,” aimed to establish a measurable connection between two spheres that had long remained separate: the material, physical universe and the mental, psychological one. While it might appear that such a theory is the stuff of 19th century psychology, surprisingly psychophysics is very much alive in the most unimagined of places: corporate research laboratories developing the latest wireless speaker system or VR headset or startups manufacturing sensor driven-wearables. This paper, a segment from a forthcoming MIT Press book entitled *Sensing Machines*, demonstrates that the idea that one can not only quantify sense perception using mathematics but also turn such a theory into a design system to create an inseparable link between sensation, action and perception in our contemporary extended reality technologies.

Quantifying qualia,

David Howes, Concordia University, Canada

This presentation explores the history of the senses and sensation prior to and during the Scientific Revolution of the 16th-17th century, followed by the invention of psychophysics in the mid-nineteenth century and the cognitive revolution in 20th century psychology. It traces the inversion in the relationship between primary and secondary qualities and demise of the common sense (*sensus communis*) in the writings of John Locke, the progressive quantification of qualia initiated by Gustav Fechner, and, finally, the reduction of perception to "patterns of neural activity" in contemporary neuroscience. It asks: What have these

developments for the life of the senses in society? and concludes by showing how the recent rise of sense-based research in the humanities and social sciences (i.e, sensory studies) has sought to bring the senses back in by challenging the monopoly that the discipline of psychology had come to exert over our sense-life.

Sensors made of meat,

J. Martin Vest, University of Michigan, USA

In their article “Defining the Sensor Society,” Mark Andrejevic and Mark Burdon identify an emerging modern surveillance paradigm. Characterized by the passive collection of data by cellphones and other elements of modern data infrastructure, the “sensor society” processes hitherto unimaginable volumes of data on every facet of subjects’ daily lives.

Might historical antecedents be found, however, for this rage for “data collection?” This paper argues that the origins of the sensor society lay partly in the nineteenth and early twentieth centuries when the increasingly complex nature of warfare, industry and civil administration necessitated a more granular approach to data collection. In response to this evolving state of affairs, military personnel and corporate managers sought to extend a greater measure of control over the senses of their human subordinates.

As an entree to this historical dynamic, the paper will explore the institution of tests for hearing and vision in nineteenth century industrial and military contexts as well as efforts to shape the sensing practices of subjects in various occupational roles beginning around the turn of the twentieth century.

Session 4.5: 5:00--5:45

Closing



WORKSHOPS

Session 1.4.4: WORKSHOP: Sensory Explorations for Engaging Insights

Leader: Tomie Hahn, Rensselaer Polytechnic Institute, USA

Imagine how every choice we make resonates or reverberates into the world. How might our sensory awareness of the time and space we inhabit affect our choices? This workshop dives into this question and offers impromptu, in-the-moment sensory encounters to spark creativity and insights. The workshop will be contemplative, rejuvenating, definitely uplifting. We will use sensory experiences as a playful sandbox to awaken creativity. There will be time to share our encounters and creative scribbles. No experience needed! What you need to bring to the workshop: a glass of plain water, pen or pencil, paper, and curiosity.

Session 1.4.7: WORKSHOP: Digital Glass Tasting

Leader: Lena Trost. Bauhaus-University Weimar, Germany

Within my PhD project “Embodiment of the volatile. The ability to notice that a substance is present. Or: how glass becomes odor,” I claim that the association of smell to a thing, object, is enough to create a smell. The actual reception exists even if the smell is imaginary. My medium is Glass. Glass carries associations with scientific instruments, is known for being odourless and like odor is both present and absent.

In the Digital Glass Tasting created for the Sensory Studies Conference 2021, my key question is how olfactory experiences can be manifested even though the corresponding olfactory molecules are absent. How is it possible to experience a smell that has been smelled in the past? What impulses are needed to tap most directly into olfactory memory? Assuming linguistic instructions are the strongest, then which types of language, semantics, syntax are the most effective?

The Digital Glass Tasting borrows the framework of wine or coffee tastings. The recipients are invited to taste or better to say smell glass under seven different multi-sensual conditions using glasses of their daily life. The timing and the control lies with the user. The Glass Tasting will be built to be both playful and explorativ; the users will learn about themselves and train their communication of olfactory memory. Embedded in the format will be space for exchange of perspectives and experiences amongst the users.

Session 2.1.3: WORKSHOP: Medicinal Scrolling: Sensing and Soaking in a Digital Bathhouse

Leader: Krysta Sa, University of North Carolina-Chapel Hill.

The act of scrolling is a monotonous performance. The immediate sensation of the finger on the device, the action often being the movement of the finger gliding slightly up and slightly down, puts the body in an intimate relationship with the object. The direct immediacy of this action mimics the sensation of a finger or a toe when it becomes immersed in a hot bath or cold river. Staying with the sensation of scrolling and its potential as a therapeutic experience, I created primordialsoak.biz, a digital bathhouse website that examines the metaphorical value of medicinal soaking and communal bathing while interrogating the politics of care and absorption online. This website presentation and workshop will soak in the therapeutic potentials of scrolling and soaking while creating a narrative for care using the frameworks of remote sensing, unstable media and performance art. Using digital imaging to transmit sensorial knowledge, I dissect how spa treatments, objects and images offer portals to facilitate energetic exchanges that make messy boundaries placed on the body as well as offer a space to transmit care and touch online.

Session 2.1.7: WORKSHOP: Experiments in Digital-Sensory Education

Leader: Anna Harris, Maastricht University, Netherlands

As the pandemic gained pace, higher education institutions were suddenly catapulted into (often partially, sometimes fully) digital teaching. While bodies are always present in digital learning spaces, there was a real threat that education was nonetheless becoming largely disembodied, with less curriculum space dedicated to cultivating ways of knowing that extend beyond cognition. In this 90 minute workshop we want to open up the possibilities for including the senses more in online teaching. We will first run a hands-on sensory “lesson” in which workshop participants perform being undergraduate medical and museum students in our class. This digital-sensory educational experiment will try to bring together lessons in bodily and material examinations relevant to students from both disciplines. We then switch roles, and participants will become colleagues, critically engaging with the conditions and possibilities for the lesson, and sharing ideas for further digital-sensory experiments and interventions in teaching. Lastly we lead and try out together some additional digital-sensory exercises which we hope will inspire participants in regards to what might be possible in online formats. The workshop will be conducted online, or for those in person in the conference, in corona-proof classroom spaces in Montreal, with the instructors.

Session 3.1.1: WORKSHOP: Breath of Fresh Air

Rosalyn Driscoll, University of Chicago, USA

Underlying the climate crisis lies collective and individual disconnection from nature, each other and our lived, sensory experience. This project invites people to become aware of the universal, fundamental experience of breathing as a way to recognize our interdependence with the atmosphere, plant communities, each other, and the world around us. We are developing an art installation that offers a contemplative, conducive environment and guiding suggestions, using the micro-phenomenological interview method to deepen awareness of unfamiliar dimensions of breathing.

This workshop shares our research to date, including Foerster’s work on aesthetics of metabolism, Driscoll’s work in embodied perception, as well as precedents in art and in micro-phenomenological research into somatic processes. These approaches share common interest in phases of experience usually in the background of our consciousness, before something becomes a perceivable quality that can be judged or categorized. We invite participants to witness or partake in one of the proposed guided experiences of breathing.

Session 3.1.5: WORKSHOP: Sensory Concerts

Leader: Marie Koldkjær Højlund, Aarhus University, Denmark

During the pandemic musicians have struggled to reach their audiences in new ways, when normal concerts are not possible. The "Sensory Concert" experiment investigates this dilemma through addressing two questions:

- 1) when the physical closeness at normal concerts are impossible, how can alternative concert-formats present the audience to other "touching" sensory experiences with music?
- 2) how might we use this situation to re-think ways of engaging vulnerable audience-groups that normally would not be able to attend a normal concert, into the concert hall through VR-technology?

During the workshop I will introduce the project, show the VR-experience (16 minutes long) and open for a discussion about sensory-closeness through technology.

Session 3.2.4: WORKSHOP: Self-Documenting Life

Leader: Nina Eidsheim, University of California – Los Angeles, USA

In a time where we lack interpersonal jolts to the sensorium, this workshop seeks to consider and celebrate the smell, taste, sound, and texture of our homes and internal lives. Through a series of multimedia exercises, we will together carry out experiments using everyday tools, such as phone sound recorders and cameras, computer, and paper/writing implements. The workshop includes written reflections on the activities and about life in quarantine through a series of exercises that engage the senses in experimental and unexpected ways. Purposefully cross-feeding the senses, we also wish to push against academia's colonization of the senses by different disciplines (the ear for music, the eye for art/film, the body for dance and theater, and the mouth and nose for the culinary arts). By listening to, archiving, and considering community practitioners' multisensory lived experiences, Sensing Home seeks to unsettle and decolonize the knowledge bases and methodologies typically employed by academics, as well as those dominating public discourse and policymaking.

Session 3.4.2: WORKSHOP: Caring Environments

Leader: Benedetta Rodeghiero, Lemur, Urban Emergency Lab, Spain

We spend most of our day inside.

How do we feel in our living and working spaces? Do we feel comfortable? Do they fit our body impulses, our sensorial needs? How do they feel under our touch, our nose, our lips, our gaze and listening?

Through simple, intense exercises and the sharing of our findings and feelings we will try to explore and to investigate our living spaces, together. We will try to identify uneasiness and discomfort. We will try to find some relief by listening to each other.

A collaborative workshop through exercises in our living spaces, through listening and sharing.

To awaken our body. To recognize spatial discomforts, to find out a reciprocal solace. The workshop is organized into 5 steps:

1. Presentation: who we are (Benedetta and Marco), what we are going to do together.
2. Sensorial awakening of our body inside our living spaces
 - Sharing of feelings and feedbacks
3. Emotional mapping of our living spaces
 - Exploring our body impulses through our living spaces
 - Sharing of findings and feedbacks
4. Self-Diagnosis of our living spaces. How do they fit our body impulses?
 - Sharing of findings and feedbacks
5. Gifts. Let's try to give some reciprocal relief

Session 3.4.6: WORKSHOP: The Multisensory Gaze - Triggering the Senses of Smell, Touch and Proprioception by Looking at Images

Leader: Caro Verbeek, Vrije Universiteit Amsterdam, Humanities, Netherlands

Since covid-19 we are living in a digital and even more ocularcentric world than ever before. We constantly communicate online and mainly seem to address our sense of sight and hearing. This means that more intimate sensations such as smelling and touching have become rarer and therefore more valuable and meaningful. This workshop is about sensations evoked by images and 'visual' art and thus addressing the sense of touch, smell and even our inner senses (proprioception) through our sense of sight. It will help people realize that

although our eyes give us access to many art forms, they often allude to multi-sensory realities and concepts ill-represented by words. Topics discussed will include 'the haptic gaze', 'affordance', 'the proprioceptive gaze', 'synaesthesia' and 'olfactorisation' (imagining scents). We'll listen to Debussy's music, look at synaesthetic art works, and tactile film clips. Besides looking at carefully selected sensory images together, we will start with a multisensory meditation. Afterwards people will have an increased awareness of the multi-sensory nature of (visual) art and how the senses are interlinked. This workshop is suitable for art and sensory historians and museum professionals as well as those curious about perception in general. For this hands-on, nose-on workshop please have ready the following items: cinnamon or cloves, peppermint or mint, rosemary, a cedarwood pencil and sharpener (most are made of cedarwood), and nail polish remover and a piece of paper.

Session 4.1.3: WORKSHOP: The Smells of the Past in the Future: Thoughts and Practices around Olfactory Documentation

Leader: Kate McLean, Canterbury Christ Church University, UK

Certain smells can be considered part of our intangible cultural heritage; not only for their own value, but through their connections to historic objects or spaces, traditions or communities.

How can we document them to preserve olfactory heritage for future generations? What would a smell archival piece look like? This design-based workshop builds on the research experience and practices of the authors to explore the materiality of smells that possess a local cultural significance. In the first part of the workshop, we will discuss smell composition, sensory quality, factors that affect perception such as genetic makeup, cultural background, geographical and situational context.

The discussion will be followed by a session of participants working in groups to determine a local "smell of note" and then to curate an archival package for it, using a combination of visual, auditory, tactile and written materials and forms. Associated metadata such as collective or personal significance stories, or historical relevance details will be also considered as part of the design package.

As an exploratory workshop at the forefront of sensory research, we will engage the senses through design in order to rethink the role of the smells of the past in the future.

Session 4.3.4: WORKSHOP: Body of researcher

Leader: Florencia Marchetti, CISSC, Concordia University, Canada

How are our own bodies involved in our research practices? How do we conceptualize them? How far into others/ beyond 'you' does this body extend? How does this body feel/ sense/ move while doing research? Are there any specific sensory organs or parts more involved than others? Drawing from a diverse range of creative practices, this workshop proposes three different exercises to explore the involvement of the sensing body in our research. One of the exercises will focus on kinesthesia, with participants engaging in a corporeal exploration of stillness and movement. Another one, inspired by the surrealists' exquisite corpse technique, will have participants drawing bodies, in its singular, already collective or in-between fragmented states, playing with the possibility of unconscious processes arising to the drawing surface. A third exercise will explore a collective mediated body and the gestural elements one performs while researching by using Zoom play: faux green screen, layering screenshots and backgrounds. Through the workshop, we will consider if ludic play is possible with/ through our computers and if so what modes of sensing/movement does it call for. After these exercises, all participants will be invited to collectively share and reflect on their findings.

Magdalena Olszanowski, Concordia University, Dawson College, Canada

Katja R. Philipp, Université de Montréal, Canada

Celia Vara, Concordia University and Universitat Jaume I (Spain)

Session 4.4.4: WORKSHOP: Sound of Touch

Leader: Lisa Thomas, May Productions Ltd. and the University of Bristol, UK
and Professor Carey Jewitt, University College London, UK

This exploratory sensory 90-minute workshop is a sensorial invitation and provocation. Through imaginings within the body and beyond it will explore touch as an expanded sense. During the workshop participants will be facilitated to engage with a broad palate of touch-sensing and 'tactile relations' sensed between human and nonhuman bodies and their environments. Participation will centre on in-progress experiments on touch and movement using binaural technologies in the form of participatory audio-visual sound experiences, followed by discursive sharing. The focus and themes of the workshop have evolved from The

Lockdown Diaries (2020). It will experiment with how sound can invite a resonance of touch – between an environment and the (remote) bodies within it, and guide participants to move, connect and interact within a shared sound field. At its core, is the relational character of touch - always a giving and a receiving, a touching and a touched; and an expansive palate of touch as a 'felt' bodily somatic sensing, and as emotional feeling and affect. The workshop will inform the further development of the Lockdown prototypes. The workshop will flex and respond to Covid19 regulations towards a combined virtual-physical format/experience, if that is not possible it will be virtual-remote



VIRTUAL ART GALLERY

Big Nada

Antoine Bellemare, Concordia University, Canada

We propose an immersive experience in the form of an installation that uses brain-computer interface as the principal mechanism to unveil exogenous sentience of internal states. Participants will be sitting in a comfortable chair, while an electroencephalogram (EEG) will be installed on their head, measuring electric activity on their scalp. Participants will have the possibility to gain (partially implicit) control over both audio and visual components based on EEG signal transformations. Visuals will consist of moving particles projected on a simple architectural microspace situated in front of the participant, while audio will consist of meditative experimental compositions. The mental state of the participant will alter how particles move in projected space and how sound is filtered and effected. Mapping will be elaborated to promote a sense of hypnagogia and the idea of exploring surrounding environments as a mirror image of ourselves. (updated for virtual)

Twelve Soundclouds. A Morphological study of Listening

Eléonore Bak, Ecole supérieure d'art de Lorraine, Metz & CRESSON lab ENSA, France

Après un apprentissage des techniques du tissage, puis une brève, mais marquante expérience de la scène théâtrale, elle a étudié à l'école supérieure d'art et de design de Cologne (1981-85). Des recherches en électroacoustique au CIRM, et une résidence d'art et de recherche à la Villa Arson (Nice 1985-86), l'ont définitivement dirigé vers le son comme matériel plastique et de construction. Lors d'une thèse au CRESSON, ÉNSA Grenoble

[Habiter l'in-vu, Formes de visualisations sonores, (2010-2016)], elle a questionné la partageabilité de phénomènes sensibles. L'artiste enseigne depuis 1994 dans le supérieur artistique.

Listening through the Landscape

Christa Donner and Andrew S. Yang, School of the Art Institute of Chicago, USA

In "Listening Through the Landscape," Christa Donner and Andrew S Yang present short, guided audio walks that explore the nature of time and the ecology of Singapore (and beyond) through trees, soil, singing insects, and water. Combining narration with environmental field recordings collected during the human pause of Singapore's 2020 Circuit Breaker period, Donner and Yang transform everyday spaces into multisensory journeys. Step outside and let's take a walk. This program can be accessed using your smartphone and headphones, at your own pace and schedule.

Listening to an Injured Mind: A Sonic Installation

Denielle Elliott, Michelle Charette, and Elizabeth Lima, York University, Canada

Drawing on sound studies, science and technology studies, and sensory ethnography we explore the experience of living with an injured mind through an experimental soundscape. With modern technologies of sound making (pre-recorded soundscape) and layered narrative sound clips from interviews with individuals living with neurological conditions, our project explores the sensorial states of neurological conditions such as brain injuries, epilepsy, and strokes. Our goal to communicate that which is invisible, ephemeral, and often unsayable. Our experimental soundscape offers audience members an avenue to listen to the sounds, silences, and voices of the injured mind. It highlights the difficulty of ordering one's thoughts and memories, the affective force of neurological conditions, and techniques of re-constructing one's self post-injury. The installation will allude to various kinds of scientific data, which underscores the entanglement of neuroscientific truth claims, clinical encounters, and the lived experiences of individuals living with injured minds.

Thanatos: scent of death perfume

Eric Fong, Independent, UK

Thanatos is a multisensory installation centering on an eponymous original perfume that evokes the scent of a decomposing body discovered in a woodland.

The perfume is the result of a collaboration between artist Eric Fong, perfumer Euan McCall and forensic anthropologist Dr Anna Williams, whose research on the 400+ volatile organic compounds (VOCs) emitted during human decomposition underpins the project.

Thanatos is inspired by the observation that some of the decomposition VOCs are identical to some of the natural ingredients used in commercial perfumes. For instance, Indole, which is emitted in small quantities from white flowers such as jasmine and lily, is also present during various stages of decomposition, albeit in much larger quantities. Thanatos is thus a blend of floral and wood scents plus selected decomposition VOCs. It takes the audience on an olfactory journey from the scentscape of an open meadow to the middle of a secluded forest where a decomposing body is discovered.

The installation comprises four distinct but interrelated elements: the perfume Thanatos displayed as a physical product; the scent of Thanatos, experienced through interaction with a sculpture modelled on an autopsy table; *The Search*, a suspenseful short film of a search for a cadaver in a forest; and selected photographs from *Traces* - a series of staged crime scenes taken at the Crime Scene House at the Forensic Anthropology Department at Teesside University.

Performing the Monument

Florian Grond and Piet Devos, McGill University, Canada

To commemorate the victims of the Nazi terror, the 'Stolpersteine' [literally: 'stumbling stones'] are laid at the place of a person's last residency. In this case, the Stolperstein is dedicated to the Jewish deaf-blind poet Irene Ransburg (1898-1944), who spent an important part of her life at the Odilien Institute. Denounced by another resident of the Institute, Irene was arrested by the gestapo on 21 September 1944. She was then deported to Theresienstadt, and later on to Auschwitz-Birkenau, where she was killed on 23 October 1944.

Piet Devos and Florian Grond turned the video and sound footage of their visit to Irene Ransburg's Stolperstein into a performance. First and foremost, 'Performing the Monument'

aims to honor Irene Ransburg's memory and recall her tragic fate in the hands of an atrocious regime. But, from a disability perspective, 'Performing the Monument' also raises questions about the legibility, accessibility and context of places of commemoration. For example, to what extent do such places presuppose an able-bodied audience? Or, which media do we need to make acts of commemoration more inclusive?"

Dark Forest//Invincible Summer

Jennifer Grossman, Independent, USA

Dark Forest//Invincible Summer is a video/sound work and installation that explores synaesthetic sensory awareness and embodiment in the act of looking and listening; sensing as being. It explores the dimensional experience of immersion, the abstract recollection of felt imagery attached to memory as well as the liminal space between "objective reality" and consciousness, dissociation and intimacy. Through the deconstruction and re-semblance of sensory media artifacts into a video and sound collage, the experience of a displaced environment is recreated as well as the act of perceptual framing. The work moves between the hyper-present and the meditative, the internal and external, and slight moments of disorientation; subtle changes in color, pacing, fading, blur, shape, texture as well as ebs and flows of sonic spatiality.

"Our cognitive awareness – conscious as well as unconscious – consists of multiple strands of signification, woven of shifting fragments of imagery, sensation and malleable memory. Works of sensory media are capable of echoing or reflecting or embodying these kinds of multiple simultaneous strands of signification." (Ernst Karel)

Air Report

Alex Grunenfelder, Independent, Canada

The atmosphere is a commons that connects us. It forms the inescapable background of every moment of our lives but we're rarely aware of it. And in this time when the air is fraught with the twin global dangers of climate warming and viral propagation, a deeper investigation of our daily personal engagement with the air is more important than ever. During Uncommon Senses III I'm conducting a series of live Air Reports. Each report is a brief written sensory analysis of the visual, haptic and olfactory qualities of the air as I experience it at that moment. Constituting a kind of research-as-performance, these reports will be published in real time on this webpage, on

social media at <http://twitter.com/airtasting> and archived at <http://airtasting.com>. Conducted throughout the day from my balcony in the west end of Vancouver, they bring to light the atmospheric context of the conference and produce a sensory recording that runs in parallel with the conference proceedings. The Air Reports are part of my 12-year Air Tasting practice of studying, presenting and facilitating experiences of the air. Through sensory workshops, walking tours and presentations I bring people to a direct awareness of atmospheric phenomena and of the air as our shared habitat. The Air Tasting practice revolves around a tasting method of directed perception based on the sensory analysis techniques of famous enologist Emile Peynaud and sensory chemist Ann C. Noble. It employs a combination of observation, writing and discussion to engage people in an embodied exploration of the air as a speculative object. Through this mode of experiential study Air Tasting aims to develop tools and methods of perceptual investigation and to facilitate a critical understanding of sensory perception and of our relationship to the air. More info at <http://airtasting.com>

Evolver

Robert B. Lisek, Institute of Advanced Study CEU, Budapest

The project proposes a new strategy for creating evolving architectural structures based on the idea of adaptation to a dynamically changing environment and with the use of advanced machine learning and AI methods. The evolving architecture uses physical and virtual processes that are transformed and assembled into structures based on environmental properties and capabilities. The project investigates a living dynamic system as a complex set of natural and cultural sub-processes in which each of the interacting entities and systems creates complex aggregates. It deals with natural processes, communication flows, information networks, resource distribution, dense noise masses, a large group of agents and their spatial interactions in the environment. By significantly expanding existing research, the project creates a meta-learning model useful for testing various aspects of adaptation to a complex dynamic environment. This refers to the difficulty of designing artificial agents that can intelligently respond to evolving complex processes.

Sensory Entanglements

Florencia Marchetti, David Garneau and Garnet Willis, Suzanne Kite and Devin Ronneberg, and r e a, Concordia University, Canada.

Sensory Entanglements: Decolonizing the Senses is an exhibit of three installation artworks produced by a team of First Nations, Indigenous and non-Indigenous artists, scholars, and curators based in the lands currently known as Canada and Australia.

The exhibit stems from a research-creation project that has been exploring how the human senses participate in cultural world-making through an intercultural laboratory since 2014.

In the last two years, collaborative teams led by Indigenous artists have drawn from emerging technologies to create three immersive sensory environments, in which research on the senses can be experienced by the senses. We propose to show video iterations of the works, which were created to provide a different sense of the installations in the wake of the Covid-19 pandemic.

Interkingdom Ensemble

Alejandra Melian-Morse, McGill University, Canada

My short ethnographic film *Interkingdom Ensemble* features the Montreal plant sound project, Plantasia. The film, as well as its plant and human subjects, look at the communication that can happen within the triad of plant life, human life, and technology. I follow and speak to artists Ola Kado and Matt Stoker, and together we explore the idea of sentient ecologies and how that sentience might just have to be approached on levels other than or beyond linguistic communication—through the senses. Although sound is the dominant sense I explore in this film, the music created in the project could not come to be without the sense of touch, making the communication that happens between plants and humans full of intimacy and tactile understanding. Although this project exists on a small scale, it opens up conversations about what an interspecies (or interkingdom) approach to our planet might look, sound, and feel like.

Proximal Spaces

Joel Ong, Mick Lorusso and Elaine Whittaker, York University, Canada.

What continues to thrive in the 6ft 'dead spaces' between us? What invisible particles linger on and create a biological archive through our movements through space? *Proximal Spaces* is a multimodal exhibition that explores the environment at multiple scales in concentric circles of proximity to the body. Inspired by Edward Hall's 1961 notation of intimate (1.5ft), personal (4ft), social (12ft) and public (25ft) spaces in his "Proxemics," diagrams, the installation portion presents similar diagrams of his concentric circles affixed to the wall of the gallery space, as well as developed in Augmented Reality around the venue.

In Fall 2020 at the height of the COVID-19 pandemic, a team of international BioArtists collaborated remotely on a montage of microscopic images of their everyday environment. The resulting pieces and discussions (redesigned for an online format) explored a heightened awareness of the microbiome on and around us. The work visualizes the variegated response of the biological environment to unprecedented levels of physical distancing and self-isolation and recent developments in vaccine design that impact our understanding of interpersonal and interspecies proximities. The artwork presents an interesting mode of interspecies engagement through hybrid virtual and physical interaction.

Fina Miralles

Celia Vara, Concordia University, Canada

My doctoral project (Fina Miralles' *Relacions: Kinesthetic Knowledge and Corporeal Agency*) draws from kinesthetic experience to explore the performative acts of the Catalanian artist, Fina Miralles, in the context of the Franco regime. I saw in her simple bodily acts the possibility not only of a kind of bodily knowing, but also a feminist liberatory possibility emerging in the context of the repressive gender order of the dictatorship. My dissertation was experimental in its methodologies: I made use of my own performances, re-created some of Miralles' performances in the sites where they took place, I did extensive archival work, as well as a kind of "deep hanging out" with the artist where kinesthetic empathy was a key aspect of the research. This pilot video is a work in process with some of the archives from fieldwork that will end in a documentary about my experience on feminist embodied research.

Shadows between Worlds

Claire Vionnet, University of Bern, Switzerland

This 15 minutes video projection with dance performance results from a collaboration between visual artist Christelle Becholey Besson and anthropologist/dancer Claire Vionnet. The artwork questions movement when it resonates with various sensorial materials and sounds. Human shadows interplay in different sensory environments (water, space, shell and tunnel), addressing ways movements and bodies are affected by specific sound and visual contexts. This installation is a metaphor of broader current social issues about the world we live in. A female dancer thrusts between water and space, playing with the sensoriality of the world, resonating with materials she encounters. The gesture resonates with various faces of the Anthropocene, addressing the environment we are living in. The installation invites the audience to think about the milieus that might be better welcoming our bodies in a more sustainable way. In which environment can bodies move, grow and breath organically? This project is an illustration of participative collaboration between art and anthropology, in which the research question has been formulated together in an ongoing conversation.

Ghost Light and other becomings – conceptual and sensory insights from art & research collaboration,

Inkeri Aula, University of Eastern Finland, Finland

Cultural anthropologist Inkeri Aula and artist duo Mark Niskanen & Jani-Matti Salo have worked together for a year and a half. They've displayed a series of sound and media installations in Finland and in New York, based on sensobiographic research about changing environmental relationships (with research project SENSOTRA's archives and new sensobiographic interviews), on uncanny sound experiments, and on openness to conceptual serendipity. The collaboration affords experientiality to research data related to multiple senses and sensory relations. Ghost Light is an online documentation of an installation built around the concept of "ghosts", traces of the past in our lived environment. The video documentation of Ghost Light will be displayed together with a presentation of its background process and working practices of the group. A completely new format of a collaborative publication is published in the session as the platform for the whole presentation. A website in the form of a shared desktop, going under the working name "Garden of Becomings", gives access to not only artworks and presentations already produced by the group, but to the drafting and working processes of creating something new. Niskanen and Salo will be present for Q&A.

Ice-Time 360

Clea T. Waite, Independent, USA

"ICE-TIME is an immersive, multi-projection video and 3D sound installation that combines art, science, and technology. The artwork is a creative response to the accelerating changes we are observing in Earth's ecosystem. It examines polar ice as the most visible yet inaccessible indicator of climate change. The installation creates a singular portrait of ice, from vast glaciers to individual crystals, revealing deep time and the phenomenon of ice through contrasting physical scales and speeds of observation."

ICE-TIME 360 is a 360°-cinema/VR recreation of the original ICE-TIME mediascape. In ICE-TIME, six projections and a surround soundscape occupy a room-sized environment of translucent screens. Crystalline collages form as visitors move within the space. The hexagonal structures of ice molecules and 4D tesseract projections are formal elements in the visual design of the film and the installation. The 3D soundscape is composed of field recordings of live ice, creating an immersive audio environment that circulates like a solid fluid while the video imagery combines digital 4K video recorded in Greenland and Antarctica with data from our scientific collaborators. The artwork creates a poetic-scientific portrait of ice through time-lapse photography, micro-photography, satellite images, and contact audio recordings."

Signal to Noise

Lindsey French, University of Pittsburgh, USA

As a form of communication, plants release volatile compounds into the air – small broadcasts of airborne information. In moments of stress, compounds known as “green leaf volatiles” waft as warnings to nearby plants and insects. To the human nose, these notes go unnoticed, or register as a pleasant whiff of freshly cut grass. What if we were receptive to these notes of warning, these unseen signals all around us in the air?

I propose installing a scent and radio broadcast, which broadcasts two kinds of warnings - a scent "broadcast" or the green leaf volatiles released as warnings by plants broadcast, and a radio broadcast incorporating voices of youth climate activists. A version of this piece was installed in Pittsburgh in 2019 and can be viewed in the link below. A small, low power fm radio transmitter broadcasts the sound, which can be heard by visitors picking up a radio (with accompanying headphones) tuned to the hyper-local station. A small humidifier broadcast the scent to the nearby air.

At the conference, I am open to its form for installation; the piece would work well in a small room or hallway, and could be set to run ambiently, for visitors to drop by and experience it individually and at their leisure (headphones can be provided). Alternatively, it could be shared as a 30 minute experience, with the radio broadcasting into the room for an audience to hear simultaneously.

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