



ANNUAL REPORT

JUNE 1ST 2020 - MAY 31ST 2021

CENTRE FOR SENSORY STUDIES

David Howes (Sociology & Anthropology), Co-Director
Jordan LeBel (Marketing), Co-Director

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Cover page : Murale at [Phare Ponleu Selpak](#) (youth-focused non profit organization providing performance art education) in Battambang, Cambodia. Photo credit: J. LeBel

1. HIGHLIGHTS

Here are some of the highlights of the 2020-2021 academic year:

MIT art historian Caroline A. Jones accepted our invitation to serve on the Centre's International Advisory Board. She replaced Fiona Candlin of Birkbeck College, London who had served on the Board since 2016. We are delighted to have Professor Jones join us, and wish to thank Professor Candlin for her many years of dedicated and inspiring service.

The Centre hosted two major events during the 2020-2021 academic year.

- In the Fall term, there was the ATMOSPHERES Virtual Lecture series (a total of nine talks) co-sponsored by the Centre for Interdisciplinary Studies in Society and Culture (CISSC).
- During the Spring term, there was Uncommon Senses III: Back to the Future of the Senses (6-9 May), a virtual conference co-sponsored by CISSC and the International Association of Synaesthetes, Artists, and Scientists (IASAS). The conference was a great success: there were over 460 registered participants.

The Centre was delighted to welcome three new faculty members: May Chew (Art History), Nayrouz Abu Hatoum (Sociology & Anthropology) and Geneviève Sicotte (Etudes françaises). All three presented on their work in the Talking Sense seminar series, and their presentations were very well received.

In 2019, Matt Unger was named University Research Scholar (Category A); in 2020 it was Carolina Cambre (also Category A); and, in 2021 David Howes made it a three-peat for the Centre, with his being named University Research Scholar (Category C). David also won the 2020 Dean's Award for Excellence in Research, and was named the 2021 Distinguished University Research Professor. Other honours that Centre members garnered include: Orit Halpern being appointed a Mellon Fellow at the Canadian Centre for Architecture for 2021-2022 and Chris Salter receiving the 2020 award for media art and artificial intelligence from the Conseil québécois des arts médiatiques.

Congratulations to student members Rebecca van der Post and Ari Soulikias who were both awarded SSHRC doctoral fellowships, and to Genevieve Collins for being awarded both a Bombardier master's fellowship and a \$7,000 fellowship from the FRQNT, which will enable her to undertake a stage at ExperiSens, the research branch of the Institut de Tourisme et d'Hôtellerie du Québec (ITHQ).

CSS students graduated in record numbers in 2020-2021. Kudos to Ehsan Akbari (Ph.D. Art Ed), Haley Baird (Anthro MA), Marie-Josée Blanchard (HUMA Ph.D.), Sheryl Boyle (HUMA Ph.D.), Karen Messer (INDI Ph.D.), Morgan Rauscher (INDI Ph.D.), Laura Shine ((HUMA Ph.D.), and Darian Stahl (HUMA Ph.D.) for completing their degree requirements. We wish them all the best in their future endeavours.

Ten new students joined the Centre in 2020-2021 (6 Ph.D. and 4 M.A)

Centre members (faculty and students) published 8 books, 58 chapters in books and/or journal articles. They presented 79 conference papers and invited talks, and curated or designed and staged 7 exhibitions.

Centre members singly and jointly attracted \$738,621 in new research funding. This brought the total amount of ongoing funding for sense-based research initiatives in 2020-2021 to \$2,459,037.

Jordan LeBel, Co-Director
Marketing

David Howes, Co-Director
Sociology and Anthropology



2. ABOUT THE CENTRE

The Centre for Sensory studies (CSS) was constituted as a faculty research centre (Arts and Science) in January 2012. The CSS received recognition as a university research centre (emergent category) in April 2016. The Senate Research Committee recently approved the Centre's renewal and promoted it to the status of established (medium scale) university research centre. The CSS now boasts an impressive list of members across Concordia faculties and beyond, all engaging in ground-breaking collaborations.

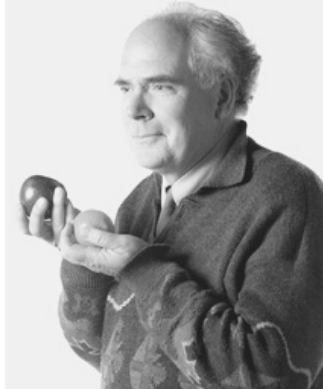
MISSION

The CSS promotes research in the social life and history of the senses, multisensory aesthetics, sensory design and marketing, and the development of technologies for expanding the sensorium in innovative and groundbreaking ways.



LEADERSHIP

The Centre's leadership is composed of two co-directors, each appointed for a four-year term. Currently, the two co-directors are David Howes (Sociology & Anthropology) and Jordan LeBel (Marketing).



David Howes



Jordan LeBel

GOVERNANCE

An advisory committee provides input and guidance to the CSS' co-directors. At the moment, the advisors are:

- Michael Bull (Media and Film, Sussex)
- Caroline A. Jones (Art History, MIT)
- Richard Newhauser (English, Arizona State)



GHAAV BY GABRIEL DHARMOO

This is a still from a video-performance where I combine free vocal improvisation and makeup. The title Ghaav (Hindi for 'wound') evokes the vulnerable lament of a majestic wounded bird. Exploring the intersection between vocal sound and makeup comes from my background as a musician and my recent foray into drag artistry as Bijuriya. Ghaav premiered at Suoni Per Il Popolo festival in June 2021, and subsequently showed at Museum of Contemporary Art in Toronto (MOCA) in July 2021. Link to video: <https://youtu.be/x8pArmJWHPE>



ABOUT GABRIEL

Gabriel Dharmoo's artistic practice encompasses composition, improvisation, drag, interdisciplinary performance and research. His works have been performed in Canada, the U.S.A, Europe, Australia, Singapore and South Africa. He explores mixed-identity, brownness, queerness, imaginary culture, satire as well as the interplay between tradition and subversion. Key projects include his album Quelques fictions, his mockumentary performance Anthropologies imaginaires, his opera À chaque ventre son monstre, and his drag persona Bijuriya. He is based in Montréal – Tio'Tia:Ke (Canada).

3. MEMBERSHIP

The CSS has a very active membership, which falls into the categories listed below.

- 14 regular faculty members from 10 different departments
- 5 associate members, from 5 different departments
- 42 student members
- 15 affiliate members spanning the globe
- 4 fellows

For a full list of student members, affiliates, and fellows, please refer to Appendix A.

FACULTY MEMBERS

Carolina Cambre (Education)

Carmela Cucuzzella (Design and Computation Arts)

Arseli Dokumaci (Communication Studies)

Martin French (Sociology and Anthropology)

Bianca Grohmann (Marketing)

David Howes (Sociology and Anthropology)

Aaron Johnson (Psychology)

Marc Lafrance (Sociology and Anthropology)

Jordan Le Bel (Marketing)

John Potvin (Art History)

Jeremy Stolow (Communication Studies)

Matthew P. Unger (Sociology & Anthropology)



ASSOCIATE MEMBERS

Orit Halpern (Sociology & Anthropology)

Cynthia Hammond (Art History)

Christopher Salter (Design Arts)

Kelly Thompson (Studio Arts)

Kathleen Vaughan (Art Education)

STUDENT MEMBERS

Nine students members graduated (8 Ph.D., 1 Master's) and 10 new students joined the Centre (6 Ph.D., 4 Master's).

For a list of student members (including recent graduates) please see Appendix A (section on student members, page 24).



4. RESEARCH ORIENTATIONS



The research conducted at the CSS takes place around four main axes. Additionally, 6 clusters represent emergent areas of research concentration, where the interests of 3 or more Members coalesce.

AXIS 1: CULTURE AND THE SENSES

The study of the social life of the senses in history and across cultures and geographies. Involved members: Classen, Howes, LeBel, Lafrance, Hammond, Stolow, Kaell, French, Halpern, Cambre, Unger, Potvin, Dokumaci, Cucuzzella, Hsu.

AXIS 2: MULTISENSORY AESTHETICS

The study of aesthetics in history and across cultures; the creation of intermedia/multisensory artworks and environments. Involved members: Salter, Classen, Hammond, Thompson, Vaughan, Cambre, Unger, Potvin, Dokumaci, Hsu.

AXIS 3: SENSORY DESIGN AND MARKETING

The study of the sensory turn in the design of objects and spaces and the 'race to embrace the senses' in contemporary marketing practice. Involved members: Grohmann, Le Bel, Howes, Classen, Johnson, French, Salter, Halpern, Potvin, Cucuzzella.

AXIS 4: SENSORY ENGINEERING AND COMMUNICATION

The study of technologies as extensions of the senses; the development of technologies for expanding the sensorium in innovative ways. Involved members: Johnson, Salter, Howes, Stolow, French, Halpern, Dokumaci.

CLUSTERS

- **Cluster A:** Sensori-Legal Studies. Members include Howes, Lafrance, Classen, French, Unger
- **Cluster B:** Emplacement. Members include Hammond, Thompson, Vaughan, Howes, Unger, Kaell, Hsu, Cucuzzella.
- **Cluster C:** Disability and the Senses. Members include Johnson, Classen, Grohmann, Lafrance, Howes, Dokumaci, Hsu.
- **Cluster D:** Gender and the Senses. Members include Classen, Lafrance, Hammond, Potvin.
- **Cluster E:** Materiality and Immateriality. Members include Stolow, Thompson, Vaughan, Kaell, Unger, Hsu.
- **Cluster F:** Smartness, the Sensor Society and Sentient Ecologies. Members include Halpern, Salter, Howes, French, Cucuzzella.

HAVANA BY MARYSE MORIN



This encapsulated archive translates irreconcilable absences, and reveals a series of site-specific margin embodiments that took place within the neighborhood of Old Havana—a UNESCO World Heritage Site—during the International Meeting of Dance in Urban Landscape “Old Havana: City in Movement”, where local and transnational dancers take the city’s streets, parks and museums of Havana, Cuba.

The archive is a fugitive caption of a ritual process that consisted in heading to the sea wall every day and embodying structures invisible to the eye. It added to the dematerializing of Maria and I’s sense of place. I, embodying my video camera viewfinder, in anticipation of her undetermined movements; Maria taking refuge in the elements such as pressing against the wind, sensing it, investigating its composition, its murmurs. The emerging dance led to the disembodiment of both our physical presences on the wall to the benefit of a third actor: that of a non-place. A choreography that had not taken place in experiential reality, yet: In my viewfinder she lay suspended between earth and sky, weightless and falling, weightless and reaching, in and out of the frame, neither here nor there, extending her movements one at a time, elongating them, counterpointing them, taking refuge where the sounds of the city mixed with the sound of the ocean. Breaching in interstices that allowed unspoken narratives to emerge.

ABOUT MARYSE MORIN

Maryse's practice is at the interstice of arts and sensory anthropology bridges soundscapes, new media art, ethnography of art, and art criticism and curation, all of which are integral to her transdisciplinary background. Her research stems from the liminal embodiment of serendipitous moments. From the heterotopian body, the social body, to the body of the work. Her research includes anarchiving of the Fonds d'archives Suzanne Guité during my research and creation residence at the Musée national des beaux-arts du Québec (MNBAQ), with a special focus on synesthesia and digital immersive spaces.

JEMAA EL-FNA BY MARYSE MORIN

This photographic archive seems to beg the question: In what space and time is this taking place? Is this a Rembrandt? A Delacroix? Or is this a photograph?



While capturing space-time compression juxtaposed with the beauty and horror of globalizing places; it is an art object of its own. It engages - bombards - the senses, transporting the viewer to the juxtaposed smells, sounds, localities and emotional energies, along with the tensions specific to its geohumanistic properties. The place is "Jemaa el-Fna," declared Oral and Intangible Heritage of Humanity by UNESCO, in Morocco. The embodiment encapsulated within its layered text contribute in revealing situated narratives. Its between and betwixt qualities, along with its bird's eye view contribute to prompt questioning of the form it has taken. To the sharp eye, the "arrêt sur image" reveals objects and actions conjugated in the present tense, while blurring past and current time and place, where locals, nomads and tourists collide. This research project was showcased by the American Anthropological Association in the Process category.

ABOUT MARYSE MORIN

Previously, two sites identified as Oral and Intangible Heritage of Humanity (UNESCO) were the object of research & creation projects: Between Earth & Sky (Havana Cuba) and Jemaa el-Fna (Marrakech, Morocco). She lectured at the Canadian Anthropology Society (CASCA) and exhibited at the American Anthropology Association (AAA), along with a number of contemporary art venues internationally. Her published articles can be accessed through the erudit.org website, under the following key words: maryse morin etc media. Her personal website is MaryseMorin. She is also a member of the Center for Imaginative Ethnography.

5. RESEARCH FUNDING

Centre members singly and jointly attracted \$738,621 in new research funding. This brought the total amount of ongoing funding for sense-based research initiatives in 2020-2021 to \$2,459,037. The full list of current funded research projects can be found in **Appendix B**.

New Research Grants, 2020-2021

- Internal Funding – Internal PI (\$13,600)
- External Funding – Internal PI (\$725,021)
- External Funding – External PI (Not reported)

Ongoing Research Grants

- Internal Funding – Internal PI (\$214,900)
- External Funding – Internal PI (\$1,061,758)
- External Funding – External PI (\$143,758)





6. PUBLICATIONS & OTHER PRODUCTIONS

As usual, CSS members have been very productive. In keeping with the multi-disciplinary nature of the CSS, their works cover a wide variety of domains, methodological approaches, and media. Of note, student members have contributed significantly to the visibility of the CSS through an impressive list of publications and productions. Members' output is summarized below, and a detailed list of publications and other works can be found in **Appendix C**.

Members

- Six (6) books and special issues, including one single-authored book (John Potvin), three edited collections (Carolina Cambre, Jeremy Stolow).
- Fifty-one (51) Journal articles and book chapters
- Four (4) multimedia installations & exhibitions
- Fifty-nine (59) Conference papers & invited talks

Students

- One (1) book
- Eight (8) book chapters and articles
- Three (3) multimedia installations & exhibitions
- Twenty (20) conference papers & invited talks

IMPRINTS OF SHEETS BY MADELAINE LONGMAN



imprints of sheets
pin you into your skin

deep as lifelines
they fade

heart racing
In a room

where nothing
moves

ABOUT MADELAINE LONGMAN

The images are from the project "Unravelling," which is currently showing at Never Apart Gallery in Montreal. "Unravelling" explores insomnia and anxiety as tactile experiences, using fabric and texture to visibilize the sensations of squirming, sweating, sharpness, and "crawling" skin felt by anxious bodies. Madelaine's poems were specifically created to accompany these images.

These images are part of a collaboration with:

Costume designer, Project Creator and Seamstress: Danielle Fagen

Photographer: Damian Siqueiros

Assistant Photographer: Helena Valles

Set Designer and Exhibition Curator: Bruno Pierre Houle

Hair and Makeup Artist : Jess Cohen

INTERLUDE

EACH STAR BY MADELAINE LONGMAN



each star
a white stone
lifted

and dropped
into black waves
still falling

until the fear
is not the end of thought
but its persistence

ABOUT MADELAINE LONGMAN

Madelaïne Caritas Longman is a PhD candidate in Interdisciplinary Humanities at Concordia University. Her work focuses on the intersections of embodiment, neurodiversity, and the creative arts. Her book of poetry, *The Danger Model* was published by McGill-Queen's University Press and received the Quebec Writers Federation's Concordia University First Book Prize.



7. ACTIVITIES

SEMINARS, LECTURES, SYMPOSIA AND CONFERENCES

The Centre hosted two major events in 2020-2021, ATMOSPHERES and UNCOMMON SENSES III. In addition, the Centre continued to offer the popular Talking Sense Seminar series. To see probes in sensory matters, see **Appendix D**.

ATMOSPHERES

In the Fall term, the Centre put on the ATMOSPHERES Virtual Lecture Series, co-sponsored by the Centre for Interdisciplinary Studies in Society and Culture (CISSC). The lecture series was curated by David Howes. It featured 9 presentations by internationally renowned scholars from a broad array of disciplines (anthropology, geography, sociology, philosophy, etc.). For the complete schedule, see **Appendix E**.

UNCOMMON SENSES III

In the Spring of 2021, the Centre hosted “Uncommon Senses III: Back to the Future of the Senses,” an international conference, which ran from 6-9 May. This event was co-sponsored by the Centre for Interdisciplinary Studies in Society and Culture (CISSC) and the International Association of Synaesthetes, Artists, and Scientists (IASAS). It was chaired by David Howes. The Executive Committee was made up of Howes, Jordan Le Bel and Mark Sussman.

The Organizing Committee, composed of Pamela Tudge (INDI Ph.D.), Joe Thibodeau (INDI Ph.D.), and Allison Peacock (HUMA Ph.D.), did an extraordinary job. Numerous student members of the Centre helped out by serving as technical assistants for the 50+ sessions, and faculty members contributed to the success of the conference by graciously chairing sessions. There were a total of 460 registered participants. One participant remarked that the conference was like a six-ring circus (there were 6-7 concurrent sessions during three of the four time periods on each of the four days). Uncommon Senses III featured three plenary addresses: “Touchy Feely Manifesto: Design for the Senses” by Ellen Lupton (Thursday), “The Future of Touch” by Constance Classen (Friday), and “Weaving New Ways of Knowing: Decolonizing the Senses, Recovering Legacies” by Diane Roberts (Saturday).

Some of the more prominent themes at the conference included: sensory design (7 sessions), sensory ethnography (4 sessions), multimodal/intermedia art (3 sessions), sensory politics (3), eco-sensing (3), sensorial pedagogies (3), the anthropology of congenital synaesthesia (2), and the legacy of Paul Stoller’s “sensuous scholarship” (2). The life of the senses under lockdown was another recurring theme. See the Virtual Book of Abstracts, which remains accessible on the [Centre website](#), to find out more.

The conference had a strong and variegated aroma: the Odeuropa research team presented on their new project, many of the contributors to *Olfactory Art and the Political in an Age of Resistance* were on hand for the launch of their book, and, the editors of *Venti (the Journal of Air, Experience and Aesthetics)* also organized a panel. In addition to the 50+ sessions and the three plenaries, the conference featured a Virtual Art Gallery, with 20 works on (virtual) display. One of the most popular aspects of the conference was the 12 Workshops dedicated to sensory experimentation, led by such scholars as Nina Eidsheim, Rosalyn Driscoll, Tomie Hahn, Anna Harris, and Caro Verbeek.

We hoped that the conference could mark the beginning of a Renaissance of the senses in the wake of the COVID-19 pandemic, but it turned out that pandemic was not over yet (far from it). This gave added urgency to the question: When will the senses be free again, and how will we be feeding them going forward? For a taste of things to come, participants were invited to take a peek at Tereza Steklikova’s short film *Self-Isolation Dinner*, and Genevieve Sicotte’s *Signes de vie/Signs of life* - both Geneviève and Tereza also presented at the conference. To see the posters of the conference, and the full schedule see **Appendix F**.

The Sensorium of the Drone

- 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.
- 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.



TALKING SENSE SEMINAR

In addition to the Virtual Lecture Series in the Fall and the Uncommon Senses III Conference in the Spring, the Centre kept up its regular Talking Sense seminar series. The seminar was moved online in compliance with public health regulations. To see the complete schedule and the seminars posters, see **Appendix G**.



"Take a second look... with a modern lens" – Augmented Reality app REBLINK, Art Gallery of Ontario, Toronto.



Night at the museum: How Canada's history hubs are struggling through the dark days of COVID-19

Source: capitalcurrent.ca



APPENDICES

- A** **CSS Membership by Category**
- B** **Research funding**
- C** **List of Publications, Exhibitions and Conference Presentations**
- D** **Probes in sensory matters**
- E** **Posters, schedules, Uncommon Senses III**
- F** **Posters, schedules, Public Lectures**
- G** **Posters, schedules, Talking Sense Seminars**

APPENDIX A

AFFILIATE MEMBERS, FELLOWS AND STUDENT MEMBERS

AFFILIATE MEMBERS

Victoria Bates Department of History (Historical Studies), University of Bristol, Bristol, UK

Jennifer Biddle National Institute for Experimental Arts (NIEA), University of New South Wales Art & Design, Sydney, Australia

Lori Burns Faculty of Arts, University of Ottawa, Ottawa, Canada

Natalie Doonan, Département de communication, Université de Montréal, Montreal, Canada

Charlene Elliott Department of Communication, Media and Film, University of Calgary, Calgary, Canada

Anna Harris Technology & Society Studies, Faculty of Arts and Social Sciences, Maastricht University, Maastricht, The Netherlands

Annamma Joy Faculty of Management, University of British Columbia, Vancouver, Canada

Jean-Sebastien Marcoux Department of Marketing, HEC Montréal, Montreal, Canada

Ali Motamedi Département de génie de la construction, École de technologie supérieure (ÉTS), Montreal, Canada

Ingemar Pettersson Department of Economic History, Science and Technology Studies Center, Uppsala University, Uppsala, Sweden

Sally M. Promey Professor of Religion and Visual Culture; Director, Center for the Study of Material and Visual Cultures of Religion (MAVCOR), Yale Divinity School, New Haven, USA

Herman Roodenburg Royal Netherlands Academy of Arts and Sciences (KNAW), Amsterdam, The Netherlands

Charles Spence Department of Experimental Psychology, Crossmodal Research Laboratory, University of Oxford, Oxford, UK

Jean-Paul Thibaud École National Supérieure d'Architecture de Grenoble; Founder of the International Ambiances Network

Hillary Kael, Department of Anthropology, McGill University

FELLOWS

Constance Classen, Senior Fellow

Erin Lynch Senior Fellow (2020-)

Léon Franzen Postdoctoral Fellow (2019-)

Gabrielle Desgagné Junior Fellow (2019-)



STUDENT MEMBERS

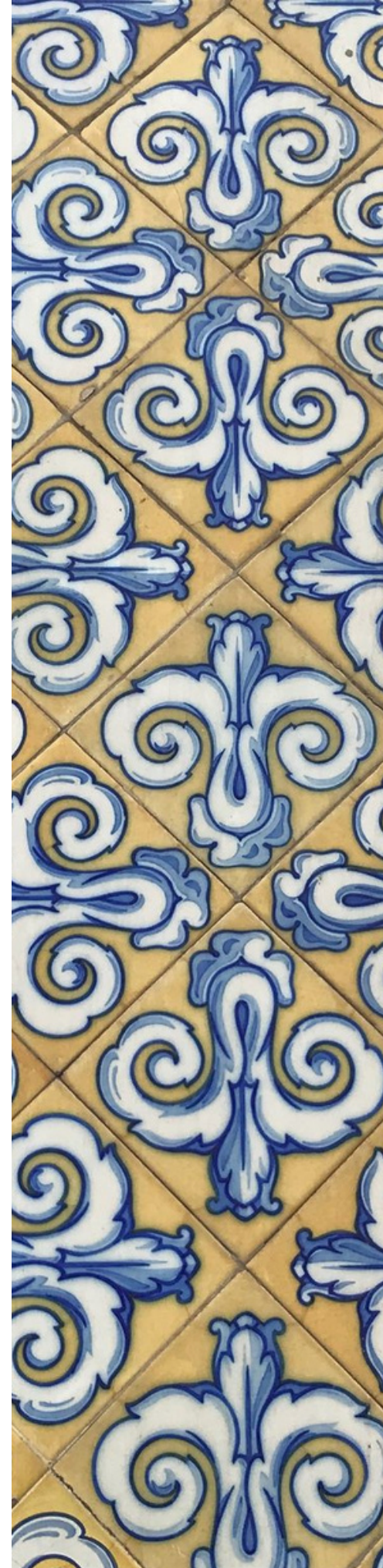
Concordia already has a doctoral program in Sensory Studies. This research area has been featured as one of the “Research Currents” within the Individualized Programs (SIP) and the Humanities Doctoral Program (HUMA) since the Fall of 2007. <http://www.concordia.ca/sgs/programs/individualized/research-currents.html>

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

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

Research Assistantships take many different forms. For example, Laura Enriquez (HUMA PhD) serves as the Coordinator of the Centre; Joe Thibodeau (INDI Ph.D.) is the Editorial Assistant for *The Senses and Society* journal; and, numerous student members are attached to diverse research projects directed by faculty members of the Centre. All of these opportunities provide vital training in the research methods and practices of the expanding field of sensory studies.

Student members of the Centre are also themselves contributing to expanding the frontiers of sensory studies through their many publications and conference presentations (see **Appendix C**).



INCOMING STUDENTS

Year		Name	Program	Principal Supervisor	Committee
2021	Maryse	Morin	INDI MA	David Howes	May Chew Alexandrine Boudreault-Fournier
2020	Brice	Ammar-Khodja	INDI PhD	Alice Jarry + Samuel Bianchini (ENSAD Lab)	David <u>Howes</u> , Ursula Eicker
2020	Raphaëlle	Besette-Viens	HUMA PhD	Arseli Dokumaci	Geneviève Rail, Matt Soar
2020	Genevieve	Collins	SOAN MA	David Howes	
2020	Rodrigo	<u>D'Alcântara</u>	PhD Art History	John Potvin, May Chew	
2020	Marie-Ève	Ducharme	INDI PhD	Jordan <u>LeBel</u>	Christopher Moore, Kim <u>Sawchuck</u>
2020	Golriz	<u>Farzamfar</u>	M Design	Carmen <u>Cucuzzella</u>	
2020	Puneet	Jain	INDI PhD	Chris Salter	David <u>Howes</u> , Orit Halpern, Alice Jarry
2020	Jayanthan	Sriram	HUMA PhD	David Howes	Hsuan <u>Hsu</u> , John Potvin
2020	Jessie	Myfanwy Stainton	M Media Studies	Arseli Dokumaci	Owen Chapman

ONGOING STUDENTS

Year		Name	Program	Principal Supervisor	Committee
2019	<u>Karine</u>	Elalouf	Psych PhD	Aaron Johnson	Bianca Grohmann
2019	Emilie	O'Brien	Art Ed MA	Kathleen Vaughan	David Howes
2019	Paula	Bath	SOAN PhD	David Howes	Valerie de Courville Nicol
2019	Chélanie	Beaudin-Quintin	HUMA PhD	David Howes	Angélique <u>Wilkie</u> , Olivier Asselin
2019	Marc-André	Cossette	INDI PhD	Chris Salter	David <u>Howes</u> , Lynn Hughes
2019	Jamilah	Dei-Sharpe	SOAN PhD	Marc Lafrance	Ted Rutland, Oceane Jasor
2019	Ariana	Seferiades	Anthro MA	David Howes	
2018	Neha	Chugh	SOAN PhD	Martin French	David Howes

2018	Madelaine	Caritas Longman	HUMA PhD	Stephanie Bolster	John Potvin, David Howes, Melissa Park
2018	Laura	Enriquez	HUMA PhD	David Howes	Steven Stowell, David Morris, Angela Vanhaelen
2018	Nik	Forrest	HUMA PhD	Ingrid Bachman	Krista Lynes, Owen Chapman
2018	Kelly	Keenan	INDI MA	David Howes	Angélique Willkie MJ Thompson
2019	Aristofanis	Soulikias	INDI PhD	Carmela Cucuzzella	Luigi Allemano, David Howes
2018	Joseph	Thibodeau	INDI PhD	David Howes	Michael Montanaro Alice Jarry, Virginia Penhune
2017	Karine	Chrétien Guillemette	INDI PhD	Jordan LeBel	Margie Mendell, Rosemary Reilly, Carla Martin
2017	Rebecca	van der Post	HUMA PhD	Matthias Fritsch	David Howes
2017	Garnet	Willis	INDI PhD	Chris Salter	Michael Montanaro, Sandeep Bhagwati
2016	Arianna	García-Fialdini	Art Ed PhD	Kathleen Vaughan	Steven High Lorrie Blair
2016	Kelly	Grant	HUMA PhD	John Potvin	Kelly Thompson, David Howes
2016	Roseline	Lambert	SOAN PhD	David Howes	Bart Simon, Valérie de Courville Nicol
2016	Gabriel	Peña	HUMA PhD	David Howes	Nicola Pezolet, Carmela Cucuzzella
2016	Ika	Periac	HUMA PhD	David Howes	Luis Sotelo, Natalie Loveless (U Alberta) Dylan Robinson (Queen's)
2016	Carmen	Ruschiensky	HUMA PhD	Sherry Simon	Jean-Phillippe Warren, Steven High
2016	Alexandre	Saunier	INDI PhD	Chris Salter	David Howes, Lynn Hughes
2016	Melanie	Schnidrig	HUMA PhD	Nicola Pezolet	David Howes, Aaron Johnson

2015	Alan	<u>Avorgbedor</u>	HUMA PhD	Chris Salter	Nathan Brown
2015	Felicity	<u>Tsering Chödrön Hamer</u>	PhD Communication	Jeremy Stolow	Peter van Wyck Line Grenier
2014	Sylvain	Lavoie	HUMA PhD	Patrick Leroux	David Howes, Christabelle Sethna
2014	Ida	Toft	INDI PhD	Lynn Hughes	Chris <u>Salter</u> , Bart Simon
2013	Elisabeth	Roy Trudel	HUMA PhD	Amy Swiffen	David Howes
2010	Florencia	Marchetti	HUMA PhD	Erica Lehrer	Chris <u>Salter</u> , David Howes
2010	Olga	<u>Zikrata</u>	HUMA PhD	David Howes	Matt Unger

GRADUATING STUDENTS (2020-2021) AND GRADUATES (2016-2021)

Years Active	Name		Program	Principal Supervisor	Committee
2014-2021	Ehsan	Akbari	PhD Art Education	Juan Carlos Castro	David Howes Lorrie Blair
2019-2021	Haley	Baird	Anthro MA	David Howes	
2014-2021	Marie-Josée	Blanchard	HUMA PhD	David Howes	Leslie Orr, <u>Usula Neuerberg-Denzer</u>
2012-2021	Karen	Messer	INDI PhD	Warren Linds	<u>Don deGuerre</u> , David Howes
2016-2021	Laura	Shine	HUMA PhD	Christine Jourdan	<u>Jordan LeBel</u> , Howes David
2017-2021	Darian	Stahl	HUMA PhD	Kim Sawchuk	Ingrid Bachmann, Kathleen Vaughan, David Howes
2010-2020	Sheryl	Boyle	HUMA PhD	David Howes	Cynthia <u>Hammond</u> , Rob Park (Carleton)
2014-2020	Erin	Lynch	SOAN PhD	David Howes	Katja Neves, Bart Simon
2012-2020	Morgan	Rauscher	INDI PhD	Bill Vorn	Lynn <u>Hughes</u> , Chris Salter
2016-2019	Gabrielle	Desgagné	SOAN MA	Valérie de Courville Nicol	Mark <u>Watson</u> , David Howes
2015-2019	John	Bryans	SOAN MA	Marc Lafrance	Shelley Reuter, Valérie de Courville Nicol
2015-2018	Katharine	Stein	ARTH MA	Christine <u>Huneault</u>	Cynthia Hammond
2014-2018	Mark	Doerksen	SOAN PhD	Kregg Hetherington	David <u>Howes</u> , Bart Simon

2015-2017	Nancy	<u>Bussières</u>	INDI MA	Chris Salter	David Howes, Sandeep Bhagwati
2015-2017	Melissa	Tamporello	Art Ed MA	Kathleen Vaughan	David Pariser
2014-2017	Sabrina	<u>Smofsky</u>	Anthro MA	David Howes	Marc Lafrance, Valérie de Courville Nicol
2009-2017	Verushka	Lieutenant-Duval	HUMA PhD	Tom Waugh	Marc Lafrance, Thérèse St-Gelais
2013-2016	Jonathan	<u>Gouldner</u>	Anthro MA	Mark Watson	David Howes, Sally Cole
2011-2016	Sofian	Audry	HUMA PhD	Chris Salter	Lynne Hughes, Bart Simon
2010-2016	Natalie	Doonan	HUMA PhD	David Howes	Ted Rutland, Mark Sussman

APPENDIX B

RESEARCH FUNDING

The following list does not reflect all of the grant activity of Centre members. It only lists those research projects which fall within the domain of sensory studies.

The gaps in the enumeration are due either to a project having come to an end or to a grant application not being successful.

KEY

FOCUS (FROM 2020 ON)

- Focus 1 – Sensory Education
- Focus 2 – Exhibition (Multimodal Arts & Museology)
- Focus 3 – Sensory Design
- Focus 4 – Sensory Urbanism

AXES (FROM 2016 ON)

- Axis 1 – Culture & the Senses
- Axis 2 – Multisensory Aesthetics
- Axis 3 – Sensory Design & Marketing
- Axis 4 – Sensory Engineering & Communication

CLUSTERS (EMERGENT)

- Cluster A – Law & the Senses
- Cluster B – Emplacement
- Cluster C – Disability & the Senses
- Cluster D – Gender & the Senses
- Cluster E – Materiality & Immateriality
- Cluster F – Smartness, the Sensor Society & Sentient Ecologies

New Research Grants and Applications

FUNDING SOURCE & AMOUNT

Internal Funding – Internal PI	*	\$13,600
External Funding – Internal PI	**	\$725,021
External Funding – External PI	***	[not reported]

§ 94 “Dreamachine, [Festival UK* 2022](#) (one of 10 finalists commissioned to produce a major interdisciplinary work). PI: Jennifer Crook (Independent Artist, London). Collaborators: David Howes and the Centre for Sensory Studies along with 12 others. Under NDA

[2021-2022] [Focus 2] ***

§ 93 “Disuasion Engine.” German Federal Ministry for the Environment in association with acatech – National Academy of Science and Engineering, Forecast, the Karlsruhe University of Arts and Design and ZKM | Center for Art and Media Karlsruhe (one of 21 concepts – out of 1,020 applications from 100 countries - chosen for further development). PI: Chris Salter. Co-investigators: Erik Adigard, Alexandre Quessy. [2021-2023] [Focus 1 + Focus 2] **

§ 92 “Metamorphosis: New Modes for Mixed Reality-based Theater focused on Climate Change.” Fonds de Recherche du Québec-Société et Culture [FRQSC] PRISME. PI: Chris Salter. Co-investigator: Marcelo Wanderley (Music Technology, McGill). \$ 100,000 [2021-2023] [Focus 2 + Cluster F] **

§ 91 “Expressive Masculinities: Heterosexual Men and Emotional Expression in Popular Music.” SSHRC Insight Grant. PI: Marc Lafrance. Co-investigator: Lori Burns (UOttawa). Collaborator: Matt Unger. \$85,700. [2021-2025] [Axis 2 + Cluster D] ** [resubmission of § 58]

§ 90 “Primitivism and Interior Design: Art Deco, Hybridity and the Decolonization of the Modern Interior in France, 1909-1939.” SSHRC Insight Grant. PI: John Potvin. \$91,174 [2021-2025] [Focus 3] **

§ 89 “Oral History Performance, Listening Acts and Transformative Justice.” SSHRC Insight Development Grant. PI: Luis Sotelo Castro. Co-investigator: Cynthia Hammond. \$70,000 [2021-2023] [Cluster A] **

§ 88 “Marking Time in an Art Deco Landscape: A Visual and Narrative Reconstruction of the Garden at Montreal’s Cormier House” Jarislowsky Institute for Studies in Canadian Art. PI: Cynthia Hammond. Co-investigator: Annmarie Adams (McGill Architecture). \$3,200 [2021-2022] [Axis 2] **

§ 87 “Appuyer les intervenants en CHSLD à offrir de meilleurs soins aux personnes âgées ayant une perte de vision et/ou d'audition en pandémie (COVID-19): Une approche collaborative intersectorielle de transfert de connaissances.” Fonds de Recherche du Québec – Santé: PI: Aaron Johnson. \$ 127,000. [2021-2022] [Cluster C] **

§ 86 “Speculative Space Habitats: A Future-Oriented Sensory Research Design Project.” FRQNT/ITHQ, Stage de recherche pour étudiant de 2e cycle chez ExperiSens Centre collégial de transfert de technologies (CCTT) de l'ITHQ. Applicant: Genevieve Collins. Faculty supervisor: David Howes. \$7,000 [2021-2022] [Focus 3] **

§ 85 “Sensing Atmospheres.” CISSC Working Group program. Principal investigator: Matt Unger. Co-applicants: Carmela Cucuzzella, Jeremy Stolow, David Howes and Hillary Kaell (Affiliate Member). \$1,500.
[2021-2022] [Cluster F] *

§ 84 “The Art of Visual Politics: Tracing, Making and Imagining Palestine.” FRQSC Nouveaux Chercheurs. Principal Investigator: Nayrouz Abu Hatoum. \$44,622
[2021-2024] [Axis 1 + 2] **

§ 83. “Espaces qui touchent.” MITACS Global link Award. Applicant: Nuria Alvarez Coll, Université de Grenoble. Host Supervisor: David Howes. \$6,000
[2021-2022] [FOCUS 2] ***

§ 82. “Centering Lived Experiences of HIV Surveillance.” SSHRC Insight. PI: Martin French. Co-investigator: Amy Swiffen and numerous collaborators. \$27,149.
[2021-2023] [Cluster F] **

§ 81. “Making sense of data through art-science laboratories”, NWO (Dutch Research Council) NWA-ORC. Principal Investigator: Anna Harris (Maastricht). Co-applicants: 14 others from around the Netherlands. Consortium also includes 20 other co-funders and co-operating partners, including David Howes, Centre for Sensory Studies.
[2021 competition – passed the LOI/pre-proposal stage] [Focus 1 + Cluster F] ***

§ 80. “Privacy Pedagogies for Virtual Play.” SSHRC Insight. Principal Investigator: Martin French. Co-investigators: David Howes, Sylvia Kairouz. Collaborators: Helen Nissenbaum (Cornell), Eva Monson (U de Sherbrooke), Annie-Claude Savard (U Laval). \$98,554
[2021-2024] [Focus 1] **

§ 79. “The Sensory Studies Manifesto.” Concordia University, OVPRGS Aid to Research Related Events. PI: David Howes. \$2,000.
[2020] [Axis 1] *

§ 78. “Designing the Personal, Designing the Senses: Interior Design, Identity and the Senses.” Concordia University, COVID-19 Established Researcher Funding Program Project. PI: John Potvin. \$6,500
[2020] [Focus 3] **

§ 77. “Disability Creativity,” FRQSC, Research Support for New Academics. Principal Investigator: Arseli Dokumaci. \$44,622.
[2020-2022] [Cluster C] **

§ 76. "Notre pain quotidien. Reconstituer l'histoire du pain à Montréal depuis le 19e siècle." CRSH Engagement partenarial (partenariat with l'Écomusée du Fier Monde). PI: Joanne Burgess (UQAM). Co-investigators: Geneviève Sicotte, Claudine Déom (UdeM), \$24,905

[2019-2021] [Axis 1] ***

§ 73. "Sensing Atmospheres." CISSC Working Group program. Principal investigator: Hillary Kaell. Co-applicants: Carmela Cucuzzella, David Howes, Jeremy Stolow, Matt Unger. \$1,500.

[2020-2021] [Cluster F] *

§ 72. "Colonial, Racial and Indigenous Ecologies." CISSC Working Group program. Principal investigator: Hsuan Hsu. \$1,500.

[2020-2021] [Axis 1] *

§ 69. "The Spaces of Restorative and Transitional Justice: Architecture, Oral History, and Design." Concordia University, Team Start-Up funding. \$20,000. Principal Investigator: Cynthia Hammond. Co-applicants: Luis Sotelo Castro, Carmela Cucuzzella

[2020-2022] [FOCUS 3] *

§ 68. "Disability and Climate Justice Conference." CISSC Happening funding. Principal Investigator: Arseli Dokumaci. \$600.

[2020-2021][Cluster C + F] *

Ongoing Research Grants and Applications

FUNDING SOURCE & AMOUNT

Internal Funding – Internal PI	*	\$214,900
External Funding – Internal PI	**	\$1,061,758
External Funding – External PI	***	\$143,758

§ 67. “Transgressive Sounds and Atmospheres Curation and Workshop.” Concordia University, Aid to Research Related Events (ARRE). Principal Investigator: Matthew Unger. \$4,500

[2020-2022] [Cluster A + FOCUS 3] * [resubmission of § 56]

§ 66. “Transgressive Sounds and Atmospheres Curation and Workshop.” CISSC Happening funding. Principal Investigator: Matthew Unger. \$900.

[2020-2021][Cluster A + FOCUS 3] *

§ 65. “Centre for Sensory Studies (university research centre) Operating Funds.” Concordia University OVRGS. \$210,000. Co-applicants: David Howes, Bianca Grohmann. \$210,000

[2020-2026]

§ 61. “Olfactory Aesthetics and Racial Atmospheres.” SSHRC Insight. Principal Investigator: Hsuan Hsu. \$98,655.

[2020-2025] [Axis 1] ** [discontinued: Hsu left Concordia for UC San Diego in July 2020]

§ 59. “Explorations in Sensory Design.” SSHRC Insight. Principal Investigator: David Howes. Co-applicants: Constance Classen, Carmela Cucuzzella, Arseli Dokumaci, Bianca Grohmann, Aaron Johnson, Jordan LeBel. Collaborators: Thomas Bastien (Montreal Museum of Fine Arts), Martine Lizotte (ITHQ), Suzanne Sauvage (McCord Museum), Henning Schmidgen (Bauhaus University), Charles Spence (Oxford), Stephanie Singer (BitterSuite, London), Ellen Lupton (Cooper-Hewitt Smithsonian Design Museum). \$297,000

[2020-2024] [FOCUS 3] **

§ 55. “Reclaiming the Planet.” Fonds de Recherche du Québec - Société et Culture (FRQSC) Audace. Principal Investigator: Orit Halpern. Co-PI: Mostaffa Benzaazou (Université du Québec Abitibi). Co-investigator: Alessandra Ponte (Université de Montréal) \$126,000

[2020-2022] [Cluster B + F] **

§ 53. “Design and the Management of Uncertainty.” Swiss National Science Foundation - Sinergia. Principal Investigator: Claudia Mareis (IXDM, Basel). Co-applicants: **Orit Halpern, Chris Salter** and others. 2,397,335 CHF or \$3,321,387. Concordia share: ca. \$900,000.

[2020-2024] [FOCUS 3] *** [resubmission of § 43]

- § 50. “Haptic API/SDK for Full Bodied Distributed Haptics.” MITACS. Principal Investigator: Chris Salter. \$15,000
[2019-2021] [Axis 4] **
- § 49. «Les humanités juridiques et les mondes de droit.» FRQSC soutien aux équipes de recherche. Principal Investigator: Mark Antaki (Law, McGill). Co-applicants (chercheurs universitaires): Matthew Unger and others. Collaborator: David Howes and others. \$194,976
[2019-2023] [Cluster A] ***
- § 32. “Sensory Analysis, Terroir, and the Development of Taste Cultures in the Wine Industry of the Okanagan Valley of British Columbia.” SSHRC Insight Grant. Principal Investigator: Annamma Joy (UBC at Okanagan). Co-applicant: Bianca Grohmann. \$118,000.
[2017-2021] [Axis 3] ***
- § 31. “The Cultural Sensorium: An Indigenous Ethnography of the Senses.” Australian Research Council. Principal Investigator: Jennifer Biddle (University of New South Wales). Co-applicants: Chris Salter, David Howes, and others. \$200,000.
[2017-2021] [Axis 1] ***
- § 12. “Law and the Regulation of the Senses: Explorations in Sensori-Legal Studies.” Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant. Principal Investigator: David Howes. Co-applicants: Marc Lafrance, Charlene Elliott (Communications, Calgary), Sheryl Hamilton (Law, Carleton), Christiane Wilke (Law, Carleton). Collaborator: Constance Classen. \$178,000.
[2015–2021] [Cluster A] **
- § 4. “Sensory Entanglements: New Cross-Cultural and Cross-Disciplinary Directions in the Creation and Evaluation of Multi-Sensorial Environments,” SSHRC. Principal Investigator: Chris Salter. Co-applicants: David Howes, Marcelo Wanderley (Music, McGill), Jennifer Biddle (UNSW). Consultant: Constance Classen. \$445,758
[2014–2021] [Axis 2] **

APPENDIX C

LIST OF PUBLICATIONS, EXHIBITIONS AND CONFERENCE PRESENTATIONS

Books and Special Issues

Faculty and Fellows

Cambre, Carolina, Barromi-Perlman, E and Herman Jr., D. (eds.) *Visual pedagogies: Concepts, Cases & Practices*. NL: Brill, Sense Publishers, 2021.

Katie Warfield, Katie, Crystal Abidin, Crystal and **Cambre, Carolina** (eds.) *Mediated Interfaces: The Body on Social Media*. London and New York: Bloomsbury, 2020.

Dassié, Veronique, Gélard, Marie-Luce and **Howes, David** (dirs..) *Habtier le monde: matérialités, art, sensorialités*. 44(1) Anthropologie et Sociétés, 2020.

Potvin, John. *Deco Dandy: Design and Masculinity in 1920s Paris*. Studies in Design and Material Culture series. Manchester and New York: Manchester University Press, 2020.

Salter, Chris and Adigard, Erik, *Sensory Orders* exhibition catalogue. Gdansk: Laznia Centre for Contemporary Art, 2020.

Erhard Schüttpelz, Ulrike Bergermann, Monika Dommann, **Jeremy Stolow**, and Nadine Taha (eds.) *Connect and Divide: The Practice Turn in Media Studies*. Berlin and Chicago: Diaphanes and University of Chicago Press, 2021.

Student members

Desgagné, Danielle. La mise en valeur muséale du patrimoine autochtone auprès de la société québécoise: le modèle de La Maison amérindienne. Sherbrooke: Éditions GID and La Maison amérindienne, 2021.

Journal Articles & Book Chapters

Faculty and Fellows

Cambre C. (2021) "Visual Sociology." In Krešimir Purgar, eds., *The Palgrave Handbook of Image Studies*. Palgrave MacMillan.

Cambre C. (2019) "Neither Visible nor Hidden: The Structuring of the Sensible." in A.S. Grønstad & Ø Vågnes, eds., *Invisibility in Visual and Material Culture*. Palgrave MacMillan: Springer International Press. Ch.7.

Classen C. and **Howes D.** (2020) "The Cultural Life of the Senses in Modernity" in Alessandro Arcangeli, Jörg Rogge and Hannu Salmi, eds., *The Routledge Companion to Cultural History in the Western World*. London: Routledge.

Chew, M. and J. Jacobson-Konefall. (2018) "Speculative Affect as Settler Colonialism: Approaches in Canadian Theory and Contemporary Art", in Charmaine eddy, ed., *Speculative Affect Theory: Objects and Emotions*. Palgrave.

Wahlberg, A., Lee, J., Mann, A., **Dokumaci, A.**, Kingod, N., Svensson, M. and Heinsen, L. (2021, February 25) "Chronic living: ethnographic explorations of daily lives swayed by (multiple) medical conditions". *Somatosphere*. <http://somatosphere.net/2021/chronic-living.html/>

Franzen, L., Stark, Z., & **Johnson, A. P.** (2021). Individuals with dyslexia use a different visual sampling strategy to read text. *Nature Scientific Reports*, 11:6449. doi: 10.1038/s41598-021-84945-9

Franzen, L., **Grohmann, B.**, Cabugao, A., Bodur, O., & **Johnson, A. P.** (2021). Dissociating cognitive effects and stimulus properties during pupil size measurements in response to product images. *Journal of Vision* (in press)

Franzen, L., Delis, I., De Sousa, G. M., Kayser, C., & Philiastides, M. G. (2020). Auditory information enhances post-sensory visual evidence during rapid multisensory decision-making. *Nature Communications*, 11:5440. doi: 10.1038/s41467-020-19306-7

Franzen, L., Lacombe, C., Gagné, N., Bodur, O., **Grohmann, B.**, & **Johnson, A. P.** (2020). The effects of product images and working memory load on eye movements. *Journal of Vision*. 20(11). 626. doi: 10.1167/jov.20.11.626

Joy, Annamma, Steven Charters, Jeff Jianfeng Wang, and **Bianca Grohmann** (2020), "Sensory Perceptions and Embodiment in Wine Consumption," *Journal of Wine Research*, 31 (4), 247 – 264. doi: 10.1080/09571264.2020.1854700

Halpern, O. (2020) "Resilient Natures", *Social_____Text* (online) https://socialtextjournal.org/periscope_article/resilient-natures/ November 24, 2020.

Halpern, O. (2021) "Planetary Intelligence" book chapter in Jonathan Roberge and Michael Castelle (Eds): *The Cultural Life of Machine Learning*, London: Palgrave

Halpern, O. (2021) "Demo", in *Uncertain Archives*, ed. Kristine Veel. Cambridge: MIT Press.

Hammond, C. (2021) "Glacier, Plaza, and Garden: Ecological collaboration and didacticism in three Canadian landscapes." In Carmela Cucuzzella, Jean-Pierre Chupin, and Cynthia Hammond, eds., Sustainability Special issue *Eco-Didactic Art, Design, and Architecture in the Public Realm*.

Howes, D. (2020) "Digging Up the Sensorium: On the Sensory Revolution in Archaeology" in Robin Skeates and Jo Day, eds., *The Routledge Handbook of Sensory Archaeology*, London: Routledge, 21-34.

Howes, D. "The Sensory Revolution Comes of Age", *Cambridge Journal of Anthropology* (in press).

Howes, D. (2021) "Senses of self, society, and cosmos" *Current Anthropology* 62(2)

Howes, D. (2020) « Quand la recherche qualitative rencontre l'ethnographie sensorielle » *Recherches Qualitatives – Hors-série Les Actes – 25*: 1-7. Sensorialité, émotion et esthétique en recherche qualitative (sous la direction de Linda Rouleau et Sylvie Grosjean).

Dassié, V., Gélard, M-L., and **Howes, D.** (2020) « Introduction: Habiter le monde. » *Anthropologie et Sociétés*, 44(1): 1-16.

Howes, D. (2020) « Sentir le monde: Analyse critique, esthétique et juridique de la construction matérielle du sensorium moderne. » *Anthropologie et Sociétés*, 44(1).

Howes, D. (2021) « Next-Generation Sensory Anthropology. » In Sisa Calapi, Helma Korzybyska, Marie Mazzella di Bosco, & Pierre Peraldi-Mittelette, eds., *Sensibles ethnographies. Decalages sensoriels et attentionnels dans la recherche anthropologique*, Paris: Éditions Petra.

Howes, D. (2020) "Sensory Difference" In Chris Salter and Erik Adigard, *Sensory Orders* exhibition and catalogue. Gdansk: Laznia Centre for Contemporary Art.

Lafrance, M. (2021) "That is the Skin of my Brother': Alterity, Hybridity and Media Representations of Facial Transplantation." *Medical Humanities*, 21(7), 1-9.

Lynch, E. (2021) "Hostile Architecture," *The Senses and Society* 16(2)

Lynch, E., Howes, D. & French, M. (2020) "A Touch of Luck and a 'Real Taste of Vegas': A Sensory Ethnography of the Montreal Casino." *The Senses and Society* 15(2)

Nayrouz, A.H. (2020) "For 'a No-State yet to Come': Palestinian Urban Place-Making in Kufr Aqab, Jerusalem." *Environment and Planning E: Nature and Space*, ISBN: 2514848620943877.

Nayrouz, A.H. (2019) "Unsettling Visual Politics: Militarized Borders in the Work of Palestinian Artist Raeda Saadeh." *American Quarterly*, 71 (4): 1059–67.

Potvin, J., and Marchand, M-E. (2020) "Design & Agency: Critical Perspectives on Identities, Histories and Practices.", eds., London and New York: Bloomsbury Publications. ISBN: HB 2020: 9781350063792. 328pp.

Potvin, J. (2021) "All that Sparkles and Shines: Deco, Dissidence and the Design of Glamourous Modern Identities." in Antje Krause-Wahl, Petra Löffler and Anne Söll, eds., *Materials, Practices and Politics of Shine in Modern Art and Popular Culture*, London and New York: Bloomsbury, 123-38.

Potvin, J. (2020) "Nationalism, Dance and the Male Body: The Queer Case of Jean Börlin." in *Ballet Suédois Jubilee*. Stockholm: Arvinius + Orfeus, 200-17.

Potvin, J. (2020) "Through the Looking Glass: Thom Browne and the Queer Agency of Interior Design." in Tiziana Ferrero-Regis and Marissa Lindquist, eds., *Staging Fashion: A Reader on the Fashion Show and its Interiors*. London and New York: Bloomsbury Publishing. 30-43.

Potvin, J. (2020) "Introduction: Reassessing Design Through Agency." in John Potvin and Marie-Ève Marchand, eds., *Design and Agency*. London and New York: Bloomsbury, 1-11.

Potvin, J. (2020) "Curating and Performing Racism: The Art and Cultures of Afrophobia in Contemporary Sweden." in Dirk Gindt, ed., *Scandinavian Studies*, 92.1, 1-38.

Salter, C. (2021) "The Art Science Complex." In *The Routledge Handbook of Art, Science & Technology Studies*. Ed. Hannah Star Rogers, Megan K. Halpern, Dehlia Hannah and Kathryn de Ridder-Vignone. New York: Routledge

Salter, C. (2021) "The Monster that therefore is a Living Epistemic Thing." (with Ionat Zurr and Oron Catts). In *Curating Lively Objects: Post-disciplinary Museum Perspectives*. Ed. Lizzie Muller and Caroline Seck Langill. London: Routledge.

Salter, C. (2020) "When Are We? Adventures in the Machine-Readable Self." In *ReTracing Political Dimensions: Strategies in Contemporary Media Art*. Eds. Inge Hinterwaeldner and Oliver Grau. De Gruyter.

Sicotte, G. (2021) "What's in a raspberry?" *Tangible Territories Journal*, 2 (2).

Sicotte, G. (2020) «Mangerez-vous de la tourtine à Noël? » *La Conversation* (18 December) <https://theconversation.com/mangerez-vous-de-la-tourtine-a-noel-152047>
also published in English: "Poutine in a pie: Would you eat a 'tourtine' this holiday season?", *The Conversation* (22 December) <https://theconversation.com/poutine-in-a-pie-would-you-eat-a-tourtine-this-holiday-season-152422>

Sicotte G. (2020) « En temps de pandémie, voici ce que dit notre engouement pour les conserves », *La Conversation* (22 September) <https://theconversation.com/en-temps-de-pandemie-voici-ce-que-dit-notre-engouement-pour-les-conserves-146636>

Stolow, J. (2020) 'Introduction: Religion Is as Religion Does'. In Ulrike Bergermann, Monika Dommann, Erhard Schüttpelz, Jeremy Stolow, and Nadine Taha, eds. *Connect and Divide: The Practice Turn in Media Studies* (Berlin and Chicago: Diaphanes/University of Chicago Press), 91-97.

Stolow, J. (2020) 'Religion, Media, and the Practice Turn: An Interview with John Durham Peters'. In Ulrike Bergermann, Monika Dommann, Erhard Schüttpelz, Jeremy Stolow, and Nadine Taha, eds. *Connect and Divide: The Practice Turn in Media Studies* (Berlin and Chicago: Diaphanes/University of Chicago Press), 131-144.

Stolow, Jeremy (2020) 'Some Notes on the Visualization of the Pandemic Body'. *Religious Matters in an Entangled World*, 15 May. Avail at: <https://religiousmatters.nl/some-notes-on-the-visualization-of-the-pandemic-body/>

Unger, M.P. (2020) "Extending Law's Reach: Winter, Accusations, and the Colonial Encounter." eds., *Seasonal Sociology*. Tonya Davidson and Ondine Park University of Toronto Press, 157-171.

Unger, M.P. (2021) "Winter's Topography, Law, and the Colonial Legal Imaginary in British Columbia", *Space and Culture*.

Student members

The student members of the Centre were very active publishing book chapters and journal articles in 2020-2021. Here is a sample of their work:

Akbari E. (2020) "Soundwalks for youth in arts education settings." *Canadian Journal of Art Education*, 17(1), 4-13, 2020.

Blanchard, Marie-Josée. 2020. "La sensation participante en méthodologie : le cas du *rasa* en anthropologie." *Recherches Qualitatives—Hors-série « Les Actes »*, Special Issue *Sensorialité, émotion et esthétique en recherche qualitative*, 25: 18-32.

Enríquez L.E. "Food: Bigger than the Plate." *The Senses and Society* 16, 1, 2021

Lambert, R. (2021) "Une sorte de catastrophe." Poème, *Estuaire*, 182.

Longman, M.C. "On Confession: Exorcising Shame in the Art of Tracey Emin and Carmen Maria Machado." *Manifold: Experimental Criticism*, 1.

Ruschiensky, C. (2021) "Mainmise sur la contre-culture américaine : la traduction comme véhicule de transfert culturel." In Élyse Guay and Rachel Nadon (eds.), *Relire les revues québécoises : histoire, formes et pratiques*, Marie-Andrée Bergeron (collab.). Collection Nouvelles études québécoises. Montréal: Presses de l'Université de Montréal.

Soulikias, A. (2021) "Teachings on a wall." *IDEAS-BE, Eco-didactic Turn in Art and Design in the Public Realm*.

Yolgormez C., **Thibodeau J.** (2020) Open Source Sentience: The Proof is in the Performance. In proceedings of the International Symposium for Electronic Arts. Montreal, Canada, October 2021

Multimedia Installations & Exhibitions

Faculty and Fellows

Howes, D. (Fall term 2020) "Whole-Body Sensing: Encountering the Forest with Henry David Thoreau." Presented at *Sympoetica: Hexagram Interdisciplinary Encounters*.

Salter, C. Dissuasion Engine (with Erik Adigard and Alexandre Quesy), Prototype showing, Driving the Human, Radial System, Berlin, Germany, October 2021

Salter, C. Sensory Orders (concept/curation with Erik Adigard), Exhibition, Laznia Center for Contemporary Art, Gdansk, Poland, November-February 2020-2021

Salter, C. SNN#3: Forms of the Living, A/V Performance. MUTEK and MONOM/4- D Sound Montreal, Quebec and Berlin, Germany, August 2020

Students members

Soulikias Aristofanis (September 26, 2020) À l'ombre du mont Damâvand <https://vimeo.com/246426213>

A film animation project that presents an episode of the Persian epic, Shahnameh, accompanied by live music, composed and performed by Ensemble Âstân. Funded by the City of Montreal. Performed at the Bourgie Hall of the Montréal Museum of Fine Arts.

Paula Bath (summer 2020) Research creation project (funded by the Canada Council for the Arts) investigating the independent, yet interconnected, experiences expressed between artists who use sign and spoken languages. Project led to book titled "Finding It" which experiments with bringing ideas forward in the form of a "constellation of stories" that is non-authoritative but dialogic.

Paula Bath co-exhibited a visual art installation at the Ottawa Art Gallery (March 12 – January 3, 2021). The installation "Glimpse of Me" was part of a larger installation RythmScape with artists from South Korea, Japan, and the USA.

Madelaine Caritas Longman (Spring 2021) Seven poems featured in Unravelling at NeverApart Gallery, Montreal. Collaboration with project creator, designer, and seamstress Danielle Fagen.

Thibodeau J., Yolgormez, C., Koerner-Safrata, N., Simon, B. (2020) Virtual Menagerie. Rencontres Hexagram: Sympoïétiques. <https://rencontres.hexagram.ca/en-ca/>

Conference Papers & Invited Talks

Faculty and Fellows

Cambre C. (January 10, 2020) "The Machinic Face: A schizo-selfie reading." *The Guattari Research Group* –Toronto. Victoria University College, Presented at the University of Toronto, CA.

Cambre, C. (September 11, 2020) "Finding Focus in Times of Crisis", webinar 3 "What images Teach Us" Presented at the *Philadelphia Photo Arts Centre*.

Chew, M. (2021) "Spectral Moves: Haunting in Diasporic Documentary." Presented at the *Film Studies Association of Canada*.

Chew, M. (2021) "Decolonial Entanglements: Art, Technology, and Critical Genealogies of Immersion." Presented at the *Centre for Sensory Studies*, Concordia University.

Classen C. (May 7, 2021) "The Future of Touch" Presented at *Uncommon Senses III*, Concordia University.

Franzen, L. (May, 2021). The uncommon effects of dyslexia on sensory perception in everyday life. *Centre for Sensory Studies Uncommon Senses 3*. Online

Franzen, L., Grohmann, B., Johnson, A. P., Lacombe, C., Cabugao, A., & Elalouf, K. (2021, March). An investigation of new methods to capture individual-level implicit brand familiarity. *Society for Consumer Psychology (SCP)*. Online

Franzen, L., Cabugao, A., Johnson, A. P., Bodur, O. & Grohmann, B. (2020, October). Brand Familiarity Shows in Consumers' Eyes. *Association for Consumer Research (ACR)*. Online

French, M. (June 7, 2021) "What is HIV Surveillance?" presented as part of the "Centering Lived and Living Experiences of HIV Surveillance," Presented at *HIV Is Not A Crime IV (HINAC IV) Conference*, Columbus, Ohio. Online.

Hoebanx, P. and **French, M.** (May 10, 2021) "Streaming Slots: The Under-Regulation of Gambling Content on Youtube," Presented at Gam(bl)ing: Commodification of Leisure in the Digital Era, Concordia University, Montreal, Canada. Online.

French, M. (August 20, 2020) "Building a Digital Bioethics of HIV Surveillance: Centering the Lived and Living Experiences of People Living with HIV," Presented at the Society for Social Studies of Science(4S) Annual Meeting, Prague, The Czech Republic. Online.

French, M., Speildenner A., Boykin M., Castro-Bojorquez, M., Haught, T., Khanna, N., and McClelland, A. (August 5, 2020) "Centering Lived and Living Experiences of Surveillance and Diagnosis: A Public Dialogue at the Intersection of the HIV and COVID-19 Pandemics," Presented at *The Road to HINAC IV Webinar Series*. Online.

Hammond, C. (May 30, 2021) "A Landscape in Three Acts: Montréal's Notman Garden." Presented at *46th Annual Conference of the Society for the Study of Architecture in Canada*. Online.

Hammond, C. (June 10-13, 2021) Event organizer: "Embodied Stories: Gender, the Body, and Oral History" (conference and exchange) Presented *COHDS-SOHC Summer Institute*, Centre for Oral History and Digital Storytelling, Concordia University.

Hammond, C. (October 2, 2020) Workshop presenter and organizer. "Introduction to Oral History Research-Creation: A Place-Based Approach." With Shauna Janssen, presented at *La Ville Extraordinaire research-creation project*. Online.

Howes, D. (May 26, 2021) "Follow your Nose: 30 Years of Researching Smell" Presented at *Odeuropa*, Amsterdam. Online.

Howes, D. (May 9, 2021) "Quantifying Qualia" Presented at *Uncommon Senses III*, Concordia University, Montreal. Online.

Howes, D. (May 8, 2021) "Decolonizing the Senses" Roundtable at *Uncommon Senses III*, Concordia University, Montreal. Online.

Howes, D. (April 13, 2021) "An Archeology of Aesthetic Perception" Presented at *Journée d'études Saviors sensibles*, ENSAD Lab, Paris. Online.

Howes, D. (Januray 28, 2021) "Sense Experience" Presented at *On Experience, TECHNE Student Conference*, Brunel University, London. Online.

Howes, D. (December 10, 2020) "Sensory Orders Converations" Roundtable at *Laznia Center for Contemporary Art*, Gdansk, Poland. Online.

Howes, D. (November 11, 2020) "Forests Drawing Close" Presented at *LASER 9*, Hexagram, Montreal. Online.

Howes, D. (October 16, 2020) "Dynamic Perceptions", Workshop at *International Society for the Electronic Arts (ISEA) 2020*. Online.

Howes, D. (October 15, 2020) "Sensory Entanglements: Decolonizing the Senses" Panel at *International Society for the Electronic Arts (ISEA) 2020*, Montreal. Online.

Howes, D. (October 15, 2020) "Nose-wise: Scenting anthropological knowledge production and communication" Plenary at *Sensorial in the Theatre, Maribor Festival*, Slovenia. Online.

Howes, D. (October 14, 2020) "The Barbican Totem: Lighting up the brain, zoning in on synapses, redistributing sensation" Presented at *International Society for the Electronic Arts (ISEA) 2020*. Online.

Howes, D. "Sense-experience" Presented at *7-Experiences: Aalto Experience Summit*, Aalto University, Finland. Online.

Howes, D. (May 5, 2020) "Multisensory Anthropology." Presented at *Embodied Underground Spring Seminar series*, University of California, Berkeley. Online.

LeBel, J. (February 15, 2021) "Getting more yummm out of your chocolate." Presented to the *Montreal Lakeshore University Woman's Club*.

LeBel, J. (January 28, 2021) Co-organizer and moderator. "So, you want to get into the restaurant business?" with Jean-François Saine & Patrick Aramouni. Presented as part of the *After Marketing Workshop for JMMA*.

LeBel, J. (November 4, 2020) Guest Speaker, "Contemporary Issues and Opportunity in the Agri-Food System" Presented at *FFAR 254 (Encultured Eating)*.

LeBel, J. (November 5, 2020) Panelist. *Preventing the Next Pandemic: A Look into our Food Habits*. Organized by the Faculty of Law University of Ottawa and the Animal Justice Association.

LeBel, J. (November 19, 2020) Co-organizer and moderator. Panel on Wine, organized for the *Concordia Centraide Campaign*.

Lynch, E. (with **D. Howes** & **M. French**). "A Touch of Luck and a 'Real Taste of Vegas': A Sensory Ethnography of the Montreal Casino." *ATMOSPHERES Virtual Lecture Series*. October 15, 2020.

Nayrouz, A.H. (February 11-13, 2021) "Suspended Intimacy in Safaa Khatib's "The Braids Rebellion" Presented at *Imaging and Imagining Intimacy*. McGill University.

Nayrouz, A.H. (March 15, 2021) "The Wall was like a War: Sensory Politics of Spatial-Temporal Confinement in Jerusalem" Presented at the Centre for Sensory Studies, Concordia University.

Potvin, J. (May, 2021) Organized and Chaired: "The Senses and Queer Material Culture." Presented at Uncommon Senses III: Back to the Future of the Senses. Centre for Sensory Studies Montreal, Canada.

Potvin, J. (April, 2021) Keynote presentation: "Monsieur Magazine and the Construction of the Deco Dandy". "Theories and Practices of Art and Design: Sociocultural, Economic and Political Contexts." Presented at *HSE Art and Design School and HSE Doctoral School in Arts & Design International Conference*, Moscow, Russia.

Salter, C. Roundtable. "Sensory Entanglements" Uncommon Senses III: The Future of the Senses. Center for Sensory Studies. Concordia University, May 8 2021

Salter, C., "Calculating sense: Fechner, psychophysics and the new (virtual/mixed) realities." Uncommon Senses III: The Future of the Senses. Center for Sensory Studies. Concordia University. May 9 2020

Salter, C., "ISEA 2020: Why Sentience." Opening Co-Chair Address (recorded due to COVID-19). ISEA 2020. October 14 2020

Salter, C., "The Dynamics of Perception – Engaging with the Felt Experience of Temporally Dynamic Algorithms." Workshop (Co-Chair) with Alex Saunier, David Howes and Joseph Thibodeau. ISEA 2020. October 2020

Salter, C. "Neuronal Performance." European Society for History of Science. Bologna, Italy. September 2020

Salter, C. "Sensing Machines." New World Dis/Order. Werkleitz Festival 2021. Halle, Germany. July 3 2021

Salter, C. "Embodied Interaction in the Age of Flatness." Sur_Exposition series (online). Hexagram. May 16 2021

Salter, C. "AI and Artificial Life." Panel Discussion with Takashi Ikegami (U Tokyo) and Ken Mogi (Sony CSL). Digi-Lab. MUTEK Japan. December 9 2021

Salter, C. Sensory Orders Conversations (1-3) (online). Laznia Center for Contemporary Arts. Gdansk, Poland. December 3 2021

Salter, C. Sensory Orders – Opening Curator Talk (online). Laznia Center for Contemporary Arts. Gdansk, Poland. November 8 2021

Salter, C. “AI: What’s art got to do with it?” Keynote. Futurological Congress TRANSART Festival, Bolzano, Italy. September 21 2021

Salter, C. “Artificial Intelligence: A Media archaeology.” MUTEK AI Lab. Montreal, Canada. March 4 2021

Salter, C. “The Performance of Interaction.” Symposium on “Art performance, manœuvre, coefficients de visibilité.” Musée d’art Contemporain. Montreal, Canada. February 16 2021

Salter, C. “The Limits of Artificial Intelligence.” Panel. Artificial Intelligence in the Media Arts, Industry and Academic Community Symposium. CQAM (Conseil québécois des arts médiatiques). Montreal, Canada. January 16 2021

Sicotte, G. (May 7, 2021) “Bodies in a Food Court” Presented at *Uncommon Senses III: Back to the Future of the Senses*, Concordia University, Montreal. Online.

Sicotte, G. (December 9, 2020) « Revisiter une notion floue », Presented at *L’imaginaire, pour quoi faire?*, le Centre de recherche sur le texte et l’imaginaire.

Sicotte, G. (November 30, 2020) “The Secret Language of Food” Presented at *Talking Sense Seminar*, Centre for Sensory Studies, Concordia University.

Stolow, Jeremy 2021: “The Picturing Aura Project.” University of Iowa, Department of Religious Studies. 5 February.

Stolow, Jeremy 2021: “On Phantom Leaves and Phantom Limbs.” *Uncommon Senses III*, Concordia University, 7 May

Unger, M.P. (May 27, 2021) “Atmospheres of Law and Colonial Governmentality.” Presented at *Law and Society Association*, Chicago. Online.

Unger, M.P. (February, 2021) “Legal Atmospheres.” Presented at *Atmospheric Intersections workshop*, CISSC Sensing Atmospheres working group.

Student members

Akbari, E. (October, 2020) “Mobile Sensory Photography and Creative Cartography in Art Classrooms.” Invited lecture in *ARCH 672 Experiential Learning in Architecture [Architecture of and for the Senses]* taught by Dr. David Howes. School of Architecture, Planning and Landscape at the University of Calgary, AB.

- Bath, Paula** (12 November, 2020) Artist panel with the Ottawa Art Gallery with Deaf artists sharing their perspective. The talk is published, with interpretation, on the Ottawa Art Gallery's [website](#).
- Bath, Paula** (18 November, 2020) co-presented (virtually) a conversation at the Nightwood Theatre's (Toronto) Groundswell Festival. The presentation explored conversations about impacts of the centralized position of spoken/written languages and the practiced of decentralization as a means to re-explore communication and other forms of relationality.
- Beaudin-Quintin, Chélanie.** Conference «Immersivity and technological innovations », Les interférences sensorielles et le corps multiple dans les expériences de réalité virtuelle, October 2020 <https://colloqueimmersivite.com/chelanie-beaudin-quintin/>
- Blanchard, Marie-Josée** (8 May 2021). "Tasting Physical Expression: Rasa in Classical Indian Dance" – Uncommon Senses III: Back to the Future of the Senses (virtual conference), Centre for Sensory Studies, Concordia University, Montreal, QC.
- Lambert, R.** (May 6, 2021) "Does the world is inside me?" : A poetic sensescape by people suffering from agoraphobia during COVID-19 confinement in Norway." Presented at *Uncommon Senses*, Concordia University, Montréal. Canada.
- Lambert, R.** (May 15, 2021) «Agoraphobie, exclusion sociale et littérature: le cas de la loi de Jante en Norvège.» Presented at *CASCA 2021*, GUELPH. Canada..
- Lambert, R.** (April 13, 2021) «Mon histoire trouble avec Peer Gynt de Ibsen.» Presented at *Journée d'étude – Le réel en récits et en actes V*. Sous la direction de Claire Legendre et Jean-François Vaillancourt (CRILCQ UdeM). Montréal, Canada.
- Longman, M.C.** (May 6-9, 2021) "Touching, Feeling, Thinking: Intersubjectivity and Embodiment in the Art and Life of Judith Scott." Presented at *Uncommon Senses III*, Concordia Center for Sensory Studies. Concordia University. (Online).
- Longman, M.C.** (February 13, 2021) "The Digital Afterlife of a Monet: Materiality, Ephemerality, and Biological Resonance in Vandalized Artwork." Presented at *Aesthetics of Decay: Creative modes of Destruction*. London Centre for Interdisciplinary Research. Online.
- Longman, M.C.** (November 19, 2020) "The Metaphysics of Missingno: Ritual, Glitch, and the Search for Ontological Truth in Pokémon: Red and Blue." Presented at *Video Games and Religion: Apocalypse and Utopia*. Center for the Critical Study of Apocalyptic and Millenarian Movements. Bedford, UK. Online.
- Enríquez, L.E.** "Taste before Taste: Gustation as Knowledge in the Early Modern Collection." 9th International Conference of the European Society for the History of Science (ESHS): *Visual, Material and Sensory Culture of Science*. Bologna, Italy, 31 August -3 September 2020.

Ruschiensky, C. (May 29-June 2, 2020) "Mainmise: Translation and the Making of a Counter-Culture in Quebec." Translations, Translators, Interpreters and Subversion. Presented at *The 33rd Annual Conference of the Canadian Association for Translation Studies*, Congress of the Humanities and Social Sciences, University of Alberta, in collaboration with ESIT, Université Sorbonne Nouvelle – Paris 3.

Soulikias, A. (June 2, 2020) "Animating the inanimate." Presented at the *IDEAS- BE Grad Seminar*.

Soulikias, A. (May 7, 2021) "Handmade film animation: a haptic way of seeing urban space." Presented at *Uncommon Senses III: The Future of the Senses*, Centre for Sensory Studies, Concordia University.

Soulikias, A. (March 3, 2021) "We gain a lot... but what are we losing?" (First author of five). Presented at *9th International Conference of the Arab Society for CAAD*, American University in Cairo, Egypt. Online.

Soulikias, A. (February 17, 2021) "Evoking the Haptic City in the Age of Confinement II." Presented at the *IDEAS-BE Grad Seminar*.

Soulikias, A. (November 12, 2020) "Visual and Verbal Communication Seminar." Invited by Prof. Marlene Rutzendorfer, presented at the *Academy of Fine Arts*, Vienna, Austria. Online.

Soulikias, A. (October 7, 2020) "Making the case for handmade animation as a research tool in Quebec" Presented at the *IDEAS- BE Grad Seminar*. Online.

Soulikias, A. (July 1, 2020) "Evoking the Haptic City in the Age of Confinement: A film animation project in Lisbon". Presented at the *IDEAS- BE Grad Seminar*. Online.

Yolgormez C., **Thibodeau J.** (2021) *Socially Robotic: Making Useless Machines*. AI & Society.

Yolgormez C., **Thibodeau J.** (2020) *Open Source Sentience: The Proof is in the Performance*. International Symposium for Electronic Arts. Montreal, Canada, October 2021

APPENDIX D

PROBES IN SENSORY MATTERS

The Centre initiated a new publication platform this year in the form of short communications where authors share various explorations in sensory studies. We call these essays “probes,” following Marshall McLuhan’s use of this term in *Laws of Media*, and elsewhere. The views and opinions expressed in these probes are exclusively those of their respective authors. Below are two examples of such probes authored by Centre faculty member Matthew Unger and another by Erin Lynch, Senior Fellow at the Centre.

[The Normative Imperative of Sound](#) by Matthew P. Unger

[“Guilty of Having a Fantastic Time in Jail!”: On the Touristification of Prison Experiences](#)
by Erin E. Lynch



APPENDIX E

ATMOSPHERES: SCHEDULE + POSTER

Here is the schedule:

Thursday, September 10 at 13h00

Mikkel Bille (Mobility, Space and Urban Studies, Roskilde University, Denmark)
"Outlining a General Theory of Atmosphere: Implications from Everyday Life"

Thursday, September 17 at 13h00

Stephen Legg (Geography, University of Nottingham, UK), "Spectacular and Domestic Atmospheres: India, London and 1930s Senses"

Friday September 25 at 13h00

Renisa Marwani (Sociology, University of British Columbia) "Atmospheric Pressures: On Race and Affect"

Thursday October 15 at 13h00

Erin Lynch (Centre for Sensory Studies, Concordia University), "A Touch of Luck and a 'Real Taste of Vegas': A Sensory Ethnography of the Montreal Casino"

Friday October 23 at 11h00

Şifâ Doğuştan, Loup Rivière and Stella Faelli (dance for plants), "Conspiracies: an ethereal/etymological Zoom performance for uncertain times (and plants)"

Thursday October 29 at 13h00

Kari Norgaard (Sociology, University of Oregon, US) "Imaging the Air We Breathe"

Thursday November 12 at 13h00

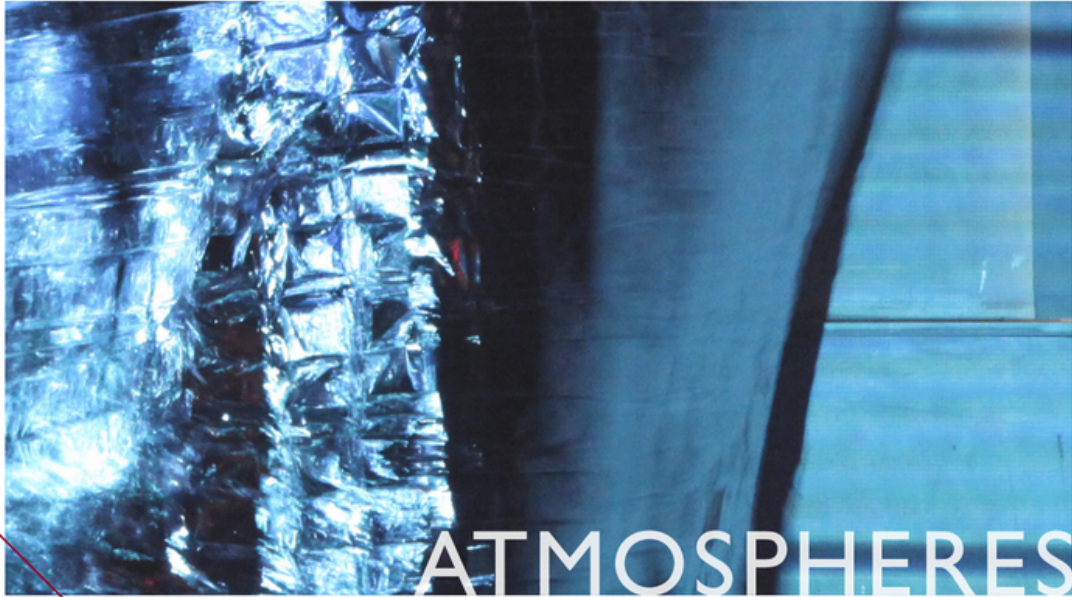
Alberto Pérez-Gómez (School of Architecture, McGill University), "Stimmung: Atmosphere and its Origins in Western Architectural Theory"

Friday November 20 at 11h00

Derek P. McCormack (Cultural Geography, Oxford University, UK), "Atmospheric Things: On the Allure of Elemental Envelopment"

Thursday November 26 at 13h00

Gernot Böhme, (Institute for Practical Philosophy, Darmstadt, Germany) "A Question of Taste? On the Meaning of Taste Judgements in the Sphere of Morality"



Elab. (2014.) Milieux associés. Preliminary experimentation at Cœur des sciences, Hexagram-UQAM. Photo : Gisèle Trudel

CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

In recent years, the concept of atmospheres has emerged as a focus for interdisciplinary research in the humanities and social sciences. It is rapidly overtaking the previous interest in spatial analysis, discursive formations and the like. But how is it possible to get a purchase on such a nebulous notion, or analyze such a diffuse experience, as that of "atmosphere"? The work of philosopher Gernot Böhme helps by suggesting that atmospheres are quasi-objective, co-produced by objective constellations of factors and the experience of the sentient subject. Taking its cue from Böhme, this CISSC Virtual Lecture series (via zoom) will explore climatic, architectural, racial and moral atmospheres, as well as our relationships with plants.

THURSDAY, SEPTEMBER 10 AT 13H

Mikkel Bille (Mobility, Space and Urban Studies, Roskilde University, Denmark)
"Outlining a General Theory of Atmosphere: Implications from Everyday Life"

THURSDAY, SEPTEMBER 17 AT 13H

Stephen Legg (Geography, University of Nottingham, UK)
"Spectacular and Domestic Atmospheres: India, London and 1930s Senses"

FRIDAY SEPTEMBER 25 AT 13H

Renisa Mawani (Sociology, University of British Columbia)
"Atmospheric Pressures: On Race and Affect"

THURSDAY OCTOBER 15 AT 13H

Erin Lynch (Centre for Sensory Studies, Concordia University)
"A Touch of Luck and a 'Real Taste of Vegas': A Sensory Ethnography of the Montreal Casino"

FRIDAY OCTOBER 23 AT 11H

Şifâ Doğuştan, Loup Rivière and Stella Faelli (*dance for plants*)
"Conspiracies: an ethereal/etymological Zoom performance for uncertain times (and plants)"

THURSDAY OCTOBER 29 AT 13H

Kari Norgaard (Sociology, University of Oregon, US)
"Imaging the Air We Breathe"

THURSDAY NOVEMBER 12 AT 13H

Alberto Pérez-Gómez (School of Architecture, McGill University)
"Stimmung: Atmosphere and its Origins in Western Architectural Theory"

FRIDAY NOVEMBER 20 AT 11H

Derek P. McCormack (Cultural Geography, Oxford University, UK)
"Atmosphere and Circumstance"

THURSDAY NOVEMBER 26 AT 13H

Gernot Böhme, (Institute for Practicing Philosophy, Darmstadt, Germany)
"A Question of Taste? On the Meaning of Taste Judgements in the Sphere of Morality"

All lectures and ensuing discussions will be live on zoom at the designated hour and last about 90 minutes. Please write to cissc@concordia.ca to register (include ATMOSPHERES in the subject line). You will be sent a zoom link by return email for whichever lecture(s) you indicate you wish to attend.

This Virtual Lecture series is curated by David Howes, the outgoing director of CISSC. It is co-sponsored by the Centre for Sensory Studies and the CISSC Gardens, Sensing Atmospheres, and Colonial, Racial and Indigenous Ecologies (CRIE) Working Groups.

CISSC Virtual Happening
concordia.ca/artsci/cissc



FACULTY OF
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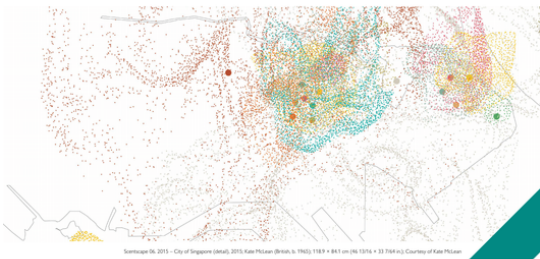
FACULTY OF
FINE ARTS

APPENDIX F

UNCOMMON SENSES III: POSTERS



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE



IN ASSOCIATION WITH THE CENTRE FOR SENSORY STUDIES present

UNCOMMON SENSES III: BACK TO THE FUTURE OF THE SENSES

May 6 – 9 2021
Exclusively via ZOOM video conference

"Uncommon Senses III: The Future of the Senses" is an international conference featuring presentations by scholars from across the social sciences, humanities and fine arts interested in exploring the future of the senses in a rapidly changing world. There will be panels and workshops on such themes as: engaging the senses through design; law and the regulation of the senses; the coming to be of the sensor society; and, the sensory challenges of climate change as well as sense based research methods (memory ethnography, sensory cartography), multisensory education, sensory design (including Critical Disability Studies), the urban sensorium, and, sensorist design.

The conference begins at 1 p.m. on Thursday 6 May with a keynote address entitled "Touchy Feely Manifesto: Design for the Senses" by Ellen Lupton, Senior Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum, NYC, followed by a Virtual Get Together (Get-together). The Friday, Saturday and Sunday will be filled with panels, individual paper presentations, workshops, virtual art installations and film screenings. For further information please contact us at senses@concordia.ca

CISSC happening
concordia.ca/artsci/cissc



CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE



Tactile Headset, 2014, revision 2017; Alessandra Perini (Italian, b. 1983), executed by Rossella Sani, VANHA (Naples, Italy). Wooden spheres, metal chains, vibration speakers, cooling mount; Spheres: 23 cm diam.; Photo by Michela Bonaghi

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

This crumbly, slumpy, brainy talk explores how designers can engage the human body. "Disorientation" 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 typography 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.

Ellen Lupton, 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 Posters Work," "Beautiful Users," 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 *Health Design Thinking* were published by Cooper Hewitt. She is an AGA 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 6-9 May 2021. This international, interdisciplinary, multi- and necessary conference is co-sponsored by the Concordia Centre for Sensory Studies. For further information please contact us at senses@concordia.ca

CISSC Virtual Happening
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CENTRE FOR INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE



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

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 barriers, fields, and forms. 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

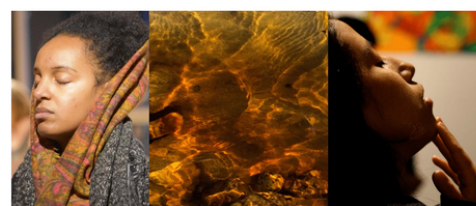
Constance Classen is one of the founders of the field of sensory studies. She is the author of *The Museum of the Senses: Experiencing Art and Collections* (Bloomsbury 2017), *The Deepest Sense: A Cultural History of Touch* (University of Illinois Press 2012), and the co-author of *Ways of Sensing: Understanding the Senses in Society* (Routledge 2016), among other works. She is also the editor of *The Book of Touch* (Routledge 2020) and the six-volume *Cultural History of the Senses* (Bloomsbury 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 necessary conference is co-sponsored by the Concordia Centre for Sensory Studies. For further information please contact us at senses@concordia.ca

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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 arises 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? In this 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, mingled in our blood, buried in bones and breath ... stories waiting to be told ...

CISSC Virtual Happening
concordia.ca/cissc

Diane Roberts

As an artist practitioner, researcher and emerging scholar, Diane Roberts has collaborated with innovative theatre visionaries 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 necessary conference is co-sponsored by the Concordia Centre for Sensory Studies. For further information please contact us at senses@concordia.ca

arrivalslegacy.com



APPENDIX G

TALKING SENSE SEMINAR: SCHEDULE + POSTERS

Here is the schedule:

The Secret Language of Food

Geneviève Sicotte, 30 November 2020

Why do certain foods have meaning to us? How do they mingle with our life stories and our memories? What perceptions and emotions are carried through meat, raspberries, milk or bread? These are some of the questions Sicotte explores with *Vital Signs*, a work of digital literature about the sensorial and affective resonances of food. In this presentation, Sicotte will guide participants through a commented visit of her work, followed by an informal conversation about the implications of using food in research. *Vital Signs* is free in open access, available in English and French: <https://www.signesdevie-vitalsigns.com/>

Human Plus: Orchestra of the Senses

G. Sicotte & D. Howes, 11 February 2021

“There’s a whole new level of sensation waiting for you to discover. Take hold ... science is opening up a new world of sensory possibilities.” So goes the blurb for a new documentary series from TV Ontario called “Human Plus.” This sort of triumphalism is very common in science journalism. Is it warranted? How else could or should we regard this technologization of sensation? Were we using our senses to the fullest even before science? These are the sorts of questions we would like to explore in a series of three Talking Sense seminars dedicated to the examination of select episodes of the Human Plus series.

Decolonial Entanglements: Art, Technology, and Critical Genealogies of Immersion

May Chew, 19 February 2021

Immersion has become a ubiquitous element of contemporary art practice and museum display, with interactive projections, expanded digital screens, surround sound environments, virtual overlays and haptic surfaces increasingly employed to heighten audience engagement. Immersive technologies create the idea of a “seamless” work of art by embedding users within the exhibit text and facilitating the user’s tactile and embodied encounters with art and history. Contextualizing the uses of immersive technologies in exhibits and installations in Canada alongside the development of technological nationalism during the mid-twentieth century, this talk investigates immersion not just in terms of its aesthetic and affective qualities but also as a social and political technology rooted in settler colonial histories. It also proposes that immersion can and should be reconceptualized through Indigenous and decolonial thought and practice.

The Wall was like war: Sensory Politics of Spatial-Temporal Confinement in Jerusalem

N. Abu Hatoum, 15 March 2021

In this talk, I turn to imaginings through visual representations of space/landscape as an epistemic site for understanding sensory politics in Palestine. By presenting the words and works of Palestinians, some of whom are artists, I ask, what does the sensory politics of displaceability look like? My talk builds on a decade long research in Jerusalem and the Palestinian cities around it. I center Jerusalem as a site which, for Palestinians, coalesce in a multiplicity of sensory experiences that foreground a suspicious relationship to space and time- more significantly, the future. I use the Israeli-built Wall as a site and sight for examining sensorial relationships to space. In particular, I examine the post- Intifada period which was followed by the construction of the Wall to trace stories and artworks that speak to the then-future forms of confinement, displacement, and loss.

Human Plus: Hearing

G. Sicotte & D. Howes, 18 March 2021

As the mysteries of hearing are revealed, we see how technology and scientific progress are working to restore, replace, or supercharge this enormously powerful human sense.

Human Plus: Taste and Smell

G. Sicotte & D. Howes, 1 April 2021

Your sense of smell is much more developed than you might imagine. In your genetic code, 400 genes make up the receptors of your sense of smell. You are able to smell billions of odors.

Consuming Painting: Food and the Feminine in Impressionist Paris

A. Deutsch, 15 April 2021

For over a century, painting by Manet and the Impressionists has been understood as quintessentially visual art. In my new book, *Consuming Painting: Food and the Feminine in Impressionist Paris* (Penn State University Press, 2021), I argue that this is a limited interpretation. By examining the culinary metaphors that the most influential nineteenth-century critics used to express attraction or disgust toward artworks, and considering the gender politics at stake, we can rethink French modern-life painting in relation to the visceral reactions that these works invited in their earliest publics. In this talk, I will discuss my research on the sensory reception of modern painting, and how it enriches our understanding of Impressionism.

CENTRE FOR SENSORY STUDIES



TALKING SENSE SEMINAR

The Wall was like a War: Sensory Politics of Spatial-Temporal Confinement in Jerusalem

Nayrouz Abu Hatoum

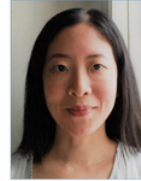
Monday 15 March 2021
12:00-14:00, [Zoom Link](#)

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Nayrouz Abu Hatoum is an Assistant Professor in the Department of Sociology and Anthropology at Concordia University. She was the Ibrahim Abu-Lughod postdoctoral fellow at Columbia University for 2018/2019. Her research explores visual politics in Palestine and the Israeli state and focuses on people's place-making and dwelling practices in contexts of settler colonialism and military occupation. Her ethnographic manuscript *The Art of Unsettling Visual Politics: Decolonizing The Palestinian Landscape After the Wall* (work in progress), investigates the visual politics of engagement with the landscape in Palestine. The book follows Palestinian artists who work with visual and performance art as sites of political sovereignty and liberation.

<http://centreforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



TALKING SENSE SEMINAR

Decolonial Entanglements: Art, Technology, and Critical Genealogies of Immersion

May Chew

Friday 19 February 2021
12:00-14:00, [Zoom Link](#)

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May Chew is an Assistant Professor at the Mel Hoppenheim School of Cinema and Department of Art History at Concordia University. Her current research focuses on diasporic media and archives, haunting, and critical genealogies of immersion within settler colonial nationhood. Her recent work appears in *Imaginations*, the *International Journal of Heritage Studies*, the *Journal of Canadian Art History*. She also co-edited an issue of the journal *PUBLIC* on the theme of "Archives/Counter-Archives."

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TALKING SENSE SEMINAR

Human Plus: Taste and Smell

Thursday 01 April 2021
12:00-14:00, [Zoom Link](#)

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[Link to the TVO Human Plus documentary series.](#)

Taste and Smell: Your sense of smell is much more developed than you might imagine. In your genetic code, 400 genes make up the receptors of your sense of smell. You are able to smell billions of odors.

[Link to the episode.](#)

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CENTRE FOR SENSORY STUDIES



TALKING SENSE SEMINAR

Human Plus: Orchestra of the Senses

Thursday 11 February 2021
12:00-14:00, [Zoom Link](#)

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[Link to the TVO Human Plus documentary series.](#)

Orchestra of the Senses: Sight, touch, hearing, taste, and smell send sensory messages to the brain at a speed of 430km/hr. The two cerebral hemispheres deal with 11 million information signals per second—an imperceptible and continual effort. This continual flow of information is sorted and analyzed by the brain, which directs the senses, organizes them, and improves them without any technological intervention.

[Link to the episode.](#)

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CENTRE FOR SENSORY STUDIES



TALKING SENSE SEMINAR

Human Plus: Hearing

Thursday 18 March 2021
12:00-14:00, [Zoom Link](#)

"There's a whole new level of sensation waiting for you to discover. Take hold ... science is opening up a new world of sensory possibilities." So goes the blurb for a new documentary series from TV Ontario called "Human Plus." This sort of triumphalism is very common in science journalism. Is it warranted? How else could or should we regard this technologization of sensation? Were we using our senses to the fullest even before science? These are the sorts of questions we would like to explore in a series of three Talking Sense seminars dedicated to the examination of select episodes of the Human Plus series. You are asked to watch the video on your own time and then attend the seminar at which it is to be discussed. The conversation will be animated by Geneviève Scotte and David Howes. Each seminar will last one hour.

Link to the [TVO Human Plus documentary series](#).

Hearing: As the mysteries of hearing are revealed, we see how technology and scientific progress are working to restore, replace, or supercharge this enormously powerful human sense.

Link to the [episode](#).

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TALKING SENSE SEMINAR

The Secret Language of Food

Geneviève Scotte

Monday 30 November 2020
12:00-14:00, [Zoom Link](#)

Why do certain foods have meaning to us? How do they mingle with our life stories and our memories? What perceptions and emotions are carried through meat, raspberries, milk or bread? These are some of the questions Scotte explores with *Vital Signs*, a work of digital literature about the sensorial and affective resonances of food. In this presentation, Scotte will guide participants through a commented visit of her work, followed by an informal conversation about the implications of using food in research.

Vital Signs is free in open access, available in English and French: <https://www.signesdevie-vitalsigns.com/>

Have a look at the trailer: https://www.youtube.com/watch?v=wgl_cEyragg

Geneviève Scotte is professor in the department of Études françaises, and a new member of the Centre for Sensory Studies. Her theoretical research focuses on food representations in Quebec's culture and literature. With *Vital Signs*, she ventures into the realm of research-creation. She is also a passionate cook.

Photo credit: Michael Smart

<http://centforsensorystudies.org/>

CENTRE FOR SENSORY STUDIES



Gustave Courbet, *Viel in a Butcher's Shop*, c. 1862. Oil on canvas, 144 x 74 cm. Private Collection. © Cornélie Courbet, Paris.

TALKING SENSE SEMINAR

Consuming Painting: Food and the Feminine in Impressionist Paris

Allison Deutsch

Thursday 15 April 2021
12:00-14:00, [Zoom Link](#)

For over a century, painting by Manet and the Impressionists has been understood as quintessentially visual art. In my new book, *Consuming Painting: Food and the Feminine in Impressionist Paris* (Penn State University Press, 2021), I argue that this is a limited interpretation. By examining the culinary metaphors that the most influential nineteenth-century critics used to express attraction or disgust toward artworks, and considering the gender politics at stake, we can rethink French modern-life painting in relation to the visceral reactions that these works invited in their earliest publics. In this talk, I will discuss my research on the sensory reception of modern painting, and how it enriches our understanding of Impressionism.

Allison Deutsch is Leverhulme Early Career Fellow in the Department of History of Art at Birkbeck, University of London. She is a historian of nineteenth-century French painting, with a special interest in feminist methodologies and sensory studies. Deutsch received a BA from Williams College and a PhD from University College London. She has also held a Junior Research Fellowship at the Institute of Advanced Studies, University College London, and has been Associate Lecturer at The Courtauld Institute of Art.

For more information contact senses@concordia.ca

<http://centforsensorystudies.org/>